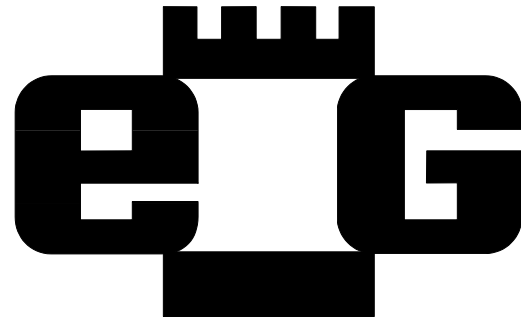


No. 167 – (Vol.XII)

January 2007



ISSN-0012-7671

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Yuri Bazlov and his son and the “Study of the Year 2005”

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EG Subscription

EG is produced by the Dutch-Flemish Association for Endgame Study ('Alexander Rueb Vereniging voor schaakEindspelStudie') ARVES

<http://www.arves.org>

Subscription to EG is not tied to membership of ARVES. The annual subscription to EG (Jan. 1 – Dec. 31) is 25,00 euro for 4 issues. Payable to ARVES :

IBAN : NL68 PSTB 0000 0540 95

BIC : PSTBNL21

(In the Netherlands Postbank 54095 will do)

If you pay via eurogiro from outside the European Union, please add 3,50 euro for bank-charges.

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Editorial

Something different this time, but still arising from the pervasive influence of the computer.

Too often – in our opinion, but readers may agree with us (that's the editorial 'we/us', avoiding *I/me*) – the composer-presenter of a study makes no distinction between analysis with artistic content, and analysis demonstrating necessary soundness.

The late Czech GM Jindřich Fritz took great pains in his 1979 book *Vybrané Šachové problémy* to distinguish the one from the other. It goes without saying that J.Fritz had no com-

puter. He devoted a solid separate section, 70 of the book's 188 pages, to 'supporting analysis', leaving the artistic lines on their own to accompany the 252 diagrams. This is a *reader-friendly* strategy, it is *solver-friendly*, and it is *analyst-friendly*.

When computer analysis can overflow, as it does, into areas where it really doesn't belong, we could each of us (this 'we/us' is now the reader-composer, ie many of you!) do worse than follow the late grandmaster's example. To do so would also greatly assist the *judge*.

Originals (15)

EDITOR :
GADY COSTEFF

Judge for 2006-2007: IGM Jonathan Mestel ("all studies welcome, including database mined.")
Email: costeff@yahoo.com Post: 178 Andover St., San Francisco, CA 94110, U.S.A.

In our 2004/5 award (EG166), judge Jan Rusinek, excluded "mined" studies from consideration. This has led to justified consternation, because the policy was not communicated by the director, myself, when publicizing the tourney and accepting the originals. Given the ongoing discussion of "mined" studies I should have thought of asking the judge about his policy and publicizing it.

I apologize to all the composers affected by my mistake.

To avoid a repeat, I have included 2006/7 judge Mestel's policy regarding "mined" studies. These are happily accepted and will be judged with the rest of the studies.

To happier issues:

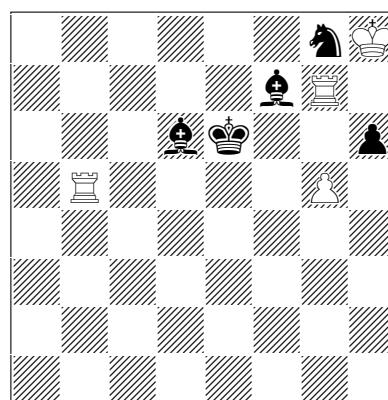
In the 2002 Portoroz PCCC meeting, I resorted to trying every single legal move to solve an especially resistant selfmate. I had to wait until my very last try, Qxb2, to crack the nut. A slave to my expectations, I discounted captures in the key.

Refreshingly, not all of us are thus afflicted and it is interesting to consider the strange effect such capturing keys have, a combination of knee-jerk revulsion and genuine surprise.

In a salute to Árpád's spirit, I petition our readers for a study, original or otherwise, that has been modified to include a "so bad, it's good" first move capture.

No 16139 Árpád Ruzs (Romania). 1.Rxg8!/i Bxg8 (Be5+;Rxe5+) 2.gxh6 Kf7/ii 3.Rg5 (Rb7+? Kf8;) Bf8/iii 4.Rg7+!! Bxg7+ 5.hxg7 wins due to zz.

No 16139 Á.Rusz

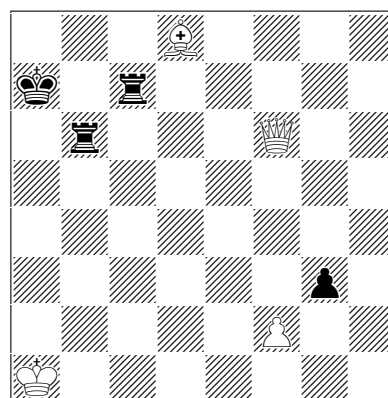


h8e6 0263.11 4/5 Win

- i) 1.g6? Be8 2.Rxg8 Bxb5 3.g7 Be5 draw.
- ii) Bf7 3.Kg7 Be8 4.Rb6 Ke7 5.Rxd6 wins.
- iii) Bf4 4.Rf5+ Kg6 5.Rxf4 wins.

In Harrie's study "less is more." White's pawn declines its double jump and the queen ignores two rook captures.

No 16140 H.Grondijs



a1a7 1610.11 4/4 Win

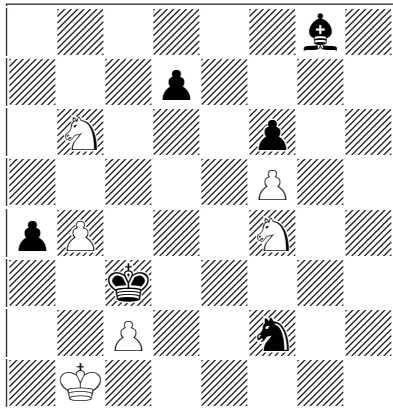
No 16140 Harrie Grondijs (Netherlands). 1.Qd4 g2 2.f3!/i Rc1+ 3.Ka2 Rc2+ 4.Ka3 Rc3+ 5.Ka4 Rc4+ 6.Ka5! Rxd4 7.Bxb6+ Kb7 8.Bxd4 Kc6 9.Kb4 Kd5 10.Kc3 wins.

- i) The thematic try is: 2.f4? Rc1+ 3.Ka2 Rc2+ 4.Ka3 Rc3+ 5.Ka4 Rc4+ 6.Ka5 Rxd4

7.Bxb6+ Kb7 8.Bxd4 Kc6 9.Kb4 Kd5 10.Kc3 Ke4 and draws.

Rich motifs in Mario's study, including some analytical lines Spotlight readers may wish to explore. The main line concludes with a pretty rook promotion.

No 16141 M.Garcia



b1c3 0035.33 6/6 Win

No 16141 Mario G. Garcia (Argentina).
1.Sfd5+/i Bxd5/ii 2.Sxd5+ Kc4 3.Sxf6 Kxb4/
iii 4.Sd5+ Ka3 5.f6 Se4 6.f7 Sd6 7.f8R! wins.

i) 1.Sbd5+ Kd4 2.Sxf6 Bc4 3.Sxd7 Ke4
4.Sb6 Bf7 5.Se6 Kxf5 6.Sc5 a3 7.c4 Sd1
draws, though this line could use some investigation.

ii) Kd4 2.Sxf6 Bf7 3.b5 Kc5 4.Sc8 d5 5.b6
Kc6 6.b7 Kxb7 7.Sd6+ wins.

iii) d5 /iv 4.Ka2 d4 5.Ka3 d3 6.cxd3+ Sxd3
7.Sg4 Sxb4 8.Se3+ Kc5 9.f6 Kd6 10.Kxb4
wins.

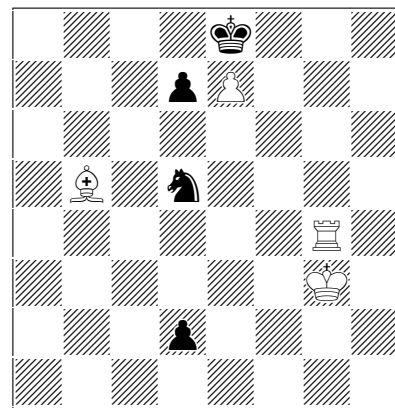
iv) Sh3 4.c3 d5 5.Sd7 d4 6.f6 Sg5 7.Se5+
Kd5 8.cxd4 Sh7 9.f7 Kxd4 10.Sd3 Kd5
11.Kb2 Sf8 12.Sc5 Kc6 13.Sxa4 Kd6 14.b5
wins.

In EG/51 I suggested "...the linking of two distinct database positions through original and interesting play. Such a study would take

the known computer elements and infuse them with something new."

Mario's second study is a fascinating example of such synthesis. The natural and seemingly-winning try (1.Rd4!) leads to a RP-S positional draw. The completely different main line leads to a long king-hunt, punctuated by the quiet 21.Kf2!! The outstanding construction and the diverse thematic content make this the envy of standard database studies.

No 16142 M.Garcia



g3e8 0113.12 4/4 Win

No 16142 Mario G. Garcia (Argentina).
1.Re4!!/i d1Q 2.Bxd7+ Kxd7 3.e8Q+ Kd6
(Kc7;Rc4+) 4.Qe6+ Kc5 (Kc7;Rc4+) 5.Qc8+
Kb6 (Kb5;Qc4+) 6.Re6+ Kb5 7.Qc6+ Kb4
8.Re4+ Ka3 9.Qa6+ Kb2 10.Re2+ Kc3
11.Qa5+ Kd3 12.Qb5+ Kd4 13.Qb2+ Kc5
14.Rc2+ Kd6 15.Qb8+ Ke7 16.Qb7+ Kf6
17.Rc6+ Kg5 18.Qg7+ Kf5 19.Qg6+ Ke5
20.Qg5+ Kd4 21.Kf2!! wins, for example:
21...Ke4 22.Rc4+ Kd3 23.Qxd5 mate.

i) 1.Rd4 is refuted by d1Q!! 2.Rxd1 Sc3!
3.Rxd7 /ii Sxb5 4.Rd5 Sc7 5.Re5 Sa6 6.Kf4
Sc7 7.Kf5 Kf7 8.Ke4 Ke8 9.Kd4 Kd7 10.Kc5
Se8 11.Kd5 Sc7+ positional draw.

ii) 3.Bxd7+ Kxe7 4.Rd3! Se4+ 5.Kf4 Sc5!
draws.

Spotlight (11)

EDITOR :
JARL ULRICHSEN

Contributors: Richard Becker (USA), Mario Guido García (Argentina), Daniel Keith (France), Axel Ornstein (Sweden), Alain Pallier (France), Alberto Rosa Rodriguez (Argentina), Emil Vlasák (Czech Republic).

I would like to apologize to our French friend A.Pallier. I simply overlooked one of his emails concerning *EGVol.XI*. Many of the cooks mentioned in *EG166* were also found by him. I do not repeat them in this issue, but concentrate on those that were not found by other contributors.

Our Argentinian friend Mario Guido García is one of our most active contributors. A month ago he sent me 55 pages containing comments on *EGVol.XI*. I need time to check them carefully, but two other emails dated August 30 are included in this issue.

Pallier has begun an examination of studies published in **EG** that can be checked with a database. So far he has checked *EG61–70*, *EG71–80* and *EG81–90*. In this issue I bring his comments on *EG61–70* leaving out those studies that are found to be correct or have been mentioned already in previous **EGs**. This leaves the following list:

EG61

4032, T.Balemans. Dual/Second solution 6.Ka3 Kc7 7.Ka4 Bb6 8.Bh4 Bc7 9.Be1.

4035, A.Maksimovskikh. Dual 7.Kd2 (Kc2) Bb6 8.Kc3 Bc7 9.Kb3.

EG62

4085, N.Mansarliisky. From move 4 on numerous loss of time duals and alternative paths; duals 10.Rc3+, 13.Rg1 and 14.Rxg3.

4088, V.Volkov. Only a minor dual 12.Sg3.

4106, A.Akerblom. Dual 3.Kh1.

4109, E.Dobrescu. No solution after 2...Kxf4.

4124, H.G.Koslowski. After 4...fxg, all moves win except 5.Bxg4.

4137, A.Bayastanov. No solution. Black draws after 5...Kd2.

EG63

4175, V.Israelov, A.Sarychev. No solution after 9...Bxd4.

4187, E.Dobrescu. Minor duals 6.Bc4 and 10.Kd5.

4196, V.Kirillov, B.Olympiev. Dual 5.Rh2.

4199, G.N.Zakhodiakin. Duals 3.Kg8 and 5.Kg8.

4231, J.Vandiest. Duals 5.Qa4+, 5.Qe8+ and 5.Kc5+.

4233, A.Koranyi. Duals 2.Bg5 and 2.Bd4.

EG64

4246, V.Samilo. Duals 4.Rc1 and 4.Rd1.

4261, E.Ianosi. No solution. 7...Ke1(2) draws.

4263, E.Pogosyants. No solution; e.g. 3...Kd3 4.Sxd1 Bc1.

4277, S.Rumyantsev. Dual 3.Kg6; in author's line 6.Rc4 also.

4280, E.Dobrescu. No solution: 2...d2 3.Bc2 Kb4 4.Kg5 Ka3.

4282, R.Mehl. No solution. Loss in 57 moves.

4283, V.Evreinov. Dual 6.Ka3 f5 7.b5 Kxb5 8.Kb3.

4285, E.Dobrescu. No solution. Loss in 40 moves.

4289, E.Pogosyants. Second solutions 1.Re4 and 1.Rg4.

4291, G.N.Zakhodiakin. Second solution 1.Qc3; dual 2.Qd3 in author's solution.

4294, V.Kalandadze. Second solution 5.Qg8+ Ka3 6.Qg3+ Kb4 7.Qd5+ Kb3 8.Qd5+.

4295, A.P.Kuznetsov, A.Motor. I is correct, but no solution in II: 6.Sf4 7.a6 Kd7 8.a7 Se6+ 9.Kb6 Sc7 10.Kc5 Sa8 11.Kd5 Sb6+.

EG65

4299, J.Vandiest. A) dual 9.Qh4+ Kd1 10.Qh1+ and 11.Sb3.

4328, J.Makletsov. After 2.Kxe7 dual 3.Sc5 – the 0107.00 ending is winning.

4332, V.Novikov. Dual 3.Bf1; duals 7.Bc2, 7.Kf3, 7.Bb1 and 7.Sd5.

4364, H.Sinke. Several duals on move 3 and on move 4.

4365, T.Balemans. Duals 1.Rf2; 11.Rh5 and 11.Rf2.

EG66

4391, E.Dobrescu. No solution after 7.Kxb5. Black wins.

4458, V.Evreinov. Duals 6.Rh6 and 6.Rh7, 7.Rh8; numerous duals on move 10.

4459, L.Veretennikov. The final position is lost for White.

4465, N.Kralin. No solution.

EG67

4468, V.Kondratyev. Numerous duals 3.Kc3; 4.Bf2; 5.Sc5 ...

4474, M.Grushko. No solution. Loss in 19 moves.

4478, R.Missiaen. Duals 3.Qc8 and 3.Qc8.

4489, V.Sizonenko. The first five moves are unique. 6.Rc7 and 6.Kc5 also win.

4490, V.Samilo. Dual 3.Kxf5.

4491-4497 see EG87, **6364-6369** (same studies).

4499, G.Umnov. 1.Re5+ wins in 29 moves, but 1.Sd4 wins in 73 moves; 2.Sg1 wins in 29 moves, but 2.Sh2 wins in 28 moves; white duals from move 7 on.

4507, D.Gurgenidze. Also 14.Qh2.

EG68

4540, Y.Peipan. Usual duals with this material and a carousel-type position.

4556, A.Motor. The solution needs correcting. 1.Se8+ Kxe6 2.Rb6+ Kf7 draws. But 1.Sd5, 1.Rd5, 1.Rb7 and 1.Kf5 win.

4568, V.Kalandadze. Cook confirmed after 7.Qxg3+: 10...Qe8 and 10...Qd5 draw.

4571, P.Sisolyatin. Dual 6.Rg3 confirmed; 5.Rg1 also draws.

4591, D.Gurgenidze. After 8.Kxa7: cook 9.Rf2+ confirmed.

4600, J.Fritz. After 4.Bxc8: Dual 11.Be6.

4603, A.Akerblom. Duals 6.Re5+ and 6.Re4+.

4608, Yu.Makletsov. After 4.Sxa8: Duals 5.Sc7, and therefore 2.Kb3 also.

EG69

4614, E.Dobrescu. After 6.Kxe2: Numerous duals after 11...Rh2.

4645, L.Kopac. 1.Kf6 is only the quickest – after 1...Sd8, 16 white moves win.

EG70

4664, G.Nadareishvili. Duals 5.Kb7, 5.Ka7, 5.Kc7.

4670, A.Kopnin. 16 first moves win.

4713, J.Nunn. Dual 1.Kd3.

4731, J.Koppelomäki. After 1...Rxf5 (0341.00). No solution. Black wins.

Vol.XI.14615, A.Vostroknutov. Incorrect. Black draws after 1...Rd8 2.c7 Kg7 3.Bh3 Rf8 4.bf5 Sh6 (García).

Vol.XI.14646, E.Vlasák. The assumption in EG166 p.169 turned out to be wrong. The composer tells us that Marc Bourzutschky has generated some important 7-man databases, among them KRRN vs. KRR, and tested some of Vlasák's studies in EG. Vlasák published an article about it in *Ceskoslovensky sach* 2/2006 and sent us a summary in English. There are 3 duals: 3.Se4 with a very complicated computer win, 4.Rh7 bRxb4 5.Sf3 with a win in 87 moves and 5.cRc7 with a win in 107 moves. The composer assumes that the white material is too strong and that the basic idea is hard to realize in such a nice economical form.

Vol.XI.14659, S.N.Tkachenko. The solution is not unique. Instead of 7.Ke5 White can play 7.Kc5 Se7 8.Se5 (García).

Vol.XI.14663, B.Sidorov, V.Shanshin. Second solution: 1.Rb5+ Kc4 (Ka4; Rb1) 2.d3+ Kc3 3.Kf3 a2 4.Ra5 Kb3 5.Sb5 Bb4 6.Ra7 b6 7.Rxa2 Kxa2 8.Kg2 Kb3 9.Kxh1 (García).

Vol.XI.14664, V.Shkril. Second solution: 4.Sd6+ Kh8 5.Qf7. There are no good squares

for bQ. The best defence seems to be 5...Rg3+; 6.Kxg3 Qxd6+ 7.Kh3 Qd8 8.Qf5 Kg8 9.Qe6+ Kh8 10.Qxc6, and White wins (García).

Vol.XI.14666, A.Khlebin. Second solution: 1.Bg6+ Kb2 2.a6 Bd5 3.Be4 Rf8+ 4.Ke7 Bxb7 5.Bxb7 (García).

Vol.XI.14675, V.Kozirev. Dubious. In the line 1...Sg3 García plays 5...Kd1 (instead of 5...Kd3) 6.Qa1+ Ke2 7.Bxc3 Qd5+, and Black seems to win.

Vol.XI.14676, Yu.Zemlyansky. Incorrect. Black draws after 1...Rf3 2.Kb7 (Kb8 Rb3+) Re7 3.b4 Kxb4.

Vol.XI.14679, G.Amirian. Incorrect. Black draws after 1...Rd6 2.g7 Bc6+; 3.Ke7 Rd7+ 4.Ke6 Rxc7; 5.Bxc7 Ba4.

Vol.XI.14702, E.Zimmer. Incorrect. Black draws after 1...Ba4 2.Kg5 Be8 3.Kf6 Bxc6 (García). This cook should be easy to see.

Vol.XI.14703, A.Kuryatnikov, E.Markov. Second solution. 1.eSc4 b2 2.Sxb2 Kxb2 3.Se4 (García; EGTB). The composers give 7.Ke3 as their solution, but 7.Sf3 also wins (Pallier; EGTB).

Vol.XI.14744, L.Paloguev. Second solutions. Bad luck for the composer. The new 6-man database shows that not only 1.f7, but also 1.Be5+ and Kg7 all win in 51 moves, whereas 1.Kh7 wins in 53 moves (Pallier; EGTB).

Vol.XI.14745, V.Razumenko. Dual win. The composer maintains that 1.Rh2 Kd1 2.Bb2 Ke1 3.Kg1 g5 leads to a draw, but White can play 4.Rc2 (instead of 4.Rf2) g4 (Kd1; Rf2) 5.Rf2 Kd1 6.Kh2, and we are in the solution (García).

Vol.XI.14749, N.Ryabinin. The final phase of the solution is not convincing. White can also play 14.Ra7+ Kb6 15.a5+ Kc6 16.d5+ Kc5 17.Rc7+ Kd4 18.e6 Sd6 19.a6 d1Q 20.a7, and García maintains that White wins.

Vol.XI.14773, S.Kasparyan, S.Varov. Second solution. White wins in a rather prosaic way after 4.Kg4 Ke7 5.Kg5 Bg1 6.Kh6 Bd4 7.Sc5 (García). White will soon win bP. An even easier refutation is 4.g7 Kf7 5.Kg2, and

bB is dominated. Next move White will play Sf6 and win bB (Ulrichsen).

Vol.XI.14774, V.Razumenko. The final phase is not unique. White also wins by playing 10.Rg3+ Kh2 11.Rg5+ (García). In this line White can also play 11.Rg4+ (Ulrichsen).

Vol.XI.14810, A.Ivanov. Second solution. 1.Bc5 Sd2+ 2.Kd5 Sf3 3.Re2 Sh4 4.Ke4 Kg4 5.Rb2 g5 6.Bg1 h5 7.Ke3. The composer probably missed 3.Re2.

Vol.XI.14853, S.Hornecker. 3.Rf5+ is actually a second solution. In this line White draws by playing 13.b4+ Ka4 14.Qa7+ followed by perpetual check.

Vol.XI.14855, V.Kovalenko. Dubious. Black can play 5...Bb7 6.d8Q Bxc6, and White can hardly survive (García).

Vol.XI.14858, V.Dolgov, A.Maksimovskikh. Dubious. García plays 2...Kf4 3.Rc6 Ke5 4.e3 Ke4, and Black wins. The threat is simply to take the pawn with a database win, or to play the king to support the rook on a6. If 3.Kf8 then 3...Ke4 4.Rd6 Ke5 5.Rh6 Kd5.

Vol.XI.14862, A.Kalikeev. 2.Rd6 seems to draw as well: 2...Ra8+ 3.Kb2 Kg5 4.Rd1 Kg4 5.Rh1 Kg3 6.Rc1, threatening perpetual check (García).

Vol.XI.14884, V.Kalyagin. Dual: 6.Qc6+ Kd2 7.Sb3+. If 6...Kb4, then 7.Qd6+ Ka4 8.Sc6. (García).

Vol.XI.V.14902, V.Kalyagin, B.Olimpiev. Even if we add bPc7 to prevent 4.Qb8 mate this study remains incorrect. 1.Qh5 wins in a few moves (García).

Vol.XI.14924, M.Gogberashvili. Second solution 4.Sf5 (García, Pallier; EGTB).

Vol.XI.14932, A.Golubev. Second solution. White seems to win after 4.Kb5 Re5+ 5.Kb4 (García). (No 14931 is misprint for no 14932.)

Vol.XI.14954, L.Katznelson. Dubious. García does not find any win after 3...Kc8.

Vol.XI.14955, A.Kalinin. Cook 3.Kc3 Rf4 4.Rd6, and Black cannot avoid perpetual check.

Vol.XI.14962, D.Petrov. Incorrect. Black draws after 1.Kd1 (García, Pallier; EGTB).

Vol.XI.14980, Yu.Bandishev, E.Kharichev. Duals on move 4. Not only 4.Kh2 (solution), but also 4.Kh1 and 4.Kh1 win (Pallier; EGTB)

Vol.XI.14991, E.Asaba. There are a lot of duals in both lines (García; EGTB).

Vol.XI.14992, V.Kozirev. García does not find any win after 4...Be5.

Vol.XI.15015, V.Yakovenko. The solution needs correcting. 4.Kc6 Kxh2 5.Kd7? Sf8+ (García) gives away the win. Correct is 5.Kc7 followed by 6.Kd8 (EGTB) which leads to the intended solution.

Vol.XI.15049, V.Kalashnikov. Keith thinks that Black should play 3...Qxh4 4.Sxh4 Rg5+ preventing Sg6+. The resulting endgame is in his opinion too obscure for granting this opus a first prize. More than thirty years ago I assumed that KRBS vs. KRB is a general win on material if the bishops are of opposite colours. I expect that a future 7-man database will confirm this assumption.

Vol.XI.15055, V.Chicherin. The final position is obviously drawn (Keith).

Vol.XI.15074, V.Nestorescu. Keith does not find any win after 2...Kh5. The promising continuation 3.Sg6 Kxg6 4.h8Q Kxf7 (4...Re2+ 5.Kg3) 5.Qh5+ is only a draw after 5...Rg6 (EGTB), and so is 3.Rg7 Kh6 4.Sf7+ Kxg7 5.h8Q+ Kxf7 (EGTB).

Vol.XI.15211, Gh.Umnov. The dual 2.Rd7+ (instead of 2.Kf7) actually leads to a second solution (Pallier; EGTB).

Vol.XI.15292, S.Radchenko. 1.Kb4 is a dual although the composer claims that it loses (Pallier; EGTB).

Vol.XI.15404, B.Vavilov, V.Kondratev. The merciless database tells us that 4.Bd5 (instead of 4.Bc2) also wins, and then the artistic part of the study also disappears (Pallier; EGTB).

Vol.XI.15448, E.Minerva, M.Campioli. Incorrect. Black draws after 1...Sxe1. 2.a6 or

2.c6 is met by 2...f3. If 2.Kxf4, then Sd3+ draws (Keith; EGTB).

Vol.XI.15449, P.Rossi. Incorrect. Black draws after 2...b5 3.Kxd4 b4 (Keith; EGTB).

Vol.XI.15459, G.Shmulenson is anticipated by E.Markov no 15109 in the same volume (Pallier).

Vol.XI.15588, P.Arestov. Probably a diagram error. bSc2 should be on d3.

Vol.XI.15686, V.Kuzmichev. The first seven moves are unique, but both 8.Sg8+ (solution) and 8.Sf4 are possible. In the rest of the solution there are other duals, but many of them seem to be loss of time duals (Pallier; EGTB).

Vol.XI.15758, VI.Kondratev. Incorrect. Black wins. The mistake is 8...Rf7 instead of 8...Rg5 (Pallier; EGTB).

Vol.XI.15662, VI.Kondratev. Incorrect. 5...Kg6 is a blunder. 5...Kg5, 5...Kg4 and 5...c5 draw (Keith; EGTB).

163.15833, A.Pallier. Rodriguez and García show that White draws after 6.Kf3 g2 7.Kxg2 Sf4+ 8.Kh2 fSd3 9.Kg3 Se2+ (the new line begins here) 10.Kf3 Sc1 11.Ke3 g4 12.Ke4 g3 13.Kf3 Sxb4 14.Qxc1 Bd5+. The composer sent me an email and told me that J.M.Ricci (France) has made the same discovery. Ricci also adds the line 8.Kg1 Sfd3 9.Kh2 g4 10.Kg3 Se2+ 11.Kh4 eSc1, and Black draws.

164.15888, R.Becker was deemed incorrect in *EG166*. The composer however shows that García and van der Heijden have missed a positional draw: 5...Kf4 6.Ka4 Sd6 7.Ra7 Se4 8.Ka5 Sc5 9.c8Q Rxc8 10.Kb6 (EGTB). If 6...Ke5, then 7.Rb8 Rxc7 8.Ka5 draws (EGTB).

164.15930, A.Ornstein was also deemed incorrect in *EG166*. The composer tells us that White draws in the line 3...Rg1+ 4.Kh6 Re1 5.e7+ Kb7 6.Rf7 Kb6 by playing the simple 7.a5+.

XVIII Birnov MT (Volgograd)

The definitive award of this formal international tourney was published in *Shakhmatnaya nedelya* (Moscow) v2006 (in three parts).

Andrei Visokosov (Moscow) acted as judge after preliminary sifting by the multi-section organiser of the memorial event, V.Persiannov (Volgograd).

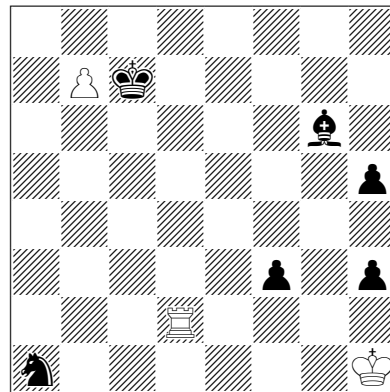
The Moscow judge received 29 from composers in eight countries.

The tourney was unusual in a number of respects: this was the 18th Birnov MT organised in Volgograd but the first where the complete award was published outside that town. We guess that the space available to Visokosov – up to a full A4 page in the weekly newspaper – was simply not available to the organiser. Visokosov was able to print extra diagrams at crucial points in the solution. And Visokosov also printed, as a kind of supplement, four unsuccessful entries, with details of the flaws and the composers' names: **EG** is not reproducing these. Oh, and there were no 'special' honours.

