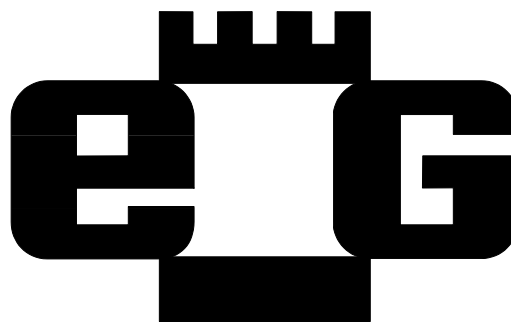


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*WCCC Wageningen 2006: Yochanan Afek showing the Yuri Bazlov study that was unanimously selected “Study of the Year 2005” by the FIDE PCCC studies sub-committee – see page 221. (photo by René Olthof)*

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# Editorial

There is excellent news on the controversy front. It may also be good news for readers who have skipped some of our past editorials – your chief editor will not be repeating himself this time. Wageningen 2006 has initiated a shift. Ten years late it may be, but significant progress was made during the FIDE PCCC meeting. For detail, readers – all readers, we hope – are referred to other pages in this **EG**.

We can, however, summarise.

One of the three judges of the FIDE Album selection tourney for the three years 2001-2003 took the principled, if draconian, decision to award zero points (the maximum is four) to any study which was, or could have been, culled from an odb, though in borderline cases he might make only a variable deduction. As many as 50 of the 575 submissions could be affected. The judge's justification was, and remains (as the studies sub-committee chairman subsequently confirmed by telephone) that since FIDE titles are potentially at stake, an Album tourney is in that respect essentially distinct from other types of studies tourney.

Civilised discussion took place both within the Studies Sub-Committee (diplomatically chaired by Yochanan Afek) and outside it, but no decision could be taken seeing that album matters are the concern of another sub-committee, namely the one chaired by the veteran Swedish problemist, Commission Vice-President and magazine editor Kjell Widlert. Their

meeting convened on the same day, later that Sunday.

The point as we see it is that only now, for the first time, and thanks to the judge concerned who by his bold, consistent and public démarche has concentrated our minds, is it possible confidently to draw up a list, provisional though it may still be, of the wide range of views that may validly be taken on the use of an odb. This we try to do on another page.

The real debate can now begin. We hope it will, and moreover in these pages. If it does, then this will benefit us all. In the long run.

Your chief editor has long regretted that he has yet to receive an article or item of correspondence for publication relevant to this controversy. This is why he some time ago took two initiatives, one of which – an interview conducted by e-mail – has borne fruit in this issue. The other initiative, also an interview, this time with fellow-editor Harold van der Heijden but conducted face-to-face by a third party, has, we understand, been completed but is not yet ready for publication.

**EG** readers may need to be reminded of the names of the three judges (all with the FIDE title) appointed for the 2001-2003 FIDE Album selection process: Amatzia Avni (Israel), David Gurgenedze (Georgia), Nikolai Kralin (Russia). Section Director: Harold van der Heijden (Netherlands). It follows that the rumour that circulated at Wageningen to the effect that your chief editor was the 'zero-points' judge is a figment of imagination.

# Spotlight (10)

EDITOR :  
JARL ULRICHSEN

Contributors: Ilham Aliev (Azerbaijan), John Beasley (England), Marco Campioli (Italy), Gady Costeff (USA), Jürgen Fleck (Germany), Mario Guido García (Argentina), Guy Haworth (England), Daniel Keith (France), John Nunn (England), Harold van der Heijden (The Netherlands), Jim Vickery (England).

**75.5103, E.Pogosyants.** The cook 1.exf6 was reported in *Buletin Problemistic* no 39 i–vi/1983 p.22, and this 1st prize winner was consequently eliminated from the final award (van der Heijden).

\*

Some of the comments in Spotlight EG/65 need correcting (van der Heijden):

**29.1588** (p.107) should be **29.1589**.

**99.7723** (p.108). Copié found a cook in a *correction* of 7723, not in 7723.

**107.8666** (p.108). In fact this is identical rather than similar to 7723.

**109.8918** (p.108): Cook already reported by John Nunn in *The Problemist* no. 2 v1992.

**112.9281** (p.109): The study seems to be correct. Van der Heijden plays 10.Ke5 Rxc2 11.Kxd5 Rxh2 12.Kc4 c2 13.Rc1 Kg5 14.Kc3 Kf5 15.Rxc2, and White wins (EGTB). Keith agrees.

**153.14602** (p.110) should read **153.14062**.

**Vol.XI p.334 D.Gurgenidze.** The correction is already in Gurgenidze's book *Simplicity, Lightness, Beauty* (1999).

This ends the section on corrections sent us by van der Heijden.

\*

Vickery has drawn attention to some more misprints in *EG Vol.XI* apart from those on the errata slip:

**Vol.XI p.67 D9, V.Kovalenko.** Diagram errors; wSa4 and bSc2 should be bSa4 and wSc2.

**Vol.XI.14967, V.Kozirev.** Diagram errors. The solution shows that bPf8 (sic!) and wBg8 should be bPg7 and wBh7.

**Vol.XI.15387, J.Gerhold.** A diagram error; bB is missing, probably on c8.

**Vol.XI.15451, A.Manvelian.** Stipulation should be: draw

**Vol.XI.15703, V.Tarasiuk.** Solution and diagram are at odds. Spotlight assumes that bRe4 should be bRe3. The solution should run: 1.Rg8 Rd3+ Kc5 Rd5+ 3.Kc4, and the rest as in the text.

**Vol.XI.15735, A.Botokanov.** This is not a draw but a win.

This ends the section on corrections sent us by Vickery.

\*

**Vol.XI.14605, P.Rossi.** Second solution. 2.Sd6 a1Q 3.b7 Qb2 4.c6 Bg3 5.c7 Bxd6 6.b8Q Qh2+ 7.Kg8 Bxc7 8.Qa7+, and White draws (Nunn).

**Vol.XI.14608, O.Pervakov.** Incorrect. Black wins after 1...Re1 2.c7 a5 3.Ka4 Ra1+ 4.Kb5 Bxd3+ 5.Kb6 Bf5 6.g7 Rg1 7.e6 Bxe6 8.Bxd5 Bf5 9.g8Q Rxg8 10.Bxg8 a4 (Nunn).

**Vol.XI.14611, S.N.Tkachenko.** It is not difficult to find partial anticipations (Keith), but the thematic tries seem to be the main point.

**Vol.XI.14614, Iu.Akobia.** Even 8.Rh8 g2 9.Re8 g1S 10.Kd2 wins (Nunn; EGTB).

**Vol.XI.14617, Iu.Akobias.** Cook. 4.Sf2 Sf7+ 5.Kd5 Bxh5 6.Ke6, and wins (Nunn; EGTB).

**Vol.XI.14618, A.Goncharov.** Second solution. 6.Re7 Rf5+ 7.Kc4 Rf4+ 8.Kd3 Rf3+ 9.Ke2 Ka6 10.Ra8+ Kb5 11.Rxa3 c2 12.Ra1, and wins (Nunn).

**Vol.XI.14637, V.Razumenko.** 3.Qe5+ Kb4 4.Qb5+ Kc3 5.Qc6+ is a dual (Nunn).

**Vol.XI.14646, E.Vlasák.** This endgame study has been regarded as dubious, but Nunn thinks that it is sound.

**Vol.XI.14766, S.Osintsev.** Dubious. In the first line. Keith plays 4.Kh2 d2 5.Re3+ (the point) Kb2 6.Rb4+ Kc2 7.Sd4+ Kd1 8.Kg1, and Black can choose between 8...Rg6 9.Rb7 Rg8 10.Rd7 Rg4 11.Sf3 Rg3 12.Rb3 wins, or 8...Rd7 9.Rc4 Bb2 10.Sf3 Rd5 11.Kxg2 Rd7 12.Kf2 Rd8 13.eRe4 wins. This seems to be a second solution.

**Vol.XI.14772, N.Rezvov, S.N.Tkachenko.** Incorrect. Black wins after 7...Kc4, and 8.h7 Qa8+ 9.Rf8 (Kg7 Bxh7;) Qh1, or 8.e8Q Bxe8 9.h7 Qd5, or 8.Rxg6 Qxg6 9.h7 Kd5 10.e8Q Qxe8+ 11.Kg7 Qe7+ 12.Kg8 Ke6 (Nunn).

**Vol.XI.14777, S.Borodavkin.** Incorrect. Black wins after 4...Kf1 5.Rd3 Ke2 6.Re3+ Kd1 7.Rf3 Kc1 8.Se3 Se5 9.Kxe5 Sg4+ 10.Sxg4 d1Q; if 5.Se3+ then 5...Ke2 6.Kg3 Sg4 7.Sd5 Sg5 (Nunn).

**Vol.XI.14778, V.Kondratev.** Dual. 10.Be3 also wins (Nunn).

**Vol.XI.14779, Yu.Zemlyansky.** The solution is not unique. "The king can go by any route to a7, for example 4.Kf1 Bh3+ 5.Kf2 Bc8 6.Ke2 Bg4+ 7.Ke3 Bc8 8.Kd4" (Nunn).

**Vol.XI.14780, E.Markov.** Cook. 5.Sc6 also draws (Nunn).

**Vol.XI.14783, V.Sizonenko.** Incorrect. 4...Qe2+ wins (Nunn; EGTB).

**Vol.XI.14802, A.Novichenko.** Black commits suicide with 3...Qc2. There is no win for White after 3...Kb6 (Nunn).

**Vol.XI.14804, V.Tarasiuk.** 1.Rb2 also draws (Nunn; EGTB).

**Vol.XI.14806, V.Kozirev.** Second solution. "1.Qxg2 Bxh6+ 2.bSd4 gives White a decisive attack; for example 2...Qd3 3.Qh1+ Qd1

4.Qc6 Kb2 5.Qb6+ Kc3 6.Qb4+ Kd3 7.Se1+ Ke3 8.Qc3+ Ke4 9.Qc6+, and wins" (Nunn).

**Vol.XI.14808, D.Gurgenidze.** The composer gives 2.Sxe4 Sc1 3.Sb6+ Kc6 4.Bc4 Kxb6 5.Ke1 Ka5 6.Kd2 Kb4 as drawn but Nunn points out that White wins after 6.Kd1 Kb4 7.Sd2. This cook is confirmed by EGTB but 6.Kd1 (or 6.Sd2 at once) should not be too difficult to see even without a database.

**Vol.XI.14854, G.Umnov.** Cook. 3.Kxh2 wins (Nunn; EGTB).

**Vol.XI.14856, V.Kondratev.** Instead of 3.Kxd2 that leads to a pretty stalemate Nunn draws by playing 3.Kd1 Bg4+ 4.Kxd2 Sc4+ 5.Kc3 Sxe5 6.Bb8+.

**Vol.XI.14865, D.Gurgenidze.** The twin (II) is cooked by Nunn. 1.Rb2+ Kg2 2.Qg4+ Kf1 3.Qxc4+ Kg1 4.Rxf2 Kxf2 5.Qc5+ followed by 6.Qxe7 leads to a database win.

**Vol.XI.14867, A.Maksimovskikh, V.Shupletsov.** The final position is not a draw but a win for Black (Nunn; EGTB).

**Vol.XI.14874, I.Yarmonov.** Instead of 4.Bb1, 4.Sb5+ Kxa2 5.Kc2 looks like a simple technical win (Nunn). White wins the pawn on d4 next move and there is no black counterplay.

**Vol.XI.14893, E.Eilazyan.** Dubious. In the solution Black blunders away his queen by playing 15...Qxd2? Nunn points out that the general result with this material is considered to be drawn in most endgame textbooks. Thus 15...Qc8 (Nunn) seems to be a promising continuation.

**Vol.XI.14904, V.Kalyagin, B.Olimpiev.** Many problems! Nunn does not find any win after 1...Kh2 and thinks that 3...c5 may be a draw. Finally 6.Se6 (instead of 6.Rd4) wins at once.

**Vol.XI.14905, M.Dudakov.** Probably incorrect. "3...f5 followed by 4...Sg6 looks like a draw" (Nunn).

**Vol.XI.14906, I.Monastirsky.** Incorrect. "1...Kf8 2.d7 cSa7 stops the pawns and wins" (Nunn).

**Vol.XI.14918, Y.Bazlov, V.Kovalenko.** Dubious. "1...Se3 is a near-certain draw. Black

has a pawn for the exchange, has 2 connected passed pawns and White's pieces are not actively placed" (Nunn).

**Vol.XI.14921, D.Gurgenidze.** Incorrect. Black wins after 3...Bc3+ 4.Kxe2 a2 5.Rh1 Sf4+ 6.Kf3 Sd3 7.Rd1 Bb2 followed by Bc1; if 6.Ke3 then 6...Sg2+ followed by Se1 wins (Nunn).

**Vol.XI.14931, E.Markov, A.Kuryatnikov.** Probably incorrect. Nunn does not find any win after 1...Kb1 2.Ke3 (2.Kxc4 Sf4;) Se7 3.Bxe7 a1Q 4.Rxa1+ Kxa1.

**Vol.XI.14933, V.Shoshorin.** Second solution. Nunn: "Surely a simple technical win; e.g. 1.Bb6 Kxa2 2.Bd4 b3 3.Nc3+ Ka3 4.Kh5 etc.". In addition 3.Kg6 Bf6 4.Bb4 Bb2 5.Kf5 also wins (Nunn).

**Vol.XI.14934, E.Zimmer.** Incorrect. Black wins after 7...Rf8 8.Kb5 Rh8 9.Sxd4 Rh5+ 10.Ka6 Rh6+ 11.Kb5 Rb6+ 12.Ka5 Bd8 13.Sb5 Rd6+ 14.Kb4 Ra6. If White tries 8.Kb7 then 8...Rf1 9.Sxd4 Rb1+ 10.Ka6 Rb6+ 11.Ka5 Bd8 transposes (Nunn).

**Vol.XI. p.153 R5 Bakaev and friends.** Incorrect. Black wins after 4...Sf6 (Nunn).

**Vol.XI.14943, V.Dolgov.** Second solution. 4.Rd5+ Ke6 5.Bc4, and 5...a2 6.Kb7 a1Q 7.Bxa1 Rxd5 8.Kc6 wins, or 5...Rc2 then 6.Rc5+ Kd6 7.Kb6 a2 8.Be5+ Ke7 9.Rc7+ wins (Nunn).

**Vol.XI.14947, B.Olimpiev.** Incorrect. There is no draw after 6...Kf7 7.Se5+ Kg7 8.Rg6+ Kh7 (Nunn).

**Vol.XI.15219, V.Kovalenko, A.Skripnik.** This is completely anticipated by E.Dobrescu, *Revista Romana de Sah* 1983; cf. EG83.5955. The comment of the judge shows that he was unaware of Dobrescu's work (J.Fleck).

**Vol.XI.15259, A.Pallier.** Incorrect. Black wins after 5...Kb3 6.a4 Kc2 7.a5 Kxd2 8.a6 Kxe3 9.a7 d2 10.a8Q d1Q (Nunn). EGTB confirms that the resulting Q vs. Q endgame is lost for White.

**Vol.XI.15472, S.Osintsev.** Campioli who acted as judge points out that "two important minor duals" is a misprint for "two unimportant minor duals".

**Vol.XI.15718, A.Manvelian, A.Gasparian.** The study is correct, but according to Nunn the solution should run 1...Rc7 instead of 1...Rd8.

**Vol.XI.15729, V.Samilo.** Second solution. Nunn: "4.Rf7 Sh6 5.Rh7 Sf5+ 6.Kf4 Rf8 7.Rf7 is a neat alternative win".

**Vol.XI.15736, I.Borisenko.** Nunn points out that 3.Qf4 wins more quickly. There is also the dual 16.Qb1+ (Ulrichsen).

**163.15854, V.Tarasiuk.** The line should read 3...Ka4 4.Bh5 Kb3 5.Bf3; if 4...g2 then 5.Bd1+ Kb5 6.Bf3.

**163 p.51.** Costeff shows that the pawn on h7 is unnecessary: 1.Bg3 Qh8/Qh7 2.Sc3+ Kd4 3.Bf4! Kd3 4.Rd6+ Kc2 5.Rd2+, and mate next move; if 3...Qf8/Qe7+, then 4.Rd6+ wins.

**164.15888, R.Becker.** Probably incorrect. García plays 5...Kf4 6.Kb4 Ke5 7.Ka5 Kd6, and wins; or 6.Ka4 Sd6 7.Ra7 Se4 8.Kb4 Sc5 9.Ka5 Ke5 10.Kb4 Kd4, and wins. In this line van der Heijden adds the possibility 8.Ra8 Sc5+ 9.Ka5 Sb7+ 10.Kb4 a5+ 11.Kb5 Rxc7, and Black wins.

**164.15905, T.Khamitov.** Black draws after 1...c4 2.Ba5 g5 3.f5 g4 4.Be1 Kh6 5.Kd6 Kh5 6.Ke5 Kg5 7.Ke4 Kh6 (García).

**164.15913, E.Gamsjäger.** García points to the loss of time dual 7.Rd6+ Kg7 8.Rd7+ Kf6 9.Rc7, and we are back in the solution.

**164.15929, O.Bergstad.** Incorrect. Black draws after 2...Sa4 3.a6 Sb6 4.a7 Ke3 5.d6 Sf7 6.Sxf5+ Ke4 7.d7 Sd8 (García).

**164.15930, A.Ornstein.** Incorrect. Black wins after 3...Rg1+ 4.Kh6 Re1 5.e7+ Kb7 6.e8Q Rxe8 7.Rf1 Rh8+ 8.Kg5 Rxh2; if 6.Rf7 then 6...Kb6 7.Rf6+ Kc7 wins (García).

**164 p.102 G4 Ed van Gevel.** García thinks that White draws after 1.Kc2 d1Q+ 2.Kxd1 g2 3.Rf6 g1Q+ 4.Ke2 Kxh8 5.Bb6. This seems dubious to me since the presence of a black pawn could easily lead to zugzwang-positions.

**164 p.102 G5 Ed van Gevel.** Second solution. 1.Sxf7 d1Q+ 2.Kb2 g2 3.Bb6 Kxf7 4.fxg7 Qxd7 5.g8Q+ Kxg8 6.Rg3+ Kh7 7.Rxg2 draw (García).

**165.15935, P.Rossi, M.Campioli.** This is completely anticipated by J.Fleck EG150.13661 or EG163.15841. The composers have taken the thematic line 1.Qxh4 in Fleck's study and added an introduction. Fleck dislikes that they put their names under a study which is not their own intellectual work. He invites Rossi and Campioli to comment on this. Looking at EG150 p.109 however I found the following: "Jürgen hopes that 'EG' readers can reverse the colours and turn it into a win study." This is actually what Rossi and Campioli have done. It would perhaps have been better to add "after Jürgen Fleck" above the diagram, or Fleck could have been regarded as co-author.

**165.15952, V. Kovalenko.** The echo stalemates have been shown in a twin setting with only five men by M.Zinar in *64 Shakhmatnoe obozrenie* 1985: I. e4d6 0000.12 .f4g6g7 2/3=; solution: 1.f5! g5 2.Kf3 Ke5 3.Kg4 Kf6 4.Kh5 Kxf5 stalemate; II. e4d6 0000.12 .f4g4g7 2/3=; solution: 1.Ke3 Kd5 2.Kf2 Ke4 3.Kg3 Kf5 4.Kh4 Kxf4 stalemate (Aliev).

**165.15958, A.Zhuravlyov.** Haworth has checked the main line with the KQRKQR Endgame Table and finds that White's moves 1-4, 7, 9, 13-20, 22, 24, 29-30, 33-34 and 39-41 are unique; at these wtm positions, White proceeds with a unique move or allows Black to force a repetition: 5-6, 8, 10-12, 21, 25-28, 31-2, 35-6 and 38. The text discounted only those duals at positions 8, 10-11, 21, 27 and 35-6. On moves 23 and 37, White has an alternative path 2 plies slower (23.Qh4+, 37.Kc7) but converging with the main line 2 plies downstream. The PCCC, as of Wageningen 2006, proposes to emphasise in the Codex that these two types of dual are hardly significant.

Haworth main concern is that Black's move 38, shortening the line by 32 moves and allowing mate in 4, may not be the best defence, and that without this choice, this study may not have a clear finale. The judge missed this,

and the fact that the PCCC Codex declares that the 50-move rule is not relevant to this type of study.

**165 p.122.** The correct name of the tourney is "Olimpiya dunyasi 2005". This is the newspaper of the National Olympic Committee of Azerbaijan (Aliev).

**165.15965, S.Badalov.** Publication in *Olimpiya dunyasi* No 50 (258) 16-18.vii.2005; solution in No 56 (264) 6-8.ix.2005 (Aliev).

**165.15974, G.Popov.** Already published in *Shakhmaty v SSSR* ii1987 (van der Heijden).

**165.15978, N.Kralin, O.Pervakov, A.Selivanov.** Also published as original in *Humor ty, EBUR* no. 4 xii2005 (van der Heijden).

**165.16000, V.Kovalenko.** Aliev mentions a partial anticipation: G.Nadareishvili, b8a6 0000.34 .b3b7d5b2b4b5b6 4/5+, *Komunisti* 1965; solution: 1.Ka8 b1Q 2.b8S+ Ka5 3.Sc6+ Ka6 4.Sxb4+ Ka5 5.Sc6+ Ka6 6.b4.

**165.16003, I.Aliev.** The points of Yochanan Afek should be 4+3+2+4=13 (Aliev).

**165.16007, C.Bent.** Aliev finds it strange that this study was awarded a special prize. Beasley tells us that the judge Jonathan Mestel awarded the special prize not just for the particular study singled out, but for everything Bent had contributed over the two years.

**165.16016, G.Haworth.** Cf. O.Danielson h6h8 0311.00 b8a4e5 2/3+ (*Schackvärlden* 1929). Beasley comments: "Yes, the material is the same as Danielson's, the position is similar, and the first move is the same, but the Danielson offers one quiet move only whereas the Haworth offers two in succession. I think this is a legitimate advance." Beasley also tells us that the composer made it clear that he found the position by looking for the longest win as reported by the computer.

**165.16023, I.Aliev.** The second stalemate 3...Se7 4.Rxe7 Qd8 5.Re8+ Qxe8 6.g7+ Kg8 has been left out. Moves 5 and 6 may be transposed (Aliev).

# Originals (14)

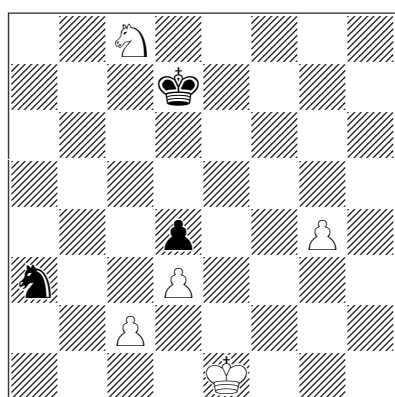
EDITOR :  
GADY COSTEFF

Judge for 2006-2007: IGM Jonathan Mestel

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

The main event since EG/65 appeared was the PCCC meeting in Wageningen (The Netherlands). Yochanan Afek was very busy, chairing the studies subcommittee, giving a successful talk about the studies of Yuri Bazlov and composing studies for a couple of tourneys, including our own.

**No 16030 Y.Afek**



e1d7 0004.31 5/3 Win

**No 16030** Yochanan Afek (Israel/Netherlands). 1.Sb6+!/i Kc6 (Ke6;Kd1) 2.Kd1!! Kxb6 3.c4!!/ii Kc5/iii 4.g5 (Kc1? Sxc4;) Kd6 5.Kc1! Ke5 6.Kb2/iv wins.

i) 1.Sa7? Sxc2+ 2.Ke2 Ke6 3.Sc6 Kf6 4.Kf3 Kg5 5.Kg3 Se3 6.Se5 Sd5 7.Sf3+ Kg6 8.Sxd4 Sb4 draws.

ii) 3.g5? Sb5 4.g6 Sc3+ 5.Kd2 Sd5 draws.

iii) The point of 3.c4!! is that 3...dxc3 4.g5 Sb5 5.g6 and the black Pc3 obstructs his own knight so the white pawn cannot be stopped.

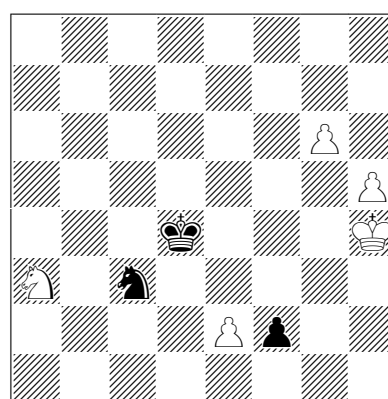
iv) 6.g6? Kf6 7.Kb2 Sxc4+ 8.dxc4 Kxg6.

Alexei returns to his favourite material, the PPRN class. On the 5th move, a logical combination gains the critical space necessary to draw.

**No 16031** Alexei Sochnev (Russia). 1.Sc2+ Ke4 2.Se3 Kxe3 3.g7 f1R!/i 4.h6 Se4/ii

5.Kh3!/iii Kf2/iv 6.Kg4 Kxe2 7.Kh5! (now the black king is too far) Rh1+ 8.Kg6 Rg1+ 9.Kf5 (also 9.Kf7) Sd6+ 10.Kf6 Se8+ 11.Kf7 Sd6+ 12.Kf6 draw.

**No 16031 A.Sochnev**



h4d4 0004.31 5/3 Draw

i) f1Q 4.g8Q Qh1+ 5.Kg5 Qg1+ 6.Kh6.

ii) Sxe2 5.h7 Kf4 6.Kh3.

iii) The black king must be lured away: 5.Kh5? Rh1+ 6.Kg6 Rg1+ 7.Kf7 Sd6+ 8.Kf6/v Ke4! 9.h7 Se8+ 10.Ke6 Rg6+.

iv) Sf6 6.Kg2 Rf2+ 7.Kg1 Rf5 8.g8Q Sxg8 9.h7 Rg5+ 10.Kf1 Rf5+ 11.Kg1.

v) 8.Kf8 Rf1+ 9.Kg8 Sf5 10.Kh7 Rh1 11.g8Q Rxh6 mate.

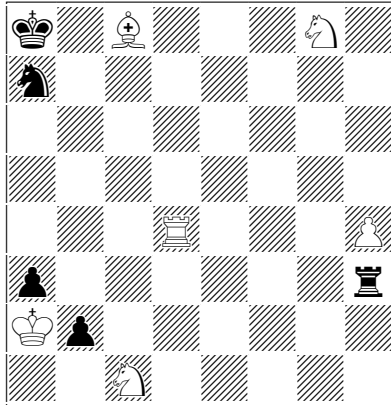
Database positions provide a good training ground for composers to concentrate on improving their technique while not having to worry about finding an innovative critical position. Siegfried has taken a SP-S interesting line and added a thematic try.

**No 16032** Siegfried Hornecker (Germany). 1.Sb3 b1Q+!/i 2.Kxb1 Rxb3+ 3.Ka2 Rb2+! 4.Kxa3 (Ka1? Sxc8;) Rb8 5.Bb7+!/ii Rxb7 6.Rd8+ Rb8 7.Rxb8+ Kxb8 8.h5 Sc6!/iii 9.h6 Se5 10.h7 Sg6 11.Sh6!/iv Sh8!/v 12.Kb4



Kc7 13.Kc5 Kd7 14.Kd5 Ke7 15.Ke5 Sg6+!  
(Kf8;Kf6) 16.Kf5 Sh8 17.Kg5 Ke6 18.Sf5  
Ke5 19.Se7 Ke6 20.Sc8 Ke5 21.Kh6 Kf6  
22.Sd6 Sg6 23.Se4+ Kf7 24.Sc5/vi Sh8  
25.Sd7/vii Sg6 26.Se5+ Sxe5 27.h8Q wins.

No 16032 S.Hornecker



a2a8 0415.12 6/5 Win

i) Sxc8 2.Sd2 Kb7 3.Sf6 Sb6 4.h5 Kc6 5.Sb1  
Kc5 6.Rd8 Sc4 7.Se4+ Kb6/viii 8.Rh8 Rh4  
9.Sed2 Sxd2 10.Sxd2 Rh3 11.h6 Kc7 12.h7  
Kd7 13.Ra8 Rxh7 14.Ra7+.

ii) 5.Rd8? Sxc8! 6.h5/ix Sd6! 7.Rxd6 Rxc8  
8.h6 Kb7 9.Kb4 Kc7 10.Kc5 Rg5+!! 11.Rd5  
Rg6 12.Rh5 Rg8 13.Kd5 Kd7 14.Ke5 Ke7  
15.Kf5 Kf7 16.Rg5 Re8 17.Rg7+ Kf8 18.Kf6  
Re1 19.Ra7 Kg8 draws.

iii) Sb5+ 9.Kb4 Sd6 10.h6 Sf7 11.h7 Kc7  
12.Kc5 Kd7 13.Kd5 Ke8 14.Sh6! Sh8 15.Ke6  
Kf8 16.Kf6 wins.

iv) 11.Kb4? Kc7 12.Kc5 Kd7 13.Kd5 Ke8  
14.Ke6 Sf8+! 15.Kf6 Sxh7+ draws.

v) Kc7 12.Sf7 Kb6 (Kd7/Kc6;Se5+) 13.Kb4  
wins.

vi) Minor dual: 24.Sf2 Sh8 25.Sg4 Sg6  
26.Se5+ wins.

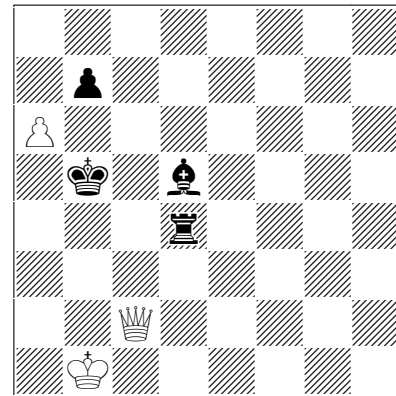
vii) 25.Sd3? Kf6 26.Se5 Kxe5 27.Kg7 Ke6  
28.Kxh8 Kf7 draws.

viii) Kb4 8.Rd5 Sb6 9.Rf5 Sc4 10.Sf2 Rh4  
11.Sd3+ Ka4 12.Sc3 mate.

ix) 6.Sf6 Se7 7.Rxb8+ Kxb8 8.Kb4 Sf5 9.h5  
Kc7 10.Kc5 Kd8 11.Kd5 Ke7 12.Ke5 Sh6  
draws.

Árpád Rusz is a 31 year-old science teacher from Sepsiszentgyörgy (Saint George), Romania. He is part of the Hungarian minority living in the region called Transylvania made famous by Count Dracula. Árpád's first study appeared in 1999. His current study borrows from a 1965 study by E. Dobrescu and for full enjoyment it helps to know something about the class Q-RP.

