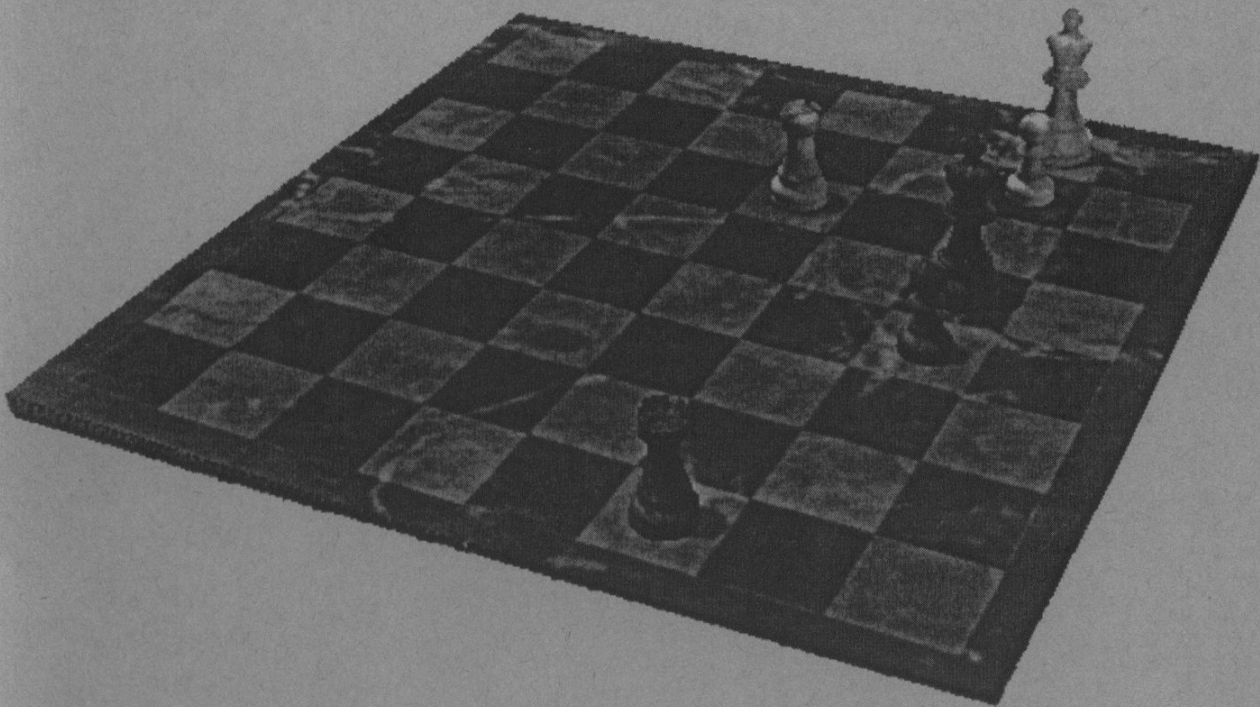


No. 169 – Vol. XIII – July 2007



White to play and win

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EDITORIAL

HAROLD VAN DER HEIJDEN

The fusion of **EG** and *EBUR* and the general restyling evoked only a handful of responses from readers. Most of those were positive and encouraging. The most applauded change was the correctness checking of studies before publication in **EG**. In contrast to what many believe, correctness of studies will probably remain a problem forever, even when we have 32 men EGTB's. Such tools will enable us to deal effectively with incorrect studies, but the difficulty of time-wasting duals will still remain. Such cases can be extremely complicated. But despite all this it is rather disturbing that many a judge does not seem to bother to have the studies in his award checked by computer. Unfortunately, I have to let you know that my chess friend Marco Campioli who was appointed as correctness checker for **EG** has already stepped back because of personal reasons. Hopefully I will be able to find a replacement for him soon. By the way, his decision only partly affects the present issue, since most of the awards (but not the articles) in it had already been dealt with by Marco.

In this issue we warmly welcome the first column of grandmaster Oleg Pervakov of Russia. It makes interesting reading and will probably inspire some of us to give its theme a try. I'm confident that our originals editor Gady Costeff would be happy to receive studies that were inspired by Oleg's articles.

There are many people involved in the production of **EG**. Just to give you an impression about the work involved: after I receive a manuscript for a column, I check it myself and produce a PGN-file (necessary to automatically generate diagrams from that later), send the author a version of the manuscript with corrections and the PGN-file for approval. Then the PGN-file is sent for correctness checking while the revised manuscript goes to Hew Dundas for English proofreading. After receiving comments I produce a final version of the article, which is then sent to Luc Palmans. He produces diagrams, corrects names (we're trying to use a standard spelling) and does the whole lay-out. A PDF-version of an almost finished issue of **EG** is sent to AJR and myself for final proofreading. Corrections are made and then the final manuscript is sent to Bernd Ellinghoven for printing and distribution. For awards the work is even more complicated (because we're less liberal in comparison to articles with regard to **EG**'s notation system).

