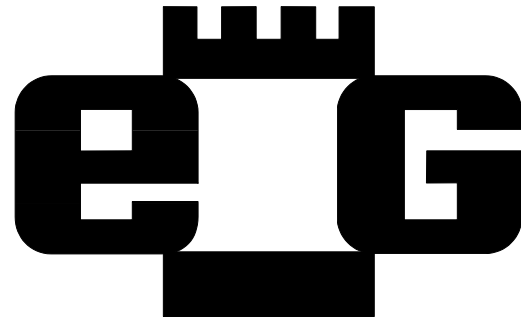


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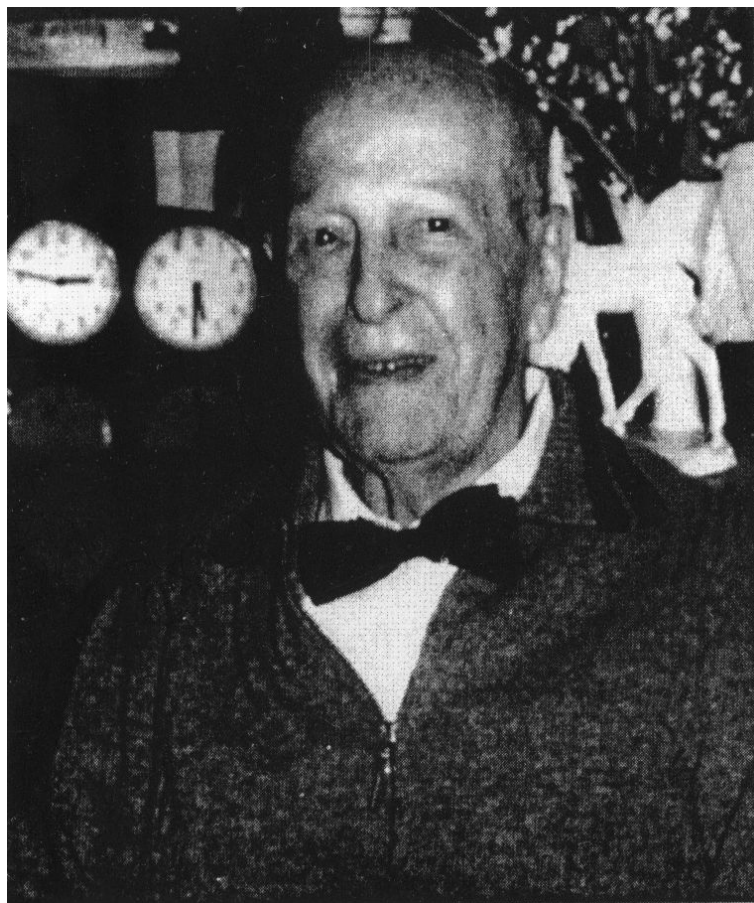
January/March 2006*



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Enrico Paoli
(13i1908 – 15xii2005)

* See *Snippets* on page 51

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Originals (11)

EDITOR :
GADY COSTEFF

Judge for 2006-2007: IGM Jonathan Mestel

Email: costeff@yahoo.com Post: 178 Andover St., San Francisco, CA 94110, U.S.A

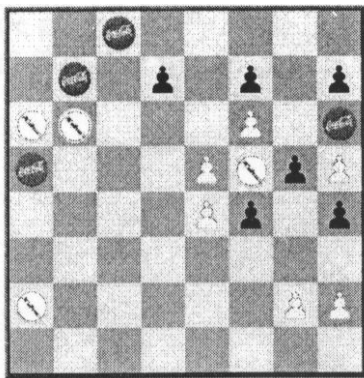
Elsewhere in this issue is the EG 1998-2003 award while somewhere in Poland Jan Rusinek is judging the 2004-5 award. Also, this issue we begin our 2006-7 tourney judged by Grandmaster (OTB) Jonathan Mestel.

All this judging activity reminded me of the complaints that follow every award. The most common complaints are “they don’t make studies like they used to” and “*this is the worst judging I have ever seen.*”

Since few of our readers have judged an award, it is time to do something about it. I ask you, dear reader, to send me the original study you like best in this issue’s column. As usual, the participants receive a nice dinner when they visit me in San Francisco.

Our first study is by our talented Ukrainian friend who writes: “I lost some chess pieces and had to compose with buttons, coins and tops of the bottles.” Given that the white caps are white stand-ins and the black are black stand-ins, readers should first determine what pieces are in the diagram and then find the solution.

No 15800 S. Didukh

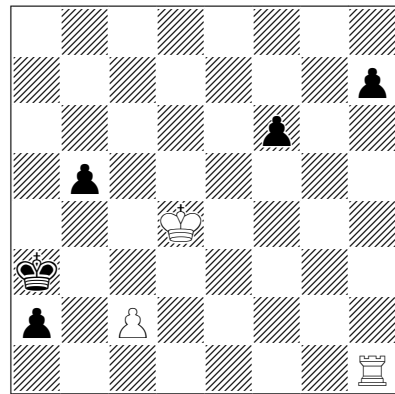


?? ???? 10/10 Win

No 15800 Sergey Didukh (Ukraine). See solution at column’s end.

Siegfried’s study is easy on the eyes, and the brain.

No 15801 S. Hornecker



d4/a3 0100.14 3/5 win

No 15801 Siegfried Hornecker (Germany).
1.c4 b4 (1...bxc4 2.Kc3) 2.c5 b3 3.Kc4/i f5/ii
4.Kb5 f4 5.c6 f3 6.Rd1/iii b2/iv 7.Rd3 mate.

i) 3.Kc3 b2 4.Rxh7 b1S+ 5.Kd3 Kb4.

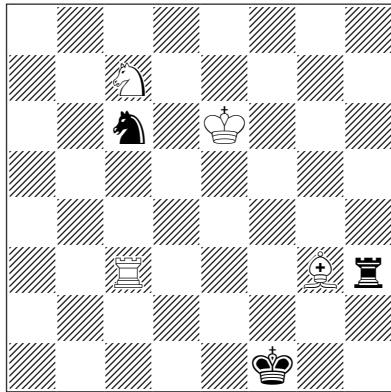
ii) 3...b2 4.Rh3+ Ka4 5.Rxh7.

iii) 6.Rf1 f2; 6.Rc1 Kb2 7.c7 Kxc1 8.c8Q+
Kd2 9.Qd7+ Ke2 10.Qe6+ Kf1; 6.c7 b2 7.c8Q
b1Q+.

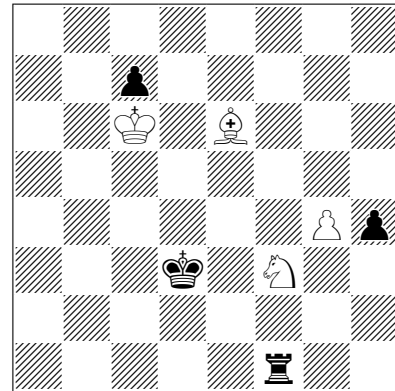
iv) 6...Kb2 7.c7 a1Q 8.Rxa1 Kxa1 9.c8Q.

Recently, 7-piece endgames have come under the computer’s glare. In fact, a 290-move win in RRN-RR is a new length, if not pleasure, record. Thankfully, Sergei O’s study is easier to digest. It may also be one of the last exclusively human efforts in the RBN-RN class.

No 15802 S. Osintsev



e6/f1 0414.00 4/3 win

No 15803 D. Keith
"Adama le griot"

c6/d3 0311.12 4/4 win

No 15802 Sergei Osintsev (Russia). 1.Kf5/i Sd4+/ii 2.Kg4 Rh8/iii 3.Sd5 Rg8+ 4.Kh3 Se2 5.Rf3+ Kg1 6.Be5/iv Rg5/v 7.Se3/vi Kh1 8.Rf2 Sg1+ 9.Kh4 Rxe5 10.Sg4 Re2/vii 11.Kg3 Rxf2 12.Sxf2 mate.

i) 1.Rc1+ Ke2 2.Bf4 Sb4.

ii) 1...Sb4 2.Se6 Sd5 3.Rb3 Ke2 4.Sd4+ Kf1 5.Kg4 Rh8 6.Rf3+ Kg2 7.Rf2+ Kh1 8.Se2.

iii) 2...Rh7 3.Be5/viii Rd7; 2...Rh6 3.Be5 Se2.

iv) 6.Bd6 Rh8+ 7.Kg4 Rg8+.

v) 6...Kh1 7.Rf5 Rg2 8.Se3 Sg1+ 9.Kh4 Re2 10.Bd4.

vi) 7.Re3 Kf2 8.Kh4 Rg1 9.Rd3 Rg6.

vii) 10...Sf3+ 11.Kg3 Rg5 12.Ra2 Rg8 13.Kxf3 Rf8+ 14.Kg3.

viii) 3.Sd5 Rg7+ 4.Kh3 Rh7+ 5.Bh4 Rf7 6.Bf6 Rh7+ 7.Kg4 Se2 8.Rd3.

Daniel makes his EG debut with a tricky study. White must block the passed *h* pawn while defending his own, so the *c* pawn is of no consequence. Or is it?

The esoteric motto "Adama le griot" appears to refer to *Yoro Si*, a science fiction novel by Jean-Marc Ligny (b.1956).

No 15803 Daniel Keith (France). 1.Bc4+/i Kxc4 2.Sd2+ Kd3 3.Sxf1 Kd4! 4.Sh2 h3 5.Sf1! Ke5 6.Kc5 Kf4 7.Sh2 Ke5 8.Kc4 Ke4 9.Kc3 c5/ii 10.Kc4 Kf4 11.Kd3 c4+ 12.Kc3!/iii Kg3 13.g5 Kxh2 14.g6 Kg2 15.g7 h2 16.g8Q+ Kf2 17.Qd5 Kg1 18.Qd1+ Kg2 19.Qg4+ Kf2 20.Qh3 Kg1 21.Qg3+ Kh1 22.Kd4 c3 23.Qf2 c2 24.Qf1 mate.

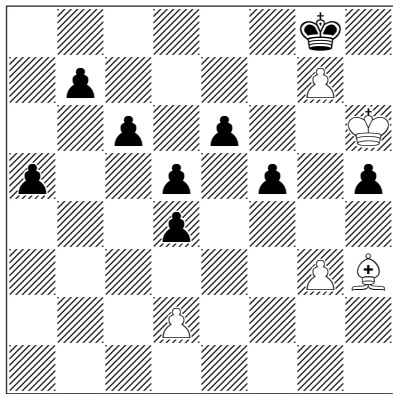
i) 1.Sxh4 Rc1+ 2.Kd5 c5 3.g5 c4 4.g6 Rg1 5.Bf5+ Ke3 6.Kxc4 Kf4 7.Bd7 Rg3 8.Kc5 Kg5 9.Sf5 Rg1 10.g7 Kf6.

ii) 9...c6 10.Kc4 Ke5 11.Kd3 c5 12.Kc4 Ke4 13.Kxc5 Kf4 14.Kd4 Kg3 15.g5 Kxh2 16.g6 Kh1 17.g7 h2 18.Ke3.

iii) This is the critical zugzwang. 12.Kxc4? Kg3 13.g5 Kxh2 drawn.

In Viktor's study it seems simple to breach the black defences through the weakness on h5. However, a thematic try shows that caution is necessary.

No 15804 V. Kichigin



h6/g8 0010.38 5/9 win

No 15804 Viktor Kichigin (Russia). 1.Bg2!/i a4 2.Bf3 a3 3.Bxh5 a2 4.Be8 a1Q 5.Kg6 with mate.

i) The thematic try is: 1.Bf1? d3! opening the long diagonal 2.Bxd3 a4 3.Be2/ii a3 4.Bxh5 a2 5.Be8 a1-Q 6.Kg6 Qxg7+!

ii) 3.Bb1 c5 4.d4 c4 5.Bc2 b5 6.Bd1 a3 7.Bxh5 a2 8.Bg6 a1Q 9.Bh7+ Kf7 10.g8Q+ Ke7 11.Qg7+ Kd6 12.Qe5+ Kd7 13.Bg8 Qa6.

Solution to study 15800 (Didukh):

Black pawns captured six white pieces. The white pawns on the king side require 6 captures as well. Because of the direction of the captures and the fact that Black used all of his possible 6 captures, white could only capture pieces, which means that h6 and c8 are a black king and another black piece, which implies pb7 and pa5. But if b7 is a pawn then Bc8 is forced, otherwise black's light-squares bishop could never be captured by a white pawn. Given Bc8, Kh6 follows.

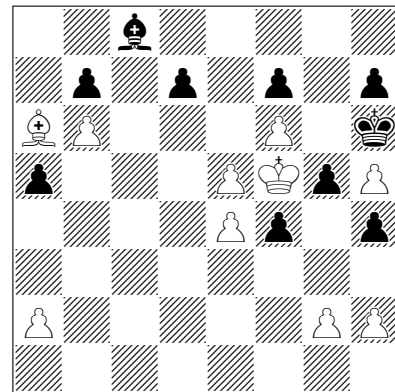
Similarly, White captured six times, all with his kingside pawns, so Pa2 and Pb6, retaining the original files, are forced. Kf5 is forced be-

cause Ka6 is illegal. The remaining question is what piece is a6. This is resolved by realizing that because of pb7 and pd7, Black's only possible last move is g7-g5 which means that all black captures (e7xf6xg5xh4 and c7xd6xe5xf4) occurred on black squares, so White's light-squares bishop could not have been captured, which leads to Ba6.

White caps: Kf5, Ba6, pa2, pb6

Black caps: Kh6, Bc8, pa5, pb7

No 15800 S. Didukh



f5/h6 0060.88 10/10 Win

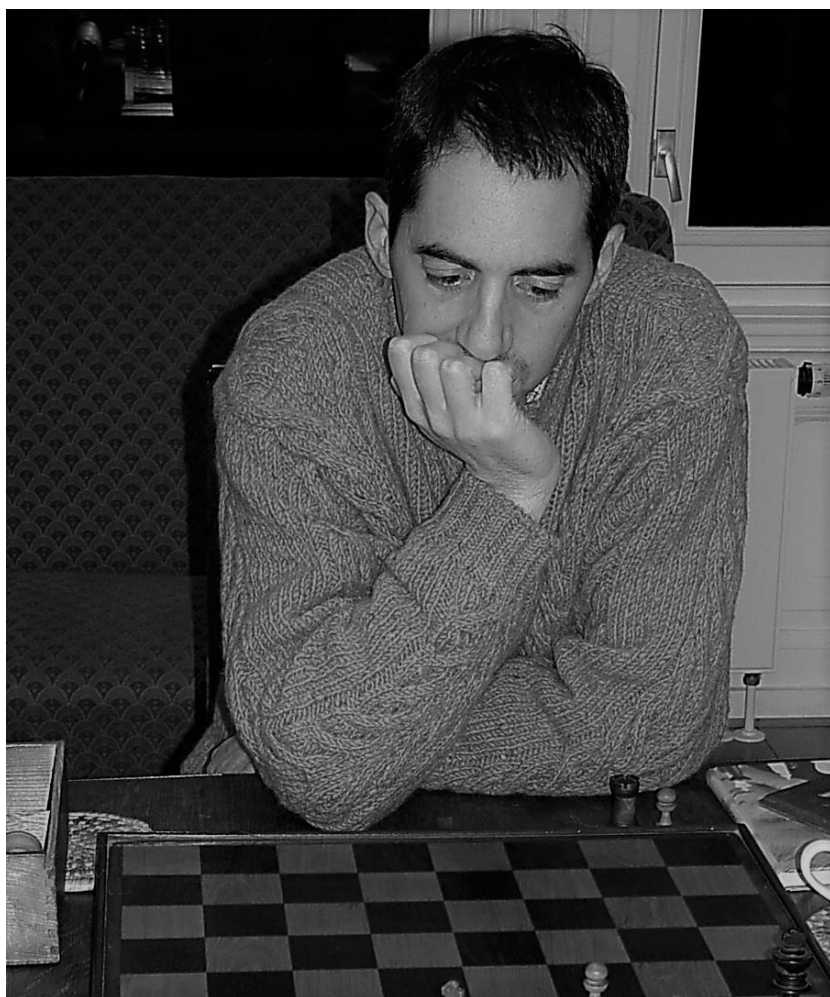
1.hxg6! (e.p.) hxg6+ 2.Kxf4 bxa6 3.Ke3!/i Kg5/ii 4.Kd4 Bb7 [4...Kf4 5.Kd5] 5.Kc5 Kf4 6.Kd6 Kxe4 (threatening 7...Bd5) 7.e6!/iii dxe6 8.Ke7 wins.

i) 3.e6? dxe6 4.Ke5 Bb7 5.Kd6 g5 Black wins.

ii) 3...Kh7 4.Kd4 Kg8 5.Kc5.

iii) 7.Ke7? Kxe5 8.Kxf7 Kd6 9.Kxg6 Bd5 draw.

Correction: I erroneously omitted the following comment by the composer Y. Afek to his *EG158.14500*: "The study is partially anticipated by T. Khatimov, 1st HM Troitzky MT 1990."



Gady Costeff

Spotlight (9)

EDITOR :
JARL ULRICHSEN

Contributors: Marco Campioli (Italy), Mario García (Argentina), Guy Haworth (England), Daniel Keith (France), John Nunn (England), Alain Pallier (France), Michael Roxlau (Germany) and Harold van der Heijden (The Netherlands).

HHdbIII refers to the 3rd version of Harold van der Heijdens database published in 2005. If cooks are found there I do not mention comments made by our contributors.

121.10298, N.Ryabinin, S.Tkachenko. The line 4.Bh5 is regarded as lost by the composers. Keith claims that 8.g4 (instead of 8.Ba4) Sxe8 9.Kb4 is a serious dual. The idea is to play a3, a4, a5 preventing Black from blocking the a-pawn before it reaches a5 and threatening to play a6 as soon as bK leaves a6. If Black has to take the a-pawn and White is left with Pg5 then the position is drawn.

149.13624, Makhatadze. This is completely anticipated by Moravec's 1st prize winner in *Ceskoslovensky Sach* 1952 (Pallier).

157.14470, P.Arestov. Concerning Garcia's line van der Heijden thinks that we should emphasize that the cook is in the line 10...Kb7 11.Bc5, and now Garcia's 11...e5. Roxlau makes us aware of the statement in *EG158* p.586 concerning some 7-man pawnless odds: "Perhaps the most interesting is the GBR class 0441 (oc), generally considered a win ...".

157.14484, V.Razumenko. Second solution: 2.Kh3 Bxf1+ 3.Kh4 Bg3+ 4.Kxg3 b1Q 5.d8Q Qg6+ 6.Kf4 Qh6+ 7.Qg5 Qh2+ 8.Ke4 Bg2+ 9.Kd3 Bf1+ 10.Kd4 Qh8+ 11.Qe5 Qd8+ 12.Qd5+; If 3...Bc7 then 4.Qxb3+ Kc6 5.Qe6+ Kc5 6.Qxa2 (Gady Costeff in HHdb-III no. 04439).

157.14487. There are two unrelated contemporary Ukrainian composers named Tkachenko, both with initial S. This study is by S.I.Tkachenko (van der Heijden).

158.14509, J. Fleck. García, Roxlau and van der Heijden claim that 6.Qg8 Kf6 (Kd6) Qe8 is a dual. Van der Heijden adds the following variation: 7...Ke5 8.Qd8! Ke4 9.Qa5! Kd4

10.Qb5 Ke4 11.Qc5 Kf4 12.Qd4+! Sxd4 13.Kg7 Sf5+ 14.Kf6.

158.14514, J.Vandiest. Diagram error: In II add bPd4 instead of bPe4 (van der Heijden). In II 3.Qf6+ shortens the solution (EGTB, Pallier, Roxlau). There are many other duals; in I: 4.Qg8+ and 14.Bc6 (EGTB, Pallier, Roxlau); in III: 3.Qe8+ and 3.Qf8 (EGTB, Pallier), 9.Qa4+ (EGTB, Pallier, Roxlau); in IV: 7.Bd5 (EGTB, Pallier, Roxlau). III is auto-anticipated (4th prize *Schakend Nederland* 1986), and therefore also dualistic: 15.Qa4 (Pallier); cf. *EG 95.7057* and *EG117.10009*.

158.14519, V.Kalandaze. Dual: 11.Ke2 (Roxlau). And why not 2.Kb1, 3.Kc1 ...?

158.14520, K.Ozul. Pallier assumes that this is a correction of *EG133.11334* by the same author. The correction obviously needs correcting. García shows that Black wins: 7...g1Q 8.h7+ Kf7 9.g8Q+ Qxg8 10.hxg8Q+ Kxg8 11.Kg3 Se5 12.Kf4 Sd7 13.Ke4 Kf7 14.Kd5 Ke7 15.Kc6 Ke6 16.Kb7 Sc5+ 17.Kc6 Sa4 18.Kb7 Sc5+ 19.Kc6 Sd3 20.Kb6 Sb4 21.Kc5 Sd5 22.Kc6 Ke5 23.Kc5 Ke4 24.Kc4 Sf6 25.Kc5 Sd7+ 26.Kc6 Sb8+. If 9.h8Q then 9...Sg5+ 10.Kh4 Se6 wins. In addition move 2 and 3 of the solution can be transposed (M.Campioli).

158.14524, M.Roxlau. Dual: 14.Re1 g3 and now 15.Re5! g4 16.Rxe8 (M.Campioli in HHdbIII no. 03147). 13...Kg3 14.Rg1+ with perpetual check makes the solution unique (Roxlau).

158.14525, M.Campioli. Despite note (v) 4.Kc1 Kb4 5.Sh4 e6 6.Sg2 Bd4 7.Kd2 Ka5

8.a7 Bxa7 9.Se3 Ba2 10.g7 e5 11.Sg4 Kxb5 12.Kd3 (Sf6) draws (García).

158.14527, E.Markov. Diagram error: wP is not on d2, but on d3 (HHdbIII no. 03266).

158.14529, M.Campioli, P.Rossi. Dual: 4.Qh4+ (EGTB, García, van der Heijden).

158.14532, E. Zimmer. Second solution 2.Sf3. García gives the following lines: 2.Sf3 Bd3 3.Ra1+ Kb8 4.Rd1 Kc7 5.Sd5+ Rxd5 6.Kxd5 wins. If 4...b4 then 5.Sd4 Bf5 6.Sc6+ wins; or: 2.Sf3 Bg8 3.Sd4 Kb8 4.Rd1 Re8 5.Sd7+ Kc8 6.Sxb5 Ba2 7.Sb6+ Kb8 8.Kb4 wins.

158.14533, L.Katsnelson. Incorrect. Black draws after 8...Ka5 (*not* Kc7) 9.Kc5 e3 10.dxe3 Bxb5 11.e4 Bd3 12.e5 Bf5 13.Kd6 Kb6 14.Bd7 Bg6 (García).

158.14536, F. Bertoli. To me it seems better to play 1...Sxc3+ 2.Rxc3 Kxf7, and the win is not obvious. And why not start with move 4?

158.14537, E. Markov. Second solution: 1.Bc4+ Ka1 2.Qh3 Qa8+ 3.Kh2 Qa4 4.Qc3+ Kb1 5.Bd3+ Ka2 6.Qc1 b5 7.Bb1+ Kb3 8.Bc2+ (García). Roxlau thinks that 1.Qe6+ Ka3 2.Sc3 leads to a mating attack.

158.14538, A.Sadikov (sic!). Only two moves have been added to Rinck's 2nd prize winner in *Neue Leipziger Zeitung* 1929 (Pallier).

158.14539, L.Topko. There are many anticipations. Pallier mentions *i.a.* Kasparyan and Liburkin.

158.14540, S.Borodavkin. Incorrect: 2...Rb1+ 3.Kc3 Rc1+ 4.Kd2 Rd1+ 5.Ke3 f1S+ 6.Ke2 Rb1 draws (García). There is also a dual: 5...Ke2 6.Rxe7+ Kd1 7.Rf7 (Roxlau).

158.14543, B.Olimpiev. 1.Se4 ist the quickest win, but Haworth, Pallier and Roxlau point out that 1.Sd1, 1.Be3, 1.Kf6 and 1.Bc5 also win, and they doubt that all of them are time-wasters. 3.Kh5 Sg1 4.Kg4 Se2 5.Bb2 is another dual (García). 4.Kg4 is the first unique winning move (Haworth).

158.14545, A. Strebkovs. Second solution: 1.Se5 Re2 2.Rxc6+ Kb8 3.Rc5 wins. If 1...Rh3 then 2.Rxc6+ Kb8 3.Kf5 wins

(García); in the solution 4.Sf7 Kb7 5.Se5 wins (Roxlau).

158.14548, B.Olimpiev. Many duals, the most obvious being 1.Bf4 Kf2 2.Sd3+ Kf3 3.Se5+ (G.Josten; unpublished comments sent to van der Heijden 4vi2005).

158.14550, P.Arestov. Incorrect. Black wins: 1...Ka1 2.Qc1+ Ka2 3.Qd2+ Sc2 4.Qxg2 Bxg4+ 5.Kd2 Sf3+ 6.Qxf3 Bxf3 7.c7 Rc6 8.Se5 Rxc7 9.dxc7 Bb7 10.Sxd3 b3 11.Kc3 Sa1 12.Sb4+ Ka3 13.Sd3 Ba6 14.Sb2 Bc8. If 5.Qxg4 then Se3+ 6.Kd2 eSxg4 7.Sxb6 Sf3+ 8.Kxd3 fSe5+ 9.Kd4 Sxc6+ 10.Kd5 Sd8 wins (García). The point of 1...Ka1 instead of 1...Sc2 is that 10.Sxd3 is not a check (van der Heijden).

158.14551, A.Sadikov (sic!). Wrong solution! 1.Kf7 loses whereas the surprising 1.Ke6 draws (EGTB, García, Haworth, Pallier, Nunn, Roxlau).

158.14556, S.Osintsev. The first 4 moves are correct, but at move 5 White can also play Se3+ and Kc6 (EGTB, Haworth). "Malyutka depth – something to be proud of", says the judge. As this endgame study only seems to be mined from an odb it is hardly anything to be proud of.

158.14557, A.Sadykov (sic!). Second solution: 2.Re1 Rb8 3.Rg4 Qc5+ 4.Qb4+ Ka6 5.Sb3 Qxb4+ 6.Rxb4 Rxb7 7.Rc1 draws (García).

158.14561, M.Gromov, An.G.Kuznetsov. Second solution: 7.Bd6 f6 8.Bf4 Re7 9.Sg7 Re4 10.Bd6 Re1 11.Kf7; if in this line 8...Rh7 then 9.Sg7 Rh8+ 10.Kf7 Rh7 11.Bb8 (Bd6) f5 12.Bf4 Rh1 13.Se6 mate; if 7...Ra7 8.Bg3 Re7 9.Bh4 f6 10.Sxf6 (Yu.Zemlyansky, *Shakhmatnaya Kompozitsia* no. 25 20x1998; drawn to my attention by van der Heijden). Nunn remarks: "Note (iii) claims that 4.Kf6 doesn't win because 4...Rb7 is reciprocal zugzwang. However, White can easily lose a tempo by 5.Be3 Rb8 (Re7; Bg5) 6.Bg1 Rb7 7.Bc5. Therefore it is not reciprocal zugzwang, 4.Kf6 does win and the study is unsound." Nunn tells us that on entering the position after 5.Be3 in his computer, it announced 'mate in 31' after just 10 seconds. That the study is

cooked was however reported already in EG140.11809 (Pallier).

158.14565, G.Amirian. Incorrect: 8...Kg4 (per Yu. Zemlyansky, *Shakhmatnaya kompozitsia* no. 25 20x1998; drawn to my attention by van der Heijden). Corrected by Amirian in *ShK* no. 29 10v1999 by moving wBc2 to d3.

158.14566, L.Katsnelson, V.Katsnelson. Unsound. I do not see how White can lose in the line 2.Ra1 (note i) 6...Rd8 7.a8Q Rxa8 8.Rxa8 Ke4 (e?; Re8) 9.Re8+. 6.Rd8 is obviously bad, but 6...Ra8 also draws: 7.Kh6! e2 8.Re1 Rxa7 9.Rxe2 Ra6+ 10.Kh5 Ra1 11.Kh4 Kf4 12.Kh5 Rf1 13.Ra2 Rf2 14.Ra4+; or 7...Ke4 8.Kg5 e2 9.Kg4 Kd3 10.Ra3+ Kd4 11.Ra4+ Ke3 12.Ra3+ Kf2 13.Rf3+ Kg1 14.Re3 Rxa7 15.Rxe2 Kh2 16.Re3 (G.Costeff in HHdbIII no. 05228).