No 16033 A.Rusz



b1b5 1330.11 3/4 Win

No 16033 Árpád Rusz (Romania). 1.a7!/i  
Be4 2.a8Q/ii Rb4+!/iii 3.Kc1/iv Bxc2  
4.Qxb7+! (Kxc2? Kb6;) Ka4 5.Qa7+!/v Kb3  
6.Qe3+ Ka2! 7.Qc5! wins.

i) 1.Qe2+? Ka5! 2.a7 b5! 3.Qe7 Rb4+ 4.Kc2  
Rc4+ draws.

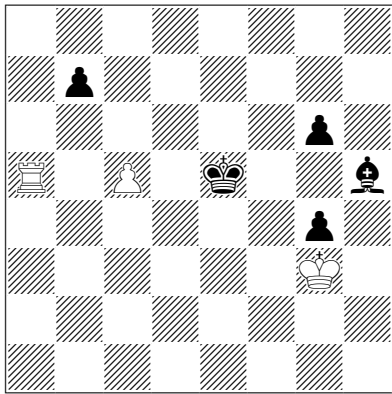
ii) 2.Qxe4? Rxe4 3.a8Q Rb4+! 4.Kc2 Kb6  
5.Qd8+ Ka6 6.Kc3 Rb5 7.Kc4 Ra5! 8.Kb4  
Rb5+ 9.Ka4 Rc5! 10.Kb4 Rb5+ 11.Kc4 Ra5  
positional draw.

iii) Bxc2+ 3.Kxc2 Kb6 4.Qg8! Rb4 5.Qe6+  
Ka7 6.Qe3+ Ka6 7.Qa3+ wins.

iv) 3.Ka2? Bxc2 4.Qxb7+ Kc4 5.Qc6+ Kd3  
draws.

v) 5.Qc6+? Ka3 6.Kxc2 Rc4+ 7.Qxc4 or  
5.Qa8+? Kb3 6.Qf3+ Ka2! 7.Qc3 (7.Kxc2  
Rb2+ perpetual check) 7...Rb1+ 8.Kxc2  
Rc1+! 9.Kxc1 chameleon-echo stalemate.

A study with no variations is the dream of column editors and some of our readers. In this case, though, a single variation with a thematic try would be even better.

**No 16034** E. Fomichev

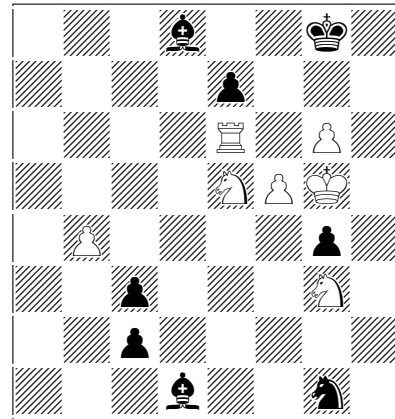
g3e5 0130.13 3/5 Win

**No 16034** Eugene Fomichev (Russia). 1.c6+ Kd6 2.cxb7 Kc7 3.Rb5 Kb8 4.Rb6 g5 5.Rh6 Bf7 6.Rh8+ Kxb7 7.Rh7 wins.

The following study appeared with a mangled diagram in the excellent article “Stalemate in positional draw mechanisms” (EG-Vol. XI). Despite the heading provided in the book (“G. Kasparian 95 MT 2005”), the study had never actually appeared in the award or published by the organizers so I hereby adopt it for our tourney.

**No 16035** Sergey Didukh (Ukraine). 1.Sd3 Sh3+ 2.Kh6!/i Sf4! 3.Sxf4 c1Q 4.Sgh5 Ba4 (stopping 5.Sf6+) 5.b5! Bxb5 (Qh1? f6!) 6.g7 Qc2/ii 7.Sd5! Qd2+/iii 8.Shf4!/iv Qh2+ 9.Sh5

Qd2+/v 10.Shf4 Qd4 11.Sh5! (perpetual threat of stalemate) c2 12.Shf6+! exf6 13.Re8+! Bxe8 14.Se7+! Kf7 15.g8Q+ Kxe7 16.Qe6+ Kf8 17.Qg8+! Kxg8 stalemate.

**No 16035** S. Didukh

g5g8 0165.34 7/8 Draw

i) 2.Kh4? Sf4 3.Sc1 Sxe6 4.fxe6 Bc7.

ii) Qxf4+ 7.Sxf4 c2 8.Re1 Ba5 9.f6! Bxe1 10.f7+ Kxf7 11.Kh7 drawn or 6...c2 7.Sf6+! exf6 8.Re8+! Bxe8 stalemate.

iii) Kf7 8.Rg6. Or Qxf5 8.hSf6+ exf6 9.Re8+ Bxe8 10.Se7+ Kf7 11.Sxf5 Bd7 12.Se7 Bxe7 13.Kh7 Ke6 14.g8Q+ Ke5 15.Qf7 Bf5+ 16.Kg7 Kd6 17.Qc4 c2 18.Kf7 draws.

iv) 8.Sdf4? Qd7! 9.Sd5 Qxe6+ Black wins.

v) Qxh5+ 10.Kxh5 c2 11.Re1 draws.

# 49th FIDE PCCC and WCCC at Wageningen 29vii-5viii2006

## I

Others will write at length elsewhere about this highly successful and quite eventful meeting, which was held in a Presidium election year. The venue was a well-appointed conference centre in a handsome town in the centre of the Netherlands. It came as a surprise when the incumbent President, John Rice of Great Britain, announced that he would not be standing for re-election to a further term of four years. Early on in the session he emerged supreme as a champion of the PCCC statutes when confronted by the challenge of reference to the 'big' FIDE, which had allowed 'proxy' voting, potentially a procedure open to abuse. At one point he suspended the session for 15 minutes for tempers to cool. In the election to the new Presidium (held in closed session) Uri Avner of Israel succeeded John Rice.

In the 3-man team solving (ie the WCSC) there was a roller-coaster contest with Great Britain, Poland and Israel vying for honours. They finished in that order. Disappointingly, no new *FIDE Album* was available (the judging of the 1998-2000 volume was complete but some of the thematic indexes were not), so there were no new composition titles. At a well attended ARVES evening Yochanan Afek presented a selection of studies by Yuri Bazlov, and Harold van der Heijden did the same for the late Jan Marwitz. The 'solving show' knockout event – 16 competitors paired off to solve two-movers, the winner in each best-of-five head-to-head to go through – was a real knock-out, Arno Zude (Germany) finally winning against Tadashi Wakashima (Japan). Nearly every sub-committee had some work to report. Much discussion concerned solving events, solving titles, solving norms – a necessary set of topics but tending towards the tedious. The title of FIDE honorary master of

composition was conferred on Sir Jeremy Morse, who had accepted. For further details of events and decisions the interested reader is referred to the PCCC web-site. The 2007 meeting will take place in Golden Sands (Varna) on the Bulgarian Black Sea coast.

## II

### The Studies Sub-Committee

The sub-committee has no secretary and has never kept minutes. This report is informal.

Yochanan Afek opened the meeting at 2pm on the Sunday. Members present: Gady Costeff, David Gurgenidze, John Roycroft, and, attending his first meeting, Harold van der Heijden replacing the absent Oleg Pervakov. Nikolai Kralin did not attend. The following observers were present throughout: Indrek Aunver and Margus Sööt (Estonia), Rainer Staudte and Michael Schlosser (Germany), and Paul Valois (Great Britain).

1. Study of the Year. It was unanimously agreed that to await the publication of the long-delayed next scheduled *FIDE Album* (namely that for 1998-2000) was anomalous and incongruous, inviting ridicule from an uncomprehending chess world. It was therefore decided that just one study, for the year 2005, would be chosen. The chairman's proposal that Yuri Bazlov's fifth prize winner in the John Nunn JT (cf. EGI/63.15809) was a suitable choice received unanimous acceptance. In reporting this to the full PCCC the chairman requested delegates to give the position – distributed to all with the judge's comments – maximum publicity in their respective countries.

2. It was reported that the *FIDE Album* selection tourney for 2001-2003 had run into trouble. One of the three judges had awarded zero points (the maximum is four) to every study

that might have been extracted from a 5-man or 6-man odb, the only exceptions being studies with introductory play or where the relevant position was in a supporting line. Such cases were judged individually. The judge concerned supported his case with a 16-point e-mailed memo to the sub-committee speaker, who distributed it to all present: we reproduce it in the next section. Neither of the other two judges took a comparable view, indeed not placing their views on public record. The Album section director, being present, reported the difficulty, namely that some fine studies would not reach the required total for selection (usually this is eight points), and that in consequence points towards FIDE titles for composition would not be earned. Such a situation had not arisen before, certainly not in such a drastic form.

[Later, in plenary session the PCCC heard the proposal from Marjan Kovacevic that in the case where one judge scores zero a total of six or more would qualify for selection. Possibly for reasons of the Statutes this proposal was not acted upon.]

We overheard one of the observers ask Harold van der Heijden if he used the publicly available program WILHELM for searching the odb for positions such as the often spectacular *festina lente* theme (ie where a pawn moves one step, not two), and we saw Harold nod.

Since the studies sub-committee had no competence in a purely Album matter the question had to be passed to the FIDE Album Sub-Committee, which was due to meet at 4pm. That sub-committee would have, but would not distribute, the judge's memo. It would also have the advice of Harold van der Heijden, present as both section director and key witness.

[The decision of the Album sub-committee led by senior Swedish editor/problemist Kjell Widlert was to ask the judge to reconsider – which he declined to do. The basis of taking no further action was that, having awarded a title of judge, the PCCC was bound to stand by its judgement. Privately, Kjell told me that

until that very meeting he had been unaware of the issues.]

3. John Roycroft had condensed onto a single sheet the list of queryable odbs published in EG/65 and based on publicly available material compiled principally by Guy Haworth (who was not present at Wageningen). John offered this for the broadest circulation with the idea that with such a list at their finger-tips all judges, whether actual or potential, and whatever their access to the Internet, would be at the same information level in deciding how to treat 'mined' entries. The proposal received luke warm support but it was agreed that the speaker would mention it in his report to the full PCCC. When this happened there was no take-up, almost certainly due to lack of comprehension of the studies issue among a body of problemists. However, when we privately asked GM Kralin how many potential judges of studies tourneys there were across Russia, including regional organisations and newspaper columns, his estimate was 'maybe 50', of whom perhaps 30 did not have ready Internet access. He took all remaining copies of the GBR coded list back to Russia with him.

No further meeting was necessary, and none was called.

### III FIDE Album 2001-2003 judging criteria

Below is the text of e-mail communication dated 28viii2006 sent by FIDE judge Amatzia Avni to Yochanan Afek Afek in the latter's capacity as speaker of the PCCC studies sub-committee. Mr Avni fully concurs in its publication in EG.

\*

Hi Yochanan,

Here is my position regarding my judgement of the studies section.

1. I do not consider myself an expert on composing with the aid of computers.

2. Therefore I have consulted with many sources before taking a stand.

3. Initially I exchanged e-mails with Roycroft, Comay and Costeff.

4. At that point I sent Harold my thoughts and intentions and asked him to send my views to the other judges.

5. He was very much against doing this so I kept my views to myself. Harold presented his own views which I read carefully.

6. Later on I read Nunn's point of view, which is close to Harold's.

7. I read further, including Beasley's article in EG/53 in which he expounds the work of composing with certain software, ie what is feasible to extract with it.

8. I then made up my mind. I think we should judge in accordance with strict criteria. As the FIDE PCCC does not wish to impose criteria [The Codex consistently steers clear of aesthetics. AJR] a judge must make up his mind for himself. 'No decision' from FIDE does not mean that database studies should be treated as if they were not computer-aided.

9. I am of the opinion that studies aided with software **should** be composed and published, maybe even included in tourney **awards**. They should certainly be **enjoyed** by chess fans. But the FIDE Album is something completely different.

10. As it is impossible to know for certain if a study is composed with the aid of a computer or not, I accept the notion that if it **can** be composed using a database it should be treated as if it was indeed composed this way.

11. I gave 0 points to all studies starting with five chessmen, and similarly to studies starting with six chessmen without pawns. *Six-men studies with pawns I treated like normal studies.*

12. If the study ended with a database position, then it depended on the introduction. Initially I intended to grade these studies low, but at the end I changed my mind, and if the study was good I did not award a low score merely on account of, say, the final two moves being 'database'.

13. I wrote to Harold that because of his involvement he cannot be objective on this particular matter. I am blunt and write what I think. But I respect Harold very much: if he was hurt by my remarks, I apologise.

14. I am not the first judge to face this issue. Judges in the past are known to have behaved similarly, but only rarely making their actions explicit.

15. I consulted Harold ages ago. I think it was in April that I submitted my final set of points. If someone wanted to stop this procedure it could and should have been done earlier, before I invested so many hours in judging.

16. It is time to take a decision. For judging a FIDE Album selection tourney there are only two options: to treat database positions as normal studies or to disqualify them.

#### IV

#### Spectrum of views on judging 'mined' studies

The range of viewpoints available to a tourney judge faced with one or more studies containing positions that may well have been taken ('mined') from an odb is extremely wide. Our list is no more than a sample.

At the negative extreme we find: *All such studies to be automatically excluded.* At the positive extreme, *All such studies to be allowed.*

Intervening tenable standpoints can be taken. We present a selection. A judge may well adopt a composite viewpoint.

##### I: BASED ON TYPE OF TOURNEY

*A FIDE Album selection tourney is different because titles hang on accumulating 'Album points' by being selected for inclusion. This viewpoint holds that a composition title for studies should not be awarded for proficiency in handling computer programs.*

##### II: SEPARATION

Such studies should not compete against non-database studies but may compete against each other.

## III: PENALTIES

No database study can qualify for prize honour in a tourney, but only for, say, honourable mention.

## IV: PARTIAL EVALUATION

A database study should be evaluated for its 'added value', ie for its introductory play.

## V: LIMITED ALLOWANCE

If a database study shows originality the submitter should be given some credit even though the position was 'mined'.

## VI: DON'T KNOW YET

The whole situation should be publicly debated and a recommended stance promulgated by the FIDE PCCC. Until that happens the judge can either follow one of the above options, be free to change his mind, or decline to accept the responsibility of judging a tourney.

## VII: PEER REVIEW

Database studies can be evaluated by fellow competitors on a points basis, lifting the responsibility from the judge's shoulders.

## VIII: COMPOSER'S CONTRIBUTION

*If the composer has incorporated a twinning mechanism or an echo into an otherwise database study, he may take some credit.*

## IX: HIDDEN POSITIONS

A mined position may be in a side variation. This should be evaluated generously.

## X: ENDGAME THEORY

*Where a mined position appears to add to or modify endgame theory the onus is on the composer to explain this to his public. He should not 'leave it to the computer'.*

## XI: MORAL OBLIGATION

If the composer has used an odb (or similar) he is bound to declare this. In such a case some credit can be given to the composer for honesty.

## V

IGM John Nunn has kindly responded to our invitation to state (in no more than 50 words) where he stands in the spectrum.

IGM JOHN NUNN – 12VIII2006

1) All studies, however composed, will be treated on an equal basis.

2) Composers will not be required to give details of their composing methods.

3) If a position has been previously published in a list of positions (e.g., reciprocal zugzwangs) then that will be considered a partial anticipation.

JOHN ROYCROFT'S STATEMENT:

A 'pure' database study will:

– be ranked, not honoured

– receive 1 point maximum in a FIDE Album tourney.

On penalty of rejection:

– 'mining' must be explicitly acknowledged

– *a database position that is both deep and new occurring anywhere must be explained in convincing human terms, i.e., not just with 'analysis'.*

AND FROM JOHN BEASLEY:

I no longer conduct tourneys, but if ever I do again I imagine I shall take the same view as we took in *diagrammes*: the processes of exploring with men on a board, and of mining a database, are so different that studies produced by them should be judged separately.

### Announcement

*All judges, whether holding the title of FIDE judge (studies) or not, are invited to make their own public statement, in English and in no more than 50 words, for publication in EG. A composer armed with such a list will be able to choose a tourney suited to him. Send your statement to AJR, please.*

## EG 2004-2005

Judge: Jan Rusinek (Poland).

Comment: the award becomes final February 15, 2007. Please submit all comments to the tourney director (Gady Costeff, costeff@yahoo.com) before that date.

“42 studies took part in the tourney.

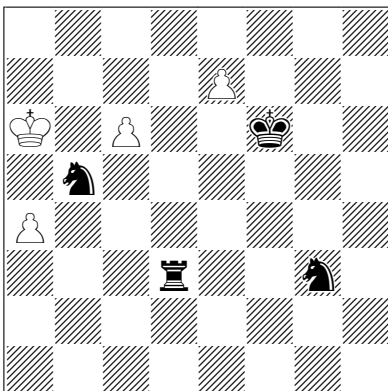
It is very amusing, that almost all awarded studies are based on S-promotions! Many of those promotions have not the simplest motivations (i.e. S-promotion gives immediate check), but more subtle.

The level of the tournament was in my opinion very high.

If a “composition” was evidently based on computer positions and its introduction had no artistic value, I decided not include it in the award.

I propose the following award:”

**No 16036** A.Sochnev  
1st prize



a6f6 0306.30 4/4 Draw

**No 16036** [No 14499] Aleksei Sochnev (Russia). 1.e8S+/i Ke7 2.axb5 Kxe8 3.b6 Ra3+/ii 4.Kb7 Se4 5.c7 Sd6+

6.Kc6 Ke7 7.c8S+ Ke6/iii 8.Sxd6 Rc3+ 9.Sc4 Rxc4+ 10.Kb5 Rc1 11.b7 Kd7 12.b8S+ draw.

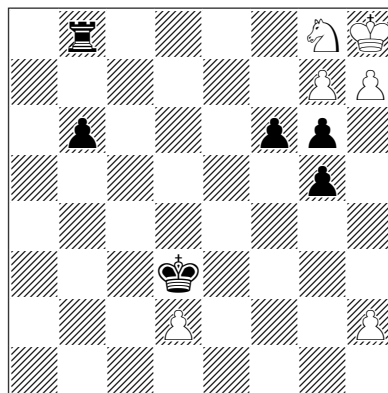
i) The thematic try places the black king on e7 rather than e8, which wins for black after 1.axb5 Kxe7 2.b6 Ra3+ 3.Kb7 Se4 4.c7 Sd6+ 5.Kc6 Rc3+.

ii) Rb3 4.c7 Kd7 5.Kb7 Rc3 6.Ka8 Se4 7.b7.

iii) Sxc8 8.b7 Rc3+ 9.Kd5 Sb6+ 10.Kd4 Rc4+ 11.Kd3.

“A beautiful study with some fine details: all 3 white pawns are promoted to S! First thematic try 1.axb5? leads to almost the same position as in the main play but with bK on e7 guarding d6 square. So White must force the bK to stand on e8 via the first S-promotion. The subsequent play leads to another two S-promotions with some interesting subtleties.”

**No 16037** Y.Afek  
2nd prize



h8d3 0301.44 6/6 Draw

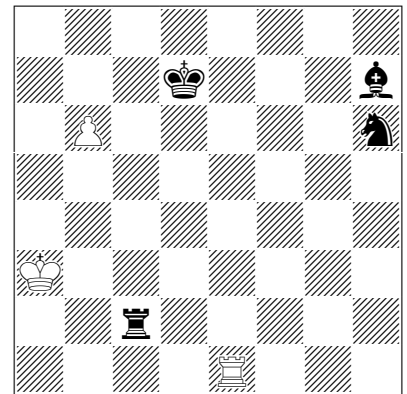
**No 16037** [No 14401] Yochanan Afek (Netherlands/Israel). 1.h4 g4 2.h5 g3 3.h6 Kd4 4.d3 Ke3 5.d4 g2 6.d5

g1S/i 7.d6 Sf3 8.d7 Se5 9.d8S/ii Rxd8 stalemate.

i) g1Q 7.d6 Qh2 8.d7 Qxh6 9.d8Q Qxh7+ 10.Kxh7 Rxd8 11.Sxf6 g5 12.Kg6 b5 13.Kxg5 b4 14.Sd7 Rg8 15.Kf6 b3 16.Sb6 Kd3 17.Sa4 draw.

“Mutual S promotions with the most original motivations. White King is in the ‘castle’, and black promotes to S hoping to mate in some moves (S is the only successful piece in such situations!). White in the last moment guards the mating square also by S-promotion! It forces stalemate.”

**No 16038** F.Vrabec  
3rd prize



a3d7 0433.10 3/4 Draw

**No 16038** [No 14133] Franjo Vrabec (Sweden). 1.b7 Bg8 2.Rh1/i Sf5 3.Rd1+/ii Kc7 4.Rd7+ Kxd7 5.b8Q Ra2+ 6.Kb4 Rb2+ 7.Kc5 Rxb8 stalemate.

i) 2.b8S+ Kd6 3.Rd1+ Kc5.

ii) 3.Rh8 Rg2 4.b8S+ Kc7 5.Sa6+ Kb6 6.Sb4 Sd4 7.Ka4 Bb3+ 8.Ka3 Bc4 9.Rb8+/iii Kc7 10.Rh8 Rg3+ 11.Kb2/iv Rb3+; 3.b8S+ Kc7 4.Sa6+ Kb7 5.Rh8 Se7 6.Sb4 Rc3+

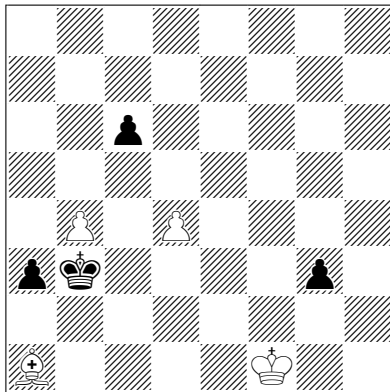
7.Ka4 Be6 8.Rd8 Kc7 9.Rd3 Bd7+.

iii) 9.Rc8 Rg3+ 10.Kb2 Rb3.

iv) 11.Ka4 Bb5+ 12.Ka5 Ra3 mate.

“Elegant miniature with middle board stalemate and some subtle points as well in the main solution as in the both side variations. In this study S-promotions occur also as tries!”

**No 16039** A.Sochnev  
4th prize



f1b3 0010.23 4/4 Win

**No 16039** [No 14399] Aleksei Sochniev (Russia). 1.d5/i cxd5 2.b5 d4 3.b6 g2+ 4.Kf2/ii d3 5.b7 g1Q+/iii 6.Kxg1 d2 7.b8Q+ Ka2 8.Qh2/iv Kxa1 9.Qxd2 a2 10.Qc1 mate.

i) 1.b5 cxb5 2.d5 b4 3.d6 Ka2 4.d7 Kxa1 5.d8Q b3.

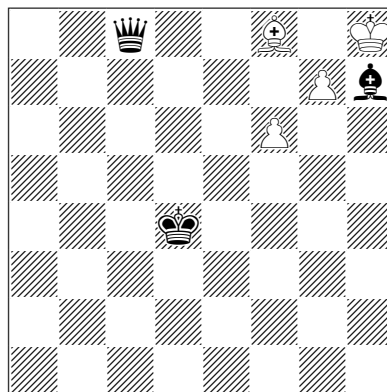
ii) Thematic try: 4.Kg1? d3 5.b7 d2 6.b8Q+ Ka2 7.Qg8+ Kxa1 8.Qg7+ Kb1 9.Qg6+ Kc1 10.Qc6+ Kb1 11.Qe4+ Kc1 12.Qc4+ Kb2 13.Qb4+ Kc2 14.Qc4+ Kb2 15.Qd4+ Kc2; 4.Kxg2 d3 5.b7 d2 6.b8Q+ Ka2 7.Qd6 d1Q 8.Qxd1 stalemate!

iii) d2 6.b8Q+ Ka2 7.Qg8+ Kxa1 8.Ke2 a2 9.Kxd2.

iv) This explains 4.Kf2!! which forced Black to sacrifice his g pawn, opening the line h2-a2. Of course 8.Qd6? d1Q+ 9.Qxd1 stalemate

“The main feature of this study is move 4.Kf2 for opening 2nd rank, which will be necessary for pinning pd2.”

**No 16040** N.Elkie's  
1st honourable mention



h8d4 3040.20 4/3 Draw

**No 16040** [No 14135] Noam Elkies (USA). 1.f7 Bc2/i 2.g8S/ii Qf5/iii 3.Bg7+ (Sf6? Bb3;) Kc4 4.f8S/iv Kc5 5.Sh6 draws per Kasparyan.

i) Qh3 2.Bc5+ Ke5/vi 3.Bd4+/vii Kxd4 4.g8Q Bxg8+ 5.Kxg8 draw.

ii) 2.g8Q? loses after Qh3+ 3.Kg7 Qg3+ 4.Kh6 Qh4+ 5.Kg7 Qg5+ 6.Kh8 Qh5+ 7.Kg7 Qe5+ 8.Kh6 Qf6+ 9.Kh5 Bd1+.

iii) Qxf8 stalemate!

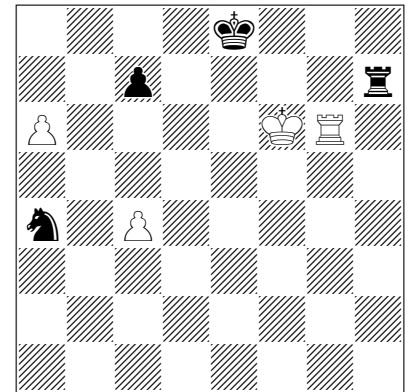
iv) Bad is 4.Sf6 Qh3+ 5.Kg8 Kb5 6.f8Q Bb3+.

vi) Kd5 3.g8Q Bxg8+ 4.Kxg8 is a database draw.

vii) 3.g8Q Bxg8+ 4.Kxg8 Qe6 wins.

“Short but sharp play with 2 S-promotions leads to known fortress SSB against QB.”

**No 16041** Y.Afek  
2nd honourable mention



f6e8 0403.21 4/4 Win

**No 16041** [No 14500] Yo-chanan Afek (Netherlands/Israel). 1.a7/i Sb6 2.Rg8+/ii Kd7 3.c5 Sa8 4.Rxa8 Rh6+ 5.Kf7/iii Ra6 6.Re8 Rxa7 7.Re6 Kc8 (c6;Re7+) 8.c6 Kb8 9.Re8 mate!

i) The order of the first 3 moves cannot be altered. 1.Rg8+? Kd7 2.a7 Rh6+ 3.Kg5 Ra6 4.a8Q Rxa8 5.Rxa8 Sb6 draw or 1.c5? Rf7+ 2.Ke5 Sxc5 3.a7 Sd7+ 4.Ke4 Re7+ 5.Kf4 Kf7 draws.

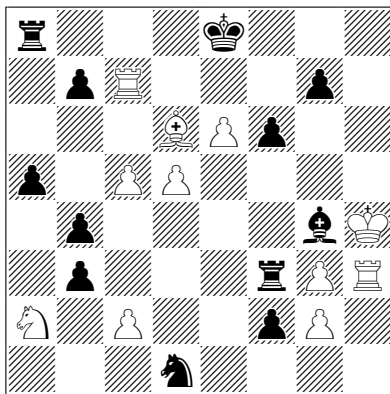
ii) 2.c5? Rf7+ 3.Ke5 Sa8 4.Rg8+ Rf8 5.Rxf8+ Kxf8 6.Kd5 Ke7 draws.

iii) 5.Ke5? Ra6 6.Kd5 Ra1 7.Rh8 Rxa7 8.Rh7+ Kc8 9.Kc6 Ra6+ 10.Kb5 Kb7, or here 9.c6 Ra5+ 10.Ke6 Kb8 11.Rh8+ Ka7 12.Kd7 Rg5 draw

“In a simple rook ending White has an unexpected strong attack with mate.”



**No 16042** D.Zimbeck  
3rd honourable mention



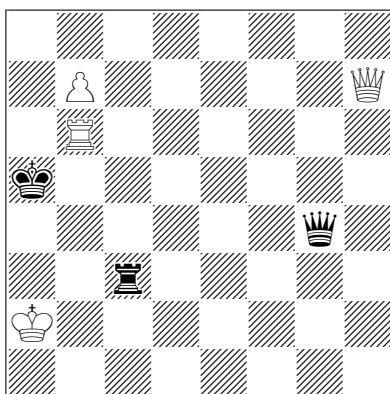
h4e8 0844.67 11/12 Win

**No 16042** [No 14057, correction] David Zimbeck (USA). 1.Re7+/i Kf8 2.Re8+ Kxe8 3.Kxg4 Se3+ 4.Kxf3 f1Q+ 5.Kxe3 Qg1+ 6.Kd3 Qf1+ 7.Kd4 Qd1+ 8.Kc4 Qf1+ (Qg4+;Kxb3) 9.Kxb3 Qb1+ 10.Ka4 Qxc2+ 11.Kb5 Qe2+ 12.Kb6 Qa6+ 13.Kc7 wins.

i) 1.Kxg4 Se3+ 2.Kxf3 f1Q+ 3.Kxe3 Qe1+.

“The entire study is based on the initial sacrifice for vacation of square for wK. It will be used after 15 moves! Very heavy position.”

**No 16043** L.Topko  
4th honourable mention



a2a5 4400.10 4/3 Win

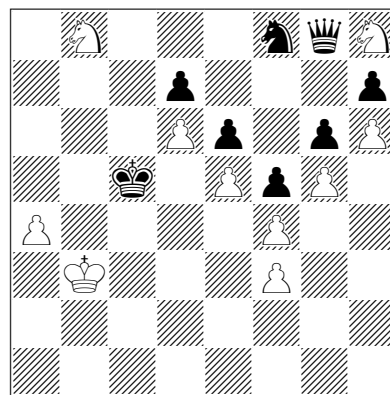
**No 16043** [No14496] Leonid Topko (Ukraine). 1.Rb5+

Ka4 2.Rb4+ Qxb4 3.Qd7+ Rc6/i 4.Qxc6+ Ka5 5.Qc7+ Ka6 6.b8S+ Kb5 7.Qc6+ Ka5 8.Qa6 mate.

i) Ka5 3.Qd8+ Ka4 5.Qa8+.

“Sharp study with black rook sacrifice and S-promotion. But the play is very forced (all white moves are checks).“

**No 16044** N.Elkies  
commendation



b3c5 3005.75 10/8 Draw

**No 16044** [No 13747] Noam Elkies (USA). 1.Kc3/i Kb6/ii 2.Kb4 Qxh8 3.a5+ Kb7 4.Kb5 Kxb8/iii 5.Ka6/iv Qg8 6.Kb6 Qf7 7.a6 Qe8 8.a7+ Ka8 9.Kc7 Qf7 10.Kb6 ZZ Qg8 11.Ka6 Qh8 12.Kb6 Qg8 13.Ka6 Qf7 14.Kb6 Qe8 15.Kc7 draw.

i) 1.Sa6+ Kd4 2.a5 Qxh8 3.Sc7 Ke3 4.a6 Kxf4 5.a7 Qxe5 6.a8Q Qxd6.

ii) Qxh8 2.Sa6+ Kb6 3.Sc7 Qg8 4.Kb4 Qf7 5.a5+ Kc6 6.Kc4 Qg8 7.Kb4 draw.