No 16143 Iuri Akobia (Georgia), R.Becker (USA).
1.Kh2 Sc2/i 2.Kxh3/ii Se3/iii 3.Rb2/iv Kb8 4.Kg3 Be4 5.Kf4 Sc2 6.Kg3/v Se3/vi 7.Kf4 Sd1 8.Rd2/vii f2/viii 9.Rd8+/ix Kxb7 10.Rxd1 Bd3 11.Kg5zz Kb6/x 12.Kh4 Kb5 13.Kg5 Kb4/xi 14.Rh1/

xii Be2 (Kc3;Kxh5) 15.Rh4+, and Kc3 16.Rf4, or Bg4 16.Rh1 Be2 17.Rh4+, reaching equality by repetition.

No 16143 Iu.Akobia
& R.Becker
1st/2nd prize



h1c7 0133.13 3/6 Draw

i) Be4 2.Kxh3 Bxb7 3.Kg3 Sb3 4.Rh2 Sc5 5.Rxh5 Se4+ 6.Kh2 Kd6/xiii 7.Rf5 Sd2 8.Kg3 Be4 9.Rf8 Ke5 10.Kf2 Kd4 11.Re8 positional draw. Or if Bf5 2.Rf2, with either Be4 3.Kxh3 Sc2 4.Kh4 Se1 5.Kxh5 Sd3 6.Rf1 f2 7.Kg4 Bg2 8.Rxf2 Sxf2+ 9.Kg3 drawing, or Bg4 3.Rb2 Kb8 4.Kg3 Bf5 5.Kxf3 Sc2 6.Kf2 h4 7.Kg1 Sd4 8.Kh1 Sf3 9.Re2 Sg5 10.Rb2, drawing.

ii) But not 2.b8Q+? Kxb8 3.Kxh3/xiv Se3 4.Rb2+ Kc7 5.Kg3 Be4 6.Kf4 Sd1 7.Kxe4/xv Sxb2 8.Kxf3 Sd3 9.Kg3 Kd6 10.Kh4 Sf4 11.Kg5 Ke5, when Black's hP decides.

iii) Se1 3.Kg3 Be4 4.Rh2 Bxb7 5.Rxh5 Kd6 6.Rh2 Ke5 7.Rf2 Ke4 8.Rf1, drawing.

iv) 3.Rf2? Bf5+ 4.Kg3 Bg4 5.Rb2 Kb8 6.Rb1 Sf5+ 7.Kf2 Sd6, and Black has consolidated his forces and will win.

v) 6.Kxe4? f2 7.Rb1 Se1 wins. 6.Rb1? Bxb7 7.Kg5 Se3 8.Rb2 Sg4 9.Rd2/xvi Kc7 10.Rd4 Sf2 11.Kf4 Sh1 12.Rd1 f2 13.Ke3 Bg2, and White must resign.

vi) It's that positional draw again after: h4+ 7.Kf2 h3 8.Rb6 Sb4 9.Kg3 Sd3 10.Rf6 Bxb7 (f2;Kxh3) 11.Rf8+ Kc7 12.Kxh3 Se5 13.Kg3 Kd6 14.Kf2.

vii) 8.Kxe4? f2 9.Rxf2 Sxf2+ 10.Kf4 Sg4 11.Kg5 Sf6 winning.

viii) Sc3 9.Rh2 Bxb7 10.Kg3 Se2+ 11.Kf2 Sf4 (Kc7;Rxh5) 12.Kg3 Se2+ 13.Kf2 repeats.

ix) Thematic try: 9.Rxd1? Bd3 10.Kg5 Kxb7zz 11.Kh4 (Rc1,Be2;) Kb6/xvii 12.Kg5 Kb5 13.Kh4 Kb4 14.Kg5 Kc3 15.Rc1+ Kd2 16.Ra1 Be2 17.Rh1 Bf3 18.Rf1 (Ra1,Bd1;) Ke2 19.Ra1 f1Q 20.Rxf1 Kxf1 and Black has a bishop and pawn win.

x) Be2 12.Rd7+ Kc6 13.Rf7 draw.

xi) Kc4 14.Rc1+ Kd4 15.Kxh5 draws.

xii) Possible because wK no longer blocks h4.

xiii) 6...f2 7.Rf5 Ba6 8.Kg2 drawn.

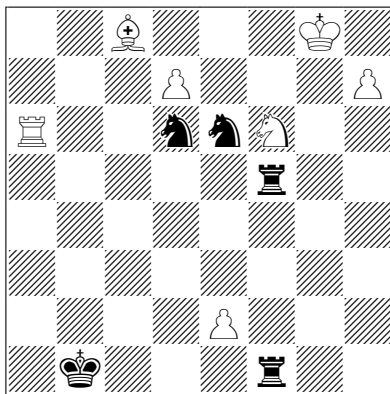
xiv) 3.Kg3 Se3 4.Kxf3 Sg4 5.Kg3 h2 6.Rd1 Be4 wins.

xv) 7.Rd2 f2 8.Rxd1 Bd3 9.Kg5 Be2 10.Rb1 Kc6 winning.

xvi) 9.Rb5 Sf2 10.Kf4 Se4 11.Kf3 Sd6+.

xvii) 11...Kc6 12.Rc1+ Kd5 13.Kxh5.

No 16144 S.Osintsev
1st/2nd prize



g8b1 0717.30 7/5 Draw

No 16144 Sergei Osintsev (Russia). 1.Rb6+/i Ka2 2.Ra6+ Kb3 3.Rb6+ Kc4 4.Rc6+ Kb5 5.Rb6+ Kc5/ii 6.Rc6+ Kxc6 7.d8S+ Sxd8/iii 8.Bd7+/iv Kc5/v 9.Bxf5/vi Sxf5/vii 10.h8Q Se7+/viii 11.Kg7 Rg1+ 12.Sg4 Rxc4+ 13.Kf6 Sd5+ 14.Kf5 Se3+ 15.Kf6 Sd5+ 16.Kf5 Rf4+ 17.Kg6 (Kg5? Sf7+;) Se7+/ix 18.Kh5/x Rh4+ 19.Kxh4 Sg6+ 20.Kg5/xi Sxh8 21.e4/xii Se6+ (Kd6;e5+) 22.Kf5/xiii Kd6/xiv 23.Kf6zz Kd7 24.e5, and Black must either abandon one of his knights or free eP's path.

i) 1.h8Q? Rg5+ 2.Kh7 Rh1+ mates. 1.Ra1+? Kxa1 2.h8Q Rg5+ 3.Kh7 Rh1+ 4.Sh5+ Kb1 wins. 1.Rxd6? Rxf6 2.Rb6+ Kc2 3.Rc6+ Kb3 4.Rb6+ Ka4 5.Ra6+ Kb5 6.Rb6+ Kxb6 7.d8Q+ Sxd8 8.h8Q Rf8+, with a winning material superiority.

ii) Kxb6 6.d8Q+ Sxd8 7.Bxf5 Sxf5 8.Sd5+ Kc5 9.h8Q drawn.

iii) A sparkling lead-in presents us with the study's core position.

iv) A seemingly superfluous and meaningless Zwischen-schach. But let's examine (no fewer than eleven moves of) the alternative, the thematic try: 8.Bxf5? Sxf5 9.h8Q Se7+ 10.Kg7 Rg1+ 11.Sg4 Rxc4+ 12.Kf6 Sd5+ 13.Kf5 Rf4+ 14.Kg6 Se7+ 15.Kh5 Rh4+ 16.Kxh4 Sg6+ 17.Kg5 Sxh8, and 18.Kf6 Kd6 19.e3 hSf7 20.e4 Se5, or 18.e4 Se6+ 19.Kf5 Kd7 20.Kf6 Kd6z 21.e5+Kd7 22.Kf5, when Black releases his cornered knight and applies the 'Troitzky line' theory.

v) Kc7 9.Bxf5 Sxf5 10.Sd5+ Kd6 11.h8Q is a draw.

vi) 9.h8Q? Rxf6 10.Qg7 Kb6 11.e4 Sxe4 12.Bh3 R1f3 13.Qg1+ (Bg2,Se6;) Kc6 14.Qc1+ Rc3 wins.

vii) Rg1+ 10.Kf8 S6f7 11.Ke7 Rh1 12.Bg6 Sh8 13.Bh5 drawn.

viii) It's open season for hunting wK.

ix) The drama climaxes!

x) 18.Kg5? Sf7+ 19.Kxf4 Sxh8, and 20.e4 hSg6+ 21.Kg5 Se5, or 20.Ke5 hSg6+ 21.Ke6 Sc6 22.e4 gSe5 wins – or, in this 21.Kf6 Kd6 22.e4 Se5.

xi) 20.Kg4? Sxh8 21.e4 Sg6 22.Kf5 (e5,Se6;) Sf8 23.e5 fSe6.

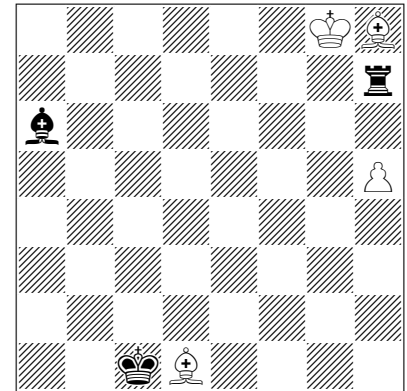
xii) 21.Kf6? Kd6 22.e3 hSf7. Or 21.Kf5? Kd6 22.e4 Ke7 23.e5 Se6 wins.

xiii) 22.Kf6? Kd6 23.e5+ Kd7 wins.

xiv) Comparing this to the thematic try bK here is denied the d7 square. Don't overlook

the 'zz' suffixed to White's next.

No 16145 P.Rossi
3rd/4th prize



g8c1 0350.10 4/3 BTM Draw

No 16145 Pietro Rossi (Italy). 1...Rb7/i 2.Ba4/ii Bc4+ 3.Kf8 Rb8+/iii 4.Kg7/iv Bd5 5.Kh7/v Be4+ 6.Kg7 Kd2 (Rb4;Be8) 7.h6 Ke1 8.h7 Ke2/vi 9.Bc6/vii Bxc6 10.Kh6/viii Rxh8 11.Kg7, and suddenly it's drawn.

i) Frustrating the light wB's desire to occupy the a2-f8 diagonal.

ii) 2.Bf3? Bc4+ 3.Kf8 Rf7+ 4.Ke8 Rxf3 5.h6 Bg8 wins. Or 2.Bg4? Bc4+ 3.Kf8 Rb8+ 4.Kg7 Rg8+ 5.Kh7 Rxc4 wins.

iii) Rf7+ 4.Ke8 draws, but not 4.Kg8? Ra7+.

iv) 4.Be8? Bb5 5.h6 Rxe8+ 6.Kf7 Rb8 7.Bf6 Bd3 8.Kg7 Rb7+ 9.Kg8 Kd2 10.Bg7 Ke3 11.h7 Rb8+ 12.Bf8 Bxh7+ 13.Kxh7 Rxf8, and Black has an extra rook.

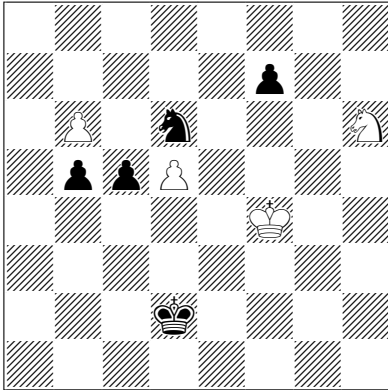
v) 5.h6? Rg8+ 6.Kh7 Rg4 7.Be5 Rxa4.

vi) Rb7+ 9.Kf6 Rxh7 10.Bg7 draw.

vii) 9.Bd7? Rb7 10.Kg8 Rxd7 11.Bg7 Rd8+ 12.Kf7 Bxh7 wins.

viii) 10.Kf6? Be4. 10.Kf7? Rb7+ 11.Kg6 Be4+ winning.

No 16146 A.Sochnev
3rd/4th prize



f4d2 0004.23 4/5 Win

No 16146 Aleksei Sochnev (St Petersburg). 1.Sxf7? fails, as we shall see. 1.Sf5 Sb7 2.d6 b4/i 3.d7 b3/ii 4.Sd6 Sd8/iii 5.b7 Sxb7 6.Sxb7 b2 7.d8Q+ Kc2/iv 8.Sxc5 b1Q 9.Qd3+ Kc1 10.Qc3+ Kd1 11.Sb3/v Qa2 12.Kg3 f5/vi 13.Kh3 Qf2/vii 14.Qc1+ Ke2 15.Qd2+ Kf1 16.Qd1+ Qe1 17.Sd2+ Kf2 18.Qf3+ Kg1 19.Qg2 mate.

i) 2...c4 gives rise to a different set of complications: 3.d7 c3 4.Sd6 Sd8 5.b7 c2/viii 6.b8Q c1Q 7.Qxd8, when two continuations indicate a winning evaluation for White/ix.

ii) Sd8 4.Sd6 b3 5.b7, “see later” (so Visokosov the annotator tells us – if only he used the EG system he could simply point to a specific numbered note!).

iii) b2 5.Sxb7 b1Q 6.d8Q+.

iv) “Now White is really powerless to stop the promotion!”

v) 11.Sd3(?) Ke2 12.Sc1+ Kd1 13.Sb3 is just a lengthening.

vi) f6 13.Qd3+ Ke1 14.Qf3 Qc2 15.Qh1+ Ke2 16.Sd4+, does the necessary.

vii) f4 14.Qd3+ Ke1 15.Sd4 Qb2 16.Sc2+ Kf2 17.Qd2+ Kf3 18.Qg2 mate.

viii) 5...Se6+ 6.Ke5 c2 7.b8Q c1Q 8.Sxf7 Qe1+ 9.Kf6 wins.

ix) 7...Ke2+ 8.Ke5 Qc5+ 9.Kf6 Qxd6+ 10.Kg7/x Qg6+/xi 11.Kf8 Qh6+ 12.Kxf7 (at the right moment!) Qh5+ 13.Ke6 Qg4+ 14.Kd6 Qb4+, when 15.Kc6 wins, but 15.Kc7? Qa5+ doesn't.

7...Kd3+ 8.Ke5 Qc5+ 9.Kf6 Qxd6+ 10.Kxf7 Qd5+ 11.Kg7 Qd4+ 12.Kg6/xii Qd6+ 13.Kh7 Qh2+ 14.Kg7 Qg2+ 15.Kf8 Qf3+ 16.Ke7 Qe4+ 17.Kd6 Qb4+ 18.Kc6 Qe4+ 19.Kc7, winning.

x) 10.Kxf7? Qd5+ 11.Kg7 Qd4+ 12.Kh6 Qd6+ 13.Kh7 Qd3+ perpetual check.

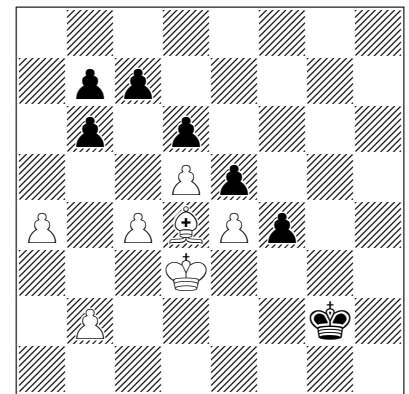
xi) 10...Kd3 11.Qc8 Qg6+ 12.Kf8 Qh6+ 13.Kxf7 14.Kg7 wins.

xii) 12.Kh7? Qe4+ 13.Kh6 Qe6+ 14.Kg7 Qg4+ 15.Kf7 Qf5+, and wK's path to the Q-wing is forever closed.

No 16147 Nikolai Mironenko (Ukraine). Can wBd4 find a profitable retreat? Let's devote some time (and space) to examining the promising square e3. 1.Be3? fxe3 2.Kxe3 Kg3 3.b3/i Kg4 4.b4 Kg5 5.Kf3 Kf6 6.Kg4 Ke7 7.Kf5 Kd7 8.Kf6/ii Ke8

9.Ke6 Kd8 10.a5 bxa5 11.bxa5 Ke8 12.c5 dxc5 13.Kxe5 Ke7 14.Kf4 Kd6 15.Ke3 Ke5 16.Kd3 Kf4 17.Kc4 Kxe4 18.Kxc5 Ke5 19.d6 cxd6+ 20.Kb6 d5, and both pawns promote to an equalising future. So: 1.Bc3 f3 2.Be1 f2 3.Bxf2 Kxf2/iii 4.b4 Kf3 5.b5 Kf4 6.c5/iv dxc5 (bxc5;a5) 7.a5 bxa5 8.b6 cxb6 9.d6 Kg5 10.d7 wins.

No 16147 N.Mironenko
honourable mention



d3g2 0010.56 7/7 Win

i) 3.b4 Kg4 4.b5 Kg5 5.Kf3 Kf6 6.Kg4 Ke7 draw.

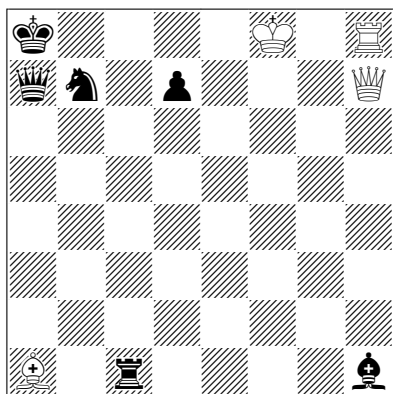
ii) 8.a5 bxa5 9.bxa5 Ke7 10.c5 dxc5 11.Kxe5 Kd7 12.Kf4 Kd6 transposes.

iii) “Practically identical to the try-line 1.Be3? but with the crucial difference that bK is one rank lower down the board.”

iv) “A P-push at Black's strong-point! OK, this has been seen before, and many times, but...”

“Sympathetic late middle-game position with ‘logical’ pretensions. This is not quite enough, but we can't help being ‘drawn’ towards it!”

No 16148 P.Rossi
honourable mention



f8a8 4443.01 4/6 Win

No 16148 Pietro Rossi (Italy). Which of the three discovered checks is the best, indeed only, one? 1.Kg7+/i Sd8/ii 2.Rxd8+ Kb7/iii 3.Rxd7+ Rc7 4.Rxc7+ Kxc7 5.Kh8+/iv Kb8 6.Be5+ Ka8 7.Qxh1+/v Qb7 8.Qa1+ Qa7 9.Qb1/vi Qb6 10.Qe4+ (Qxb6 stalemate?) Qb7 (Ka7;Bd4) 11.Qa4+ Qa7 12.Qc6+ Qb7 13.Qe8+ Ka7 14.Bd4+ Ka6 15.Qa4 mate.

i) 1.Ke7+? Sd8 2.Rxd8+ Kb7 3.Rxd7+ Rc7 4.Rxc7+ Kxc7 5.Kf6+ Kb8 6.Be5+ Ka8 7.Qh8+ Kb7 8.Qxh1+ Ka6, and our knowledge of (published!) theory is enough to convince us that we are looking at a draw.

ii) Qb8 2.Qh2 Qxh8+/vii 3.Qxh8+ Ka7 4.Bd4+ Sc5 5.Qh2 Bc6 6.Qb2 Rc4 7.Qa2+ Ra4 8.Bxc5+ wins.

iii) Qb8 3.Rxb8+ Kxb8 4.Qh2+ winning.

iv) The hidden point of the choice made on the first move.

v) “Transition to a 5-man endgame has been smooth. The sequel is due to collaboration between the Italian

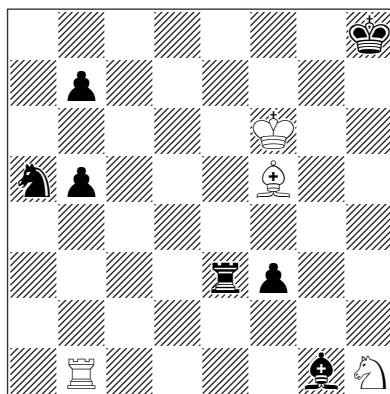
composer and the Thompson automaton.”

vi) 9.Qb2? Qb6 10.Qg2+ Ka7 drawing.

vii) 2...Rc8 3.Qa2+ Sa5 4.Qxa5+ Kb7 5.Qb5+ Kc7 6.Be5+ d6 7.Bxd6+ Kxd6 6.Rh6+ and a forced mate.

“Too many innocent victims for a placing on the chess histrionic hierarchy.”

No 16149 S.Didukh
honourable mention



f6h8 0444.03 4/7 BTM Draw

No 16149 Sergei Didukh (Ukraine). After 1...f2, White's dilemma is plain: should he immediately eliminate the ominous bPf2, or should he first pay attention to the cornered opposing generalissimo? 2.Ra1/i b6/ii 3.Rc1/iii Sc4/iv 4.Sxf2/v Bxf2 5.Rh1+ Kg8 6.Bh7+ Kf8 7.Bf5 Rg3 8.Rd1 Re3 9.Rh1 Rg3 10.Rd1 Ke8 11.Bd7+ Kd8 12.Bxb5+ and draws.

i) 2.Sxf2? Bxf2 3.Rh1+ Kg8 4.Be6+/vi Rxe6+ 5.Kxe6 b4 6.Kd5 b3 7.Rb1 b6, when White will not survive. Or 2.Rd1? Sc6 3.Sxf2 Bxf2 4.Rh1+ Kg8 5.Be6+ Rxe6+ 6.Kxe6 b4, with a like outcome.

ii) Re1 3.Rxa5 Re6+ 4.Kf7 Ra6 (Re7+;Kf6) 5.Rxa6 bxa6 6.Sxf2 Bxf2 7.Bd3 drawn. Or Ra3 3.Rd1 Sc6 4.Sxf2, when the reply Bxf2? leads to mate after 5.Rh1+ Kg8 6.Be6+ Kf8 7.Rh8 mate.

iii) 3.Rd1? Sc6 4.Sxf2 Bxf2 5.Rh1+ Kg8 6.Bh7+ Kf8 7.Bf5 Se7, ruling out the mate threat and maintaining winning extra material.

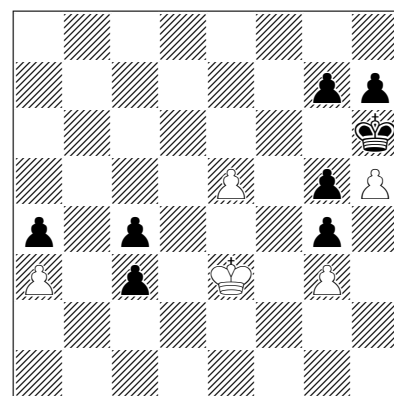
iv) Oh, dear, the c6 square is no longer available! What is more the b6 square is taboo for bB.

v) 4.Rd1? Re8, and 5.Sxf2 Rf8+ 6.Ke7 (Ke6,Bxf2;) Rxf5, or 5.Kf7 Se3 6.Sxf2 Sxd1 7.Sxd1 Re5 wins.

vi) 4.Bh7+ Kf8 5.Bf5 Rg3 6.Rd1 Sc6, confident in victory.

“A logical flavour, for sure, and artistic – but also artificial.”

No 16150 V.Kovalenko
honourable mention



e3h6 0000.47 5/8 Win

No 16150 Vitaly Kovalenko (Russia). “A nobly contoured pawn ending innocently proclaiming the author's intention to immure bK on h5.” 1.e6 c2 2.Kd2 c3+ 3.Kc1/i Kxh5 4.e7 h6/ii 5.Kxc2 g6

6.Kd3 c2 7.e8S, with a quick checkmate.

i) Whyever not 3.Kxc2? – note the dual-purpose ‘?’! – well, take a deep breath: 3...Kxh5 4.e7 h6 (g6? e8S) 5.e8S/iii Kg6 6.Kxc3 h5 7.Kd4 h4 8.Ke3 Kf7 9.Sd6+/iv Ke6 10.Sc8 Kd5 11.Sb6+ Kc5 12.Sxa4+ Kc4 13.Sb2+ Kb3 14.a4 Kb4 15.Kf2 Ka5 16.Kg2 Kb4 positional draw.

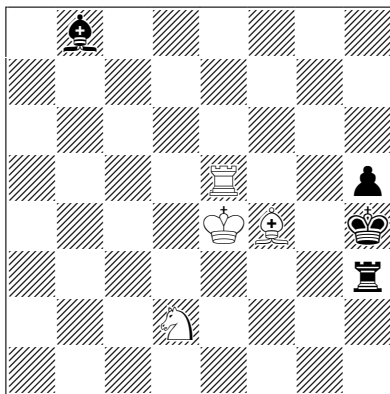
ii) g6 5.Kxc2 Kh6 6.e8Q Kh5 7.Qe4 wins.

iii) 5.e8Q+ g6 6.Kd3 c2 7.Qe2 c1S+ 8.Ke3 Sxe2 9.Kxe2 stalemate.

iv) 9.Sc7 Ke7 10.Sd5+ Kd6 11.Sc3 Kc5 12.Sxa4+ Kc4.

“A stereotypical idea rendered attractive by the mutual underpromotions to knight.”

No 16151 V.Tarasiuk
honourable mention



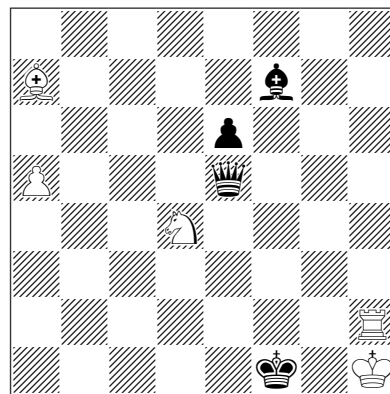
e4h4 0441.01 4/4 Win

No 16151 Vladislav Tarasiuk (Ukraine). Which is the right square for wR? As it’s a study, there must be just the one.... 1.Rb5? Bxf4 2.Kxf4 Ra3 3.Sf3+ Kh3 4.Rxh5+ Kg2 5.Rh2+ Kf1 6.Kg3 Ra2 7.Rxa2, a text-book stale-

mate. 1.Ra5 Bxf4 2.Kxf4 Rc3 (Ra3;Sf3+) 3.Sf3+ Kh3 4.Rxh5+ Kg2 5.Rh2+ Kf1 6.Kg3 Rc2 7.Rh1+ (Rxc2 stalemate?) Ke2, and, “bR atones with his head (8.Sd4+) for the past youthful transgression of not travelling quite far enough on the second move.”

“The only trouble is, it’s not entirely new.”

No 16152 B.Sidorov
commendation



h1f1 3141.11 5/4 Win

No 16152 Boris Sidorov (Russia). 1.Rf2+/i Kxf2 2.Sc6+ Qe3/ii 3.Bxe3+ Kxe3 4.Se5 Bh5/iii 5.a6 Bd1 6.a7 Bb3/iv 7.Sg4+ (a8Q? Bd5+;) Kf4 8.Sf6 Bd1 9.Sd5+ (a8Q? Bf3+;) exd5 10.a8Q wins.

i) 1.Sf3? Qg3 2.Rf2+ Qxf2 3.Bxf2 e5/v 4.Sxe5 Bd5+ 5.Kh2 Kxf2 drawn.

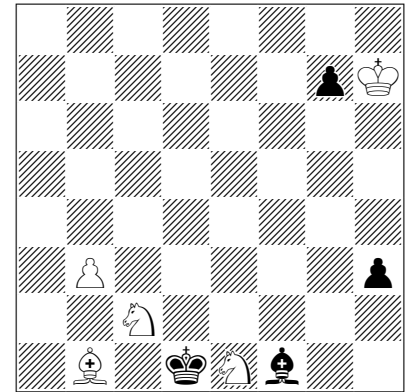
ii) Ke2 3.Sxe5 Be8 4.Bd4 Bb5 5.Kg2 Kd2 6.Kf3 Kc2 7.Ke4 Kb3 8.Sf7 Kb4 9.Bb6 wins.

iii) Kd4 5.Sxf7 Kc5 6.Se5 Kb5 7.Sc4 wins.

iv) Bc2 7.Sc4+ Kd4 8.Sd2 wins.

v) 3...Kxf2? 4.Se5 Bg8 5.a6 Bh7 6.Sg4+ Kg3 7.Sf6 Bd3 8.a7 Be2 9.Se4+, with promotion to queen close on the check’s heels.

No 16153 M.Dudakov
commendation



h7d1 0042.12 5/4 Win

No 16153 Mikhail Dudakov (Russia). 1.Se3+? Kxe1 2.Sxf1 Kxf1 3.Kxg7 h2 4.Be4 Ke2, and 5.b4 Ke3 6.Bh1 Kd4, or 5.Kf6 Kd2 6.b4 Kc3 7.b5 Kd4 8.Kf5 Kc5 9.Bc6 h1Q 10.Bxh1 Kxb5, and it’s a draw. So: 1.Sf3 Bd3+ 2.Kg8/i Bxc2/ii 3.Bxc2+ Kxc2 4.b4 Kd3/iii 5.b5 Ke4 6.b6/iv Kxf3 7.b7 h2 8.b8Q wins, the continuation 8...Kg2 accounting for the win, seeing that the continued existence of the gP eliminates a black stalemate defence.