158.14568, N.Rezvov. Incorrect: 1.Sd6 also wins: 1...Rxc6 2.e7 Bg6 3.Be5 Ka8 4.Bf4 a5 5.e5 a4 6.Sf7 (Campioli, Garcia). Campioli adds: 6...Re6 7.e8Q+ Rxe8+ 8.Kxe8 Bf5 9.Sd8 a3 10.e6 Bxe6 11.Sxe6 Kb7 12.Kd7 a2 13.Be5.

158.14571, B.Sidorov. Instead of the intended 6.Ka8 White can also play 6.Ka7 which must be regarded as a cook (Campioli).

158.14572, V.Kalyagin, B.Olimpiev. Dual: 10.Sf6+ instead of 10.Sxg7 (Campioli, Pallier, Roxlau).

158.14574, V.Kalyagin. Dual: The best move is not the given 2.Kh4 but 2.Kf3. If 2...Bh3 then 3.Qe5+ wins bR or bB in a few moves; another dual: 5.Kf6 (EGTB).

158.14575, An.Kuryatnikov. According to Campioli there are many duals: 7.g7, 8.Kg5, 10.Kg5, 12.Ke5 (Ke6), 17.Ke5 (Kg5), 19.Ke5 (Ke6); cf. EGTB.

158.14576, V.Shoshorin. Sent to two tourneys; cf. EG155.14302. The cooks mentioned in Spotlight EG156 also apply here (van der Heijden).

158.14577, Gh.Umnov. Wrong solution. 2.Kd5 Bxc3 3.Rc2 Ba5 4.Kc4 Kb1 5.Kb3 h5 6.Ra2 Bb6 (Be1; Re2) 7.Ra6 Be3 8.Re6 wins, whereas 2.Ke4 Bxb2 3.Rb3 Bb2 4.Kd3 Kb1 (not Ka2?) draws (van der Heijden in HHdbIII no. 03183).

158.14579, B.Olimpiev, V.Kalyagin. Second solution: 5.Rf4 Be2 6.h3 Se5 7.Re4 Sf3+ 8.Kf2 Sxg5 9.Rxe2 Sxh3+ 10.Kg3 Sg5 11.Kg4 Sh7 12.Kf5 Sf6 13.Rd2 Kh7 14.Rh2+ Kg8 15.Kg6 Sd5 16.Rh4 (Campioli).

158.14581, B.Sidorov. Dual. Despite note (i) 1.Bc4+ Kg7 2.Qa1+ Qc3+ 3.Qxc3+ Kh7 and now 4.Kxf2 wins (van der Heijden in HHdbIII no. 03497).

158.14585, V.Kichigin. Dual 3.Sd5 h3 4.f7; or 3...gxf6 4.Kxf6 (van der Heijden in HHdbIII no. 03227).

158.14586, V.Kalyagin. Dual: 7.Ke3 Re4+ 8.Kf3 Rf4+ 9.Ke2 fRe4+ 10.Qe3 (van der Heijden in HHdbIII no. 03388).

158.14587, V.Chernikov. White wins on material after 1.Sa6 as shown by Campioli; also: 3.Bxb2 Kxf8 4.Bxf6 Kxf7 5.Kf5! Ke8 6.Ke6 (van der Heijden in HHdbIII no. 03455).

158.14590, V.Kichigin. Dual: 8.Rh8+ Rh7 9.Re8 Ra7 10.Rh8+ (van der Heijden in HHdbIII no. 03372).

Concerning p.577 last column: Pallier reports the sad news that there will actually be a Sadykov MT in 2006.

158.14592, I.Bondar. Dual: 2.Rf2 c5 3.g4 g5 4.Kd6 c4 (Kh8; Rb2) 5.Ke7 Kh8 (c3; 6.Rf3) 6.Rf6 Qxf6+ 7.Kxf6 c3 8.Sd4 (G.Costeff in HHdbIII no. 05202).

158.14593, I.Bondar. Incorrect: 2.Ra1+ wins; and 2...Kb3 3.Rxf3+ Kb2 4.Re1 g1Q 5.Rxg1 Kc2 6.Kf6 e4 7.fRxg3 Kd2 8.Ke5; or 2...Kb5 3.Rxf3 d4 4.Kf6 e4 5.Rxg3 d3 6.Rxg2 (G.Costeff in HHdbIII no. 05026).

158.14594, V.Zhuk, A.Sachs. In II there are three duals: 3.Kc5, 3.Ke5 and 3.Sf2+ (EGTB, Campioli, Roxlau).

158.14595, S.Svetlik, M.Kolcak. 4.Kf7 and 4.Sf6 also draw; at move 5, 5.Sf7+ also draws (Nunn).

R2 p.580, K.Behting, J.Behting. Manoeuvring kings downstairs often leads to duals. In addition to 6.Kb4+ or 6.Kc5+ Campioli mentions 8.Kc3+ or 8.Kd4+.

R2 p.580, A.Troitzky. 3.Bg5, and minor duals 6.Kf7+ etc. (J.Ulrichsen in HHdbIII no. 62485).

R6 p.581 V.Platov, M.Platov. This is a correction of a 1924 study, published in *Shakhmaty v SSSR* viii/1955 (van der Heijden).

R8 p.581, V.Platov, M.Platov. This is a correction of a 1924 study, published by

G.Kasparyan in *555 Etyudov Miniatur* no. 136 1975 (van der Heijden).

R9 p.581, G.M. Kasparyan. This appeared in *555 Etyudov Miniatur* no. 136a 1975 (van der Heijden).



Jarl Ulrichsen

John Nunn 50th Birthday Study Tourney (2005)

IGM John Nunn writes:

I am pleased to announce the results of the John Nunn 50th Birthday Study Tourney. First, a few words about the administration of the event. The closing date for entries was the end of October 2005. Round about this time, the tourney controller Brian Stephenson converted the entries to PGN format and passed the entries to me without the composers' names.

During the following month, I checked the studies for analytical soundness. At the start of December, those unsound studies which seemed capable of repair were returned to the composers for correction, with a further month being allowed for this step. Although a few studies which would have featured in the award could not be corrected, several other studies were successfully repaired. Many of the corrected studies ended up in the award, so this was a worthwhile step. At this stage, there were 59 studies still in the tourney. I then made a preliminary selection of studies for the award and these were sent to Harold van der Heijden for anticipation checking. Only a couple of studies turned out to be seriously anticipated, although some partial anticipations led to changes in the order of the award. I then re-checked the studies in the award for soundness, which unfortunately resulted in one prize-

winner being removed from the award.

The standard of the entries was very high. Although I was quite tough with the judging, there are 30 studies in the award. I accept that some of the studies not in the award would certainly have been honoured in many other tourneys; likewise some of the lower-ranked studies in this award would have gained prizes elsewhere. Any composer whose study appears in the award can be proud of his achievement.

Judging study tourneys is not an easy task and personal taste inevitably plays a large part. With my background as an over-the-board player, I tend to favour clear-cut and pointed studies. I solved (or, in some cases, attempted to solve) almost all the studies and included 'solver satisfaction' as one of the elements in the assessment of each study. Complexity is not necessarily an advantage in a study; difficult analysis and obscure side-variations may only serve to hide the main point of the study and frustrate the solver. Quite a few studies featured 6-man database positions or were heavily dependent on them, but in many of these the analysis given indicated that the composer had not used a database. Whether or not the composer has used a database is in my view utterly irrelevant; in any case, if the composer does not choose

to reveal his method of composition (and I see no reason why he should), the judge can hardly be expected to read the composer's mind. I judged such studies on the same basis as all the other studies in the award, with the sole difference of giving greater weight to originality. The composer who discovers something remarkable in a database deserves credit; the composer who repeats the discovery does not.

For over-the-board players looking for some game-like positions which they might especially enjoy, I would recommend the following studies in the award: 1st prize, 3rd prize, 5th prize, 6th prize, 1st HM, 5th HM, 11th HM, 1st commendation, 2nd commendation, 11th commendation, but I hope they will look at the other ones as well! The 8th prize is a discovery in endgame theory which might well find its way into future textbooks.

The solutions in the award are based on the analysis submitted by the composers, but are entirely my responsibility. The reason for this is partly that the presentation of solutions varied so much from composer to composer – some gave only the main line, while others included pages of analysis; some used words, others symbols, and so on. Additionally, there were sometimes errors in the composers' analysis which did

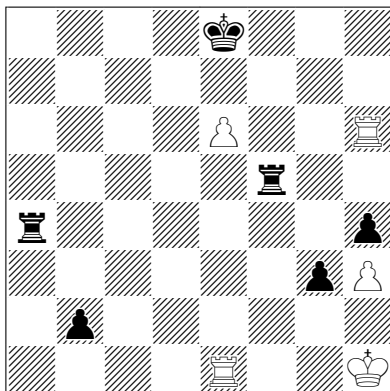
not affect the soundness of the study and these needed to be corrected. The only way to ensure some consistency in the solutions was to rewrite them myself. I apologise to any composers who feel that my solutions do not do their studies justice. Where I quote other studies in the solutions, if the quoted study is in the 2005 van der Heijden study database I give the study's number in the database.

Thanks are due to all the composers who took part in the tourney, to Brian Stephenson for controlling the event with his usual efficiency, to Harold van der Heijden for anticipation checking, to the magazine EG for supporting the event and publishing the award and finally to Chess-Base, for donating some prizes and helping to publicise the event. This definitive award (including a PGN file) is also available for download at :

<http://www.bstephen.freeuk.com/composing/nunn50.html>

January 2006

No 15805 Oleg Pervakov
& Karen Sumbatyan
1st prize



h1e8 0800.23 5/6 Draw

No 15805 Oleg Pervakov & Karen Sumbatyan (Russia). A real masterpiece. Starting from a game-like position, both sides must play accurately but White has the last laugh as he forces either perpetual check or a pin-stalemate. There is an attractive thematic try in which White makes the mistake of winning the h4-pawn, which destroys the final stalemate. Although there are a lot of four-rook studies around at the moment, no serious anticipation could be identified. Solving appeal is high as the analysis is fairly straightforward and so the theme of the study is not obscured by dense thickets of variations.

1.e7 Rf1+!

1...Re5 (1...Re4 is similar)
2.Rh8+ Kd7 3.e8Q+ Rxe8
4.Rhxe8 b1Q 5.Rxb1 Kxe8
6.Rb2 followed by Kg2 is a draw. Black cannot improve his position and exchanging rooks leads to a drawn pawn ending.

2.Rxf1 Ra1 3.Rhf6!

3.Rh8+? is the thematic try:
3...Kxe7 4.Rh7+ (4.Rhf8?
b1Q wins for Black here because the f8-rook is under attack and so White cannot take on b1, while continuing to check fails because the black queen controls f5: 5.R8f7+ Ke6 6.R7f6+ Ke5 7.R6f5+ Qxf5 and Black wins)
4...Ke6! (Black's king must stay on the e-file so as to have the white rook under attack if White doubles rooks on the f-file) 5.Rh6+ Ke5! 6.Rh5+ Ke4! 7.Rxh4+ (7.Rhf5 b1Q

8.R5f4+ Ke5 9.Rxb1 Rxb1+ 10.Kg2 Rb2+! wins) 7...Ke3 8.Rhf4 Rc1! (but not 8...b1Q? 9.R4f3+! Ke2 10.Rxb1 Rxb1+ 11.Kg2 drawing) reaches essentially the same position as in the main line after 8...Kd3. However, White then loses because the stalemate defence of the main line is not available.

3...Rc1!

The most dangerous move. 3...b1Q (3...Kxe7 4.Kg2 b1Q 5.Rxb1 is also drawn) 4.Rxb1 Rxb1+ 5.Kg2 draws because the rook is not attacked on f6 and if 5...Rb2+, then 6.Kg1 Rh2 7.Re6 Rxh3 8.Re2 is an immediate draw.

4.Rf8+ Kxe7 5.R8f7+ Ke6 6.R7f6+ Ke5

If Black plays his king to the b-file by 6...Kd5 7.R6f5+ Kc4 8.R5f4+ Kb3 then 9.Rf8 draws.

7.R6f5+ Ke4!

Black's king does not have to stay on the e-file in this line, but the result is the same whether he ends up on c3, d3 or e3, and this move sets a trap.

8.R5f4+!

8.Rb5? Rxf1+ 9.Kg2 Rf2+! (but not 9...b1Q?? 10.Rxb1 Rxb1 stalemate) wins for Black and 8.Kg2? is too early: after 8...b1Q 9.R1f4+ Ke3 10.Rf3+ Kd4 11.R3f4+ Kc3 12.Rf3+ Kb4! 13.R3f4+ Rc4 the checks come to an end.

8...Kd3 9.Kg2!

Now is the right time for this move. Black has nothing better than to promote.

9...b1Q 10.R1f3+!

The same manoeuvre can be played when the black king is on any square on the third rank, except b3 (since in that case Rf3+ can be met by ...Rc3!), but then White draws by Rf8, as in the note to Black's 6th move.

10...Kc2 11.Rc4+ Kd2

11...Kd1 12.Rxc1+ draws.

12.Rd4+ Ke2

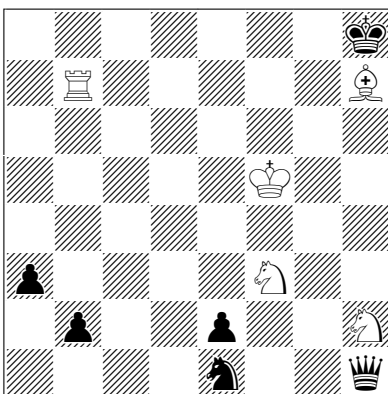
Certainly not 12...Ke1?? 13.Re3#.

13.Re4+! Qxe4

Stalemate.

Now we see why White had to avoid winning the h4-pawn.

No 15806 Marek Kwiatkowski
2nd prize



f5h8 3115.03 5/6 Win

No 15806 Marek Kwiatkowski (Poland). Although this study has no particular theme, it is a fascinating battle throughout and is enlivened by plenty of sacrifices, both White and Black. In all Black has four queens, which are downed one by one by White's numerically inferior force. The star move is White's 5th, by which White attempts the self-destruction of his bishop on h7. Black can

avoid this, only to fall victim to a different fate. This study contains no difficult sidelines and rated very highly for 'solver satisfaction'.

1.Kg6 Qg2+ 2.Sg4!

2.Sg5? loses to 2...Qxb7, so White must first sacrifice his h2-knight.

2...Qxg4+ 3.Sg5 Qf5+!

3...Qf4 fails to 4.Rb8+ Qxb8 5.Sf7#, therefore Black must sacrifice his queen to gain a bit of time.

4.Kxf5 a2

4...Sf3 5.Kf6! Sxg5 6.Kg6 forces mate, so Black puts his trust in his advanced pawns.

5.Sf7+!!

A truly astonishing move. White's attacking force looks rather slight in the face of Black's potential queens, and with this move White is prepared to reduce it even further. 5.Kf6? loses after 5...b1Q 6.Bxb1 a1Q+ 7.Kg6 Qa6+.

5...Kg7!

Black declines the offer, because 5...Kxh7 loses to 6.Sg5+ (switchback by the knight) 6...Kh8 7.Rh7+! (possible now that h7 is free; not 7.Kf6? b1Q and Black wins) 7...Kg8 8.Kf6 b1Q 9.Rg7+ Kf8 10.Se6+ Ke8 11.Re7#.

6.Sd6+!

This is the only check to win. 6.Se5+? Kh6 7.Kg4 is a very tempting try, because 7...a1Q? loses to 8.Be4 followed by mate. However, Black has the clever defence 7...Sg2! 8.Be4 Se3+ 9.Kf4 Sg2+ 10.Kf5 Se3+ 11.Kf6 Sd5+ and White cannot rea-

sonably avoid the perpetual check.

6...Kh8

Here 6...Kh6 loses to 7.Kg4 b1Q 8.Sf5+ Qxf5+ 9.Bxf5 and mate next move.

7.Kf6

Now that White has transferred his knight from g5 to d6 this move wins, because on d6 the knight blocks Black's queen check on a6. 7.Rxb2? is another tempting false path, aiming for 7...a1Q? 8.Kg6 and mate, but Black plays instead 7...Sf3! (7...Sd3! also works) 8.Kg6 Se5+ with a draw.

7...b1Q

7...a1Q 8.Sf7+ Kxh7 9.Sg5+ leads to immediate mate.

8.Bxb1 a1Q+

Black manages to promote with check, but his third queen is no more help than the previous two.

9.Kg6 Qa8

The only way to prevent mate on the back rank.

10.Rh7+ Kg8 11.Rg7+

11.Se4 isn't possible at once due to the check on e8.

11...Kf8 12.Rf7+ Kg8

Now that White has transferred his rook to f7 there is no check on e8, so White can take time out to reposition his knight.

13 Se4!

This blocks the queen's path to g2 and threatens mate by Sf6+. Black has no choice but to surrender his third queen.

13...Qxe4+ 14.Bxe4 Sd3!

Black's last fling, threatening both to promote and to play ...Se5+.

15.Rf5!

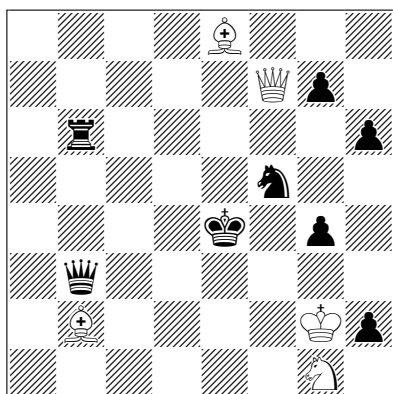
This sly retreat cuts out the knight check and prepares the final attack with Bd5+.

15...Sf4+ 16.Rxf4 e1Q

The fourth queen, but now the end is near.

17.Bd5+ Kh8 18.Rf8#

No 15807 Gady Costeff
3rd prize



g2e4 4324.04 5/8 Draw

No 15807 Gady Costeff (Israel). This is a real solver's study. Some rather forcing introductory play leads to a position in which White seems all set to resign, but then he finds a miraculous defence offering a bishop and a queen. In the resulting position, he manages to hold the draw despite having a lone knight against a queen and four pawns. The final position appears original and it is an important positive feature that virtually all the units involved arrive on their final squares during the course of the play.

1.Bc6+ Kf4 2.Se2+

The tempting 2.Bc1+ Ke5 3.Qe8+ Qe6 4.Bf4+ fails after 4...Kxf4 5.Qxe6 Rb2+ 6.Se2+ Rxe2+ 7.Qxe2 h1Q+ 8.Kxh1 Sg3+ and Black ends up with three extra pawns.

2...Kg5 3.Bc1+

3.Qxb3 Rxb3 4.Bc1+ Kh4 5.Kxh2 transposes into the following note.

3...Kh4 4.Qxf5

4.Qxb3 Rxb3 5.Kxh2 g3+ 6.Kg2 Se3+ 7.Bxe3 Rxe3 is a win for Black. In general, the ending rook and two connected passed pawns against bishop and knight is a win. Here Black's king is poorly placed to begin with, but the third pawn is enough to make the win clear; for example 8.Bf3 (8.Sd4 Ra3 9.Bd5 h5 10.Sf5+ – or else ...Kg5, followed by ...h4, etc. – 10...Kg4 11.Sxg7 h4 12.Be6+ Kf4 13.Sf5 Ra6! 14.Sg7 Rc6 with an easy win) 8...Re6 9.Sd4 Rf6 10.Se2 (or 10.Bb7 Rf2+ 11.Kg1 h5) 10...Rd6 11.Sg1 (11.Sxg3 Rg6) 11...Rd2+ 12.Be2 Ra2 and wins comfortably.

4...Qh3+

4...h1Q+ 5.Kxh1 Qd1+ 6.Sg1 Rxc6 7.Be3 gives White enough counterplay against Black's exposed king to secure the draw. The critical line runs 7...Rf6 (or else Bf2+ is even stronger) 8.Bf2+ g3 9.Bxg3+! Kxg3 10.Qg5+ Kf2 (or 10...Qg4 11.Se2+ Kf3 12.Sg1+) 11.Qg3+ Kf1 12.Qh3+ Ke1 13.Qe3+ Kf1 14.Qh3+ with a draw.

5.Kh1 Rxc6

It looks hopeless as White has only a few more checks, but now comes the real surprise.

6.Bg5+!

6.Qf2+? g3 7.Qf4+ Qg4 8.Sxg3 Qxf4 9.Bxf4 g5 is an easy win.

6...hxg5 7.Qh7+

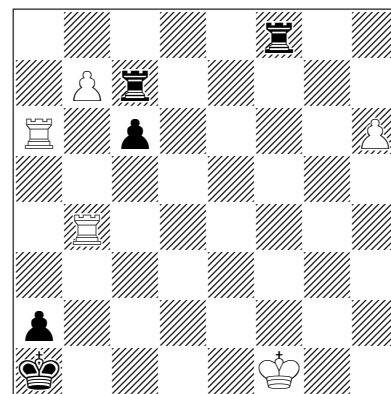
After 7.Qf2+ g3 8.Sxg3 Qe6 9.Sf5+ Kg4 10.Se3+ Kh5

Black retains a decisive material advantage.

7...Rh6 8.Qxh6+! gxh6 9.Sg3!

A remarkable position. Black cannot win despite his huge material advantage. The only try is 9...Qf1+ 10.Sxf1 Kh3 but then 11.Sg3 is the simplest draw.

No 15808 David Gurgenzidze
& Iuri Akobia
4th prize



f1a1 0800.22 5/5 Win

No 15808 David Gurgenzidze & Iuri Akobia (Georgia). This is a complex study which is challenging to understand even if you are just playing over the solution. After a few moves a potential stalemate situation arises, which forces White to take care. Subtle king and rook moves are required in order to deal with an underpromotion defence by Black.

1.Kg2!

The white king must head for the third rank in order to allow his rook to interpose on h4 in one line. Not 1.Kg1? (1.Ke2? Re7+ 2.Kd2 Rd7+ 3.Kc2 Rf2+ 4.Kc3 Rf3+ 5.Kc2 Rf2+ is an easy draw) 1...Rg8+ 2.Kh1 (2.Kh2 Rh7! 3.Rxc6 Rxh6+ 4.Rxh6 Rg2+

5.Kh3 Rg3+ 6.Kh4 Rh3+ 7.Kg5 Rh5+ and White cannot escape the checks) 2...Rb8! 3.Rab6 (3.Rba4 Rxb7 4.Rxa2+ Kb1 5.Rg2 c5 and Black has no trouble drawing) 3...Rh7! (not, however, 3...Rd7? 4.Rg4 Rd1+ 5.Rg1 Rb1 6.h7 c5 7.Kh2 c4 8.Rg8 Rxb6 9.h8Q+ Rb2+ 10.Qxb2+ Kxb2 11.Rxb8 a1Q 12.Rg8 and White wins; 3...Re7? is met the same way) 4.Rxc6 Rxh6+ 5.Rxh6 Rxb7 6.Ra4 Rb4 7.Raa6 Rb1+ 8.Kg2 Kb2 drawing.

1...Rg8+

The toughest defence. After 1...Rb8 2.Rab6 Rf7 3.Rb3! (3.Rb2? Rg8+ 4.Kh2 Rf6 draws) 3...Rd7 (3...Rg8+ 4.Rg3 wins at once) 4.Rb2! Rg8+ 5.Kf2! Rf8+ 6.Ke1 Rd6 7.h7 Rh6 8.b8Q Rxb8 9.Rxb8 Rxh7 10.Rc2 White wins more easily.

2.Kh3!

2.Kh1? and 2.Kh2? were covered in the note to White's first move, while if White plays to the f-file, then 2...Rf7+ draws easily.

2...Rb8

2...Rh7 fails to 3.Ra8! Rxh6+ 4.Rh4 (this move explains why the king had to head to h3) 4...Rhg6 5.b8Q Rxb8 6.Rxb8 Rg1 (6...Rg5 7.Rf4 Rb5 8.Re8 is similar) 7.Rf4 Rb1 (7...Rh1+ 8.Kg4 doesn't help) 8.Re8 and White wins by doubling rooks on the second rank.

3.Rab6!

3.Rba4? Rh7 4.Rxa2+ Kb1 5.Ra1+ Kb2! is a draw.

3...Rh7!

3...Rd7 (3...Re7 is met the same way) 4.Rxc6 Rd3+ 5.Kg4 Rd1 6.h7 Rb1 7.Rcc4 wins for White.

4.Rxc6 Rxh6+! 5.Rxh6 Rxb7

The introductory play is over, and we are in 6-man database territory.

6.Ra4! Rb4!

Black's best chance is to play for stalemate. After 6...Rb3+ 7.Kg2 Rb4 (7...Rb2+ 8.Kf3 Rb4 9.Raa6 is similar) 8.Raa6 Rb3 9.Rhe6 Rb1 10.Kf3 Rb3+ 11.Ke2 White has a slow but sure win.

7.Ra5!!

The immediate 7.Raa6? only draws after 7...Kb2! because White does not have the move Kg4 as in the main line. The key continuation is 8.Kg3 a1S! 9.Rh2+ Sc2 10.Rc6 and here Black can save the game by 10...Rb3+ 11.Kf4 Rc3.

7.Ra7 and 7.Ra8 also win, but with loss of time, as in order to win White must play his rook to a5.

7...Rb5!

7...Rb1 8.Rha6 Rb2 9.Kg3 wins by approaching with the king.

8.Raa6!

8.Ra7 Rb7! 9.Raa6? is a draw since White must only play his rook to a6 when Black's rook is on b5. Black defends by 9...Kb1 10.Rhd6 Rh7+ (Black keeps checking until he can transfer his rook to the first rank) 11.Kg2 Rg7+ 12.Kf3 (12.Kh3 Rg1 is similar) 12...Rg1 13.Rdb6+

(13.Kf2 Rh1! 14.Kg2 Re1! doesn't help White) 13...Ka1 and White must lift the stalemate by playing his rook along the rank, whereupon Black plays ...Kb1 again. White cannot make progress.

8...Kb2

There is nothing better:

1) 8...Rb1 9.Kg3 Rg1+ 10.Kf2 Rb1 11.Ke3 and the king approaches.

2) 8...Kb1 9.Kg4! (the key point is that with the rook on b5, Black is unable to transfer his rook to the first rank by means of a g-file check) 9...Ka1 (9...Rb4+ 10.Kf3 Rb2 11.Rh1+ Kc2 12.Ke3 wins easily) 10.Kf3 Rb1 11.Ke3 Re1+ 12.Kd2 Rg1 13.Kc3 Rg3+ 14.Kd4 Rg4+ 15.Ke3 Rg3+ 16.Kf4 Rg2 17.Rh1+ Kb2 18.Rb6+ wins.

9.Kg4!

This move explains why White first had to deflect the rook to b5 at move 7. Only b5 works, because on b4 the rook prevents Kg4, while on b7 or b8 Black has a check on the g-file. 9.Kg3? a1S! draws as in the note to White's 7th move.

9...a1S

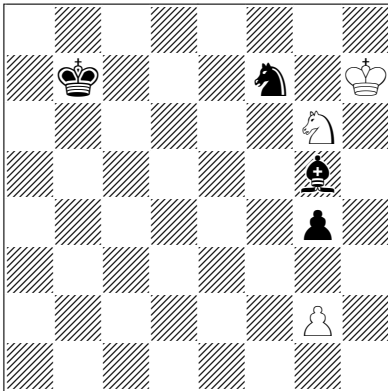
After 9...Rb4+ (9...Ka1 10.Kf3 transposes into the note to Black's 8th move) the simplest win is by 10.Kf5 a1S 11.Rh2+ Sc2 12.Rc6, but 10.Kg5 Rb5+ 11.Kg6, followed by playing the king around to c7, also wins although much more slowly. This was the composer's main line but the database revealed the dual win and so I have taken the main line to be

9...a1S, which avoids the dual.

10.Rh2+ Sc2 11.Rc6

and Black loses the knight after, for example 11...Rb4+ 12.Kf5 Rb5+ 13.Ke6.

No 15809 Yuri Bazlov 5th prize



h7b7 0034.11 3/4 Draw

No 15809 Yuri Bazlov (Russia). This position is a truly astounding discovery. White sacrifices a piece to reach a drawn position in which he is two whole minor pieces down and has just one pawn on the second rank. The refusal to capture Black's bishop at move 4 is especially surprising. Other studies with this concluding material balance (such as Avni #20415) have involved stalemate, but this one is based on a positional draw. This study shows that there are still simple and striking positions waiting to be discovered.

1.Sh8!