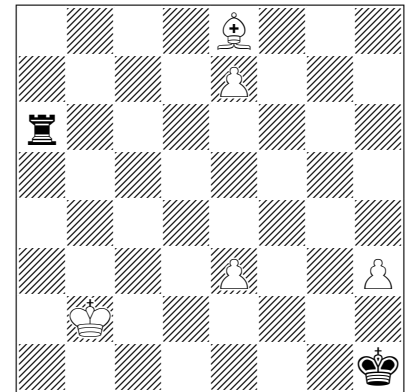
iii) Qg8 5.Sa6 Qf7 6.Sc7.

iv) 5.Kb6 Qg8 6.a6 Qf7 7.a7+ Ka8 ZZ.

“Interesting and original positional draw with reciprocal zugzwang in extraordinary material (White is Q+S

down). Pity that the thematic fortress is ready in initial position.”

**No 16045** F.Vrabec  
commendation



b2h1 0310.30 5/2 BTM Win

**No 16045** [No 13933] Franjo Vrabec (Sweden). 1...Rb6+ 2.Ka2/i Ra6+ 3.Kb3 Re6/ii 4.Bc6+ Kh2 5.e8R/ii Rxc6 6.h4 Kg3 7.h5 Kg4 8.Re5 Rc8 9.Kb4/iii Rc6 10.Kb5 wins as the white king is a file closer than in the thematic try.

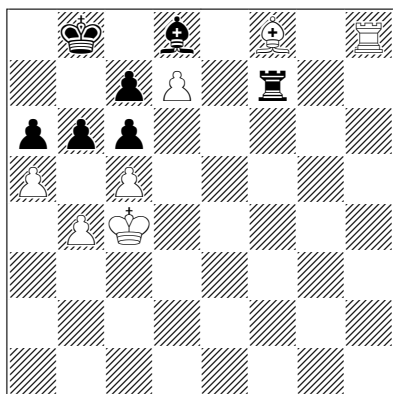
i) If immediately 2.Kc3? Re6 3.Bc6+?? Rxc6+ (check!) But what is wrong with the thematic try 2.Ka3? well, let us see: Re6 3.Bc6+ Kh2 4.e8R Rxc6 5.h4 Kg3 6.h5 Kg4 7.Re5 Rb6 And the white king is too far - for example: 8.Ka4 Rb1 9.Ka5 Rb2 10.Ka6 Rb1 11.e4 Rh1 12.Rf5 Re1 13.Re5 Rh1 draw.

ii) Rb6+? 4.Ka4 and the stalemate evaporates.

iii) 9.h6? Rh8 10.Kc4 (Re6 Kf5;) Rxh6 =.

“Study based on winning tempo manoeuvre 2.Ka2 – 3.Kb3. I consider BTM in initial position as a little drawback.”

**No 16046** V.Tarasiuk  
commendation



c4b8 0440.44 7/7 Win

**No 16046** [No 14133]  
Vladislav Tarasiuk (Ukraine).  
1.Be7/i b5+/ii 2.Kc3/iii Rxe7  
3.Rxd8+ Ka7 4.Ra8+ Kb7  
5.Rb8+/iv Ka7 6.d8S/v Kxb8  
7.Sxc6+ Kb7 8.Sxe7 wins.

i) 1.Bh6 b5+ 2.Kc3 Rxd7  
3.Bg5 Kc8.

ii) Rxe7 2.Rxd8+ Ka7  
3.axb6+ cxb6 4.Ra8+.

iii) See (v) for why only  
2.Kd3 will do!

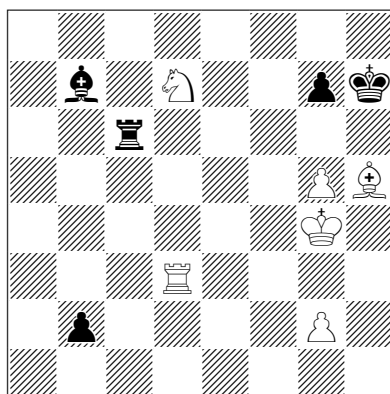
iv) Black's stalemate de-  
fence precludes 5.d8Q on ac-

count of Re3+ 6.Kc2 Re2+  
7.Kd1 Re1+ 8.Kd2 Re2+  
9.Kd3 Re3+ 10.Kd4 Re4+.

v) Now it is clear that  
2.Kd3? would allow  
6...Rd7+ while 2.Kb3? fails  
to 6...Re3+.

“Yet another study with S-  
promotion, also with original  
motivation.”

**No 16047** S.Didukh  
commendation



g4h7 0441.22 6/5 Win

**No 16047** [No 14241]  
Sergiy Didukh (Ukraine).  
1.Bf7/i b1Q/ii 2.Sf8+ Kh8

3.Sg6+ Rxc6 4.Rd8+ Kh7  
5.Bg8+ Kh8 6.Ba2+ Kh7  
7.Bxb1 Be4 8.Rd3/iii Kg8/iv  
9.Ba2+ Kf8 10.Rd2 Ra6/v  
11.Rf2+ Ke7 12.Re2 Kf8  
13.Bc4 wins.

i) 1.Rb3 Rc4+ 2.Kg3 Rc3+;  
1.g6+ Kh6 2.Se5 Rc4+  
3.Sxc4 b1Q 4.Se5 Qb4+.

ii) g6 2.Sf6+ Kg7 3.Ba2  
Bc8+ 4.Kf3 Ra6 5.Rc3 or  
Bc8 2.Rh3+ Rh6 3.g6+ Kh8  
4.Rb3

iii) 8.Bxe4 stalemate.

iv) Re6 9.Re3 Bxb1  
10.Rxe6.

v) Ba8 11.Rd8+; Bb7  
11.Rf2+ Ke7 12.Rf7+; Bc6  
11.Kf5 Be8 12.Be6 Ke7  
13.Re2 Kf8 14.Rb2 Rxe6  
15.Kxe6.

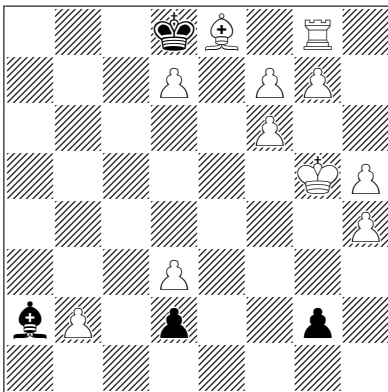
“Interesting move 8.Rd3!!  
avoiding stalemate with  
pinned rook. But all before is  
rather brutal and all after is  
rather boring.”

June 2006.

## Israel Ring Tourney 2000-2001

25 entries, by 20 composers from 9 countries. The judge Noam Elkies (Israel/USA) tested the studies for correctness and soundness. The award was published in *Variantim* no. 40 xi2005. Among the studies in the award some were already published in 1998 or 1999 (but did not figure in the IRT 1998-1999 award).

### No 16048 G.Costeff 1st prize



g5d8 0140.82 11/4 BTM Win

**No 16048** Gady Costeff (Israel/USA). 1...g1Q+/i 2.Kh6 Qe3+ 3.Kh7 Qxd3+ 4.Kh8 Qe3 5.f8S d1Q/ii 6.Sh7 Bxg8/iii 7.Kxg8 Qh6/iv 8.Kh8/v Qd6/vi 9.g8S/vii Qdf8/viii 10.b3/ix ZZ Kc7 11.b4 Kd8 12.b5 Kc7 13.b6+ Kd8 14.b7.

i) d1Q 2.f8Q Qd2+ 3.Kg6 g1Q+ 4.Kh7 Bxg8+ 5.Kxg8.

ii) Bxg8 6.Kxg8 d1Q 7.Sh7, or Qh6+ 6.Sh7 Bxg8 7.Kxg8.

iii) Kc7 7.Rf8 Be6 8.Bf7 Bxd7 9.g8Q.

iv) Qdb3+ 8.Kh8 Qxb2 9.g8Q.

v) 8.Sg5? (f7?;Qb3) Qxf6 9.Sf7+ Ke7 10.h6 Qd5 11.d8Q+ Qxd8 12.Sxd8 Qxh6, or 8.b4? Qd5+ 9.f7 Qe4 10.Sg5 Qd5 11.Sh7 Qe4 12.Sg5 Qd5 13.b5 Qc4 14.Sh7 Qd3 15.Sg5 Qd5 16.b6 Qxb6 17.Kh7 Qf5+ 18.Kg8 Qd5, or here 11.h7 Qxf7+ 12.Bxf7 Qxf7+ 13.Kh8 Qf6.

vi) After Qf3 9.g8S Qd2 10.Sg5 Qxd7 11.Bxd7 Qxh5+ 12.Kg7 Qxh4 13.Sh7 Kxd7 14.f7, or here Qhf4 10.Sg5 Qd5 11.Sf7+ Kc7 12.d8Q+ Qxd8 13.Sxd8 Kxd8 14.Bg6, or Qd4 9.g8S Qhe3 10.Sg5 Kc7 11.Sf7 Qe2 12.h6 Qexb2 13.d8Q+ Qxd8 14.Sxd8 Kxd8 15.Bg6 White is fine.

vii) 9.f7? Qd3 10.f8S Qd4 and soon mate.

viii) Qe3 10.Sg5 Qxe8/x 11.dxe8Q+ Kxe8 12.Kg7 Qf8+ 13.Kh7 Qd6 14.Kg6 Kf8 15.Se7, or Qhf4 10.Sg5 Kc7/xi 11.Sf7 Qxd7 12.Bxd7 Kxd7 13.Kg7 Qxh4 14.Se5+ Ke6 15.Sg6 Qd4 16.h6 Qa7+ 17.S8e7 Qf2 18.Sf8+ Ke5 19.Seg6+.

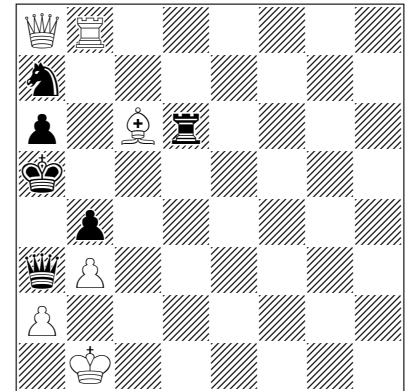
ix) Thematic try: 10.b4? Kc7 ZZ 11.b5 Kd8 ZZ 12.b6 Qhg7+ 13.fxg7 Qxg7+ 14.Kxg7 stalemate.

x) Kc7 11.Sf7 Qdd3 12.Kg7 Qg3+ 13.Kf8 Qxh4 14.d8Q+ Qxd8 15.Sxd8 Kxd8 16.Bg6.

xi) Qdxf6+ 11.Sxf6 Qxf6+ 12.Kg8 Ke7 13.Sf7.

“Mutual zugzwang with 2 promoted knights vs. 2 promoted queens.”

### No 16049 H.Aloni 2nd prize



b1a5 4413.22 6/6 Win

**No 16049** Hillel Aloni (Israel). 1.Rd8/i Rxc6/ii 2.Rd5+ Sb5 3.Qd8+/iii Rb6 4.Rxb5+ (Qd7?; Rc6) axb5 5.Qa8+ Ra6 6.Qb8/iv Ra8/v 7.Qb7 ZZ Ra6 8.Qc7+ Rb6 9.Qd8 Ka6 10.Qa8 mate.

i) 1.Bd5? Sb5 2.Rxb5+ Kxb5 3.Bf3 Qa5; 1.Bf3? Rd2.

ii) Sb5 2.Bxb5 Rxd8 3.Qxa6 mate.

iii) 3.Qxc6? Qb2+ 4.Kxb2 stalemate.

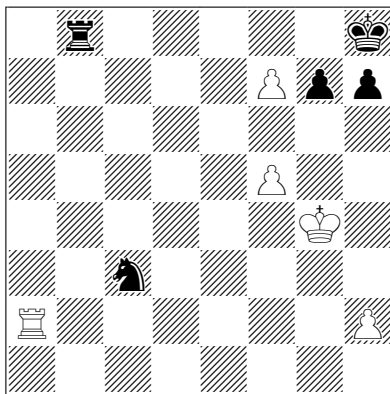
iv) Thematic try: 6.Qb7? Ra8/vii ZZ 7.Qxa8+ Kb6 8.Qxa3 bxa3 9.b4 Kc6 10.Kc2 Kd5 11.Kb3 Kd4 draws.

v) Rh6 7.Qa7+ Ra6 8.Qc7+ Rb6 9.Qd8 Ka6 10.Qa8 mate.

vii) But not Qc1+? 7.Kxc1 Rc6+ 8.Kd2.

“Mutual zugzwang in Q vs Q&R.”

**No 16050** M.Matouš  
3rd prize



g4h8 0403.32 5/5 Draw

**No 16050** Mario Matouš (Czech Republic). 1.Ra6/i Sd5 2.Re6 Rf8 (Sf6+; Kg5) 3.Kh5 Sf6+/ii 4.Rxf6 gxf6 5.Kh6 Rxf7 6.h4/iii Rg7 7.h5 R moves, stalemate.

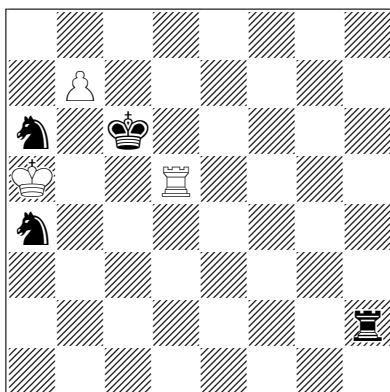
i) 1.Ra7? Sd5 2.Kf3 g5 3.fxg6ep hxg6 4.Ke4 Sf6+ 5.Ke5 Sh5 6.Ke6 Kg7, or 1.Rc2? Sd5 2.Re2 Rf8.

ii) g6+ 4.Kh6, or h6 4.Re5.

iii) 6.h3? is too slow: Kg8 7.h4 Rf8 8.h5 Kf7 wins.

“Slow auto-stalemate.”

**No 16051** J.Vandiest  
& R.Missiaen  
1st honourable mention



a5c6 0406.10 3/4 Draw

**No 16051** Julien Vandiest & Roger Missiaen (Belgium). 1.Rb5/i Ra2/ii 2.b8S+ Sxb8 3.Rxb8 Sb6+/iii 4.Kb4 Rb2+ 5.Ka3/iv Sc4+ 6.Ka4 Rxb8 stalemate.

i) 1.Kxa6? Rb2 2.b8Q Rxb8 3.Ka7 Rb7+ 4.Ka6 Rb6+, or 1.b8Q? Sxb8 2.Rb5 (Rd8; Kc7) Sa6 3.Kxa4(xa6) Sc5+, or 1.Rd8? Ra2 2.b8S+ Kc7 3.Sxa6+/v Kxd8 4.Sb4 Ra1 5.Sc2 Rc1.

ii) S4c5 2.b8S+, or Sc3 2.b8S+ Sxb8 3.Rxb8 Ra2+ 4.Kb4 Rb2+ 5.Ka3 Rxb8 stalemate.

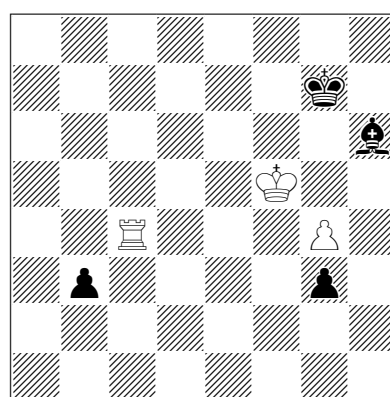
iii) Sc5+ 4.Kb4 Rb2+ (Sa6+; Kb3) 5.Ka5 Rxb8 stalemate, or Sc3+ 4.Kb4 Rb2+ 5.Ka3 Rxb8 stalemate.

iv) 5.Ka5? Rb5+ 6.Ka6 Rb4 wins.

v) 3.Rd7+ Kxb8 4.Kxa6 Sc5++.

“3 echo stalemates.”

**No 16052** H.van der Heijden  
2nd honourable mention



f5g7 0130.12 3/4 Draw

**No 16052** Harold van der Heijden (Netherlands). 1.g5/i Bxg5/ii 2.Rc7+/iii, and:

– Kg8/iv 3.Kg6/v Bh6/vi 4.Kxh6/vii b2 (g2?; Rg7+) 5.Rb7 (Rg7+?; Kf8) g2 6.Rb4 Kf8 7.Rf4+ Kg8/viii 8.Rb4 g1Q 9.Rg4+ Qxg4 stalemate, or:

– Kh6 3.Rc6+ Kh5 4.Rg6 b2/ix 5.Rxg5+ Kh6/x 6.Rg6+ Kh7 7.Rb6 g2 8.Rb7+ Kh6 9.Rb6+ Kg7 10.Rb7+ Kf8 11.Kf6 Kg8 12.Rb8+ Kh7 13.Rb7+ Kg8 (Kh6; Rb8) 14.Rb8+ positional draw.

i) 1.Rc7+? Kg8 2.Rc8+ (g5; b2) Bf8/xi 3.Rc1 b2 4.Rb1 g2 5.Kg6 Bc5 wins.

ii) b2 2.gxh6+ Kh7 3.Rc7+ Kxh6 4.Rc6+ draws.

iii) 2.Kxg5? b2 3.Rc7+ Kg8 4.Kg6? b1Q+, or 2.Rb4? g2 3.Rg4 b2 loses.

iv) Kf8 3.Kxg5 b2 4.Kf6.

v) 3.Kxg5? b2 4.Rb7 g2, or 3.Rc8+? Kf7 4.Rc7+ Be7.

vi) Kf8 4.Kxg5, or Be7? 4.Rxe7 Kf8 5.Re1 wins.

vii) 4.Rb7? g2 5.Rb8+ Bf8 wins.

viii) Ke7 8.Re4+ Kd6 9.Re1.

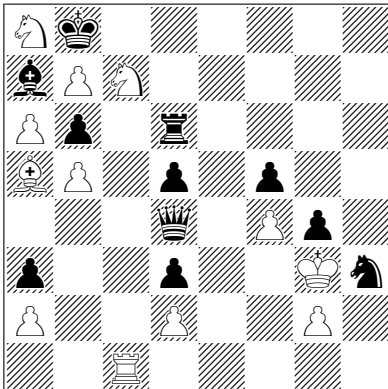
ix) Kh4 5.Rxg5 b2 6.Rg4+, or Bf4 5.Rb6 g2 6.Rxb3, or Bh4 5.Rg7.

x) Kh4 6.Rg4+ Kh3 7.Rb4 g2 8.Rb3+ Kh4 9.Rb4+ Kh3 10.Rb3+ Kh2 11.Rxb2 draws.

xi) But not Kh7? 3.Rc7+ Bg7 4.Rc1 b2 5.Rh1+ Bh6 (Kg8; Ke4) 6.g5 g2 7.Rxh6+ Kg7 8.Rg6+ Kf7 9.Rf6+ perpetual check since bK cannot cross the e-file.

“R vs PP zugzwang -> stalemate.”

**No 16053** M.Witztum  
& H.Aloni  
3rd honourable mention



g3b8 3445.76 12/11 Win

**No 16053** Menachem Witztum & Hillel Aloni (Israel).  
1.Se6/i Qf2+/ii 2.Kh2 Qg1+  
3.Rxg1 Sxg1/iii 4.Bc3/iv  
g3+/v 5.Kxg1/vi d4 6.Sxd4  
Rxd4 7.Ba1/vii Rd6 8.Bg7/  
viii Rf6 9.Kf1/ix Rd6 10.Bh8  
Rf6 11.Sxb6 Bxb6/x 12.Bxf6  
wins.

i) 1.Sxd5? Qf2+ 2.Kh2 g3+  
3.Kh1 (Kxh3,Rh6 mate)  
Qg1+ 4.Rxg1 Sf2 mate.

ii) Qc4 (Qh8;Bc3) 2.Rxc4  
dxc4 3.Bc3 Rxe6 4.gxh3.

iii) bxa5? 4.Rc1 Bg1+  
5.Kh1, or Rxe6 4.Rc1 Re8  
5.Bb4.

iv) 4.Kxg1? bxa5+ 5.b6  
Rxe6/xi 6.bxa7+ Kxa7 7.Sc7  
Rc6 8.Sb5+ Kb8 9.Sd4 Rxa6,  
or 4.Sc5? Se2 5.g3 bxa5 6.b6  
Sd4 7.bxa7+ Kxa7 8.Sc7  
Rh6+ 9.Kg2 Rh7 10.Sxd5 Sf3  
11.Sd7 Rh2+, or 4.Sd4? Rh6+  
5.Kxg1 bxa5.

v) Rxe6 5.Be5+, or Sf3+  
5.gxf3 g3+ 6.Kg1, or d4  
5.Sxd4 Rxd4 6.Bxd4 Sf3+  
7.gxf3 g3+ 8.Kg1.

vi) 5.Kh1? Sf3 6.gxf3 d4  
7.Bxd4 Rxd4 8.Sac7 Rd7  
9.Se8 Rh7+.

vii) 7.Bxd4? stalemate.

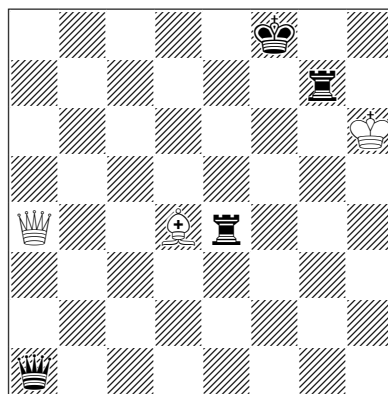
viii) 8.Be5? stalemate.

ix) 9.Bxf6? stalemate.

x) Re6 12.Be5+ Rxe5  
13.Sd7+.

xi) But not Bxb6+? 6.Sxb6  
Rxb6 7.Sc5 Rd6 8.Kf2 d4  
9.Kg3 Rd5 10.Sxd3 Rd6  
11.Se5 Rxa6 12.Sd7+.

**No 16054** H.Aloni  
special commendation



h6f8 4610.00 3/4 Win

I: diagram

II: wBb6 (not wBd4)

III: wBc3 (not wBd4)

**No 16054** Hillel Aloni (Israel).

I: 1.Qb4+ (Bc5+?; Kg8)  
Kf7/i 2.Qb7+ Re7 3.Qf3+  
Kg8 4.Qd5+/ii Ref7 5.Bxa1  
Rh7+ 6.Kg5 wins.

i) Rge7 2.Qb8+ Re8/iii  
3.Qd6+ R8e7 4.Qf6+ Ke8  
5.Qc6+/iv Kf7/v 6.Qg6+ Kf8  
7.Qf5+/vi Rf7 8.Qc5+.

ii) or 4.Qb3+, 4.Bxa1? Rh7+  
5.Kg5 Reg7+ 6.Bxg7 Rxg7+.

iii) Kf7 3.Bxa1 R7e6+  
4.Kh5.

iv) Not 5.Qh8+? Kd7  
6.Bxa1 Rh4+, or 5.Qg6+?  
Kd7 6.Bxa1 R4e6 7.Bf6  
Rxf6.

v) Kf8 6.Qc8+ Kf7 7.Qf5+.

vi) 7.Bxa1? R4e6 8.Bf6 Rf7  
or 8.Bg7+ Kg8.

II: 1.Bc5+ Kg8/i 2.Qb3+  
Kh8 3.Qb8+, and:

– Rg8 4.Bd4+ Qxd4 5.Qe5+  
Rg7/ii 6.Qb8+ Rg8 7.Qe5+  
Rxe5 stalemate, or:

– Re8 4.Qxe8+ Rg8 5.Bd4+  
Qxd4 6.Qe5+ Qxe5 stale-  
mate.

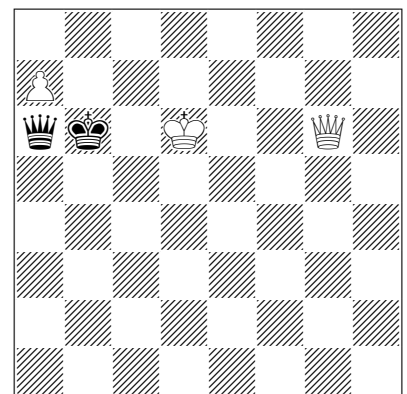
i) Kf7 2.Qd7+ Kg8 3.Qd8+.

ii) R(Q)xe5 stalemate.

III: 1.Bxa1 Rh7+/i 2.Kxh7  
Rxa4 3.Be5 Ra6 wins.

i) Rxa4? 2.Bxg7+ Kf7  
3.Bc3.

**No 16055** Y.Afek  
special commendation



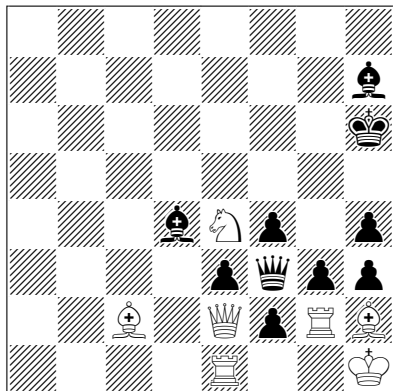
d6b6 4000.10 3/2 Win

**No 16055** Yochanan Afek  
(Israel/Netherlands). 1.a8R/i  
Qxa8 2.Qb1+ Ka6 3.Qa2+  
Kb7 4.Qb3+ Kc8 5.Qc4+  
Kb7 6.Qb5+ Ka7 7.Kc7 wins.

i) 1.a8Q? Qd3+ 2.Qxd3  
stalemate, or 1.a8S+? Kb7+.

“R-promotion.”

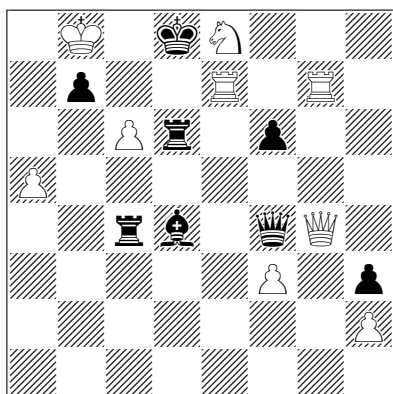
**No 16056** P.Vatarescu  
& H.Aloni  
commendation



h1h6 4281.06 7/10 Draw

**No 16056** Paul Vatarescu (Romania) & Hillel Aloni (Israel). 1.Qa6+ Bg6 2.Qxg6+ Kxg6 3.Sd2+ Kg5 4.Sxf3+ Kg4 5.Se5+ Bxe5 6.Bd1+ f3 7.Bxf3+ Kxf3 8.Rxe3+ Kxe3 9.Rxf2 gxf2 10.Bg1 Ke2 11.Bxf2 Kxf2 stalemate.

**No 16057** Y.Bratchenko  
& H.Aloni  
commendation

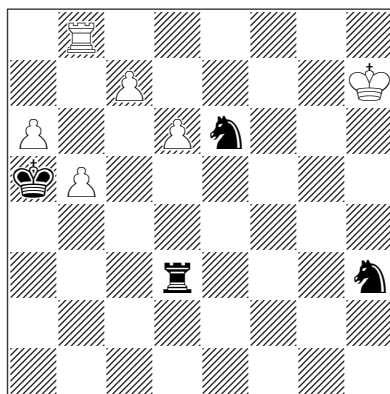


b8d8 4831.43 9/8 BTM Win

**No 16057** Yakir Bratchenko & Hillel Aloni (Israel). 1...Rdxc6+ 2.Sc7 Rxc7 3.Rxc7 Ba7+ 4.Ka8 Qxc7 5.Rxc7 Rxc7 6.fxc7 Kxc7 7.Kxa7 Kc8 8.Kb6 Kb8

9.Kc5 Ka7 10.Kd6 Ka6 11.Ke6 Kxa5 12.Kxf6 b5 13.g5 b4 14.g6 b3 15.g7 b2 16.g8Q b1Q 17.Qa8+ Kb6 18.Qb8+ wins.

**No 16058** H.van der Heijden  
commendation



h7a5 0406.40 6/4 BTM Win

**No 16058** Harold van der Heijden (Netherlands). 1...Sxc7/i 2.dxc7 Rd7+ 3.Kg8/ii Rxc7 4.b6 Rc8+/iii 5.Rxc8 Kxa6 (Kxb6;Ra8) 6.Rb8 ZZ Sg5/iv 7.Kf8 Kb5 8.Ke7 (Ke8? Kc6;) Se4/v 9.Kd7 Sc5+ 10.Kc8 Kc6 11.b7 Se4 12.Ra8 Sd6+ 13.Kb8 Sxb7 14.Ra6+ Kb5 15.Kxb7 wins.

i) Shg5+ 2.Kg6 Rg3/vi 3.c8Q Se4+ 4.Kf5 Sxd6+ 5.Kxe6 Sxc8 6.Rxc8 wins, e.g. Kxb5 7.a7, or Rg6+ 7.Kf5 Rg7 8.Rb8 Rf7+ 9.Ke6 Rh7 10.Rb7 Rh6+ 11.Kd7 Rh7+ 12.Kc8 Rh8+ 13.Kc7 Rf8 14.a7 Rh8 15.b6, or Rc3 2.c8Q Rxc8 3.Rxc8 Kb6 4.d7 Shf4 5.Kg8 Ka7 6.Kf7 Sg5+ 7.Ke8 Sfe6 8.Rc6.

ii) Thematic try: 3.Kh8? Rxc7 4.b6 Rc8+ 5.Rxc8 Kxa6

6.Rb8 Sf4(Sg5) draws, 3.Kg6(Kh6)? Rxc7 4.b6 Rc6+.

iii) Rg7+ 5.Kxg7/vii Kxa6 6.b7.

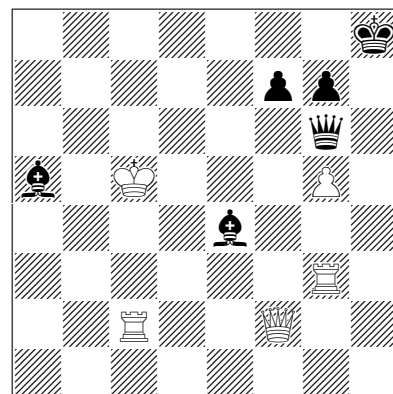
iv) Sf2 7.b7 Sd3 8.Rd8.

v) Kc6 9.Rg8 Se4 10.Rg4 Sc5 11.Rb4 wins.

vi) Se4 3.c8Q Rg3+.

vii) But not 5.Kf8? Rg8+ 6.Kxg8 Kxa6 ZZ 7.Kf7 Sf2 8.Ke6 Sd3 9.Kd6 Sb4 10.Kc7 Sd5+ 11.Kc6 Sb4+ 12.Kc5 Sd3+ 13.Kd4 Sb4 14.Kc4 Sc6, or here 8.b7 Se4 9.Re8 Sd6+ draws. Also not 5.Kh8? Rg8+ 6.Rxg8 Kxa6 7.Rb8 Sf4(Sg5).