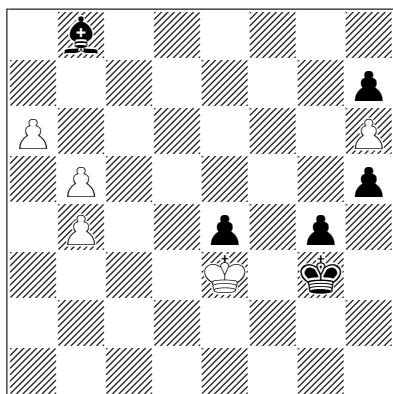
i) Avoidance of 2.Kxg7? is explained later.

ii) g5 3.Sh2 Ke2 4.Sd4+ Ke3 5.Bxd3 Kxd3 6.Sc2 Ke4 7.b4 Kf4 8.b5 g4 9.b6 g3 10.b7 gxf2 11.b8Q+.

iii) g5 5.Sh2 Kd2 6.b5 wins.

iv) 6.Sg5+? Kd5 7.Sxh3 Kc5 drawing.

No 16154 F.Bertoli
commendation



e3g3 0030.44 5/6 Win

No 16154 Franco Bertoli (Italy). 1.b6 h4 2.a7 Bxa7 3.bxa7 h3 4.a8R/i h2 5.Ra1 Kh3/ii 6.Kxe4 g3 7.Kf3 g2 8.Ra5 g1S+ 9.Kf2 h1Q (Kh4;Kg2) 10.Rh5+ Kg4 11.Rxh1 wins.

i) 4.a8Q? h2 5.Qxe4 (Qb8+,Kh3;) h1Q 6.Qxh1 stalemate.

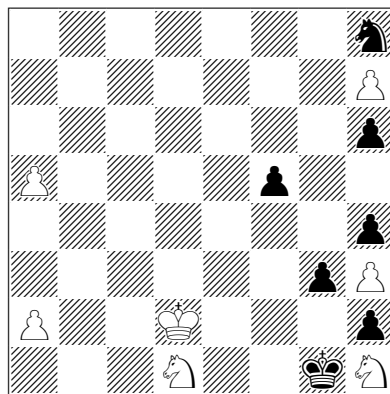
ii) Kh4 6.Kxe4 g3 7.Kf3 Kh3 8.Rc1 g2 9.Rc5 g1S+ 10.Kf2 Sf3 11.Rc1 Se5 12.Rc3+ Kg4 13.Kg2 wins.

“In my view this could do with more development.”

No 16155 Marco Campioli (Italy). 1.a6 g2/i 2.dSf2/ii gxh1Q 3.Sxh1 Kxh1 4.a7 Kg1 5.a8Q h1Q 6.Qxh1+/iii Kxh1 7.Ke3/iv Kg2 8.Kf4/v Kxh3 9.a4 Kg2 10.a5 h3

11.a6 h2 12.a7 h1Q 13.a8Q+ Kh2 14.Qxh1+ Kxh1 15.Kxf5 Kg2 16.Kg4/vi Kf2/vii 17.Kh5 Sf7 18.Kg6 Sg5 19.h8Q wins.

No 16155 M.Campioli
commendation



d2g1 0005.45 7/7 Win

i) Kxh1 2.a7 Kg1 3.a8Q h1Q 4.Qxh8 Qd5+ 5.Kc1 g2 6.Qc3 f4 7.h8Q, and White wins, for example: Kh1 8.hQe5 Qxe5 9.Qxe5 g1Q 10.Qxf4 Qc5+ 11.Kb1 Qb5+ 12.Ka1, and an endgame technician can take over.

ii) The correct wS! 2.hSf2? h1Q 3.a7 Qh2 4.a8Q Qf4+ 5.Ke2 Qe5+ 6.Se3 Qb2+ 7.Kd3 Qb5+ 8.Kd2 Qb4+ drawing.

iii) 6.Qxh8? Qd5+ 7.Kc3 Qc6+ 8.Kb4 Qd6+, and once again it's perpetual check.

iv) 7.a4? is premature: f4 8.a5 f3 9.Ke3 Kg2 10.a6 f2

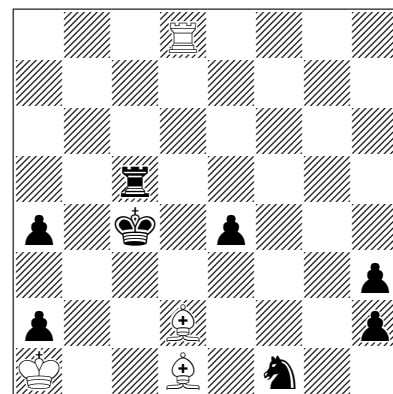
11.a7 f1Q 12.a8Q+ Kxh3 13.Qxh8 Qc1+ draws.

v) 8.a4? Sg6 9.a5 f4+, when all's right with Black's world.

vi) 16.Kf6? h5, and 17.Kg7 h4 18.Kxh8 h3 19.Kg7 h2, or 17.Kg5 Kf3 18.Kxh5 Ke4 19.Kh6 Ke5 20.Kg7 Ke6 21.Kxh8 Kf7 stalemate.

vii) 16...h5+ 17.Kxh5 Kf3 18.Kh6 Ke4 19.Kg7 Kf5 20.Kxh8 Kf6 21.Kg8, winning.

No 16156 V.Kichigin
commendation



a1c4 0423.05 4/8 Draw

No 16156 Victor Kichigin (Russia). 1.Be2+ Kb3 2.Rb8+ Ka3 3.Bb4+ Kb3 4.Bd2+/i Ka3 (Kc2? Rb2 mate) 5.Bb4+, with a peaceful outcome suiting both sides.

i) The c1 square must be kept under surveillance. 4.Be1+? Kc2 5.Rb2+ Kc1 6.Kxa2 Rc2 wins.

Kalandadze-70JT

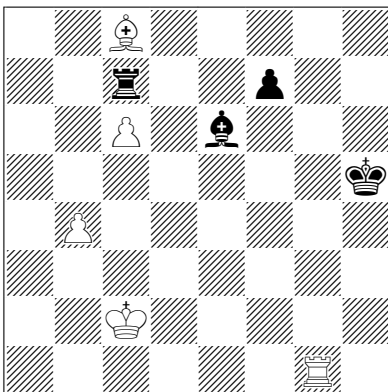
The definitive award was published 15vi06 on the website: *akobia.com*.

Velimir Kalandadze (Tbilisi, 15vi06) acted as judge. There was no set theme for the main section but a special section asked for R-studies.

48 studies (26 for the main, 22 for the special, sections) from 11 countries. 25 composers. The quality in the special section was superior to that in the main section.

I. – Main section

No 16157 Yo.Afek 1st-3rd prize



c2h5 0440.21 5/4 Win

No 16157 Yochanan Afek (Israel). 1.Bb7/i Bc8 2.Ba8 Ra7 3.Bb7 Bxb7 4.Ra1 Ra8/ii 5.cxb7 Rb8 6.Ra7/iii f5 7.Kd3/iv f4 8.Ke4 Kg4 9.Kd5 f3 10.Kc6 f2 11.Ra1 wins.

i) 1.Bxe6? Rxc6+ 2.Kd3 Rxe6 draw.

ii) Rxa1 5.cxb7 wins. Ba6 5.Rxa6 Rxa6 6.b5 Ra4 7.Kd3 wins. Or Ra6 5.cxb7 Rb6 6.Ra5+ Kg4 7.Ra7 Kf4 8.Kc3 Ke5 9.Kc4 Kd6 10.Ra6.

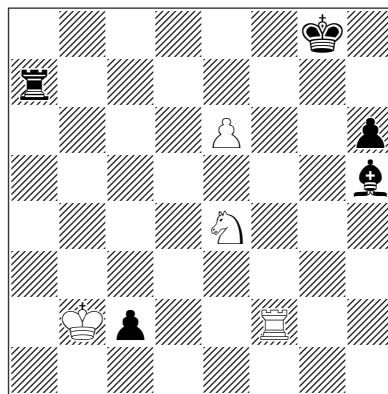
iii) 6.Ra5+? Kg4 7.Rb5 f5 8.Kd3 f4 9.Ke4 f3 10.Ke3 Re8+ 11.Kf2 Rb8 12.Rc5

Rxb7 13.Rc4+ Kf5 14.Kxf3 Ke5 15.Ke3 Kd6 16.Kd4 Rh7 draw.

iv) 7.Kc3 f4 8.Kd4 f3 9.Ke3 Kg4 10.Kf2 Kf4 draw.

“The play is very effective, but unfortunately the finale is somewhat tame.”

No 16158 D.Gurgenidze 1st-3rd prize



b2g8 0431.12 4/5 Win

No 16158 David Gurgenidze (Georgia). 1.Sf6+ Kh8 2.Sxh5 Ra2+ 3.Kc1 Ra1+ 4.Kxc2 Ra2+ 5.Kd1/i Rxf2 6.e7 Kh7 7.Sg3/ii Rg2 8.Se4 (e8Q? Rxc3;) Rg8 9.Sf6+ wins.

i) Thematic try: 5.Kd3? Rxf2 6.e7 Kh7 7.e8Q/iii Rd2+ 8.Kxd2 stalemate;

ii) With wKd3 (move 5) then Rf3+; could be played here.

iii) 7.Ke3 Rf5 8.Sf6+ Rxf6 9.e8Q Rg6 10.Qf7+ Rg7 Guretzky-Kornitz.

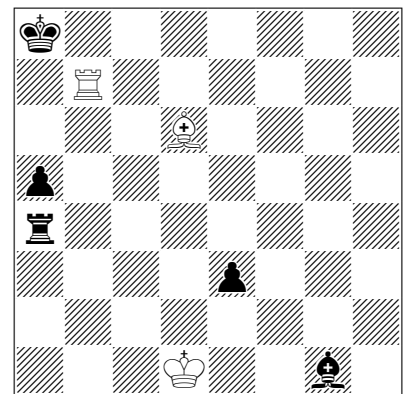
“Rotation of wS and anti-stalemate play make a good impression.”

No 16159 Richard Becker (USA) & Iuri Akobia (Georgia). 1.Rb1/i Ra2/ii 2.Bc5/iii, with:

– e2+ 3.Ke1 Bxc5 4.Rb8+ Ka7 5.Rb7+ Ka6 6.Rb6+ Ka7 7.Rb7+ Ka8 8.Rb8+ positional draw (or 8...Kxb8 stalemate), or

– Rd2+ 3.Kc1 Ra2 4.Kd1 Rd2+ 5.Kc1 Rd5 6.Bb6/iv e2 7.Bxa5 Rxa5 8.Kd2 Ra2+ 9.Ke1 Ba7 10.Rb3zz BTM /v Rc2 11.Rg3/vi Bc5 12.Rg4/vii Bd6 13.Kf2 Bc5+ 14.Ke1, and either a positional draw, or Rb2 (Kb7;Re4) 15.Rg8+ Ka7 16.Ra8+ Kb7 17.Rb8+ Kxb8 stalemate.

No 16159 R.Becker & I.Akobia 1st-3rd prize



d1a8 0440.02 3/5 Draw

i) Thematic try: 1.Rb8+? Ka7 2.Rb1 Rd4+ 3.Ke2 Rd2+ 4.Kf3 Rxd6 5.Rxc1 Re6, after which Black wins by playing Rd3 when bK is on a7. In the event of bKa8 there will be a draw.

A second thematic try: 1.Rg7? Ra2 2.Bc7 a4 3.Ba5 a3 4.Bc3 e2+ 5.Ke1 Bc5 6.Rg5 Bd6 7.Rg6 Bc7 8.Kf2 Kb7 (Rc2) – a move-inversion dual – 9.Re6 Bb6+ 10.Kf3 Rc2 11.Bh8 Rc8 12.Bg7 Rc7 13.Bh8 Rh7 14.Bf6 Rh6 15.Kxe2 a2

16.Re7+ Kc6 17.Bc3 Rh3
18.Ba1 Rh1 19.Bc3 Ba5
Black wins.

ii) Rd4+ 2.Ke2 Rd2+ 3.Kf3
Rxd6 4.Rxg1. The draw with
bK on a8.

iii) 2.Be5? Bf2 (a4) 3.Rb2
Rxb2 Black wins. 2.Ke1?
Bf2+ 3.Kf1 Bh4 4.Rb8+ Ka7
5.Re8 Rf2+ 6.Kg1 Rf5 7.Kg2
Bf2, Black wins.

iv) 6.Rb5? a4 7.Ra5+ Kb7
8.Bb4 Rxa5 (Rd4) Black
wins.

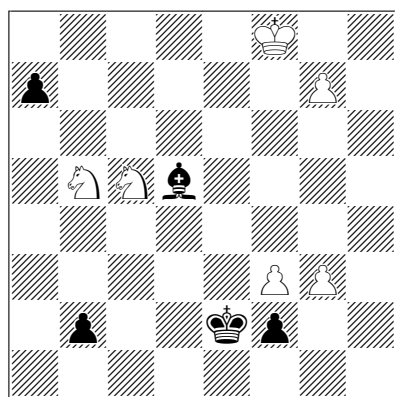
v) 10.Rb4? Bb8 11.Rg4 Be5
12.Kf2 Bc3 Black wins.
10.Rb5? Bb8 11.Rg5 Bd6
12.Rg4 Be5 Black wins.

vi) Thematic try: 11.Rh3?
Bc5 12.Rh4 Bd6, and 13.Re4
Bg3 mate, or 13.Ra4+ Kb7
and Black wins.

vii) 12.Rg8+? Kb7 13.Rg4
Rb2 14.Rg7+ Kc6 Black
wins.

“A synthesis of stalemate
and positional draw is pre-
sented in light, harmonious
shape.”

No 16160 F.Bertoli
4th prize



f8e2 0032.33 6/5 Draw

No 16160 Franco Bertoli
(Italy). 1.Sc3+ Kxf3/i 2.S5e4/
ii Bxe4 3.g8Q/iii f1Q 4.Qf7+/
iv Kg2 5.Qxf1+ Kxf1 6.Sxe4
Ke2 7.Sc3+ Kd2 (Kd3)

8.Sb1+ Kc2 9.Sa3+ Kb3
10.Sb1 a5 11.g4 a4 12.g5 a3
13.g6 a2 14.g7 axb1Q
15.g8Q+ Ka3 16.Qg3+ Ka2
17.Qf3, with:

– Qc2 18.Qa8+ Kb1
19.Qh1+ Ka2 20.Qa8+ draw,
or

– Qe1 18.Qf7+ Ka3
19.Qa7+ Kb3 20.Qf7+ draw.

i) Kd2 2.S5e4+ Bxe4
3.Sxe4+ Ke1 4.g8Q b1Q
5.Sxf2 draw.

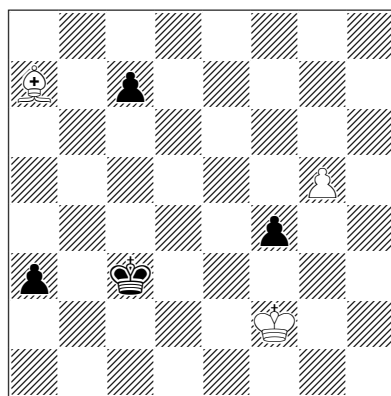
ii) 2.Sxd5? b1Q 3.g8Q Qb8+
4.Kf7 Qxg8+ 5.Kxg8 f1Q
Black wins.

iii) 3.Sxe4? Kxe4 4.g8Q
f1Q+ Black wins.

iv) 4.Qb3? b1Q 5.Sxb1+
Ke2+ 6.Kg7 Qxb1 7.Qc4+
Ke1 8.Qd4 Qb7+ Black wins.

“The play is standard, but
the ending has practical val-
ue.”

No 16161 K.Mestiashvili
special prize



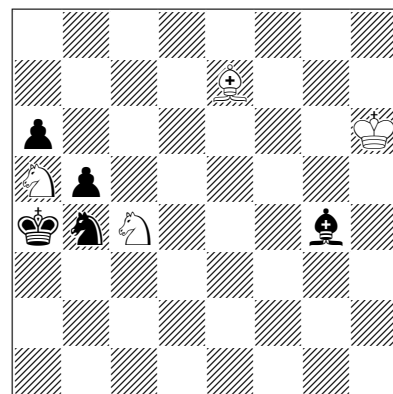
f2c3 0010.13 3/4 Win

No 16161 Koba Mestiashvili
(Georgia). 1.Bc5 a2 2.Be7
Kd3 3.Bf6 Ke4 (c5;g6(Ba1))
4.g6 Kf5 5.g7 Kxf6 6.g8Q
a1Q 7.Qh8+ wins.

No 16162 Emil Melni-
chenko (New Zealand).
1.Sb2+ Ka3 2.Sd3 Ka4 (Bf5)
3.Sc5+ Ka3 4.Se4/i Ka4

5.Sc3+ Ka3 (Kxa5;Bd8 mate)
6.Kg5 Bf3 7.Kf4 Bg2 (Bh1)
8.Ke3 Ba8 9.Kd2 Bg2 10.Kc1
Bh3 11.Sd5 Ka4 12.Bxb4
Bg2/ii 13.Kc2 Be4+ 14.Kd2
(Kc3) Bg2 15.Kd3 Be4+
(Bh1)/iii 16.Kd4 Bxd5
(Bg2;Sc6) 17.Kc3 Bg2 (Bb7)/
iv 18.Sb3 a5 (Bd5) 19.Sc5
mate.

No 16162 E.Melnichenko
honourable mention



h6a4 0045.02 4/5 Win

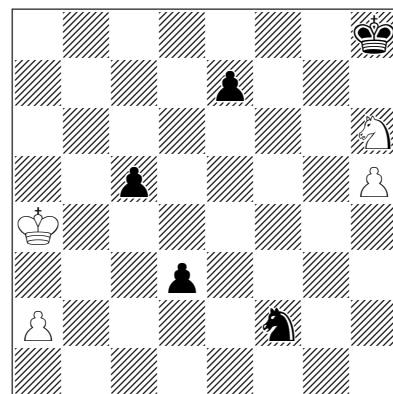
i) 4.Sxa6? Ka4 5.Sc5+ Ka3
6.Sd3 Ka4 7.Sc5+ Ka3 draw.

ii) Be6 13.Kc2 Bf7 14.Kd3
Be6 15.Kd4.

iii) Bf1+ 16.Kc3 Bc4 17.Sb6
mate; 15...Bxd5 16.Kc3.

iv) Bf7 18.Sb7 a5 (Bd5)
19.Sc5 mate.

No 16163 G.Josten
honourable mention



a4h8 0004.23 4/5 Draw

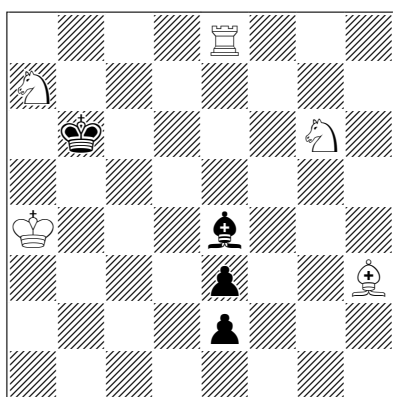
No 16163 Gerhard Josten
(Germany). 1.Sf5 d2/i 2.Se3

d1Q+ 3.Sxd1 Sxd1 4.Kb3 e5
5.a4 e4 6.a5 Se3/ii 7.a6 Sd5
8.Kc4 Sc7 9.a7 Sa8 10.h6
Kh7 11.Kxc5 e3 12.Kc6 e2
13.Kb7 e1Q 14.Kxa8 Kh8
15.h7 draw.

i) e5 2.Kb3 draw. e6 2.Se3
d2 3.Kb3 d1Q+ 4.Sxd1 Sxd1
5.Kc4 draw.

ii) e3 7.a6 e2 8.a7 draw.

No 16164 M.Minski
commendation



a4b6 0142.02 5/4 Win

No 16164 Martin Minski
(Germany). 1.Sc8+/i Kc5
2.Re5+ Kd4 3.Rxe4+ Kxe4
4.Bg2+/ii Kd3 5.Se5+/iii Kd2
6.Sf3+/iv Kd1 7.Sd6 e1Q
8.Se4/v Qd2 9.Sfxd2 exd2
10.Bf3+ Ke1 11.Sc3 wins.

i) 1.Rxe4? e1Q 2.Sc8+ Kc5
3.Re5+ Kd4 4.Sce7 e2 5.Sf5+
Kc3 6.Re3+ Kd2 7.Se5 Qd1+
8.Ka3 e1Q 9.Sf3+ Qxf3
10.Rxf3 Qe5 draw.

ii) 4.Sd6+? Kf3 5.Se5+ Kg3
draw.

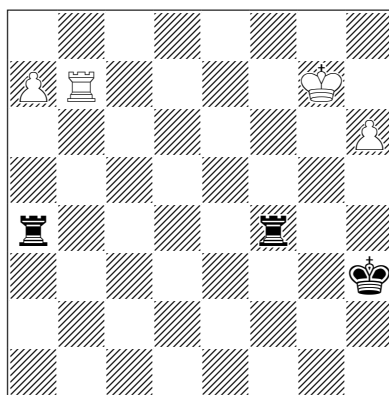
iii) 5.Sf4+? Kd2 6.Sxe2
Kxe2 draw.

iv) 6.Sd6 e1Q 7.Sf3+ Ke2
8.Sxe1 Kxe1 9.Se4 Ke2 draw.

v) 8.Sxe1? Kxe1 9.Se4 Ke2
10.Kb4 Kd3 11.Sc5+ Kd2
12.Sb3+ Kd3 13.Sc1+ Kd2
14.Bf3 Kxc1 draw.

II. – Special section
(for rook endings)

No 16165 V.Kartvelishvili
1st prize



g7h3 0700.20 4/3 Win

No 16165 Vladimir Kartvel-
ishvili (Georgia). 1.h7 Rh4
2.Kg8 Rhg4+ 3.Kf8 Rgf4+
4.Ke8 Rfe4+/i 5.Kd8 Red4+/
ii 6.Kc8 Rdc4+ (Rh4;Rg7)
7.Kb8 Rh4 8.Rg7 Raf4 9.Rg8
Rb4+ 10.Kc8 Rbc4+ 11.Kd8
Rcd4+ 12.Ke8 Rde4+ 13.Kf8
Ref4+ 14.Kg7 Rfg4+ 15.Kh8
Ra4 16.a8Q wins.

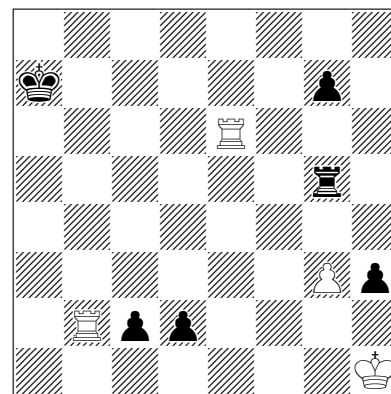
i) Rh4 5.Rg7 Kh2 6.Kf8
Black wins.

ii) Rh4 6.Rg7 Rh6 7.Ke8
wins.

“A good example of the
Georgian school of rook end-
ing studies. Switchback is su-
perimposed on a systematic
movement. The author has
achieved this in miniature
form.”

No 16166 David Gurgenidze
(Georgia). 1.Ra2+ Kb7
2.Rb2+ Rb5 3.Rxb5+ Kc7
4.Rc5+ Kd7 5.Rec6 d1Q+
6.Kh2 Qe2+ 7.Kxh3 Qh5+
8.Kg2 (Rhx5? Kxc6;) Qd5+
9.Rxd5+ Kxc6 10.Rd8 (Rg5?
c1Q;) Kc7 11.Rg8 c1Q
12.Rxg7+ Kd6 13.Rf7, and
it's a theory draw.

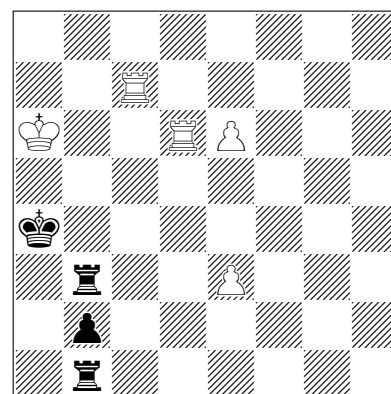
No 16166 D.Gurgenidze
2nd prize



h1a7 0500.14 4/6 Draw

“We see here the author’s fa-
vourite theme of systematic
movement climaxing in the
demolition of a fortress.”

No 16167 R.Becker
& I.Akobia
3rd prize



a6a4 0800.21 5/4 Win

No 16167 Richard Becker
(USA) & Iuri Akobia (Geor-
gia). 1.e7/i Rxe3 2.Rc3/ii Rd1
3.Rxd1/iii Re6+ (Rxe7? Rd4
mate) 4.Kb7/iv Rxe7+ 5.Kc6
Kb4 6.Rh3/v Re4/vi 7.Kd5
Rg4/vii 8.Rf1zz BTM/viii
Rg5+ 9.Kd6/ix Rg6+/x
10.Ke7 Rg4/xi 11.Rf8/xii
Rg7+ 12.Kd6 (Kf6? Rb7;) Rg6+
(Rb7;Rf4+) 13.Kc7
Rg7+ 14.Kb6 Rb7+ 15.Kc6
(Kxb7? b1Q;) b1Q 16.Rf4+
Ka5 17.Ra3 mate.

i) Thematic try: 1.Rd4+? Rb4 2.e7 Ra1 3.Rd3 Rb6+ draw.

ii) Threat: Rd4 mate. 2.Rd3?? Re6+, when Black wins.

iii) 3.e8Q+? Rxe8 4.Rxd1 Kb4 draw.

iv) Thematic try: 4.Ka7? Rxe7+ 5.Kb6 Kb4 6.Rh3 Re4, and there is no Kd5 (cf. main line), drawing.

v) Thematic try: 6.Rf3? Re4 7.Kd5 Rh4/xiii 8.Rb1 Rh2 draw.

Thematic try: 6.Rg3? Re4 7.Kd5 Rh4 draw, not 7...Rf4? 8.Rh1zz BTM, White wins.

vi) Kc4 7.Rg1 Re4 8.Kd6 Rd4+ 9.Ke5 Rd2 10.Rg4+ Kc5 11.Rc3+ Kb5 12.Rb3+ wins.

vii) Rf4 8.Rg1zz BTM Rf5+ 9.Kd6 Rf4 10.Rg8 wins.

viii) 8.Re1? Rg5+ 9.Kd6 Rg6+ draw.

ix) Thematic try: 9.Ke6? Rb5/xiv 10.Rf4+ (Rb1,Ka4;) Ka5 11.Ra3+ Kb6 12.Rf1 b1Q draw. 9.Kc6? Rc5+ 10.Kd6 Rc3 draw.

x) 9...Rb5 10.Rf4+ Ka5 11.Ra3+ Kb6 12.Rf8 Kb7 13.Raa8 b1Q 14.Rfb8 mate.

xi) 10...Rg7+ 11.Kf8 Rc7 12.Rf6 Rb7 13.Rf4+ Ka5 14.Ra3+ Kb5 15.Rb3+ wins.

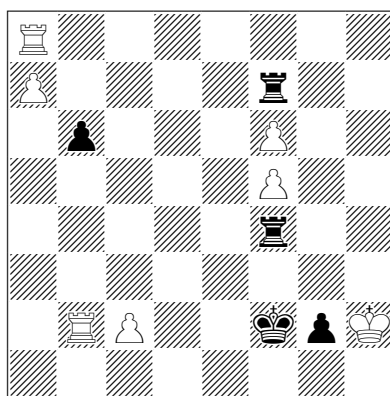
xii) 11.Kf6? Ka4 12.Rhh1 Kb3 draw. 11.Rh8? Rg3 12.Rb8+ Ka3 draw.; 11.Rb1? Re4+ 12.Kd7 Rd4+ 13.Kc7 Rc4+ 14.Kb7 Rc2 draw.

xiii) 7...Rg4? 8.Rh1zz BTM Rg5+ 9.Kd6 Rg6+ 10.Ke7 Rg7+ 11.Kf8 Rb7 12.Rh4+ Kc5 13.Rf5+ Kc6 14.Rh6+ wins.

xiv) 9...Rg6+? 10.Ke7 Rg4 11.Rf8, and the main line.

“We can’t help thinking that the Georgian in the team enticed the American into these systematic movement ‘intrigues’! The study leaves an excellent impression.”

No 16168 S.Didukh
4th prize



h2f2 0800.42 7/5 Win

No 16168 Sergei Didukh (Ukraine). 1.c3+/i Kf1 2.Rxg2/ii Rf2 3.Rxf2+ Kxf2 4.Kh3/iii Kf3 5.Kh4 Kf4 6.Kh5 Kxf5 7.Kh4 Kf4/iv 8.Kh3 Kf3 9.Kh2 Kf2/v 10.Rh8 Rxa7 11.Rh5 Rf7 12.Rf5+ Ke3 13.Kg3(Kh3) Kd3 14.Rf3+/vi Ke4 15.Kg4 b5 16.Rf5 Kd3 17.Kg5 wins.

i) For 1.c4+? see move 14.

ii) 2.Kg3? g1Q+ 3.Kxf4 Qc5 4.Rb1+ Kf2 5.Rb2+ Kf1 6.Rh8 Qc7+ 7.Kg4 Rg7+ draw.

iii) 4.Rh8? Rxa7 5.Rh4 Kf3 6.Rb4 Rc7 draw.

iv) Rc7 8.f7 Rxf7 9.Kg3 wins.