Black's bishop occupies a dominating position which makes it hard for White to activate his pieces. White's first move clears g6 in order to play his king to that square. The alternative is 1.Kg7? Sd6 2.Se5 g3 but Black can secure

his pawn on g3 and gradually improve the position of his pieces. Of course, he must avoid the exchange of knights, which leads to a positional draw provided White's king can reach f1. Although the win is not easy, it can be accomplished in the end; for example, 3.Kg6 Bd8! (stopping the white king reaching e6, after which it is very hard for Black to displace the centralised white pieces) 4.Kh5 Se4 5.Kg4 Bc7 6.Kf3 Sd2+ 7.Ke3 (7.Ke2 Sb3 8.Sg6 Kc6 9.Kf3 Sd4+ 10.Kg4 Kd5 11.Sf4+ Ke4 wins) 7...Sf1+ 8.Ke2 Sh2 (this prevents the white king approaching the g3-pawn and gives Black time to bring his own king up) 9.Sd3 Kc6 10.Ke3 Kd5 11.Sb4+ Ke5 12.Sc6+ Kf5 13.Sd4+ Kg4 14.Sc2 Bb6+ 15.Ke2 Kf4, followed by ...Sg4, with a technical win.

1...Se5

The only winning chance is to prevent White's king moving immediately to g6. After 1...Sxh8 2.Kxh8 Kc6 3.Kg7 Kd5 4.Kg6 Be3 (Black cannot move his bishop to f4 or h4 without losing his pawn, so he loses another tempo later when White attacks the g3-pawn with his king) 5.Kf5 g3 6.Kg4 Bf2 7.Kf3 Kd4 8.Ke2! the king reaches f1, with a standard positional draw.

2.Sf7!

Quick action is necessary, or Black just approaches with his king, but this move is simply unbelievable. Already one piece down, White offers a

second one! Black must accept as both his minor pieces are under fire.

2...Sxf7 3.Kg6! Se5+!

The best try is to sacrifice the bishop, as 3...Kc6 4.Kxf7 Kd5 5.Kg6 draws as in the note to Black's first move.

4.Kf5!

Declining the offer. 4.Kxg5? loses after 4...Kc6! 5.Kf4 Kd6! (gaining the opposition) 6.Ke4 (6.Kf5 Kd5 wins) 6...Ke6 7.Kf4 Kf6 8.g3 Ke6 9.Kg5 Kd5 10.Kf5 Kd4 11.Kf4 Kd3! and the g3-pawn falls.

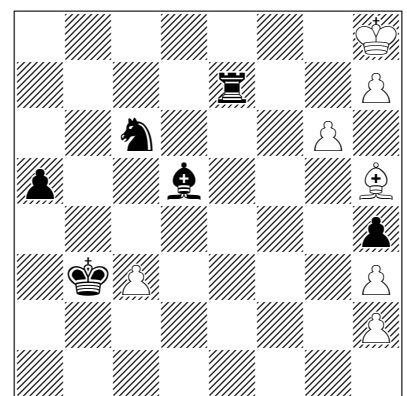
4...Sf7

Amazing but true; Black cannot win despite being two clear minor pieces up. 4...Sf3 5.Kxg4 and 4...Bf6 5.Kxf6 Sf3 6.Kf5 Sh2 7.Kf4 are both immediate draws.

5.Kg6 Se5+ 6.Kf5!

White repeats the position.

No 15810 Jan Timman 6th prize



h8b3 0343.52 7/6 Win

No 15810 Jan Timman (Netherlands). This spectacular study involves sacrifices by both White and Black, with the key idea being the move 3.c4!, opening the long diagonal ready to cover the

a1-square several moves later. The whole idea is realised with great economy.

1.g7 Re8+!!

The only chance is to sacrifice the rook to clear the e7-square. After 1...Re5 2.Bd1+ Kxc3 3.g8Q White has too much material.

2.Bxe8 Se7 3.c4!!

A remarkable move which has as its sole purpose the opening of the long diagonal. The immediate 3.g8Q? leads only to a draw: 3...Bxg8 4.Bf7+! (4.hxg8Q+ Sxg8 5.Kxg8 Kxc3 is a draw because White cannot win the h4-pawn without allowing the black king to reach h8, with a standard rook's pawn(s) + wrong bishop draw) 4...Bxf7 5.Kg7 Sg6 6.Kxf7 Sh8+ 7.Kg7 a4 8.Kxh8 a3 9.Kg8 (9.Kg7 a2 10.h8Q a1Q 11.Qxh4 Qxc3+ draws at once) 9...a2 10.h8Q a1Q 11.Qxh4 Qa8+ and White cannot avoid the checks without making so many concessions that Black is able to draw; for example, 12.Kg7 Qb7+ 13.Kg6 Qc6+ 14.Qf6 Qg2+ 15.Qg5 (15.Kf7 Qb7+) 15...Qxh2 (15...Qc6+ should also draw) 16.Qe3 Qd6+ 17.Kh5 Qd5+ 18.Kh4 Qd8+ and so on.

3...Bxc4

3...Kxc4 4.g8Q Bxg8 5.Bf7+ Bxf7 6.Kg7 Bd5 7.h8Q will win in the long run. White picks up the h4-pawn and wins one of Black's minor pieces for the front h-pawn. Black cannot then draw with a minor piece and an ad-

vanced a-pawn because White has another h-pawn.

4.g8Q!

A neat tactic forcing the promotion of the h-pawn.

4...Bxg8

4...Sxg8 5.Kg7 wins at once.

5.Bf7+!

5.hxg8Q+? Sxg8 6.Kxg8 Kc3 draws as in the note to White's third move.

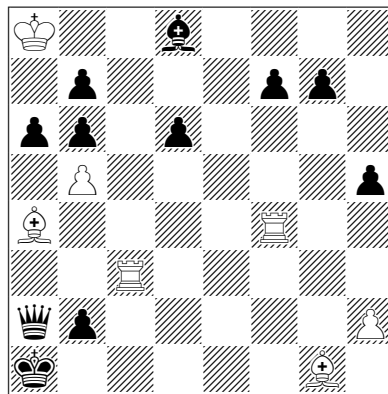
5...Bxf7 6.Kg7 Sg6

6...Bc4 7.h8Q wins as in the note to Black's third move.

7.Kxf7 Sh8+ 8.Kg7 (or 8.Kg8) 8...a4 9.Kxh8 a3 10.Kg8 a2 11.h8Q

and wins, thanks to the open long diagonal.

No 15811 Gady Costeff 7th prize



a8a1 3250.28 7/11 Win

No 15811 Gady Costeff (Israel). The heavy starting position is not very much to my taste, but one must admire the remarkable play which follows. Black's two queens are held paralysed by a bishop and rook battery, and both sides manoeuvre to try to secure the best possible position after the queens have been captured. White's 5th move, allowing Black to deliver a

discovered check from a queen, is especially notable.

1.Rf1+

Or:

1) 1.Bc2? axb5+ 2.Kb8 Bf6 3.Rf1+ b1Q 4.Bxb1 Bxc3 5.Bxa2+ Kxa2 6.Rxf7 b4 is a typical line. Ending up a rook ahead is no help if White has to surrender material for Black's dangerous front b-pawn. Indeed, White should force a draw quickly by 7.Rf2+ if he wants to avoid being worse.

2) 1.Bb3? Bf6 2.Bxa2 Bxc3 3.Ra4 (3.bxa6 bxa6 4.Ra4 b5 5.Rxa6 b1Q 6.Bxb1+ Kxb1 7.Rxd6 b4 8.Rc6 Kc2 9.Bb6 Kd3 10.Ba5 f5 is also a draw) 3...axb5 4.Ra7 b1Q 5.Bxb1+ Kxb1 6.Rxb7 b4 7.Rxb6 Kc2 8.Rc6 Kd3 is similar. Again White should force a draw as soon as possible.

1...b1Q 2.Bd4

2.Rcc1? Bf6 3.Rxb1+ Qxb1 4.Rxb1+ Kxb1 5.Kxb7 axb5 6.Bxb5 g5 7.Kxb6 Be5 is not good enough; after 8.Be8 h4 9.Bxf7 g4 10.Be6 g3 11.h3 Kc2 Black draws easily.

2...Bf6 3.Rxf6!

3.Bxf6? gxf6 4.Rcc1 axb5 5.Rxb1+ Qxb1 6.Rxb1+ Kxb1 7.Bxb5 Kc2 is a draw.

3...gxf6 4.h4!

With Black's queens effectively paralysed, White fixes the weak h5-pawn ready to be attacked after the queens have disappeared. Other moves are ineffective: 4.Ra3+? (4.Rc1+? is similar) 4...Qbb2 5.Bxb2+ Kxb2 6.Rxa2+ Kxa2 7.Kxb7 (7.h4 Kb2 8.Bd1 Kc3 9.Bxh5 f5 is too slow as Black's king

can still stop the h-pawn) 7...axb5 8.Bxb5 Kb3 9.Kxb6 Kc3 10.Kc6 Kd4 11.Kxd6 Ke4 12.Ke7 Kf5 13.Kxf7 Kg5 14.Bf1 f5 draws, as Black only has to reach h8 with his king in order to save the game.

4...f5!

The best defence, seeking to gain counterplay by pushing the passed f-pawn. Alternatives:

- 1) 4...Qxa4 5.Ra3#.
- 2) 4...Qe4 5.Rc1#.
- 3) 4...Kb2 5.Rd3+ Kc1 6.Rd1#.
- 4) 4...axb5 5.Ra3+ Qbb2 6.Bxb2+ Kxb2 7.Rxa2+ Kxa2 8.Bd1 f5 (8...Kb2 9.Bxh5 Kc3 10.Bxf7 Kd4 11.h5 Ke5 12.h6) 9.Bxh5 transposing into the main line.

5.Bd1!

Perhaps the most surprising move in the solution, allowing Black to deliver discovered check. However, White cannot waste a single tempo and must take aim at the h5-pawn without delay.

5...axb5+

Now there is a forced liquidation. 5...Kb2 loses to 6.Rc4+ Ka3 7.Ra4#.

6.Ra3+ Qbb2 7.Bxb2+

By taking the queens this way round, Black's king is drawn one square further away from the h-file.

7...Kxb2 8.Rxa2+ Kxa2 9.Bxh5 b4

Black's king is too far away to stop the h-pawn, so his only chance is to push his own pawns.

10.Be2!

Accuracy is necessary. 10.Bxf7+? only draws after 10...b3 11.h5 f4 12.h6 f3 13.h7 f2 14.Bc4 b5!.

10...b3 11.h5 b2 12.Bc4+!

Forcing the king out to a3 ready for a later Qc3+. 12.Bd3? f4 is only a draw.

12...Ka3

12...Ka1 13.Bd3 f4 14.h6 wins as White will pin the b-pawn when he promotes.

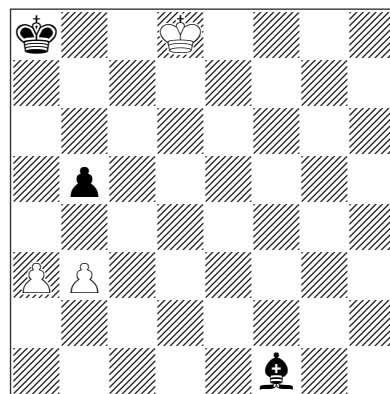
13 Bd3 f4 14.h6 f3 15.h7 f2 16.h8Q b1Q

16...f1Q 17.Qc3+ Ka2 (17...Ka4 18.Qc2+ wins) 18.Bxf1 b1Q 19.Bc4+ forces mate.

17.Bxb1 f1Q 18.Qc3+ Ka4 19.Bc2+ Kb5 20.Bd3+

White wins.

No 15812 Jarl H. Ulrichsen
8th prize



d8a8 0030.21 3/3 Draw

No 15812 Jarl H. Ulrichsen (Norway). Despite the limited material, a very complex study – in fact, I was unable to solve it. When I saw the solution, I didn't believe that the study could be correct. After considerable manual analysis I concluded that it is sound (thanks to Marc Bourzutschky, this was later confirmed by using a database).

It's a remarkable position and a genuine contribution to end-game theory. The study is based on a set of reciprocal zugzwangs (in all cases the pawns are on their current squares):

Z1: Kc3 v Kc5, Bd1. It is obvious that this is a draw with Black to play, as if he moves his bishop White plays b4+ followed by a4. With White to play it is not so clear after 1.b4+, but Black wins by outflanking; for example, 1...Kd5 2.Kd2 Ba4 3.Kd3 Ke5 4.Ke3 Bb3 5.Kd3 Kf4 6.Kd4 Kf3 7.Kc3 Ba4 8.Kd3 Kf2 9.Kd2 Kf1 and now his king penetrates towards the white pawns.

Z2: Kc3 v Ka5, Bd1. With White to play 1.Kb2 Kb6 2.Kc3 Kc5 is Z1. Black to play has nothing better than 1...Bh5, but after 2.Kd2 it's a draw. As soon as Black moves his king away from a5 White plays b4 and then a4. As we can see, occupation of d1 by Black's bishop is an important factor.

Z3: Kd4 v Ka5, Be2. White to play can only continue 1.Kc3, but after 1...Bd1 we have Z2. If Black to play continues 1...Bh5, say, then 2.Kd3 (not 2.Kc3? Bd1) 2...Bd1 (or else Kd2 prevents ...Bd1) 3.Kc3 is Z2 with Black to play. If 1...Bf1, then 2.Kc3 and 3.Kc2 (or d2).

Now it is possible to understand the solution.

1.Kc7!

Not 1.Kd7? Kb7 2.Kd6 Kb6 3.Kd5 Be2! (heading for the

key d1-square) 4.Kd4 Bd1 5.Kc3 Kc5 with Z1.

1...Ka7 2.Kc6 Ka6 3.Kd5!

The first surprise. Not 3.Kc5? Ka5 and after 4.Kd5 Bd3! 5.Kd4 Bc2 6.Kc3 Bd1 or 4.Kd4 Be2! 5.Kc3 Bd1! we arrive at Z2.

3...Ka5!

Other moves are no better: 3...Bd3 4.Kd4 Bc2 5.Kc3 followed by Kb4 draws at once, while 3...Be2 4.Kc5! (threatening 5.Kb4; not, however, 4.Kd4? Bd1 5.Kc3 Ka5) 4...Ka5 (forced) 5.Kd4 is Z3.

4.Ke4!!

The second surprise. 4.Kd4? Be2 is Z3, while 4.Kc5? (or 4.Ke5?) 4...Bd3 5.Kd4 Bc2 6.Kc3 Bd1 is Z2.

4...Be2 5.Kd4

Now we have Z3.

5...Bg4

5...Kb6 6.Kc3 Kc5 7.b4+ Kc6 8.a4 draws.

6.Kd3!

The final accurate move, threatening 7.Kc2 (or 7.Kd2) controlling d1. 6.Kc3? loses to 6...Bd1.

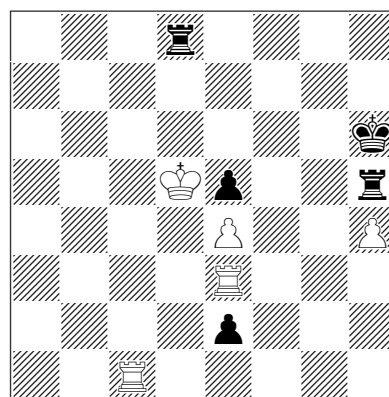
6...Bd1 7.Kc3

With reciprocal zugzwang Z2.

No 15813 Velimir Kalandadze (Georgia). Another judge might well have rated this study lower, but I feel it has several merits. The play soon leads to a position in which one might well resign in an over-the-board game, but White pulls off a remarkable save based on a mid-board stalemate. The position is natural and there are no complicated sidelines (in fact,

no sidelines at all!) to distract from the main point of the study. The only real defects are the perfunctory introductory play and the fact that Black's h5-rook doesn't move during the solution. I would also have preferred to have Black to play in the initial position rather than White's king in check. A somewhat similar idea was shown in #20388 (which turned out to be by the same composer as the current study) but the current setting is considerably superior to the earlier one in that the pieces move into place in a more natural way and White's king performs a switchback..

No 15813 Velimir
Kalandadze
1st honourable mention



d5h6 0800.22 5/5 Draw

1.Ke6 Rd1

Black has nothing better than to pick up a rook, but this certainly looks as if it should be enough to win.

2.Rc6!

The right square, setting up a battery so that White's king can return to d5 with gain of tempo.

2...e1Q 3.Rxe1 Rxe1 4.Kd5+!

The switchback.

4...Kg7 5.Rc7+

White just keeps checking, and sooner or later Black must play his king to d7 or e7...

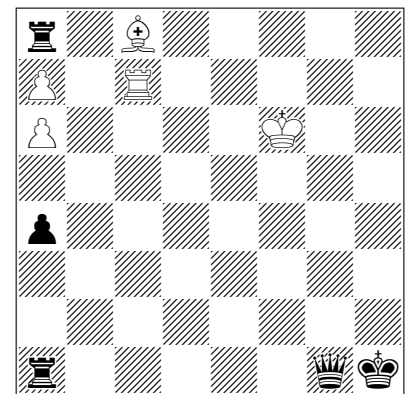
5...Kf8 6.Rc8+ Ke7 7.Rc1!

...whereupon White sets up a perpetual attack on Black's rook!

7...Re2 8.Rc2! Re3 9.Rc3! Re1 10.Rc1!

Draw.

No 15814 Emil Melnichenko
2nd honourable mention



f6h1 3710.21 5/5 Draw

No 15814 Emil Melnichenko (New Zealand). This study features an original systematic manoeuvre in which Black's heavy force is unexpectedly kept under control by a long diagonal pin. Step by step, the white king edges closer to the a-pawns until eventually White can draw by simply taking Black's queen. It's an interesting idea, but unfortunately the study simply winds down rather than rising to a climax.

1.Bb7+ Qg2

1...Kh2? 2.Rh7+ Kg3 3.Rg7+ Kf2 4.Rxg1 even wins for White.

2.Rc2!

The right way to attack the pinned queen. Not 2.Rg7? Rf1+ 3.Ke6 (3.Ke5 is met the same way, while 3.Ke7 fails to 3...Qxb7+ 4.axb7 Rxa7) 3...Re1+ 4.Kd6 Qe4 5.Re7 (5.Bxe4+ Rxe4 6.Kc6 a3 7.Kb7 a2 and 5.Rg4 Rd1+ 6.Kc7 Rc1+ 7.Kd7 Qxb7+ 8.axb7 Rxa7 win for Black) 5...Rd1+ 6.Kc7 (6.Kc5 Rc8+ mates) 6...Rc1+ 7.Kd7 (7.Kb6 Rb1+ wins easily, while 7.Kd6 Rd8+ 8.Rd7 Rd1+ mates in a few moves) 7...Qxb7+ 8.axb7 Rxa7 9.Kd8 Rxb7 10.Rxb7 a3 11.Ra7 Ra1, followed by ...a2, and the white king cannot shelter from a rook check.

2...Rf1+

2...Rxa7 3.Rxg2 Rxa6+ 4.Ke5 Ra5+ 5.Kd4 causes White no problems.

3.Ke6

White must avoid playing his king to the seventh rank due to 3.Ke7? Qxb7+ 4.axb7 Rxa7 5.Rc7 Rxb7 6.Rxb7 a3 7.Ra7 Ra1, winning in a similar way to the note to White's second move. 3.Ke5? is also bad due to 3...Re8+ 4.Kd4 Rd1+ 5.Kc3 Re3+ 6.Kb2 Rb3+ 7.Ka2 Rxb7.

3...Qf3

Giving further checks doesn't help: 3...Re1+ 4.Kd6 Rd1+ (4...Rd8+ is met by 5.Kc7, while 4...Qe4 5.Rc4 transposes to the main line) 5.Kc7 Qd5 6.Bxd5+ Rxd5 7.Kb7 is a positional draw as at the end of the main line.

4.Rc3! Re1+

4...Rxa7 5.Bxf3+ Rxf3 (after 5...Kg1 6.Bb7 Ra1 7.Kd5 a3 8.Kc5 a2 9.Rc2 Black is para-

lysed) 6.Rxf3 Rxa6+ 7.Kd5 a3 8.Rf1+ Kg2 9.Ra1 draws easily.

5.Kd6

5 Kd7? Qxb7+ 6.axb7 Rxa7 is the usual win.

5...Qe4

5...Qg2 6.Rc2 and 5...Rd1+ 6.Kc7 Qd5 7.Bxd5+ Rxd5 8.Kb7 are similar to lines we have already seen.

6.Rc4!

6.Bxe4+? Rxe4 7.Kc5 Re7 wins easily.

6...Rd1+ 7.Kc7 Qd5

7...Qg2 8.Rc2 Qd5 9.Bxd5+ Rxd5 10.Kb7 is the usual draw.

8.Bxd5+

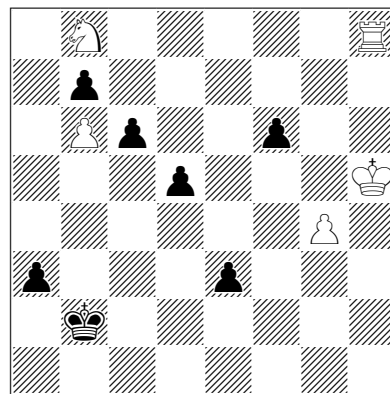
Now the white king is close enough to the a-pawns for this to draw. Not 8.Kb6? Rb1+ 9.Kc7 Rxb7+.

8...Rxd5 9.Kb7 Rdd8

10.Rxa4

With a simple positional draw. White just transfers his rook to the seventh rank and waits, when Black cannot make progress.

No 15815 Luis M. Gonzalez
3rd honourable mention



h5b2 0101.26 5/7 Draw

No 15815 Luis M. Gonzalez (Spain). Some interesting introductory play leads up to

the critical position at move 13, in which White must make a surprising rook move in order to reach a reciprocal zugzwang with Black to play. There is a tempting try at move 6.

1.Sxc6!

White must bring his knight into the game. Other moves fail:

1) 1.Kg6? d4 2.Rh2+ (2.Sxc6 is too late as 2...d3 3.Rh1 e2 4.Sd4 a2 wins for Black) 2...Kc3 3.Re2 d3 4.Rxe3 a2 5.Re1 d2 6.Rf1 Kb2 7.Rd1 Kc2 wins.

2) 1.g5? a2 2.gxf6 (2.g6 a1Q 3.g7 e2 4.Re8 e1Q 5.Rxe1 Qxe1 6.g8Q Qh1+ 7.Kg6 Qg2+ 8.Kf7 Qxg8+ 9.Kxg8 d4 10.Sxc6 d3 wins easily) 2...a1Q 3.Re8 Qh1+ 4.Kg6 Qg2+ 5.Kh6 Qf3 6.Kg6 Qg4+ 7.Kh6 Qf5 8.Kg7 Qg5+ 9.Kf7 Qh5+ 10.Kf8 e2 and Black wins.

3) 1.Sd7? a2 2.Ra8 a1Q 3.Rxa1 Kxa1 4.Sc5 (4.g5 fxg5) 4...e2 5.Sd3 c5 and the pawns are too strong.

1...a2 2.Ra8 e2!

2...a1Q 3.Rxa1 Kxa1 4.Sd4 Kb2 5.g5 fxg5 6.Kxg5 Kc3 7.Sf3 d4 8.Kf4 stops the pawns.

3 Sb4 a1Q 4.Sd3+!

4.Rxa1? costs a vital tempo and loses after 4...Kxa1 5.Sd3 Kb1.

4...Kc3

Now 4...Kb1 5.Rxa1+ Kxa1 6.g5 fxg5 7.Kxg5 is an easy draw.

5.Rxa1 Kxd3 6.g5!

6 Kg6? is tempting, but fails to 6...d4 7.Kxf6 Ke3! 8.g5 d3

9.g6 d2 10.g7 e1Q! 11.Rxe1+ dxe1Q 12.g8Q Qh4+ (Black can force the exchange of queens) 13.Kf5 Qf4+ 14.Kg6 Qg4+ 15.Kf7 Qxg8+ 16.Kxg8 Kd4 and Black wins.

6...fxg5 7.Kg4!

7 Kxg5? Ke3! 8.Ra3+ Kf2 9.Ra2 d4 10.Kf4 d3 11.Ke4 Kg3 is decisive.

7...Kd2 8.Ra2+! Ke3 9.Ra3+ Ke4! 10.Ra8!

Not 10.Ra4+? d4 and Black wins.

10...Ke3 11.Ra3+ Kf2 12.Rf3+ Ke1 13.Ra3!

A very surprising move. White must not move to d3 at once or else he falls into zugzwang, but he must also avoid b3 because he cannot switch to the 8th rank due to the b-pawns. 13.Rd3? (13.Rb3? Kd2 14.Rb2+ Ke3 15.Rb3+ Ke4! 16.Rb1 d4 is an easy win) 13...d4! (reciprocal zugzwang with White to move) 14.Rxd4 Kf1 15.Re4 e1Q 16.Rxe1+ Kxe1 17.Kxg5 Kd2 18.Kf5 Kd3 19.Ke5 Kc4 20.Kd6 Kb5 21.Kc7 Ka6 wins.

13...d4

There is nothing better.

14.Rd3!

Reciprocal zugzwang with Black to move.

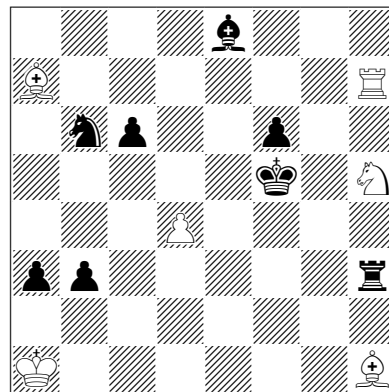
14...Kf2 15.Rf3+ Kg2

with a draw. White just keeps checking and meets ...Ke1 by Rd3.

No 15816 Peter Vassilev (Bulgaria). This study features some entertaining tac-

tics, enlivened by a tempting try on the first move. From moves 3-7, the black king is amusingly trapped between two 'mined' light-squared diagonals and must move only on dark squares. The study eventually works its way to a familiar conclusion.

No 15816 Peter Vassilev
4th honourable mention



a1f5 0454.14 6/8 Draw

1.Be4+!

1.Sg7+? is tempting, but after 1...Kg4! Black wins in all lines:

1) 2.Sxe8 Rxh7 3.Sxf6+ Kf4 4.Sxh7 Sa4 5.Bb8+ Ke3 and the pawns cannot be stopped.

2) 2.Be4 Rc3 3.Sxe8 (3.Rh1 b2+ 4.Kb1 Sc4 5.Bf5+ Kg5 6.Rg1+ Kh6 7.d5 Rc1+ 8.Ka2 Rxc1 9.Bxc1 Kxc1 10.dxc6 Bxc6 11.Bc5 Be8 12.Bxa3 Sxa3 13.Kxa3 Bg6! wins) 3...Rc1+ 4.Bb1 a2 5.Sxf6+ Kg5 6.Se4+ Kg6! 7.Sd2+ axb1Q+ 8.Sxb1 Rc2! 9.Sa3 (9.Sd2 Kxh7 10.Sxb3 Sa4! wins) 9...Ra2+ 10.Kb1 Kxh7 11.Bxb6 Rxa3 12.Kb2 Ra8 is an easy win for Black.

3) 2.Rxh3 b2+ 3.Ka2 Bf7+ 4.d5 Kxh3 5.Sf5 (5.Be4 Bxd5+ 6.Bxd5 Sxd5 7.Bd4

Kg4 8.Se6 f5 wins) 5...Sa4! (not 5...Bxd5+? 6.Bxd5 Sxd5 7.Bd4 c5 8.Bxf6! Sxf6 9.Sd6 Sd5 10.Sb5 Sb4+ 11.Kb1 a2+ 12.Kxb2 with a draw by the 6-man databases) 6.Bd4 cxd5 7.Se7 Sc3+ 8.Bxc3 d4+ 9.Bd5 dxc3 10.Kb1 Bxd5 11.Sxd5 f5 12.Sxc3 f4 wins for Black.

1...Kxe4

1...Kg5 2.Rg7+ Kxh5 (2...Kh4?! 3.Sxf6 is, if anything, better for White) 3.Rh7+ Kg4 4.Rxh3 Kxh3 5.Bxb6 draws.

2.Sxf6+ Kxd4 3.Bxb6+ Ke5!

First Black heads off to eliminate the f6-knight. 3...c5 4.Bxc5+ Kxc5 5.Se4+ Kd4 6.Rxh3 draws easily.

4.Bc7+

4.Sg4+? Kd6 5.Rxh3 b2+ 6.Ka2 Bf7+ 7.Rb3 Bxb3+ 8.Kb1 Bf7 wins for Black.

4...Kxf6 5.Bd8+ Ke5

Black can never play his king to the a2-g8 or b1-h7 diagonals as then White can safely take on h3.