**No 16059** Y.Afek  
commendation



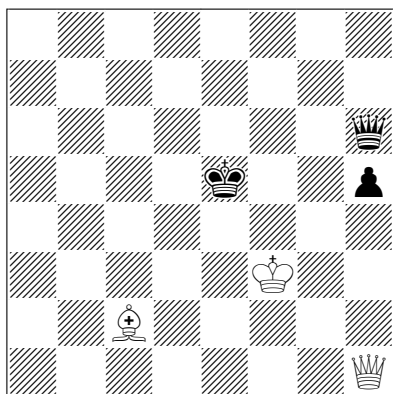
c5h8 4260.12 5/6 Win

**No 16059** Yochanan Afek (Israel) 1.Rh3+/i Kg8 2.Rh8+ Kxh8 3.Qh2+ Qh7/ii 4.Qb8+ Bd8 5.Qxd8+ Qg8 6.Rh2+ Bh7 7.Rxh7+ Kxh7 8.g6+ fxc7 9.Qh4 mate.

i) 1.Qh2+? Kg8 2.Rb2 Qc6+ 3.Kd4 Qd5+ 4.Ke3 Qd3+ 5.Kf2 Qd4+ 6.Kf1 Qd1+.

ii) Kg8 4.Qb8+ Kh7 5.Rh2+ wins.

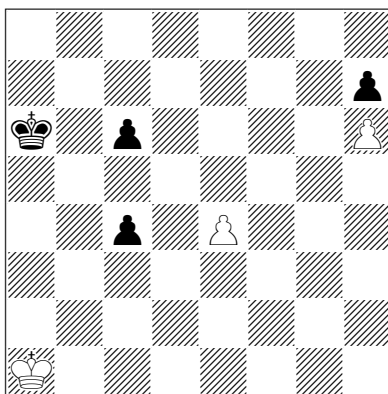
**No 16060** J.Vandiest  
commendation



f3e5 4010.01 3/3 Win

**No 16060** Julien Vandiest (Belgium). 1.Qa1+ Kd5 2.Bb3+ Kc5 3.Qa5+ Kd4 4.Qb4+ Ke5 5.Qc5+ Kf6 6.Qd6+ Kg5 7.Qe5+ Kg6 8.Qe7 Qh8 9.Bf7+ Kh7 10.Qe4+ Kg7 11.Qe5+ Kh7 12.Bg6+ Kg8 13.Qe8+ Kg7 14.Qf7+ Kh6 15.Bd3 Qg7 (Qa8+;Ke3) 16.Qf4+ Qg5 17.Qf8+ Qg7 18.Qd6+ Kg5 19.Qf4 mate.

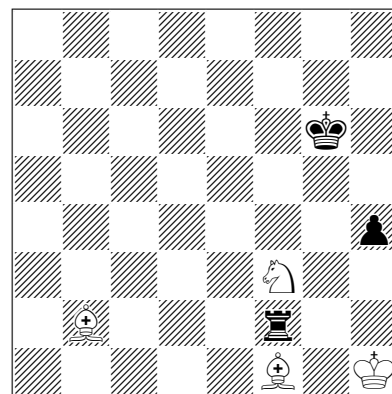
**No 16061** M.Grushko  
commendation



a1a6 0000.23 3/4 Draw

**No 16061** Michael Grushko (Israel) 1.Kb1/i Ka5 2.Kc1 Kb6 3.Kc2 Kb5 4.Kb2(Kd2) Kb4 5.Kc2 c3 6.e5 Kc5 7.Kxc3 Kd5 8.Kb4 Kxe5 9.Kc5 draw.  
i) 1.Ka2? Kb6 2.Kb2 Kb5 3.Kc2 Kb4 4.Kb2 c3+ 5.Kc2 Kc4 6.e5 Kd5 7.Kxc3 Kxe5 8.Kc4 Kf4 wins.

**No 16062** M.Matouš  
commendation



h1g6 0321.01 4/3 Win

**No 16062** Mario Matouš (Czech Republic) 1.Bd3+ Kh5 2.Bc1/i Rxf3 3.Be2 Kg4 4.Kh2/ii h3 5.Bd2 Kh4 6.Be1+ Kg4 7.Bg3 wins.  
i) 2.Be5? Rxf3 3.Be2 Kg4 4.Bb8 Kh3 5.Bxf3.  
ii) 4.Kg2? h3+ 5.Kh2 Kh4 6.Bxf3.

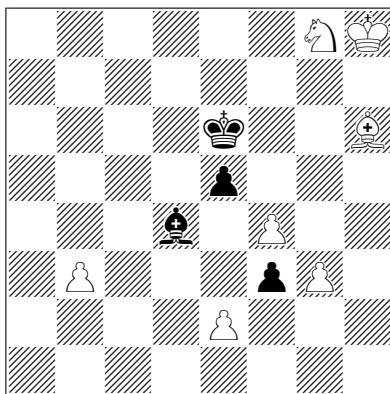


*Wageningen 2006. From left to right:  
Jonathan Mestel, Rainer Staudte and Harm Benak.*

## Pat a Mat 2002-2003

Judge David Gurgenidze considered 12 studies and placed no fewer than nine in the award. Publication: *Pat a Mat* no. 51 xii/2005.

### No 16063 N.Kralin 1st prize



h8e6 0041.42 7/4 Win

**No 16063** Nikolai Kralin (Russia). 1.f5+/i Kxf5/ii 2.exf3 e4+ 3.Bg7 Bxg7+ 4.Kxg7, and:

– e3 5.Se7+ Kg5 6.Sd5/iii e2 7.Se3 e1Q 8.f4+ Kh5 9.g4+ Kh4 10.Sg2+ wins, or:

– exf3 5.Sh6+ Kg5 6.Sf7+ Kh5/iv 7.Se5 f2 8.Sf3 f1Q/v 9.g4+ Kxg4 10.Sh2+ wins.

i) 1.exf3? exf4+ 2.Kh7 fxc3 3.Bf4 g2 4.Bh2 g1Q 5.Bxg1 Bxg1 6.Kg6 Ke5 draws.

ii) Kf7 2.Be3 fxe2 3.Bd2 e4+ 4.Kh7 Bf2 5.Sh6+ Ke7 6.f6+ Kxf6 7.Sg4+ and 8.Sxf2 wins, or here Bxe3 3.exf3 Bd4 4.Kh7.

iii) 6.Sc6? e2 7.f4+ Kg4 8.Se5+ Kxg3 9.Sd3 Kf3 draws.

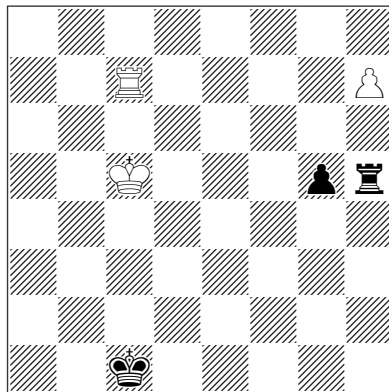
iv) Kg4 7.Se5+ Kxg3 8.Sd3 Kg4 9.Kf6 wins.

v) f1S 9.b4 Sxg3 10.b5 Se4 11.b6 Sc5 12.Kf7 Kg4 13.Sd4 Sb7 14.Ke6 Kf4 15.Kd5 Sa5

16.Sb3 Sb7 17.Kc6 Sd8+ 18.Kc7 Se6+ 19.Kc8 wins.

Chameleon echo.

### No 16064 A.Zhuravliev & A.Frolovsky 2nd prize



c5c1 0400.11 3/3 Win

**No 16064** Andrei Zhuravliev & Aleksandr Frolovsky (Russia). 1.Re7/i Kc2/ii 2.Kc4 (Kd4? Re7;), and:

– Kd1 3.Kd5 (Kd4? Kd2;)  
Kd2 4.Kd4/iii Kd1 5.Ke3 (Kd3?;Rh4) Rh4 6.Rc7 Rh5 7.Rd7+/iv Ke1 (Kc2;Ke4) 8.Kf3 Rh4 9.Kg3/v Ke2 10.Ra7 Kd3 11.Ra3+ Kc2 12.Ra2+ Kd3 13.Rh2 Rxh7 14.Rxh7 wins, or:

– Kc1 3.Kd3/vi Kd1 (Rh4; Rb7) 4.Ke3/vii Rh4 5.Rc7.

i) Try: 1.Kd4+? Kd1 (Kd2? Re7) 2.Ke3/viii Rh4 3.Kf3 Kd2 4.Kg3 Kd3 5.Ra7 Kc3 6.Rf7 Kd3 7.Rf3+ Ke4 8.Rf4+ Rxf4 9.h8Q Kf5, or 1.Kd5+? Kd2 (Kd1? Re7) 2.Ke4 Ke2, or 1.Rd7? Rh4 2.Kd5 Kd2 3.Ke5+ Ke3 draw.

ii) Rh4 2.Kd5 Kd2 3.Ke5 Ke3 4.Kf5+, or g4+ 2.Kd4 Kd2 3.Ke4 Ke2 4.Kf4+ wins.

iii) 4.Ke4? Ke2 5.Kf5+ Kf3 6.Kg6(Rf7) Rxh7 7.Rxh7 g4.

iv) 7.Ke4? Ke2, or 7.Kf3? Rh4 8.Kg3 Kd2 draws.

v) 9.Kg2(?) Rg4+ 10.Kh3 Rh4+ 11.Kg3 loss of time.

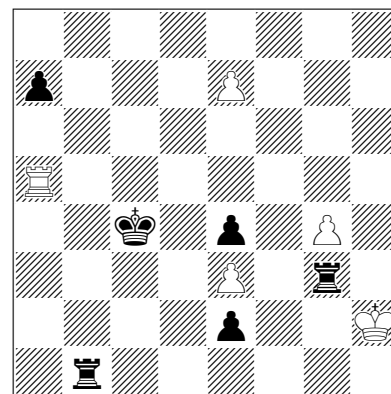
vi) 3.Kc3? Kd1 4.Kd3 Rh4 5.Ra7/ix Ke1 (Kc1?; Rb7) 6.Ke3 Rh3+ (Kd1?; Rc7) 7.Ke4 Rh4+ 8.Ke3 Rh3+ 9.Ke4 Rh4+ 10.Kf3 Kd2 11.Kg3 Kc3 draws.

vii) 4.Rf7? Ke1 5.Ke4 Rh4+ 6.Kf3 Kd2 7.Kg3 Kd3 draws.

viii) 2.Re7 Kd2. Or 2.Ke4 Ke2 3.Rf7 Rh4+ 4.Kf5 g4 5.Kf4 Kf2 6.Kg5+ Kg3 7.Ra7 Rh1, or here 3.Kf5 Kf3 4.Kg6 Rxh7, or 2.Kd3 Ke1 (Rh4? Ke3) 3.Ke3 Rh3+ 4.Ke4 Rh4+ 5.Ke3 Rh3+.

ix) 5.Kc3 Rh5 6.Kd4 Kd2.

### No 16065 I.Akobias 3rd prize



h2c4 0700.33 5/6 Draw

**No 16065** Iuri Akobias (Georgia). 1.Ra4+/i Kd3 2.Rd4+ Kxe3 3.Rxe4+ Kf3/ii 4.Rxe2/iii Rb8/iv 5.e8Q Rxe8 6.Rxe8 Rxg4 7.Re5/v a6 8.Ra5 Rg6 9.Ra1/vi Ke3 10.Kh3 Kd3 11.Kh4 Kc3 12.Kh5 Rd6 13.Kg4 draws/vii.

i) 1.e8Q? Rh1+ 2.Kxg3 e1Q+ 3.Kf4 Rf1+ 4.Kxe4 Qb1+ 5.Ke5 Qb2+ 6.Kd6



Qd2+ 7.Ke6 Qxe3+ 8.Re5 Qxe5+ 9.Kxe5 Re1+ wins.

ii) Kxe4 4.e8Q+ Kd4 5.Qxe2 Rbb3 6.Qa6 Rh3+ 7.Kg2 Ra3 8.Qd6+, or here Kf3 5.Qf7+ Ke3 6.Qxa7+ win.

iii) 4.Re3+? Kxe3 5.e8Q+ Kd2.

iv) Rxc4 5.Re3+ Kf2 6.Re2+ Kf3 7.Re3+ Kxe3 8.e8Q+ Re4 9.Qf7 draws; or Rgg1 5.Re3+ Kf2 6.Re2+.

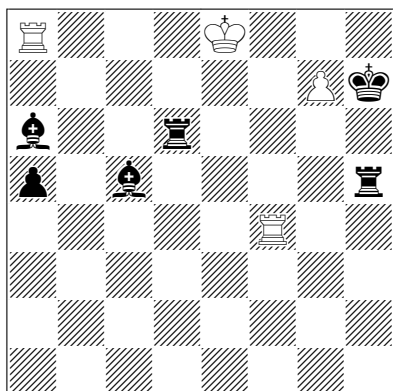
v) 7.Rf8+? Rf4 8.Ra8 Rf7 9.Kg1 Ke4 wins.

vi) 9.Ra2? Ke4 10.Kh3 Kd4 11.Kh4 Kc5 12.Kh5 Rd6 13.Kg4 Kb4 14.Kf3 a5 15.Ke2 a4 16.Rd2 Ra6 or here 13.Ra1 Kb4 14.Rb1+ Kc3 15.Ra1 Rd5+ 16.Kg4 a5 wins, or 9.Ra3+? Ke4/viii 10.Kh3 Kd4 11.Kh4 Kc5 12.Kh5 Kb4 13.Ra1 Rd6 14.Rb1+ Kc3.

vii) e.g. Kb4 14.Kf3 a5 15.Ke2 a4 16.Rd1.

viii) But not Ke2? 10.Kh3 Kd2 11.Kh4 Kc2 12.Kh5 Kb2 13.Ra5 draws.

**No 16066** N.Kralin  
1st honourable mention



e8h7 0860.11 4/6 Draw

**No 16066** Nikolai Kralin (Russia) 1.g8Q+ Kxg8 2.Ke7+ Rd8+/i 3.Kxd8 Bb7 (Rh6; Rf5) 4.Rxa5/ii Bb6+ 5.Ke8 Bc6+/iii 6.Ke7 Rh7+/iv 7.Kd6 Rh6+ 8.Ke7 Bxa5 9.Rg4+/v Kh8 10.Rg8+ Kh7 11.Rg7+ Kh8 12.Rg8+ Kxg8 stalemate.

i) Kg7 3.Rf7+ Kg6 4.Rg8+ Kh6 5.Rh8+ Kg5 (Kg6; Rg8+) 6.Rxh5+ Kxh5 7.Rf5+ and 8.Rxc5 draws.

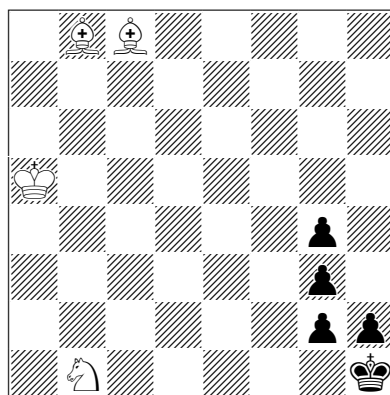
ii) 4.Rb8? Rh7 5.Rg4+ Kh8 wins.

iii) Bxa5 6.Rf8+ Kg7 7.Rf7+ Kg6 8.Rxb7 draws.

iv) Bxa5 7.Rf8+ Kg7 8.Rf7+ Kg6 9.Rf6+ and Rxc6.

v) 9.Rf8+? Kg7 10.Rf7+ Kg6 11.Rf6+ Kg5 wins.

**No 16067** E.Melnichenko  
2nd honourable mention



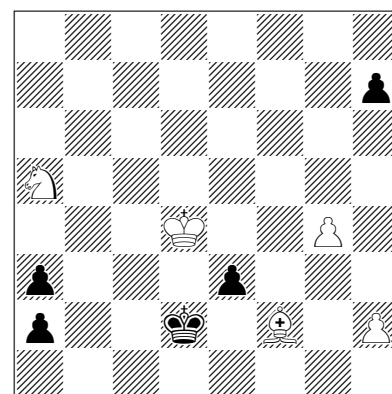
a5h1 0021.04 4/5 Win

**No 16067** Emil Melnichenko (New Zealand). 1.Bb7 Kg1 2.Ba7+ Kh1/i 3.Kb6 Kg1 4.Kb5+ (Kc6+? Kf1;) Kh1 5.Kc5 Kg1 6.Kc4+ Kh1 7.Kd4 Kg1 8.Kd3+ Kh1 9.Ke3 Kg1 10.Ke2+ Kh1 11.Bf2 gxf2 12.Kxf2 g3+ 13.Ke2(1) Kg1 14.Sd2 Kh1 (h1Q; Sf3 mate) 15.Ke1 Kg1

16.Sf3+ Kh1 17.Sd4 Kg1 18.Se2+ Kh1 19.Sxg3+ Kg1 20.Se2+ Kh1 21.Sd4 Kg1 22.Sf3+ Kh1 23.Kf2 g1Q+ 24.Sxg1+ mate.

i) Kf1 3.Sd2+ Ke2 4.Bxg2 Kxd2 5.Bb8 wins.

**No 16068** M.Campioli  
3rd honourable mention



d4d2 0011.24 5/5 Win

**No 16068** Marco Campioli (Italy). 1.Sb3+/i Kc2 2.Sa1+ Kb1 3.Kxe3/ii Kxa1 4.Kd2 Kb1 5.Bd4 a1Q 6.Bxa1 Kxa1 7.Kc1 h6/iii 8.Kc2/iv Ka2 9.h3 Ka1 10.Kb3 a2 11.Kc2 h5 12.h4 hxg4 13.h5 g3 14.h6 g2 15.h7 g1Q 16.h8Q+ wins.

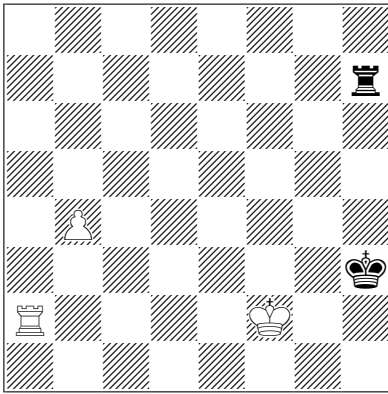
i) 1.Sc4+? Kc2 2.Sxa3+ Kb3 wins.

ii) 3.Bxe3? Kxa1 4.Kd3 Kb1 5.Bd4 a1Q 6.Bxa1 Kxa1 7.Kc2 h6 8.Kb3 h5 9.Kxa3 hxg4 10.Kb3 Kb1 11.Kc3 Ka2 draws, or here 8.Kc1 Ka2 9.Kc2 Ka1.

iii) Ka2 8.Kc2 Ka1 (h6;h3) 9.g5 a2 10.g6 hxg6 11.h4 g5 12.h5, or h5 8.g5 a2 9.g6 h4 10.g7 h3 11.Kd2 wins.

iv) 8.h3? h5 9.g5 a2 10.g6 h4 11.g7 draws.

**No 16069** I.Akobia  
1st commendation



f2h3 0400.10 3/2 BTM Win

**No 16069** Iuri Akobia (Georgia). 1...Rh4/i 2.Ra4/ii Rf4+ 3.Ke2/iii Kg4 4.Ke3 Rc4/iv 5.Kd3 Rf4 6.Kc3 wins/v.

i) Kg4 2.Ke3 Kf5 3.Kd4 wins.

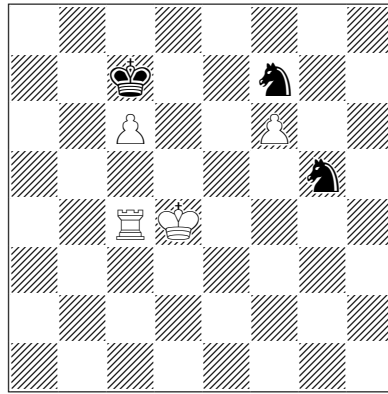
ii) 2.Rb2? Kg4 3.Ke3 (b5? Rh2+;) Kf5 4.b5 Ke5, or 2.b5? Rb4 3.Ra5 Kg4 4.Ke3 Kf5 5.Kd3 Ke5 draw.

iii) 3.Ke3? Kg4 4.Kd3 Kf5 5.Kc3 Ke6 6.Ra5 Kd7 7.Rc5 Rf6 8.Kc4 Rc6 draws.

iv) Kf5 5.Ra5+ Kg4 6.b5 wins.

v) Kf5 7.Ra1 Ke6 8.Rd1 Ke7 9.Kb3 Rf8 10.Rd4 Rd8 11.Rxd8 Kxd8 12.Ka4 Kc7 13.Ka5.

**No 16070** G.Josten  
2nd commendation



d4c7 0106.20 4/3 Win

**No 16070** Gerhard Josten (Germany). 1.Kd5 Sh7 2.Rf4/i Sd8 3.f7 Sxc6/ii 4.Rc4/iii Sf6+ 5.Ke6/iv Sh7 6.Rc5 Kb6 7.Kd6 Sd8 8.Rf5 Sxf7+v 9.Rxf7 wins.

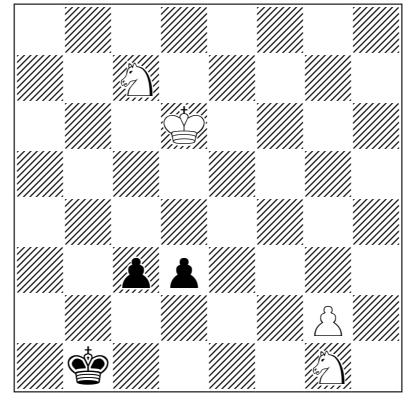
i) 2.Ke6? Sd8+ 3.Kf5 Sxf6 4.Kxf6 Sxc6.

ii) Sf8 4.Rf6 Sxc6 5.Rxc6+ Kd7 6.Ra6 Ke7 7.Ra7+ Kf6 8.Kd6 Sg6 9.Rb7 Sf8 10.Re7 Sg6 11.Kd7 Kg7 12.Ke8 Sf8 13.Ra7 wins.

iii) 4.Rh4? Se7+ 5.Ke6 Sg6. iv) 5.Kc5? Sh7 6.Kb5 Kd7 7.Rxc6 Ke7 8.Rc7+ Kf8 9.Kc5 Sg5 10.Kd6 Sxf7+ 11.Ke6 Sh6 draw.

v) Sf8 9.Ke7 Sxf7 10.Rxf7 Sg6+ 11.Ke6 wins.

**No 16071** G.Josten  
3rd commendation



d6b1 0002.12 4/3 Win

**No 16071** Gerhard Josten (Germany). 1.Sb5 c2 2.Sa3+ Kc1/i 3.Sxc2 dxc2 4.Se2+ Kd2/ii 5.Sd4 c1S/iii 6.g4 Sd3 7.g5 Sf4 8.Ke5 Ke3 9.Kf5 Sd5/iv 10.Se6 Kf3 11.Ke5 Se7 12.Kf6 Sd5+ 13.Kf7 Se3 14.g6 Sf5 15.Sd4+ Sxd4 16.Kf6 wins.

i) Kb2 3.Sxc2 dxc2 4.Se2 wins.

ii) Kd1 5.Sc3+ Kd2 6.Sa2 Ke3 7.Ke5 wins.

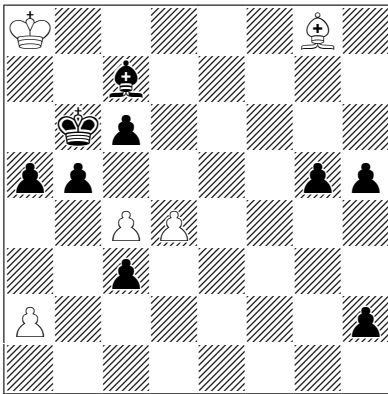
iii) c1Q 6.Sb3+ Ke3 7.Sxc1 wins.

iv) Sg2 10.Sc2+ Kd2 11.Ke4 Sh4 12.Sd4 Kc3 13.Sf3 Sg6 14.Kf5 Se7+ 15.Kf6 Sd5+ 16.Ke5 Se7 17.Sh4 Kc4 18.Ke6 Sd5 19.Sg2 Sc7+ 20.Kf7 wins.

## Problem-Forum 2003-2004

Peter Schmidt (Klein-Königsförde) judged the 2nd informal tourney of the German composition magazine. The quality of the 24 studies ranged from rather poor to excellent. All studies were checked for soundness and anticipation (using the HvdH-database). The award was published in *Problem-Forum* no. 24 xii2005.

**No 16072** E.Kudelich  
& B.Sidorov  
1st prize



a8b6 0040.37 5/9 Draw

**No 16072** Eduard Kudelich & Boris Sidorov (Russia). 1.c5+ Ka6 2.a4/i h1Q 3.Be6 Qh3 4.Bxh3 g4 5.Bf1/ii c2 6.Bd3 c1S/iii 7.Bc4 bxc4 8.d5 and draws/iv.

i) threatening mate by 3.Be6 and 4.Bc8.

ii) Not 5.Bg2? c2 6.Be4 c1S 7.d5 Be5 8.d6 Sb3 9.d7 Bf6 10.Bxc6 Sxc5, or 6.Bxc6 bxa4 loses.

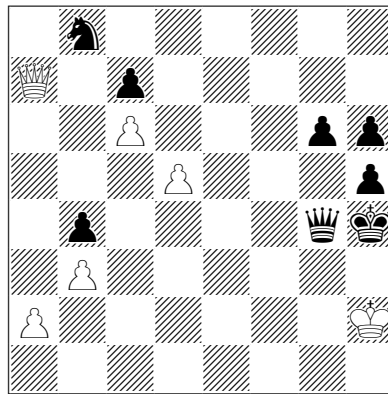
iii) c1Q?? 7.Bf5 and Black cannot avoid mate.

iv) Because White is stalemated, e.g. 8...g3 9.dxc6 Bd8 10.c7 Bxc7 11.c6 Be5 12.c7 Bxc7 stalemate, or cxd5 9.c6

Bf4 10.c7 g3 11.c8Q+ Kb6 12.Qxc4 dxc4 stalemate.

“At first sight the position doesn’t look very attractive. But on closer inspection it shows a firework of tactical motives. Especially 5.Bf1!!, 7.Bc4!! and the refutation of 5.Bg2 are all to my taste.”

**No 16073** G.Hörning  
2nd prize



h2h4 4003.45 6/8 Win

**No 16073** Gerd Wilhelm Hörning (Germany). 1.Qe3 Sa6 2.Qe7+ Qg5 3.Qe4+ Qg4 4.Qe3 Sc5/i 5.d6/ii Se6 6.d7/iii Sd8 7.Qe7+ Qg5 8.Qxb4+ Qg4 9.Qe7+ Qg5 10.Qe4+ Qg4 11.Qe3 wins/iv.

i) Sb8 5.d6 Sxc6 6.dxc7 (d7? Sd8;) Sa7 7.Qe7+ Qg5 8.Qxb4+ Qg4 9.Qe7+ Qg5 10.Qe4+ Qg4 11.Qe3! Sc8 12.a3(a4,b4), or also immediately 5.Qe7+ Qg5 6.Qxb4+.

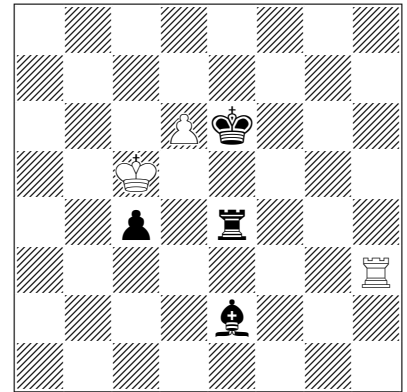
ii) 5.Qxc5? Qg3+ 6.Kh1 Kh3.

iii) 6.dxc7? Sxc7 7.Qe7+ Qg5 8.Qxb4+ Qg4 9.Qe7+ Qg5 10.Qe4+ Qg4 11.Qe3 Sd5, or here 10.Qxc7 Qd2+ 11.Kg1 Qe1+.

iv) Sxc6 12.a3(a4,b4).

“Repetitive triangle manoeuvres of wQ force Black into zugzwang positions.”

**No 16074** W.Bruch  
3rd prize



c5e6 0430.11 3/4 Draw

**No 16074** Wieland Bruch (Germany). 1.Kc6 (Rc3? Bd3;) Bd1/i 2.Kc5/ii Bb3/iii 3.Kc6 Ba4+ 4.Kc5 Bb3 5.Kc6 Bd1 6.Kc5 Bg4/v 7.Rc3 Be2/iv 8.Kc6 Bd3 9.Rc1 Re5/vi 10.d7/vii Ke7 11.Re1 Be4+/viii 12.Kc7 Rc5+ 13.Kb6 Rc6+ 14.Kb7 Kxd7 15.Rxe4 draws/ix.

i) Bd3 2.Rh6+ (or d7) Ke5 3.Rh5+ Kf6 4.Rh6+ Kg5 5.d7 Kxh6 6.d8Q; Bg4 2.d7 draw.

ii) 2.Rc3? Ba4+ 3.Kc5 Bb3 4.Kc6 Re5 5.d7 Ke7.

iii) Ba4 3.Rh6+ Kd7 4.Rh7+ Kd8 5.Rh3, but not 5.Rh8+? Be8 6.Rh3 Bf7 7.Kc6 (Ra3; Re5+) Rd4 8.Rh8+ (Rh7,c3;) Be8+ 9.Kc5 Rg4 10.Rh3 Bf7 11.Kc6 Rg5 12.Rh7 Bd5+ 13.Kb6 c3, and Black wins.

iv) This is the initial position with wRc3 instead of wRh3.

v) Be2 7.Kc6 Bg4 8.d7 Rd4 9.Re3+.

vi) Rd4 10.Re1+ Be4+ 11.Kc5 Ke5 12.Re3 draw.