Now that we have now finished two issues (with the "usual" irregularities sometimes causing unacceptable time pressure), I have decided that we will be very strict with deadlines (each year: March 1st, June 1st, September 1st, December 1st). This means that readers can expect to receive their issue four to six weeks later.

ORIGINALS (17)

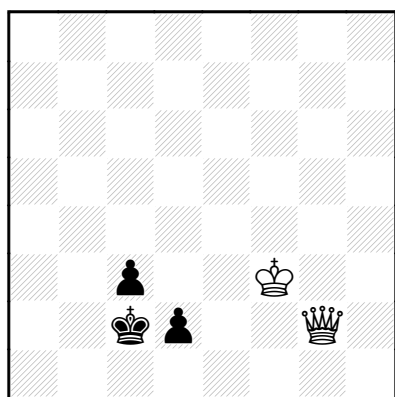
Editor :
GADY COSTEFF

Editor: Gady Costeff – “email submissions are preferred.”

Judge 2006-07: GM J. Mestel – “all studies welcome, including database mined.”

Alexander George is a Professor of Philosophy at Amherst College in Massachusetts. Fond of chess problems from childhood, Mr. George has recently started the internet forum ChessProblem.net, which he hopes EG readers will enjoy. The following study first appeared in the above forum and is appealing for its clear logic.

No 50001 A. George



f3c2 1000.02 2/3 Win

No 50001 Alexander George (USA).
1.Qh2!!/i Kc1 2.Qf4! Kb2 3.Qb4+/ii Kc2
4.Qa4+! wins.

i) The point is that the queen must get to f4 so that Qb4 is subsequently available. The more natural moves fail to do so: 1.Qe2 Kc1 2.Qe3 Kb2 3.Qb6+ Kc1 4.Qe3 Kb2 or 1.Qg6+ Kc1 2.Qg5 Kb2 3.Qb5+ Kc1 4.Qg5 Kb2.

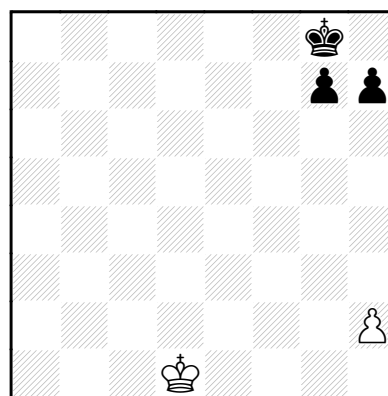
One challenge of writing a column is the need to maintain the illusion that I understand the studies herein. Sometimes a divergence of the self is necessary.

Knowledgeable Editor: “Siegfried’s study is of obvious theoretical value. Both Bähr (1936) and Prokop (1953) investigated this

material but the following version takes the material to its ultimate starting point.”

Costeff: “Pawn endgames with complicated concepts like the *opposition* give me a severe headache. If Eiko Bleicher’s Nalimov interface (<http://www.k4it.de>) understands this study, it’s good enough for me.”

No 50002 S. Hornecker



d1g8 0000.12 2/3 Draw

No 50002 Siegfried Hornecker (Germany).
1.Ke2 Kf7 2.Kf3 Kf6 3.Kf4 Ke6 4.Ke4 Kf6
5.Kf4 Kg6 (g6; Kg4) 6.Kg4 h6 7.h3!!/i Kf6
8.Kf4 g6 9.h4! Ke6 10.Ke4 Kd6 11.Kd4 Kd7
12.Kd3/ii Ke7 13.Ke3! Kf7 14.Kf3 Kf6
15.Kf4 Ke6 16.Ke4 Kd6 17.Kd4 Kd7 18.Kd3
draw.

i) 7.h4? Kf7! 8.Kf5 g6+ 9.Ke5 Ke7 10.Kd5
Kf6 11.Ke4 Ke6 12.Kf4 Kd5 13.Ke3 Ke5
14.Kf3 Kf5 15.Kg3 Ke4 16.Kg4 h5+ 17.Kg5
Kf3 18.Kxg6 Kg4 wins.

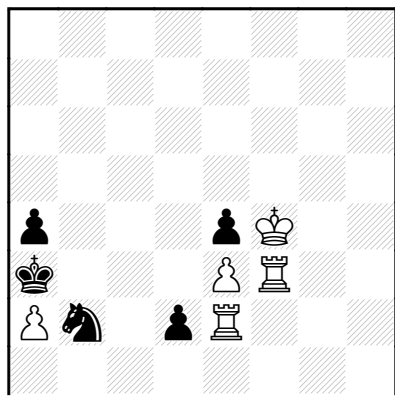
ii) 12.Kd5?/iii Ke7 13.Ke5 Kf7 14.Kf4 Kf6
15.Kg4 Ke5 16.Kf3 Kf5 17.Kg3 Ke4 18.Kg4
h5+ 19.Kg5 Kf3 20.Kxg6 Kg4 wins.

iii) 12.Ke3? Ke7! Wins as in ii).