6.Bc7+ Kd4 7.Bb6+ c5!

The last winning try.

8.Bxc5+! Kxc5

8...Ke5 9.Rxh3 b2+ 10.Ka2 Bf7+ 11.Rb3 Bxb3+ 12.Kb1 is also drawn.

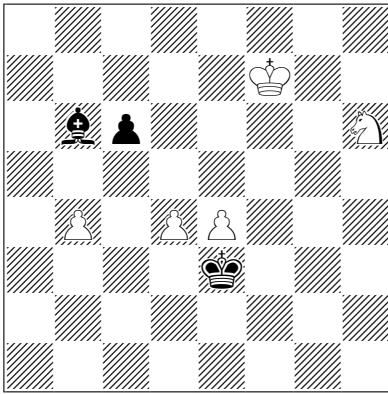
9.Rxh3

The stage is set for a conclusion that has been seen several times before.

9...b2+ 10.Ka2 Bf7+ 11.Rb3! Bxb3+ 12.Kxa3 b1Q (or 12...b1R)

Stalemate.

No 15817 Jozsef Csengeri
5th honourable mention



f7e3 0031.31 5/3 Win

No 15817 Jozsef Csengeri (Serbia and Montenegro). This study is based on the position of reciprocal zugzwang arising after White's 3rd move, with accompanying thematic try. The fact that this position is reciprocal zugzwang is not at all obvious, and it is perhaps slightly unfortunate that White arrives at it by playing the most direct moves. However, the content, plus the natural initial position, means this study deserves its ranking.

1.e5!

1.d5? Kxe4 2.d6 c5 is an easy draw.

1...Kxd4

1...Ke4 2.e6 Bd8 3.Sf5! Kxf5 4.e7 Bxe7 5.Kxe7 wins.

2.e6

Not 2.Sg4? Bc7! 3.e6 Bd6, winning the b-pawn and drawing.

2...Bd8 3.Sg4!!

This move gives rise to a reciprocal zugzwang. After 3.Sf5+? Kc4 4.Se7 c5! 5.b5 Kxb5 6.Ke8 Bb6 7.Sf5 c4 8.Sd6+ Kb4 9.e7 c3 both sides promote at the same time and the position is drawn. 3.Ke8?

is the thematic try: 3...Bf6! 4.Sg4 (4.Sg8 Bg5 and now 5.Se7 Kc4 6.Sxc6 Kb5 is a clear positional draw, while 5.Kf7 Ke5 6.Se7 Kd6 7.Sf5+ Kd5 8.Se3+ Kd4 9.Sg4 Bd8 is the key zugzwang with White to move) 4...Bg5 (4...Bh4 is just as good) 5.Kf7 (5.Kd7 Kc4 draws) 5...Bd8 and we have the reciprocal zugzwang with White to play.

3...Kc4

Black has no decent moves. He clearly cannot move his bishop, and king moves allow White to improve the position of his knight:

1) 3...Kd5 4.Se3+ Kd4 5.Ke8! Bg5 6.Kd7 Kc3 7.Sc2 wins.

2) 3...Ke4 (here the king is too far away from the b-pawn) 4.Ke8! Bg5 5.Kd7 Kd5 6.Se3+! and wins.

3) 3...Kc3 4.Se5 followed by Sxc6.

4.Se5+ Kd5

4...Kb5 5.Sd3 wins in the same way.

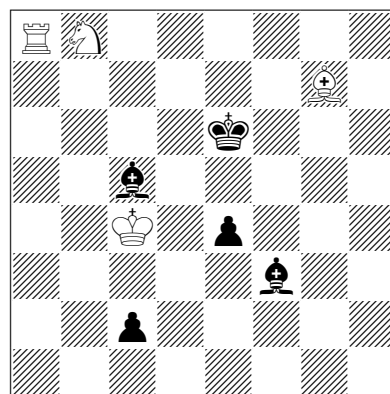
5.Sd3 Kc4 6.Ke8!

6.e7? Bxe7 draws.

6...Bh4 7.Kd7 Kxd3 8.Kxc6

The pawns are too strong.

No 15818 Yuri Bazlov
6th honourable mention



c4e6 0171.02 4/5 Win

No 15818 Yuri Bazlov (Russia). Both sides display tactical ingenuity in this attractive study. In a comical finish, Black finally loses a piece after White retreats all his forces to the first rank.

1.Ra1

1.Bb2? e3 2.Ra6+ (2.Ra1 Bd6 3.Re1 Bd5+ draws) 2...Bd6 3.Kd3 e2 4.Kd2 Kd5 and it is time for White to force a draw.

1...Ba3! 2.Bh6 e3!

2...Bd6 3.Sc6 wins comfortably, so Black offers a pawn to control the c6-square.

3.Bxe3 Bd6! 4.Sa6 Be2+!

Or 4...c1Q+ 5.Rxc1 Be2+ 6.Kd4 Bxa6 7.Rc6 Bb7 (or 7...Bb5) 8.Rb6 followed by 9.Bf4 and White wins a piece.

5.Kb3 c1Q!

This deflection helps confine White's pieces and is Black's best chance.

6.Bxc1!

Now 6.Rxc1? Bxa6 7.Rc6 Bb7 8.Rb6 only draws as Black has 8...Bd5+.

6...Bd1+ 7.Ka2! Be2! 8.Ba3!

8.Kb3? Bd1+ 9.Kc4 Be2+ forces a draw.

8...Bc4+

8...Bxa3 9.Re1 and 8...Bxa6 9.Re1+ Be5 (9...Kd7 10.Rd1) 10.Bb2 win a piece.

9.Kb1 Bd3+!

Or 9...Bxa6 10.Bxd6 Bd3+ 11.Kb2! Kxd6 12.Rd1 and the pin is decisive.

10.Kc1! Bf4+ 11.Kd1! Bxa6

Is it finally safe to take the knight?

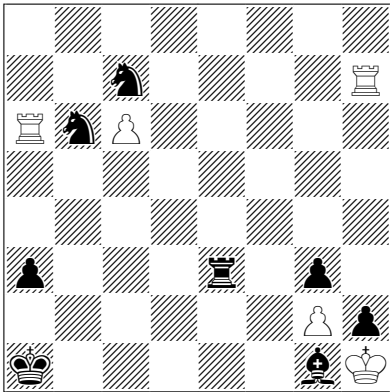
12.Bc1!

No! This neat trick picks up a piece.

12...Bxc1 13.Rxa6+

White ends up a rook ahead.

No 15819 Richard Becker
7th honourable mention



h1a1 0536.23 5/8 Draw

No 15819 Richard Becker (USA). In this complex study the white king is totally immobilised on the square h1 and the first part of the study revolves around Black's attempts to avoid stalemating White. By the time this situation has been resolved, the position has reduced to a database position of R+B+P v R. Then everything depends on a series of linked reciprocal zugzwangs. Another judge might have placed this study higher, but in my mind the artificial initial position and lack of 'solver appeal', due to its great length and analytical complexity, weighed against it.

1.Re7!

A spectacular initial move. After 1.Rxa3+? Rxa3 2.Re7 Sb5 3.c7 Rf3 (we will see this move several times during the solution) 4.Rf7 Sd4 5.gxf3 Se6 Black has too much material, while 1.Rd7? Sxa6

2.Rd1+ Kb2 3.c7 Rf3 also loses.

1...Se6

1...Sb5 2.Rxe3 and 1...Rxe7 2.Rxa3+ are immediate draws.

2.Rxa3+

The alternatives 2.Rxe6? Rxe6, 2.c7? Re1 and 2.Rea7? Sc5 3.Rxa3+ Kb2 are all lost for White.

2...Rxa3 3.c7

3.Rxe6? Be3 4.Rd6 Kb2 5.Rd1 Bc1 6.c7 Ra1 7.c8Q Sxc8 and 3.Ra7? Sg5 4.Rxa3+ Kb2 win for Black.

3...Rf3!

By putting his rook *en prise* Black defeats White's attempts to force stalemate. 3...Sg5 4.c8Q Sxc8 5.Re1+ Kb2 6.Rb1+ is an immediate draw.

4.c8Q Sxc8 5.Rxe6 Sb6

Black must hurry with his knight. After 5...Bd4 or 5...Sa7 White simply takes on f3 and then pushes his f-pawn.

6.Rf6

6.gxf3? Sd5 (stopping the advance of the f-pawn) 7.Rg6 (7.f4 g2+) 7...Bf2 8.f4 Se3 9.Rg5 Sd1 10.f5 Be1 11.Kg2 Sf2 12.Rh5 Sd3 wins for Black.

6...Rf2

Threatening to take on g2.

7.Rxb6 Rxd2 8.Rb3 Rb2

Necessary to prevent Rb1+.

9.Ra3+!

9.Rxd3? Rb1 is a database win, but the method is far from simple. One line runs 10.Rg8 Rf1 11.Rg2 Kb1 12.Re2 Kc1 13.Ra2 Rf4

14.Re2 Kd1 15.Rg2 Rf5 16.Rg5 Rf1 17.Rg2 Ke1 18.Rg8 Ke2 19.Rg6 Rd1 20.Rg8 Kf3 21.Rf8+ Ke4 22.Re8+ Kf5 23.Rf8+ Ke6 24.Re8+ Kf6 25.Ra8 Rd3 26.Rh8 Rd7 27.Rf8+ Kg7 28.Rf4 Kg6 29.Rh4 Kf5 30.Rh8 Rf7 31.Rh4 Rf8 32.Rh5+ Ke4 33.Rh4+ Ke3 34.Rh7 Ke2 35.Rg7 Bf2 (finally Black can extract his bishop from g1; if White takes the pawn, Black has a winning R+B v R position) 36.Rg6 (36.Kxh2 Kf3 wins) 36...Rf3 37.Kxh2 (37.Ra6 Bg3 is a standard win as described in various endgame books) 37...Kf1 with a won R+B v R ending.

9...Ra2

9...Kb1 10.Rxd3 Kc1 11.Rg7 Rb3 12.Rg3 transposes to the main line at move 21.

10.Rxd3 Kb1 11.Rg7

White's rook needs plenty of checking distance, because it must be able to check along the rank without being taken by Black's bishop. Thus 11.Rg8 is also good, but other moves fail; for example:

1) 11.Rg6? Kc1 12.Rc6+ (12.Rg2 Ra4 13.Rg4 Ra1 14.Rg2 Rb1 zugzwang 15.Re2 Rb4 16.Rg2 Kd1 wins) 12...Kb2 13.Rc3 (the problem is that White cannot check on b6 here) 13...Ra4 14.Rc8 Kb1 and Black has freed his pieces, leading to a win as in the note to White's 9th move.

2) 11.Rg2? Ra1 is a reciprocal zugzwang with White to play; Black wins after 12.Re2

Ra3 13.Rg2 Rf3 14.Rg3 Rf1
15.Rg2 Kc1 and so on.

11...Ra3

Lifting the stalemate. If Black plays his rook along the rank (except for b2) then White just gives perpetual check. The lines 11...Kc1 12.Rc7+ Kb2 13.Rb7+ and 11...Rb2 12.Rg2 are also drawn.

12.Rg3 Ra4 13.Rg4 Ra5
14.Rg5 Ra6 15.Rg6 Ra7
16.Rg7 Ra8 17.Rg8 Ra1

Sooner or later the rook must move to a1.

18.Rg2

This is a reciprocal zugzwang.

18...Kc1 19.Ra2 Rb1
20.Rg2

Zugzwang.

20...Rb3 21.Rg3 Rb4
22.Rg4 Rb5 23.Rg5 Rb6
24.Rg6 Rb7 25.Rg7 Rb8
26.Rg8 Rb1 27.Rg2 Kd1
28.Rb2 Ra1 29.Ra2

29.Rg2? Rc1 is zugzwang.

29...Rc1 30.Rg2

Zugzwang again.

30...Rc3 31.Rg3

However Black plays, he cannot free his pieces.

31...Rc4 32.Rg4 Rc5
33.Rg5 Rc6 34.Rg6 Rc7
35.Rg7 Rc8 36.Rg8 Rc1
37.Rg2 Ke1 38.Rc2 Rb1
39.Rb2

39.Rg2? Rd1 is another zugzwang.

39...Ra1 40.Ra2 Rd1
41.Rg2

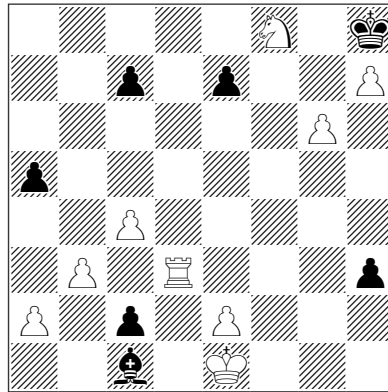
Zugzwang.

41...Rd3 42.Rg3 Rd4
43.Rg4 Rd5 44.Rg5 Rd6
45.Rg6 Rd7 46.Rg7 Rd8

47.Rg8 Rd1 48.Rg2 Kf1
49.Rd2 Re1 50.Rd1 (or
50.Rg2)

Draw.

No 15820 Michael Roxlau
& Siegfried Hornecker
8th honourable mention



e1h8 0131.65 9/7 BTM Draw

No 15820 Michael Roxlau & Siegfried Hornecker (Germany). A monumental study stretching over 26 moves. White must take care how he handles the queenside pawns so as not to fall into zugzwang, but by eliminating the a-pawns he eventually reaches a draw. Despite its impressive technical content, the very complicated analysis means that the study lacks a striking point.

1...Be3! 2.Rxe3! c1Q+
3.Kf2 Qxe3+!

3...h2 4.g7+ favours White.

4.Kxe3 h2 5.Sd7 h1Q 6.Se5
Qh6+ 7.Kd3!!

The only good square for the king. After other moves Black frees himself and wins with his material advantage:

1) 7.Ke4? Kg7 8.c5 e6
9.Kd3 Qh5 10.Kd4 Qh4+
11.e4 Qf6 12.a3 Kh6 13.b4
axb4 14.axb4 Kg5 wins.

2) 7.Kf3? Qh5+ 8.Kf4 Qh2+
9.Kf5 Qf2+ 10.Ke4 (10.Kg4
Qxe2+ is similar) 10...Qxe2+
11.Kd4 Qd2+ 12.Ke4 Qg2+
13.Kf4 Qh2+ 14.Ke4 Qh4+
15.Kd5 c6+ 16.Sxc6 Qh1+
17.Kc5 Qh5+ 18.Kb6 Qxg6
and wins.

7...Kg7 8.e4

Blocking the check on g6 and so threatening Sf7.

8...Qh3+ 9.Kd4 c5+

9...Qg3 10.Sf7 e5+ 11.Sxe5
is safe as Black has lost a vital pawn.

10.Kd5 Qh5 11.Ke6

Now Black is in zugzwang.

11...Kf8 12.Sd7+!

12.a3? is the thematic try; after 12...Kg7! 13.a4 (13.b4 axb4 14.axb4 cxb4 wins for Black because White does not promote with check) 13...Kf8 14.Sd7+ Ke8 15.Se5 Qh6 16.b4 cxb4 17.c5 we have essentially the same position as in the main line after 16...cxb4, except for the additional a-pawns. This difference turns out to be crucial: 17...b3 18.c6 Qg7 19.Kd5 (19.c7 Qf6+ 20.Kd5 Qd6+ 21.Kc4 Qxc7+ wins) 19...Kd8 20.h8Q+ Qxh8 21.Sf7+ Kc7 22.Sxh8 b2 23.Ke6 b1Q 24.g7 Qxe4+ 25.Kf7 Qxa4 (making use of the a-pawns) 26.g8Q Qc4+ 27.Kf8 Qxg8+ 28.Kxg8 Kxc6 with an easy win for Black.

12...Ke8 13.Se5! Qh6

13...Qh1 14.a3 Qh6 15.b4
cxb4 16.axb4 axb4 17.c5 is
also drawn; for example,
17...Qg7 (17...Qh3+ 18.Kd5
b3 19.c6 Kf8 20.c7 Kg7

21.Sf7 Qd7+ 22.Kc4 Qxc7+ 23.Kxb3 draws) 18.Kd5 b3 19.c6 Kd8 20.Sf7+ Kc7 21.h8Q Qxh8 22.Sxh8 transposing to the main line.

14.a3! Qh5

14...Qh1 15.b4 cxb4 16.axb4 axb4 17.c5 b3 18.c6 Qh3+ 19.Kd5 Kd8 20.Sf7+ is the same as the previous note.

15.b4!

The correct way: White must eliminate the a-pawns if he is to draw.

15...axb4

15...cxb4 16.axb4 a4 17.b5 a3 18.b6 a2 19.b7 Qxe5+ 20.Kxe5 a1Q+ 21.Kf4 also draws.

16.axb4 cxb4 17.c5 b3 18.c6 Qh4

Or 18...Kf8 19.c7 Qh3+ 20.Kd5 Kg7 21.Sf7 Qd7+ 22.Kc4 Qxc7+ 23.Kxb3.

19.Kd5! Kd8 20.h8Q+

20.Sf7+ is a transposition dual but 20.Sd3? Kc7 21.e5 Qh1+ 22.Kc4 Kxc6 23.Kxb3 Kd5 and 20.Sc4? Kc7 win for Black.

20...Qxh8 21.Sf7+ Kc7 22.Sxh8 b2 23.g7

23.Ke6 is a transposition dual.

23...b1Q 24.Ke6!

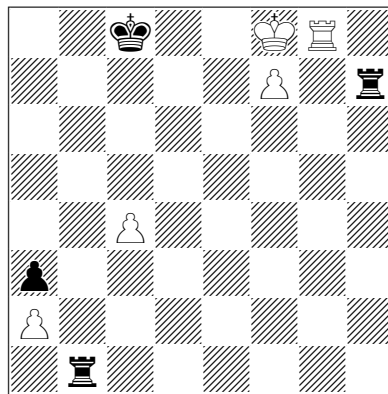
Not 24.g8Q? Qb3+.

24...Qxe4+ 25.Kf7 Qh7 26.Kf8!

The last finesse. 26.Sg6? is wrong due to 26...e5 27.Se7 e4 28.Sd5+ Kc8 29.Sf6 Qxg7+ 30.Kxg7 e3 31.Se4 e2 and wins.

After 26.Kf8! the draw is clear.

No 15821 Iuri Akobia 9th honourable mention



f8c8 0700.31 5/4 Draw

No 15821 Iuri Akobia (Georgia). The play involves a network of reciprocal zugzwangs, including one which is very surprising (the position after 9.Rf5!). However, there do not seem to be thematic tries which would really show off the zugzwangs properly. Nevertheless, an attractive study.

1.Rg7 Rh8+ 2.Rg8 Rh7 3.Rg7 Rh2 4.Kg8

Not 4.Rg3? Rxa2 5.Kg8 Rf2 6.Rxa3 Rg1+ 7.Kf8 Rg4 8.Ra7 (8.c5 Kc7 9.Ra7+ Kc6 10.Ke8 Re4+ 11.Re7 Ra4 12.Kf8 Kxc5 also wins) 8...Rxc4 and the 6-man database shows this to be a win, although the method is by no means simple.

4...Rf1! 5.f8Q+ Rxf8+ 6.Kxf8 Rxa2 7.Ra7!

7.Rf7? may be refuted by 7...Ra1 with reciprocal zugzwang, but Black can also win by 7...Kb8, which is in fact also reciprocal zugzwang!

7...Ra1 8.Rf7

This is a reciprocal zugzwang with Black to move.

8...Kb8

Other possibilities are:

1) 8...Rb1 9.Ra7 forces the rook back to a1.

2) 8...a2 9.Rf2 is similar to the main line.

3) 8...Kd8 9.c5! (reciprocal zugzwang) 9...Rd1 10.Ra7 Rf1+ 11.Kg8! (11.Kg7? Ra1 12.Kf6 a2 wins) 11...Rg1+ 12.Kf8! Rf1+ 13.Kg8 Ra1 14.Rg7! (another reciprocal zugzwang) 14...Kc8 (or 14...a2 15.Rg2 Kc7 16.Kg7 Kc6 17.Kg6 Kxc5 18.Kg5 Kd4 19.Kg4 Ke3 20.Kg3 with a draw) 15.c6 (yet another reciprocal zugzwang) 15...Kb8 16.Rb7+ Kc8 17.Rg7 Kd8 18.Rd7+ Kc8 19.Rg7 Rf1 20.Ra7 Ra1 21.Rg7 with a positional draw as Black cannot make progress.

9.Rf5!

The most surprising move in the study, both cutting off the black king and preparing a check on b5. 9.Rf6? Kb7 10.Kf7 Rb1 and 9.Rf3? Kc7 10.Kf7 Kb6! (10...Kc6? 11.Rf5 draws) 11.Rf5 (11.Kf6 Kc5 12.Kf5 Kxc4 13.Rf4+ Kc5 14.Rf3 Kb5 wins) 11...Rb1! 12.Rf2 Kc5 win for Black.

9...Kc7

9...a2 10.Rf2 Kc7 11.Kf7 Kc6 12.Kf6 Kc5 13.Kf5 Kxc4 14.Kf4 Kd3 15.Kf3 Kc3 16.Kf4! draws, as if the black king approaches the a-pawn, White just checks it away.

10.Kf7 Kc6

The key point behind White's 9th move is revealed

in the line 10...Kb6 (b6 is the best square for Black's king, since it prevents the reply Ra5 after Black moves his rook away from a1) 11.Rb5+! Kc6 12.Rf5. White needs the check on b5 to displace Black's king from b6 if necessary. The variation 10...Kd6 11.Rd5+! (not 11.Kf6? Rd1 12.Ra5 Rf1+ 13.Kg6 Ra1 14.Rd5+ Kc6 15.Rg5 Kb6 16.Rb5+ Ka6 17.Rg5 Ra2! 18.Kg7 Rf2 and Black wins) 11...Kc6 12.Rf5 is similar.

11.Kf6

It is interesting to note that if White were to play, Kf7 would be the only move to draw.

11...Kb6

11...Rb1 12.Ra5 forces Black back.

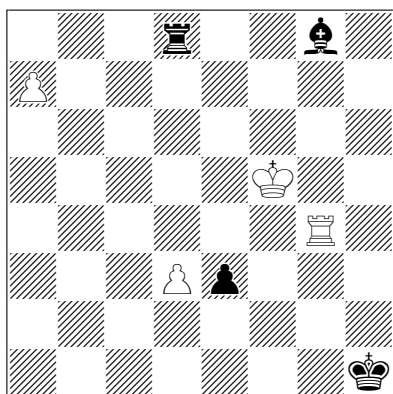
12.Rb5+ Kc6 13.Rf5 a2 14.Rf2! Kc5 15.Kf5 Kxc4 16.Kf4 Kb3

16...Kd3 17.Kf3 Kd4 18.Kf4 also draws.

17.Rf3+ Kb2 18.Rf2+ Kb3 19.Rf3+ Kb4 20.Rf2

Draw.

No 15822 Leonard Katsnelson & Vladimir Katsnelson
10th honourable mention



f5h1 0430.21 4/4 Draw

No 15822 Leonard Katsnelson & Vladimir Katsnelson (Russia). This is a delicate battle in which White must manoeuvre carefully with his king to preserve a possible perpetual check with his rook along the third rank. However, there is no reciprocal zugzwang involved because White is always threatening to force the issue by playing Ra3.

1.Rg3!

1.Rd4? Bh7+ 2.Kf6 Rf8+ 3.Kg7 Ra8 4.Kxh7 Rxa7+ 5.Kg6 Kg2 wins for Black.

1...Bh7+ 2.Kg4!

2.Kf4? e2 3.Re3 Bxd3 and Black wins since White cannot drive Black's king to e1 with checks.

2...e2 3.Re3 Bxd3 4.Rh3+! Kg2 5.Rg3+ Kf2 6.Rf3+ Kg1 7.Rg3+ Kf1 8.Rf3+ Ke1 9.Rxd3! Rg8+

The other main line is 9...Re8 and now:

1) 10.Rb3? gives insufficient checking distance and loses after 10...Kd2 11.Rb2+ Kd3 12.Rb1 Ra8! 13.Kf3 Rxa7 14.Rb3+ Kc2 15.Re3 Kd1.

2) 10.Re3? fails to 10...Rxe3 11.a8Q Kf2 12.Qf8+ Kg1.

3) 10.Ra3! Rg8+ (10...Kd2 11.Ra2+ Kd3 12.Ra3+ draws) 11.Kf4! Kf2 12.Rf3+ Kg1 (12...Kg2 13.Rg3+! Rxg3 14.a8Q+ is a draw) 13.Re3! Kf1 14.Rf3+ also leads to a draw.

10.Kf4! Re8!

10...Ra8 11.Ra3 Kd1 12.Ra1+ draws as White has enough checking distance, while 10...Kf2 11.Rf3+ transposes to the previous note.

11.Kg4!

The white king must remain on the fourth rank so as not to block the rook checks if Black's king heads for the kingside. 11.Kg3? Kf1 12.Rf3+ Kg1 loses, as does 11.Ra3? Kf2 12.Rf3+ Kg2 13.Rg3+ Kh2 14.a8Q Rxa8 15.Re3 Rf8+ 16.Kg5 Rf2, followed by ...Kg2-f1.

11...Rg8+ 12.Kf4 Rf8+ 13.Kg3!

Here 13.Kg4? fails to 13...Kf2 14.Rf3+ Rxf3 15.a8Q Rg3+ 16.Kf4 e1Q and Black wins.

13...Kf1

13...Rg8+ 14.Kf4 repeats.

14.Rf3+ Kg1

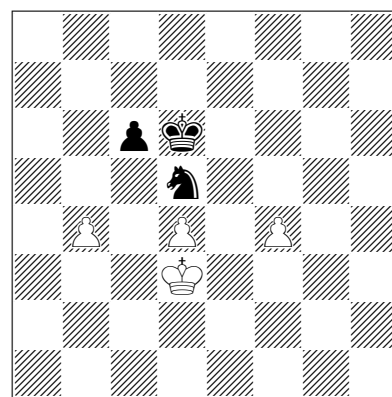
Or 14...Rxf3+ 15.Kxf3.

15.Re3

15 Rxf8? e1Q+ 16.Kg4 Qe4+ picks up the pawn and wins.

After 15.Re3 the position is a clear draw.

No 15823 Daniel Keith
11th honourable mention



d3d6 0003.31 4/3 Draw

No 15823 Daniel Keith (France). For a long time I could not see the drawing idea at all, and it still seems amazing that White is able to hold what looks like a dead

lost position. The reciprocal zugzwang after White's fifth move is the central point of the study, which is enhanced by a natural position. A very fine piece of work with plenty of play from the limited material.

1.Kc4 Sb6+ 2.Kc3!

This subtle move is the key idea. Other moves:

1) 2.Kb3? loses simply after 2...Kd5 3.f5 Kxd4 4.b5 c5 5.f6 Sd7 6.f7 Kd5! 7.Kc3 Kd6.

2) 2.Kd3? Kd5 3.Kc3 Sd7! 4.f5 (4.Kd3 Sf6 5.Kc3 Se4+ 6.Kb3 Kxd4 7.Ka4 Sd6 8.Ka5 Kd5 9.Kb6 Sf5 10.Kc7 Sd4 11.Kb6 Kc4 wins) 4...Sf6 (this is reciprocal zugzwang with White to play) 5.Kb3 (5.Kd3 Se4 6.Ke3 Sd6 7.f6 Ke6 and 5.b5 cxb5 6.Kb4 Kc6 also win for Black) 5...Kxd4 6.b5 c5 7.b6 Kd5 8.b7 Sd7 9.f6 Kc6 wins for Black.

2...Kd5 3.f5

3.Kd3? Sc4! 4.f5 (4.Kc3 Sd6 5.Kd3 Sb5 6.f5 Sd6 7.f6 Ke6 wins) 4...Sd6 5.f6 Ke6 wins.

3...Sd7

3...Sc8 4.Kb3 Sd6 transposes to the main line.

4.Kd3 Sf6 5.Kc3!

This is the reciprocal zugzwang with Black to play.

5...Se4+

5...Se8 6.Kb3 transposes.

6.Kb3 Sd6

After 6...Kxd4 7.b5 Black must accept the draw since 7...c5? even loses after 8.b6 Sd6 9.f6.

7.Ka4!

7.f6? loses to 7...Ke6.

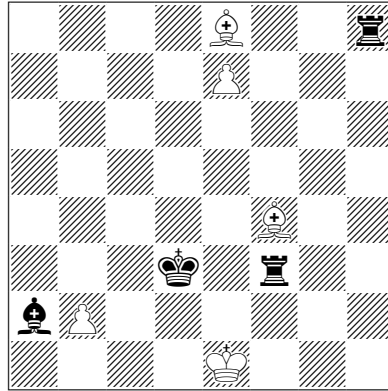
7...Kxd4 8.f6 Kd5

8...Kc4 9.Ka5.