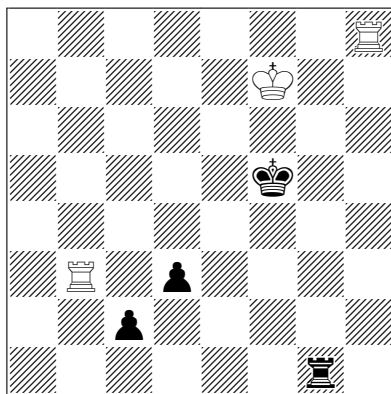
vii) 10.Rd1? Be4+ 11.Kc7 Rc5+ 12.Kb6 Rc6+ 13.Kb5 Kd7 wins.

viii) Rxe1 12.Kc7, or Be2 12.Kc7 Rc5+ 13.Kb6 Re5 14.Kc7.

ix) e.g. c3 16.Rd4+ Rd6 17.Rc4 Rd3 18.Kb6 Kd6 19.Kb5 Kd5 20.Rc5+ Kd4 21.Kb4 Re3 22.Rc4+.

“An excellent study with the only drawback that one has to invest a lot of time to comprehend all finesses.”

**No 16075** R.Becker  
1st honourable mention



f7f5 0500.02 3/4 Draw

**No 16075** Richard Becker (USA). 1.Rh5+ Ke4/i 2.Rh4+ Ke3/ii 3.Rh3+ Ke2 4.Rh2+ Ke1 5.Rc3 d2/iii 6.Rxc2 d1Q/iv 7.Ke7 Rg7+ 8.Kf8 Rh7 9.Rxh7 Qxc2 10.Rh1+ draws.

i) Kg4 2.Rc5 Rf1+ 3.Kg6 d2 4.Rc4+ Rf4 5.Rxc2 d1Q 6.Rg2+ Kh4 7.Rh2+ perpetual check.

ii) Ke5 3.Rb5+ Kd6 4.Rh6+ Kc7 5.Rc5+ perpetual check.

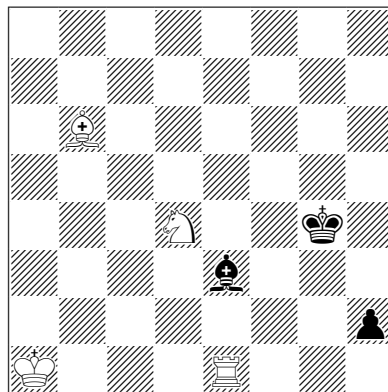
iii) Rf1+ 6.Ke7 Rf2 7.Rh1+ Kd2 8.Rc4 draws.

iv) Rf1+ 7.Ke7 d1Q 8.Ke8.

“Fantastic K-moves give this study its charm. Some fore-runners prevented higher placement.”

Cf. Gurgenedze & Kalandadze (1975, EG48.3042): d7d2 0500.02 d8f2e3.a2e2 3/4=: 1.Ra8 Kd1 2.Rxa2 Rd3+ 3.Kc7 Rc3+ 4.Kd8 e1Q 5.Ra1+ Rc1 6.Raa2 Rb1 7.Kd7 Rb7+ 8.Kc8 Rb1 9.Kd7 Rc1 10.Kd8 Rc4 11.Ra1+ Rc1 12.Raa2 Rb1 13.Kd7.

**No 16076** G.Josten  
2nd honourable mention



a1g4 0141.01 4/3 Win

**No 16076** Gerhard Josten (Germany). 1.Bc5/i Bf2/ii 2.Rh1 Kh3 (Kg3;Bd6+) 3.Sf3 Bxc5 4.Rxh2+ Kg3 5.Rh5(Rc2) wins.

i) Black threatened 1...Bg1 and promotion. The natural 1.Rh1? fails to Kh3 2.Sf3 Bxb6 3.Rxh2+ Kg3 4.Rh6 (Rb2; Be3) Be3 5.Rf6 Bf4 6.Sd4 Be5 7.Rf3+ Kg4 8.Rd3 Kf4 9.Kb2 Ke4 10.Kc3 Kd5; 1.Rxe3? h1Q+ 2.Kb2 Qh6.

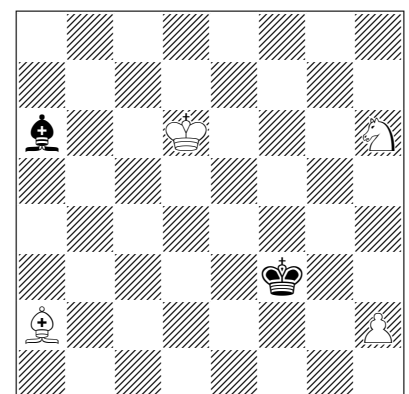
ii) Bg1 2.Sb3 Bxc5 3.Sxc5 Kh3 4.Sd3 Kg2 5.Re2+ Kg1 6.Sf2.

“The idea goes back to a famous work by J. de Villeneuve-Esclapon. Also other studies, e.g. Avni, Matouš show the drawing idea. Josten seems to have been the first to show the theme with reversed colours in a win study. Since

the try is better than the solution, the uncertainty that 1.Rxe3? h1Q is really a draw and the minor dual all prevented me placing this study higher.”

Cf. J. de Villeneuve-Esclapon, 1st Prize *Schweizerische Schachzeitung* 1923, correction J. van Reek 1992, g5a8 0343.10 b6d7b3 d5.h6 3/4=: 1.h7 Rb8 2.Be6 Rh8 3.Kh6 Sf6 4.Bxb3 Rxh7+ 5.Kg6 Rh3 6.Be6 Rf3 7.Bf5 Sd5 8.Be4 Rf6+ 9.Kg5 Rd6 10.Kf5 Kb7 11.Ke5 Kc6 12.Kd4; A. Avni, *Shahmat* 1986, h3c7 0323.11 e4d5 f8d2.e6f7 4/4-=: 1...Re3+ 2.Kh4 fxe6 3.Bh6 Sf3+ 4.Kg4 Sh2+ 5.Kh4 Re2 6.Bxe6 Sf3+ 7.Kg4 Rxe6 8.Bf4+ Se5+ 9.Kf5 Kd6 10.Ke4; M. Matouš EG148.13511; G. Josten, special Hon. Mention *Schach* 2002-2003, b2g3 0131.02 h2b6f3.b3d7 3/4=: 1.Rh6 Be3 2.Rf6 Bf4 3.Sd4 Be5 4.Rf3+ Kg4 5.Rd3 Kf4 6.Kxb3 Ke4 7.Kc4 d5+ 8.Kc3.

**No 16077** O.Pimenov  
3rd honourable mention



d6f3 0041.10 4/2 BTM Win

**No 16077** Oleg Pimenov. 1...Kg2 (Kf4;h4) 2.h4 Kh3 3.h5 Kh4 4.Bf7 Kg5/i 5.Sg8/

ii Be2/iii 6.h6 Bd3 7.Ke7 Bh7  
8.Kf8 Bxg8 9.Kg7 and wins.

i) Be2 5.Sf5+ Kg5 6.h6.

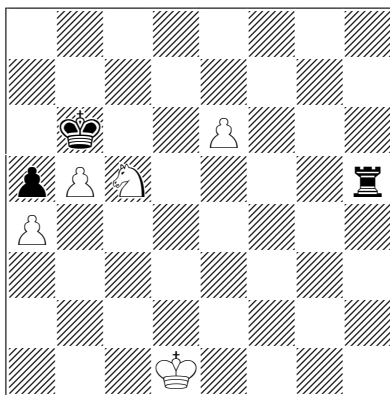
ii) 5.Sf5? Kxf5 6.h6 Kf6  
draw.

iii) Bd3 6.Ke7 Bh7 7.Kf8  
Bxg8 8.Kxg8 Kh6.

“In the HvdH-database there  
are a lot of studies that show  
the surprising K-move at the  
end. But here the excelsior  
and the economic setting  
made me to include the study  
in the award.”

Cf. 14 studies in the HvdH-  
database were referred to; two  
of these appeared in EG:  
E. Dobrescu 63.4187 and  
M. Seidel 104.8342.

**No 16078** J.Peter  
& † W.Supp  
1st commendation



d1b6 0301.31 5/3 Win

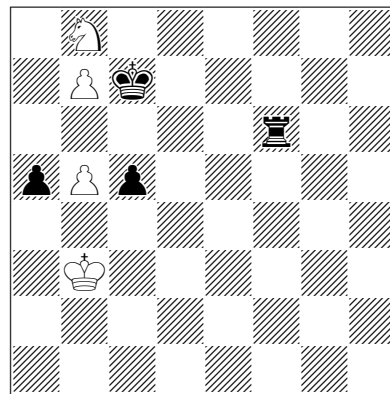
**No 16078** Jürgen Peter &  
Walter Supp (Germany).  
1.Sd7+/i Kc7 2.b6+ (Kc2?;  
Kd6) Kc6 3.b7 Kxb7/ii 4.e7  
Rh8 5.Sf8/iii wins.

i) Try: 1.e7? Rd5+ 2.Sd3  
Rxd3+ 3.Ke2, but Rd7 4.e8Q/  
v Re7+ 5.Qxe7 stalemate, or  
4.e8R Rd4.

ii) Rh8 4.b8Q Rxb8 5.Sxb8+  
Kd6 6.Kc2 Kxe6 7.Sc6.

ii) 5.Sf6? Kc6 6.e8Q+ Rxe8  
7.Sxe8 Kc5.

**No 16079** W.Bruch  
2nd commendation



b3c7 0301.22 4/4 Draw

**No 16079** Wieland Bruch  
(Germany). 1.Sd7/i Rf3+  
2.Ka4 Kxb7 3.Sxc5+ (Kxa5?  
Ra3 mate) Kb6 4.Sd7+ Kc7  
5.Sb6/ii Kxb6/iii stalemate.

i) 1.Sa6+? Kxb7 2.Sxc5+  
Kc7/iv 3.b6+ Rxb6+ 4.Ka4  
Kc6 wins.

ii) 5.Se5? Rf5/v 6.Sc4 Rf4  
7.b6+ (Kb3 a4+;) Kc6 (Kb7?  
Kb5) 8.Kb3 a4+ (Kb5? b7)  
9.Kc3 Kc5 10.Sb2 Kxb6 and  
Black wins.

iii) Rf6 6.Sd5+, or Rf1  
6.Kxa5 Ra1+ 7.Sa4.

iv) Not Ka7? 3.b6+/vi  
Rxb6+ (Kxb6? Sd7+) 4.Ka4  
Rc6 5.Sb3 Kb6 6.Sxa5.

v) But not Re3? 6.b6+ Kb7  
7.Sc4 Re4 8.Kb5.

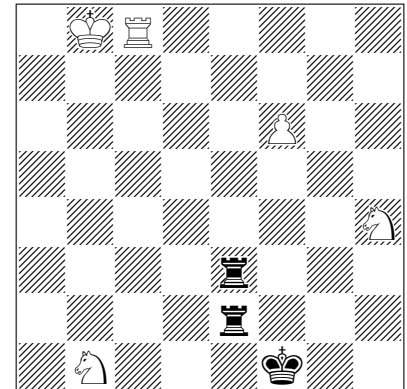
vi) But not 3.Ka4? Rf5  
4.Sb3 Kb6 5.Sxa5 Rf4+.

**No 16080** Viktor Kalyagin  
& Bronislav Olympiev (Rus-  
sia). 1.Rc1+/i Kf2/ii 2.f7  
Re8+ 3.fxe8Q Rxe8+ 4.Kc7/  
iii Re1 5.Rc2+ Kg3/iv 6.Sd2/  
v Kxh4 7.Sf3+ wins.

i) 1.f7? Rb3+ 2.Kc7 Rc2+  
3.Kd7 Rd3+ 4.Ke7 Rxc8  
draws.

ii) Re1 2.Rxe1+ Kxe1 3.f7.

**No 16080** V.Kalyagin  
& B.Olympiev  
3rd commendation



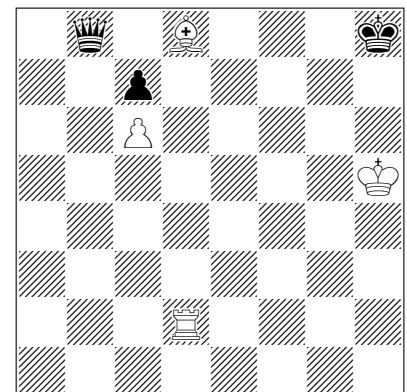
b8f1 0702.10 5/3 Win

iii) 4.Kb7? Re1 5.Rc2+ Kg3  
6.Sd2 Re7+.

iv) Re2 6.Sd2 Ke3 7.Shf3.

v) 6.Sf5+? Kg4 (Kf4? Rf2+)  
7.Sh6+ Kg5 8.Sf7+ Kg6  
9.Sh8+ Kg7.

**No 16081** I.Aliev  
4th commendation



h5h8 3110.11 4/3 Win

**No 16081** Ilham Aliev (Az-  
erbaijan). 1.Bf6+ Kh7 2.Rd7+  
Kg8 3.Rd8+ Kh7 4.Rh8+/i  
Qxh8 5.Bxh8 Kxh8 6.Kh6/ii  
Kg8 7.Kg6 Kf8 8.Kf6 Ke8  
9.Ke6 Kd8 10.Kf7 wins.

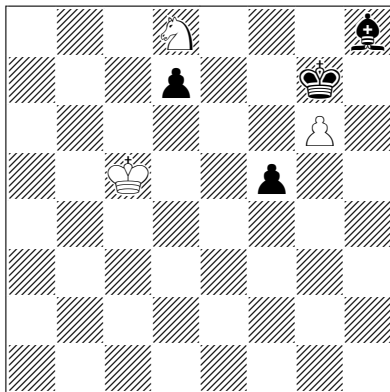
i) 4.Rxb8? stalemate.

ii) 6.Kg6? Kg8, or 6.Kg5?  
Kg7.

## Probleemblad 2001-2002

45 Entries took part in the two-year tourney of *Probleemblad* run by Ward Stoffelen. Harold van der Heijden was consulted for anticipation and soundness checking. Yochanan Afek acted as judge. His preliminary award appeared in *Probleemblad* no.2 iii-iv/2005 with a three month confirmation time.

### No 16082 H.van der Heijden 1st prize



c5g7 0031.12 3/4 Draw

**No 16082** Harold van der Heijden (Netherlands). 1.Sf7/i Kxg6/ii 2.Sxh8+ Kf6/iii 3.Kd4/iv d6/v 4.Kd5 ZZ Kg7 5.Ke6/vi f4 (Kxh8; Kxf5) 6.Sf7 f3 7.Sxd6 f2 8.Sf5+ Kg6 9.Se3(g3) draws.

i) 1.Kd6? f4, or 1.Kd5? Kxg6, or 1.Sb7? with a hopeless ending, e.g. Kxg6 2.Kd5 Kg5 3.Sd6 f4 4.Ke4 Kg4 5.Sc4 Bc3 6.Kd3 d5 7.Sb6 d4 and Black wins.

ii) Black sacrifices his piece. f4 2.Kd4 draw.

iii) Kg7 3.Kd5, or Kg5 3.Kd5.

iv) Thematic try: 3.Kd5? d6 ZZ and now 4.Kxd6 f4, or

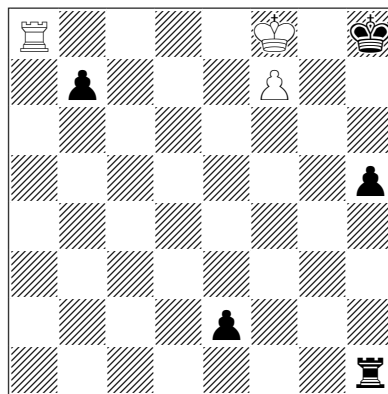
4.Kd4 Kg7 5.Ke3 d5 6.Kf4 d4; 3.Kd6? f4.

v) f4 4.Ke4, or Kg7 4.Ke5(d5).

vi) wK assists wS and also threatens Kxf5.

“A highly original demonstration of tempo-play to provoke reciprocal zugzwang. The touch of classics!”

### No 16083 D.Gurgenidze 2nd prize



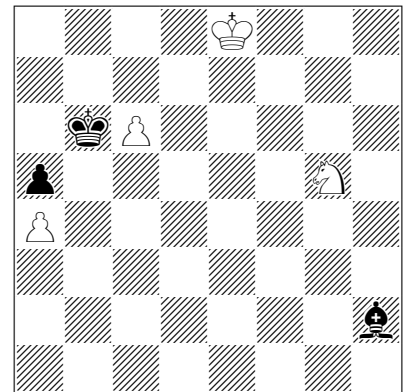
f8h8 0400.13 3/5 Win

**No 16083** David Gurgenidze (Georgia). 1.Ke7+ Kh7 2.Rh8+ Kg6 3.Rg8+ Kh7 4.Rg7+ Kh6 5.f8Q e1Q+ 6.Kd7 Qd2+ 7.Kc8/i Rc1+ (Qc3+; Rc7+) 8.Kb8 Qh2+ 9.Rg3+ and mate to follow.

i) 7.Kc7? Qa5+ 8.Kb8 Qe5+ 9.Rc7+ Kg5 and White can't win.

“In the upcoming queens and rooks confrontation, Black will check first. By minimal means White manages to masterfully create his deadly battery, thus enabling his monarch to sneak undercover to safety beyond the enemy lines.”

### No 16084 J.Csengeri 3rd prize



e8b6 0031.21 4/3 Win.

**No 16084** József Csengeri (Serbia and Montenegro). 1.Kd7 Kc5 2.Se4+/i Kd5 (Kb4;Sd6) 3.Sc3+/ii Kc4/iii 4.Sb5/iv Kc5/v 5.Sa7/vi Kb4/vii 6.Sc8 Bb8 7.Sb6 wins.

i) 2.Sf7? Bb8 3.Sd8 Kb4 and draw.

ii) 3.Sd2? and now not Kd4? 4.Sf3+, or Kc5? 4.Se4+ Kd5 5.Sc3+, or Bf4? 4.Sb3 Kc4 5.Sxa5+ Kb4 6.Sb7 Kxa4 7.Sd6, but Bb8 4.Sb3 Kc4 5.Sxa5+ Kb4 6.Sb7 Kxa4 with a draw. Or 3.Sf6+? Kc5? 4.Se4+ Kd5 5.Sc3+, but Kc4 4.Se8 (Se4;Bb8) Kc5/viii 5.Sc7 Kb4 6.Sb5 Bb8 and draw.

iii) Kc5 4.Sb5 Bg3 5.Sa7 Kb4 6.Sc8 win.

iv) 4.Sd1? and now not Kb4? 5.Sb2 Kb3 6.c7, but 4...Kb3.

v) Kb4 5.Sd6. Or Bb8 5.Sc7 Kb3 (Kb4;Sa6+) 6.Kc8/ix Ba7 7.Kb7 Bg1 8.Sa8 Bh2 9.Sb6 wins.

vi) 5.Sc7? Kb4 6.Sb5 Bb8.

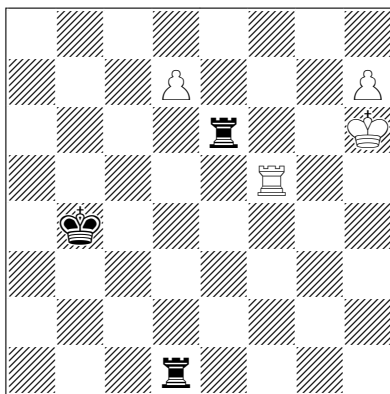
vii) Kb6 6.Sc8+ Ka6 7.Sd6.

viii) Bb8? 5.Sc7 Kb4 6.Sa6+, or Kb3 6.Kc8 Ba7 7.Kb7.

ix) But not 6.Sa6? Bh2 7.Sc5+ Kb4 8.Sb7 Bb8.

“A subtle knight manoeuvre that needs to be handled with the utmost caution, skipping mines at almost every step.”

**No 16085 I.Bondar**  
sp.prize



h6b4 0700.20 4/3 Win

**No 16085 Ivan Bondar** (Belarus). 1.Kg5/i Rg1+ 2.Kf4 Rf1+ 3.Kg4/ii Rg6+/iii 4.Kh5/iv Rg7/v 5.Rf4+ Rxf4 6.h8Q Rf5+ 7.Kh6 Rxd7 8.Qb2+ Ka5 9.Qa2+ Kb6 10.Qe6+ wins.

i) 1.Kg7? Rxd7+, or 1.Kh5? Rh1+ 2.K- Rd6 and a draw.

ii) 3.Kg3? Rg6+ 4.Kh2 Rh6+ 5.Kg3 Rd1, but not 5.Kg2? Rxf5 6.d8Q Rg6+, and mate or loss of queen.

iii) Rg1+ 4.Kf3 Rf1+ 5.Kg2 Rxf5 6.h8Q wins.

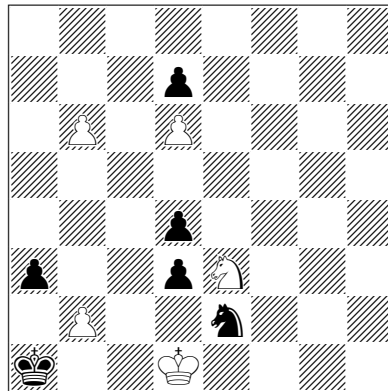
iv) 4.Rg5? Rg1+ 5.Kf3 R6xg5 6.d8Q R1g3+ perpetual check.

v) Rxf5+ 5.Kxg6 Rf8 6.Kg7 wins.

“An exciting rooks dual highlighted by a surprising

sacrifice. Personally I don't feel comfortable with a starting check-position.”

**No 16086 V.Nestorescu**  
1st honourable mention



d1a1 0004.34 5/6 Win

**No 16086 Virgil Nestorescu** (Romania). 1.Sc4 axb2/i 2.Sxb2 Sc3+ 3.Kc1/ii d2+/iii 4.Kc2 d1Q+ 5.Sxd1 Se4 6.b7/iv d3+ 7.Kc1 Sc5 8.b8R/v wins.

i) Sc3+ 2.bxc3/vi dxc3/vii 3.Sxa3 Kb2 4.Sc4+ Kb1 5.Sd2+ Kb2 6.Sb3 wins. Or a2 2.b7 Sc3+ 3.Kc1 d2+ 4.Sxd2 wins.

ii) 3.Kd2? Se4+ 4.Kxd3 Sxd6 5.Sc4 Sb7, or 3.Ke1? d2+ 4.Kxd2 Se4+.

iii) Sa2+ 4.Kd2 Sb4 5.b7 Sc6 6.Sxd3 Sb8 (Ka2;Sb4+) 7.Sc5 Kb2 8.Kd3 Ka3 9.Kc4 d3 10.Sxd3 Ka4 11.Kc5 Ka5 12.Sb4 Ka4 13.Kb6 wins.

iv) 6.Kd3? Sxd6 7.Kxd4 Ka2.

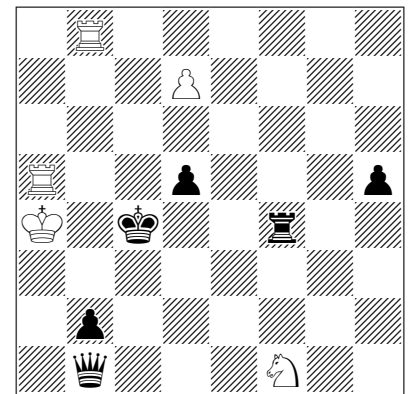
v) 8.b8Q? Sb3+ 9.Qxb3 d2+ 10.Kxd2 stalemate.

vi) But not 2.Kc1? d2+ 3.Sxd2 axb2+ 4.Kc2 Se4, or 3.Kxd2 axb2 4.Sxb2 Se4+.

vii) a2 3.cxd4 Kb1 4.b7 a1Q 5.b8Q+ wins.

“The tense struggle over the advanced pawn results in an original underpromotion.”

**No 16087 N.Kralin**  
2nd honourable mention



a4c4 3501.13 5/6 Win

**No 16087 Nikolai Kralin** (Russia). 1.Rb4+ (Sd2+? Kc3+) Kc3 2.Rc5+ (Rxf4?; Qc2+) Kd3/i 3.Rxd5+ Ke2 4.Re5+ Kxf1 5.Rxf4+ Kg2 6.Rg5+ Kh3 7.Rf3+ Kh4/ii 8.d8Q Qa2+ 9.Ra3 Qc4+ 10.Ka5 Qb4+ 11.Ka6/iii Qxa3+ 12.Ra5+ wins/iv.

i) Rc4 3.Rcxc4+ dxc4 4.Rxc4+ Kxc4 5.Sd2+ wins.

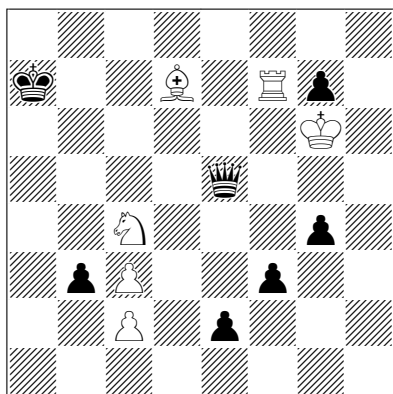
ii) Kh2 8.d8Q Qe4+ 9.Ka3 Qxf3+ 10.Kxb2 Qe2+ 11.Kb3 Qe3+ 12.Kc2 Qe4+ 13.Qd3.

iii) 11.Kxb4? b1Q+ 12.Rb3 Qe4+ 13.Kc5 Qc4+ 14.Kxc4 stalemate.

iv) e.g. Kg4 13.Qd4+ and mate follows, or Kg3(Kh3) 13.Rxa3+. The white rook returns to its initial square.

“Powerful play of the white rook turns the eventual promotion into an effective battery that secures the white king against some nasty threats.”

**No 16088** M.Roxlau  
3rd honourable mention



g6a7 3111.25 6/7 Win

**No 16088** Michael Roxlau (Germany). 1.Bb5+/i Ka8/ii 2.Bc6+/iii Kb8 3.Rb7+ Kc8 4.Sb6+/iv Kd8 5.Rd7+ Ke8 6.Rxg7+/v Kd8/vi 7.Rd7+ Ke8 8.Rd4+/vii Kf8/viii 9.Sd7+ Ke7/ix 10.Sxe5 e1Q/x 11.Be4/xi Ke6/xii 12.Sc6 Qxe4+ 13.Rxe4+ Kd6/xiii 14.Sb4/xiv f2 15.Rd4+ Ke6 16.Rd1 g3 17.Sd3 wins/xv.

i) 1.Bxg4+? Ka6 2.Sxe5 e1Q 3.Bc8+ Kb5 4.c4+ Ka5 5.Ra7+ Kb4 6.Sd3+ Kc3 7.Sxe1 f2 draws.

ii) Qc7 2.Rxc7+ Kb8 3.Re7 bxc2 4.Sa5 and mate, or Kb8 2.Sxe5 e1Q 3.Sc6+ and again mate follows.

iii) 2.Sb6+? Kb8 3.Sd7+ Kc8 4.Sb6+ Kb8 5.Sd7+ Kc8 6.Ba6+ Kd8 7.Sxe5 e1Q 8.Sc6+ Ke8 and Black wins.

iv) 4.Sxe5? e1Q 5.Re7 Qxe5 6.Rxe5 f2 7.cxb3 (Rf5;bxc2) f1Q, and Black has serious winning chances.

v) 6.Rd4(d3)+? Kf8 7.Sd7+ Ke7 8.Sxe5 e1Q 9.Kf5/xvi Qxc3/xvii 10.Sg6+ Kf7

11.Rd7+ Ke8 12.Rc7+ Kd8 13.Rd7+ Ke8.

vi) Kf8 7.Sd7+ wins, e.g. Ke8 8.Sxe5+ Kd8 9.Rb7 e1Q 10.Sf7+ Kc8 11.Sd6+ Kd8 12.Rd7 mate.

vii) 8.Rd5+? Ke7 9.Rxe5+ Kd6 and draws, or 8.Rd3+? Kf8 9.Sd7+ Ke7 10.Sxe5 e1Q 11.Kf5 f2 12.Sg6+ Kf7 13.Rd7+ Ke8 14.Rd6+ Kf7 15.Rd7+ Ke8 and draw.

viii) Ke7 9.Sc8+ Ke6 10.Bd7 mate, Kf8 10.Rd8+ Qe8+ 11.Rxe8 mate.

ix) Ke8 10.Sxe5+ Ke7 11.Kg7 Ke6 12.Sg6 Kf5 13.Bd7+ Kg5 14.Rd5 mate, e1Q 12.Sg6+ Ke6 13.Bd7 mate. Or Kg8 10.Sxe5 Kf8 11.Rd8+ Ke7 12.Sf7 e1Q 13.Re8 mate.

x) Ke6 11.Sf7 e1Q 12.Rd6+ Ke7 13.Rd7+ Ke6 14.Sg5+ and 15.Re7+ winning.

xi) Threatens 12.Sc6+ Ke6 13.Bf5 mate, or Ke8 13.Rd8 mate.

xii) Qh4 12.Sc6+ Kf8 13.Ra4 Ke8 14.Bf5, or here Ke8 13.Kg7 Qg5+ 14.Bg6+. Qxc3 12.Sc6+ Qxc6+ 13.Bxc6 b2 14.Rd1 wins.

xiii) Kd5 14.Rxg4 f2 15.Sb4+ wins.

xiv) 14.Rxg4? f2 15.Rd4+ Kxc6 16.Rd1 b2 17.Kf5 Kc5 18.Ke4 Kc4 19.Ke3 Kxc3 20.Ke2 Kxc2 and draw, or 14.cxb3? f2 15.Rf4 g3 16.Rf6+ Kc7, or 14.Sd4? f2 15.Sf5+ Kc5.

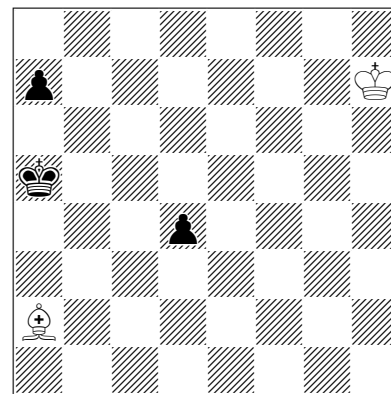
xv) bxc2 18.Rc1 Kd5 19.Kf5 Kc4 20.Ke4.

xvi) threatens 10.Sg6+ Kf7 11.Rd7+ Kf8 12.Rd8+ and mate next move.

xvii) Qxe5+? 10.Kxe5 bxc2 11.Rd7+ Kf8 12.Ke6.

“White’s energetic King-hunt costs Black both his Queens. Quite impressive yet it feels that a punch line is missing.”

**No 16089** W.Mees  
1st commendation



h7a5 0010.02 2/3 Draw

**No 16089** Wouter Mees (Netherlands). 1.Bc4/i Kb4 2.Ba6 Kc3 3.Kg6 d3 4.Kf5 d2 5.Be2 Kc2/ii 6.Ke4 a5 7.Bb5 Kb3 8.Be2 a4 9.Bd1+ Kb4 10.Kd3 a3 11.Kc2 draws.

i) 1.Kg6? Kb4 2.Kf5 a5/iii 3.Ke4(Bb1) Kc3, or 1.Bb1? Kb4 2.Bd3 a5.