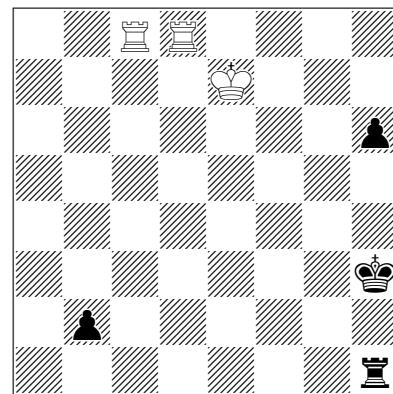
v) Rh7+ 10.Kg1 b5 11.f7 Rxf7 12.Kf1 wins.

vi) White can defend his pawn now. After 1.c4? ... 13...Kd4 14.Rf4+ Ke5, wPf6 is lost. 14.Kg4? Kxc3 15.Kg5

Kc4 16.Kg6 Rf8 17.Kg7 Rb8 18.f7 b5 19.f8Q Rxf8 draw.

“Masterful work by the young Ukrainian composer. The systematic movement is intimately bound up with the selection of the first move.”

No 16169 A.Sochnev
5th prize



e7h3 0500.02 3/4 Win

No 16169 Aleksei Sochnev (St.Petersburg). 1.Rd3+/i Kg4 2.Rc4+ Kf5 3.Rd5+ Kg6 4.Rg4+ Kh7 5.Rd7 Kh8/ii 6.Rd8+ Kh7 7.Rdg8 Re1+ 8.Kd6 Rd1+ 9.Kc5 Rc1+ 10.Kd4 h5 (b1Q;R4g7 mate) 11.R4g7+ Kh6 12.Rg1 Kh7/iii 13.R8g7+/iv Kh8/v 14.R7g5 b1Q 15.Rxh5+ Qh7 16.Rxh7+ Kxh7 17.Rxc1, and an echo win – see move 12.

i) Thematic try: 1.Rc3+? Kg4 2.Rd4+ Kf5 3.Rc5+ Kg6 4.Rg4+ Kh7 5.Rc7 Rc1/vi 6.Rd7 Kh8 7.Rd8+ Kh7 8.Rd7 Kh8 positional draw.

ii) b1Q 6.Kf8+ Kh8 7.Rg8 mate. Rf1 6.Kd6+ Kh8 7.Rd8+ Kh7 8.Rdg8 so on.

iii) 12...b1Q 13.Rh8+ Qh7 14.Rxh7+ Kxh7 15.Rxc1

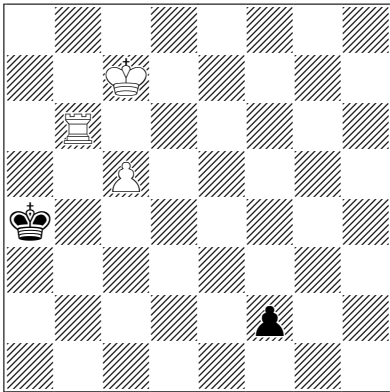
iv) 13.R8g5 Kh6 14.Rg6+ Kh7 15.Rg7+ and main line

v) 13...Kh6 14.R1g6, and echo mate....

vi) 5...Kh8 6.Rc8+ Kh7 7.Rcg8 Re1+ 8.Kd6 and as in main line.

“Coordinated R-movements show interesting play, which unfortunately lacks an expressive finale.”

No 16170 S.Hornecker
6th prize



c7a4 0100.11 3/2 BTM Draw

No 16170 Siegfried Hornecker (Germany). 1...f1Q 2.c6 Qf7+/i 3.Kd8/ii Qf8+/iii 4.Kc7/iv Qg7+/v 5.Kb8 Ka5 6.Rb7 Qf8+ 7.Ka7 Qc5+ 8.Kb8 Qxc6 9.Ra7+ Kb6 10.Ra6+ Kxa6 stalemate.

i) Ka5 3.Kb7 Qf7+ 4.c7 Qd5+ 5.Rc6 Qb5+ 6.Ka7 Qxc6 7.c8Q Qxc8 stalemate.

ii) 3.Kb8? Ka5 4.c7 (Rb7,Qe8+;) Kxb6 5.c8Q Qa7 mate.

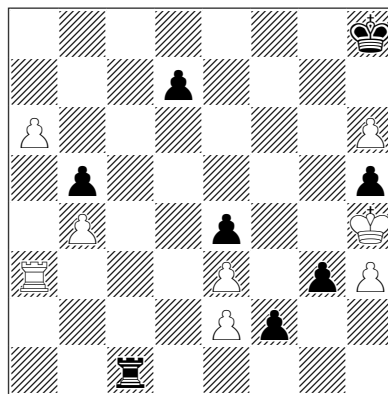
iii) Ka5 4.c7! Qf8+ (Kxb6;c8Q) 5.Kd7 Kxb6 6.c8Q Qf5+ 7.Kd8 draw.

iv) 4.Kd7? Qg7+ 5.Kd8 Qd4+ 6.Kc7 Ka5 7.Rb8 Ka6 8.Rb7 Qc5 9.Kd7 Qe5 10.Kc8 Qd6 11.Rc7 Qd5 12.Kb8 Qe5 13.Kc8 Qe8 mate.

v) Qe7+ 5.Kb8 Ka5 6.c7 Kxb6 7.c8S+ (c8Q? Qa7 mate) Ka6 8.Sxe7 draw.

“A pleasant study with a known stalemate, but deserving a more interesting introduction.”

No 16171 I.Aliev
honourable mention



h4h8 0400.66 8/8 Draw

No 16171 Ilham Aliev (Azərbaycan). 1.a7 Rc8/i 2.a8Q Rxa8 3.Rxa8+ Kh7 4.Rf8 g2 5.Rxf2 g1Q 6.Rf7+ Kh8/ii 7.Rf8+ Kh7 8.Rf7+ Kxh6 9.Rf6+ Qg6/iii 10.Rd6/iv Kg7 (or Qxd6 stalemate) 11.Rxd7+ Kg8 (Kh6;Rd6) 12.Rd8+ Kf7 13.Rd7+ Kf8 14.Rd8+ Ke7 15.Rd7+ Ke8 (Kxd7 stalemate) 16.Rd8+ Ke7 (Kxd8 stalemate) 17.Rd7+ draw.

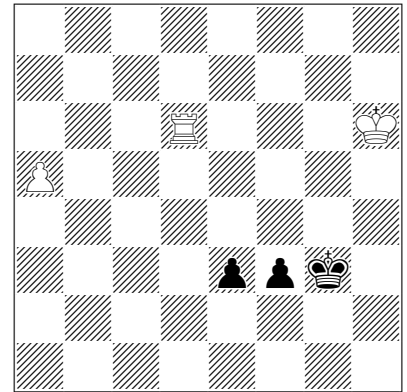
i) f1Q 2.a8Q+ Kh7 3.Qxe4+ (Qd8 also).

ii) Kg6 7.Rg7+. Or Kg8 7.Rg7+ Qxg7 8.gxh7 draws.

iii) Kh7 10.Rh6+ Kg7 (Kxh6 stalemate) 11.Rg6+ Kxg6 stalemate, or, naturally, 11...Qxg6 stalemate.

iv) 10.Rxg6+ Kxg6 11.Kg3 Kg5 12.Kg2 Kh4 13.Kh2 d6 14.Kg2 d5 Black wins.

No 16172 M.Roxlau
honourable mention



h6g3 0100.12 3/3 Win

No 16172 Martin Roxlau (Germany). 1.Rg6+/i Kf2/ii 2.a6 e2 3.a7 e1Q 4.a8Q Qe3+ 5.Kh5/iii Qe5+ 6.Rg5 Qh2+ 7.Kg4 Qg3+ 8.Kf5 Qh3+ 9.Ke5 (Kf6? Qh6+;) Qh4 10.Rg7 (Qa7+? Ke2;) Ke3 11.Qa7+/iv Ke2 12.Qa6+ (Qa2) Ke3 13.Qb6+ (Qa3) Ke2 14.Qb5+ (Qe6) Ke3 15.Qc5+ Ke2 16.Re7 f2 17.Kf5+ Kf1 18.Qb5+ Kg2 19.Rg7+ Kh2 20.Qe5+ Kh3 21.Qe2 wins.

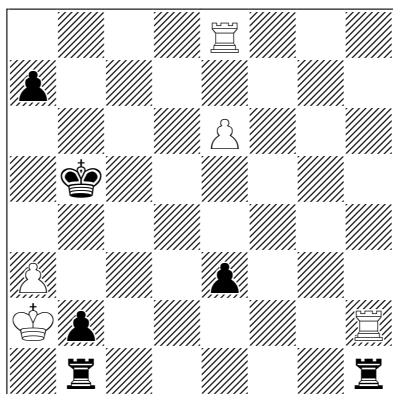
i) 1.a6 e2 2.a7 e1Q 3.Rg6+ Kf4 4.a8Q Qh4+ draw.

ii) Kf4 2.Rf6+ Kg3 3.a6 e2 4.a7 e1Q 5.a8Q wins.

iii) 5.Rg5(?) Qe6+ 6.Rg6, loss of time, ie Qe3+; is best, seeing that Qh3+ 7.Kg7 Qd7+ 8.Kg8 wins.

iv) 11.Qa3+ is a minor dual: 11...Ke2 12.Qb2+ Ke3 13.Qc3+ Ke2 14.Qc2+ Ke3 15.Qc5+.

No 16173 G.Josten
commendation



a2b5 0800.23 5/6 Win

No 16173 Gerhard Josten
(Germany). 1.e7 Ra1+/i
2.Kxb2 Rxh2+ 3.Kxa1 e2
4.Rb8+ Ka6 5.e8R/ii Rh1+
6.Rb1 wins.

i) e2 2.Rxe2 wins. Or Rxh2
2.Rb8+ Ka6 3.Kxb1 Rh1+
4.Kxb2 e2 5.e8Q Rb1+ 6.Kc2
Rxb8 7.Qxe2+ wins.

ii) 5.e8Q? e1Q+ 6.Qxe1
Ra2+ 7.Kxa2 stalemate.



David Ionovich Bronstein

Study 'Blitz' Tourney 'NONA 2006'

Iuri Akobia

Dates: from announcement to award – 28iv2006-20vii2006

“We are pleased to promulgate the definitive award of this ‘Blitz’ Tourney. The organizers and IGM Nona Gaprindashvili herself gratefully thank all participants.”

Judge’s remarks

“A total of 41 studies were received from 26 composers. During the open period, I was constantly checking for analytical soundness and anticipations. I considered it necessary to inform authors of my observations. Some composers withdrew their entries, or corrected mistakes, and one sent a new entry. Finally there were 32 studies for consideration. The overall quality was in my opinion not very high.

Studies of varied intent and style were received. Among them not a few arose from the database domain – a situation frequently encountered in recent years, and one that is hardly surprising. A check has shown that these appear for the first time here as studies. Of course, there will also be found here studies having partial anticipations which are already realized as studies. I ask who will say, and how will they prove to us, that these two trends in composition cannot coexist in the chess world as equivalent products? In fact, in both trends it is necessary to

develop known positions by their enrichment with different nuances. In my opinion, it is much more difficult to find interesting ideas among the many billions of positions in a database than in the rather limited file of published studies! I completely agree with the opinion expressed by IGM John Nunn, who has made huge work while researching databases. He recently wrote: ‘The composer who discovers something remarkable in a database deserves credit; the composer who repeats the discovery does not’.

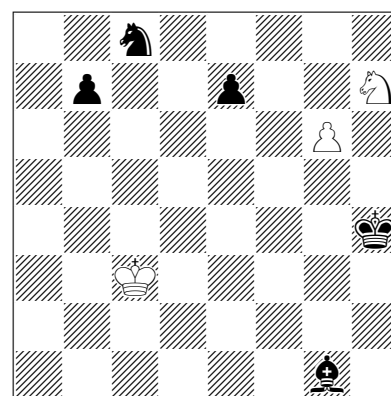
We know well that in a database file ‘ready studies’ are not there for the taking. For search and development of these positions it is necessary to perform many hours work with use of the personal computer (PC) and special programs. I do not think that anyone in the 21st century can be against PC’s. I do not think that in this century there is any respectable composer who will not apply a PC as a working tool.

I confidently assert that many will agree that in the chess world there are no absolutely original ideas. All of them exist to some extent, and composers make them accessible to the public. When these ideas appear we often name them ‘original’.

In the award set out below, I hold in equal relation the rights to all methods of work

by the participants. Here there are no marks of mine indicating something is taken from database territory. Readers will see them well enough and will appreciate their quality and the authors’ contribution.”

No 16174 A.Sochnev
1st prize



c3h4 0034.12 3/5 Win

No 16174 Aleksei Sochnev (Russia). 1.g7 Bd4+ 2.Kxd4 e5+ 3.Kd5/i Se7+ 4.Ke6 Sg8 5.Kf7 Sh6+/ii 6.Kg6 Sg8 7.Sf6 Se7+ (e4;Sxe4) 8.Kh7 b5 9.Kh8/iii b4 10.Sd5 b3 11.Sxe7 b2 12.Sf5+ Kh5 13.g8Q b1Q 14.Qh7+ Kg5 15.Qh4+ Kg6 16.Qh6+ (Qg4+) Kf7 17.Qg7+ Ke6 18.Qg6+/iv Kd7 19.Qh7+ Kd8 20.Qe7+ Kc8 21.Sd6+ wins.

i) Why this gift is poisoned we will find out only after 18.Qg6+ in the main line.

Thematic try: 3.Kxe5? Se7 4.Kf6 Sg8+ 5.Kf7 Sh6+ 6.Kg6 Sg8 7.Sf6 Se7+ 8.Kh7 b5 9.Kh8 b4 10.Sd5 b3 11.Sxe7 b2 12.Sf5+ Kh5 13.g8Q b1Q 14.Qh7+ Kg5 15.Qh4+ Kg6 16.Qh6+ Kf7 17.Qg7+ Ke6 18.Qg6+ Ke5

with a draw, owing to the spare e5 square.

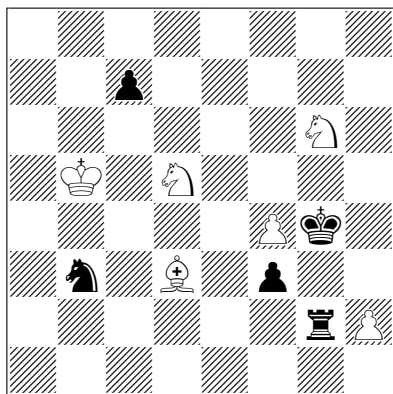
ii) e4 6.Kxg8 e3 7.Sg5 Kg4 8.Se4 e2 9.Sf2+ Kf3 10.Sd3 Ke3 11.Se1 wins.

iii) 9.Sd5? Sxd5 10.Kg6 Se7+ 11.Kf6 Sg8+ draw.

iv) The sense of the move 3.Kd5!! move is that bPe5 blocks that square for bK.

“It is very difficult to find words to characterise this remarkable study. Yes, the first two moves are obvious, but the choice of 3.Kd5 conceals profound logic. Yet another fine work by the author from St.Petersburg.”

No 16175 R.Becker
2nd/4th prize



b5g4 0315.22 6/5 Win

No 16175 Richard Becker (USA). 1.Se5+?/i. So: 1.Kb4 Sd4/ii 2.Kc4/iii c5/iv 3.Kxc5 Se6+ 4.Kd6 Sxf4/v 5.Se3+/vi Kh3 (Kg5;h4+) 6.Sxf4+ Kxh2 7.Sf1+ Kg1/vii 8.Sh3+/viii Kh1 9.Be4 f2 10.Sg5/ix Kg1 11.Sf3+, with:

– Kxf1 12.Bd3 mate, or
– Kh1 12.S3h2/x Kg1 13.Bxg2 Kxg2 14.Ke6 Kh3 15.Kf6 Kh4 16.Kg6 (Kf5? Kh5;) Kh3 17.Kg5 Kg2 18.Kg4 Kh1 19.Kg3 Kg1 20.Kh3 Kh1 21.Sg3+ Kg1 22.Sf3 mate.

i) At first sight a good move, but Black achieves a draw: 1...Kh3 2.Sxf3 Rf2 3.Se5/xi c6+ 4.Sxc6 Kxh2 5.Kc4/xii Sc1 6.Bg6 Kg3 7.f5 Rc2+ 8.Kb5 Sd3 9.Sde7 Rf2 10.Kc4 Sf4 11.Bh7 Sh5 draw.

If 1.Kc4? Sd2+ 2.Kc3 Rxh2 3.Se3+ Kg3 4.f5 f2 draw.

ii) Sc1 2.Se5+ Kh5 3.Bc4 wins. Or Sd2 2.f5 Kg5 3.f6 Rg4+ 4.Kb5 Sc4/xiii 5.Kc6 Kh6 6.Sde7 Sd6 7.Se5 Rf4 8.Sd5 Rd4 9.Kc5 wins.

iii) 2.Se3+? Kh3 draw. Or 2.Se5+? Kh3 3.Kc4 c5 4.Kxc5 Se6+ 5.Kd6 Sd4 6.Se3 Rg8 draw.

iv) Sc6 3.Kc5 Sa5 4.Se5+, when White wins sooner.

v) Sd4 5.Se3+ Kh5 (Kh3;Ke5) 6.Kd5/xiv Se2 7.f5 Kg5 8.h4+ Kh6 9.Ke5 wins.

vi) 5.Sdx4(Sgxf4)? Rxh2 draw. If 5.Se5+? Kg5 6.Sxf3+ Kg4 7.Se5+ Kg5 draw.

vii) Kh1 8.Sxg2 fxg2 9.Be4 Kg1 10.Se3 wins.

viii) This is the study's key position.

ix) Thematic try: 10.Se3? f1Q 11.Sxf1 stalemate.

Thematic try: 10.Sf4? Kg1 11.Bxg2 stalemate.

x) Thematic try: 12.Sh4? Kg1 13.Bxg2 stalemate; 12.Ke5? Rg7 draw.

xi) 3.Sg5+ Kxh2 4.Se6 Sc1 5.Bg6 Se2 6.f5 Sg3 7.f6 Sf5 8.Sef4/xv Sh6 9.Sd3 Rf1 10.Se5 Kg3 11.Kc6 Sg8 12.f7 Sh6 draw.)

xii) 5.Bg6 Kg3 6.f5 Kh4 7.Kc4 Kg5 draw.

xiii) 4...Rd4 5.h4+ Kh5 6.Kc6 f2 7.f7 Rxd3 8.f8Q f1Q

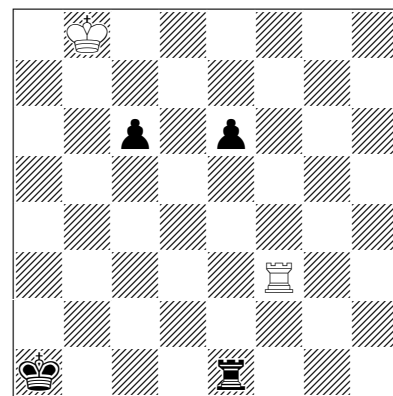
9.Sdf4+ Kg4 10.Se5+ Kg3 11.Sexd3 wins.

xiv) 6.Se5? Rxh2 7.Kd5 Rh4 8.Bg6+ Kh6 draw.

xv) 8.Kc6 Sh6 9.Bh5 Rf5 10.Sg7 Rf2 draw.

“Mutually sharp play! In the main lines and in the thematic tries, a whole bouquet, with both known and fresh ideas of an economic kind, is presented. How has this been possible? Certainly, it is the fruit of masterful work by the author!”

No 16176 D.Gurgenidze
2nd/4th prize



b8a1 0400.02 2/4 Draw

No 16176 David Gurgenidze (Georgia). 1.Kb7? Rc1. 1.Kc7, with:

– Rc1 2.Kd6 c5 3.Kxe6 c4 4.Kd5 c3 5.Kc4 Kb2 6.Kb4/i c2 7.Rb3+ Ka2 8.Ra3+ Kb2 9.Rb3+ positional draw, or

– e5 2.Kxc6 e4 3.Ra3+ Kb2 4.Rg3/ii e3 5.Kd5 Kc2/iii 6.Ke4 Kd2/iv 7.Rh3zz Re2 8.Kd4 Re1 9.Ke4/v e2 10.Rd3+ Kc2 11.Re3 positional draw.

i) 6.Rh3? Rg1 7.Rxc3 Rg4+ wins.

ii) 4.Rh3? e3 5.Kd5 Kc3 (Kc2) 6.Ke4 Kd2zz 7.Rg3 Rh1 8.Rxe3 Rh4+ wins.

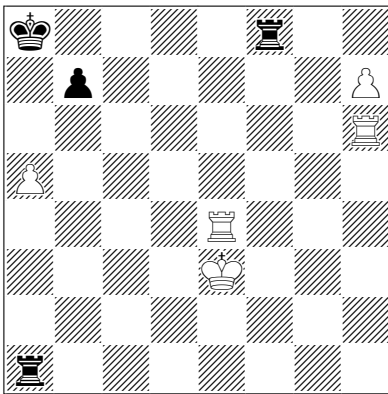
iii) 5...e2 6.Ke4 Rd1 7.Rg2 Rd2 8.Rg1 Rd1 9.Rg2 positional draw.

iv) 6...e2 7.Re3 Kd2 8.Rd3+ Kc2 9.Re3 positional draw.

v) 9.Rg3? Ra1 10.Rxe3 Ra4 wins.+

“In a light position the author has realised the synthesis of several positional draws. The position would decorate an endgame textbook.”

No 16177 V.Kalandadze
2nd/4th prize



e3a8 0800.21 5/4 BTM Win

No 16177 Velimir Kalandadze (Georgia). 1...Re1+/i 2.Kd3 Rd8+ 3.Rd4 Rd1+ 4.Ke3/ii Re8+ 5.Re4 Re1+ 6.Kf3 Rf8+ 7.Rf4 Rf1+ 8.Kg3 R1xf4 9.h8Q Rf3+ 10.Kg4 Rf1/iii 11.Qh7 Rg1+ 12.Kh3 Rh1+ 13.Kg2(Kg3) Rxh6 14.Qxh6 Rc8 15.a6 wins.

i) Rh8 2.Rg4 Re1+ 3.Kd4 Ree8 4.Rg7 Rc8 5.Rd6 wins.

ii) Thematic try: 4.Kc3? Rc8+ 5.Rc4 Rc1+ 6.Kb3 R1xc4 7.h8Q R4c6 8.Qg7 Rxh6 9.Qxh6 Rc6, and Black has a fortress, so: draw.

iii) R3f4+ 11.Kg5 R4f5+ 12.Kg6 Rf3 13.Qe5 Rg3+/iv 14.Kh5 Rfg8/v 15.Qf5 Rg2 16.Qf4 Rg1/vi 17.Qe4 R1g5+ 18.Kh4 Rxa5 19.Rh7 Rb8

20.Kg3 Ra6 21.Rf7 Ka7 22.Kf3 wins.

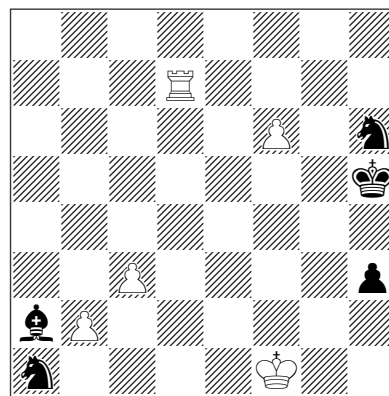
iv) 13...Rg8+ 14.Kh7 Rgg3 15.Qe8+ Ka7 16.a6 wins.

v) 14...Rh3+ 15.Kg5 Rg8+ 16.Rg6 Rgh8 17.Kf6 R3h5 18.Qc3 Rf8+ 19.Ke7 wins.

vi) 16...R2g3 17.Kh4 Rg1 18.Qe4 wins.

“The author has used this systematic movement before. But in this work there is a fortress-based thematic try. The main line has interest.”

No 16178 R.Becker
1st special prize



f1h5 0136.31 5/5 Draw

No 16178 Richard Becker (USA). We'll look at two thematic tries first: 1.Ra7? Be6/i 2.Rxa1/ii Sg4 3.Ra5+/iii Kh4 4.Ra4 Kg3 5.Rxg4+ Bxg4 6.f7 h2 Black wins. The other: 1.b3? and now, not Sxb3? 2.c4 Sc1 3.Kg1 Bxc4 4.Kh2 Se2 5.Rc7 Be6 6.Re7 Kh4 7.Rh7 Kg5 8.Re7 draw, but Bxb3 2.Kg1 Be6 (Sc2? c4) 3.Re7 (Rd6,Bg4;) Bf7 4.Kh2 Kh4, when Black wins.

i) But neither: 1...Bc4+? 2.Kg1 Sc2 (Sg4;Rh7+) 3.Kh2 Be6 4.Re7(Rf7) draw, nor 1...Bf7? 2.Rxa1 Kh4/iv 3.Rd1 Bc4+/v 4.Kg1 Kg3 5.Rd2 Sg4 6.b3 Bxb3 7.Rd3+ Kh4

8.Rd4 Kg3 9.Rd3+ Kh4 10.Rd4 Be6 11.c4 draw.

ii) 2.Kg1 Sb3 (Sc2) 3.Re7 Bf7 Black wins.

iii) 3.Ra4 h2 4.Ra5+ Kh4 5.Kg2 Bc4 Black wins.

iv) 2...Sg4 3.Ra5+ Kh4(Kg6) 4.Ra4 Bd5 5.Rxg4+ Kxg4 6.Kf2 Bb3 7.c4 Bxc4 8.b4 Bd5 9.b5 draw.

v) 3...Bg6 4.Rd7(Rd6) Sg4 5.Rd4 draw.

The solution: 1.Kg1 Sc2/vi 2.b3/vii Bxb3 3.c4/viii Bxc4 4.Kh2 Se3/ix 5.f7 Sxf7 6.Re7, with:

– Sf1+ (Sf5;Rc7) 7.Kxh3 Bd5 (for Sg5 mate) 8.Re5+ Sg5+ 9.Rxg5+ Kxg5 stalemate, or

– Sg5 7.Rxe3 Kh4 8.Ra3zz BTM, and Bd5 9.Rxh3+/x Sxh3 stalemate, or Be2 9.Ra4+ Bg4 10.Rb4(Rf4)/xi draw, for example: 10...Sf3+ 11.Kh1 Se5 (Se1) 12.Kh2 Sf3+ 13.Kh1 Kg3 14.Rxg4+ Kxg4 stalemate.

vi) Be6 2.Re7 Bf7 3.b4 Sb3 4.b5 Sa5 (Sc5) 5.b6 draw.

vii) Thematic try: 2.c4? Bxc4 3.Kh2 Se3 4.f7 Sxf7 5.Re7 Sf1+ 6.Kxh3 Bd5 Black wins. Or 2.b4? Se1 3.b5 Kh4 (Sf3+) Black wins.

viii) 3.Kh2? Se3 4.c4 (Rd4,Be6;) Kh4, and Black wins.

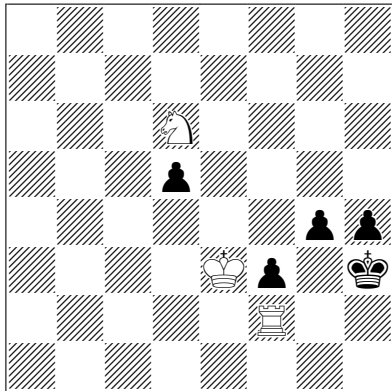
ix) Se1 5.Rc7 Be6 6.Kg3, and Sd3 7.f7 Sxf7 8.Re7 draw, or Sf3 7.Kxf3 Kh4 8.Rh7 draw.

x) Not 9.Ra5? Bg2 10.Ra4+ Be4, when Black wins.

xi) But not 10.Rc4? Sf3+ 11.Kh1 Se5 12.Rc3 Bf5 and Black wins.

“An economical setting with unexpected P-sacrifices. Lone wK+wR form three model stalemates – a work of rare beauty!”

No 16179 A.Sochnev
2nd special prize



e3h3 0101.04 3/5 BTM Win

No 16179 Aleksei Sochnev (Russia). 1...d4+ 2.Kd3/i g3 3.Rxf3 Kh2/ii 4.Rf4 h3/iii 5.Sf5/iv g2 6.Rf2 Kh1/v 7.Sg3+ Kh2/vi 8.Se2 Kh1 9.Ke4/vii d3/viii 10.Sg3+ Kg1 11.Kf3 h2 12.Rxg2 mate.

i) Thematic try: 2.Kd2? g3 3.Rxf3 Kh2 4.Rf4 h3 5.Sf5 g2 6.Rf2 Kh1 7.Sg3+ Kh2 8.Se2, and now not 8...Kh1? 9.Rf3 g1Q 10.Sxg1 h2 11.Se2 Kg2 12.Rg3+ Kf2 13.Rh3 Kg2 14.Sf4+ Kg1 15.Rg3+ Kf1 16.Ra3 winning, but 8...d3 9.Kxd3 Kh1 10.Rf3 g1Q 11.Sxg1 h2 12.Se2 Kg2 13.Rg3+ Kf2 14.Rh3 Kg2 15.Sf4+ Kg1 16.Rg3+ Kf1 17.Rh3 Kg1 18.Se2+ Kg2 positional draw, in which 10.Ke4 g1Q 11.Sxg1 h2 12.Se2 is stalemate.