9.Ka5 Sf7 10.Kb6

with an easy draw.

No 15824 Jürgen Fleck
special honourable mention



e1d3 0650.20 5/4 Draw

No 15824 Jürgen Fleck (Germany). By shifting the position to the right, this study adds a finesse (the bishop sacrifice at move 7) to a well-known Sarychev study (see #37149 and #37150). The introductory play is quite different to the Sarychev, but not necessarily superior. As this is an adaptation of a classic study, it is not really comparable to the other studies in the tourney, and therefore I have awarded it a Special HM.

1.Bg6+

White will soon promote his e-pawn, after which the material balance is drawish. Black's hopes rest on a subsequent check by the rook on the e-file which will pick up a bishop.

1...Kc4!

An awkward move with respect to the a2-bishop, but the alternative leads to an immediate draw: 1...Kd4 2.Bd2! (threatening both 3.e8Q and

3.Bc3+) 2...Bc4 3.Bc3+ Ke3 4.Bd2+ Kd4 5.Bc3+ repeating.

2.Bg5 Bb3!

Black cannot do much to prevent White from promoting his pawn. This strong quiet move plays the bishop to a safe square, forces White's hand (...Ba4 is one of the threats) and prepares some counterplay should White promote his pawn. 2...Rg3 3.e8Q Rxe8+ 4.Bxe8 Rxc5 5.Bf7+ draws at once.

3.e8Q Rxe8+ 4.Bxe8 Rf5

This was Black's idea; it looks as if he will pick up one of the bishops.

5.Bc1!!

White prepares the stalemate by burying his bishop on c1. Not 5.Be3? Re5 6.Bf7+ Kb4 and wins (note that this line would not win with Black's bishop on a2).

5...Re5+ 6.Kd2 Kd4!!

6...Rxe8 is stalemate, and this is the conclusion of the Sarychev study. Here, however, Black can continue the fight. 6...Kb4 also deserves consideration. Black's plan is to play ...Rc5 (thus tying White's mobile bishop to the diagonal b1-h7), then bring his king to d4 without allowing tactical tricks, and finally deprive the bishop of squares. This plan almost succeeds: 7.Bg6 Rc5 (7...Rg5 8.Bd3 Rg1 9.Be2 is an easy draw) 8.Bd3 Ka5 9.Be4 Kb6 10.Bd3 Kc7 11.Be4 Kd6 12.Bd3 Ke5 13.Bh7 Kd4 (13...Kf4 leads nowhere: 14.Bd3 Kg3 15.Be4 Kf2 16.Bd3) 14.Bd3 Rc7 15.Bg6 Rc8 16.Bf5 Rc6

17.Bd3 Rc5 (mission accomplished; there are no good squares on the diagonal b1-h7) 18.Be2! (18.Bb1? Rh5, 18.Bg6? Rg5 and 18.Bh7? Rh5 all win for Black, but White can save himself by the skin of his teeth) 18...Rc2+ 19.Kd1 and Black lacks the firepower to deliver the decisive blow.

7.Ba4!!

A worthy answer in return! Everything else quickly loses a piece: 7.Bd7? Rc5 8.Be8 Rc2+ 9.Kd1 Rh2+ 10.Ke1 Rh1+ 11.Kd2 Rd1+ or 7.Bg6? Rg5 8.Bd3 Rg2+ 9.Be2 Bc4.

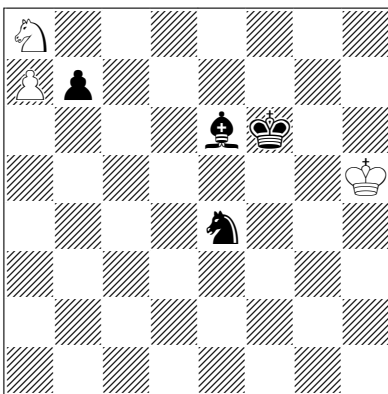
7...Bxa4 8.b3

Threatening both bxa4 and Bb2+.

8...Bxb3 9.Bb2+

White is saved by the emergence of the apparently dead bishop.

No 15825 Yochanan Afek 1st commendation



h5f6 0034.11 3/4 BTM Draw

No 15825 Yochanan Afek (Netherlands). A slight but entertaining study in which first Black and then White sacrifice minor pieces. The zugzwangs are reciprocal, but lack a thematic try leading to the position with the wrong player to move. Still, a neat

study which was a pleasure to solve. Basically the same final position has been seen before in Kalashnikov and Selivanov (#7555) and Kakinov and Motor (#28022), but curiously both these precursor studies are unsound (the first is cooked by 3.Kd4 and the second is bust by 4...Sf5!).

1...Sg3+

Black's aim is to transfer his knight to d5 in order to paralyse White's queenside forces.

2.Kh6

2.Kh4? Sf5+ 3.Kh5 Bf7+ 4.Kg4 Se3+ 5.Kf3 followed by ...Sd5 is an easy win, as White can only move his king.

2...Sf5+ 3.Kh7

3.Kh5? Bf7+ wins as in the previous note.

3...Bg8+!

A neat move. Black sacrifices his bishop to transfer his knight to d5.

4.Kxg8

4.Kh8? Se7 5.Sc7 Kf7 mates next move.

4...Se7+ 5.Kf8! Sd5

White can only move his king and so he heads for the queenside in an attempt to rescue his knight.

6.Ke8 Ke6 7.Kd8 Kd6 8.Kc8 Kc6

After the move played Black seems to have secured his forces and is ready to push his b-pawn. Not 8...b5? 9.Kb7, which even wins for White.

9.Sb6!

The key idea. White sacrifices his knight to create a zugzwang position.

9...Sxb6+ 10.Kb8!

This is a reciprocal zugzwang.

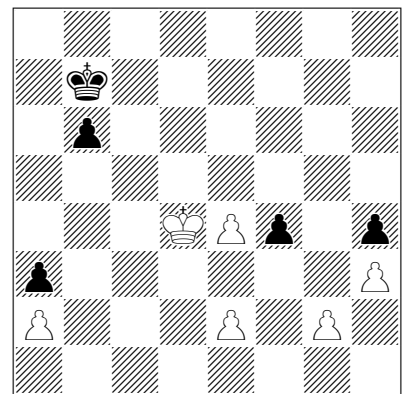
10...Sd7+ 11.Kc8!

A second one! Not 11.Ka8? Sc5 12.Kb8 Sa6+ 13.Kc8 Sc7 and Black wins.

11...Sb6+ 12.Kb8

Draw.

No 15826 Marcel Doré & Alain Pallier 2nd commendation



d4b7 0000.54 6/5 Win

No 15826 Marcel Doré & Alain Pallier (France). White must induce Black to play the move ...b5 (although it is not immediately obvious why this is so detrimental for Black), at the same time navigating around two reciprocal zugzwangs. This can only be accomplished by a surprising switchback. Such switchbacks have been seen before, but this study has more interesting play and, unlike many of the earlier examples, seems to be sound. This was far and away the best pawn ending in the tourney.

1.Kd5!

It is important to bear in mind that the position Kb2, Qa8, Ph3 v Kg1, Pf2, Ph4 with White to play is drawn since the most White can

achieve is a drawn ending of Q+hP v Q. White can reach this drawn position in several different ways, but in order to win he must do more. The alternatives are:

1) 1.e3? fxe3 2.Kxe3 Kc6 3.Kd4 Kd6 4.e5+ Ke6 5.Ke4 b5 6.Kd4 b4 7.Kc4 Kxe5 8.Kxb4 Kf4 9.Kxa3 Kg3 10.Kb2 Kxg2 11.a4 Kxh3 12.a5 Kg2 13.a6 h3 14.a7 h2 15.a8Q+ Kg1 is drawn.

2) 1.Ke5? (this allows the black king access to c6) 1...Kc6! 2.Kf6 (2.Ke6 b5) 2...Kd7 3.Kf7 Kd6 4.Kf6 Kd7! 5.e5 Ke8! 6.Ke6 b5 7.Kd5 Kd7!! (7...Ke7? 8.e6! is reciprocal zugzwang 1 with Black to play) 8.e6+ (8.Kc5 Ke6 9.Kxb5 Kxe5 10.Kb4 Kd4 11.Kxa3 Ke3 12.Kb2 Kxe2 13.a4 Kf2 14.a5 Kxg2 15.a6 f3 16.a7 f2 17.a8Q+ Kg1 reaches the drawn position mentioned earlier) 8...Ke7 is reciprocal zugzwang 1 with White to play. After 9.Kc5 Kxe6 10.Kxb5 Ke5 the standard draw will arise.

3) 1.Kc4? Kc6 2.e5 (2.Kb4 Kd6 3.Kxa3 Ke5 4.Kb4 Kxe4 will be the standard draw) 2...Kd7! 3.Kd5 (3.Kb3 Ke6 4.Kxa3 Kxe5 5.Kb4 is the usual draw) 3...Ke7 4.e6 b5 5.Kc5 Kxe6 6.Kxb5 Ke5 and the same draw arises again.

4) 1.e5? Kc6 2.Kc4 Kd7 transposes to 1.Kc4?.

1...Kc7 2.Ke6!

Not 2.e5? Kd7 3.e6+ Ke7 4.Ke5 Ke8! (4...Kd8? 5.Kd6 Ke8 6.e7 is reciprocal zugzwang 2 with Black to play; White wins after 6...b5

7.Kc5 Kxe7 8.Kxb5) 5.Kd6 Kd8 6.e7+ Ke8 (now White is to play in reciprocal zugzwang 2) 7.Kc6 Kxe7 8.Kxb6 Ke6 and the usual draw will arise.

2...b5

2...Kc6 3.e5 b5 4.Kf7 b4 5.e6 promotes with check.

3.Kd5!!

This switchback exploits Black's weakening 2...b5. 3.e5? b4 4.Kf7 b3 5.axb3 a2 6.e6 a1Q 7.e7 Qe5 8.e8Q Qh5+ leads to a draw.

3...Kd7

3...Kb6 4.e5 Kc7 5.Kc5 Kd7 6.Kxb5 Ke6 7.Kb4 Kxe5 8.Kxa3 wins as White has gained a crucial tempo. It takes one move less to capture Black's queenside pawns once Black has played ...b5.

4.e5!

4.Kc5? Ke6 leads to the usual draw after 5.Kxb5 Ke5 or 5.Kb4 Ke5 6.Kxa3 Kxe4 7.Kb4 Ke3.

4...Ke7

4...b4 5.Kc4 Ke6 6.Kxb4 wins.

5.e6!

This is reciprocal zugzwang 1 with Black to move. Compare this with the position arising in the line with 1.Ke5? (zugzwang 1 with White to move) and with the other try 1.Kc4? where Black draws because the b-pawn is still on b6.

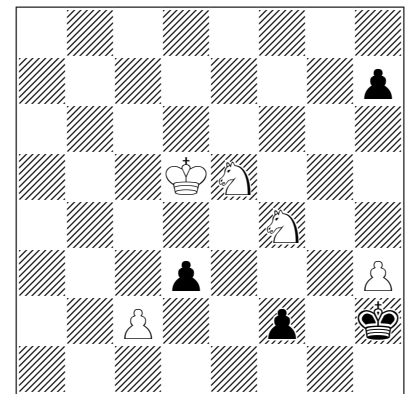
5...b4

5...Kd8 6.Kc5 Ke7 7.Kxb5 wins.

6.Kc4 Kxe6 7.Kxb4

White wins.

No 15827 Jürgen Kratz 3rd commendation



d5h2 0002.23 5/4 Win

No 15827 Jürgen Kratz (Germany). Some subtle knight play leads to a neat conclusion. Nothing special here, but quite charming. Although the final phase feels familiar, I couldn't find an absolutely identical position in a sound study.

1.Sg4+!

1.Sf3+? Kg3 2.Sd2 dxc2 draws.

1...Kg3 2.Sxf2

2.Sh5+? is met by 2...Kh4! drawing, but not 2...Kg2? 3.cxd3 f1Q 4.Se3+ or 2...Kf3? 3.cxd3 f1Q 4.Sh2+ and White wins in both cases.

2...dxc2 3.S2d3!

3.S4d3? c1Q 4.Se4+ Kxh3 5.Sxc1 h5! is a database draw because the crucial move Ke4 is unavailable here (see the next note).

3...c1S!

The best chance. After 3...c1Q White can of course still play 4.Sxc1, but he has an alternative win by 4.Se2+ Kxh3 5.Sdxc1 h5 6.Ke4! with a long database win. The knight promotion eliminates this possibility, but White still wins by sacrificing a knight.

4.Sxc1!

4.Sh5+? Kxh3! 5.Sxc1 Kg4!, followed by pushing the h-pawn, is a draw.

4...Kxf4 5.Se2+ Kf3 6.Sg1+ Kg2

There are several studies similar to this with the black pawn on h6, but surprisingly I could only locate one with the pawn on h7 (Rinck, #62539) and that was unsound. The case with the pawn on h7 is actually the most interesting, as we shall see.

7.Ke5!

Surprisingly, this is the only move to win. 7.Ke4? Kxg1 8.h4 Kf2 9.h5 Kg3 10.Kf5 Kh4 and 7.Ke6? Kxg1 8.h4 Kf2 9.h5 Ke3 10.h6 Kd4 are only draws.

7...Kxg1 8.h4!

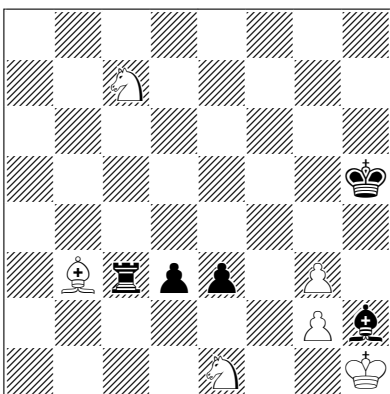
8.Kf6? Kg2 9.h4 Kf3 10.h5 Ke4 11.h6 Kd5 is also drawn.

8...Kf2 9.h5 Ke3 10.h6

Thanks to the position of the white king, Black must now lose a tempo with his own king.

10...Kd3 11.Kf6

and wins.

No 15828 Amatzia Avni
4th commendation

h1h5 0342.22 6/5 Draw

No 15828 Amatzia Avni (Israel). Some rather forced tac-

tical play ends with a position in which Black has only a choice of stalemates. Unfortunately, the final stalemate idea at move 6 has been seen before (in a study by Telbis, 1970, with a bishop on g1 instead of a knight; this study is White: Kh1, Bd4, Be8, Pg2, Pg3 Black: Kg4, Rb3, Bd1, Bh2, Pa4 Solution: 1.Bxa4 Rd3 2.Bxd1 Rxd1+ 3.Bg1! and so on). However, the current study has more interesting play and introduces a second stalemate line at Black's 4th move.

1.Bd1+

1.Kxh2? Rxb3, 1.Sxd3? Bxg3 and 1.Sd5? Rxb3 2.Sf4+ Kg4 3.Sfxd3 Bxg3 are all hopeless.

1...e2

After 1...Kh6 2.Kxh2 d2 3.Sc2! Rxc2 4.Sd5 White is safe.

2.Bxe2+ dxex2 3.Sd5 Rc1

3...Rc5 4.Sf4+ Kg4 5.Kxh2 draws.

4.Sf4+ Kg4!

After 4...Kg5 White holds the position with 5.Sfd3! Rxe1+ 6.Sxe1 Bxg3 7.Sf3+ Kg4 8.Sg1! e1Q (or rook) stalemate.

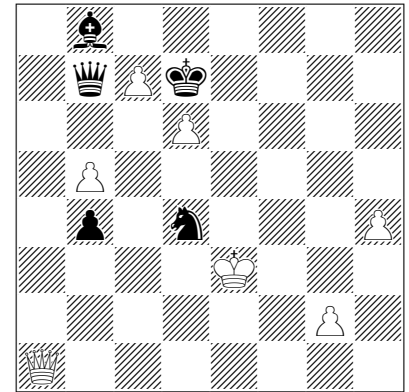
5.Sxe2!

5.Sfd3 is insufficient, as 5...Rxe1+ 6.Sxe1 Bxg3 7.Sf3 Bc7 wins for Black. However, the position of the black king allows a fresh possibility.

5...Rxe1+ 6.Sg1!

and Black can choose between several different stalemates: 6...Bxg1, 6...Bxg3,

6...Kxg3 or 6...Rxg1+ 7.Kxh2 Rd1.

No 15829 Martin Minski
5th commendation

e3d7 4033.51 7/5 Win

No 15829 Martin Minski (Germany). The introductory play features a forcing line involving a knight promotion, ultimately leading to a database position of S+P v S. In this position White wins by a surprising retreat of the promoted knight to a1. It's a nice idea, although as with many database-derived studies the introductory play and the database finale are not closely linked.

1.Qa6!

Or:

1) 1.cxb8S+? Qxb8 2.Qxd4 Qxb5 is a draw, since the strong b-pawn will make it impossible for White to make progress without losing too many of his pawns.

2) 1.Kxd4? Ba7+ 2.Kc4 Qe4+ is a safe draw.

3) 1.Qxd4?? Ba7 even loses.

1...Sf5+

The knight moves towards White's kingside pawns. After 1...Sc2+ 2.Kf4 Qxa6 3.cxb8S+ Kxd6 4.bxa6 b3 5.a7 b2 6.a8Q b1Q the two

extra pawns will be enough to win.

2.Kf4 Qxa6 3.cxb8S+!

Forced; everything else loses.

3...Kxd6 4.bxa6

Not 4.Sxa6? b3 5.b6 b2 6.b7 b1Q 7.b8Q+ Qxb8 8.Sxb8 Sxh4 with a draw.

4...Kc7

4...b3 5.a7 b2 6.a8Q b1Q 7.Qc6+ wins easily.

5.a7!

5 Sd7? Sxh4! draws.

5...Kb7 6.Sc6!

The only chance, since 6.Sa6? Sxh4! 7.g3 Sg6+! 8.Kf5 Kxa7 9.Sxb4 Sf8! is a database draw.

6...b3

6...Sxh4 7.g3! will probably transpose to the main line.

7.Sa5+ Kxa7 8.Sxb3 Sxh4

Now we are in 5-man database territory.

9.g3!

9.g4? Kb7 draws.

9...Sg2+

9...Sg6+ 10.Kf5! Se7+ 11.Ke6! Sg8 12.g4! wins comfortably.

10.Ke4!

After 10.Kf3? Se1+! 11.Ke2 Sc2! Black escapes.

10...Kb6

10...Se1 is also met by 11.Sa1!

11.Sa1!!

The knight is heading to c2 to imprison Black's knight, but White must avoid 11.Sd4? Se1! 12.Ke3 Kc5! 13.Sf3 Sc2+! and the win has gone.

11...Se1

Otherwise Sc2 and Kf3 wins.

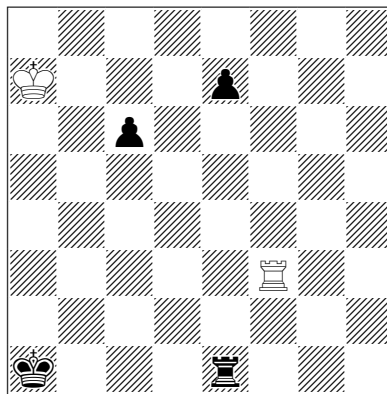
12.Ke3 Kc5 13.Ke2 Kd4 14.Sb3+! Ke4 15.Sd2+!

The last finesse. 15.Sc5+ Kd4 16.Sb3+ (not 16.Kxe1? Ke3! 17.Kf1 Kf3 18.Se4 Kxe4 19.Kg2 Kf5 drawing) 16...Ke4 is a loss of time.

15...Kf5 16.Kxe1

and wins.

No 15830 David Gurgenidze
6th commendation



a7a1 0400.02 2/4 Draw

No 15830 David Gurgenidze (Georgia). A database position with a very surprising 4th move. However, similar ideas have been seen before.

1.Kb6 e5 2.Kxc6 e4 3.Ra3+!

It is essential to lure Black's king to the second rank so that the pawn may be pinned later. 3.Rh3? loses to 3...e3 4.Kd5 e2.

3...Kb2

3...Kb1 gives White a free tempo which allows him to draw by 4.Kd5 e3 5.Ke4.

4.Rg3!!

The key move. 4.Rh3? loses to 4...Kc2 (4...e3 5.Kd5 Kc3 transposes) 5.Kd5 e3 6.Ke4 Kd2 and we have a reciprocal zugzwang with White to play. After 7.Rg3 (7.Kd4 Ra1 wins) 7...Rh1 Black wins be-

cause White cannot take the pawn.

4...e3 5.Kd5 Kc2

Or 5...e2 6.Ke4 Rd1 (6...Kc2 7.Re3 draws) 7.Rg2 (this pin was prepared by the preliminary check at move 3) 7...Rd2 8.Rg1 and Black must repeat moves or lose his pawn to Re1 followed by Ke3.

6.Ke4 Kd2 7.Rh3!

Now it is Black to play in the reciprocal zugzwang.

7...Re2

7...Rg1 may be met by 8.Rxe3 as Black doesn't have enough checking distance.

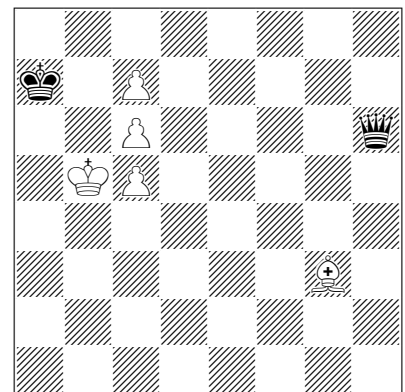
8.Kd4 Re1 9.Ke4 e2 10.Rd3+ Kc2 11.Re3!

11.Ke3? Rd1 wins for Black.

11...Kd2 12.Rd3+

Draw.

No 15831 Siegfried
Hornecker
7th commendation



b5a7 3010.30 5/2 Win

No 15831 Siegfried Hornecker (Germany). Two promotions to knight on the same square in a miniature is a real achievement, even though the study has no great depth.

1.c8S+!

1.c8R? Qe6 2.Bb8+ Ka8 and 1.c8B? Qe3 2.Bd6 Qb3+ are

not better for White, while 1.c8Q? Qxc6+ forces stalemate.

1...Ka8 2.Sb6+ Ka7 3.c7 Qh1

Many other queen moves are also met by promotion to a knight.

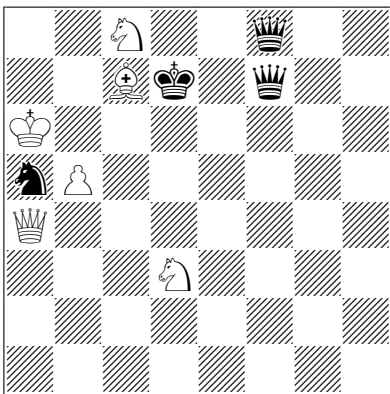
4.c8S+!

4.c8R? Qb1+ and 4.c8Q? Qb1+ 5.Kc6 Qe4+ lead to perpetual check or stalemate, while 4.c8B? Qb1+ does not offer White any winning chances.

4...Kb7 5.Sd6+!

The assumption here is that this ending is a technical win, and I believe this to be the case; for example, 5.Sd6+ Kc7 6.Sf7+ Kb7 7.Sd8+ Ka7 8.Be5 Qf1+ 9.Sc4 Qb1+ 10.Bb2 and now White can coordinate his forces, with the eventual advance of the c-pawn in prospect.

No 15832 Jonathan Speelman
8th commendation



a6d7 7015.10 6/4 Win

No 15832 Jonathan Speelman (GB). The finale is undoubtedly spectacular, but it is very similar to a study by Kubbel (White: Kb5, Qh7, Rh6, Sc4, Pb3 Black: Ka8, Qf8, Rd8, Bc7, Pa5, Pf7 So-

lution: 1.Qe4+ Kb8 2.Rb6+ Bxb6 3.Ka6 Rd7 4.Qa8+, etc.). The Kubbel study is much shorter and contains less play, but while the play is more interesting here, it is a significant minus that Black starts off with 2 queens in the diagram. Also, from the solver's perspective, it is unfortunate that the solution depends so heavily on database positions of Q+P v Q which to many solvers will not be obvious wins. Solvers can hardly be expected to know such databases by heart, so they are reduced to 'assuming' that the positions are winning, which isn't totally satisfactory.

1.Se5+

1.Sb6+? Kxc7 and 1.Sa7? Kxc7 2.Qxa5+ Kb8 give White no advantage.

1...Kxc7

Or 1...Kxc8 2.Sxf7 Qxf7 (2...Sb7 3.Bb6 Qxf7 4.Qc2+ and 2...Sc6 3.Qg4+ Kxc7 4.b6+ win comfortably) 3.b6! Qe6 (3...Qc4+ 4.Qxc4 Sxc4 5.b7+ Kxc7 6.Ka7) and now White can win with the prosaic 4.Qxa5 or the spectacular 4.Bd6.

2.Qxa5+

Other moves are inferior; e.g., 2.Sxf7? Qxc8+ 3.Kxa5 Qa8+ 4.Kb4 Qe4+ 5.Kb3 Qe3+ 6.Kb2 Qf2+ 7.Qc2+ Qxc2+ 8.Kxc2 Kb6 9.Sd6 Kc5 or 2.b6+? Kxc8 3.Sxf7 Qxf7 4.Qg4+ Kb8 5.Qg3+ Ka8, with a draw in both cases.

2...Kb8

2...Kxc8 3.Sxf7 Qxf7 4.Qc3+ is a database win.

3.Qb6+ Ka8

3...Kxc8 4.Sxf7 Qxf7 5.Qc5+ Kb8 6.Qe5+ is a database win similar to the previous one.

4.Qc6+

Not 4.Sxf7? Qxc8+ 5.Ka5 Qc3+ with a draw.

4...Kb8 5.Sd7+!

5.Sxf7? allows Black to force stalemate by 5...Qa3+ 6.Kb6 Qa7+.

5...Qxd7 6.Qa8+!

This queen sacrifice is the spectacular point of the study. 6.Qxd7? Qa3+ 7.Kb6 Qe3+ is a draw.

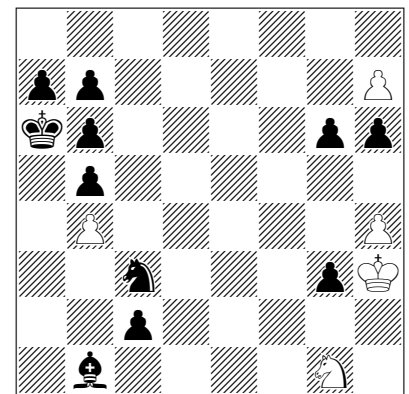
6...Kxa8

Or 6...Kc7 7.b6+ Kd8 8.Sa7+ Ke7 9.Sc6+ Kf7 (9...Kd6 10.Qxf8+ Kxc6 11.Qf3+ Kc5 12.Qc3+ wins by exchanging queens, while 9...Qxc6 10.Qxc6 is another database win) 10.Se5+ Ke6 11.Qxf8 Qa4+ (11...Kxe5 12.Qc5+ wins quickly) 12.Kb7 Kxe5 13.Qc5+ Kf4 14.Kc7 with a database win (although this one is surely no surprise).

7.Sb6+ Kb8 8.Sxd7+

White wins.

No 15833 Alain Pallier
9th commendation



h3a6 0034.38 5/11 Win

No 15833 Alain Pallier (France). This is a very complex study, involving an underpromotion by Black and reciprocal zugzwangs. White's queen finally defeats Black's collection of minor pieces thanks to Black's poor king position. However, the interesting play must be balanced against the heavy initial position, in which Black's king has been artificially placed in a box.

1.Se2! Sxe2 2.h8Q

Threatening Qa1+.

2...c1S! 3.Qa1+!

3.Qb2? Bf5+ 4.Kg2 Be4+ is perpetual check, while 3.Qe5?? Bc2! allows Black to transfer his bishop to the safe square a4, after which White will even lose.

3...Ba2

3...Sa2? 4.Qxb1 wins. If White picks up a minor piece for nothing then he should win in the end by playing his king to a8 or b8 to attack Black's pawns.

4.Kg2!

Black's minor pieces are paralysed and he must push a pawn.

4...g5! 5.hxg5!

After 5.h5?? g4 White is on the wrong side of a full-point zugzwang: 6.Kf1 Sf4! 7.Qxc1 Bc4+ 8.Kg1 Se2+ and Black wins.

5...hxg5 6.Kf3!