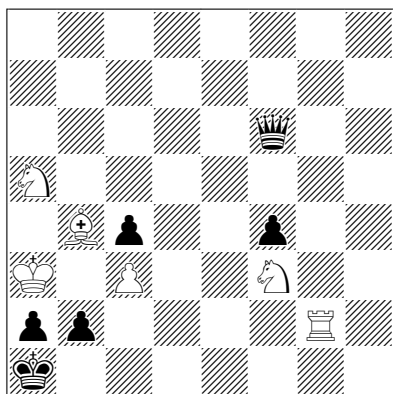
ii) a5 6.Bd1 Kb4 7.Ke4 a4 8.Kd3 a3 9.Kc2.

iii) Not d3? 3.Bf7 a5 4.Ke4 d2 5.Bh5 a4 6.Kd3 a3 7.Kc2.

“The harmonious cooperation between the king and the bishop makes a very pleasant impression. A fine malyutka!”



**No 16090** G.Zgerski  
2nd commendation



a3a1 3112.14 6/6 Win

**No 16090** Gennadi Zgerski.  
1.Rxb2/i Qxc3+ 2.Sb3+/ii  
cxb3/iii 3.Rxa2+/iv bxa2+/v  
4.Bxc3+ Kb1 5.Ba1 Kxa1/vi  
6.Sd2 f3 7.Kb3 f2 8.Kc2 f1Q  
9.Sb3 mate. A model mate.

i) 1.Sd4? b1Q 2.Sab3+ cxb3  
3.Sxb3+ Qxb3+ 4.Kxb3 Qe6+  
5.c4 Qe3+ 6.Bc3+ Kb1  
7.Rb2+ Kc1 8.Rxa2 Qb6+  
9.Bb4 Qe3+ draws, or here  
2.Sc2+ Qxc2 3.Rxc2 Kb1  
4.Rb2+ Kc1 5.Kxa2 Qe6  
6.Ba3 Kd1 7.Rb4 f3 8.Sxc4 f2  
9.Rb1+ Ke2 10.Rb2+ Kf3 and  
Black wins.

ii) 2.Bxc3? stalemate, or  
2.Rb3? Qc1+ 3.Ka4 cxb3

4.Sxb3+ Kb2 5.Sxc1 a1Q+  
and Black wins.

iii) Qxb3+ 3.Rxb3 cxb3  
4.Sd2 and mate follows.

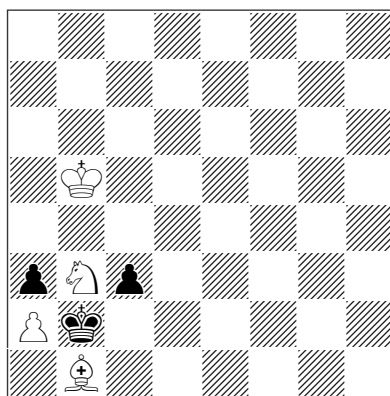
iv) 3.Bxc3? stalemate, or  
3.Rxb3? Qxb4+ 4.K(R)xb4  
stalemate.

v) Kb1 4.Sd2+ Kc1 5.Sxb3+  
and wins.

vi) Kc2 6.Kxa2 Kd3 7.Bf6  
or 7.Sh2 Ke2 8.Bd4 f3 9.Sg4.

“The harmonious flavour of  
the award: White sacrifices  
them all and mates with the  
surviving hero.”

**No 16091** H.van der Heijden  
3rd commendation



b5b2 0011.12 4/3 Win

**No 16091** Harold van der  
Heijden (Netherlands).

1.Kb4/i Kxb1/ii 2.Kxc3/iii  
ZZ Kxa2 3.Sd2/iv Ka1 4.Kc2  
wins/v.

i) 1.B- Kxa2 2.Sc1+ Kb2  
and draw; 1.S-? Kxb1 1.Ka4?  
Kxb1 (or c2); 1.Kc4? c2  
2.Bxc2 Kxa2 3.Kc3 stale-  
mate. Or here 3.Sc5 Kb2  
4.Bb3 a2 5.Sa4+ Ka3.

ii) c2 2.Bxc2 Kxa2 3.Sc5  
Kb2 4.Bb3 a2 5.Sa4+ Kb1  
6.Sc3+ wins.

iii) Thematic try: 2.Kxa3? c2  
ZZ.

iv) 3.Kc2? stalemate.

v) Black is quickly mated,  
e.g. Ka2 5.Se4 Ka1 6.Sc5  
Ka2 7.Sd3 Ka1 8.Sc1 a2  
9.Sb3 mate.

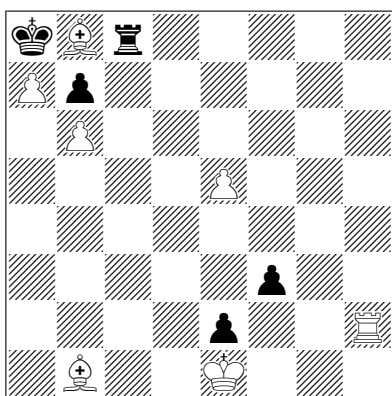
“Short, but there is intensive  
anti-stalemate and tempo  
play.”

This study was used for the  
WCSC in Wageningen 2001.

## Die Schwalbe 1999-2000

20 studies competed. Judge Gert Rinder (Haar, Germany) eliminated 4 studies because of incorrections (assisted by Gerald Ettl, Helmut Waelzel and others) and consulted HvdH for anticipation checking.

### No 16092 E.Melnichenko 1st prize



e1a8 0420.33 7/5 Win

**No 16092** Emil Melnichenko (New Zealand). 1.Bc7 f2+/i 2.Rxf2 Rh8 3.Bh7 (Kxe2? Rh2;) Rg8 (Rd8; Bd3) 4.Bg6/ii Rh8 5.Bh5 Rd8/iii 6.Bd6 (Rxe2? Rd1+;) Rc8 7.Bc5 Rd8 8.Bd4 Rc8 9.Bc3 Rd8 10.Bd2 Rc8 11.Kxe2 Rd8 12.Kf1/iv Rc8 13.Be1 Rg8/v 14.Bg4/vi Rh8 15.Bh3 (Bf3? Rh1+;) Rg8 16.Bg2 and wins.

i) Rg8 2.Bg6 Rd8 3.Bd6 Rc8 4.Bc5 Rd8 5.Bd3 Rg8 6.Ba6 Rd8 7.Kf2 Rg8 8.Rh7.

ii) 4.Be4? Rg1+ 5.Kxe2 Re1+ 6.Kxe1 stalemate.

iii) Rg8 6.Bg4 Rd8 7.Bd7 Rg8 8.Bc6 wins.

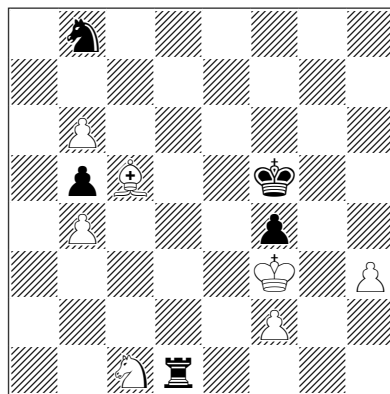
iv) 12.Ke1? Rc8 13.Bd1 Rh8 14.Bh6 Rd8 15.Bd2 Rh8 16.Bh5 Rc8 17.Ke2 Rd8.

v) Rh8 14.Rf7 Rg8 15.Rxb7.

vi) 14.Ke2? Rg2 15.Bf3 Rxf2+.

“The bK in the corner, assisted by a rook threatening perpetual check, has been shown before. New is the assistance of two white actors that guide wK into a safe spot. The way an otherwise proud bishop pair is degraded to safeguards is impressive, almost grotesque. The author’s main line gives Black the longest resistance and demands precise play from both sides.”

### No 16093 A.Foguelman 2nd prize



f3f5 0314.42 7/5 Draw

**No 16093** Alberto Foguelman (Argentina). 1.Sa2/i Ra1 2.Sc3 Ra3 3.Bd4 Sc6 4.Kg2/ii Sxd4 5.Sxb5 Rd3/iii 6.Sa7 Rb3 (f3+;Kh2) 7.b5 Sxb5 8.Sc6 draws.

i) 1.b7? Rxc1 2.Ba7 Sd7 3.b8Q Sxb8 4.Bxb8 Rc3+ 5.Kg2 Ke4 6.Bd6 Rc6 7.Bc5 Rg6+, and Black wins, e.g. 8.Kh2 Kf5 9.Ba7 f3 10.Bd4 Rg2+ 11.Kh1 Kg5.

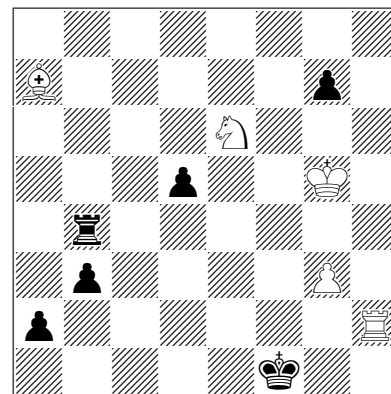
ii) White loses a piece after both 4.Bg7? Kg6 5.Bh8 Ra8, and 4.Bh8? Ra8 5.Bg7 Rg8.

iii) f3+ 6.Kh2, or Ra6 6.Sxd4+ Ke4 7.b7 Rg6+ 8.Kf1 Rb6 9.Se6 f3/iv 10.Kg1 Kd3 11.Kh2 Ke2 12.Kg3 and 13.Sd4+.

iv) Not Kf3 10.Sg5 mate.

“Before our eyes surprising play develops with sometimes breathtaking moves in which all pieces participate. White must hope that the advanced b-pawn secures a draw. Therefore the bS on the promotion square must be lured away and its return prevented. The study is of refreshing originality.”

### No 16094 M.Roxlau 3rd prize



g5f1 0411.14 5/6 Win

**No 16094** Michael Roxlau (Berlin, Germany). 1.Sf4/i Rxf4/ii 2.Kxf4 b2 3.Kf3 Ke1 4.Be3 Kd1 5.Rd2+ Ke1/iii 6.Re2+ Kd1 (Kf1;Rg2) 7.Kf2 a1Q/iv 8.Rd2+ Kc1 9.Rxb2+ Kxb2 (Kd1;Rd2+) 10.Bd4+ Kb1 11.Bxa1 Kxa1 12.Ke3 (Kd2/Kd1) Kb2 13.Kd2 Kb3 14.Kd3 Kb2 15.g4 Kc1 16.g5 Kd1 17.g6 wins.

i) 1.Bd4? Rxd4, or 1.Rh1+? Kg2 2.Ra1 Kxg3, or 1.Sd4?

b2 2.Sf3 d4, and White has to draw with 3.Rd2.

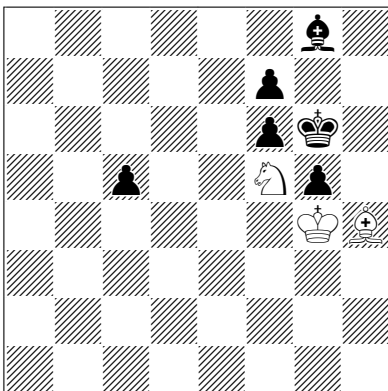
ii) d4 2.Rh1+ Kf2 3.Sd3+ wins.

iii) Kc1 6.Rxb2+ Kxb2 7.Bd4+ Kbl 8.Bxg7 wins.

iv) b1Q 8.Rd2+ Kc1 9.Rxa2+ Kd1 10.Rd2+ Kc1 11.Re2+, or d4 8.Rd2+ Kc1 9.Rxd4+ Kbl 10.Rd1+ Kc2 11.Rd2+ Kc3 12.Bd4+ Kxd2 13.Bxb2 wins.

“After some introductory moves the white attack seems to finished. However, unimpressed by the advanced black pawns, White brings his rook anti-critical to e2 and prepares a battery that brings him victory in several lines. Besides the amazing quiet move 7.Kf2!! also the pawn ending with precise play deserves attention.”

**No 16095 J.Güting**  
1st honourable mention



g4g6 0041.04 3/6 Win

**No 16095 Jens Güting** (Wallenhorst, Germany). 1.Be1/i Bh7/ii 2.Bf2/iii c4 3.Be1/iv Bg8 4.Bb4 Bh7/v 5.Bf8 Bg8 6.Se7+ Kh7 7.Kh5 c3 8.Sd5 c2 9.Sxf6+ Kh8 10.Kh6 c1Q 11.Bg7+

i) Try 1.Bf2? c4/vi 2.Be1 Kh7 and 3.Kh5 g4 ZZ, or 3.Bc3 Kh8 4.Bxf6+ Kh7

5.Kh5 c3 6.Sd4 g4, or 3.Bb4 Kh8 4.Kh5 Bh7 5.Sd6 c3 6.Kh6 c2 7.Ba3 g4.

ii) c4 2.Bb4. Or Kh7 2.Kh5 g4 3.Bf2 c4 4.Be1 ZZ g3 5.Bxg3 c3 6.Be1 c2 7.Bd2 Kh8 8.Kh6 Bh7 9.Se7.

iii) Or 2.Bg3 Bg8 3.Bd6 c4 4.Bb4.

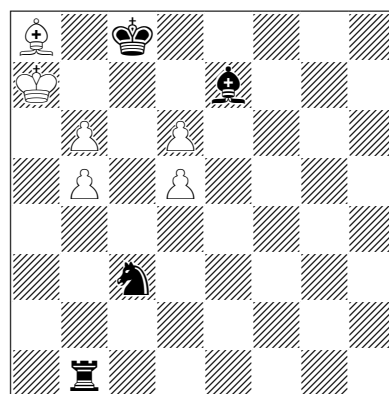
iv) 3.Bd4? Bg8 4.Bc3 Kh7 5.Kh5 g4 6.Bxf6 c3 7.Sd4 c2 8.Sxc2 g3, or here 6.Kxg4 Kh8 7.Bxf6+ Kh7 8.Kh5 c3 9.Bxc3 f6.

v) Kh7 5.Kh5 g4 6.Be1.

vi) But not Kh7? 2.Bxc5 Kh8 3.Kh5 (Bd4? Bh7;) Bh7 4.Sd6 threatens 5.Se8 and 5.Kh6; e.g. g4 5.Kh6 g3 6.Sc8.

“Despite the apparent rigid position this study with unexpected tempo manoeuvres is difficult to solve. After the surprising key White has two ways to win, but both end up soon in the same main line. This is not a grave, avoidable dual, although a unique 2nd move would have been preferred.”

**No 16096 D.Gurgenidze**  
2nd honourable mention



a7c8 0343.40 6/4 Win

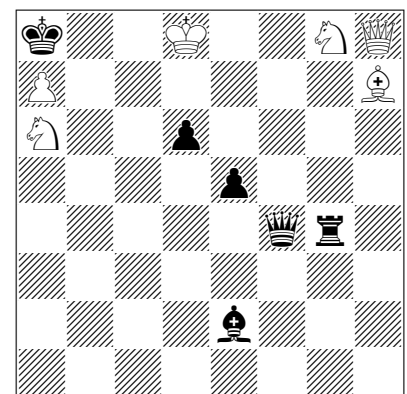
**No 16096 David Gurgenidze** (Georgia). 1.b7+ Kd7 2.b8Q Sxb5+ 3.Ka6 Ra1+ 4.Kb6

Bd8+ 5.Kxb5/i Rb1+ 6.Kc5 Rxb8 7.Bc6+ Kc8 8.d7+ Kc7 9.d6 mate.

i) 5.Kc5(?) Rc1+ 6.Kb4 Rb1+ 7.Kc5 Rc1+ 8.Kxb5 loss of time.

“After a short and plausible introduction White forces two self-blocks and then a surprising mate.”

**No 16097 I.Murarasu**  
3rd honourable mention



d8a8 4342.12 6/6 Win

**No 16097 Ion Murarasu** (Romania). 1.Se7/i Kxa7/ii 2.Kc7/iii Qc1+/iv 3.Sc5/v Qxc5+ 4.Sc6+ Ka6/vi 5.Qa8+ Kb5 6.Qa5+ Kc4 7.Qa4+ Kd5 (Kc3;Qc2 mate) 8.Qe4+ Rxe4 9.Bg8 mate, or Ke6 9.Qf5+ Kd5 10.Qf7 mate.

i) 1.Sf6? Kxa7 2.Sxg4 Qxg4.

ii) Qc1 2.Kd7+ Kxa7 3.Sc6+ Kxa6 4.Qa8+ Kb5 5.Qa5+ Kc4 6.Qb4+ Kd5 7.Se7 mate.

iii) 2.Sc7? Qa4, or 2.Sb4? Bf3.

iv) Kxa6 3.Qa8+ Kb5 4.Qc6+ Ka5 (Kb4;Sd5+) 5.Qb6+ Ka4 6.Bc2+ Ka3 7.Qb3 mate, or Qe3 3.Sc5, but not 3.Sc6+? Kxa6 4.Qa8+ Kb5 5.Qa5+ Kc4 6.Qb4+ Kd5 7.Qxd6+ Kc4 8.Sxe5+ Kc3 9.Sxg4 Bxg4.

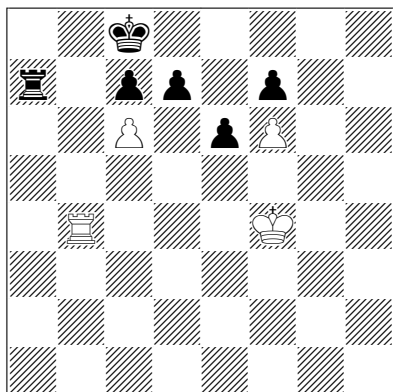
v) 3.Sc6+? Kxa6 4.Qa8+ Kb5 5.Qa5+ Kc4 6.Qb4+

Kd5 7.Qxd6+ Kc4 8.Sxe5+ Kc3 9.Sxg4 Bxg4.

vi) Qxc6+ 5.Kxc6 Rd4 6.Qg7+ Ka6 7.Qb7+ Ka5 8.Qb6+ Ka4 9.Bc2+ Ka3 10.Qb3 mate.

“Another contribution with the same theme with a better introduction but less economy. Unfortunately the self-blocks only appear in sub-lines.”

**No 16098** S.I.Tkachenko  
1st commendation



f4c8 0400.24 4/6 Draw

**No 16098** Sergei I. Tkachenko (Ukraine). 1.Rb8+ Kxb8 2.cxd7 Ra4+ 3.Ke3/i Rd4 4.Kxd4 c5+ 5.Kxc5 Kc7

6.d8Q+ Kxd8 7.Kc6/ii Ke8 8.Kd6 Kf8 9.Ke5 Kg8 10.Kf4 Kh8 11.Kg4/iii Kh7/iv 12.Kg5 Kg8 13.Kf4 Kf8 14.Ke5 Ke8 15.Kd6 Kd8 16.Kc6 draws.

i) 3.Ke5? Ra5+ and Rd5.

ii) 7.Kd6? Ke8 8.Kc6 Kf8 9.Kd6 Kg8 10.Ke5 Kh7 11.Kf4 Kg6.

iii) 11.Kg5? Kh7 12.Kh5 Kg8 13.Kg5 Kf8 14.Kf4 Ke8 15.Ke5 Kd7.

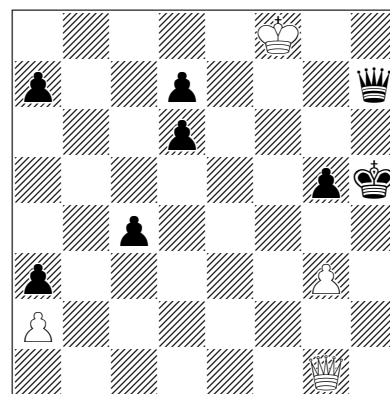
iv) Kg8 12.Kf4 Kf8 13.Ke5 Ke8 14.Kd6.

“The introductory moves are known from a simul game by Emanuel Lasker, and after six moves we have a study by Grigoriev (*Isvestia* 1924). However the present connection of these interesting elements is an excellent example of synergism.”

**No 16099** Gregor Werner (Worms, Germany). 1.g4+ Kg6/i 2.Qb1+ Kh6 3.Qh1+ Kg6 4.Qe4+ Kh6 5.Qd4 Qg6

(d5; Qe5) 6.Qh8+ Qh7 7.Qc3 ZZ a6/ii 8.Qf6+ Qg6 9.Qh8+ Qh7 10.Qc3 ZZ a5 11.Qf6+ Qg6 12.Qh8+ Qh7 13.Qc3 ZZ a4 14.Qf6+ Qg6 15.Qh8+ Qh7 16.Qc3 wins.

**No 16099** G.Werner  
2nd commendation



f8h5 4000.26 4/8 Win

i) Kh6 2.Qh2+ and 3.Qxd6 mate.

ii) Qg6 8.Qh3+, or Kg6 8.Qc2+ Kh6 9.Qh2+ Kg6 10.Qxd6 mate, or d5 8.Qe5 c3 9.Qd6+ Qg6 10.Qh2+ wins.

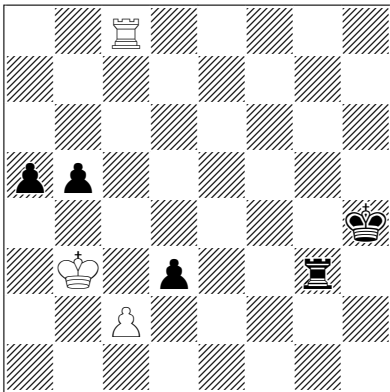
“Repetitive reciprocal zugzwang.”

## Azerbaijan Composition Committee 35th Anniversary

The definitive award of this formal international tourney was published in *Sahmat besteciliyi* 4/2006 (May 2006 – 28 pages). Ilham Aliev (Azerbaijan) acted as judge.

39 entries received by 29 composers from 10 countries.

### No 16100 I.Akobia & D.Gurgenidze 1st prize



b3h4 0400.13 3/5 Draw

**No 16100** Iuri Akobia & David Gurgenidze (Georgia).

1.cxd3? Rxd3+ 2.Kc2 Ra3  
3.Rb8 b4 wins. 1.Rh8+? Kg4,  
and 2.cxd3 Rxd3+ 3.Kc2 Ra3  
4.Rb8 b4, or 2.Rg8+Kf3  
3.Rf8+ Ke2 4.cxd3 Kxd3  
5.Kb2 (Rd8+,Ke4+;) Re3  
6.Rf5 Kc4 7.Rf4+ Kd5  
8.Rf5+ Re5. 1.c4 a4+/i  
2.Kc3/ii b4+/iii 3.Kxb4 a3  
4.Kc3 a2 5.Ra8/iv, with:

– Rf3 6.Rh8+ Kg4 7.Rh1  
Kf4 8.Re1 Re3 9.Ra1 Rh3  
10.Re1 Re3 11.Ra1 Rh3  
12.Re1 Rf3 13.c5 Rg3 14.c6/  
v d2+ 15.Kxd2 draw, or

– d2+ 6.Kxd2 Rg8 7.Ra7/vi  
Rg7 8.Ra8 Rg8 9.Ra7 Rg1  
10.Rh7+/vii Kg3 11.Rg7+ Kf2  
12.Rf7+ Kg2 13.Rg7+ Kh2  
14.Rh7+ positional draw.

i) bxc4 2.Rxc4+. d2+ 2.Kc2  
Rd3 3.Kd1 b4 4.Ra8 Kg3  
5.c5 Kf3 6.c6 b3 7.c7 b2  
8.Rb8 Rc3 9.Kxd2 draw.

ii) 2.Kb4? bxc4 3.Kxc4 d2  
4.Rd8 Rg2.

iii) a3 3.cxb5 a2 4.Ra8 d2+  
5.Kxd2 Rg8 6.Ra4+.

iv) 5.Rh8+? Kg4, and 6.Ra8  
Kf4 7.c5 f2+ 8.Kxd2 Rg1, or  
Kf3 7.c5 Ke4 8.c6 Rg2 9.Kb3  
Rc2 wins.

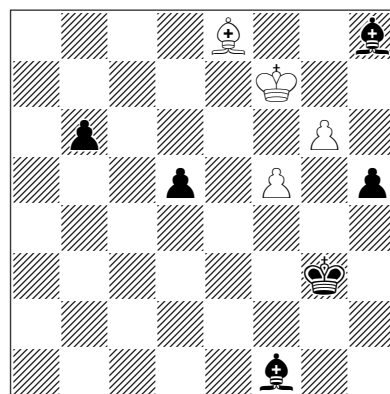
v) 14.Rf1+? Ke4 15.c6 Rg2  
wins. 14.Ra1? Ke4 15.c6  
Rg2 16.Kb3 d2 17.Rxa2  
d1Q+.

vi) 7.Ra6? Rg1 8.Rxa2  
Rg2+ wins.

vii) This explains the prefer-  
ence of 7.Ra7! over 7.Ra6?  
Rg1 8.Rh6+ Kg5.

“The introductory play ex-  
cels with its 7.Ra7!!.. Together  
with the surprising capture re-  
fusal (bPa2) this is another R-  
masterpiece by the Georgian  
composers: in a simple posi-  
tion White brings about three  
positional draws.”

### No 16101 A.Sochnev 2nd prize



f7g3 0070.23 4/6 Win

**No 16101** Aleksei Sochnev  
(St Petersburg). 1.f6 d4/i

2.g7/ii Bc4+ 3.Ke7/iii Bxg7  
4.fxc7 d3 5.Bf7 d2 6.g8Q+  
Kf2 7.Qf8/iv Ke1 8.Bxc4  
(Bxh5? Be2;) d1Q 9.Qf4 Qg4  
10.Qe3+ Kd1 11.Bb3 mate.

i) Bxf6 2.Kxf6 Bd3 3.g7  
Bh7 4.Bg6 Bg8 5.Bf7 Bh7  
6.Kg5 d4 7.Kh6 wins. Or Bc4  
2.g7 d4+ 3.Ke7 Bxg7 4.fxc7,  
as main line.

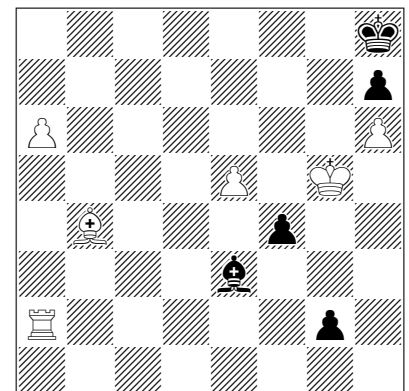
ii) 2.Ke7? Bxf6+ 3.Kxf6  
Bd3 4.g7 Bh7 draw.

iii) 3.Kf8? Bxg7+ 4.fxc7 d3  
5.Bf7 d2 6.g8Q+ Kf2 draw.

iv) 7.Qd8? Ke1 8.Bxh5 Be2  
draw.

“A nice setting for the famil-  
iar mating finale, with attrac-  
tive tries and a logical choice  
of the right square for wK on  
move 3.”

### No 16102 S.Didukh 3rd prize



g5h8 0140.33 6/5 Win

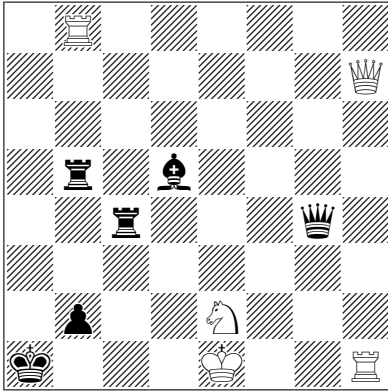
**No 16102** Sergei Didukh  
(Ukraine). 1.Rxg2? f3+.  
1.Ra1 f3+ 2.Kh4 f2 3.a7 Bxa7  
4.Rc1 Bc5 (Kg8;e6) 5.Rxc5  
g1Q 6.Rc8+ Qg8 7.Bf8 Qc4+  
8.Rxc4 f1Q 9.Bg7+ Kg8  
10.Rc8+ Kf7 11.Rf8+ Kg6  
12.Rf6+ wins, avoiding  
12.Rxf1 stalemate?





oration of a didactic position from Nimzovich's *My System*.”

**No 16108** L.Topko  
& V.Sizonenko  
1st commendation



e1a1 4831.01 5/6 Draw

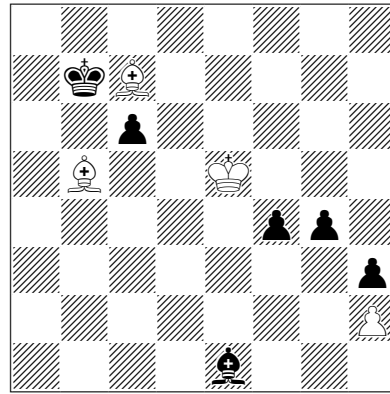
**No 16108** Leonid Topko & Viktor Sizonenko (Ukraine). 1.Kd2+? Bxh1 2.Rxb5 Bc6, and 3.Rxb2 Qg5+ 4.Ke1 Kxb2, or 3.Ra5+ Ba4 4.Rxa4+ Rxa4 wins. 1.Kf2+? Bxh1 2.Rxb5 Bc6 wins. 1.Rxb5? Rc1+ 2.Kd2 Qg5+ 3.Kd3 Bc4+ 4.Ke4 Qg4+ 5.Sf4 Bxb5 wins. 1.Qa7+ Ra4 2.Qxa4+ Qxa4 3.0-0+ b1Q 4.Rxb1+ Kxb1/i 5.Rxb5+ Kc2 (Qxb5;Sc3+) 6.Rxd5 Qe4 7.Rf5 Qg4+ 8.Kh1 Qh3+ 9.Kg1 Qg4+ 10.Kh1 Qxe2 (Qxf5;Sd4+) 11.Rf2 Qxf2 stalemate.

i) Rxb1+ 5.Rxb1+ Kxb1 6.Sc3+.

“An old stalemate comes with castling, sacrifice and hanging white pieces. Despite the many captures the whole thing leaves a good impression.”

**No 16109** Akif Kalbiev (Lerik, Azerbaijan). 1.Bxc6+, with:

**No 16109** A.Kalbiev  
2nd commendation



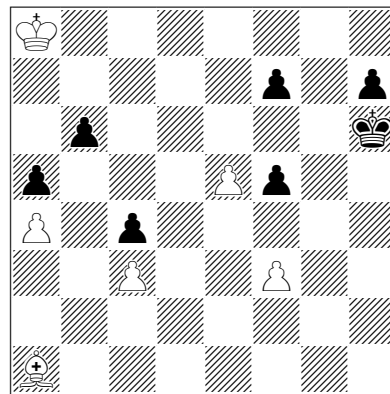
e5b7 0050.14 4/6 Draw

– Kxc6 2.Kxf4 g3 3.Kg4 g2 4.Bb6 Kxb6 5.Kxh3 g1S+ 6.Kg2 Be2 7.Kf1 draw, or,

– Kxc7 2.Kxf4 g3 3.Kg4 g2 4.Bxg2 hxg2 5.Kg3 g1S+ 6.Kg2 Se2 7.Kf1, drawing as before.