Thematic try: 2.Ke4? Kg3/ix 3.Rd2 f2 4.Sf5+ Kg2 5.Rxd4 g3 6.Se3+ Kh3 7.Kf3 f1Q+ 8.Sxf1 g2 9.Kf2 g1Q+ 10.Kxg1 stalemate.

Thematic try: 2.Kf4? g3 3.Rxf3 Kh2. wK now blocks

f4. So: 4.Kg4 g2 5.Rh3+ Kg1 6.Se4 Kf1 7.Sd2+ Ke2 8.Rh2 Kxd2 9.Kh3 Ke2 10.Kxg2 d3 11.Kg1+ Ke1/xi 12.Rxh4 d2 13.Re4+ Kd1 14.Kf2 Kc2 15.Rc4+ Kd3 draw.

Thematic try: 2.Kxd4? g3 3.Rxf3 Kh2 4.Rf4 g2/x 5.Rxh4+ Kg3 draw.

ii) Kg2 4.Ke4 Kh2 5.Rf4 h3 6.Sf5 g2 7.Rf2 wins.

iii) h3? 5.Sf5 g2 6.Rf2 Kh1 7.Sg3+ Kh2 8.Se2 Kh1, and now not 9.Ke3? g1Q 10.Sxg1 h2 11.Se2 stalemate, but 9.Rf3 g1Q+ 10.Sxg1 h2 11.Se2 Kg2 12.Rg3+ Kf2 13.Rh3 Kg2 14.Sf4+ Kg1 15.Rg3+ Kf1 16.Ra3 winning.

iv) 5.Se4? g2 6.Rf2 Kg1 7.Ra2 Kh1 draw.

v) Kg1 7.Ke2 h2 8.Sh4 h1Q 9.Sf3 mate.

vi) Kg1 8.Rf3 Kh2 9.Se2 wins. Or here Kg1 8.Rf3 h2 9.Rf8 h1Q 10.Se2+ Kh2 11.Rh8 mate.

vii) Demolishing Black's plan, but if: 9.Rf3? g1Q 10.Sxg1 h2 11.Se2 Kg2 12.Rg3+ Kf2 13.Rh3 Kg2 14.Sf4+ Kg1 15.Rg3+ Kf1 draw.

viii) 9...g1Q 10.Sxg1 h2 11.Se2, and it's not stalemate as in the try line 2.Kxd4? – see (i).

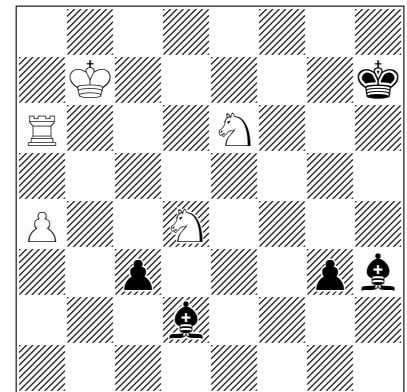
ix) This takes advantage of wK's blocking of the e4 square. So, not 2...g3? when 3.Rxf3 Kh2 4.Rf4 h3 5.Sf5 g2 6.Rf2 Kh1 7.Sg3+ Kh2 8.Kf3 wins.

x) Hew Dundas: Without bPh4 then wR could play to h8 and Black would not have the 15...Kd3 defence which

calls for wR's presence on the fourth rank.

“Lightly constructed. A surprising choice for the first move of wK. Interesting thematic tries, and non-standard play in the main line.”

No 16180 C.B.Jones
3rd special prize



b7h7 0162.12 5/5 Win

No 16180 C.Bill Jones (USA). 1.Sf8+/i Kg7/ii 2.Rg6+ Kxf8 3.Rxg3 Bd7 4.a5 c2 5.Sxc2 Bxa5 6.Ra3 Bd8 7.Ra8 Ke7 (Ke8;.Sd4) zz1 8.Sb4/iii Ke8 9.Rb8zz2/iv Ke7/v 10.Sd5+ Ke8 11.Sf4zz4 Ke7/vi 12.Sg6+ Ke8 13.Se5 Ke7 14.Ra8 Ke8 15.Ka6 Ba4 16.Ka7/vii, with:

– Ke7 17.Kb7 wins.

– Bd7 17.Rb8 Ba4 (Ke7; Rb7) 18.Kb7 wins.

– Bb5 17.Rb8 Bd7/viii 18.Ka6(Ka8) Ba4 19.Kb7 Ke7 20.Ra8 Bb5(Bd7 or Be8)/ix 21.Sc6+ Bxc6+ 22.Kxc6zz3. Finis.

i) 1.Se2? g2 2.a5, and 2.Rc6 Bxe6 draw, or 2.Sf8+ Kg7 3.Se6+ (3.Rg6+? Kxf8 4.a5 Kf7 Black wins) Bxe6 draw, or 2.S6d4 Bg4 3.Sg1 Be3 4.Sde2 Bxe2 5.Sxe2 c2 6.Rc6 c1Q 7.Rxc1 Bxc1 draw.; 2...c2 3.Rc6 Bxe6 4.Rxc2 Bxa5 draw.; 1.a5? Bxe6

2.Rxe6 g2 3.Se2 (Sf3) 3...c2 draw.

ii) Kh8 2.Rg6 wins. Kg8 2.Rg6+ Kxf8 3.Rxg3 wins, main line.

iii) Thematic try: 8.Sd4? Ke8zz1 draw.

iv) Thematic try: 9.Sc6? Bxc6+ 10.Kxc6 Ke7zz3 draw.

v) 9...Bb5(Ba4) 10.Sc6 Bxc6+ 11.Kxc6 Ke7 12.Ra8zz3 wins.

vi) Bb5(Ba4) 12.Se6 wins. Bf5(Bg4) 12.Kc6 Ke7 (Be4+,Kd6) 13.Sd5+ Ke8 14.Kd6 wins.

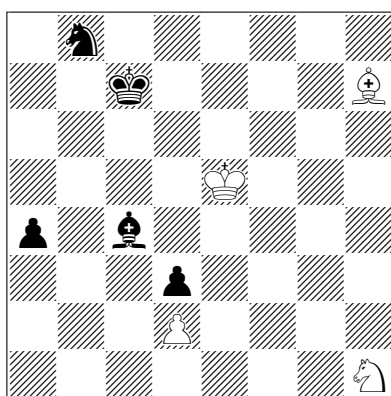
vii) Thematic try: 16.Kb7? Bb5zz5 17.Rb8 (or Ka7) Ke7 draw.

viii) Or 17...Ba4 18.Kb7 Ke7 19.Ra8 wins.

ix) 20...Kf6 21.Sg4+ wins. 20...Ke6 21.Sd3 wins.

“This study has good play with thematic tries. The main line leads to a well known zz position.”

No 16181 I.Aliev & A.Almammadov
honourable mention



e5c7 0044.12 4/5 Draw

No 16181 Ilham Aliev, A.Almammadov (Azerbaijan). 1.Kd4/i a3 2.Kc3 Sa6 3.Bxd3/ii Bxd3 4.Kb3 Sc5+ 5.Kxa3 Se4 6.Kb2 Kd6/iii

7.Kc1 Ke5 8.Kd1 Kf4 9.Ke1 Kf3 10.Sf2 Sxf2 stalemate.

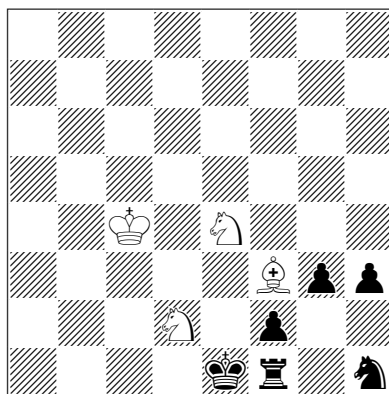
i) 1.Sf2? a3 Black wins. 1.Bxd3? Bxd3 2.Kd4 a3 3.Kc3 Bc4 4.Sf2 Sc6 5.d3 Bf7 6.Sg4 Sd4 7.Se3 Bb3 8.Kxd4 a2 Black wins.

ii) 3.Sf2? Sc5 4.Sxd3 Sa4+ 5.Kxc4 a2 Black wins. Or 3.Sg3? a2 4.Kb2 Sb4 5.Bxd3 Bxd3 Black wins.

iii) Bf1 7.Kc2 Bg2 8.d3 draw.

“An interesting enough struggle leading to a known stalemate.”

No 16182 Yu.Bazlov
honourable mention



c4e1 0315.03 4/6 Draw

No 16182 Yuri Bazlov (Russia). 1.Kc3/i Rg1 2.Sf1 Rxf1/ii 3.Sc5 Rg1 4.Sd3+ Kf1 5.Kd2 Rg2 6.Be2+/iii Kg1 7.Bf1 Kxf1 8.Se5 Rh2 9.Sf3 Kg2 10.Sh4+ Kg1 11.Sf3+ Kf1 12.Kd1 Kg2 13.Sh4+ Kg1 14.Sf3+ Kf1 15.Kd2 g2 16.Sxh2+ Kg1 17.Sf3+ Kf1 18.Sh2+ draw.

i) 1.Kd3? Rg1 2.Be2 f1Q 3.Bxf1 Rxf1 and Black wins, but not, in this, 1...g2? 2.Be2 g1S 3.Bg4, when White wins. [?draws]

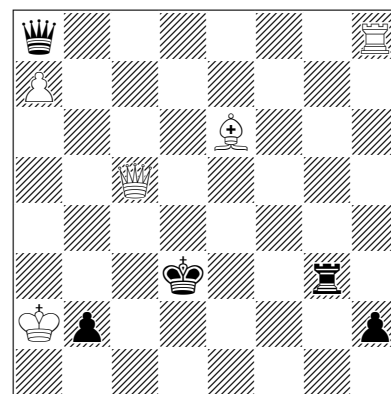
ii) Kxf1 3.Kd2 Rg2 4.Be2+ Kg1 5.Bf1 Kxf1/iv 6.Sg5 h2 7.Sf3 Rg1 8.Sh4 draw.

iii) 6.Sf4? Kg1 7.Sxh3+ Kh2 8.Bxg2 Kxg2 Black wins.

iv) 5...h2 6.Sg5 Kxf1 7.Sf3 Rg1 8.Sh4 draw. Or 5...Rh2 6.Sg5 Kxf1 7.Sf3 draw.

“A complex plan with interesting play by both sides. The final position is original but somewhat artificial.”

No 16183 M.Campioli
honourable mention



a2d3 4410.12 5/5 BTM Draw

No 16183 Marco Campioli (Italy). 1...b1Q+ 2.Kxb1 Rg1+ 3.Ka2 with:

– Qg2+ 4.Ka3/i Ra1+ 5.Kb4 Qb2+ 6.Bb3 Qd2+ 7.Kb5 Ra5+ 8.Kb6 Rxc5 9.Rd8+ Ke3 10.Rxd2 h1Q 11.Kxc5 Kxd2 12.Kb6 draw, or

– Ra1+ 4.Kxa1 Qxh8+ 5.Ka2 h1Q 6.Bf5+ Ke2/ii 7.Bg4+ Kd2 8.Qf2+/iii Kd3 9.Qe2+ Kd4 10.Bf3 Q8h2 11.Qxh2 Qxh2+ 12.Kb3 draw. .

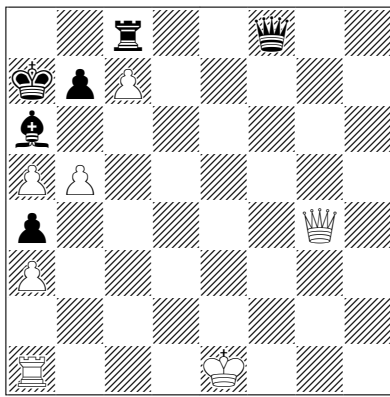
i) 4.Kb3? Rb1+ 5.Ka4 Ra1+ 6.Kb4, wastes time.

ii) Kd2 7.Qf2+ Kc3 8.Qc5+ Kd2 9.Qf2+ Kc3 10.Qc5+ draw.

iii) 8.Qg5+? Kd3 9.Qb5+ Kd4 Black wins.

“Rather complex material to realise two equivalent lines of play.”

No 16184 G.Hoerning
honourable mention



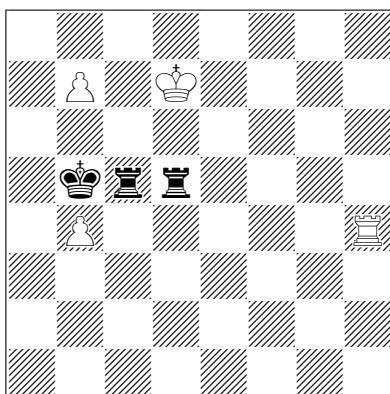
e1a7 4430.42 7/6 Win

No 16184 Gerd Hoerning (Germany). 1.b6+/i Ka8 2.Qxc8+ (0-0-0? Qxa3+;) Qxc8 3.0-0-0 Bd3 4.Rxd3 Qd7 5.Rd6 (Rxd7 stalemate?) Qxd6 6.c8Q+ Qb8 7.Qxb8+ wins.

i) 1.Qxc8? Qe7+ (Qxc8;b6+) 2.Kd1(Kd2) Qd6+ draw.

“Obviously, the impression is reduced a little due to the immobile technical pawns, but the several surprise moves must be taken into account.”

No 16185 V.Kalandadze
honourable mention



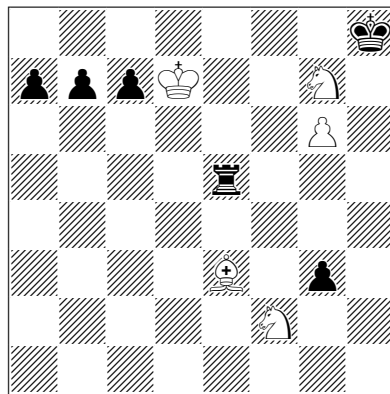
d7b5 0700.20 4/3 Win

No 16185 Velimir Kalandadze (Georgia). wK is in check. 1.Ke8 (Ke7? Rc7;) Re5+ 2.Kf8 Rf5+ 3.Kg8 Rg5+ 4.Kh8 Rh5+ 5.Rxh5 Rxh5+ 6.Kg7/i Rg5+ 7.Kf7

Rf5+ 8.Ke7 Re5+ 9.Kd7 Rd5+ 10.Kc7 Ka6 11.b8Q Rd7+ 12.Kc6 Rc7+ 13.Kd5 Rd7+ 14.Ke5 Re7+ 15.Kd4 Rd7+ 16.Kc3 Rd3+ 17.Kc4 Rd4+ 18.Kc5 Rd5+ 19.Kc6 wins.

i) 6.Kg8? Ka6 7.b8Q Rh8+ 8.Kxh8 stalemate.

No 16186 M.Minski
honourable mention



d7h8 0312.14 5/6 Win

No 16186 Martin Minski (Germany). 1.Sg4/i Rxe3/ii 2.Sf5/iii Rd3+ 3.Kxc7/iv Rc3+ 4.Kxb7 Rb3+ 5.Kxa7 Ra3+ 6.Kb7/v Rb3+/vi 7.Kc7 Rc3+ 8.Kd7 Rd3+ 9.Ke7/vii g2 10.g7+ Kh7 11.Sf6+ wins.

i) 1.Bd4?? Rd5+ “Black wins”.

ii) Rd5+ 2.Ke6 Kxg7/viii 3.Kxd5 Kxg6 4.Bxa7 Kf5 5.Se5 c6+ 6.Kd4 Kf4 7.Sf7 Kf3 8.Kd3 Kg2 9.Sg5 wins. Or Re4 2.Sf6 Rxe3 3.Sf5 wins – or 3.Sgh5 wins.

iii) Thematic try: 2.Sh5? Rd3+ 3.Kxc7 Rc3+ 4.Kxb7 Rb3+ 5.Kxa7 Rb6/ix 6.Kxb6 g2 7.g7+ Kh7 8.Sgf6+ Kh6 9.g8Q (g8S+,Kg5;) g1Q+ 10.Qxg1 stalemate. Or 2.Sxe3? Kxg7 draw.

iv) 3.Ke7? Rd6 4.Sxd6/x Kg7 5.Sf5+ (Se5,cxd6;) Kxg6 draw.

v) 6.Kb6? Ra8 draw. 6.Kb8? Ra6 draw.

vi) Ra7+ 7.Kxa7 g2 8.g7+.

vii) 9.Ke6? Rd8 10.Sf6/xi Rg8 11.Sxg8 g2 12.Sf6 g1Q 13.g7+ Qxg7 draw. Or 9.Ke8? Rd6 10.Sxd6 Kg7 11.Se5 g2 12.Sf5+ Kf6 13.g7 g1Q draw.

viii) 2...Rd6+ 3.Kf7 Rd7+ 4.Kf8 Rd8+ 5.Se8 Rxe8+ 6.Kxe8 Kg7 7.Bxa7 Kxg6 8.Kd7 Kg5 9.Se5 Kf4 10.Sd3+ Kf3 11.Kxc7 wins.

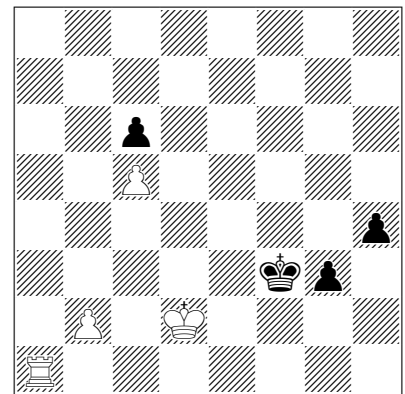
ix) Also 5...Ra3+ 6.Kb7 Ra7+ draw.

x) 4.g7+ Kh7 5.Sxd6 Kxg7 6.Sf5+ Kg6 7.Sxg3 Kg5 draw.

xi) 10.g7+ Kh7 11.Sf6+ Kg6 draw.

“Black ‘hands over a bribe’ of three pawns but it does not save him. Unfortunately, the author did not manage to make the parallel, thematic try 2.Sh5? dualfree.”

No 16187 Yo.Afek
special honourable mention



d2f3 0100.23 4/4 Win

No 16187 Yochanan Afek (Israel). 1.Ke1/i Kg2/ii 2.Ke2 h3 3.Ke3 h2/iii 4.Kf4 Kf2 5.Rh1 Kg2 6.Rc1 Kh3/iv 7.Kg5 g2 (Kg2;Kg4) 8.Rc3 mate.

i) 1.Ra3+? Kf2 2.Ra6 g2 (h3 or Kf3) 3.Rxc6 h3 4.Rf6+ Kg3 5.Rg6+ Kf3 6.c6 h2 7.c7 g1Q 8.Rxg1 hxg1Q 9.c8Q draw.

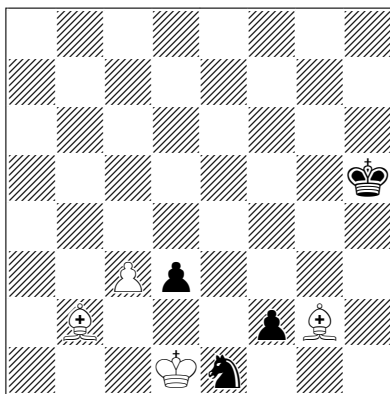
ii) h3 2.Kf1 h2 3.Ra3 wins.

iii) Kh2 4.Kf4 g2 5.Kg4 wins.

iv) Kf2 7.Rc2+ Ke1 8.Kxg3 wins.

“The known idea (N. Marinescu, *Revista de Romana de Sah* 1956) is technically well realised.”

No 16188 G.Josten
special honourable mention



d1h5 0023.12 4/4 Win

No 16188 Gerhard Josten (Germany). 1.Bh3/i Sf3/ii 2.c4 Kh4 (Sg5;Bf1) 3.Bf1 Sh2 4.Bxd3 f1Q+/iii 5.Bxf1 Sxf1 6.Ke2 Sg3+ 7.Kf3 Sf5 8.Kf4 Sd6 9.c5 Sb5 10.c6 Kh5 11.Kf5 Sa7 12.c7 Sb5 13.c8S wins.

i) 1.Bf1? Sf3 2.c4 Sh2 3.Bxd3 f1Q+ 4.Bxf1 Sxf1 draw.

ii) Kh4 2.Bf1 Kg3 3.c4 Kh2 4.Bc3/iv Kg1 5.Bxe1 Kxf1 6.Bxf2 wins.

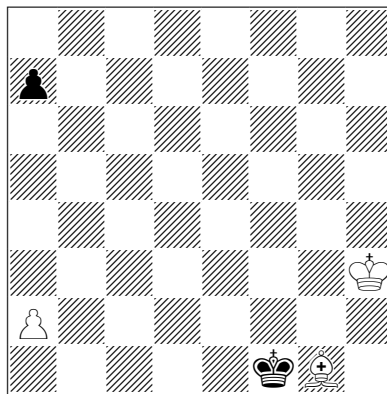
iii) Kg4 5.Be5 Sf3 6.Bb8 wins.

iv) 4.c5? Kg1 5.c6 Kxf1, and 6.c7 Kg2 7.c8Q f1Q draw, or

6.Bd4 Sc2 7.c7 Sxd4 8.c8Q Kg2 draw.

“Considering that the final play of this study is known (for example – J.Nunn, *Secrets of Minor Piece Endings* - 1995) the author has made a significant effort to improve the introduction.”

No 16189 G.Josten
special honourable mention



h3f1 0010.11 3/2 Win

No 16189 Gerhard Josten (Germany). 1.Bh2/i Ke2/ii 2.Kg4 Kd3/iii 3.Kf5 Kc3/iv 4.Bd6 Kc4/v 5.Ke6 Kb5 (a5;Kd7) 6.Kd7 Kb6 7.Kc8 a5 8.Kb8 wins.

i) Thematic try: 1.Bxa7? Ke2 2.a4 Kd3 (Kf3?? Bb6) 3.a5 Kc4 4.Bb6 Kb5 draw.

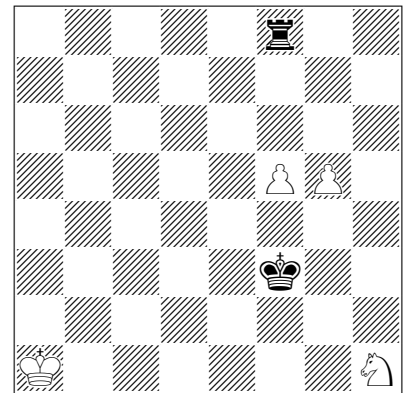
ii) Kf2 2.Kg4 Ke3 3.Kf5 Kd4 4.Ke6 Kc5 5.Kd7 Kb6 6.Kc8 wins. Or a5 2.Kg4 Ke2 3.Kf5 Kd3 4.Ke6 Kc4 5.Kd7 Kb4 6.Bd6+ wins. Or a6 2.Kg4 Ke2 3.Kf5 Kd3 4.Ke6 Kc4 5.Kd7 wins.

iii) Ke3 3.Kf5 Kd4 4.Ke6 Kc5 5.Kd7 Kb6 6.Kc8 wins. Or a5 3.Kf5 Kd3 4.Ke6 Kc4 5.Kd7 wins.

iv) Kc4 4.Ke6 Kb4 5.Bd6+ Ka5 6.Kd7 Kb6 7.Kc8 a5 8.Kb8 wins. Or Kd4 4.Ke6 Kc5 5.Kd7 Kb6 6.Kc8 wins.

v) a5 5.Ke6 Kc4 6.Kd7 wins.

No 16190 S.Hornecker
special honourable mention



a1f3 0301.20 4/2 Draw

No 16190 Siegfried Hornecker (Germany). 1.f6 Kg2/i 2.Kb2 Kxh1 3.Kc3/ii Kg2 4.Kd4 Kf3 5.f7/iii Rxf7/iv 6.Ke5/v Kg4 7.g6 (Ke6? Rg7;) Rf5+/vi 8.Ke6 Kg5/vii 9.g7 Rf6+ 10.Ke7 Rg6 draw.

i) Kf4 2.Sf2 Kxg5 3.Se4+ Kf5 4.Sc5 draw.

ii) 3.Kb3? Kg2 4.Kc4 Kf3 5.f7 Rxf7 6.Kd5 Rf5 wins.

iii) 5.Ke5? Kg4 6.g6/viii Kg5 7.g7 (f7,Kxg6;) Re8+ 8.Kd6 Kxf6 Black wins. 5.g6? Rxf6 6.g7 Rg6 Black wins.

iv) Kf4 6.g6 Rd8+ 7.Kc5 Kf5 8.g7 Kf6 9.f8Q+ wins.

v) 6.g6? Rg7/ix 7.Ke5 Rxg6 Black wins.

vi) Rf8 8.g7 Rg8 9.Kf6 draw. If Rf2 8.g7 Re2+ 9.Kf6 Rf2+ 10.Ke7 Re2+ 11.Kf8 Rf2+ 12.Ke8/x Re2+ draw. If Rg7 8.Kf6 Ra7 9.g7 Ra6+ 10.Kf7 Ra7+ draw. Or if Re7+ 8.Kf6 Ra7 9.g7 Ra6+ 10.Kf7 Ra7+ draw.

vii) Rg5 9.Kf7 Kh5 (Rf5+;Ke7) 10.g7 Kh6 11.g8Q Rxg8 12.Kxg8 draw –

the other promotions also draw.

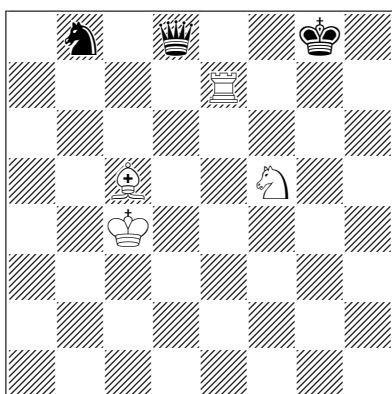
viii) 6.Ke6 Kxg5 7.f7 Kg6
Black wins.

ix) 6...Rf4+? 7.Ke5 Rg4
8.Kf5 Rg1 9.Kf6 Kg4 10.Kf7
Kh5 11.g7 Kh6 12.g8S+
draw.

x) 12.Kg8? Kg5 13.Kh7
Rh2+ 14.Kg8 Kg6 15.Kf8
Rf2+ 16.Kg8 Ra2 17.Kh8
Rh2+ 18.Kg8 Rh7 Black
wins.

“A pleasant miniature with
an effective move 5.f7 and
some systematic movement
of K and R.”

No 16191 S.Hornecker
special honourable mention



c4g8 3114.00 4/3 Win

No 16191 Siegfried Hornecker (Germany). 1.Sh6+/i
Kf8 2.Rh7+/ii Ke8 3.Sf5,
with:

– Qf6 4.Sd6+ Kd8 5.Bb6
mate, or

– Qd1 4.Sd6+ Kf8
(Kd8;Bb6 mate) 5.Se4+ Ke8
(Kg8;Sf6 mate) 6.Sf6+ Kd8
7.Bb6+ Kc8 8.Rc7+ Kd8
9.Rd7+ Kc8 10.Rxd1 wins, or

– Qa5 4.Sd6+ Kf8/iii 5.Se4+
Ke8 (Kg8;Sf6 mate) 6.Sf6+
Kd8 7.Bb6+ Qxb6 8.Rh8+
Kc7 9.Sd5+ Kb7 10.Sxb6
Kxb6 11.Rxb8+ wins.

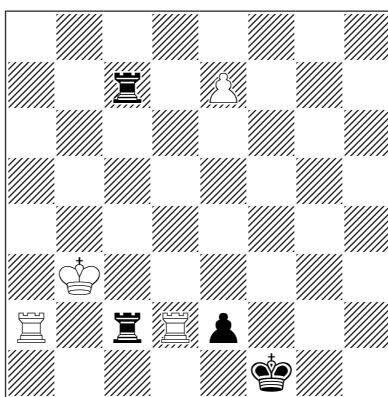
i) Thematic try: 1.Rg7+?
Kh8 2.Bd4 Sc6 3.Rd7+ Kg8
4.Sh6+ Kf8 5.Bc5+ Ke8
draw.

ii) Thematic try: 2.Ra7+?
Ke8 3.Sf5 Qd7 draw.

iii) Kd8 5.Sb7+ Kc8 6.Sxa5
wins.

“It is not often that we see an
‘aristocratic’ miniature. We
are agreeably impressed!”