Great accuracy is required:

1) 6.Kf1?? even loses after 6...Sf4 7.Qxc1 (7.Kg1 Sce2+) 7...Bc4+ followed by a knight fork.

2) 6.Kh1?? Sf4 also wins for Black.

3) 6.Kh3? is the thematic try: 6...Sf4+ 7.Kxg3 Sfd3 8.Kh2 g4 9.Kg3 Se2+ 10.Kh4 (10.Kxg4 Sxb4) 10...Sec1 draws as it is White to play in the reciprocal zugzwang (he cannot take on g4 because of the reply ...Sxb4). See also the note to White's 9th move.

6...g4+

Or:

1) 6...Sf4 7.Qxc1 Bd5+ 8.Ke3 Bb3 9.Qa3+ Ba4 10.Kf3 g2 11.Kf2 g4 12.Kg1 g3 13.Qa1 Sd3 14.Qc3 and Black loses his kingside pawns.

2) 6...g2 7.Kxg2 g4 (7...Sf4+ 8.Kh2 Sfd3 9.Kg3 g4 10.Kh4 transposes to the main line) 8.Kh2 g3+ (8...Sc3 9.Qxc3 g3+ 10.Qxg3 and 8...Sd4 9.Qxd4 g3+ 10.Kg2 also win for White) 9.Kg2 and Black loses his g-pawn and then a piece.

7.Kg2!

Black is now in zugzwang and must surrender the g3-pawn.

7...Sf4+!

Transferring the knight to d3 is the best defence. 7...Sc3 8.Kxg3 loses both g-pawns.

8.Kxg3 Sfd3

8...Sfe2+ 9.Kxg4 wins.

9.Kh4!

Now it is Black to play in the reciprocal zugzwang. 9.Kxg4? (9.Kh2 Sf4! 10.Kg3 Sfd3 still wins but is a loss of time) only draws after 9...Sxb4! 10.Qxc1 Be6+! 11.Kf3 (say) 11...Sc6 12.Qa3+ Sa5. This kind of position cannot be won, since the only weakness in Black's position is the a7-pawn. White

can win it but for this needs to have wKa8 and wQb8, and with White's pieces so far out of play Black draws comfortably by ...b4 and ...Kb5, etc.

9...g3

The second g-pawn goes and soon after a piece.

10.Kxg3 Sxb4

Or else White wins a piece and then marches his king to attack a7 or b7.

11.Qxc1

There is no saving check on e6 here.

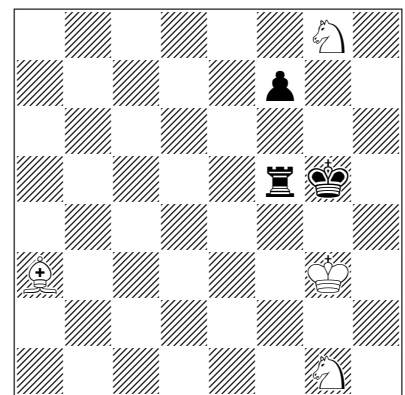
11...Bb3

Or 11...Sc6 12.Qa3+.

12.Qa3+

and wins.

No 15834 Emil Melnichenko
10th commendation



g3g5 0312.01 4/3 Win

No 15834 Emil Melnichenko (New Zealand). A good straight mid-board mate, although the fact that Black's moves are virtually forced reduces the impact of the finale. Unfortunately, the alternative 4...Kh6 has a dual continuation.

1.Sh3+

B+2S v R is generally drawn, so White must do something special. 1.Sf3+? Kh5 doesn't lead anywhere

after 2.Be7 Ra5, 2.Bb2 Rb5
or 2.Be1 Rb5.

1...Kh5 2.Sf4+

2.Be7? Kg6 lets Black es-
cape.

**2...Kg5 3.Be7+ f6 4.Sxf6
Re5**

Or:

1) 4...Ra5 5.Se4+ Kh6 (or
5...Kf5 6.Sd6+ Ke5 7.Sc4+)
6.Bf8+ Kh7 7.Sf6+ Kh8
8.Sg6#.

2) 4...Kh6 5.Bf8+ (the data-
base reveals that White can

also win, albeit far more
slowly, by 5.Kg4 Rg5+
6.Kh4) 5...Kg5 6.Se4#.

5.Se4+ Kf5

5...Kh6 6.Bf8+ Kh7 7.Sf6+
Kh8 8.Sg6#.

6.Sd6#

EG 1998-2003

Gady Costeff writes:

Judging the EG 1998-2003 tourney was a pleasure, despite acting as an emergency replacement for Noam Elkies. My only regret is that because the tourney was announced retroactively in 2003, some of the composers are no longer with us. Still, the studies remain and they give much pleasure.

Thirty-four studies took part in the tourney. The quality was excellent and despite my best efforts, 15(!) studies made it into the award. The remaining studies, referenced at the end of the award, had many fine points as well.

Ranking the studies was extremely difficult, other than the extraordinary first prize. The experience reinforced my opinion that a judge's award is closer in spirit to that of a music critic and should be treated with similar ambivalence.

I'd like to thank Noam D. Elkies for his trail-blazing work in establishing the *originals* column and John Roycroft for his editorial support.

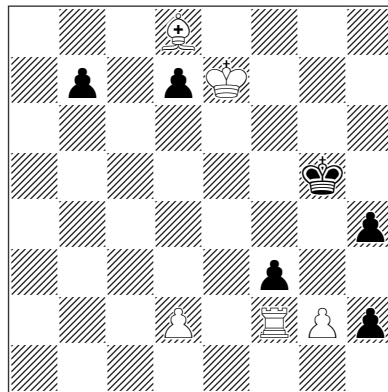
The award will become final three months from the date of publication. Please send all protests to the judge.

San Francisco

No 15835 Anatoly Kuznetsov & Karen Sumbatian (Russia) (EG/39.11715). 1.Kf7+ Kh6 2.Rxf3 h1Q 3.Rf6+ (3.Rf4? Kh5 mzz.) Kh5 (Kh7

4.Rf4) 4.Rf4 b6/i 5.d4 b5/ii 6.d5 Qh2 (d6 7.Be7) 7.Rf5+ Kg4 8.Rg5+ Kf4 9.Bc7+ Kxg5 10.Bxh2 b4 11.Ke7/iii Kf5 12.Kd6 b3 13.Be5 Ke4 14.Bb2/iv Kf4 15.Kxd7 Kg3 16.d6 Kxg2 17.Ke6 h3 18.d7 h2 19.d8Q h1Q 20.Qd5+ 20...Kg1 21.Bd4+ Kh2 22.Be5+ Kg1 23.Qd1+ Kg2 24.Qe2+ Kh3 25.Kf5 Qb1+ 26.Kg5 Qg1+ 27.Kh5 wins.

No 15835 A. G. Kuznetsov
& K. Sumbatian
1st prize



g5/e7 0110.25 5/6 Win

i) The zugzwang is based on the respective responsibilities of *Qh1* protecting *h4*, *Rf4* controlling *f1* and *h4* and *Bd8* controlling *h4* while ready to switch to the *b8-h2* diagonal. The *b7*, *d7* pawns are free to move but will not be able to cross the 4th rank due to White's rook. Consequently, the *d2* pawn must not block the fourth rank when Black is ready to play *b4*. The following variations show these considerations at play:

4...Qe1 5.g4+ Kh6 (...hxg3 *Rh4 mate*) 6.Rf6+ Kh7 7.g5.

4...d5 5.Rxh4+ Qxh4 6.Bxh4 Kxh4 7.Ke6 Kg3 8.Kxd5 Kxg2 9.d4 Kf3 10.Ke5 b5 11.d5 b4 12.Kd4.

4...b5 5.d3 d6/v 6.Be7 d5 7.Bf6.

ii) d6 6.Be7 b5 7.d5.

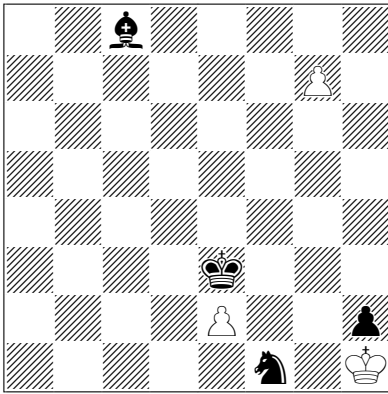
iii) 11.d6 Kf5 12.Bg1 b3 13.Bd4 Kf4 14.Ke7 Kg3 15.Kxd7 Kxg2 16.Ke6 h3 17.d7 b2 18.Bxb2 h2 19.d8Q h1Q draws.

iv) The thematic try is: 14.Bg7 Kf4 15.Kxd7 Kg3 16.d6 Kxg2 17.Ke6 h3 18.d7 b2 19.Bxb2 h2 20.d8Q h1Q 21.Qd5+ Kg1 22.Bd4+ Kh2 23.Be5+ Kg1 24.Qd1+ Kg2 25.Qe2+ Kh3 26.Kf5 Qb1+ 27.Kg5 Qg1+ 28.Kh5 Qg5+ 29.Kxg5 stalemate.

v) 5...Qh2 6.Rf5+ Kg4 7.Rg5+ Kf4 8.Bc7+ Kxg5 9.Bxh2 b4 10.Ke7 Kf5 11.Kd6 b3 12.Be5.

This study has extraordinary content, impeccable technique and great originality. By the third move we are introduced to a deep mutual zugzwang encompassing much of the board and showcasing rich tactics including battery play, mating threats and an en-passant defense becoming a catastrophic line closure. Winning the zugzwang battle opens the curtain on a second act centered about a logical combination (14.Bb2) motivated by stalemate avoidance 15 moves later. Marvellous.

No 15836 A. van Tets
2nd prize



h1/e3 0033.21 3/4 draw

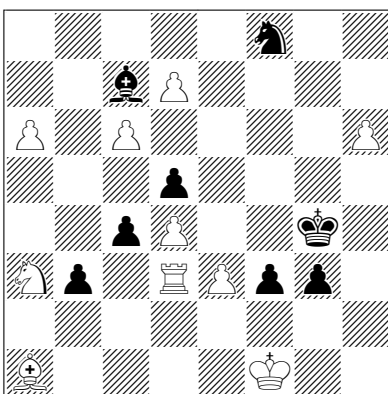
No 15836 Alfred van Tets (Republic of South Africa) (EG143.12077). 1.g8R/i Bb7+ 2.Rg2 Bxg2+ 3.Kxg2 Kf4 4.e4 draw.

i) 1.g8Q? Bb7+ 2.Qg2 Be4 (...Bxg2+? is the main line draw) 3.Qf3+/ii Bxf3+ 4.exf3 Kf2 5.f4 Kg3 6.f5 Kh3 7.f6 Sg3 mate.

ii) 3.Qxe4+ Kxe4 4.Kg2 Ke3.

The mutual zugzwang dates back to Mamataliev, 2nd HM *Shakhmaty v SSSR*, 1980. However, the exquisite tempo-play, differentiated by an underpromotion, as well as the fine form, make this a gem. Lovely.

No 15837 Jan Rusinek
3rd prize



f1/g4 0144.65 10/8 draw

No 15837 Jan Rusinek (Poland) (EG150.13662). 1.Rd2/i Kh3 2.Rg2/ii fxg2+ 3.Kg1 Bd8/iii 4.Bc3/iv Sh7 5.Sb1 Sg5 6.Sd2 Sh7 7.Sb1/v Bg5 8.Bd2 Bd8/vi 9.Bc3 Sg5 10.Sd2 Sh7 11.Sb1 Bg5 draw.

i) 1.Sxc4? dxc4 2.d8Q/vii g2+ 3.Kg1 Bxd8 4.Rd2 Kg3 5.a7/viii Bg5. 1.Rd1? g2+ 2.Kg1 Sh7.

ii) 2.Rd1? g2+ 3.Kf2 Kg4 4.d8Q Bxd8 5.Bc3 Sh7 6.Sxc4 dxc4 7.d5 Bh4+ 8.Kg1 Kh3 9.Rf1 Bg3 10.Rxf3 Sg5 11.Rxg3+ Kxg3 12.Be5+ Kf3.

iii) Sh7 4.Sxc4 dxc4 5.d8Q Bxd8 6.c7 Bxc7 7.a7 Sg5 8.a8Q.

iv) 4.Bb2? Sh7 5.Sb1 Bg5 6.Bc1 b2 7.Bd2 Bd8 8.Be1 Sg5 9.Sd2 b1Q.

v) 7.Sf3? Bg5 8.Bd2 b2.

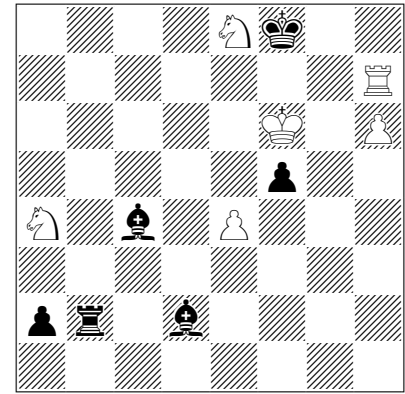
vi) c3 9.d8Q Bxd8 10.Bxc3 Bg5 11.Bd2 Bd8 12.Bc1 Sg5 13.Sd2 Sh7 14.Sf3.

vii) 2.Rd2 Kh3 3.Rd1 g2+ 4.Kf2 Kg4 5.Kg1 Kg3 6.Rf1 Ba5 7.d8Q Bxd8 8.d5 Sg6 9.Bc3 b2 10.Be1+ Kg4.

viii) 5.d5 Sg6 6.h7 Bb6 7.Bd4 Bxd4 8.exd4 c3 9.h8Q Sxh8.

The author shows perpetual mutual obstruction between black bishop and knight based on the defensive positions of their white counterparts. The two thematic positions (Sg5 Sd2 and Bg5 Bd2) contrast perfectly with the positions in the tries (Sd2? Bg5 and Bd2? Sg5). It is an achievement to manage with just the thematic officers.

No 15838 D. Gurgenzidze
4th prize



f6/f8 0462.22 6/6 win

No 15838 David Gurgenzidze (Georgia) (EG150.13658). 1.Rh8+ Bg8 2.h7 Rb6+/i 3.Sxb6 a1Q+/ii 4.e5 Qxe5+ (Bg5+ 5.Kg6) 5.Kxe5 Bc3+ 6.Kf4/iii Bxh8 7.Sd7+ Kf7 8.Sd6+ Kg7 9.Sxf5+ Kxh7 10.Sf8 mate.

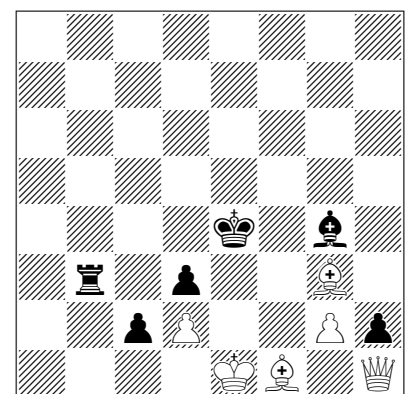
i) Bc3+ 3.Sxc3 Rb6+ 4.Kxf5.

ii) Bc3+ 4.Kg6 Bxh8 5.Sd7+ Ke7 6.hxg8Q a1Q 7.Qf7+ Kd8 8.Sf8 Qg1+ 9.Kh7 Qh2+ 10.Kg8.

iii) f5 must be reserved for the knight. 6.Kxf5? Bxh8 7.Sd7+ Kf7 8.Sd6+ Kg7. 6.Kd6? Bxh8 7.Sd7+ Kf7.

Lively play, a charming point (Kf4) and a beautiful mate.

No 15839 Jan Rusinek
5th prize



e1/e4 1350.23 6/6 draw

No 15839 Jan Rusinek (Poland) (EG/36.11489). 1.Kf2/i Rb1/ii 2.Bxd3+/iii Kxd3/iv 3.Qxh2 Rf1+/v 4.Kxf1 c1Q+ 5.Be1/vi Be2+ 6.Kf2 Qc5+ 7.Kg3 Qe5+/vii 8.Kf2 Qxh2 stalemate.

i) 1.Bxd3+? Rxd3 2.Kf2 Rxd2+. 1.Bf4? c1Q+ 2.Kf2 Rb1 3.g3+ Kd4 4.Be3+ Ke5 5.Bf4+ Kf6 6.Bg5+ Kg7 7.Bh6+ Kxh6 8.Qxh2+ Kg7.

ii) Bd1 2.Qxh2 c1Q 3.Qh4+. 1...Be2 2.Qxh2 c1Q 3.Qh7+. 1...Rb7 2.Bxd3+ Kxd3 3.Qf1+. 1...Kd5 2.Bxd3 Rxd3 3.Qa1 Rxd2+ 4.Ke3 h1Q 5.Qa5+ (Qxh1? Rd1).

iii) 2.Qxh2? Rxf1+ 3.Kxf1 c1Q+ 4.Be1/viii Be2+ 5.Kf2 Qc5+ 6.Kg3 Qe5+ 7.Kf2 (Kh3 Bg4+) 7...Qf5+ (...Qxh2?) 8.Kg3 Qf4+.

iv) Kd4 3.Bxc2 Rxh1 4.Bxh2 Rxh2 5.Kg3.

v) c1Q 4.Qh7+ Kc4 5.Qc7+ Kb3 6.Qb6+ Ka2 7.Qa6+ Qa3 8.Qc4+ Qb3 9.Qxg4.

vi) 5.Kf2? Qxd2+ 6.Kg1 Qc1+ 7.Kf2 Qe3+ 8.Kf1 Be2+ 9.Ke1 Qc1+ 10.Kf2 Qf1 mate.

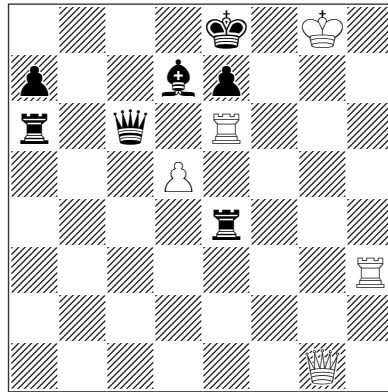
vii) Qg5+ 8.Kf2 (Kh3? Qg4 mate) 8...Qf5+ 9.Kg3 (Kg1? Qf1 mate) 9...Qe5+ 10.Kf2 (Kh3? Bg4+) 10...Qxh2.

viii) 4.Kf2 Qxd2+ 5.Kg1/ix Qc1+ 6.Kf2 Qe3+ 7.Kf1 Be2+

ix) 5.Kf1 Be2+ 6.Kg1 Qc1+.

Here we have active black play and a pretty stalemate with an immured bishop and a pinned pawn. There are several predecessors showing a similar stalemate, including Rusinek, 1st prize, *Strategems* 1998.

No 15840 M. Hlinka & E. Vlasák
1st honourable mention



g8/e8 4830.12 5/7 win

No 15840 Michal Hlinka & Emil Vlasák (Czech Republic) (EG/35.11443). 1.Qg6+/i Kd8 2.Rxc6/ii Rg4 3.Rh8/iii Rxc6+/iv 4.Kf7+ Be8+ 5.Rxe8+ Kd7 6.Rxe7+/v Kd8 7.Re8+ Kd7 8.Ree6 Rxe6 (Rxc6 9.dxc6+) 9.dxe6+ Kxc6 10.e7 wins.

i) 1.dxc6? Bxe6+ 2.Kh8/vi Rg4 3.Qb1 (Qc5 Rc4) 3...Rxc6 4.Qb8+ Rc8. 1.Rxc6? Rg4+ 2.Qxg4 Bxg4 3.Rxa6 Bxh3 4.Rxa7 Bg2 5.Ra5 Kd7.

ii) 2.dxc6? Rxe6 3.Qd3 Raxc6.

iii) 3.Qxg4? Bxg4 4.Rxa6 Bxh3 5.Rxa7 Bg2 6.Ra5 Kd7. 3.Rxa6? Rxc6+ 4.Rxc6 Bxh3 5.Kf7 Kd7 6.Ra6 Bg2.

iv) Rxc6 4.Kf7+ Kc7 5.Qb1 Rb6 6.Qe1/vii Rbb4/viii 7.Qe5+ Kb7 8.Qb8+ Ka6 9.Rh6+ Rb6 10.Rxb6+ axb6 11.Qa8+ Kb5 12.Qb7 Rf4+/ix 13.Kxe7 Bh3/x 14.Qc6+ Ka6 15.d6 Rd4 16.Qc3 Re4+ 17.Kf6 Rf4+ 18.Kg5 Rg4+ 19.Kh5.

v) 6.Rxc6? Rxc6 7.Rxe7+ Kd8. 6.Re6? Rh6 7.R6xe7+ Kd6 8.Rd8+ Kc5 9.Rc7+ Kd4 10.Rc6 Raxc6 11.dxc6+ Kc5 12.c7 Rh7+.

vii) 6.Qc1+? Kd6 7.Rd8 Re4 8.Qg5 Rbb4 9.Qf5/xii Rf4 10.Rxd7+ Kc5 11.Rc7+ Kb5 12.Qxf4 Rxf4+ 13.Kxe7 a5.vi) 2.Kg7 Bxh3/xi 3.Qg6+ Kd8 4.Qxe4 Bc8 5.Kf8 Kc7.

viii) 6...Rg4 7.Kxe7 Bg4 8.d6+ Kb7 9.d7.

or 6...Rbg6 7.Qe5+ Kb6 8.Rb8+ Ka6 9.Qe2+ Ka5 10.Qd2+ Ka6 11.Qd3+ Ka5 12.Qa3+ Ba4 13.Qc3+ Ka6 14.Qc8+ Ka5 15.Qc7+ Rb6 16.Qxa7+ Ra6 17.Qc7+. or 6...Rgg6 7.Qe5+ Rbd6/xiii 8.Kxe7 Ba4 9.Rd8 Rg7+ 10.Qxg7 Rxd8 11.Qc3+. or 6...Kb7 7.Qxe7 Rf4+ 8.Kg7 Rg4+ 9.Kh7 Ka6/xiv 10.Rf8 Rgg6 11.Qa3+ Kb7 12.Rf7 Rh6+ 13.Kg8 Rbg6+ 14.Rg7 Rxc7+ 15.Kxc7 Ra6 16.Qe7 Kc8 17.d6 Rc6 18.Kf7 a6 19.Qe5 Rb6 20.Ke7 Bc6 21.Qc5.

or 6...Rg5 7.Qc1+.

ix) 12...Bf5 13.Qc6+ Ka6 14.Kxe7 Rh4/xv 15.d6 Rh7+ 16.Kf6 Bd7 17.Qa8+ Kb5 18.Qd5+ Kb4 19.Qe4+.

x) 13...Bg4 14.Qc6+ Ka6 15.d6 Rd4 16.Qc3 Re4+ 17.Kf6 Rf4+ 18.Kg5 Ra4 19.Qd3+ b5 20.d7.

xi) 2...Rg4+? 3.Qxg4 Bxg4 4.Rh8 mate.

xii) 9.Qg3+ Rf4+ 10.Kg7 e5 11.dxe6 Kxe6.

xiii) 7...Kb7 8.Rb8+ Ka6 9.Qa1+ Kb5 10.Qxa7 Rxb8 11.Qxd7+ Kc5 12.Kxc6.

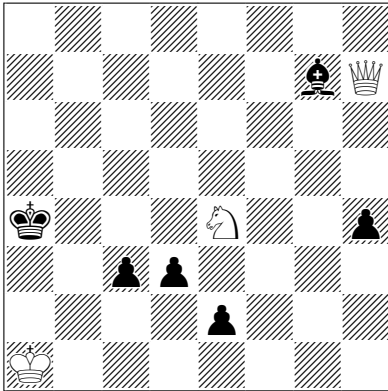
xiv) 9...Kc7 10.Ra8 Ra6 11.Qd8+ Kd6 12.Qf6+.

xv) 14...Rg7+ 15.Kf6 Rg6+ 16.Kxf5 Rxc6 17.dxc6.

The composers present a new RR-RR discovery with a

white pawn playing the thematic role. The construction is good given the difficult to reach critical position. Compare with Hlinka, *Vychodslovenski Noviny*, 1989.

No 15841 J. Fleck
2nd honourable mention



a1/a4 1031.04 3/6 draw

No 15841 Jürgen Fleck (Germany) (EG150.13661).
1.Sxc3+/i Kb3/ii 2.Qg8+/iii Kc2 3.Qa2+/iv Kxc3 4.Qa5+ Kc2+ 5.Ka2 Bc3/v 6.Qa4+ Kc1 7.Qf4+ d2 8.Qe3/vi e1Q 9.Qxc3+ Kd1 10.Qf3+ Qe2 11.Qh1+ Kc2 12.Qc6+ draw.

i) 1.Qxh4? e1Q+ 2.Qxe1 d2 3.Sxc3+/vii Bxc3+ 4.Ka2 **dxelS** (...*dxelQ?*).

or 1.Sc5+? Ka3 2.Sxd3 c2+ 3.Qxg7 e1Q+ 4.Sxe1 c1Q mate.

ii) Bxc3+ 2.Ka2 e1Q 3.Qd7+ Kb4 4.Qd4+ Bxd4.

iii) 2.Qxg7? e1Q+ 3.Sb1 Qa5+.

iv) 3.Ka2? Bxc3 4.Qg2 Be5 5.Qc6+ Kd2 6.Qh6+ Kd1 7.Qh5 Bg3.

or 3.Qxg7? e1Q+ 4.Ka2 Qe6+ 5.Ka1 Qc6.

v) Bf6 6.Qa4+ Kd2 7.Qf4+ Kd1 8.Qa4+ Ke1 9.Qe4 d2 10.Qh1+ Kf2 11.Qh2+ Kf3 12.Qh3+ Kf4 13.Qh2+ Ke3 14.Qh3+.

or 5...Bd4 6.Qa4+ Kd2 7.Qxd4 e1Q 8.Qb4+ Kd1 9.Qa4+ Kc1 10.Qc4+ Kd2 11.Qb4+ Ke2 12.Qe4+.

vi) 8.Qb8? **d1R** and not 8...d1Q? 9.Qb2+ Bxb2. nor 8...d1S? 9.Qf4+ Bd2 10.Qf5 Sc3+ 11.Kb3 Kd1 12.Qc2+ Ke1 13.Qg6 Kf2.

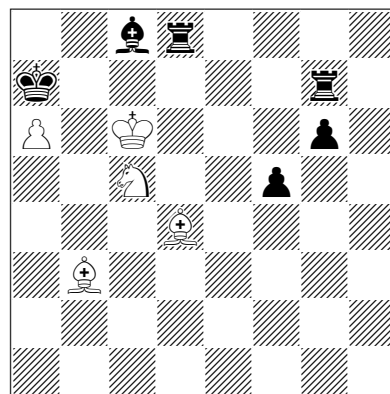
vii) 3.Sxd2 cxd2+ 4.Ka2 **dxelS** (...*dxelQ?*).

or 3.Qxd2 cxd2+ 4.Ka2 **d1B** (...*d1Q?* Sc3+ Bxc3).

or 3.Qf1 d1Q+ 4.Qxd1+ c2+ 5.Ka2 **cxdlB** (...*cxdlQ?* Sc3+ Bxc3).

A very economical Al-lumwandlung but with all the underpromotions in the tries, the artistic effect is dampened.

No 15842 S. N. Tkachenko
& N. Rezvov
3rd honourable mention



c6/a7 0651.12 5/6 win

No 15842 Sergey N. Tkachenko & Nikolai Rezvov (Ukraine) (EG140.11799).
1.Sd7+ Ka8/i 2.Sb6+ Kb8 3.a7+ Kxa7/ii 4.Sxc8+ Kb8/iii 5.Be5+ Kxc8 6.Be6+ Rgd7 7.Bc7 f4 8.Bxf4 Re8/iv 9.Bxd7+ Kd8 10.Bg5+/v Re7 11.Bf6 g5 12.Kd6 g4 13.Bxe7 mate.

i) Kxa6 2.Sb8+ Ka5 3.Bc3 mate.

ii) Rxa7 4.Be5+ Rc7+ 5.Bxc7+.

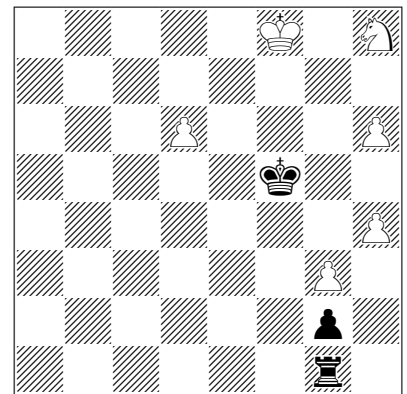
iii) Ka6 5.Bc4+ Ka5 6.Bc3+ Ka4 7.Sb6+ Ka3 8.Bxg7.

iv) The second main line runs: g5 9.Bc7 g4 10.Bxg4 Rg8 11.Bxd7 mate.

v) 10.Kd6? Re7 11.Bg5 stalemate.