The computer has not just influenced composing but column-writing as well. With 6-

pieces my “and wins” and “draw!” carry a confidence hitherto unknown. Like all great technology, it enables us to be more ignorant *and* more accurate than our great predecessors.

No 50003 A. Pallier



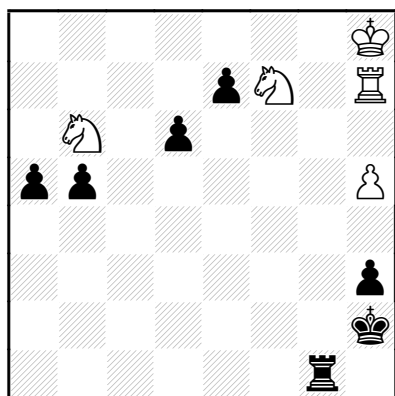
f4a3 0203.23 5/5 Win

No 50003 Alain Pallier (France). 1.Rf1/i d1Q 2.Rxd1 Sxd1 3.Rc2!!/ii Sb2 4.Kxe4 Kxa2 5.Kd4! Kb3 6.Rc3+ Kb4 7.Rc8 a3 8.Rb8+ Ka4 9.Kc3!/iii Sd1+ 10.Kd2 Sf2 11.Kc2 wins.

- i) 1.Rxd2 exf3 2.Kxf3 Kxa2 draws.
- ii) White must control c3. If 3.Rd2 Sc3 4.Ke5 Sxa2 5.Kxe4 Kb3 draws.
- iii) Premature is 9.e4 a2 10.Kc3 Sd1+ 11.Kc2 Sc3 12.e5 Ka3!

In Iuri’s study, the white knights are superfluous since without them there is the straightforward plan of Ph7 with a subsequent desperado rook. The solution shows that not all knights are created, or sacrificed, equally.

No 50004 I. Akobia



h8h2 0402.15 5/7 Draw

No 50004 Iuri Akobia (Georgia). 1.h6/i a4/ iii 2.Sxa4!/iv bxa4/vi 3.Sxd6!/vii exd6/viii 4.Rf7!!/ix Kg3/x 5.h7 h2 6.Rf3+ Kg4 7.Rf4+ Kg5 8.Rf5+ Kg6 9.Rf6+ Kg5 10.Rf5+ draw.

i) 1.Sh6/ii a4 2.Rxe7 (2.Sc8 a3) Rg5 3.Sc8 b4 4.Sxd6 a3 5.Re2+ Kg1 6.Re1+ Kg2 7.Re2+ Kf3 8.Rh2 Rxd5 wins.

ii) 1.Sd5!/? b4 2.Sh6 Rg5 3.Se3 Kg3 4.Rxe7 Rxd5 5.Kg7 h2 6.Sf1+ Kf4 7.Rf7+ Ke4 wins

iii) Rg3 2.Sd5 b4 3.Sxd6! exd6 4.Rg7 b3 5.h7 draw.

iv) The thematic try changes the move order 2.Sxd6 exd6 3.Sxa4/v but Sa4 is too far to make a difference so black can ignore it with Kg3! (3...bxa4 4.Rf7 main line) 4.Rg7+ Kf2 5.Rf7+ Ke3 6.Re7+ Kf4! 7.Re2 Rg2 8.Sc3 h2 and wins.

v) 3.Sd5 Kg3 4.Rg7+ Kf2 5.Rf7+ Ke1 6.Re7+ Kd1 7.h7 b4 8.Se3+ Kc1 9.Sf1 a3 10.Re1+ Kb2 11.Re2+ Kb3 wins.

vi) Rg3 3.Rg7 Kg2 4.Sc3 h2 5.Sxb5 h1Q 6.Rxg3+ Kxg3 7.h7 draw.

vii) 3.Rg7!/? a3 4.Sg5 Rg3! 5.Rg8 e5 wins.

viii) Re1 4.Sc4 Kg3 5.Rg7+ Kf4 6.h7 h2 7.Rf7+ Kg5 8.Kg7 h1Q 9.h8Q Qxd8+ 10.Kxd8 draw.