No 16192 V.Kalandadze
special honourable mention



b3f1 0800.11 4/4 Win

No 16192 Velimir Kalandadze (Georgia). 1.e8Q
R7c3+ 2.Kb4 Rc4+ 3.Kb5
Rc5+ 4.Kb6 Rc6+ 5.Qxc6/i
Rxc6+ 6.Kxc6 e1Q 7.Kd7
Qb1 8.Rf2+ Kg1 9.Rg2+ Kh1
10.Rh2+ Kg1 11.Rag2+ Kf1
12.Rh1+ wins.

i) 5.Kb7 Rc7+ 6.Kb8 Rc8+
7.Qxc8 Rxc8+ 8.Kxc8 e1Q
9.Kd7.

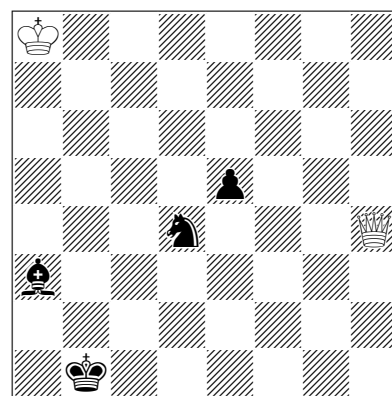
“Far from badly developed
introduction to a known idea.”

No 16193 Martin Minski
(Germany). 1.Qe1+/i, with:

– Ka2 2.Qa5zz BTM (Qxe5?
Bb2;) Sb3 3.Qxe5 Bb2
4.Qd5(Qe6) wins, or

– Bc1 2.Kb7zz BTM/ii Sc2
(e4;Qxe4+) 3.Qxe5 Bb2
4.Qe4(Qf5) wins.

No 16193 M.Minski
special honourable mention



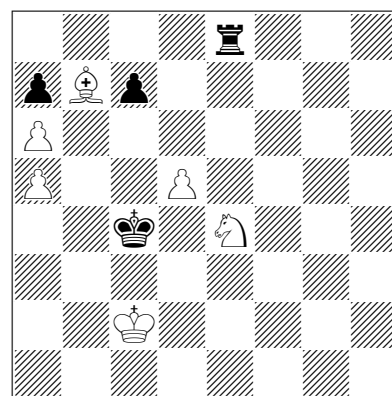
a8b1 1033.01 2/4 Win

i) 1.Qh1+? Ka2 draws.
1.Qe4+? Ka2 2.Qd5+ Kb1
3.Qxe5 Bb2 draw.

ii) 2.Qxe5? Bb2 draw.
2.Qe4+? Ka2 draw. 2.Ka7?
Kc2 3.Qxe5?? Sc6+ wins.
2.Kb8? Kc2 3.Qxe5?? Sc6+
wins.

“In this airy study, a familiar
motif comes in two echo vari-
ations.”

No 16194 M.Croitore
commendation



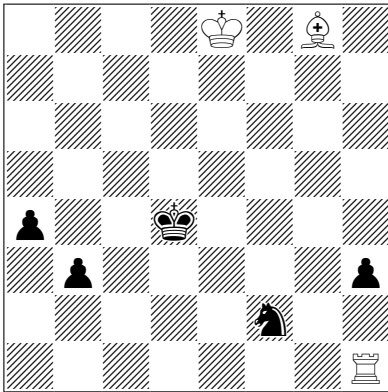
c2c4 0311.32 6/4 Win

No 16194 M.Croitore
(Moldova). 1.d6 Rxe4
2.Bd5+/i Kxd5 3.d7 Rc4+
4.Kb3 Rb4+ 5.Kxb4 Kc6
6.d8S+ wins.

i) 2.Bxe4? cxd6 draw. Or
2.dxc7? Re8 3.c8Q+ Rxc8
4.Bxc8 draw. Or 2.d7? Rd4
draw.

“An improvement on Brieger (1958).”

No 16195 M.Croitor
commendation



e8d4 0113.03 3/5 Draw

No 16195 M.Croitor (Moldova). 1.Rh2/i Sg4/ii 2.Rxh3 Sf6+ 3.Kd8/iii Sxg8 4.Rh4+ Kc3 5.Rxa4 b2 6.Ra3+ Kc4 7.Ra4+ Kc5 8.Ra5+ Kc6 9.Ra6+ Kb7 10.Ra5 b1Q/iv 11.Rb5+ Qxb5 stalemate.

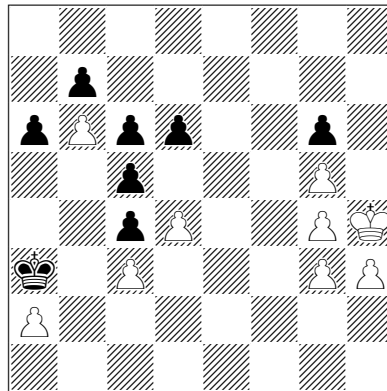
i) 1.Ra1? h2 2.Rxa4+ Kc5 3.Rc4+ Kb5 4.Rh4 b2 5.Bh7 h1Q 6.Rxh1 Sxh1 7.Kd7 Kc4 8.Kd6 Sf2 9.Bb1 Sd3 10.Kc6 Sb4+ 11.Kd6 Kb3 12.Kc5 Sc2 13.Kd6 Sa3 14.Bh7 Sc2 15.Bg8+ Ka3 Black wins.

ii) Ke3 2.Kd7 Kf3 3.Kc6 Kg3 4.Rxh3+ Sxh3 5.Kb5 b2 6.Bh7 Sf2 7.Kxa4 Sd1 8.Kb3 Kf2 9.Kc2 draw.

iii) 3.Kf8? Sxg8 4.Kxg8 b2 Black wins.

iv) Kb6 11.Ra8 Kb7 12.Ra5. “The 24-year-old author has introduced nuances to a known idea.”

No 16196 A.Pallier
commendation



h4a3 0000.87 9/8 BTM Draw

No 16196 Alain Pallier (France). 1...d5/i 2.dxc5 d4 3.cxd4 c3 4.d5 c2 5.d6/ii, with:

– c1Q 6.d7 Qb2 7.d8Q Qg7 8.Qg8 (also Qf8) Qxg8 stalemate or

– c1S 6.d7 Sd3 7.d8Q Se1 8.Qd3+ Sxd3 stalemate.

i) If 1...cxd4 2.cxd4 c3 3.d5 c2 4.dxc6 c1Q 5.cxb7 Qc3 6.b8Q Qg7 7.Qxd6+ draw.

ii) Thematic try: 5.dxc6? c1Q 6.c7 Qb2(Qa1/Qc3) 7.c8Q Qg7 Black wins.

Iuri Akobia, FIDE International Judge

20vii06, Tbilisi, Georgia

Footnote by tourney judge Akobia:

I think the tourney organizers have made a progressive step with respect to the duration of the whole cycle of the event. The contrast is with formal tourneys that regrettably seem to proceed ‘for ever’.

We understand full well that extended time-tables were justified when correspondence was conducted through the postal services and when delays in the publication results were unavoidable. Today there are no such obstacles to exchanging information and publication. In my opinion, the tourney cycle need take no more than 4-5 months. This may vary only with thematic and ‘informal’ magazine tourneys. In all cases, though, the tourney announcement must obligatorily give the publication date of the award. In this way composers can plan ahead without stumbling around in the dark.

It is clear, such tourneys will be difficult to judge, but if the judge has consented to accepted the task he should be prepared to work in parallel, as entries are received. Longer thinking time will not add to our knowledge.

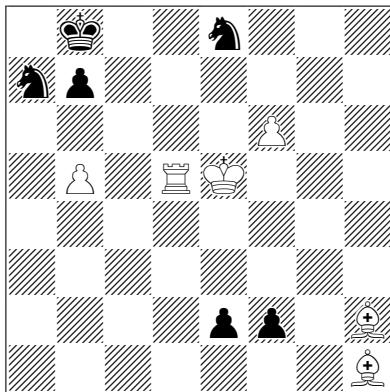
Shakhmatnaya kompozitsia 2005

The award of this informal international tourney was published in *Shakhmatnaya kompozitsia* 70. (12iv2006).

Judge: Oleg Pervakov, Moscow.

In the absence of the grantees Visokosov, Kralin and Ryabinin others might have shone, but they failed to do so. The judge's choice was limited.

No 16197 S.Osintsev
1st prize



e5b8 0126.23 6/6 Win

No 16197 Sergei Osintsev (Ekaterinburg). 1.f7? e1Q+ 2.Be4 (Kd4+,Kc8;) Sd6 3.f8Q+ aSc8 4.Rxd6 f1Q 5.Qxf1 Qxf1 6.Rd7 Qxb5 drawn. 1.Kd4+ Sd6 2.Bxd6+ Ka8 3.f7 f1Q 4.f8Q+ Qxf8 5.Bxf8 Sc6+/i 6.bxc6 e1Q 7.Ra5+/ii Qxa5 8.cxb7+ Ka7 9.Bc5+ Ka6 10.b8S+ Kb5 11.Bc6 mate, 'ideal' and using two promoted pieces.

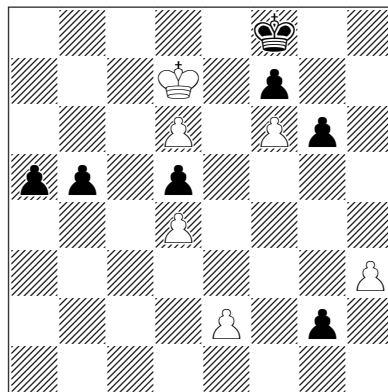
i) "A great drawing resource, repulsing the threat of mate and covering the a8-h1 diagonal."

ii) White would fall into the trap if he chose 7.c7? Qg1+ 8.Kc4 Qc1+ 9.Kb5 Qf1+ 10.Ka4 Qc4+ 11.Bb4 Qc2+

12.Ka3 Qc7, with a draw. Or 7.Rd8+? Ka7 8.c7 Qa1+ 9.Kd3 Qd1+ 10.Kc3 Qc1+.

"An excellent mating study with sacrifices and counter-sacrifices, battery play and pawn promotions, including one to knight. To my way of thinking the finale is original. Not quite in the 'super' class, but beautiful and showing an ultra-sharp idea."

No 16198 S.Didukh
2nd prize



d7f8 0000.56 6/7 Win

No 16198 Sergei Didukh (Ukraine). 1.Kc7? g1Q 2.d7 Qg3+ draw. 1.Kc6 g1Q 2.d7 Qe3 3.d8Q+ Qe8+ 4.Qxe8+ Kxe8 5.Kxb5 Kd7. 1.Kc8 g1Q 2.d7 Qc1+ 3.Kb7 Qe3 4.h4/i Qe8/ii 5.dxe8Q+ Kxe8 6.h5 gxh5/iii 7.Kc7 Kf8 8.e4 dxe4 9.d5 e3 10.d6 e2 11.d7 e1Q 12.d8Q+ Qe8 13.Qd6+ Kg8 14.Qg3+ Kh7 15.Qg7 mate.

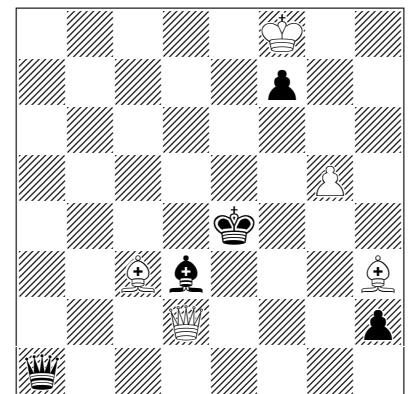
i) 4.d8Q+? Qe8 5.Qd6+ Kg8 6.Qe7 Qf8 7.e4 b4 8.exd5 b3 9.d6 b2 10.Qxf8+ Kxf8 11.d7 b1Q+ 12.Ka7 Qb5 13.d8Q+ Qe8 14.Qd6+ Kg8 15.d5 a4 16.Qe7 Qb5 17.d6 a3 18.d7 Qa5+ perpetual check. From this we see why White must find a way to win a tempo.

ii) b4 5.h5 b3 6.h6 b2 7.d8Q+ Qe8 8.h7 b1Q+ 9.Ka7 Qh1 10.Qd6+ wins.

iii) Kf8 7.e4 b4 8.exd5 b3 9.d6 b2 10.d7 b1Q+ 11.Ka7 wins.

"It's tough these days to find something new in a P-ending, but Didukh has done it. The win of tempo right at the point of introducing the logical idea (line-opening) is curious indeed."

No 16199 V.Kozirev
3rd prize



f8e4 4050.12 5/5 BTM Win

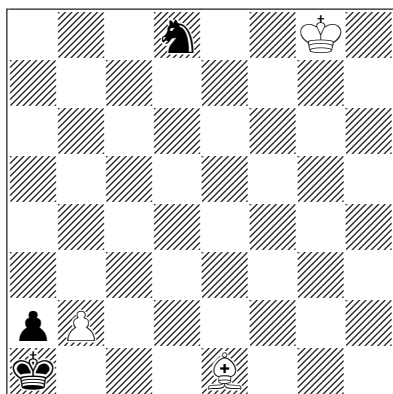
No 16199 V. Kozirev (Russia). 1...Qa3+ 2.Bb4 Qa8+ 3.Kg7 h1Q 4.Bg2+ Kf4 5.Qxd3 Kxg5 6.Be7+ Kg4 7.Qe2+/i Kf5 8.Qf2+ Kg4 9.Bxa8 Qxa8 10.Qh4+ Kf5 11.Qg5+ Ke6 12.Qf6+ Kd7 13.Qd6+ Kc8 14.Qd8+ Kb7 15.Qd5+ Ka7 16.Bc5+ Kb8 17.Bd6+ Ka7 18.Qa5+ Kb7 19.Qb5+ Kc8 20.Kf8 f6 21.Bf4 wins.

i) Thematic try: 7.Qd4+? Kg3 8.Bxh1 Qxh1 9.Bd6+ Kh3 10.Qe3+ Kg2 11.Qe2+ Kh3 12.Kh6 f6 13.Bf4 Qd5 draw.

"A powerful piece by this established master who has

not been so active in recent years. The thematic try startles us with its depth and its scope. It is only the play's forcing nature and some 'greasing' of the finale that stood in the way of a higher placing."

No 16200 V.Pankov
1st honourable mention



g8a1 0013.11 3/3 Draw

I: diagram

II: wKh7

No 16200 V.Pankov (Moscow). I: 1.Bc3 Kb1 2.b4 Sc6/i 3.b5 Se7+ 4.Kg7 Sd5 5.Be5 Kc2 6.Ba1 Kb3 7.Kf7 Kc4 8.Ke6 Sc7+ 9.Ke5 Sxb5 10.Ke4 Sa3 11.Bh8 Kb3 12.Kd3 Sc4 13.Ba1 draw.

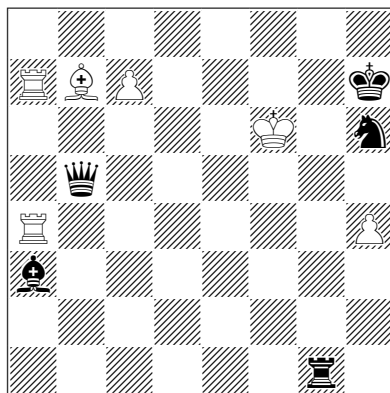
i) Kc2 3.Ba1 Kb1 4.Bc3(Bh8) draw.

II: 1.Bc3 Kb1 2.b4 Kc2 3.Ba1 Kb1 4.Bc3 draw.

No 16201 Vitaly Kovalenko (Russia). 1.Be4+ Kh8 2.c8Q+ Sg8+ 3.Qxg8+ Kxg8 4.Bh7+ Kh8 5.Ra8+ Bf8/i 6.Rxf8+ Rg8 7.Rxg8+ Kxh7 8.Rg7+ Kh6 9.Rg6+ Kh5/ii 10.Ra5

(Rg5+? Qxg5:) Qxa5 11.Rg5+ Qxg5 12.hxg5 wins.

No 16201 V.Kovalenko
2nd/3rd honourable mention

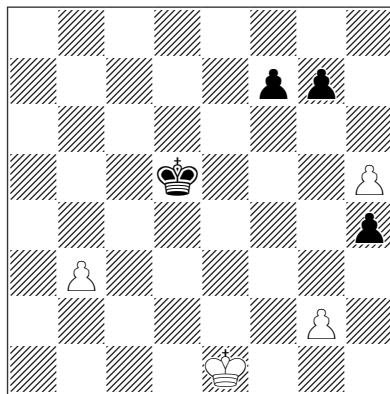


f6h7 3543.20 6/5 Win

i) Rg8 6.Rxg8+ Kxh7 7.Rg7+ Kh6 8.Rg6+ Kh5 9.Rg5+ Qxg5 10.hxg5 Bb2+ 11.Kf5 wins.

ii) Kh7 10.Ra7+ Kh8 11.Rh6+ Kg8 12.Rg7+ Kf8 13.Rh8 mate.

No 16202 V.Kovalenko
2nd/3rd honourable mention



e1d5 0000.33 4/4 Win

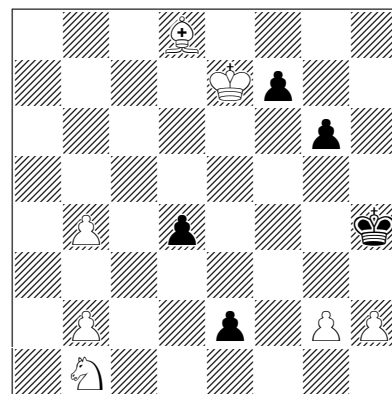
No 16202 Vitaly Kovalenko (Russia). 1.Ke2? h3 2.gxh3 Kc5 3.Kd3 Kb4. 1.Kf1? Kc5 2.Kg1 Kb4 3.Kh2 Kxb3 4.Kh3 Kc4 5.Kxh4 Kd5 6.g4 Ke6 7.g5 Kg7 draw. So: 1.Kf2

Ke4 2.Kg1/i Kd4 3.Kh2 Kc3 4.Kh3 Kxb3 5.Kxh4 Kc4 6.g4 Kd5 7.g5 Ke6 8.h6 gxh6 9.gxh6 Kf6 10.Kh5zz Ke7 11.h7 wins.

i) 2.b4? Kd4 3.Kf3 Kc4 4.Kg4 Kxb4 5.Kxh4 Kc5 6.g4 Kd6 7.g5 Ke7 8.h6 gxh6 9.gxh6 Kf8 draws.

"These two studies in sharply contrasting styles by the same author show, in the first case, a sharp struggle, and in the second, subtle wK play."

No 16203 E.Kudelich
& B.Sidorov
special honourable mention

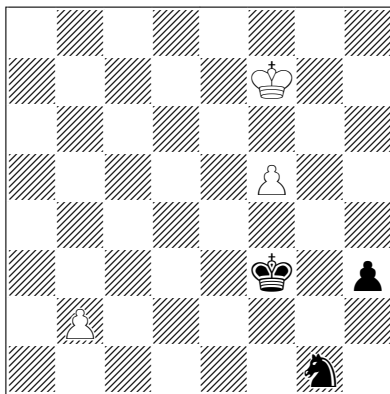


e7h4 0011.44 7/5 Draw

No 16203 Eduard Kudelich & Boris Sidorov (Russia). 1.Kxf7+? Kh5 2.Bh4 Kxh4 3.Sd2 d3 4.Sf3+ Kh5 5.g4+ Kh6 6.Se5 c1Q, and wK rules out the desirable '7.Sf7+'. 1.Kf8+ Kh5 2.Bh4 Kxh4 3.Sd2 d3 4.Sf3+ Kh5 5.g4+ Kh6 6.Se5 e1Q 7.Sxf7+ Kh7 8.Sg5+ Kh8 9.Sf7+ perpetual check.

"The first move (1.Kf8+) leading to a known perpetual check earns the 'special'."

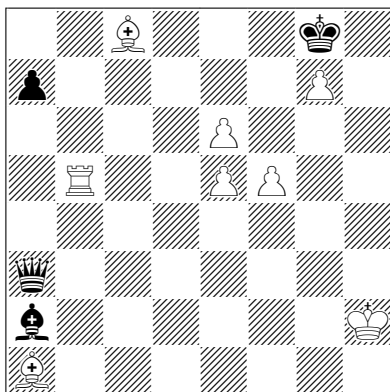
No 16204 V.Kondratev
commendation



f7f3 0003.21 3/3 Draw

No 16204 V.Kondratev (Russia). 1.f6 h2 2.Kg7 h1Q 3.f7 Qg2+ 4.Kf6 Qxb2+ 5.Ke7 Qe5+ 6.Kf8 (Kd7(?)) Sh3 7.Kg8 Qg5+ 8.Kh7(Kh8) Qf5+ 9.Kg8 Qg6+ 10.Kh8 Sg5 11.f8Q+ Sf7+ 12.Qxf7 Qxf7 stalemate.

No 16205 V.Kovalenko
commendation



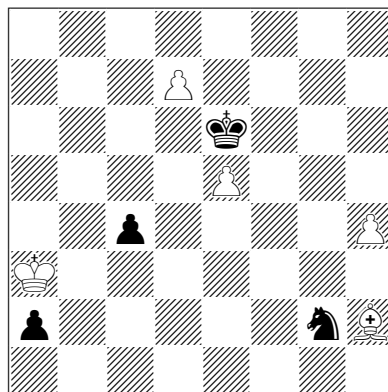
h2g8 3150.41 8/4 Win

No 16205 Vitaly Kovalenko (Russia). 1.e7 Qxe7/i 2.Be6+ Bxe6 3.Rb8+ Kh7 4.Rh8+ Kxg7 5.f6+ Kxh8 6.fxe7 Bd7 7.e6+ Kg8 8.exf7+ Kxf7 9.Bf6 a5 10.Kg3 a4 11.Kf4 a3 12.Ke5 a2 13.Kd6 Kxf6 14.e8Q a1Q 15.Qh8+ Kg6 16.Qxa1 wins.

i) Bf7 2.Be6 Kxg7 3.f6+ Kh6 4.Bxf7 Qf3 5.Rb3 Qf2+

6.Kh3 Qf1+ 7.Kg3 Qg1+ 8.Kf3 Qh1+ 9.Ke3 Qg1+ 10.Kd3 Qf1+ 11.Kc3 Qxa1+ 12.Kc2 Qa2+ 13.Kd3 Qa6+ 14.Ke3 wins.

No 16206 V.Kalyagin
& E.Kudelich
commendation



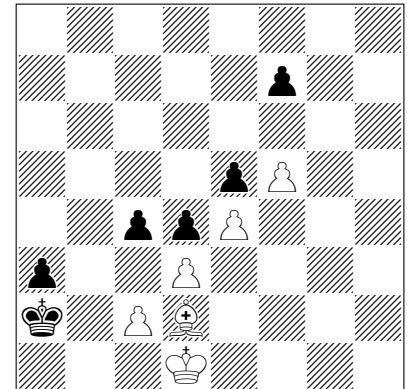
a3e6 0013.32 5/4 Win

No 16206 Viktor Kalyagin & Eduard Kudelich (Russia). 1.Kxa2? Kxd7 2.h5 Sh4 3.Kb2 Kc6 4.Kc3 Kd5 5.h6 Sg6 6.h6 Ke5 7.h8Q Sxh8 draw. 1.d8S+ Kd7 2.Kxa2 Sxh4 3.Sb7 Ke6 4.Sc5+i Kd5 5.Sa6 Sf3 6.Sc7+ Kc6 7.e6 Sxh2 8.e7 Kd7 9.e8Q+ wins.

i) 4.Kb2? Sg6 5.Sd8+ Kd7 6.Sf7 Ke6 7.Sg5+ Kf5 8.Sf3 Ke4 9.Sg5+ Kf5 10.Sf7 Ke6 11.Sd8+ Kd7 12.Sb7 Ke6 13.Sc5+ Kd5 positional draw. White has to choose a more precise move.

No 16207 L.Abramov & Anatoly Kuryatnikov (Russia). 1.Kc1 c3 2.Bh6/i Ka1 3.Bf8 a2 4.Bb4 f6 5.Bxc3+ dxc3 6.d4 exd4 7.e5 d3 8.cxd3 c2 9.Kxc2/ii fxe5 10.f6 e4 11.f7 exd3+ 12.Kc1 d2+ 13.Kxd2 Kb1 14.f8Q a1Q 15.Qf5+ wins.

No 16207 L.Abramov
& A.Kuryatnikov
special commendation



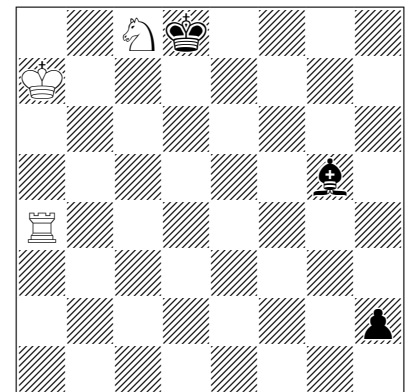
d1a2 0010.45 6/6 Win

i) 2.Bg5? f6 3.Bh4 Ka1 4.Be1 Ka2 positional draw.

ii) 9.d4? fxe5 10.f6 e4 11.f7 exd4+ 12.Kxc2 (f8Q,e2;) e2 13.Kd2 Kb2 draw.

“Creative reworking of a study by Evreinov (Tunggram 1980).”

No 16208 G.Amiryan
special commendation



a7d8 0131.01 3/3 Draw

No 16208 Gamlet Amiryan (Armenia). 1.Rd4+ Kc7 2.Rc4+ Kd8 3.Rd4+ Kxc8 4.Rd1 Be3+ 5.Ka8 Bg1 6.Rc1+ Kd7 7.Rc7+ Kxc7 stalemate.

“A logical element – wS annihilation, there for Black’s benefit – has been added to the familiar finale.”

WCCC Wageningen 2006 tourneys

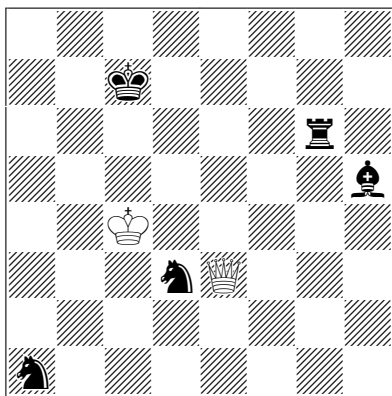
The awards were in the bulletin distributed at the closing banquet of the PCCC.

Makhatadze-70

This informal tourney was judged by Dzhemal Makhatadze (Georgia) and was organized by the municipality of Zestaponi (Zestafoni). The set theme: studies with mate or stalemate with the black king in the centre of the chessboard (d4, d5, e4 or e5) in the final position.

6 entries were received of which 2 were published in the award.

No 16209 N.Kralin & A.Selivanov 1st/2nd prize

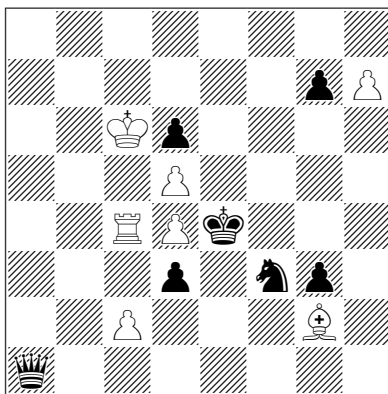


c4c7 1336.00 2/5 BTM Draw

No 16209 Nikolai Kralin & Andrei Selivanov (Russia). 1...Sb2+ 2.Kb5 Be2+ 3.Qxe2 Rb6+ 4.Kc5 Sb3+ 5.Kd5 Rd6+ 6.Ke4 (Ke5? Sd3+;) Rd4+ 7.Ke5 Rd2 drawn.

Very elegant play by both sides.

No 16210 N.Kralin, A.Selivanov & D.Gurgenidze 1st/2nd prize



c6e4 3113.44 7/7 Win

No 16210 Nikolai Kralin, Andrei Selivanov (Russia) and David Gurgenidze (Georgia). 1.h8Q Qa6+ 2.Kd7 Qxc4 3.cxd3+ Qxd3 4.Qh7 g6 5.Qxg6+ Kxd5 6.Qxd6+ (not 6.Qxd3) Ke4 7.Qe5mate.

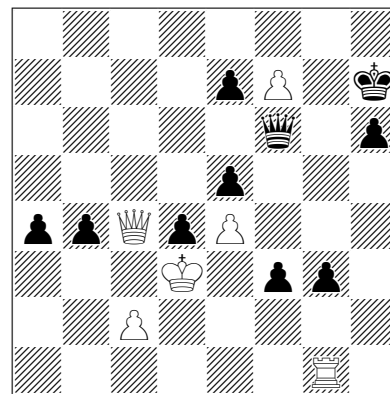
Bilateral fight for clear advantage. It looks like White plays his 6th move in order to use black correction, but in that case Black is stalemated. White chooses the correct play.

Niekarker Kruujebitter Tourney

This informal tourney¹ was judged by Martin van Essen (Netherlands), the set theme was en passant capture. 5

studies were entered of which 2 were published in the award.

No 16211 J.Mestel 1st prize



d3h7 4100.38 6/10 Draw

No 16211 Jonathan Mestel (Great Britain). 1.Qe6 (Qc8 Qxf7;) ... Qxe6 2.f8Q/i f2/ii 3.Rxg3 f1Q+/iii 4.Qxf1 Qa6+ 5.c4 with

– bxc3ep+ 6.Kc2 Qxf1 7.Rg7+ draw.