“The stalemate is classic. The echo and sacrifices of wB are nice. Doubling the idea gives it new life.”

**No 16110** P.Angelini  
3rd commendation



a8h6 0010.46 6/7 Win

**No 16110** Piero Angelini (Italy). 1.Kb7? Kg5 2.Bb2 h5 3.Ba3 Kf4 4.Be7 Kxf3 5.Kxb6 Kg4 6.Kxa5 f4 7.Kb4 f3 8.Bc5 h4 9.a5 h3 10.a6 f2 draw. 1.Bb2 Kg5 2.Bc1+ f4 3.Bd2/i h5 4.Be1 h4/ii 5.Bf2 h3 6.Bg1 Kf5/iii 7.Bh2/iv b5 8.axb5 a4 9.b6 a3 10.b7 a2

11.b8Q a1Q+ 12.Qa7/v Qxc3 13.Qxf7+ wins.

i) 3.Ba3? Kh4 4.Be7+/vi Kg3 5.Kb7 Kxf3 6.Kxb6 Kg4 7.Kxa5 f3 8.Bc5 h5 9.Kb5 h4 10.a5 h3 11.a6 f2 draw.

ii) b5 5.axb5 a4 6.Bd2 a3 7.Bc1 a2 8.Bb2 h4 9.b6 h3 10.b7 h2 11.b8Q h1Q 12.Qd8+ wins.

iii) Kg6 7.Kb7 b5 8.axb5 a4 9.b6 a3 10.Kc6 a2 11.b7 a1Q 12.b8Q, and Kh7 13.e6, or Qxg1 13.Qg8+.

iv) 7.Kb7? b5 8.axb5 a4 9.b6 a3 10.Kc6 a2 11.b7 a1Q 12.b8Q Qxg1 13.Qh8 Qg6+ 14.Kc5/vii f6 15.exf6 Qg1+ 16.Kb5 Qb1+ 17.Kc6 Qe1 18.Qxh3+ Kxf6 19.Qh6+ Ke7 20.Qg5+ Ke6 21.Qd5+ Kf6 22.Qd4+/viii Ke7 23.Kb5 (Qxc4,Qe3;) Qe3 24.Qc5+ Kf6 25.Qh5 Qd3 26.Kc5 Qe3+ 27.Kxc4 Qe2+ 28.Kb3 Qd1+ 29.Kb4 Qb1+ 30.Kc5 Qg1+ 31.Kc6 Qe3 32.c4 Qe6+ 33.Kb5 (Kc5? Qe3+;) Qd7+ 34.Kb4 Qd2+ draw.

v) 12.Kb7? Qxc3 13.Qc8+ Kxe5 14.Qc5+/ix Kf6 15.Qd6+ Kg7 16.Qxf4 Qb2+ 17.Kc7 Qg2 18.Bg3 c3 19.Qg4+ Kh7 20.Qf5+ Kg8 21.Qg5+ Kh7 22.Qh4+ Kg6 23.Qe4+ Kg7 24.Be5+ f6 25.Bxc3 h2 draw.

vii) 14.Kb5 f6 15.exf6 h2 16.Qxh2 Qe8+ 17.Kb4 Qf8+ 18.Kxc4 Qf7+ 19.Kc5 Qc7+ draw.vi) 4.Kb7 Kg3 5.Kxb6 h5 6.Be7 Kf3 draw.

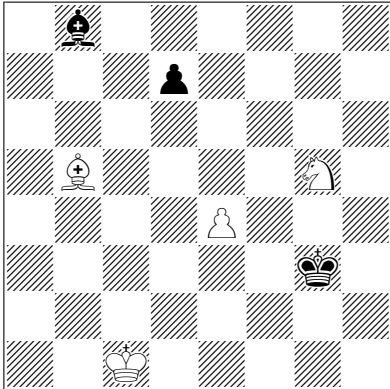
viii) 22.Qxc4 Qe3 23.Qd4+ Kg6 draw.

ix) 14.Qxh3 Qb4+ 15.Kc6 Qd6+ 16.Kb5 Qd5+ 17.Kb4 Kd4 18.Bg1+ (Bxf4,Qb7+;) Kd3 19.Qf1+ Kd2 draw.



“Snake-like, wB slithers from a1 to h2. The play is rather tedious.”

**No 16111** Yu.Bazlov  
4th commendation



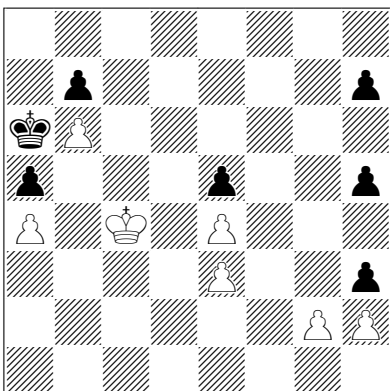
c1g3 0041.11 4/3 Win

**No 16111** Yuri Bazlov (Russia). 1.Sf7? Kf4 2.Bd3 Ke3 3.Kc2 Kd4 draw. 1.Sh7 Kf4 2.Bd3 Ke5 (Ke3;Bb1) 3.Sf8 Kd4 4.Kd2 d5/i 5.e5 Bxe5 6.Se6 mate.

i) Bf4+ 5.Ke2 d5 6.Se6+ Ke5 7.exd5 Kxd5 8.Sxf4+ wins.

“Another well-known finale shown in a new way and with a combination.”

**No 16112** A.Pallier  
special commendation



c4a6 0000.66 7/7 Win

I: diagram

II: remove wPg2, add wPg4

**No 16112** Alain Pallier (France). **I:** 1.g3/i Kxb6 2.Kd5 Ka7/ii 3.Kxe5 b5 4.axb5/iii a4/iv 5.Kd4 Kb6/v 6.Kc4/vi a3/vii 7.Kb3 Kxb5 8.Kxa3 wins, Kc5 9.Kb3 Kd6 10.Kc4 Ke5 11.Kd3.

i) 1.gxh3? Kxb6, is understood right at the end. We quote: “With wPh3 instead of wPg3, 11...h4 12.Ke2 Ke4 13.Kf2 h5 is a draw.”

ii) Kc7 3.Kxe5 Kd7/viii 4.Kd5 Ke7 (Kc7;Kc5) 5.e5 Kd7 6.e6+ Ke7 7.e4 b5 (Kd8;Kd6) 8.axb5 a4 9.Kc4 (or b6).

iii) 4.Kf6? bxa4. 4.Kd6? bxa4. White cannot win after both sides promote.

iv) Kb6 is the main line. Kxb5 5.Kd6 a4 6.e5 a3 7.e6 a2 8.e7 a1Q 9.e8Q+ Kb4 10.Qe4+ Kb3 11.Qd3+ Kb4 12.Qd4+ Qxd4 13.exd4 wins.

v) a3 6.Kc3 a2 7.Kb2 a1Q+ 8.Kxa1 Kb6 9.Kb2 Kxb5 10.Kc3 wins.

vi) 6.e5? a3 7.Kc3 Kxb5, and 8.Kb3 Kc6 9.Kxa3 Kd5 10.Kb3 Kxe5 11.Kc3 Ke4, or 8.e6 Kc6 9.e7 Kd7 10.e8Q+ Kxe8 11.Kb3 Ke7 12.Kxa3 Ke6 13.Kb3 Ke5 14.Kc3 Ke4 15.Kd2 Kf3 16.Kd3 h4 17.g4 (gxh4,h5;) Kxg4 18.Ke4 h5 19.Kd4 Kf3 draw.

vii) Ka5 7.e5 a3, and now, not 8.e6? a2 9.e7 a1Q 10.e8Q Qa2+ 11.Kc5 Qc2 12.Kd5

Qxh2, but 8.Kb3 Kxb5 9.Kxa3.

viii) 3...Kc6 4.Kf6 Kd7 5.e5 Ke8 6.Ke6 wins, b5 7.axb5 a4 8.b6 Kd8 9.Kd6 a3 10.e6 a2 11.e7+ Ke8 12.b7 a1Q 13.b8Q+.

**II:** 1.gxh5 Kxb6/i 2.Kd5 Ka7 3.Kxe5 b5 4.axb5 a4 5.Kd4 Kb6 6.Kc4 a3 7.Kb3 Kxb5 8.Kxa3 Kc5 9.Kb3 Kd6 10.Kc4 Ke5 11.Kd3, and with wPh5 wins: h6 12.Ke2 Kxe4 13.Kf2 Kf5 14.Kf3 Kg5 15.e4, and Kxh5 16.Kf4 Kg6 17.Ke5 Kf7 18.Kd6 Ke8 19.Ke6 h5 20.e5 h4 21.Kf6 Kf8 22.e6 Ke8 23.e7, or Kf6 16.Kf4 Ke6 17.e5 Ke7 18.Kf5 Kf7 19.e6+ Ke7 20.Ke5 Ke8 21.Kf6 Kf8 22.Kg6. Whereas if 1.g5? the play follows the main line right to the end, when: 11...h4 12.Ke2 Kxe4 13.Kf2 Kf5 14.Kf3 Kxg5 15.e4 Kf6 16.Kf4 Ke6 17.e5 Ke7 18.Kf5 Kf7 19.e6+ Ke7 20.Ke5 h5 draw.

i) h6 2.Kd5, not 2.Kc5 stalemate?

“Each twin has a try at move 1, whose logic becomes clear only on the 11th move. The play is unexciting.”

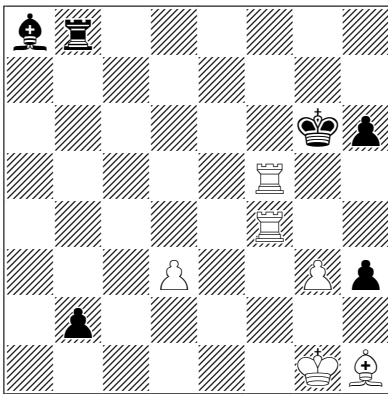
## Kasparyan-95 MT

This formal international tourney was judged by S.Kasparyan (Erevan). A.Manvelian was 'chief judge'. [We are not aware of other sections.]

Confirmation: comments (by competitors) by 31v2006

Report: 78 studies by 42 composers from 12 countries

### No 16113 K.Sumbatian & O.Pervakov 1st prize



g1g6 0540.23 6/6 Draw

**No 16113** K.Sumbatian & O.Pervakov (Moscow).  
1.Rf1/i h2+/ii 2.Kxh2 Bxh1  
3.Rf7/iii Rb6/iv 4.Kxh1/v  
b1Q 5.Rf6+ Kg5 6.Rf5+/vi  
Kg4 7.Rf4+/vii Kh3 8.Rg1  
drawn.

i) 1.Rf6+? Kg7 2.Rf7+/viii  
Kg8 3.Rf1 h2+/ix 4.Kxh2  
Bxh1 5.Kxh1/x b1Q 6.Rf8+  
Kg7 7.Rf7+ Kg6 8.Rf6+ Kg5  
9.Rf5+ Kg4 10.Rf4+ Kh3, af-  
ter which the attempt 11.Rg1  
is met by 11...Qb7+, this  
square being accessible to  
bQ. So, we have a thematic  
try.

ii) Bxh1 2.Kxh1 b1Q 3.Rf6+  
draw. Or b1Q 2.Rf6+ Kg5  
3.Rf5+ Kg4 4.Bxa8 draw.

iii) A move that is not likely  
to leap to many solvers' eye!  
3.Kxh1? b1Q 4.Rf6+ Kg5  
5.Rf5+ Kg4 6.Rf4+/xi Kh3  
7.Rg1 Qb7+.

iv) b1Q 4.R1f6+ Kg5  
5.Rf5+ Kg4 6.Rf4+ Kh5  
7.R4f5+ with perpetual  
check. Or Rb5 4.R1f6+ Kg5  
5.Rf4 h5 6.Rg7+ Kh6 7.fRf7.

v) Not 4.Rf8? b1Q 5.Rg8+  
Kh7. Nor 4.R7f4? b1Q  
5.Rg4+ Kh5 6.Rh4+ Kg5  
wins.

vi) 6.Rxb6? Qxf1+ 7.Kh2  
Qf2+ wins.

vii) 7.Kg2? Rb2+ 8.R5f2  
Rxf2+ 9.Rxf2 Qxd3 10.Rf4+  
Kg5, and this position wins  
for Black, according to the  
pundits.

viii) 2.Bxa8 b1Q+ 3.Rf1  
Qxd3 4.Bc6 Rb1 5.Rxb1  
Qxb1+ 6.Rf1 Qb6+ 7.Kh2  
Qxc6, winning.

ix) 3...Bxh1? 4.Kxh1 b1Q  
5.Rf8+ Kg7 6.Rf7+ Kg6  
7.Rf6+ Kg5 8.Rf5+ Kg4  
9.Rf4+ Kxg3 10.Rf3+ Kg4  
11.Rf4+, with the perpetual  
check that has been lurking  
right from the outset.

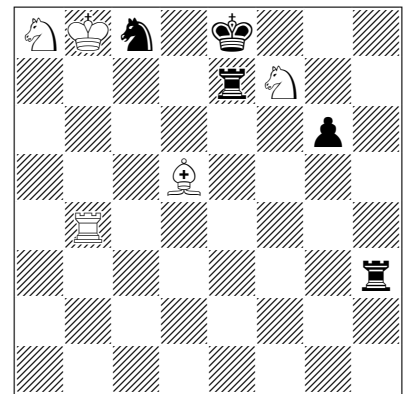
x) 5.R7f6 b1Q 6.Rxb1 Rxb1  
7.Rxh6 Ba8 8.g4 Rh1+. No  
better: 5.Rf8+ Rxf8 6.Rxh1  
Rf2+ 7.Kh3 Kf7 8.Kg4 Rc2  
9.Rb1 Ke6 10.Kf4 Kd5  
11.Ke3 Kc5, winning.

xi) 6.Kg2 Rb2+ 7.R5f2  
Rxf2+ 8.Rxf2 Qxd3 9.Rf4+  
Kg5, and a win if one be-  
lieves Averbakh, as we all  
surely do!

“A logical study with a con-  
flict of plans on the grand

scale. Black starts by fore-  
sightedly freeing h3 for bK.  
White's response is a cunning  
manoeuvre to lure bR onto  
the b6 square – cf. (i) – where  
he crucially deprives bQ of a  
check.”

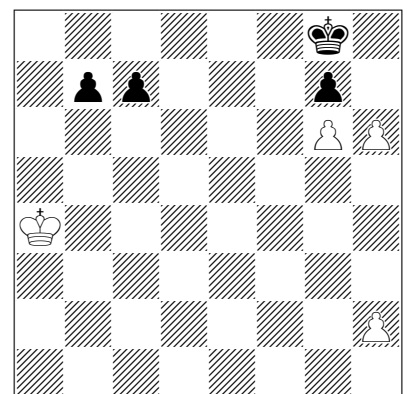
### No 16114 Yu.Bazlov 2nd-4th prize



b8e8 0715.01 5/5 Win

**No 16114** Yu.Bazlov (Vladi-  
vostok). 1.Sc7+ Kd7 2.Rd4  
Sd6 3.Sxd6 Rh8+ 4.Bg8 Kc6  
5.Sc8 Rxc8 6.Rc4+ Kd7  
7.Kb7 Kd8 8.Sa7 Rxc7+  
9.Rxc7 Ke8 10.Sb5 Kf8  
11.Sd4 Rh8 12.Se6+ Kg8  
13.Rg7 mate.

### No 16115 E.Martorosian 2nd-4th prize

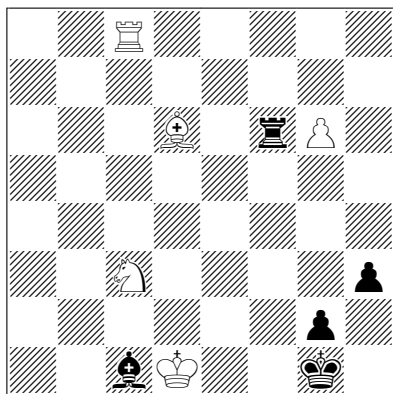


a4g8 0000.33 4/4 Win

**No 16115** E.Martorosian  
(Armenia). 1.h7+ Kh8 2.h4  
c5 3.h5 c4 4.Ka3 b6 5.Ka4

b5+ 6.Kb4 c3 7.Kxc3 b4+ 8.Kb2 b3 9.h6 gxh6 10.Kxb3 h5 11.Kc4 h4 12.Kd5 h3 13.Ke6 h2 14.Kf7 h1Q 15.g7 Kxh7 16.g8Q+ mates.

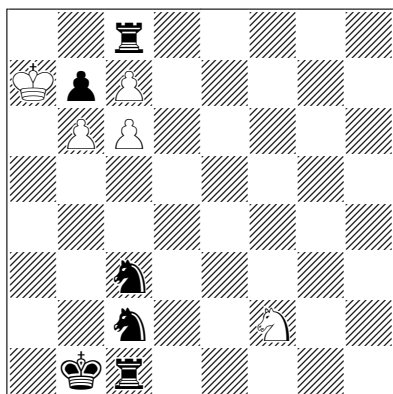
**No 16116** A.Sochnev  
2nd-4th prize



d1g1 0441.12 5/5 Win

**No 16116** A.Sochnev (St Petersburg). 1.Bc5+ Kh1 2.g7 Be3 3.Bxe3 g1Q 4.Bxg1 Rf1+ 5.Kc2 Rxc1 6.g8Q Rxc2 7.Rxc2 Rc7+ 8.Kd3 Rg3+ 9.Kxd4 Rg4+ 10.Kd3 Rd7+ 11.Sf4+ wins.

**No 16117** I.Iglesias  
& D.Antonini  
5th prize

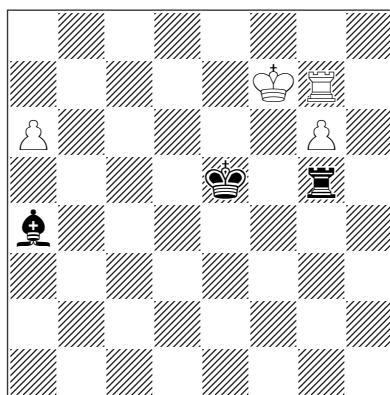


a7b1 0607.31 5/6 Draw

**No 16117** I.Iglesias & D.Antonini (France). 1.cxb7 Sb5+ 2.Ka6 Sxc7+ 3.bxc7 Sb4+ 4.Kb5 R8xc7 5.b8Q Sd5 6.Sd3 R1c3 7.Sc5 R7xc5+

8.Ka4 Sb6+ 9.Qxb6 Ka2 10.Qb3+ Rxb3 stalemate.

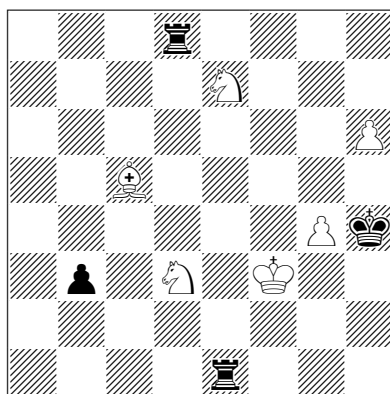
**No 16118** L.Gonzalez  
1st honourable mention



f7e5 0430.20 4/3 Win

**No 16118** L.Gonzalez (Spain). 1.a7 Rf5+ 2.Ke7 Bc6 3.Rf7 Rg5 4.g7 Bd5 5.Ke8 Ke6 6.Re7+ Kd6 7.Rd7+ Ke6 8.Rf7 Ke5 9.Ke7 Rg4 10.Kf8 Kd6 11.Rf5 wins.

**No 16119** S.Osintsev  
2nd honourable mention

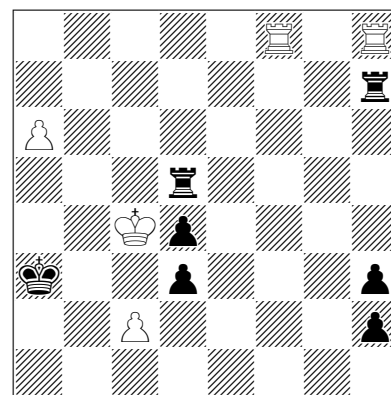


f3h4 0612.21 6/4 Win

**No 16119** S.Osintsev (Ekat-erinburg). 1.h7 b2 2.Sxb2 Rf1+ 3.Kg2 Rf7 4.Sg6+ Kg5 5.h8Q Rxh8 6.Sxh8 Rf4 7.Sg6 Re4/i 8.Kg3 Rxg4 9.Kf3 Kf5 10.Se7+ Kg5 11.Sd5 Kh4 12.Be7+ Kh3 13.Sf4+ wins.

i) "Does 7...Kxg6 draw?" (Hew Dundas)

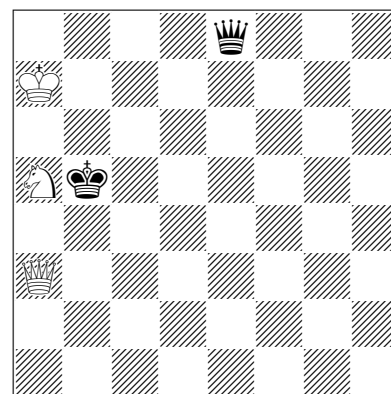
**No 16120** L.Katsnelson  
3rd-4th honourable mention



c4a3 0800.24 5/7 Draw

**No 16120** L.Katsnelson (St Petersburg). 1.a7 Rxa7 2.Rxh3 Rg5 3.Rxh2 dxc2 4.Rf3+ Kb2 5.Rb3+ Ka1 6.Rxc2 Rc7+ 7.Kd3 Rg3+ 8.Kxd4 Rg4+ 9.Kd3 Rd7+ 10.Kc3 Rg3+ 11.Kc4 Rc7+ 12.Kd4 Rg4+ 13.Kd3 draw.

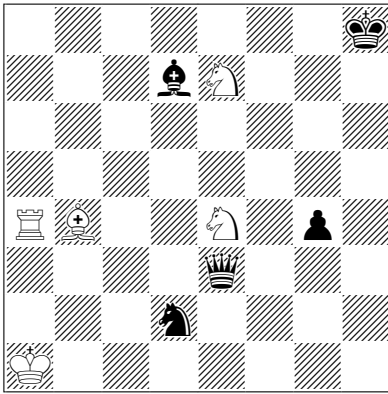
**No 16121** D.Gurgenidze  
& Iu.Akobia  
3rd-4th honourable mention



a7b5 4001.00 3/2 Win

**No 16121** D.Gurgenidze & Iu.Akobia (Tbilisi). 1.Sb7 Qh8 2.Qb3+ Kc6 3.Qc4+ Kd7 4.Qd5+ Ke7 5.Qd6+ Kf7 6.Sd8+ Kg8 7.Qe6+ Kg7 8.Qe5+ Kg8 9.Qe8+ Kh7 10.Qh5+ Kg8 11.Qf7 mate.

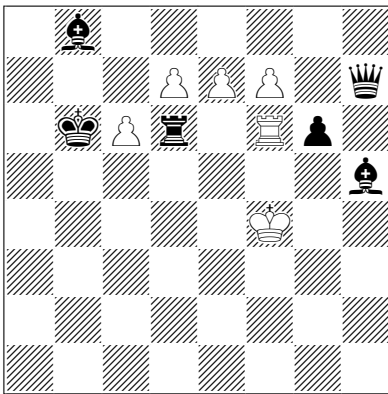
**No 16122** A.Egiazarian  
5th honourable mention



a1h8 3145.01 5/5 Draw

**No 16122** A.Egiazarian (Armenia). 1.Ra8+ Kh7 2.Rh8+ Kxh8 3.Bc3+ Kh7 4.Sf6+ Kh6 5.Sxg4+ Bg4 6.Sf5+ Bxf5 7.Bxd2 Qxd2 draw.

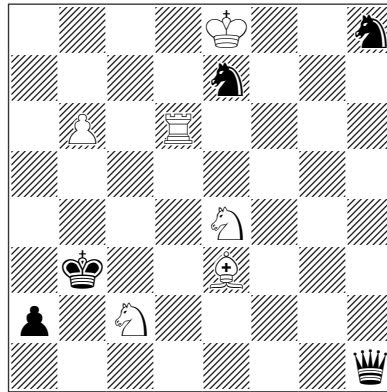
**No 16123** S.Varov  
special honourable mention



f4b6 3460.41 6/6 Draw

**No 16123** † S.Varov (Armenia). 1.d8Q+ Rxd8+ 2.c7+ Kxc7 3.exd8Q+ Kxd8+ 4.Kg5 Bd6 5.Rxd6 Ke7 6.Rd7+ Kf8 7.Rd8+ Kxf7 8.Rd7+ Kg8 9.Rd8+ Kg7 10.Rd7+ Kh8 11.Rd8+ Qg8 12.Kh6 Qxd8 stalemate.

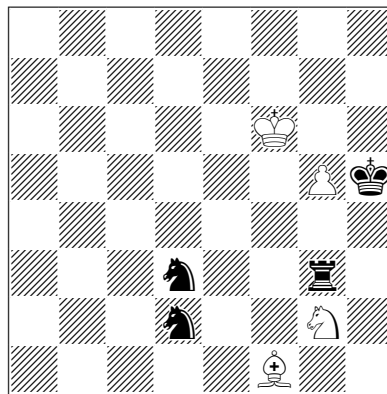
**No 16124** D.Gurgenidze  
& Iu.Akobia  
1st commendation



e8b3 3118.11 6/5 Win

**No 16124** D.Gurgenidze & Iu.Akobia (Tbilisi). 1.b7 Qh5+ 2.Kd8 Sf7+ 3.Kxe7 Sd6+ 4.Sa1+ Ka4 5.b8Q Qh7+ 6.Kxd6 Qh2+ 7.Kc6 Qxb8 8.Sc5+ Ka3 9.Bc1+ Qb2 10.Sc2+ wins.

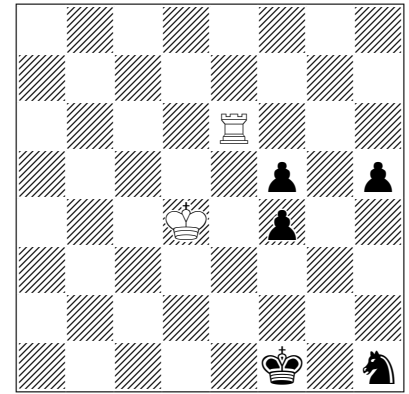
**No 16125** Yu.Bazlov  
2nd-4th commendation



f6h5 0317.10 4/4 Draw

**No 16125** Yu.Bazlov (Vladivostok). 1.Be2+ Sf3 2.Kf5 dSe5 3.Se3 Rh3 4.Sg2 Rg3 5.Se3 Kh4 6.Bxf3 Rxf3+ 7.Ke4 Kxg5 8.Sd5 Rf5 9.Se3 Rf3 10.Sd5 draw.

**No 16126** M.Matouš  
2nd-4th commendation

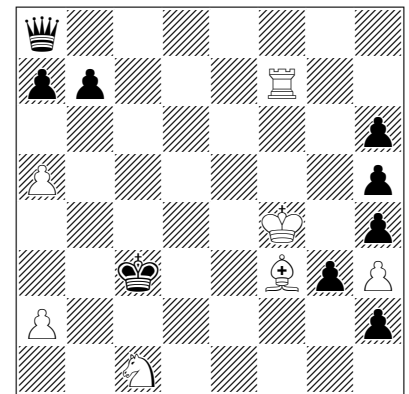


d4f1 0103.03 2/5 Draw

**No 16126** M.Matouš (Prague). 1.Ke5 f3 2.Kxf5 f2/i 3.Kg5 Sg3 4.Kh4 Sf5+ 5.Kh3 Kg1 6.Rg6+ Kh1 7.Rg2 f1Q stalemate.

i) Kg2 3.Rg6+ Kh3 4.Kg5 Sg3 5.Kf4 Sf5 6.Rg5 f2 7.Rxh5+ Sh4 8.Kg5 f1Q 9.Rxh4+ Kg2 10.Rg4+ draw.

**No 16127** V.Maksaev  
& B.Sidorov  
2nd-4th commendation

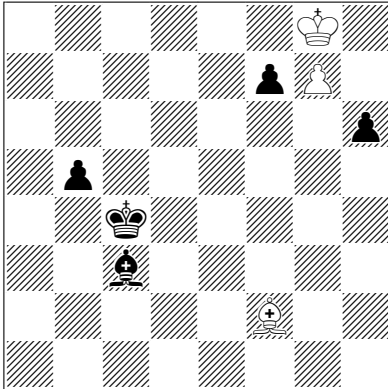


f4c3 3111.37 7/9 Draw

**No 16127** V.Maksaev & B.Sidorov (Russia). 1.Rc7+ Kb2 2.Rxb7+ Qxb7 3.Bxb7 Kxc1 4.Bh1 Kd1 5.Kf3 Ke1 6.Kg2 Ke2 7.a6 Ke1 8.a3 Ke2

9.a4 Ke1 10.a5 Ke2 stale-  
mate.

**No 16128** E.Kuloian  
5th commendation



g8c4 0040.13 3/5 Draw

**No 16128** E.Kuloian (Arme-  
nia). 1.Be1 Bxg7 2.Kxg7 f5  
3.Kxh6 f4 4.Kg5 f3 5.Kf4 b4  
6.Ke3 f2 7.Bxf2 b3 8.Kd2  
draw.



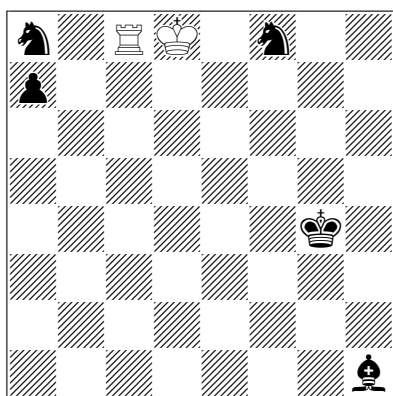
*Wageningen 2006. From left to right:  
bernd ellinghoven and Jurgen Stigter.*

## Mistetski shakhy 2000-2005

The provisional award of this informal international tourney was published in *Mistetski shakhy*, iii2006. Martin Minski from Berlin acted as judge. There is a 3 months confirmation period.