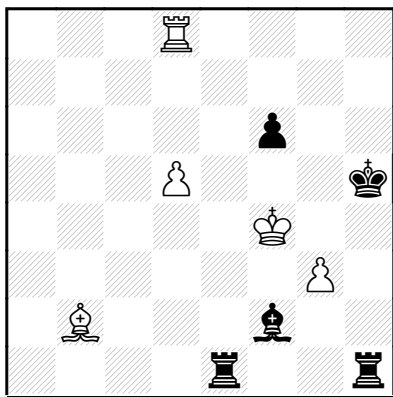
ix) 4.Re7!/? Kg3 5.Re3+ Kg4 wins.

x) Kg2 5.h7 h2 6.Rf2+ draw, or a3 5.h7 a2 6.Rf2+ Rg2 (Kg3; Rxa2) 7.Rf1 Rg1 8.Rf2+ Rg2 9.Rf1 draw.

I prefer the qualitative interpretation of the term “Original” and so we celebrate this year the 40th anniversary of a wonderfully original study by another Professor, Emilian Dobrescu.

Dobrescu (b. 1933) worked much on mechanisms of systematic movement. His 1998 book “Chess Study Composition” by ARVES shows both his fantastic ideas and his astonishing technique. Naturally, he produced a large number of logical studies, where the correct initial choice is validated many moves later following a systematic movement. The following study, however, transcends logic.

No 50005 E. Dobrescu
1st Prize Revista de Romana de Sah, 1977



f4h5 0740.21 5/5 Draw

Emilian Dobrescu (Romania). 1.Kf5 Kh6
2.Bxf6/i Rh5+ 3.Kg4 Reh1/ii 4.Bh4/iii Re5
5.Bf6/iv Ree1 6.Kf5/v Rh5+ 7.Kg4 Reh1
8.Bh4 with positional draw with perpetual
movement by the black rooks through the h1-
h5-e5-e1 rectangle.

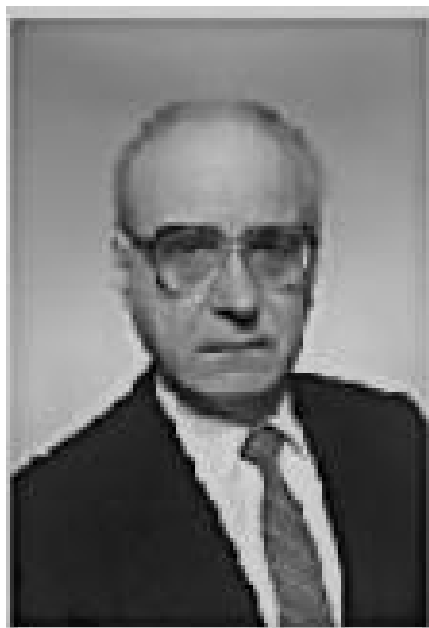
i) 2.d6? Bb6 3.Rb8 Rhf1+ 4.Kg4 f5+ 5.Kh3
Rf2 6.g4 Rh1+.

ii) Kg6 4.Rd6 Bc5 5.Rc6 Re4+ 6.Kf3 Re3+
7.Kg4 Re4+ 8.Kf3 Rc4 9.Be7+.

iii) 4.d6? Kg6 5.d7 Bb6 6.Rf8 Ra5 7.d8Q
Ra4+ 8.Bd4 Bxd8 9.Rxd8 Rd1.

iv) 5.d6? Rd5 6.Rh8+ Kg6.

v) 6.d6? Kg6 7.d7 Bb6 8.Rf8 Rhf1.



Emilian Dobrescu

SPOTLIGHT (13)

Editor :

JARL ULRICHSEN

Contributors: Gady Costeff (USA), Mario G. García (Argentina), Luis Miguel Gonzales (Spain), Daniel Keith (France), Valery Krivenko (Russia), Per Olin (Finland), Alain Pallier (France), Vladimir Persiyanov (Russia), Jaroslav Pospisil (Czech Republic), Harold van der Heijden (The Netherlands), Emil Vlasák (Czech Republic).

38.2243, P. Olin. The composer informs us that wRe5 was moved to h5 during confirmation time to make the study correct. The organizer H. Fraenkel accepted this amendment. The 4th prize winner **38.2242** by **J.R. Ibran** seems to have been disqualified because of the cook 5.Bb3 Bb7 6.e4 g2 7.Bxd5 Bxd5 8.exd5 g1Q 9.b7+ Ka7 10.b8Q+ Ka6 11.Qa8+ Kb5 12.Qc6+ Ka5 13.d6, and Olin's opus was probably awarded 4th prize. Olin never received a final and definite award and wonders if anyone has seen it and can verify this.

Harold van der Heijden (= HH) has made me aware of some comments in Spotlight EG168 that need correcting or further explanations.

45.2692, Yu. Bazlov. 8.Bg4 Kg6 9.Be6 is probably only a waste-of-time dual: 8...Kh5 9.Bd2 Kg6 10.Bf7+ Kf5 11.Bh5 Kf6, and we are (more or less) back in the main line.