– or dxc3ep+ 6.Ke3/iv Qxf1 7.Rg7+ draw.

i) 2.f8S+ Kh8/v 3.Sxe6 g2 wins.

ii) Qa6+ 3.Kd2 Qe2+ 4.Kc1 Qe3+ 5.Kb2 draws.

iii) Qa6+ 4.Kd2 f1S+ 5.Kc1 Sxg3 6.Qf7+ draws.

iv) 6.Kc2 allows the *Zwischenschach* ...b3+.

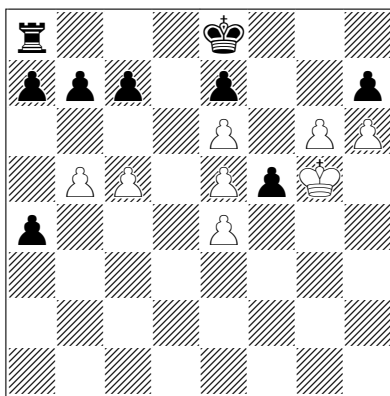
v) 2...Kg8 3.Sxe6 g2 4.Sxd4 exd4 5.Kxd4

Lively, sacrificial duel. The theme was displayed particu-

1. Harold van der Heijden: Although I had never heard of “Niekarker kruujebitter” before the PCCC myself, I can supply some information. Judge Martin van Essen lives in Nijkerk. “Niekarker” is local dialect (Dutch: Nijkerker) and means “from Nijkerk”. Also “kruujebitter” is local dialect (Dutch: kruidenbitter) and is some sort of liquor with herbs (=kruiden). It’s probably (but I’ve never tasted it) similar to the famous Friesian Berenburger or the German Jägermeister (although the latter’s sugar-content is much higher than the Dutch “kruidenbitters”). Prosit!

larly well: Black can capture in two ways, leading to two different stalemates. It was very difficult to determine the order of the prize-winners. Ultimately, I prefer this one slightly as it has more ‘body’ as an endgame study in itself. Black’s active role helps in this consideration. I hope that the composer forgives me for extending the presentation of his main line by one move.

No 16212 H.Hurme
2nd prize



g5e8 0300.77 8/9 Win.

No 16212 Harri Hurme (Finland). 1.exf6ep/i exf6+ 2.Kxf6 hxg6 3.e5/ii a3/iii 4.e7 a2 5.h7 a1Q 6.h8Q+ wins/iv.

i) Quote from the composer: “Note that the white player takes the e5 pawn in his hand, but if Black claims the ep as illegal White cannot move his e5 pawn, but must take f5 with another piece¹. 1.Kxf5 in this case, and Black is lost at once, because 0-0-0 is illegal.

If ep is allowed, then Black has the right to play 0-0-0”

ii) White wants to play e6-e7 but he needs first something to kick Black’s king should he slip d7. If 3.h7? 0-0-0 or 3.c6? bxc6 4.bxc6 a3 5.h7 0-0-0 wins.

iii) ... 0-0-0 4.e7 and 5.Kf7 wins, or ...c6 4.b6 axb6 5.h7 0-0-0 6.e7 Rh8 7.e6 Kc7 8.Kg7 wins.

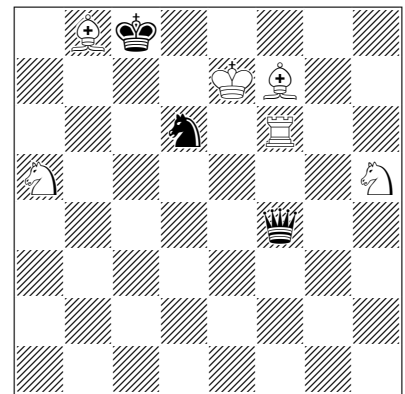
iv) After ...Kd7 for instance 7.Qh3+ Ke8 8.c6 neatly does the job.

The en passant key is linked to Black’s right to castle. As the position goes, if Black can castle², White cannot (but then the latter says: “OK, have it your way”, makes some other move and Black is immediately helpless). This ‘moulding’ of the rules, without quite violating them outright, is much appreciated and reflects the ‘spirit’ of this ‘spirited’ tourney. A well-told joke.

Vodka tourney 2006

This multi-genre tourney had as set theme: aristocrats. 41 entries by 28 composers from 14 countries of which 23 were published in the award among which were 4 endgame studies. Andrei Selivanov (Russia) acted as judge.

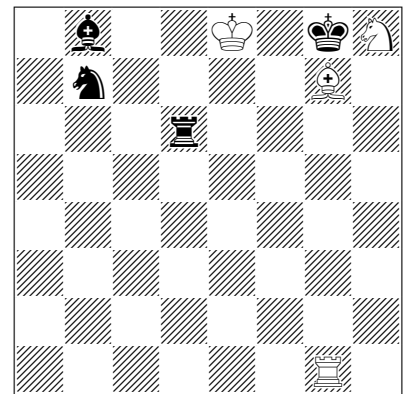
No 16213 Y.Afek
prize



e7c8 3125.00 6/3 BTM, Win

No 16213 Yochanan Afek (Israël/Netherlands). 1... Sf5+ 2.Ke8 Qe4+ 3.Be5 Qxe5 4.Be6+ Kc7 5.Rf7+ Kd6 6.Sc4+ Kxe6 7.Rf6+ Qxf6 8.Sf4 mate and of the ideal kind.

No 16214 H.van der Heijden
prize



e8g8 0444.00 4/4 Win

No 16214 Harold van der Heijden (Netherlands). 1.Bc3+/i Kh7 2.Rg7+/ii Kxh8/iii 3.Rxb7+/iv Kg8 4.Rg7+ Kh8 5.Bb2zz

1. According to convention, capturing en passant is illegal unless demonstrably legal; castling is legal unless demonstrably illegal.
2. In a practical game White is compelled to play 1.Kxf5 only if he did also indeed touch Black’s f-pawn.

Rb6(d2) 6.Rb7(g2)+ Rxb2
7.Rxb2 wins/v.

i) Thematic try: 1.Bb2+?
Kh7 2.Rg7+ Kxh8 3.Rxb7+
Kg8 4.Rg7+ Kh8zz and now
5.Ba1 Ra6(d1) 6.Ra7(g1)+
Rxa1 7.Rxa1 Kg7(8) draws,
or 5.Bc3 Rc6(d3) 6.Rc7(g3)+
Rxc3 7.Rxc3 Kg7(8) draws.
Other moves also don't work:
5.Rb7+ Kg8 6.Rxb8 Re6+ or
5.Rg2+ Kh7 6.Rh2+ Kg6.

Thematic try: 1.Ba1+? Kh7
2.Rg7+ Kh6 3.Rxb7 Re6+
4.Kf7 Ra6 and now the white
Bishop is unable to check at
the c1-h6 diagonal. 5.Bg7+
Kh7 6.Rxb8 Ra7+ draws.

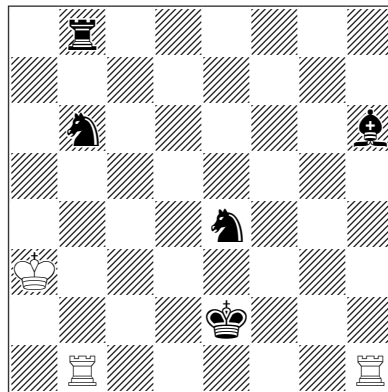
ii) 2.Sf7? Re6+ 3.Kd7 Sc5+
draws.

iii) 2... Kh6 3.Rxb7 Re6+
4.Kf7 Rc6 5.Bd2+. This is the
difference with the try 1.Ba1?
White checks and saves his
bishop.

iv) 3.Rf7 Kg8 4.Rg7+ Kh8
5.Rxb7+ is loss of time

v) The difference with the
thematic try 1.Bb2? is that
now the black bishop is at-
tacked, so Black has no time
to play Kf7(8) and is quickly
mated.

**No 16215 D.Gurgenidze
prize**

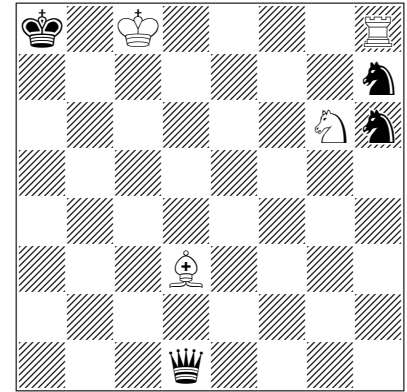


a3e2 0536.00 3/5 Draw

**No 16215 David Gurgenidze
(Georgia). 1.Rh2+ Kf3
2.Rb3+ Be3 3.Rh3+ Kf4**

4.Rhxe3 Ra8+ 5.Kb2 Sc4+
6.Rc1 Kxe3 7.Rb8 Ra7 8.Rb7
Ra6 9.Rb6 draws.

**No 16216 N.Kralin
prize**



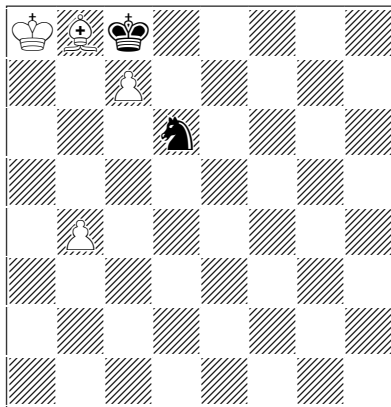
c8a8 3117.00 4/4 Win

**No 16216 Nikolai Kralin
(Russia). 1.Kc7+ Sg8
2.Rxg8+ Sf8 3.Rxf8+ Ka7
4.Se7 Qc1+ 5.Bc4 Qxc4+
6.Sc6+ Ka6 7.Ra8+ Kb5
8.Ra5 mate. Active play by
all pieces and an ideal mate.**

Urusov and you!

Count Urusov (initials S.S. 1827-1897; he had a brother D.S.) may not be a name banded about in today's endgame circles, but he contributed a long series of articles for Russia's first chess magazine *Shakhmatny listok*, edited by V.M.Mikhailov. He started in the first year, 1859, when Morphy was on the rampage in Europe. He gave the endgame priority, arguing that one should learn to control three, four and five men before attempting to handle 16. We extract a few of his positions. He never supplied source information. (The roman numerals are the diagram references in the magazine.)

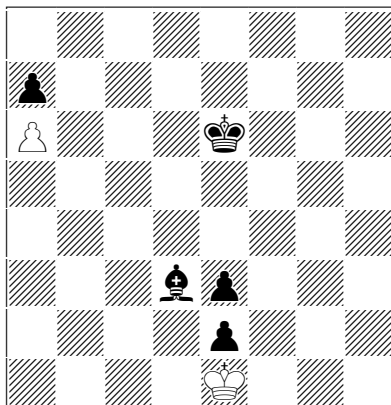
U1-V



a8c8 0013.20 4/2 BTM

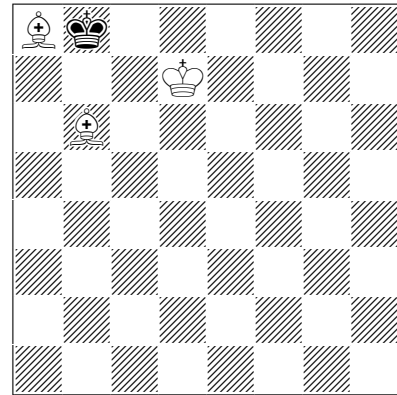
1...Sb5 2.Ba7 Sxc7 mate. The magazine devoted an inordinate amount of space to self-mates (not helpmates) and discussion about them, so this example may have influenced the choice of colours!

U2-XXIV



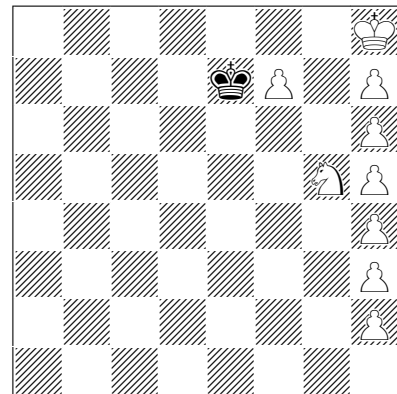
e1e6 0030.13 2/5 BTM. 'no win'

U3-XXIX



d7b8 0020.00 3/1 WTM. 'no win'

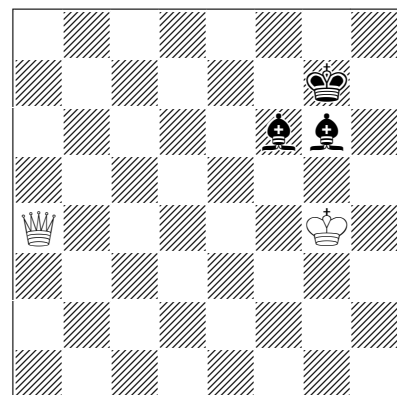
U4-XXV



h8e7 0001.70 9/1 BTM, Draw

[The position is illegal, which was not pointed out in the magazine.]

U5-LXXVI



g4g7 1060.00 2/3 Win

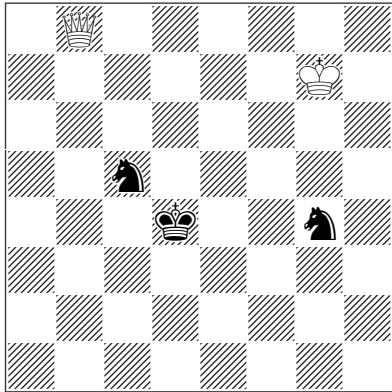
Urusov: authors claim this to be a draw, but I cannot agree. He gives the following line: 1.Qd7+ Kg8 2.Qe6+ Kg7 3.Kf4 Bh7 4.Qd7+ Kg6 5.Kf3/i Bg8 6.Ke4 Bh7 7.Qg4+ Kf7+ (Kh6+;Kf4) 8.Kd5 Bg6 9.Qd7+ Kg8

(Be7;Qe6+) 10.Ke6 Bg7 11.Qe7 Kh7
 12.Qh4+ Kg8 13.Qg5 Kh7 14.Ke7 Bh8
 15.Qh4+ Kg7 16.Qh3 Bf7 17.Qc3+ Kh7
 18.Qc7 Bg6 19.Kf8+ Kh6 20.Kg8 wins.

i) Kh6 6.Qf7. Bh8(Bg7) 6.Qe8.

The question for **EG** readers (*not* their computers) is: *where is the flaw in Urusov's line?*

U6-LXXIX



g7d4 1006.00 2/3 BTM draw

Urusov gives: 1...Se3 2.Qf4+ Se4 3.Kf7 Sf5
 4.Ke6 Se3 5.Qh4 Sd5 6.Kf5 Se3+ drawn/i.

The question here for **EG** readers is subtly different: *where in this line can White win?*

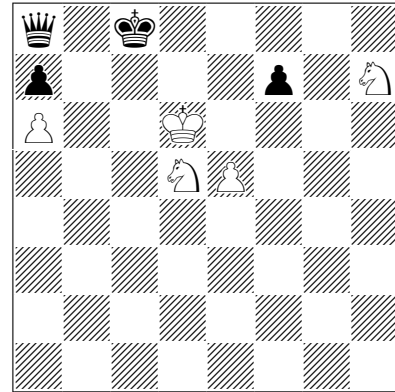
i) AJR's "drawing rule": *knights cheek-by-jowl on the third rank (rotate the board to taste!) with king in close attendance.* (Like

configurations usually also suffice to draw so long as the knights are neither on the edge nor the "second rank". For example:

c3c5 1006.00 c4d6 2/3.

is a draw BTM by Se3; or Sb6; only, with Sd5; to follow. WTM "therefore" wins with 1.Qe7. Only. *C*)

U7-LXXXIII



d6c8 3002.22 5/4 Win

1.Se7+ Kd8 2.Sc6+ Ke8 3.Kc7/i f5 4.e6 f4
 5.Sf6+ Kf8 6.e7+ Kf7 7.e8Q+ Qxe8 8.Sxe8
 Kxe8 9.Se5(Sd4/Sb4) wins.

i) 3.Sf6+? Kf8 4.Sd7+ Kg7 5.dSb8 "is no more than a draw".

Answers to questions posed under **U5** and **U6**: see SNIPPETS.

R.N.Aleksandrov (1911-1947)

His achievements and his fate

YA.ROSSOMAKHO

The following fascinating article by Yakov Rossomakho, chief editor of the prestigious Russian magazine *Zadachy i etyudy*, is here translated with the author's permission and with help from Paul Valois, gratefully acknowledged. Our translation omits only the chess problems. AJR

It would be hard to find anyone active in the world of chess whose life raises more questions than that of Rostislav Nikolaevich Aleksandrov, who was more than a composer. From 1932 to 1937 he was on the editorial team of *Shakhmaty v SSSR* and he ran its composition column. He also led the Leningrad composition committee.

He published many superb articles in the pages of the magazine, and he annotated Troitzky's studies in the latter's 1935 collection.

It was in the 1980s that I first became interested in the story of 'RA', as we shall call him. This was when I was leafing through pre-war chess magazines. Sadly, it was too late for me to consult Aleksandr Herbstman and Vladimir Korolkov, both by that time departed. Rational explanation of where RA ended up and what happened to him after the War was available from nobody, wherever I sought. In conversations with me Anatoly Kuznetsov, while waxing enthusiastic over the quality of RA's pre-war articles in *Shakhmaty v SSSR*, told me that RA had collaborated with the Fascist occupiers, but he could not clarify the nature of the collaboration. Whatever the story was, RA disappeared from our post-war pages. One assumes that a secret prohibition was sent down from the powers that be, 'up there'. Only Genrikh Kasparyan, a collector as well as a composer, continued to reproduce RA's work in his books published in Armenia.

The initial stimulus to making these notes came from a book by RA that I came across 18 months ago in the St Petersburg National Library. Published by "Posev" in Frankfurt-

am-Main in 1951, the title was: *Letters to an Unknown Friend*. I take this opportunity to thank Petersburg historian and chessplayer Sergei Rumyantsev who told me of the existence of this work, which appeared in the National Library in 1993 following a gift by 'first wave' émigré Russians living in Germany. The personal library was that of G.A.Andreev-Khomyakov. The volume, which is small, has 192 pages, is in Russian, and consists of 25 letters targeting the anonymous reader. Some of the letters are unfinished. They were written in 1946. The author was in no hurry to publish. Publication was four years later, after RA's death. Two introductory articles by his friends and brothers-in-arms are included, along with a biographical note.

The letters have a philosophical character, bearing on matters of cultural development, religion, the problems of evil, love, freewill and morality. Only in the first letter, and in part of the second, does the author touch on anything topical. For us it is the first letter that is key to our understanding of his relationship with the Nazi régime. It deals with the responsibility of a whole generation for the fate befalling mankind. Here are some of the relevant phrases: *...wasn't it actually the case that a small group of people, having forgotten that they were human beings, brought about the horror that broke about our heads? What can be said of the best politicians of Europe and America, pursuing over years diplomatic relations with the Hitlerites without calling on their people to destroy the racist German dictatorship? Did no one see or have the will to see? Yet there were Hitler's Mein Kampf and Rosenberg's The Myth of the 20th Century*

published -- hardly a National Socialist military secret. On the contrary, together with the pogrom rantings of Goebbels propaganda distributed in millions of copies, there was this twisted poisoning of the impressionable masses. During all of this in 1938 Neville Chamberlain's umbrella embraced in its diplomatic shade Hitler's imperialist plans. Today [this was written at the time of the Nuremberg Tribunal] they clothe Hitler's accomplices in uniforms they do not deserve to wear. [The intended meaning of the last sentence is obscure. AJR]

But it is time to acquaint the reader with the known facts about the life of the author of the above lines.

Rostislav Nikolaevich Aleksandrov was born on 19th (6th) November 1911 in St Petersburg. His father Nikolai Aleksandrovich with a mathematics degree from Petersburg University taught maths at both secondary and tertiary levels. His mother, Maria Vasilievna (née Ardasheva) divorced her husband soon after the birth of her son.

After finishing secondary school RA enrolled in the Leningrad Mining Institute, but a year later switched to the second year mathematics faculty of Leningrad University, finally (after another twelve months) to devote his aspirations to the Philosophy, Language and Literature department, where he achieved a first class degree. He was selected for post-graduate studies where he worked for three years under the tutorship of professor V.V.Gippius.

While still at school RA began his serious interest in chess composition. While at college he composed actively and was involved in what was happening in the composing world.

In the third issue of *Shakhmaty v SSSR* in 1932 we read that the composition section run by the brothers Leonid and Arvid Kubbel would, in the interests of broadening the programme, be expanded by the inclusion of comrades R.N.Aleksandrov, A.A.Weigert and I.D.Katzenellenbogen. But in the fifth number of that year (at that time the magazine appeared twice in the month) there appeared an extract from protocol 2/19 of the session of

the executive committee of the Chess and Draughts section of the All-Union body for Physical Culture and Sport of 25th January 1932, determining the staff of the newspaper 64 and the magazine *Shakhmaty v SSSR*. For the latter, the name of RA appeared on its own. We conclude that from the fourth issue of that year the editor of the composition section of *Shakhmaty v SSSR* was RA on his own.

The situation in which chess found itself at that time must now be described. In August 1924 at the third Congress of Soviet Chess-players Nikolai Vasilevich Krilenko was appointed section chairman. At the time he was chief prosecutor. Later he would become Minister of Justice. From that moment chess became progressively subject to ideology. Already in 1925 the fourth All-Union Chess Congress issued this proclamation: *chess art must become the art of the proletariat. Chess must be a game of the proletariat...* Articles appeared in the chess press propounding the game's class characteristics. RA was himself culpable when in *Shakhmaty v SSSR* no.2 of 1932 he published an article critical of S.Levman and others, "Onto New Tracks" full of political terminology.

His work in *Shakhmaty v SSSR* absorbed RA's principal creative energies. He contributed many a pointed article, such as "On Techniques for Improving Studies", "Kohtz and Kockelkorn", "Study and Game", and more, penning reviews of recent publications on composition topics appearing both at home and abroad. There were obituaries too, always with chess content, and "jubilee" anniversary articles.

From nineteen-thirty-something (we do not have the exact year) until the middle of 1937 RA chaired the Leningrad chess composition committee. This was at the same time as composing, judging tourneys, organising All-Union solving contests – and editing Troitzky's "360" book.

All this ebullient chess activity came to an abrupt halt in mid-1937. As had happened before in Soviet chess composition history politics took a hand. An attack on RA and on

Shakhmaty v SSSR came from *Chess and Draughts newspaper 64* edited by People's Commissar N.V.Krilenko. To start with there was a note regarding publication of the award of the Olympic tourney organised in Germany. This was despite the report's criticism that the tourney failed to achieve its propaganda objective in that the standard was poor due to the boycott by soviet composers. In an unsigned article "Political Blindness" in the 5v1937 number RA and A.Rotinyan were objects of criticism for publication of their compositions in *Die Schwalbe*, official organ of German problemists. Consequences ensued. RA was removed from the staff of *Shakhmaty v SSSR* and from his post as leader of the Leningrad Composition Committee, and Rotinyan from his post as its principal secretary. Both were expelled from the Chess & Draughts Section by decree no.8 of that section confirmed by the Committee for Physical Culture and Sport (KFIS) of the Soviet of People's Commissars (SovNarKom). R.Kofman suffered under the same decree, a problem of his having appeared in the June 1937 issue of *Die Schwalbe*: he was disqualified for six months. After a while A.Ilyin-Zhenevsky was dismissed from his editorial post with *Shakhmaty v SSSR*, and in January 1938 the magazine transferred (from Leningrad) to Moscow. It is possible that this circumstance was not unconnected to the campaign conducted against RA.

It is only in December 1938 that RA's name appears in (chess) print again. At that time the situation of chess in the country had altered once more. In 1938 the powerful N.V.Krilenko was denounced as "enemy of the people".

RA continued to publish his studies and problems in *Shakhmaty v SSSR* up to the War. There was an article "The Incarceration Theme in Problems", and he judged the magazine's 1939 more-mover tourney.

Incidentally, it was in these years that he forged ahead in his literary profession. In the spring of 1940 he brilliantly defended his dissertation *Gogol and Belinsky*, thereby gaining the degree of "candidate of philosophy". A

synopsis of this dissertation is in the National Library in St Petersburg.

As assistant professor RA lectured on Russian literature at Leningrad University, at the Pedagogical Institute, and at the Academy of Arts. In 1941 he completed a major thesis on the work of Turgenev, to be awarded a doctorate of philosophy (Ph.D.). However, he never had the opportunity to defend it. War broke out.

Then came the blockade, slow death from hunger, loss of one's relatives. At the end of 1941 he succeeded in escaping from the besieging German army with his father, into the Caucasus. For some reason, possibly medical, he was not conscripted. In the summer of 1942, following the German offensive, he found himself in occupied territory. It appears that he had close contact with someone from the "People's Labour Union" and made a life-changing decision. He moved to Kiev, and then to Berlin, where he edited Russian language sheets headed "Labour" aimed at Russians working in Germany. In 1943 he joined the ranks as one of that organisation's ideologues. We can observe that he wore an anti-totalitarian cloak and on matters ideological often departed from the Nazi party line. In 1944 this led to the persecution and arrest of a number of its leaders who later perished in concentration camps. By dint of painstaking manoeuvring nevertheless RA survived.

According to his friend E.Romanov, for all RA's lack of life skills he was very practical in matters of revolution: *the successful use of the rotating printing machine after the June arrests is due in the first instance to RA. His efficiency and composure enabled him to emerge unscathed from the complex predicament in which he found himself in Marienbad in 1945.*

We end with E.Romanov's recollection of his last meeting with RA in the autumn of 1946: *we passed an evening together. He reminisced over the town where he was born, which he loved with a love belonging to the last century. He spoke with bitterness of how hard it would be for him to be creative in a world strange to him, a world that he valued for being a cradle*

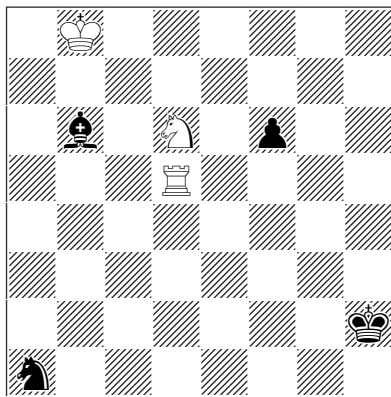
of culture, but which for that reason could not nurture a Russian soul. Then he read some of his poetry – deep, intimate poems, laying bare the emotions of an introvert poet. Beautiful, patterned.

As he said goodbye he undertook to finish writing his book. Carried away, he said: But I don't know if I can. Several months later I vividly recalled him saying this when the post brought tidings of his suicide, something that was so at odds with my image of him.

Studies by Rostislav Aleksandrov
[12-21 in article]

RA1

Shakhmaty v SSSR 1931



b8h2 0134.01 3/4 Win

RA1 1.Rd1 Sb3 2.Rb1 Sc5/i 3.Sc4/ii Bd8 4.Kc8 Be7 5.Re1 Bf8/iii 6.Re8 Bg7 7.Rg8 Bh6/iv 8.Rh8 wins.

i) bB is taboo due because of a fork. But Black has himself just blocked the piece's retreat along the a7-g1 diagonal. This allows White to begin a pursuit.

ii) 3.Kc8? Sa4 4.Rb4 Bc5 5.Rh4+ Kg2 6.Sb7 Sb6+ and 7...Bf2, drawing.

iii) And now bS blocks bB's a3-b4-c5 exit.

iv) Se6 8.Kd7 Sf8+ 9.Ke8 Se6 10.Kf7 wins.

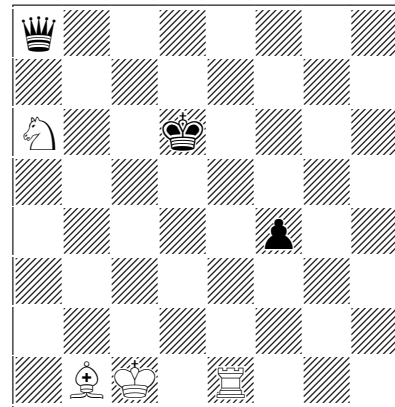
RA2 This miniature illustrates Q-capture by R+B+S, one of the many themes pursued by Rinck in 1929. But the date of RA's study is 1928! 1.Re6+ Kd7 (Kxe6;Sc7+) 2.Bf5 Qd8 (for Qg5;) 3.Bh3zz f3 4.Kd1/i f2 5.Ke2 f1Q+ 6.Kxf1/ii Qa8 7.Re8+ Kxe8 8.Sc7+ wins.

i) wK has to move onto a light square.

ii) bQ must return.