There are chameleon echo mates, economy and some excitement but the forcing play detracts.

No 15843 A. Avni
& Y. Afek
4th honourable mention



f8/f5 0301.41 6/3 draw

No 15843 Amatzia Avni & Yochanan Afek (Israel, Netherlands) (EG149.13558).
1.Sf7 (1.d7 Rd1) Ra1/i 2.d7/ii Ra8+ 3.d8Q Rxd8+ 4.Sxd8 Kg6/iii 5.Kg8 (5.h5+ Kh7) Kxh6/iv 6.Sf7+ Kh5 7.Se5 g1Q 8.g4+ Kh6 9.h5 draw.

i) Kg6 2.Kg8 (Also 2.h7 and. 2.h5+).

ii) 2.g4+ Ke6 3.Sg5+ Kf6 4.Se4+ Kg6 5.h5+ Kxh6.

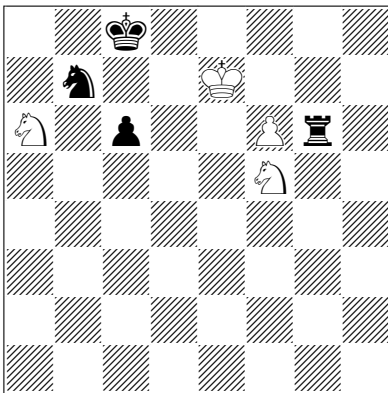
iii) g1Q 5.h7 Qc5+ 6.Kg8 Qc4+ 7.Sf7 Qc8+ 8.Kg7 Qc3+ 9.Kg8.

iv) g1Q 6.h7 Qd4 7.h5+ draw.

Light construction and a nice final point. I would have preferred a win setting to empha-

size the paradoxical conclusion.

No 15844 G. Slepian
5th honourable mention



e7/c8 0305.11 4/4 win

No 15844 Gregory Slepian (Belarus) (EG130.11049). 1.f7 Re6+/i 2.Kxe6 Sd8+ 3.Kf6 Sxf7 4.Sc5 (4.Kxf7? c5) Sd8/ii 5.Ke7/iii Sb7/iv 6.Sa6 c5 7.Ke8 c4 (Sa5 8.Sd6 mate) 8.Se7 mate.

i) Sd8 2.f8S (f8Q? Re6 mate) 2...Kb7/v 3.Sc5+ Kb6 4.Sc7+.

ii) Kc7 5.Kxf7 Kb6 6.Sd7+.

iii) 5.Sd6+? Kb8 6.Ke7 Kc7.

iv) Kc7 6.Sd6 Kb6 7.Sa4+ Kc7 8.Se8+ Kc8 9.Sb6+ Kb7 10.Sc4 Kc8 11.Sc6+ Kb8 12.Kxd8.

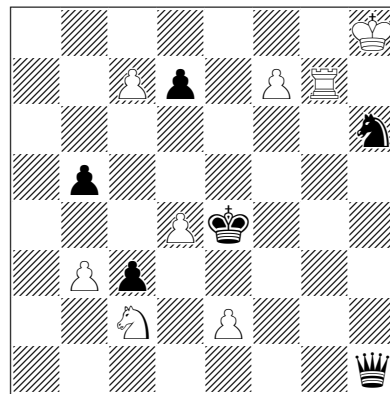
v) ...Re6+ 3.Sxe6 Sxe6 4.Sd6 mate.

The capture avoidance 4.Sc5 is the main point of an otherwise well known motif. However, the variation 1..Sd8 2.f8S is an important addition.

No 15845 Alexander Golubev (Russia) (EG132.11237). 1.c8Q/i Sxf7+ 2.Kg8 Qh8+ 3.Kxf7 Qxc8 4.Rg8/ii Qb7/iii 5.Rg4+ Kd5 6.Sb4+ Kd6 7.Rg6+ Kc7 8.Sa6+ Kc8 9.Rg8 mate.

i) 1.Rh7? Sxf7+ 2.Kg7 Qxh7+ 3.Kxh7 Sd6.

No 15845 A. Golubev
1st commendation



h8/e4 3104.53 8/6 win

or 1.f8Q? Sf7+ 2.Kg8 Sh6+ 3.Kh7 Sf5+ 4.Kg8/iv Sh6+.

ii) 4.Rg4+? Kd5 (..Kf5? Se3 mate) 5.Sb4+ Kd6 6.Rg8 c2 7.Rxc8 c1Q 8.Rxc1.

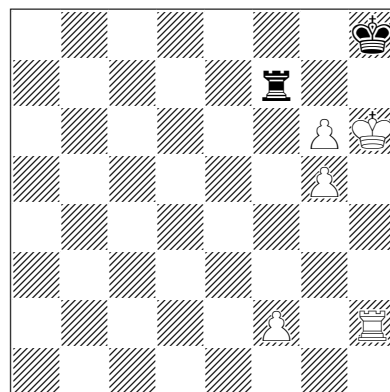
iii) Qc7 5.Rg4+ Kd5 6.Sb4+ Kd6 7.Rg6 mate.

or 4...Qa6 5.Rg4+ Kd5 6.Sb4+.

iv) 4.Kg6?? Qh6+ 5.Kf7 Qe6 mate.

One would not guess it from the diagram but the black royal bed is too tight.

No 15846 P. Benko
2nd commendation



h6/h8 0400.30 5/2 win

No 15846 Pal Benko (Hungary/USA) (EG141.11829). 1.g7+/i Kg8/ii 2.Rh3/iii Rf3 3.Rg3 Rxf2/iv 4.Ra3 Rh2+ 5.Kg6 Ra2 6.Rf3 (6.Rxa2?) Ra6+ (Rf2 7.Rf8+) 7.Rf6

Rb6/v 8.Kh6 Rb8 9.Rf8+ wins.

i) 1.gxf7? stalemate.

or 1.Kh5? Rf4 2.f3 Kg7 3.Ra2 Rxf3.

ii) Rxc7 2.Rh5 Rf7 3.Kg6+ Kg8 4.Rh8+.

iii) 2.Rh4? Rf4.

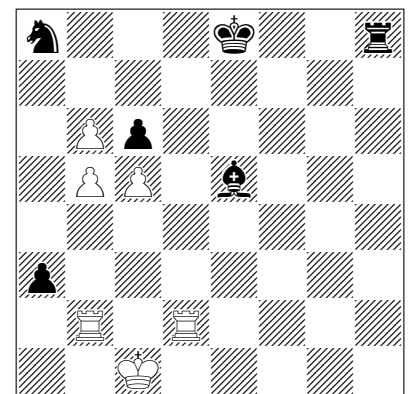
or 2.Rh1? Rxf2 3.Ra1 Rh2+ 4.Kg6 Ra2 5.Rf1 Rf2 6.Rxf2.

iv) Rf4 4.Re3 Rh4+ 5.Kg6 Re4 6.Kf5.

v) Rxf6+ 8.Kxf6 Kh7 9.g8Q+ Kxg8 10.Kg6.

A simple rook endgame with 3 extra pawns requires many anti-stalemate contortions.

No 15847 I. Akobia
3rd commendation



c1/h8 0533.32 6/6 win

No 15847 Iuri Akobia (Georgia) (EG150.13660). 1.Ra2/i Sxb6/ii 2.cxb6 Bb2+ 3.Raxb2/iii axb2+ 4.Kb1 cxb5 5.Rh2 0-0 6.Rg2+ Kh7 7.Rc2 Rb8 8.Rc6 Kg7 9.Kxb2 Kf7 10.Kb3 Ke7 11.Kb4 wins.

i) 1.Rb4 Rh1+ 2.Rd1 Rxd1+ 3.Kxd1 Sxb6 4.cxb6 a2 5.Ra4 a1Q+ 6.Rxa1 Bxa1 7.b7 Be5.

ii) Bb2+ 2.Raxb2 axb2+ 3.Kb1 cxb5 (..Sxb6 transposes to the main line) 4.Rh2 0-0 5.Rg2+ Kh7 6.b7 Kh6 (..Sc7 Rf2) 7.Kxb2/iv Sc7 8.c6 Sa6

9.c7 Sxc7 10.Rc2 Sa6
11.Rc6+ Kg7 12.Rxa6 Rb8
13.Rb6 Kf7 14.Kb3 Ke7
15.Kb4 Kd7 16.Kxb5 Kc7
17.Ka6.

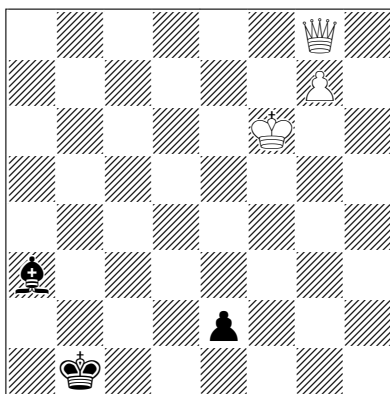
iii) 3.Rdxb2 axb2+ 4.Rxb2
cxb5 5.Rh2 0-0 6.Rg2+ Kh7
7.Rc2/v Rf6 8.Rc7+ Kg6 9.b7
Rb6 10.Kb2 The difference
with white kc1, 10.Rc6+ is
answered with Rxc6+ (check)
10...Kf5 11.Kb3 Ke5 12.Kb4
Kd6 13.Rh7 Kc6.

iv) 7.bxa8Q Rxa8 8.Kxb2
Rc8 9.Rc2 Kg5 10.Kb3 Kf6
11.Kb4 Ke7 12.Kxb5 Kd7
draw.

v) 7.Ra2 Kg7 8.Kb2 Kf7
9.Kb3 Ke7 10.Kb4 Kd7
11.Kxb5 Kc8 12.Ra8+ Kb7
draw.

A subtle thematic try is su-
perimposed on a Gorgiev
study (*Ceskoslovensky Sach*,
1936). However, the content
is in disharmony with the vio-
lent introduction.

No 15848 D. Antonini
4th commendation



f6/b1 1030.11 3/3 win

No 15848 David Antonini
(France) (EG150.13657).
1...e1Q/i 2.Qb3+/ii Bb2+
3.Kf7 Qf2+/iii 4.Ke8 Qe1+
5.Kd7 Qd2+ 6.Kc8 Qc1+
7.Kb7 Qh1+ 8.Kb8 Qh2+
9.Kc8 wins.

i) Bb2+ 2.Kf7/iv e1Q
3.Qh7+ Ka1 4.g8Q Qf2+
5.Ke8+- (Ke7) 5...Qe2+
(..Qe3+ Qe7) 6.Kd8 Qd2+
7.Kc8 Qc3+ 8.Qc7.

ii) 2.Qh7+? Ka1/v 3.g8Q
Qc3+/vi 4.Kf5/vii Qf3+/viii
5.Ke6/ix Qc6+ 6.Ke5 Bb2+
7.Kf4 Qc1+ 8.Ke4 Qe1+
9.Kf3 Qf1+ draw.

iii) Qd2 4.Ke8.

or 3...Qf1+ 4.Ke8.

iv) 2.Kg5 e1Q 3.Qh7+ Ka1
4.g8Q Qg1+ draw.

v) 2...Kc1? 3.g8Q Qc3+
4.Ke6 Qc6+ 5.Ke5 Bb2+
6.Kf4 Qd6+ 7.Kf3 Qd1+
8.Kg2 Qe2+ 9.Kh1.

vi) 3...Qf2+? 4.Ke6 Qe3+/
xii 5.Kd5 Qd2+ 6.Kc6 Qc3+
7.Kb7 Qb4+ 8.Ka8 Qa4+
9.Qa7 Qc6+ 10.Qb7 Qa4+
11.Kb8 Qf4+/xiii 12.Qc7
Qb4+/xiv 13.Kc8 wins.

or 3...Bb2+ 4.Kf7.

vii) 4.Kf7 Qc7+ 5.Kg6
Qg3+ 6.Kf5 Qf3+ 7.Kg6
Qg3+ 8.Kf7 Qc7+ 9.Ke6
Qc6+.

viii) 4...Qc5+ 5.Ke4 Qc2+
6.Kf3 Qd1+ 7.Kg2 Qe2+
8.Kh1.

or 4...Qd3+ 5.Kg4 Qe2+
6.Kh3 Qf3+ 7.Qg3 Qh1+
8.Qh2 Qf3+ (..Qf1+ Qg2)
9.Kh4 Qf6+ 10.Kg4 Qd4+/xv
11.Qf4 Qg1+ 12.Qg3 Qd1+
13.Qf3 Qd4+ 14.Kh3.

ix) 5.Ke5 Bb2+/xvi 6.Kd6
Qa3+ 7.Kd5 Qa5+ 8.Kc6
Qa6+ draw.

x) 5...Qe3+? 6.Kd5 Qd2+/
xvii 7.Kc6 Qc3+ 8.Kb7 Qb4+
9.Ka8.

xi) 4.g8Q? Qd7+ 5.Kf8
Qd8+ 6.Kf7 Qd7+ 7.Kg6
Qg4+ 8.Kh6 Qh4+ draw.

xii) 4...Qb6+ 5.Kd5 Qa5+
6.Kc4 Qb4+ 7.Kd3 Qb1+
8.Ke2.

xiii) 11...Bd6+ 12.Kc8 Qc2+
13.Kd8.

xiv) 12...Bd6 13.Qg1+ Ka2
14.Qga7+ Kb3 15.Qab6+.

xv) 10...Qe6+ 11.Qf5 Qg8+
12.Qg5 Qc8+ 13.Kh4 Qh8+
14.Qh5 Qd8+/xviii 15.Kh3
Qd7+ 16.Qg4 Qh7+ 17.Kg2
Qb7+ 18.Qf3 Qb2+ 19.Kh1.

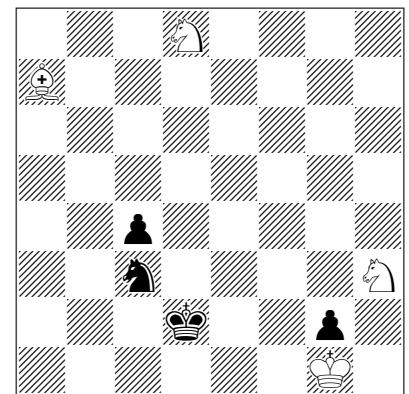
xvi) 5...Qc3+? 6.Ke4 Qc2+
7.Kf3 Qd1+ 8.Kg2 Qe2+
9.Kh1 win.

xvii) 6...Qc5+ 7.Ke4 Qc2+
8.Kf3 Qd1+ 9.Kg2 win.

xviii) 14...Be7+ 15.Kg4
Qd4+ 16.Kh3 Qd7+ 17.Qg4
Qd3+ 18.Qhg3 Qh7+ 19.Kg2
Qc2+ 20.Kh1 Qh7+ 21.Q4h3.

It is a nice day for a (king)
walk.

No 15849 A. Ornstein
5th commendation



g1/d2 0015.02 4/4 win

No 15849 Axel Ornstein
(Sweden) (EG150.13656).
1.Sc6/i Se2+/ii 2.Kf2
(2.Kxg2? c3) g1Q+ 3.Sxg1
Sxg1 4.Be3+ Kd3 5.Bh6 Se2
6.Sb4+ Kc3 7.Sa6 Sd4/iii
8.Bg7 Kd3 9.Sc5+ wins.

i) 1.Se6? Sa2 2.Bb8 c3
3.Bf4+ Kc2 4.Sf2 Kb1.

ii) Sa2 2.Bc5 c3 3.Sb4 Sc1
4.Be7 Se2+ 5.Kf2 c2 6.Bg5+

Kd1 7.Kxg2 (*Sxc2* or) 7...c1Q
8.Sf2+ Ke1 9.Sbd3 mate.

iii) Kd3 8.Sc5+ Kd4 9.Be3+.

Black wins a knight after
2.Kf2 but it turns out to be a
case of horse-trading.

Studies left out of the award :

The following four studies
are very nice and under nor-
mal circumstances would be
in the award. However, they
all are, or could be, based on
database mzz positions. I am
unhappy excluding these
studies from the award, but
the reverse would be worse.

H. van der Heijden h1/h4
EG143.12078: The 2nd prize
mzz theme but with a stand-
ard triangulation.

Gh. Umnov h5/f5 *EG135.11444*: A twist on G. Kaspar-
yan, 2nd HM, FIDE Tourney,
1961.

G. Josten a1/b3 *EG149.13556*: R-NPP mzz.

D. Antonini c3/f4 *EG149.13557*: An appealing N-BN
mzz.

The following studies were
excluded from the award for
various reasons:

D. Atlas f2/h5 *EG128.10966*: This adds nothing to
Perkonaja, *Kansan Uutiset*,
1962.

V. Kovalenko h3/d8 correc-
tion of *EG128.10968*: The
same mirror mate as in Roy-
croft & Blundell, 2nd HM,
Boris JT. However, there the
Bf8 arrives during play, mak-
ing all the difference.

A. Baburin c2/f5 *EG129.10969*: An exposition of a
difficult practical ending.

H. Grondijs g1/b5 *EG129.10970*: See Grigoriev, 2nd
prize, 64, 1930 for the classic
rendition. The extra 5 pawns
sink the slight additional con-
tent.

E. Markov c2/c4 *EG130.11048*: There is no excuse to
introduce a K-KB positional
draw with such a bloodbath.

P. Schmidt a2/a4 *EG131.11235*: The first two moves
are new but of little interest.

G. Costeff (after H. Lom-
mer) h1/g3 *EG132.11236*:
This extends Lommer's ma-
trix to seven rook promotions,
a *towering* achievement, left
out of the award to retain a
semblance of impartiality.

V. Prigunov e6/f3 *EG138.11645*: This knight promotion
mate has too many predeces-
sors.

N. D. Elkies g1/g7 *EG142.12027*: Another interesting
comparison piece to the 2nd
prize.

E. Kudelich a6/f3 *EG144.13044*: A minor change to
Fritz, *Ceskoslovensky Sach*,
1965.

V. Kalandadze a1/h4 *EG149.13559*: cooked.

A. Strebkovs f7/a8 *EG150.13654*: Basic content by a
hopefully retired plagiarist.

H. Grondijs c5/g1 *EG150.13655*: 2.g3 is baffling.

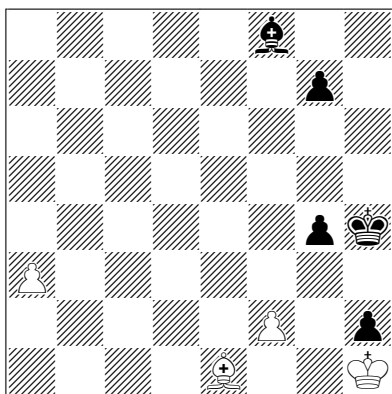
N. Manella, G. Costeff Kb2/
Kc4 *EG150.13659*: cooked.

Gady Costeff
San Francisco

Ukrainian “Litopis 2004” 2005

These studies do not come from a tourney, they are just light-weight originals for the Year Book *Litopis*, without theme (although they are all wins). Interesting that the content-packed, small-print volume has space for originals among its 2000 mostly cited diagrams. The full source *Shakhova kompozitsia Ukraini – Litopis 2004*, Mikolaiv 2005, p297.

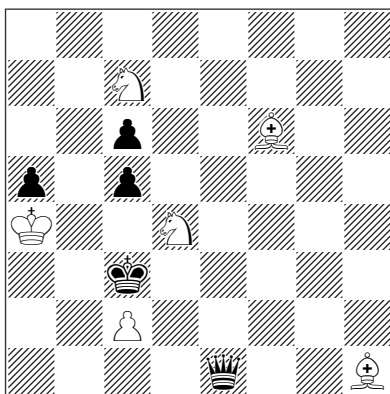
No 15850 V.Tarasiuk



h1h4 0040.23 4/5 Win

No 15850 Vladislav Tarasiuk (Ukraine). 1.Bb4 Bxb4 2.axb4 Kh3 3.b5 g6 4.b6 g5 5.b7 g3 6.fxc3 g4 7.b8R wins.

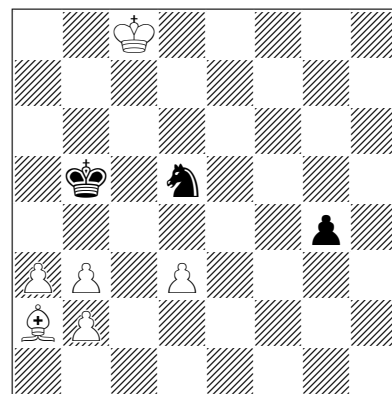
No 15852 V.Tarasiuk



a4c3 3022.13 6/5 Win

No 15852 Vladislav Tarasiuk. 1.Sf3+ Kc4 2.Se5+ Qxe5 3.Bd5+ Qxd5 4.Sa8 (Sxd5? cxd5;) Q- 5.Sb6 mate.

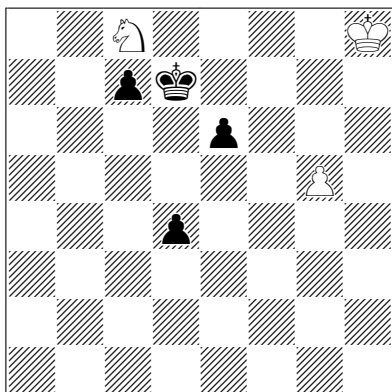
No 15854 V.Tarasiuk



c8b5 0013.41 6/3 Win

No 15854 Vladislav Tarasiuk. 1.b4 Sb6+ 2.Kb7 g3 3.Be6 g2 4.b3 g1Q 5.Bc4+ Sxc4 6.dxc4 mate.

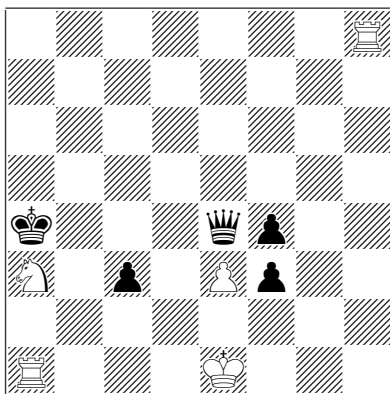
No 15851 V.Tarasiuk



h8d7 0001.13 3/4 Win

No 15851 Vladislav Tarasiuk. 1.Sa7 c6 2.Sc8 Kc7 3.Sd6 Kxd6 4.g6 d3 5.g7 d2 6.g8Q d1Q 7.Qd8+ K- 8.Qxd1 wins.

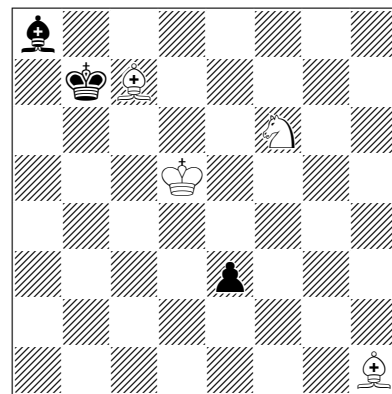
No 15853 V.Tarasiuk



e1a4 3201.13 5/5 Win

No 15853 Vladislav Tarasiuk. 1.Sb1+ Kb3 2.Rb8+ Kc2 3.Sa3+ Kd3 4.Rd8+ Kxe3 5.Sc4+ Qxc4 6.Re8+ Kd3 7.0-0-0 mate.

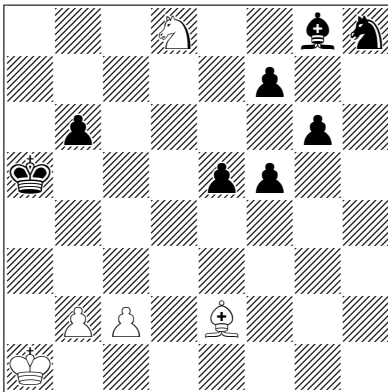
No 15855 V.Tarasiuk



d5b7 0051.01 4/3 Win

No 15855 Vladislav Tarasiuk. 1.Kd6 Ka6 2.Bxa8 e2 3.Kc6 e1Q 4.Bb7+ Ka7 5.Bb6+ Kb8 6.Sd7 mate.

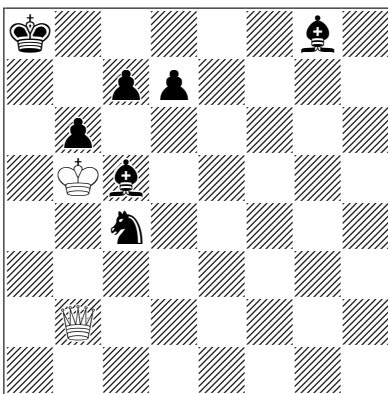
No 15856 V.Tarasiuk



a1a5 0044.25 5/8 Win

No 15856 Vladislav Tarasiuk. 1.Sc6+ Ka4 2.b3+ Ka3 3.Bc4 b5 4.Bd5 f4 5.c3 f3 6.Sa7 f2 7.Sxb5 mate.

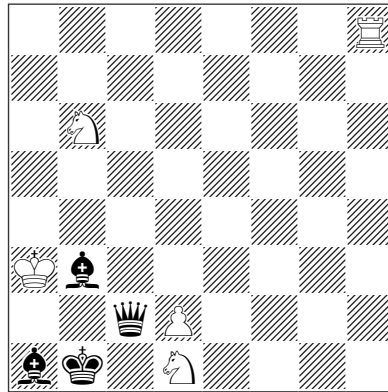
No 15857 V.Tarasiuk
article: 'Alone on the field of battle'



b5a8 1063.03 2/7 Draw

No 15857 Vladislav Tarasiuk. 1.Qg2+ Bd5 2.Qxd5+ c6+ 3.Qxc6+ dxc6+ 4.Ka6 with ineluctable stalemate.

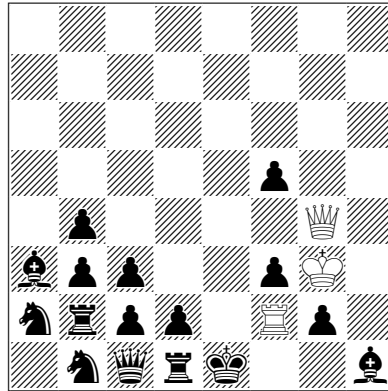
No 15858 V.Tarasiuk
article: 'Alone on the field of battle'



a3b1 3162.10 5/4 Draw

No 15858 Vladislav Tarasiuk. 1.Sc3+ Kc1 2.Rh1+ Kxd2 3.Rh2+ Kxc3 4.Sa4+ Bxa4 5.Rxc2+ Bxc2 6.Ka2 leads to stalemate.

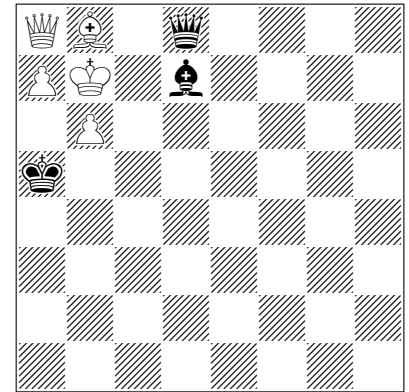
No 15859 V.Tarasiuk
article: 'Alone on the field of battle'



g3e1 4766.08 3/16 Draw

No 15859 Vladislav Tarasiuk. 1.Re2+ fxe2 2.Kh2 fxe4 3.Kg1 g3 stalemate.

No 15860 V.Tarasiuk
article: 'Alone on the field of battle'



b7a5 4040.20 5/3 Win

No 15860 Vladislav Tarasiuk. 1.Bc7 Bc6+ 2.Kxc6 Qxa8+ 3.b7+ Ka6 4.bxa8S Kxa7 5.Sb6 wins, not 4.bxa8B? Kxa7 5.Bb7 stalemate.



Enrico Paoli (black) playing Bob Wade

Reviews

EDITOR :
JOHN ROYCROFT

***Poezia shakhmat Belarusi*, by Viktor VOLCHEK and Nikolai BELCHIKOV. Lida (Belarus) 2004. ISBN 985-6437-09-1. 344 pages, 1800 diagrams – nos.1403-1765 are studies, from the years 1980-2002.**

The book as a whole covers chess composition in Belarus, which effectively means the last half-century. The earlier book (1981, by Belchikov, Gebelt and Dvizov) aiming at like

coverage included far less information, and here we have biographies and photos of around 50 study composers.

(Rainer Staudte, Chemnitz)

* * *

***Unforgotten Chess Men*, by Harrie GRONDIJS. June 2005. 50 signed and numbered copies, so already a collector's item. Hardback with dust cover. 80 pages. In English. No ISBN.**

The visual highlight of this beautifully produced booklet is the ensemble of quality photographs and reproductions, some 20 of them. The slim volume has three parts, slices of each of which have already been published. They relate to Porterfield Rynd; to Saavedra; and to Otten. While all three intrigue us with Harrie Grondijs as impresario, it is the Otten that is historically the most valuable.