46.2742, A. Belenky. 4...Bh7+ is the main line. The composer continues 5.Kh8 Rxe7 6.f6 Ra7 7.f7 Rxf7 stalemate, but Black wins after 5...Bxf5 6.Sxf5+ Ke5 7.Sg7 Rh6+ with a well-known won position.

46.2750, O. Mazur. Diagram error. There should be a black pawn on b5. If now 2...Sf3 then 3.Sxf3 wins.

46.2754, A. Tulyev. The composer thought that White draws after 2...Bg1 3.h7 Bd4 4.Ke6 Sd6 5.a7. He overlooked that Black can play 4...Bh8 5.a7 Kb7 6.Kf7 Sf6.

46.2781, J. Mugnos, O.J. Carlsson. The first six moves are completely correct! For 7...Bc6 read 7.Bc6.

46.2787, G. Nadareishvili. HH writes: "This is a nice example of a draw study with a waste-of-time dual. The only way for White to draw is to block bPe7 with Be6. So 3.Be6. But also 3.Bg4 Rg5 4.Be6. Minor dual? The same goes for 4.Kf8 Kd4 5.Bf5 Rh5 6.Be6 where White can waste time to allow bK to advance."

46.2804, Yu. Bazlov. The supposed cook 4.Sg5+ does not win because of 4...Kd4 (not 4...Kf4?) 5.Rb3 Sd2 6.Rb4+ Sc4.

47.2913, G. Kaspayan. Read 5...Se6 instead of 4...Se6.

50.3150, S. Rumyantsev. Instead of 6.Kc3 White can also play 6.Sb5 or 6.Se2. 8.Kd4 should read 8.Kc4.

165.15997, A. Golubev. Read Black loses instead of White loses.

We continue Pallier's investigation. Unsound or dualistic endgame studies that have been treated in previous EGs are not included in the following list. Time loss duals are also excluded.

EG71

4762, B. Buyannemekh. No solution; 2...Kc1 wins for Black.

4789, J. Vandiest. Dual 12.Qf4+

4816, A. Åkerblom. 10.Ra8 also draws.

EG72

4829, V. Nikitin. Diagram error. bPa5 should be wPa5.

4855, O. Comai. No solution. 5...Rb7 wins for Black.

4871, E. Dobrescu. No solution. 8...Qe7+ wins for Black. This study was later made sound by changing colours.

4879, A. Koranyi. Dual/second solution. Instead of 4.Qa5+ White can play 4.Qh8.

4885, A. Zinchuk. No solution. All legal black moves draw except the author's solution 2...Kd5.

4895, M. Matous. Not only 10.Qb5+ but also 10.Sc3+ wins.

EG73

4924, A.A. Sochniev. Dual 6.Bc4.

4942, G. Scheffler. The dual 4.Qd4+ in the line 1...g3 should be easy to spot.

4949, G. Slepian. 2.Sf3+ was regarded as a possible cook, but EGTB confirms that Black wins after 3...Bxc1.

4952, V. Kozirev. Unsound. The position after 4.gxf7 is a win for Black.

4961, I. Galushko. Incorrect. 3...Kd3 draws.

4964, G.N. Zakhodyakin. No solution after 1...Ka6.

EG74

All the endgame studies in A.G. Kopnin's article on pp. 221–229 are unsound.

K1 p. 221. 1.Ke4 is the quickest win. 15 other moves also win.

K2 p. 222. 1.Rb4+ is the quickest win, but three other rook moves also win.

K3 p. 223 (= EG66.4403 after White's move 6). There are many duals from move 3 on.

K4 p. 225. 1.Kg2 (solution) wins in 34 moves, whereas 1.Rb7 given as a try wins in 33 moves.

K5 p. 226. 1.Rd4 (solution) wins in 33 moves, 1.Rd5 wins in 52 moves. There are also other duals.

K6 p. 227. Pallier checked the main line 6...Rg5 which is actually drawn. According to Kopnin the other line 6...Re4 7.f8Q Sxf8 8.Kf3 Re1 9.Kf2 Re4 10.Kf3 leads to a positional draw. Black wins however by playing 8...Rb4 or 9...Ra1 (or 9...Rb1). After the

forced 9./10.Sxf8 the position is lost for White (Ulrichsen).

K7 p. 228 (in which Black draws). Duals 6...Bb2 and 10...Kc1.

K8 p. 228. The position is lost for White.

K9 p. 229. No solution. 2...Ra5 wins for Black.

4991, E. Dobrescu. The cook 10.Qb5 has been known for several years.

5010, V. Kozirev. Dual 7.Kb4.

5020, P. Benkő. Cook. 5.Ra7, 6.Re7, 7.Ra7, 8.Bf7, and many duals from move 10 on. Cf. *EBUR* march 2006 p. 24.