Report: "... uniqueness of Viktor Sizonenko's irregular publication *Mistetski shakhi*. 16 entries by 9 composers, the majority by VS and Leonid Topko, boosted in 2005 from wider sources. I hope this trend will continue. First of all I checked for soundness and anticipations, using for this purpose 5- and 6-man databases, as well as the recently released collection of Harold van der Heijden. Eventually eight were eliminated."

### No 16129 R.Becker & I.Akobia prize



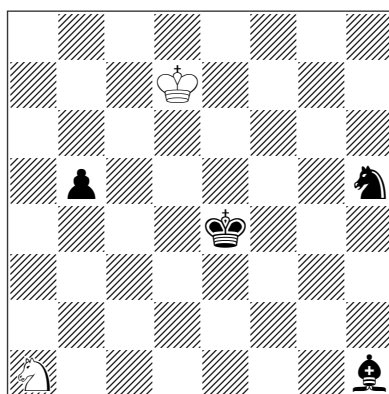
d8g4 0136.01 2/5 Draw

**No 16129** Richard Becker (USA) & Iuri Akobia (Georgia) (2005). 1.Rc4+ Kg5 2.Rc5+ Kf6 3.Rc1 Bg2 4.Ra1 Bb7 5.Rf1+ Ke5 6.Rxf8 Bc6 7.Rf1 a5 8.Ra1 a4 9.Rd1z Bd5 10.Ra1 Bc6 11.Rd1 Be4

12.Ra1 Bc6 13.Rd1 Bb5 14.Rb1 Bc6 15.Rd1 Ke6 16.Rd7z Bd5 17.Ra7 Bc6 18.Rd7 Ke5 19.Rd1 Ke6 20.Rd7, and Bxd7 stalemate, or Sb6 21.Rd6+ Kxd6 stalemate.

"Significantly superior to its competitors in its originality and ambitious plan ending in a surprise positional draw. It is astonishing that White has time to snaffle bSf8. The introduction's supporting lines are complex and confusing."

### No 16130 V.Sizonenko 1st honourable mention



d7e4 0034.01 2/4 Draw

**No 16130** Viktor Sizonenko (Ukraine) (2004). 1.Kc6 Kd4+ 2.Kxb5 Kc3 3.Ka4, with:

– Bc6+ 4.Ka3 Sf4 5.Sb3 Sd3 6.Sc1 Sxc1 stalemate, or

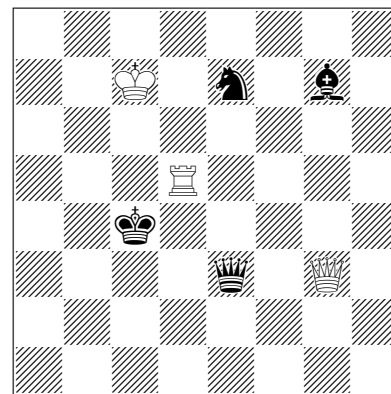
– Bd5 4.Ka3 Sf4 5.Sb3 Sd3 6.Sc5 Sxc5 stalemate.

"This stands out from its rivals by the echo – curiously, not given by the composer."

**No 16131** Viktor Sizonenko (Ukraine) (2003). 1.Qg4+ Kxd5 2.Qxg7 Qa7+ 3.Kd8 Sc6+ 4.Ke8 Qb8+ 5.Kf7 Se5+ 6.Kf6 Qd8+ 7.Kf5

Qc8+ 8.Kf4 Qc1+ 9.Kf5 Qf1+ 10.Kg5 Sf7+ 11.Kg6 Ke6 12.Kh7 Qh3+ 13.Kg8 Sh6+ 14.Qxh6+ Qxh6 stalemate.

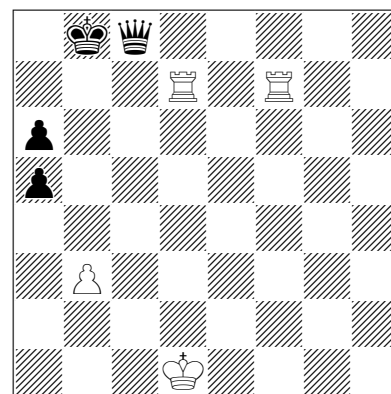
### No 16131 V.Sizonenko 2nd honourable mention



c7c4 4133.00 3/4 Draw

"White must be wary of Black's entangling mating net. He sacrifices R and Q to set up two typical stalemates. Regrettably two men don't move at all."

### No 16132 G.Josten 1st commendation



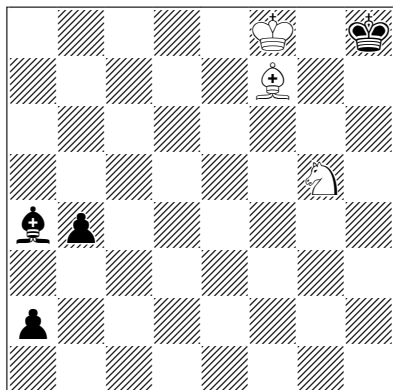
d1b8 3200.12 4/4 Win

**No 16132** Gerd Josten (Germany) (2005). 1.Kd2 Ka8 2.Rc7 Qd8+ 3.Kc2 Kb8 4.Rb7+ Kc8 5.Ra7 Kb8 6.fRb7+ Kc8 7.Ra8+ wins.

"The surprising quiet key stops the check on g4. The

constant threats of mate set up the win of the confined bQ.”

**No 16133** L.Topko  
2nd commendation

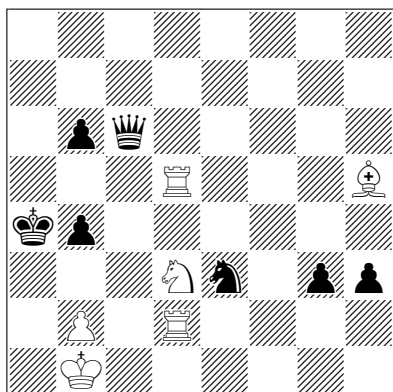


f8h8 0041.02 3/4 Win

**No 16133** Leonid Topko (Ukraine) (2005). 1.Bg8 Be8 2.Bxa2 Bg6 3.Bb3 Bf5 4.Bg8 Bg6 5.Bh7 Bh5 6.Bb1(Bf5) b3 7.Bd3(Bf5) b2 8.Bb1 Bg6 9.Bxg6 b1Q 10.Sf7 mate.

“M.Klinkov’s 1967 effort had an unsound introduction, but still hindered a higher placing. Here the lead-in is superior and thematic, placing Black several times in zugzwang.”

**No 16134** M.Campioli  
3rd commendation



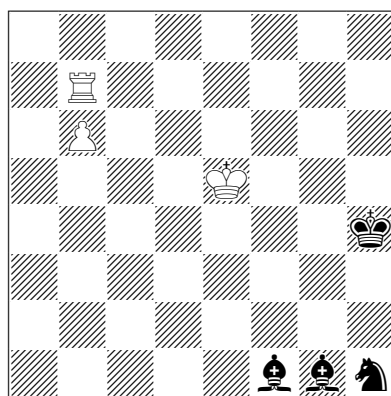
b1a4 3214.14 6/7 Win

**No 16134** Marco Campioli (Italy) (2005). 1.Be8 Qxe8 2.b3+ Ka3/i 3.Sc1 Qe4+ 4.R5d3 Sc2 5.Rxc2 Qxd3 6.Sxd3 g2 7.Sc1 g1Q 8.Ra2 mate.

i) Kxb3 3.Sc1+ Kc3 4.R2d3+ Kc4 5.R3d4+ Kc3 6.Sa2+ Kb3 7.Rxb4+ Ka3 8.Rd3 mate.

“Following a couple of pretty deflection and decoy sacrifices the White’s mating net is quickly assembled, after which Black can only delay or choose among evils. R+S edge checkmates have been done more elegantly, for instance by J.Gentner in 1936.”

**No 16135** M.Campioli  
& P.Rossi  
4th commendation

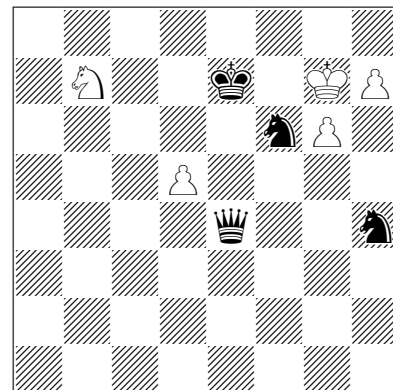


e5h4 0163.10 3/4 Win

**No 16135** Marco Campioli & Pietro Rossi (Italy) (2003). 1.Rh7+ Kg3 2.Rg7+ Kh2 3.Rxg1 Kxg1 4.b7 Bg2 5.b8Q Sg3 6.Qb6+ (Kf4? Se4;) Kh2 7.Qh6+ Kg1 8.Qe3+ Kh2 9.Qf4 Bh1 10.Kd4 wins.

“A theme is made out of prevention of the familiar fortress.”

**No 16136** L.Topko  
5th commendation



g7e7 3007.30 5/4 Win

**No 16136** Leonid Topko (Ukraine) (2003). 1.d6+ Kd7 2.Sc5+ Kxd6 3.Sxe4+ Ke7 4.Sxf6 Sf5+ 5.Kg8/i Sh6+ 6.Kh8 Kxf6 7.g7z Sf7+ 8.Kg8 Sh6+ 9.Kf8 wins.

i) 5.Kh8? Kxf6 6.g7 Sh6z, so a draw only.

“W must play precisely to keep on the right side of the reci-zug. The actual reci-zug has been used before, though not with the present theme. I think the forcing intro and static bQ are worth improving.”

# Russian Championship of Solving

acknowledgement to  
GENNADY CHUMAKOV  
of Tver

The town of Tver on the upper reaches of the Volga north of Moscow was from 12-14v2006 the scene of the most recent championship of Russia – for both individuals and teams. It was not by chance that this venue was chosen for the third time: Tver is experiencing something of a solving boom. As well as the well known A.Azhusin, other strong solvers have come to the fore, such as A.Mukoseev and A.Lebedev, the latter having triumphed at the International Solving Contest (ISC).

The ISC was a boldly conceived event conducted concurrently by e-mail in numerous locations across Europe. It took place early in January 2006. One venue was, of course, Tver, with a local organiser by the name of Kharichev, though it was Mukoseev, a solver, who transmitted the results to the Belgian spider at the hub of the web, the well known incredibly efficient and reliable Ward Stoffelen, a real workaholic.

Ever since 2000 Tver has run solving contests for the “Tver House of Chess Cup”, in which young enthusiasts for studies and problems compete alongside seniors. In i2006 Gennady Chumakov sponsored and organised

a two-day “Christmas Chess Show” comprising an otb lightning tournament, solving show knock-out contest, and solving of helpmate problems. Certificates and money prizes were there for the winning. This may become a regular event.

It was the Russian Chess Federation and the Sports Committee of Tver supported by the firm “Andreev Soft” that made the Russian championship possible. The House of Chess proved to be a worthy venue. Of the 22 participants no fewer than eight were locals. V.Bar-sukov of St Petersburg was chief arbiter, assisted by G.Evseev, who made the selections to be solved. It was a shame that there were not more competitors to add spice to the event: the first three places went to the above-named locals. In the team championship it was the same story, the two teams-of-three from Tver taking gold and silver, with Moscow, represented by A.Leontev, O.Pervakov and D.Pletnev, taking bronze. Naturally there was a concluding banquet when all the prizes were distributed. Everyone had a good time and said so!





Photograph taken from Kozhakin's *Kudesnik* (no.99)]

*Seated from left to right:*

A.Mukoseev, Ya.Dedov, V.Chizhikov, Yu.Malishkin,  
V.Blokhin, A.Feoktistov, V.Perfilov.

*Standing:*

D.Pletnev, A.Kozirev, A.Leontev, A.Kornilov (Chess House director),  
S.Solokhin, A.Azhusin, A.Lebedev, N.Kosolapov, E.Fomichov, L.Aleksandrov,  
A.Petrov, E.Viktorov, N.Yakunin, V.Barsukov (chief arbiter), I.Antipin,  
V.Lipovsky, G.Chumakov.

# Reviews

EDITOR :  
JOHN ROYCROFT

***Let's study endgames! No.2*, by David Gurgenidze, Tbilisi 2005. 116 pages. In Georgian. ISBN 99940-43-32-3.**

This is a worthy follow-up to the first in this series, reviewed in EG156. Examples are numbered 279 to 516, with players cited hav-

ing a fair crack of the whip alongside composers, but only a handful of diagrams count more than ten chessmen.

***Chess Solving Yearbook 2000, 2004*. 108 pages.  
*Chess Solving Yearbook 2002, 2004*. 158 pages.  
*Chess Solving Yearbook 2003, 2004*. 150 pages.**

No ISBN, but a website: [geocities.com/solvingchess](http://geocities.com/solvingchess). Sub-headings: championships; competitions; chess problems; results; rating list. The editor and publisher is L'ubomir Širán. Full details of the major solving events of each year could hardly be presented more attractively. There are plenty of diagrams, plenty of sharp photographs of leading solvers,

and adequate background comment expressed in very fair English. The rating list is the official PCCC one. No wonder the annual Finnish vodka award for a voluntary worker on the sidelines giving added value to our hobby went in 2006 to the editor during the cosmopolitan Wageningen get-together.

***11th Team Composing Championship of Ukraine, 2001*. 34 pages. Mainly in Russian.**

A special issue of the magazine *Vertikal*. No ISBN. There were 15 participant teams, which varied in size. Each section had a set theme. 11 of the 18 studies submitted were placed by

the Moscow judge Nikolai Kralin, who set a theme of promotion as an immediate consequence of zugzwang.

***XIIIth Team Composing Championship of Ukraine, 2005*. 48 pages. In Russian. Edited by Nikolai Griva. No ISBN.**

Number of teams: 11. The studies judge was the Georgian Dzhemal Makhatadze, who set

the theme of ideal mate or ideal stalemate. Seven studies were placed.

***Odessa Festivals for chess composition (1983-1997)*, 2005. 200 pages. Edited by Yu.Gordian. Hard cover. ISBN 966-8419-10-3. In Russian.**

Plenty of studies and photos. This is the second, expanded, edition – see the review in EG156.

***Chess Textbook using studies*, by V.Pozharsky. 2005. 208 pages. In Russian. ISBN 5-222-07381-5.**

Studies are invoked to introduce major practical themes, namely: blockade, zugzwang,

piece interaction, use of lines, the double threat, win and loss of a tempo, battery play,

and mating threats. Stipulations are omitted. Over 50 pages are devoted to solution exposition. In any discussion of the value of studies

for improving a student's over-the-board playing standard, Pozharsky's book cannot be ignored.

***When the king went for a walk*, by Valery Ivanov. 2004. 96 pages. ISBN 966-8442-13-X. In Russian.**

There is a single study in this friendly little booklet, the third and last in the author's 'a king can do anything' trilogy conceit.

***Shakhmatnaya kompozitsia Ribinska 1939-2005*. By Melnichuk, Miroljubov and Fomichov. 2005. 212 pages. In Russian. No ISBN.**

The content centres on the work (studies included) of Stanislav Maksimovich Tolstoy, native of the eponymous north-of-Moscow

reservoir town, but there are a few studies by V.Dedenko, A.Stakheev, A.Melnichuk, V.Trofimov and I.Penteshin.

***50 Selected Compositions*, by Diyan Kostadinov. 2006. 48 pages. In English. No ISBN.**

The 24-year-old Bulgarian conjuror and casino dealer (b.21i1982) has produced this modest choice of his all-genre work to date, which includes two studies composed in collabora-

tion with Lachezar Stanchev. The studies are not prize-winners, but we are confident that tourney honours will come the composer's way before long.

***Shakhova kompozitsia Ukraini, Album 1991-1995*. Nikolaev, 2001. 108 pages. 270 diagrams. In Ukrainian.**

17 studies selected by Gusev and Pervakov from 67 submissions.

***Chess Composition-4 2005*.**

***Chess Composition-5 2005*.**

Each of these Ukrainian volumes comprises about 130 pages of international awards.

***Shakhova kompozitsia Ukraini, Year Book 2005*. 2006. 332 pages.**

Ten or so study tourney awards (several might be designated 'obscure') are mixed in with scores of others. Photos and basic biographical data about many individual composers are included *passim*.

The four titles grouped above continue the industrious intention of the Ukrainian team to log the entire contemporary world of chess

composition production. There are no ISBNs. There are articles, for instance by Rudenko. There is significant space devoted to the late author-composer-aviator Archakov, though we regret the absence of news about Mikhail Zinar, his highly talented but somewhat reclusive collaborator in their 'Harmony' work on studies with pawns.

# Snippets

EDITOR :  
JOHN ROYCROFT

1. – Mr Bjorn Enemark, the Danish delegate at Wageningen, announced that it was possible that the famous card catalogue of the late J.P.Toft (see EG121), consisting of 3\*300,000 items, including studies, might in the not too distant future be digitised. Mr Anders Thulin, a Swedish observer with access to suitable equipment, has expressed interest.

2. – On 6viii2006 Harold van der Heijden reported having passed a significant milestone. His private CD collection now exceeds 70,000 entries. Harold is aware that not all are genuinely distinct studies, but his all-inclusive policy has ensured the absolute minimum of omissions.

3. – The highly-regarded ‘off-and-on’ Serbian *MAT-PLUS* magazine powered by Milan Velimirovich is, we are delighted to learn, back on track.

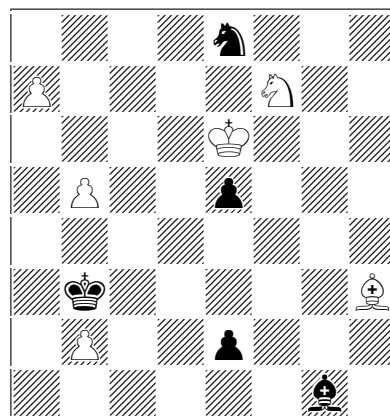
4. – The EG 1998-2003 tourney award (see EG163) lists ‘prizes’. We would be embarrassed if this did not mean what it said, so it has been agreed between ARVES Chairman Jurgen Stigter and AJR that a copy of EG Vol.XI be sent to Karen Sumbatian (Moscow), the (surviving) composer of the study awarded first prize.

5. – The generous offer of the title of FIDE honorary master of composition was made to your chief editor before the Wageningen meeting. It was politely declined, your editor wishing to preserve (for example, in the external world's perception) his total independence. This did not prevent him accepting from the hand of Jurgen Stigter a diploma proclaiming him an Honorary Member of ARVES. This came as a total surprise and delight.

6. – In *Shakhmatnaya kompozitsia* 67 Vitaly Kovalenko contributes a fascinating article (15 pages, 70 studies) mapping multiple underpromotions in pawn endings. With six possible combinations of pieces – and the following six categories: parallel in wins; parallel in draws; serial in wins; serial in draws; using twins; using tries – there are 36 ‘boxes’ in the table array. Not every box has an entry, but Kovalenko includes originals of his own to fill some of the gaps.

7. – Your chief editor scored an ignominious zero in the Wageningen Open Solving on Jarl Ulrichsen’s nice draw, despite finding and correctly writing down the perpetual check idea. Your editor wrote: 2.a8Q Sc7+ 3.Kf6 Sxa8 4.Sxe5, and so on, overlooking the interpolating refutation 3...Bd4. Your editor felt hard done by but could hardly argue with the verdict. Jarl tells us he subsequently improved the setting by re-siting bB onto e3 and removing bPe5.

No 16137 Jarl Ulrichsen  
2nd honourable mention  
*Tidskrift för Schack* 1971



e6b3 0044.32 6/5 Draw

No 16137 Jarl Ulrichsen. 1.b6 Bxb6 2.Sxe5 e1Q 3.a8Q Sc7+ 4.Kf7 Sxa8 5.Be6+ Kc2 6.Bf5+ Kd1 7.Bg4+ Kc2 8.Bf5+ Kb3 9.Be6+

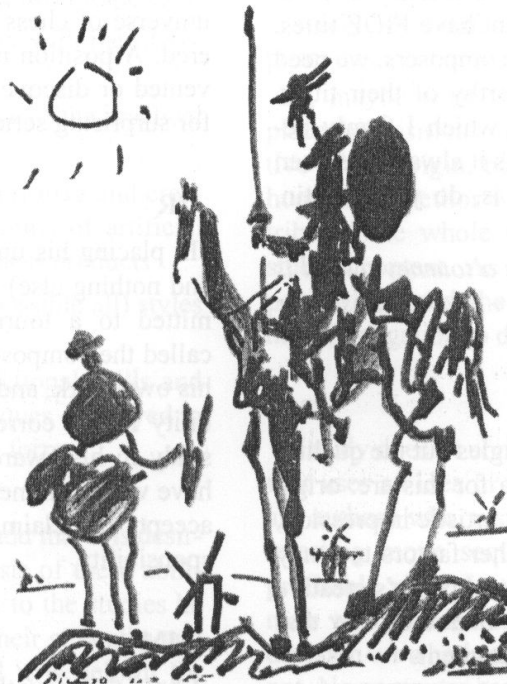
Ka4 10.Bd7+ Ka5 11.b4+ Ka6 12.Bc8+ Kb5 13.Bd7+.

**8.** – Do you love figurines, or hate them? AJR subscribes to the view that figurines belong on diagrams, not in text. He elaborates his view in a short article published in the August 2006 *British Chess Magazine*.

**9.** – We hope that judges who see our ‘spectrum’ (see this issue) will make up their minds on that basis (there may well be other options) and tell us – and therefore the world – where they stand. **EG** will publish such information.

**10.** – \*C\* As at 13ix2006 there is a most welcome update to the GBR sequenced list on pp159-162 of *EG165* (based on the list produced by our valued collaborator Guy Harworth). The ‘missing’ 16 (p162, col.3) are now reported to be on-line via the Eiko Bleicher site. Eiko reports that only the lone-K six-man databases are not there, and are unlikely to be – probably because there is a lack of motivation to generate them.

**11.** – There will be fame, but not fortune, for the first reader correctly to contact AJR with the central reason for choosing the renowned Picasso drawing for the end-papers of Vol.XI.



# A dialogue between Martin Minski and John Roycroft

BY

M. MINSKI (MM)

AND

J.ROYCROFT (JR)

Martin Minski is 36 years old. He is a teacher of mathematics at the “Edith Stein” Catholic school complex in Berlin. This school is named after a Jewish victim of the Holocaust who perished in Auschwitz. Since 1993 Martin has been active in the studies field, with about 60 published works. He has also been a tourney judge, tourney organiser, and, together with Gerhard Josten, edits a studies column in the German monthly *Rochade-Europa*. He is co-author (with Josten and Gerd Wilhelm Hörning) of the book *Wege zu Schachstudien* recently published by Neu-Jung-Verlag. We understand that Martin has never subscribed to **EG**. In this dialogue MM wrote in German.

**JR**

Let us turn our attention to tourney awards. Without them we would not have FIDE titles. If there are to be titles for composers, we need these composers to be worthy of their titles. Now here is a statement, which I firmly believe to be correct today, as it always has been in the past. The question is, do you, Martin, agree with the statement?

Statement: *An honour in a tourney award is made – ought to be made – to a composer for his creative achievement.*

**MM**

In his award the judge singles out the qualitatively best entries. Criteria for this are: originality, economy, difficulty, artistic impression, and surprising content. Other factors too may be relevant. Indirectly the composer’s creative achievement will also be honoured. To that extent I agree with your statement.

At the same time an ordering will be established, facilitating the comparison of one study with another.

For me there are two components to a composition. On the one hand there is an active and creative structure on the part of the composer. The multiplicity of chess ideas for this aim seems limitless. On the other hand there is

the directed search for interesting positions that somewhere and somehow swim in the universe of chess and are there to be discovered. A position may at the same time be invented or discovered – it is a creative search for surprising series of moves.

**JR**

In placing his unadorned name (ie his name and nothing else) above a study diagram submitted to a tourney the submitter (usually called the composer) claims any originality as his own work, and he takes personal responsibility for its correctness. In reproducing that study in his award the judge, who may well have valid comments of his own, nevertheless accepts the claim and acknowledges the responsibility.

**MM**

I hold the view that the composer is first and foremost responsible for the correctness of his work, and this is certainly the case if his study figures in an award.

Of course it is the judge’s responsibility to test an entry for soundness and to check for anticipations. By the same token he is responsible for his award and has the shared respon-

sibility that the honoured studies are correct and unanticipated.

Now both persons could be wrong. They may overlook a flaw. As a rule the study loses its place – or, it would be better to say that the composer loses it, because the primary responsibility rests with him. After all he, and not the judge, is the creator. But judges must be allowed a degree of fallibility. If they falter too often they lose their credibility!

It has to be remembered that each award is provisional, so that errors can be discovered. To that extent the responsibility is transferred to a wider public.

Hans Gruber, a holder of the FIDE title of international judge for chess composition, has set out his views in *Wege zu Schachstudien*. Along with the ability to test for soundness, using all available means, Gruber tells us that he should also have certain other capabilities, of which the following are the most important:

- a comprehensive familiarity with the literature of studies
- a comprehensive knowledge of the practical endgame
- the ability to recognise innovative and creative achievement in the forms of artificial [künstlicher] and artistic chess products
- familiarity with many (if possible all) styles of composition
- ability to evaluate constructional skills and thereby to judge the techniques employed to realise the idea in concrete form
- aesthetic judgement.

For myself I should like to add that it is desirable for the judge on the basis of these abilities to append his comments to the studies he has chosen, including both their strengths and their weaknesses. Above all it is helpful for the less experienced study composer to know why this or that study was excluded.

## JR

Let us suppose that there are two ways for a composer to enter for a tourney when he has ‘mined’ an interesting position:

1. Under his name, such as: “J.Roycroft”. This is the ‘bare’ name-and-nothing-else alternative method.

2. Under: “J.Roycroft, using one or more important positions ‘mined’ from a named odb”. This (or some equivalent – there are many possibilities) is the second alternative.

My contention is that ‘bare’ method ‘1’ is reprehensible (wrong, unethical).

The ‘bare’ method claims total responsibility, takes all the credit, when some of the credit (for soundness and invention) does not rightly belong to him. Only ‘2’ is acceptable. But how many composers use method ‘2’?

What I am suggesting is that if the crucial position(s) in a study came from the odb (oracle database) computer (and therefore are not subject to analytical doubt, and have not come from the human brain/mind), then it is the computer that is ‘responsible’, and not the ‘composer’. In this event, I suggest (indeed, it is surely beyond dispute) that the human composer deserves only partial credit.

So, maybe what the judge should do is to place the positions in a *ranking* order irrespective of the origin, but only award a *prize* to a human competitor where the human has contributed the whole (or a major part) of the study’s content. As a corollary, if the ‘composer’ has used the computer he is under a moral obligation to declare this.

## MM

A study doesn’t come out of nothing. The author uses an idea or inspiration. Perhaps there are authors who systematically search for interesting move sequences and then make a profitable yield. In the final analysis it is the man who makes the selection and takes the decision on whether the position is of value or not. No computer can make such a decision on aesthetic grounds.

What I think is that an author will always use this or that aid, whether it is the practical game, an endgame theory book, an idea of a predecessor, that he then works with and develops. I agree with you, that the ‘bare’ author’s name (above a diagram) is an

oversimplification. Nevertheless the author is to some extent the mouthpiece creator, who carries the full responsibility for what is published. A computer program cannot be made responsible for an artistic product.

If one were to adopt alternative '2', how would one check which other means the author used, which he has not declared? Surely the majority would keep to the code of honour, but perhaps not all would, and then the whole situation would be unjust. Suppose the author stumbles across a beautiful variation by accident? Should one then introduce the category of an 'accidental' product? And, if one requires the major part of a composition to be the author's own work, it will be hard to define what that 'major part is'. This is surely a fuzzy concept. For these reasons I find alternative '2' impracticable to implement.

A critical point is that specific themes, such positions of reciprocal zugzwang are already available on the Internet. Must one consider all such positions as anticipated? Some judges take that line. Apart from that there is always introductory play through which the study composer can express his talent and which can be put under the judge's magnifying glass.

However that may be the main thing about a study is its beauty and its inner content, no matter how it was composed. I play it through and enjoy the surprising moves. That is the main thing.

## JR

Many of the points you raise, Martin, are worth public debate. But as regards alternative '2' there is a simple way forward: use the indicator \*C\* (as EG has done for 25 years) wherever a position has been taken from an odd. The soundness of such positions is guaranteed, but the 'composer' is not responsible for this soundness. Nor is he responsible for the precise arrangement of the pieces.

We could discuss 'beauty' in a study ad infinitum. It would not be profitable to do so – certainly not on this occasion. OK, Martin, we can agree that beauty (if it is sufficiently original) is paramount. If we can agree that in \*C\* cases the human composer deserves only partial credit, then the discussion moves forward into the realm of what form this 'partial credit' takes. I should like to see this debate take place in the pages of EG. One possibility is for the judge to place the positions in a *ranking* order irrespective of the origin, but only award a *prize* to a human competitor where the human has contributed the whole (or a major part) of the study's content. As a corollary, if the 'composer' has used the computer he is under a moral obligation to declare this. If he has not done so then the judge, if he is sufficiently knowledgeable, can and should himself identify the \*C\* positions. With such data available to all participating composers, and indeed to solvers, the award will be that much fairer.

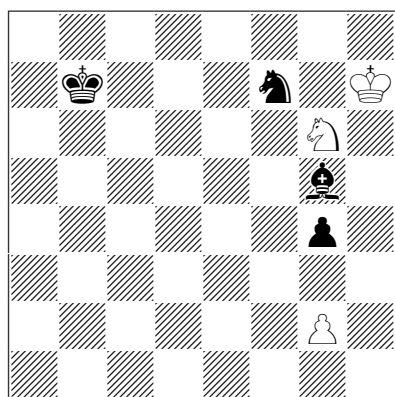


# Study of the Year 2005

The Study of the Year award for 2005 has been granted by the PCCC (Permanent Commission of Fide for Chess Composition) to the following masterpiece from the special composing tourney held last year to celebrate the 50th birthday of over the board and solving grandmaster John Nunn. Yuri Bazlov (born 1947) has been a prominent Russian composer for the last four decades. The notes by John Nunn himself are from the original instructive award (see [www.bstephen.freeuk.com](http://www.bstephen.freeuk.com)).

The Study of the Year is not necessarily the very best one but rather an excellent effort that would appeal to the general chess public, not just for its superb artistic merits but also for its evident linkage and contribution to the practical ending. Please help us to promote it among chess enthusiasts in your own country by reprinting it in chess columns, magazines and websites.

**No 16138** Yuri Bazlov  
5th prize Nunn-50 JT



h7b7 0034.11 3/4 Draw

**No 16138** Yuri Bazlov (Russia) [No 15888]. 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.



*Wageningen 2006. From left to right:  
John Nunn, Ward Stoffelen and Axel Steinbrink.*



*Hew Dundas*

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