The dust cover photo is a *bonne bouche*: Saavedra's Golden Jubilee ordination on May

31st 1921 at Mount Argus (Ireland). It is a group of some 40 Passionist Brothers, which we reproduce, Saavedra in the front row wearing his trademark bluntly bifurcated facial fuzz. Harrie adds his own twist of lemon with the anonymous addition, not far from him, of a stranger who is not really a stranger but who in 2005 no longer wears anything of the kind. Cryptic clue: Mt ARGus religionists gratuitously reveal a time-warp eyeglassed novitiate.

* * *

***La studistica in Italia nel secolo XX. Sintesi schematica*, by Marco CAMPIOLI, 2005. Ten pages, with 45 diagrams and nine photographs – some of the latter taken from Caputto's volume 3. In Italian.**

This paper appeared in the annual journal *Scacchi e Scienze applicata* (“chess and applied science”) published in Venice: ISSN 0392-0127. It is a fact-packed bird's eye view

of Italian study composers and relevant events in the 20th century. This is especially valuable because of the proliferation of magazines, both long- and short-lived, in Italy.

* * *

***In the World of Masterpieces*, by V.KALANDADZE. Tbilisi, 2005. 160 pages. In Georgian. ISBN: 99940-0-334-8.**

Due to our linguistic limitations we are normally unable to review a title from Georgia, but this time we had help, which we gratefully

acknowledge, from Nana Ingoroqva. What follows is a summary of the introductory material.

Velimir Kalandadze was born in 1935. He is an international master in chess composition. After graduating in physics in 1958 at Tbilisi State University, he worked in the computing centre of the Georgian Academy of Sciences. His published compositions total about 500, winning for him some 50 first and second prizes in international competition. They include two Olympic medals: a gold in Israel in 1977 and a silver in Greece in 1984. As well as being an author, since 1996 he has edited the composition section of the chess supplement of the “Republic of Georgia” newspaper. We now proceed to quote.

“If you try to explain the secret of beauty, you will lose it” (Akaki Bakradze)

Velimir Kalandadze is seen in this book in a new role, that of guide in the world of chess composition masterpieces, bringing together 70 or so of his articles originally published in various newspapers. In each article the author singles out, and briefly presents, one idea. In valuable ‘asides’ he shows how masterpieces are born, a *sui generis process* that, if it interests mainly the ‘professionals’, can still give great pleasure to chess fans.

The editor of the newspaper *Lazieri* (“The Queen”), where most of the articles were pub-

lished, was regularly impressed by the apt epigrams Kalandadze chose to head his contributions. They suit his composing style, which is special for its simplicity of form and severity of topic. These characteristics are prominent in studies showing systematic movements, in which the swaying of the chess pieces after a change in rhythm climaxes in spectacular fashion. In the language of our [ie, Georgian national] music such displays are associated with the sweet voice of “Mravajamieri”. But there is practical value too in the examples chosen by Kalandadze, over 250 of them.

Here are a few of the mini-article titles – we only wish we could handle even one of the quotations!

From Saavedra to anti-Saavedra; down-to-earth toilers versus aesthetes; problem ideas in rook endgames; rook overcomes queen; the mate theme in rook endgames; from Lasker the practitioner to Keres the artist; symmetry and asymmetry; innovators and imitators; illogical manoeuvres; from sketch to masterpiece; using the perpetual threat of checkmate; Georgian melodies and the theme of coming home.

* * *

***Grandmaster Chess Move by Move*, by John NUNN. 2005. 288 pages. 46 of Nunn's games, 25 of his studies, 18 of his problems. ISBN 1 904600 34 4.**

***Chess for Zebras*, by Jonathan ROWSON. 2005. 256 pages. 14 chapters. Acknowledgements and bibliography. No studies. ISBN 1 901983 85 4.**

There are four reasons for buying GM Nunn’s book, and one reason for not. It’s by a GM who is as fascinated by the endgame as he used to be by the openings; many of the deeply dissected otb positions are already endgames; there are his studies, including several appearing in print for the first time; and as a chess professional he comments profoundly, both on aspects of the sad contemporary world chess scene, and on chess publishing, in nei-

ther case being shy of naming names. The single negative is quickly stated: irritation at the ubiquity of the (sponsored) Bundesliga.

Rowson, the other GM author, not only has an academic background in philosophy and psychology, but he has an enviable cultural breadth. Readers get the benefit of all these qualities. Rowson is, oh, so readable, whoever or whatever he gives his attention to. Small wonder that *New in Chess* has adopted him as

its chief reviewer of books. And he gives a selection of his losses as well as the games of others. True, there are fewer endgames than Nunn gives, indeed I had to search a while before finding positions without queens or with fewer than ten pawns. But what IGM Rowson writes and how he writes it more than makes up in clarity for diagram clutter.

It can be argued that otb chess and studies barely overlap, as otb chess depends on errors and studies depend on soundness. But this is superficial. In studies the “errors” are the tries. Accepting this, it follows that studies enthusiasts have much to learn from intelligent discussion of errors and thought processes in otb play.

* * *



Enrico Paoli

Snippets

EDITOR :
JOHN ROYCROFT

1. – If, kind reader, you are mystified that the **EG** in your hands, the start of **EG** Vol.XII, is numbered 163 and not 159, here is the explanation. There have been assorted numbering blunders in **EGs**, but this does not add to them. The “catch-up” EG159-162 Vol.XI exists in the form of 500 pages carrying the date December 2005.

Unless, courtesy of ARVES, you, esteemed reader, are subscriber or article contributor (to Vol.XI) you will wish to know how to obtain this volume, which we believe deserves at least the attribute “impressive”. The purchase price to the public has been provisionally fixed by ARVES at 35 euros, but it is hoped that special arrangements for US and Canadian purchasers will have been made by the time this reaches you. Please refer to the ARVES web-site or the ARVES treasurer.

2. – *Zugzwang* is the title of a new murder mystery novel by chess-playing author Ronan Bennett. It is being serialised in *the Observer*, the English Sunday newspaper. The setting

is St Petersburg 1914. A main character is based on Akiba Rubinstein.

3. – *C* EG’s readers will be familiar with the DTM “distance-to-mate” metric, and the DTC “distance to conversion” metric. Less familiar is the refinement of DTC, namely “DTZ”, which is similar to DTC except that DTZ includes all the game-rules move-counting provisions that govern castling and the currently-in-force version of the game-necessary but studies-irrelevant “50-move-rule”.

4. – The popular 9-by-9 Sudoku puzzle, which has some analogies with studies (including unique solutions, a large “state space”, solving pleasure, and “data mining” – with considerations of authorship and plagiarism borderline), is not yet “solved”: Guy Haworth tells me that 17 “clues” suffice for solving, but 16 may be the correct minimum.

5. – *INFOBLATT* is in abeyance. We should like to see it revived, though there are substitutes if one has Internet access.

Obituaries

† **Enrico Paoli**
(13i1908 – 15xii2005)

Enrico Paoli was born in Trieste. He learned chess when he was nine years old, thanks to a regular customer at the dairy run by his mother. At 18 he earned a licence as a ship's captain and went to sea for seven years, working for Lloyds of Trieste. He also acquired a university degree in business administration. Thanks to his travels he became fluent in a number of languages, maybe seven or eight: when he was arbiter at the Olympiad in Nice (France, 1974) he was nicknamed 'the Paoliglot'!

After the second world war, Paoli took up residence in Reggio Emilia, because he did not want to stay in a Trieste that was no longer Italian, and also because in Reggio Emilia he found work as a primary school teacher, allowing him time for chess. He was Italian champion three times.

It was in 1958 that Paoli initiated the prestigious international tournament "Torneo di Capodanno", naturally in Reggio Emilia, where it has been staged regularly ever since: the 48th ran from December 29, 2005 to January 6, 2006.

Paoli wrote many books. Almost all today's Italian chessplayers have worked with them. Paoli contributed to the senior Italian monthly *L'Italia Scacchistica* from 1950 onwards. He looked after chess not just from the technical standpoint, but from the artistic, literary – and even poetic.

The Harold-III database lists 154 studies by Paoli, published as originals in many, many outlets, including: *Buletin Problemistic*, *Springaren*, *Schakend Nederland*, *Ceskoslovensky Šach*, *Magyar Sakkélet*, *Schweizerische Schachzeitung*, 'Golden Fleece' tny (Georgia), *Ajedrez de Estilo* (Argentina), *Shakhmaty* (Riga), *Problem* (Yugoslavia), *Thèmes-64* (France), *Schach Echo*, *Deutsche Schachzeitung* (where he ran a column for years), *New Statesman*, **EG**, many jubilee and memorial tournaments, and, of course, Italian magazines,

especially *L'Italia Scacchistica*. Not a few were honoured in tournaments.

Paoli was insatiably curious. When walking in a street, for example, he looked for the name of the street itself, and if it was dedicated to somebody he wanted to know everything about that person! It was the same for the meanings of words, the origin of a town, and so on.

It was only last June that trouble with an eye put an end to his chess writing. He could no longer work with his mechanical typewriter, and he never used a word processor or computer.

Enrico Paoli's wife died some years ago, after almost 70 years of marriage. Livia, their daughter, assisted him in his last month, which was spent in hospital, where he died peacefully in the night-time. Also in his last month Enrico Paoli received comfort from the local priest. The funeral took place in Reggio Emilia on December 17th 2005.

EG is grateful to Marco Campioli and to Adolivio Capece, director of *L'Italia Scacchistica*, for their contributions to the foregoing.

The Patriarch of Siberian Chess
† **Konstantin Konstantinovich Sukharev**
(26ii1912 – 8x2004)

by
Rudolf Larin & Vladimir Shilenko
(Novosibirsk)

Known familiarly to all his friends in Novosibirsk as "Tin Tinich" we mourn the passing from this planet at an advanced age of an illustrious organiser and propagandist for Siberian chess who was also a supremely competent folklorist, journalist, lyric poet – and a fine man.

Maintaining a constant sincerity he underwent the action-packed 20th century, a shining example of that humanity to which we all aspire. Generous and easy to get on with, Tin Ti-

nich radiated positive energy. He was ready at any time to offer what help that he could, putting his knowledge and experience at the disposal of others. His affability and frankness made him a good friend to the widest circle of chessplayers.

From 1968 to 1989 he was the moving spirit behind chess in Novosibirsk town, of which he was an impressive five times champion between 1936 and 1953. He boosted the game in the region round about, with junior chess his forte. Many of today's masters and grandmasters who grew up in Novosibirsk owe their success to the attention he devoted to developing their talents. Thanks to him Novosibirsk is prominent on the motherland's chess composition map, with representatives such as D.Petrov, V.Vinichenko and A.Bakharev.

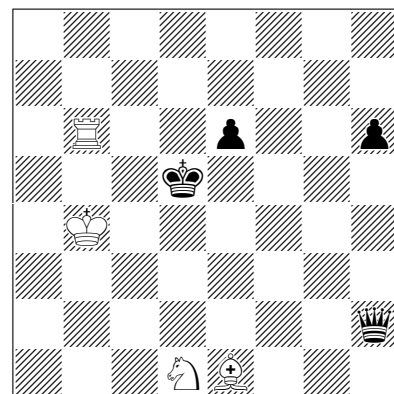
Right to the last he continued to surprise his fellows with his extraordinary optimism and *joie de vivre*, his yearning always to be doing something, his built-in love of people and of chess. In 2000 the newspaper *Soviet Siberia* published a special tribute to him, depicting his typical Monday morning arrival in their offices, when his appearance instantly lifted everyone's mood. Belying his 88 years he would deposit his "copy" material just as a young man would. Striding headlong down the corridors he cheerfully exchanged greetings with all and sundry, making others feel quite old and envious. ... He was living proof of the conjecture that staying active is conducive to longevity. He surprised us all quite recently with *Women and the Motherland*, a collection of his poems.

At the time of his birth Achinsk was part of the Enisei gubernia, today Krasnoyarsk Province. His father, Konstantin Makarovich Sukharev (1891-1920. He died in the Civil War), a newcomer from the Urals, became a leading spirit in an early Siberian consumer association (perhaps a cooperative – AJR) called Zakupsbir. His mother, Alexandra Fyodorovna

(1896-1983), born and bred in Siberia, implanted in her son a love for the region's countryside and nature.

In 1928 our man finished nine-year schooling, during which he played chess actively, having learned the game from his father at the age of five or six. Shiffers' classic, *Chess Self-Taught*, helped him improve. In 1927-8 he took second place in the adult championship of Achinsk. The beginnings of his wider influence can be traced back to the chess column he ran in the local newspaper *Achinsk Countryside*, where his first study was published, a two-mover having appeared in *Soviet Siberia* in 1927. But he started making his name with a study [LShI] published in 1930 that has been widely reprinted and anthologised, for instance in Genrikh Kasparian's classic work *Domination*.

LShI K.Sukharev
Shakhmatny Listok, 1930



b4d5 3111.02 4/4 Win

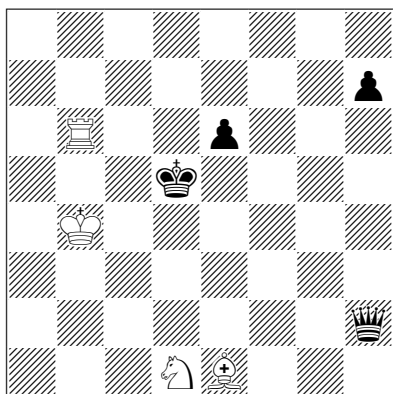
LShI: 1.Bg3/i Qxg3 2.Sc3+ Ke5 3.Rb5+/ii, and we have a final domination:

i) Domination! Qh1/Qh3 2.Rd6+ and 3.Sf2+, or Qd2+ 2.Sc3+ Kd4 3.Rd6+ wins. Against other bQ moves White likewise wins easily.

ii) Now any move of bK allows check by wS followed by win of bQ.

Sukharev never lost his fascination with the domination theme. His study even led to a valuable footnote [LShIa].

LSh1a K.Sukharev
version by I.Bocharov, 2005



b4d5 3111.02 4/4 Win

In January 2005 Vanya Bocharov of Berdsk, at 15 years of age even younger than Sukharev was in 1930, and evidently unaware of the respect due to the classics, proposed this minimal modification [**LSh1a**]. It adds the variation: 1.Bg3 Qh6 2.Sc3+ Kd4 3.Bf4/i Qf8+ 4.Rd6+ Qxd6+ 5.Bxd6, again with a win for White.

i) The enriching kernel, a repeat of the offer of the undefended wB and at the same time threatening 4.Rd6 mate.

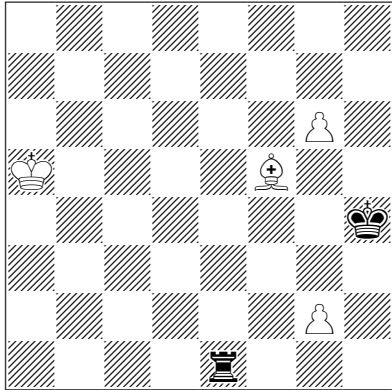
The first job of KK (as we shall call him) after leaving school was with a land survey team. From that moment he was bitten by the curiosity bug, an infection that never loosened its grip. His “further education” included courses in geodesy (Omsk, 1933) and astronomy (1934). The reorganisation of the regions in 1935 took him to Novosibirsk, capital of the new *oblast*. Chess, as we have noted, was not forgotten. Called up for military service in 1942 his first posting was to the Bryansk front as commander of a mortar detachment. While with a vanguard patrol in the month of August he received a severe wound in the left forearm. A spell in hospital in Tula and Gorky was followed by demobilisation and return to Novosibirsk. He reverted to geodetic work (with “Sibgiprolesprom”) until retirement in 1972, by which time he was the leading specialist in topography/geodesy. In this capacity he travelled the length and

breadth of Siberia developing – it seems inevitable – into a redoubtable patriot and devoted country-lover.

After the War KK's chess activity added organisational flavour to active play. From 1963 to 1993 he ran the popular, even trend-setting for the country as a whole, chess column in the newspaper *Evening Novosibirsk*. Many competitions for solving, and tourneys for composing problems and studies, were his initiatives. This publicity and energy gave rise to a community of composing talent that formed, almost inevitably, teams that in 1977 took second place in the VI, and in 1995 won the XII, Russian Federation championship for this creative activity. Names in the latter include: M.Danilov, V.Vinichenko, G.Gamza, R.Larin, V.Chupin, K.Sukharev (captain), D.Yakimovich. That this and other Siberian achievements and awards became known to the wider world was due in no small measure to the efforts of another great enthusiast, the late F.S.Bondarenko of Dnepropetrovsk, who passed material on to John Roycroft in London for reprinting in **EG**. The occasional extra copy of **EG** mailed to Bondarenko would then be forwarded to Novosibirsk. Thus began, as far back as January 1981, correspondence between KK and AJR.

No sooner did chess composition festivals become the norm in Russia – in Odessa, Chelyabinsk and Brovary (Kiev) – than KK joined in. He would accompany a participating team from Novosibirsk, organise quick composing tourneys, and so make new friends across the land. KK would himself judge the study tourneys that he announced. With Oleg Pervakov he judged an event of this kind during the Leningrad/St Petersburg WCCC in 1998, and did the job himself in Moscow in 2003. It was to **LSh2** that the tandem awarded a share of the highest placing, which we reproduce with comments by KK. [Due no doubt to the pressure of judging a “blitz” event a serious anticipation by the Finn Visa Kivi, remarked in **EG**, was overlooked.]

LSh2 V.Vinichenko [EG131.11217]
=1/2 prize, St Petersburg WCCC 1998
Quick composing tourney



a5h4 0310.20 4/2 Win

LSh2: This seemingly simple composition turns out to be a position of the utmost tension. 1.g7 Re8 2.Be6 Kg3 3.Bd5 Rb8/i 4.Ka4/ii Kf2 5.g4 Kg3 6.Be6/iii Kf3(Kh3) 7.Ka5 Kf4(Kh4) 8.Ka6 Kg5 9.Ka7 Re8 10.Bf7 Rd8/iv 11.Kb6 Kxg4/v 12.Kc7 Ra8 13.Be6+ Kg5 14.Bc8 Ra7+ 15.Bb7 winning.

i) What is White to do now? 4.Ka6? fails to 4...Rd8, threatening 5...Rd6+ and 6...Rg6 with a draw. This line is the try.

ii) After this move it turns out that Black cannot play either 4...Kf4, or 4...Kh4, for then 5.g8Q Rxg8 6.Bxg8 Kg3 7.Bd5. So...

iii) Denying bR access to g6 when the checks are at an end.

iv) Re7+ 11.K- Kh6 12.g8S+.

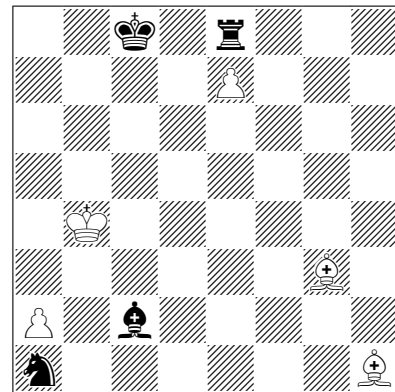
v) Kh6 12.g8R works, not 12.g8Q? Rd7+, wwhen bR is a desperado.

KK exercised great inventiveness and application, putting in the hard work required to set up and organise the “Hero-Towns” team composing matches. Another original event was the East Russia vs. West Russia match, for which the country was divided into the West, up to but excluding the Ural Mountains, and the East, for the remainder. He almost lived to see the outcome of the fifth Hero-Towns match dedicated to the 60th anniversary of Victory in WWII. He conducted a wide correspondence with chess composers in and outside the USSR, and to the last was *au courant* with recent news. He often invited local composers home, composers to whom he gave

guidance thanks to his leading position in the *oblast’* federation. Shrugging off the mounting years he went where his fancy led him, by air, by road or rail, running or walking, provided only that the reason was chess composition, for which his appetite never wilted, any more than his boundless goodwill.

The Russian Chess Federation recognised KK’s outstanding contribution when its then president, Andrei Selivanov, flew in from Moscow for the celebration of KK’s 90th birthday. Vazha Neidze of Georgia put it to KK this way: *The chess world is in dire need of energy and dedication to the poetry of chess such as yours.* KK himself judged a tourney for studies in his honour. There were many entries. We give the best one [**LSh3**], again accompanied by KK’s comments.

LSh3 Yu.Zemlyansky [EG145.134060]
1st prize, Sukharev-90JT, 2001



b4c8 0353.20 5/4 Draw

LSh3: 1.Bh4 Kd7/i 2.Bf6 Bg6 3.Bxa1 Rb8+ 4.Ka3 Rb1 5.e8Q+ Bxe8 6.Be4 Rxa1 7.Bf5+/ii Kc6 8.Be4+ Kb5 9.Bd3+ Kb6/iii 10.Bb1 (for Kb2) Rxb1 stalemate. “A great study!”

i) Taking c6 under control.

ii) To chase bK off the a4-e8 diagonal.

iii) Well, it’s either perpetual check or stalemate.

“Although the finishing play is not exactly fresh, when compared with S.Kryuchkov’s effort of 1938-9 here every piece moves into place. One is especially impressed by bR’s enticement onto the a1 square.”

In his latter years KK devoted time to journalistic and literary endeavours. He edited the chess column of *Soviet Siberia*, wrote several

significant and interesting chess books, among them *Siberian chess*, 1995 and *The chess composers of Novosibirsk*, 2000. Only he, long-standing front-runner and host to our composers, could have written this last one.

His chessplaying style was venturesome. He loved “blitz”, which he would indulge in at a moment’s notice. His strength at this speed barely diminished with the years, so much so that he regularly took a high place in the memorial tournaments for friends and colleagues that he found himself competing in. Younger and titled players frequently were in his wake. After winning he would say “Well, and why shouldn’t I?” to such good effect that we find ourselves sadly missing these words and the way he said them.

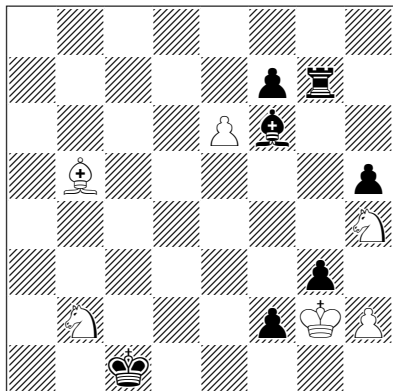
The day was sunny and clear when we paid our last respects to KK, who was wearing his war medals. A brass band played, his trophies were laid out on satin cushions, and a fanfare sounded to recall the war and its departed fighter who so nearly lived to see the 60th anniversary of victory.

We conclude this valediction with a study [LSh4] composed by a brother-in-arms and close chess friend of KK, prominent in team composing events. It was one of Tin Tinich’s favourites.

LSh4 D.Petrov [EG27.1439]

1st place, “roman theme”,

VI Team Championship of USSR, 1968



g2c1 0342.24 6/7 Draw

LSh4: 1.Sf5 Rg5 2.exf7 gxh2+ 3.Kh1/i Rxf5 4.f8Q f1Q+ 5.Bxf1 Rxf1+ 6.Kxh2 Be5+/ii 7.Qf4+/iii Bxf4+/iv 8.Kg2/v Re1 9.Sd3+ Kd2 10.Sxe1 Kxe1, and it’s a draw after all.

i) 3.Kxh2? Rxf5 4.f8Q Be5+.

ii) It looks as if there is no difference from the try.

iii) As KK observed, this is a fantastically beautiful move, prelude to an unexpected domination.

iv) Rxf4 8.Sd3+, and a draw, seeing that only the dark-square bishop remains on the board.

v) Domination.

EG gratefully thanks Rudolf Larin and Vladimir Shilenko for this valued homage. We acknowledge factual additions from a parallel tribute in *Shakhmatnaya poezia* 31.

† **Hendrik (Henk) Willem Muzerie**
(23iii1929 – 29ix2005)

This Dutchman brought a scientific approach to subjects such as zugzwang, on which in 1992 he wrote the 13th book of ARVES entitled *Over zetdwang* (“about zugzwang”). He was one of the 36 founders of ARVES in 1989 and was a board member. (With acknowledgement to Harold van der Heijden)

† **Vladimir Ivanovich Vinichenko**
(4viii1947 – 1ii2006)

The well known Novosibirsk composer and active judge has died, tragically as a result of a road accident when returning home in the evening.

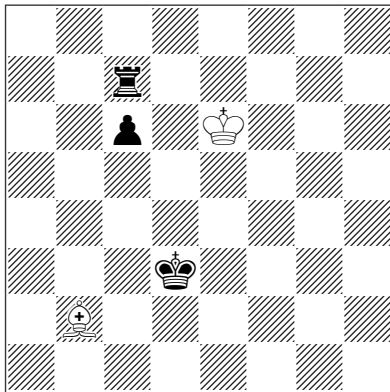
† **Sergei Vasilievich Varov**
(12ix1951 – 5vii2005)

One of **EG**'s constant endeavours has been to present the human side of composing, which is why we have favoured jubilee tourneys over memorial tourneys. It is especially sad when a composer about whom we knew little, and would have liked to know much more, dies, and it is only then that the lid is lifted.

Shakhmatnaya kompozitsia 67 carries a three-page piece on the Russo-Ukrainian-Armenian composer of problems and studies who started out as a champion junior. After the Kasparian family moved from Tbilisi to

Erevan in 1954 Ghenrikh started coaching young players, and that no doubt explains Sergei Varov's score of 8/8 in the republic's 1968 junior championship, but it was not until 1979 that his first published study appeared (cf. diagram). We do not know his total output, but S.Kasparyan writes that they composed eight together (the HvdH CD lists seven, among 20).

V1 S.Varov
Shakhmatain Aiastan 1979

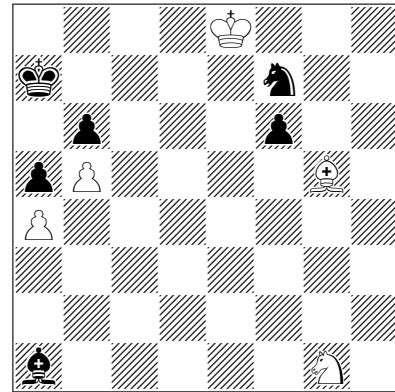


e6d3 0310.01 2/3 Draw.

V1 S. Varov 1.Kd6 Rc8 2.Kd7 Rb8 3.Be5 Rb5 4.Bd6 c5 5.Kc6 Kc4 6.Bc7zz Rb1

(Kb4;Bd6) 7.Bd6 Rb5 8.Bc7 positional draw, a position worked later by Kopnin and V.I.Kondratev.

V2 S.Varov & S.Kasparyan
2nd prize, *Revista de Sah* 1986
(version in *Futbol* 2001)



e8a7 0044.23 5/6 Win

V2 S.Varov and S.Kasparyan 1.Bxf6 Sd6+ (Bxf6;Kxf7) 2.Kd7 (Ke7? Bd4;) Sxb5 3.Bxa1 Sa3/i 4.Kc6 Sc2 5.Se2 (Sf3? Ka6;) Sxa1 (Ka5;Sc3) 6.Sd4 Ka6 7.Sb5 Sb3 8.Kc7 Sc5 9.Kb8, and Sxa4 10.Sc7 mate, or Se5 10.Ka8.

i) The position is now as originally published.

GBR-index to EG163

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0001.13 : 15851	0400.30 : 15846
0002.23 : 15827	0414.00 : 15802
0003.31 : 15823	0430.21 : 15822
0010.38 : 15804	0454.14 : 15816
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0015.02 : 15849	0533.32 : 15847
0030.21 : 15812	0536.23 : 15819
0031.31 : 15817	0650.20 : 15824
0033.21 : 15836	0651.12 : 15842
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0040.23 : 15850	0800.23 : 15805
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0044.23 : V2	1031.04 : 15841
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0051.01 : 15855	1350.23 : 15839
0100.14 : 15801	3010.30 : 15831
0101.26 : 15815	3022.13 : 15852
0110.25 : 15835	3104.53 : 15845
0131.65 : 15820	3111.02 : LSh1, LSh1a
0144.65 : 15837	3162.10 : 15858
0171.02 : 15818	3201.13 : 15853
0301.41 : 15843	3250.29 : 15811
0305.11 : 15844	3710.21 : 15814
0310.01 : V1	4033.51 : 15829
0310.20 : LSh2	4040.20 : 15860
0311.12 : 15803	4324.04 : 15807
0312.01 : 15834	4766.08 : 15859
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