5023, J. Vandiest. Dual 5.Bf7, and duals 6.Bf1, Bd7, Be8.

EG75

5024, Z. Fekete. Second solution 4.Se5 Kg8 5.Sf3.

5055, D. Gurgenidze. Duals 8.Qf6+, 8.Qe5+ and even 8.Sd5+.

EG76

5122, L. Kapusta. No solution. Black draws after 1...Ke3. This cook has been known for several years.

5131, A. Manyakin. In the line 1...Bd5 there are duals from move 5 on, and in the line 1...Bb5 there are duals from move 2 on.

5134, A.G. Kopnin. 1.Sc3 (solution) wins in 24 moves. EGTB adds the following wins: 1.Sb2 in 26 moves, 1.Rg4, 1.Re4 and 1.Rd4 in 27 moves, 1.Rc4 and 1.Rf4 in 30 moves, 1.Rb4 in 36 moves. The detailed solution in EG80 p. 435 is thus of no help.

5142, Yu. Makletsov. In addition to the cook 4.Sf7+ found by John Roycroft 4.Kf6 mates in a few moves.

5150, S. Belokon. Second solution 2.Qf7.

5156, G.N. Zakhodiakin. In the intended solution 2...Qg4+ 3.g8Q Qh5+ wins for Black. The cook 1.Rxh4+ Rxh4 2.Kf7 was found years ago.

5164, R. Missiaen. Another example of how difficult this kind of endgame is to handle. In addition to the solution 1.Re5, White can play 1.Rg5, 1.Rc5, 1.Rb8 and 1.Rb6.

5168, R. Missiaen. No solution. 2...Kc5 wins in 48 moves. This was corrected by moving wS to e1 and bK to d2.

5170, P. Benkö. Cook 6.Kf7.

5178, V. Nestorescu. No solution 3...Rc1+ or 3...Ra1 draws; cf. EG80.5653.

5190, A. Mamedov. 7.Kg1 and 8.Sg3 can be transposed, and 7.Sd2 is also possible.

5191, N. Mansarliisky. 3.Sb6 wins quicker than 3.eSf6 (solution); 4.Se8 is as good as 4.Sb6.

EG77

5231, L. Silaev. No solution. The claim in EG80 p. 436 that 8...Qxe6+ 9.Kxe6 Bd5+ 10.Kf6 Bxg8 draws is confirmed by EGTB.

5246, O. Flater. The solution should end with 7.Kg3 to avoid duals.

5247, D. Gurgenidze. Dual 4.Bb2.

5254, D. Gurgenidze. Dual 6.Sh3 in the line 2...Kf3.

5276, N. Kondratjuk. No solution. The position after 5.f8S+ is lost for White.

5280, S. Rumjantsev. Not only 1.Kd3, but also 1.Kc3 draws. From White's 5th move on there are many other duals.

5281, A. Avni, Y. Hoch. In the line 2...Sd2 the moves 4.b4 and 5.Rf5 can be transposed.

5289, H. Aloni. After 3.Bxc4+ Kb6 14 moves win!

EG78

5327, G. Shmulenson. 6.Kc3 and 7.b4 can be transposed. If White plays 6.Kc3 then either 7.Kd4 or 7.b4 is possible; minor dual 12.Ke6.

5349, V. Archakov, V. Zinchuk. No solution. 7...h4 wins for Black.

5356, A. Sochniev. Second solution 1.Rxc2+ Kxb5 2.Ke6 or 2.Sf3.

5387, V. Zinchuk. Second solution beginning with 1.Se3.

5401, B. Buyannemekh. Dual 4.Se3.

5416, M.A. Zinar. 2.Kc2 that was meant to be a try also wins. After 2...Kc4 White continues 3.Kc1.

5419, J. Sevcik. Dual 6.Bc2 that wins in 31 moves.

5421, Yu. Averbakh. The minor dual 3.Kb6 (instead of 3.Ka6) is typical for many endgames of this type.

5426, V. Gerasimov. 5...Qb5 that allows the cooks 6.Re5, 6.Be5 and 6.Kd2 should be replaced by 5...Qxb7. Now only 6.Kd3+ wins.

5429, Y.M. Makletsov. Cook 8.Be5.

5437, E.L. Pogogyants. The cook 3.Rxg2 should be easy to see even without an EGTB.

5449, E.L. Pogogyants. Dual 2.Kd1. 4.Bb8 is the quickest win but 4.Ke2 and 4.Kd3 also win.

EG79

5462, Yu. Bazlov. Duals 9.Ke7 (instead of 9.Ke6) and 11.Rd8 (instead of 11.Rf8). The claim in note (v) that White only draws after 10.Ke5 Sd2 is not correct. 11.Kd5 (Kd6) or 11.Rg8 wins.