RA2

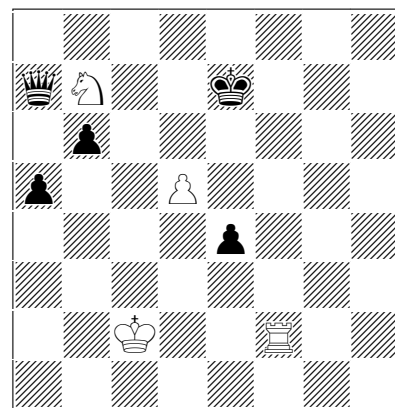
Shakhmatny listok 1928



c1d6 3111.01 4/3 Win

RA3

64 1930



c2e7 3101.13 4/5 Win

RA3 This time bQ's demise is due to her inferior position. 1.d6+ Ke6 2.d7, with:

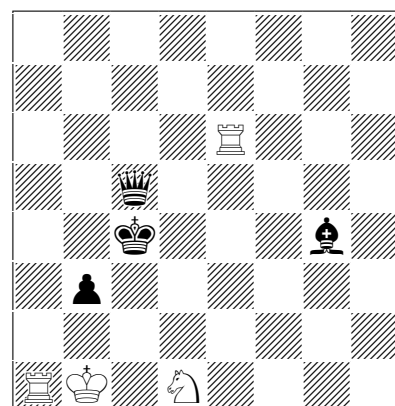
– e3 3.Rf8 Kxd7 4.Rf7+ Kc8 5.Sd6+ Kb8 6.Rf8+ Kc7 7.Sb5+, or

– b5 3.d8S+ Kd5 4.Rf5+ Kc4 5.Sd6+ wins.

Both lines lead up to S-forks.

RA4

Shakhmaty v SSSR 1932



b1c4 3231.01 4/4 Draw

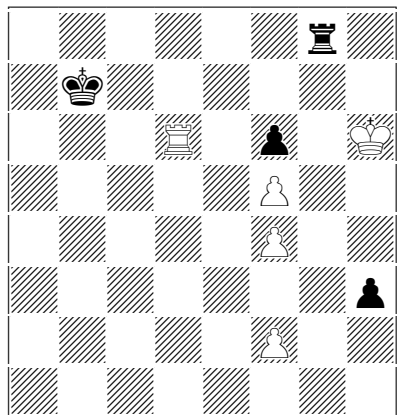
RA4 1.Sb2+ Kb5/i 2.Ra5+ Kxa5 3.Re5 Bf5+ (Qxe5;Sc4+) 4.Ka1 Qxe5 stalemate.

i) Kd5 2.Re5+ Kxe5 3.Sd3+.

Short, yes, but nevertheless every piece bar bPb3 moves.

RA5

4th honourable mention, VII All-Union Chess/Draughts congress, 1931



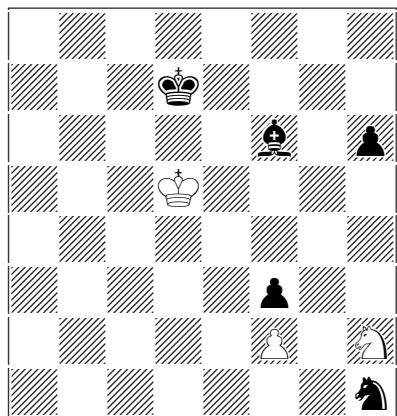
h6b7 0400.32 5/4 Draw

RA5 1.Rd1/i h2 2.Rh1 Kc6 3.Kh5 Kd5 4.f3 Kd4 5.Kh4 Ke3 6.Kh3 Kxf3 7.Kxh2 Kf2 8.Kh3 Rh8+ 9.Kg4 Rxh1 stalemate.

i) 1.Rd7+(?) is no better than a waste of time.

RA6

Shakhmaty v SSSR 1934



d5d7 0034.12 3/5 Draw

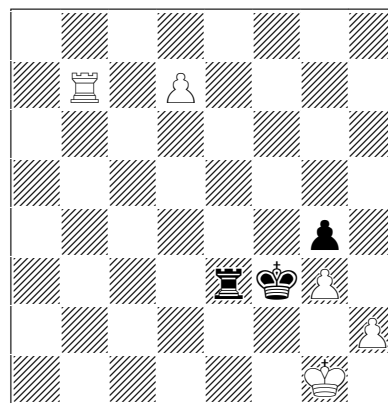
RA6 1.Ke4/i Sxf2+ 2.Kxf3 Sh3 3.Kg4 Sg5 4.Kh5 Sf7 5.Sg4 Bg5 6.Se5+ Sxe5 stalemate.

i) The try 1.Sg4? is refuted by: Bg7 2.Ke4 h5 3.Sh6, and now not Bxh6? 4.Kxf3 h4 5.Kg2 drawing, but Sxf2+ 4.Kxf3 Sd3 5.Sf5 Bf6 with material advantage to Black. A sparkling minor piece miniature with stalemates close to the practical game. wK's long trek precedes

the stalemate finale. On top of that every piece has a part to play.

RA7

Shakhmaty v SSSR 1935



g1f3 0400.31 5/3 Win

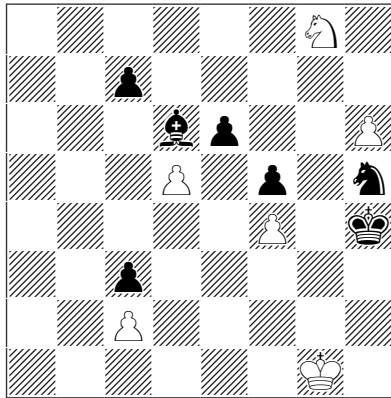
RA7 This has a history. In 1934 RA's article "Study and Game" appeared in *Shakhmaty v SSSR*. It dealt with ideas taken from over-the-board play. [This was the well-known finale of Schlechter vs. Wolf, 1906]. RA worked with this by adding a stalemate, taking a special prize in the annual tourney. However Vitaly Halberstadt (born in Odessa but living in France) detected a subtle win for Black, upon which RA changed the colours and the stipulation.

It is not easy for White to realise his material plus: Black threatens to deliver mate and 1.Rb1? Re1+ leads to stalemate as in the source game.

1.Kf1 Rd3 2.Ke1 Rd6 3.Rb3+ Kg2 4.Rb2+ Kh3 5.Rd2/i Re6+ 6.Kd1 Re1+ 7.Kc2/ii Rc1+ 8.Kd3 Rc3+ 9.Kd4 Rc4+ 10.Ke3 Re4+ 11.Kf2 and wins. bK has obstructed his own rook and the stalemate is lifted.

[g1f3 0400.31 b1c3.b5g3h2g4 5/3 BTM. Schlechter vs. Wolf]

In the mid-1930s RA's studies underwent a sea-change. To a large extent the idea began to prevail over other content. This is so with the next, showing a problem theme due to the 19th century Austrian composer Seeberger. The central notion is that a black piece passes over the critical square onto which a second black piece later plays, shutting in the first one, thanks to which Black is in zugzwang, which White exploits.

RA83rd prize *Shakhmaty v SSSR* 1953

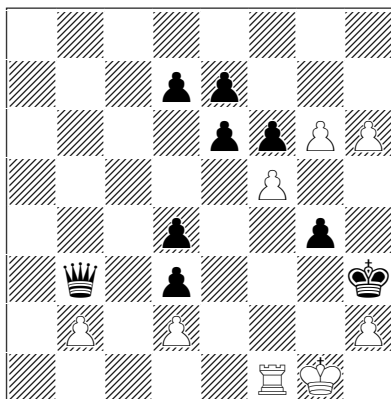
g1h4 0034.44 6/7 Win

RA8 1.h7 Bc5+ 2.Kh2 Bd4 3.dxe6/i Bh8/ii 4.e7 Sg7/iii 5.Sf6, and now Black is in zugzwang, his c7 pawn finds itself on c4, necessitating a bS move, after which promotion to queen follows.

i) wPe7 threatens to promote, and 3...Sg7 doesn't work because White chooses a bishop. But Black has time for a special manoeuvre.

ii) Crossing the critical square.

iii) Arriving on the critical square and shutting off bB.

RA9*Shakhmaty v SSSR* 1936

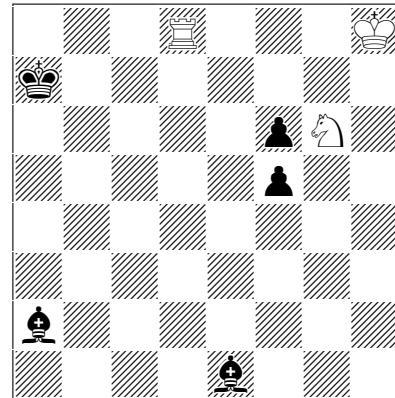
g1h3 3100.67 8/9 Win

RA9 Here we see a systematic manoeuvre by wR. 1.h7 Qb8 2.Rf4 Qa8 3.Re4 Qb8 4.Re5 Qa8 5.Rd5 Qb8 6.Rd6 Qa8 7.Rc6 Qb8 8.Rc7 Qa8 9.Rb7/i Qh8 10.Rxd7 g3 11.hxg3 Kxg3 12.Rd8 Qxd8 13.g7 wins.

i) It's a step-ladder manoeuvre by wR, which approaches bQ, finally depriving her of her mating threats.

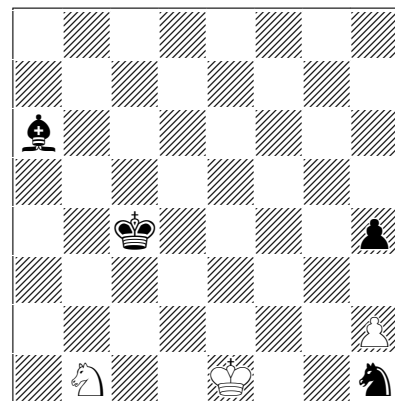
[31-37 in article]

Our selection concludes with seven studies that hardly call for comment.

RA10*Shakhmatny listok* 1930

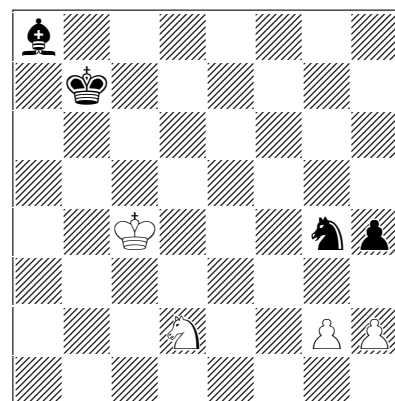
h8a7 0161.02 3/5 Win

RA10 1.Rd1 Bc3 2.Rd3 Bb4 3.Rd4 Ba5 4.Ra4 Bf7 5.Rxa5+ Kb6 6.Rxf5 Bxg6 7.Rxf6+ wins.

RA11*Shakhmaty v SSSR* 1932

e1c4 0034.11 3/4 Draw

RA11 1.Sd2+ Kd3 2.Sf3 h3 3.Sg5 Bc8 4.Kf1 Ke3 5.Sxh3 Bxh3+ 6.Kg1 Sf2 stalemate.

RA12*Shakhmaty v SSSR* 1932

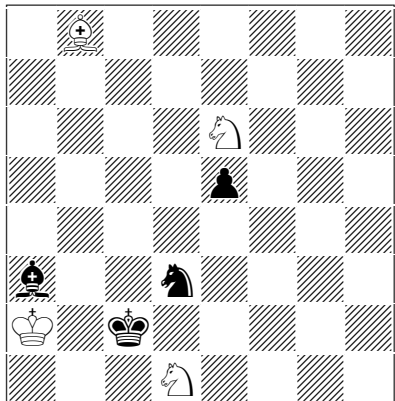
c4b7 0034.21 4/4 Draw

RA12 1.Sf3 Se3+ 2.Kd3 Sxg2 3.Ke2 Sf4+ 4.Kf1(Kf2) Sg6 5.Kg2 K- 6.Kh3 Bxf3 stalemate.

RA14 1.b8Q+ Sxb8 2.a7 Ke7 3.a8Q Sd7 4.Qxc6 Rc8 5.Qb7 Ra8+ 6.Kb5 Rb8 7.Kc4, and Rc8+ 8.Kb5, or 7...Rxb7 stalemate.

RA13

Neue Leipziger Zeitung, 1932



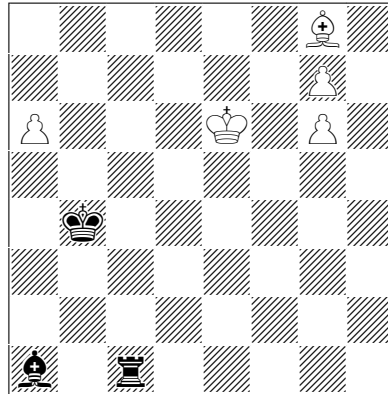
a2c2 0045.01 4/4 Win

RA13 1.Se3+ Kd2 2.Sc4+ Kc3 3.Sxa3 Sb4+ 4.Ka1(Kb1) Kb3 5.Sb5 (Sb1? Sc2 mate) Kc4 6.Sd6+/i Kd5 7.Sc7+ Kxd6 8.Sa6+ K- 9.Sxb4 wins.

i) 6.Sc7? Sc6 draw. 6.Sa7? Sa6 7.Bxe5 Kd5 draw.

RA15

Shakhmaty v SSSR 1939



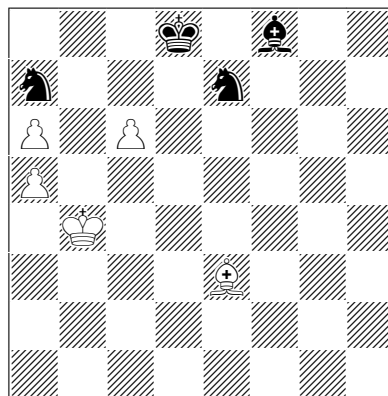
e6b4 0340.30 5/3 Draw

RA15 1.a7 Rc8/i 2.Bh7 Bxg7 3.Kf7 Rc7+ 4.Kg8, and Bd4 5.g7 draws, or 4...Rxa7 stalemate.

i) Rc6+ 2.Kf5 Ra6 3.Bd5 draw.

RA16

Shakhmaty v SSSR 1940

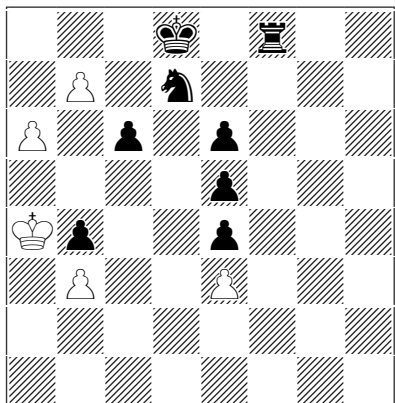


b4d8 0046.30 5/4 Draw

RA16 1.Bb6+ Kc8 2.Bxa7 Sxc6+ 3.Kb5 Sxa7+ 4.Kb6 Kb8 stalemate.

RA14

Shakhmaty v SSSR 1935



a4d8 0303.45 5/8 Draw

Snippets

EDITOR :
JOHN ROYCROFT

1. – *C* For a meticulous update on the “missing 16” in the 6-man EGTB/odb story readers are referred to Guy Haworth’s full page note on p.150 in the September 2006 number of the *ICGA Journal*.

2. – The Picasso “challenge” – see EG166 Snippet. Only two responses were received, one of which came by return of post, as it were, and was correct. Congratulations to Netherlands composer-author Harrie Gron-dijs, who e-mailed: “everyone knows that Cer-vantes’ mother’s name was Saavedra”. Well, they do now!

[Other possible answers relate to the analogy between the Don Quixote/Sancho Panza pair and other pairings: White/Black; composer/solver; editor/reader; or between the horizon windmills and distant pawn promotion. There is also the essential escapism of the study echoing the other-worldliness of Don Quixote himself. But no, the key link was indeed “Saavedra”. Quite incidentally, the year 2004 was the quatercentenary of the publication of the Spanish picaresque novel.]

3. – Urusov (see p.261).

8...Bg6? loses. 8...Bg8 is the only move to draw. *C*

3...Sf5? loses. White wins by 5.Qe5+, the only move to win. *C*

So far I have failed to trace subsequent comment in *Shakhmatny listok*.

4. – A non-item. On p72 of Gerald M.Levitt’s *The Turk, Chess Automaton* we read that impresario Maelzel inserted an advertisement in answer to a challenge in the newspaper *The New York American* of September 30th 1826. The editor had boasted, we read, that *the Turk had not been able to contend with any of the New York players in a full game, that they*

were only contested in endgame studies. Are we to infer from this that the word “studies” was in use in 1826, and moreover in the USA, no fewer than 25 years before Kling & Horwitz’ published their seminal work in England? The answer is “no”. Dr Levitt employed the word “studies” on his own initiative. It is not in the September 30th 1826 item. Our thanks to Dr Levitt of Florida, USA, for cooperating in settling this little matter.

This Snippet may catch the eye of a future researcher and save him money, time and trouble.

5. – Harrie Grondijs has withdrawn from co-judging the Ward Stoffelen 70JT, for which there were over 70 entries. His place has only in the last three months or so been taken by AJR (who does not read Dutch, and everything is in that language) at the invitation of the celebrant, who, we are sorry to hear, has undergone surgery. We do hope that the composers, whose names we do not yet know, as the neutralisation by problemist Ruud Beugelsdijk has been highly effective, will have patience. The closing date for entries was way back in 2005, on 1st July.

6. – John Beasley’s rich December 2006 *BESN* comes with the superb bonus of a consolidated 10-year index.

7. – “Fifty Words” (see EG166 p178 col.2 for nos.1-3) on **Judging *C* mined odb/EGTB studies**

MICHAEL ROXLAU of Berlin offers contribution no.4:

– *The presence of an EGTB position does not justify downgrading. A “special” honour or separate section are permissible. If a position is “mined” (which the composer is obliged to declare), the study is partially anticipated.*

Any restrictions on EGTB studies must be explicitly set out.

See also the preamble to the EG167 Originals section.

no. 5 JARL HENNING ULRICHSEN

1. Compositions are always the outcome of a creative achievement.

2. Positions mined from a database lack this essential feature. They are not compositions but discoveries.

3. Discoveries can be turned into compositions by adding an introduction to them.

4. The merits of these compositions depend on the quality of the introduction.

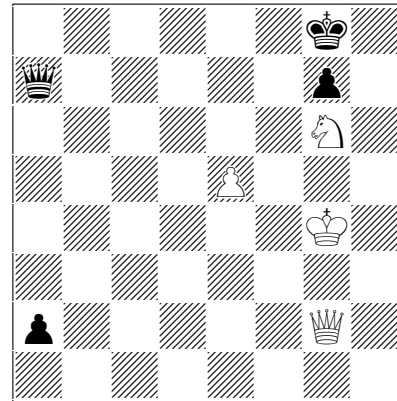
no. 6 SERGEI DIDUKH (Ukraine)

*Those positions that can be easily mined from a database by the use of the so-called 'pointed. search' for mutual zugzwangs and specific moves (underpromotion, 'festina lente' theme, etc.) are **anticipated**. However, I consider the positions that can only be mined by the 'blind' search as **not anticipated** by computer.*

8. – Game 2 of the 6-game exhibition match played in Bonn in November between world champion Kramnik and DeepFritz (estimated

rating: 3200) ended in 35.Qh7 mate after K overlooked this one-move threat. Can any EG-composer-reader make a sound study out of this, suggested by the position of the foregoing finale?

No 16217 “not-a-study - yet”



g4g8 4001.12 4/4 Win

1.Qd5+ Qf7/i 2.Se7+ Kf8 3.Qd8+ Qe8 4.Sg6+ Kf7 5.e6+ Qxe6 6.Sg8 mate.

i) 1...Kh7 2.Qh1+ ought to deliver check-mates but I haven't found them all!

That may be less of a problem than the fact that 5...Qxe6 happens to be check!

Answers to AJR please – or to Gady Costeff if you're pleased with it!

Quotation quiz

Unusually for EG, here is a quotation quiz challenge to our erudite readers. Where (precisely, please) can the following passage, which is complete on a single page of a book, be found? No prizes, only kudos. Answer in EG168.

As I have purposely withheld the Solutions to the following Problems, more than usual care has been taken to free them from every possible error. I fear, however, that notwithstanding repeated examinations, some may be incor-

rect, and others may be solved in fewer moves than stated.

There can be no doubt that those who discover the method of winning from the Diagrams alone, are entitled to the praise of having fairly solved these Problems; but the like praise cannot be given to those who, placing the pieces on the board, try first this, then that move, until they have hit on the right one. It must, however, be confessed that the latter method considerably lessens the difficulty.

Reviews

EDITOR :
JOHN ROYCROFT

1000 Pawn Endings, GM Jozsef PINTER. Magyar Sakkvilag 2006. 318 pages. ISBN 963 87170 09.

It gives us no pleasure to write a negative review of a book from any source, let alone that of a senior otb grandmaster. Our priority has to be to the prospective purchaser, who needs to know not only what he is getting but what he is *not* getting.

The diagrams are clear, the analyses are ample; nor can we fault the selection, running from Polerio to Polovodin, or the random mingling of otb examples with studies.

Now for the not-so-good news. There is no index, no classification, no organisation, no list of themes. The 140 pages of solutions contain not a word of explanation. In the author's foreword we read that he has "omitted commentaries that can be found in the above-mentioned works". But there *are* no works mentioned, and even if there were, ought we not expect to see constructive comment from the GM author, who tells us he has noticed that "the top grandmasters' endgames are full of mistakes, inaccuracies"? He adds that "this is a supplementary work which contains corrections, improvements to the recently pub-

lished studies [*sic*] in this field". The author also thanks "everybody who contributed", but names no one.

At the editorial level there are shortcomings too: poor sources; unexplained Hungarian phrases; instead of an explanation of symbols there is reliance on the "international language" of chess; solutions that begin with move 3 or 4 or "24.", the latter suggesting a game and tempting one to ask how many master games reach a pawn ending by the 24th move 24? We also find the handling of nested variations (where they occur, as in the solutions to positions 438, 549 and 632, where variation identification even extends to the use of two different glyphs of the letter "a") decidedly confusing, not to say chaotic.

We would be inclined to pardon the author if there were guidance as to how the book should best be used for learning purposes. There is none. Sadly, the book suggests that the author, having collected pawn endings for so many years, was only too glad to get it off his chest.

***Wege zu Schachstudien*, by Gerd Wilhelm HÖRNING, Gerhard JOSTEN, Martin MINSKI, 2006. 256 (+6) pages. In German. ISBN 3-933648-29-7.**

The title might be translated "Chess Studies – the Way In". It helps fill the gap, a gap which can feel like a desert, between titles of the "My Favourite Studies" type or "Best of..." and titles by formidable grandmasters.

More unusual than even the book's language (for its topic) is its content. To have no fewer than 20 contemporary German composers of studies – the number swells to 23 with the inclusion of the authors – accept the challenge to record and relate in detail how one or more of their compositions was created is some-

thing of a German "miracle", a miracle hardly expected from reading what is in the late Ukrainian F.S. Bondarenko's ground-breaking *Gallery* (1968), in which he includes all he could find for the German Federal and Democratic Republics.

Two of the book's three chapters are devoted to these accounts of the often painful, but often also deeply rewarding, generating process leading up to the hopefully finished product. The much shorter third chapter is more discursive, with four short essays covering an assort-

ment of topics whose selection, we have to say, strikes one as random, readable though they are.

The volume closes with Personalia (photos and single paragraph biographies) and a bibliography of 48 titles/sources.

Nowhere else in the literature of the chess study will you find so many reader-friendly and frank accounts of a study's progression from idea through matrix (or "schema") to setting, to the elimination of cook and demolition, right up to publishable version. It is all to the good that these accounts are not grandmasterly – though one or two come close, as when Jürgen Fleck demolishes some Bobby Fischer analysis! At the other end of the spectrum, with 14 pages and 12 diagrams, Jörg Gerhold risks overdoing the expository principle, but no doubt there will be readers who will disagree with me.

I wrote "23" contributing composers above, but there is a 24th. The six pages by Hans Gruber boast neither diagram nor even a single chess move. They broach new ground, in which even experts will concede originality and value. Hans holds the FIDE title of judge for studies and is active. He is also a professor of pedagogy, qualifying him for discourse on his chosen topic, namely the special qualities desirable in a studies judge. His conclusion

lists no fewer than nine such qualities. In arriving at his list he clearly distinguishes them from all player-attributes and problemist-attributes.

In his succinct introduction IGM Yuri Averbakh develops the neat analogy of the chess pieces in a study acting out their roles on the chessboard stage in front of us, as if it were theatre drama. The pieces strut their stuff, engaging us in the plot's subtleties and rounding it off with a satisfying and surprising climax. Well, in this volume the three authors put us in touch with that other story, the necessary concomitant precursor of the staged drama, but almost never revealed, of how this or that study came to take on the manifestation that we see on the printed page. Our curiosity is intense. And here it is satisfied. If only we had Shakespeare's notebooks.

Computers are mentioned here and there, perhaps most notably at the conclusion of Manfred Seidel's excerpts from the Israeli composer Amatzia Avni's contribution of 2/2000 in *Rochade Europa*, but also in Martin Minski's supplementary essay. The topic is nowhere deeply explored, a decision of the authors that has to be the right one for a book of this kind.

[AJR, London, ix2006 (for a review in *Rochade Europa*), and xi2006]

***Amateur(ish) Chess Compositions (Lyubitelskie shakhmatnye komozitsii)*, by V.I. POMOGALOV. 2006. 204 pages. In Russian. No ISBN. Edition size: 100. 36 problems, 176 studies, all diagrammed. Published privately in 'Pervomaisky'. Frontispiece picture in colour of the author.**

Born in the Voronezh region in 1935 Vasily Ivanovich Pomogalov trained as a doctor and worked in Chita (to the south: Mongolia; to the west: Lake Baikal) where he now lives. Chess, including chess composition, was and remains his sole hobby.

26 of the 176 studies have already been published, leaving well over 100 as the author's unpublished originals. They are unpretentious witnesses to Pomogalov's devotion to his hobby. There is a sprinkling of joint compositions,

and a sprinkling of "after's". Clearly there has been no computer testing, the sole reference to a computer being acknowledgement of major assistance with the type-setting and production. On the final page Pomogalov supplies a care-of address for comments, corrections, suggestions and reviews.

Pomogalov's book could not have appeared in past Soviet times. It would never have passed grandmasterly scrutiny. But by us it is welcomed. Hooray for enthusiasm!

Obituary

David Ionovich Bronstein

(19ii1924-5xii2006)

Composer of a handful of studies as a minor achievement of this major chess genius, IGM Bronstein was the otb grandmaster whom I knew best. As well as the facts, Leonard Barden's full page obituary in the *Guardian* of 7xii2006 is replete with anecdotes. Here I add my own.

Dates are elusive, but the GM, accompanied by his very musical wife Tatyana, who was his late friend Isaak Boleslavsky's daughter, stayed in my house. He also gave an off-the-cuff lecture to the Chess Endgame Study Circle when it met at a Civil Service venue in Victoria Street: he accepted my invitation to discourse in detail, on a move-by-move basis, his game played a few days before against Jonathan Levitt at a small tournament held in a Bayswater hotel. Just as memorable was being hailed from a car in the pouring rain close by Victoria Station. The car was driven by Surrey-based chess book dealer Mike Sheehan, who had done the shouting. They picked me up – I completely forgot whatever I was intending to do – and we drove to South Kensington. I didn't even know that Brontein was in London at the time. Even more extraordinary was what happened on the platform of Kropotkinskaya metro at the bottom of Gogolyevsky Bulvar just a few minutes from the Central Chess Club. Standing well back on the very wide platform I was waiting for a train when I was startled to see David B descend the steps alone to stand with his back to me ready to board the next train. He hadn't seen me. The train arrived. It was no use to me. I didn't move. Nor did I say anything. His back was several yards in front of me. The doors opened. David was about to step in. But he didn't. He just stood there. Then after about five seconds he turned round, saw me, and recognised me. It was his turn to drop everything. He took me to his totally disorganised

but fairly spacious flat on or near Siftsev Vrazhek Lane. He told me – either then or on some other occasion – that he could write many books from his experiences, nothing to do with chess, but he probably never would. I offered to translate his brilliantly discursive and original 248-page *Teach Yourself Chess* (Moscow 1981, not to be confused with either the censored 1987 2nd edition or the 1995 Cadogan version *The Modern Chess Self-Tutor* translated by Ken Neat – and there was also a 1989 German version) with its arrowed animated cartoon-like coloured sideways-on diagrams, 141 of them.

Here's a chapter heading from the 1981 book: *Preconditions for crossing the Equator with Pieces and Pawns*. How does that compare with books for beginners written by others? Or again, by his choice of game examples Bronstein betrays his affection for Britain, an affection which he eventually, if reluctantly, as if it was a secret, admitted to me. The project, though started, fell through – a pity, for the esoteric cross-cultural allusions to military maxims by obscure Roman or Chinese military strategists bear witness to a hidden side of the Ukrainian born world championship contender who in 1951 drew, and might have won, the title match with Botvinnik. Mind you, he wasn't averse to the dropping of more familiar names such as Lewis Carroll, Norbert Wiener, Miguel de Cervantes and his revered chess teacher Konstantinopolsky.

Bronstein had the FIDE title of judge (for studies) and his name is associated with mine in at least one award. That his contribution was effectively nil was a disappointment, but I had by that time got used to and accepted his willingness to say "yes" to almost anything, so that it was only to be expected that promise W to person X would almost inevitably be overlaid by promise Y to person Z.

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