5466, E.L. Pogogyants. Second solution. 3.Bf4 wins in 23 moves.

5474, Yu. Peipan. 5.Kxe6 and 6.f4 can be transposed, and 9.Ke7 can be played any time after f4.

5480, V.I. Kalandadze. Second solution 5.Qc5+. The best defence is 5...Re7, but then Black is mated or loses his queen after 6.Rf5+.

5489, G. Amirian. No solution. After 1.Bd6+ Ke3 2.Bh2 Sg5 3.Bg1+ Ke2 Black wins by playing his king to f1 and his knight to f2. Even 1...Kg4 which was meant to be a draw leads to a lost position for White (EGTB).

5491, A. Koranyi. No solution. The cook 3.Kg5 Kc7 4.Kh4 Sd5 was mentioned in EG118 p. 676. This explains the version in EG87.6340.

5499, E. Paoli. The composer's solution needs correcting. 12.Bh1 loses to 12...Se6 13.Kxe6 g5. 12.Kg7, 12.Ba6(c8) and 12.Bg2 draw. Thus 11.Bb7 should be the last move.

5505, J. Fritz. Not only 9.Bf8 (solution) but also 9.Bd8, 9.Bf6, 9.Bg5 and 9.Bh4 draw. Moreover the analysis in note (i) is wrong:

10.Bd6 draws after 10...Kc4 11.Ka5 Sb4 12.Bxc5 Kxc5 stalemate.

5516, J. Vandiest. Second solution 6.Qf5+ Kh2 7.Bg4.

5534, A.G. Kopnin. Second solution starting with 6.Sb5 (instead of 6.Rg3). The other cook 8.Sb5 (instead of 8.Rh2) has been known for some years.

5545, V. Khortov. The printed solution needs correcting. 7...Qf1 should be 7...Qd1. Only then 8.eRd2 makes sense.

EG80

5552, A. Manyakhin. Diagram error: wKf2 and bKh2. Not only 1.Sf3+ but also 1.Sg4+ draws. There are many duals.

5566, N. Grechishnikov. Duals. White can play 5.Kc8, 6.Kd8 and 7.Ke8 instead of 5.Kc7, 6.Kd7 and 7.Ke7.

5593, V. Kalyagin. 8.Ke6 is not the only way to draw. White can achieve the same result with 8.Kc6, 8.Sc4 and 8.Sd3.

5605, J.C. Infantozzi. There are different ways to win the queen ending and 13.c8Q+ should end the solution.

5627, R. Martsvalashvili. In addition to 2.Rd8 (solution) 2.Rf8, 2.Rg8 and 2.Rh8 draw. The best defence is to play the black rook to d5 or d4.

5641, A.G. Kopnin, V. Kondratiev. I. Duals 5.Bg5 and 9.Bg5; II. Dual 7.Bg5; III. 3...Kb3 is the quickest win but there are some transpositions and minor duals.

5653, V. Nestorescu. II. No solution; see EG76,5178.

5658, A. Zinchuk, A. Archakov. Minor dual 7.Ke2.

We continue our section on Vol. XI. The comments were as usual co-checked by Van der Heijden.

Vol.XI.14721, M. Hlinka, J. Polásek. Pospisil points out that 6.Be2 leads to a position that is nearly identical to a cook found by HH in a study by L. Topko; see EG168.16272. I would in this case have included Topko as co-author.

Vol.XI.14729, V. Miltner. Second solution 1.Kb8 Bxd7 2.a8Q+ Bd8 3.Qd5, and Black loses in 68 moves (Pospisil; EGTB). Pospisil makes it sound by moving wKa8 to b7 and wPa7 to a6. After 1.a7 Bg2 2.Ka6 we are in Miltner's solution.

Vol.XI.15257, M.Hlinka. Second solution 1.Rb6 Sd7 2.Rc6 Rb1 3.Rc7 Se5 4.b8Q (García).

Vol.XI.15292, S. Radchenko. The composer claims that 1.Kb4 Kb6 (or 1...Rd5) loses for White because of ZZ. But 2.Kc4 Rd5 (or 2...Kb6) 3.Rb2+ draws (García; EGTB).

Vol.XI.15293, A. Voronov. Q+B vs. Q is difficult to analyse. We are told that 4.Be4 only draws, but García shows that White wins: 4...a4 5.Bd5 a3 6.Kg6 Qd6+ 7.Kh5 Qd8 8.Qc6 Qf8 9.Qd7 wins. If 4...Qg8 then 5.Kf6 Qf8+ 6.Kg6 Qd6+ 7.Kf7 Qd8 8.Bd5 Qg8+ 9.Kf6 Qd8+ 10.Kf5 wins.

Vol.XI.15303, G. Amirian. Second solution 1.Ra1+ Kf2 2.Bxh2 Qd5+ 3.Kb8 Qg8+ 4.Bc8 Qb3+ 5.Bb7 (García). The composer overlooked 2.Bxh2 and played 2.Ba7+? in this line.

Vol.XI.15304, R. Khatyamov. Incorrect. It has been known for some years that 3...Rd7+ (instead of 3...Rg7) draws. García shows that Black also draws in the other line 1...Kb2 2.Kd2 Rd7+ 3.Ke1 by playing 3...Rb7 (instead of 3...Kc3).

Vol.XI.15335, A. Pallier, H. van der Heijden. Cook 1.h7+ (ARVES-website 6v2005) or 1.c4 (García).

Vol.XI.15339, P. Rossi. This is anticipated by D. Gurgenidze 1. p. Polish Chess Federation Ty Problemis 1985 (Costeff); see EG .

Vol.XI.15345, Y. Afek. In the solution White takes the opposition in the d-file. White can however also play 8.Kd5 Ke3 9.Ke5 and take the opposition on the 5th row (García).

Vol.XI.15347, O. Ostapenko, V. Sizonenko. No solution. Black draws after 1.d7 Kg3 2.d8Q Qh1. The threat 3...Qe1 mate can only be met by 3.Kd2 or 3.Ke4, but the passed bPa4 is very dangerous and bK is completely

safe. White must play carefully to avoid losing.

Vol.XI.15356, M. Campioli. The solution should end with 10.Kg6 to avoid duals.

Vol.XI.15368, J. Fleck. Dual 14.Se7 (EGTB). If 12...Kd3 is the main line then only 14.Sb4+ functions.

Vol.XI.15401, L. Krivonosov. Dual/Second solution 1.c4 Bb6 2.d7 Kxe5 3.c5 Ba5 4.d8Q Bxd8 5.Kxd8 Kd5 6.Kd7 Kxc5 7.Ke6; or 1...Kxe5 2.d7 Bh4 3.Kc7 Kd4 4.Kd6 Kxc4 5.Ke5 (García, HH).

Vol.XI.15408, B. Sidorov, V. Shanshin. The cook 2.Rh1 e1S+ 3.Kxg3 Bf2+ 4.Kxf2 Sxd3+ 5.Ke3 was first found by HH (12xi2000).

Vol.XI.15411, V. Dolgov, V. Kolpakov. Cook 3.Qe8 Rh6+ 4.Kg6, and Black has no good moves (García). (There are actually other cooks in the solution at a later stage.)

Vol.XI.15431, V. Kalyagin. Unsound. 1...Kb3 2.hRb1+ Kc4 3.Rc1 b4 4.Rxc3+ Kxc3, and Black draws (García); if 4.Kg6 then 4...b3 draws (HH). The composer overlooked 3...b4.

Vol.XI.15434, Ya. Tsvetkov. Second solution 6.Be3 a6 (a5; Bd2) 7.Kd3 Kb3 8.g5 a5 9.g6 a4 10.Bd4 Bf8 11.Bc5 Bh6 12.Be3 (García).

Vol.XI.15435, Ya. Tsvetkov. Incorrect. Black draws after 4...Kd6 5.Kxb6 Kxe6 6.Kxc5 Sf5 7.Kb5 Sd4+ (HH).

Vol.XI.15443, P. Panaiotov. García has found an alternative way to draw: 2.Bg7 Bc2 3.Bc6 Kd6 4.Bg2 Kc5 5.Kd2 Kc4 6.Bc6 a3 7.Bf8 b4 8.Bb7 Kb5 9.Be4 Se2 10.Bg7 Bb1 11.Bxd3 Bxd3 12.Kxd3 Sc1+ 13.Kc2 Sxa2 14.Kb3, and the position is drawn (EGTB).

Vol.XI.15455, G. Amirian. The cooks 1.d7 and 3.d7 were found by M. Campioli in 2001.

Vol.XI.15469, P. Massinen. García points out that White has an alternative win: 3.Rc6 Qf4 4.Ka5 Qg3 5.Ka6 Qg8 6.Rc7 Qd8 7.bRb7 Bf2 8.Rc6; if 4...Qf7 then 5.Ra6+ Ba7 6.Sb6+ Kb7 7.Sd5+ Kc8 8.Rc6+ Kd8 9.Rf6 Qe8 10.Ka6 Kc8 11.Sb4 Bb8 12.Rc6+ Bc7 13.Ka7 Qe3+ 14.bRc5 Qa3+ 15.Sa6.

Vol.XI.15478, V. Sizonenko. Even here García finds alternative ways of winning. In the line 3...Rg8 he plays 4.Rf2+ Ke7 5.Rd1 Rg4+ 6.Kc3 Rg3+ 7.Kb2 Rb8+ 8.Ka2 Rb5 9.Rd7+ Ke8 10.Re2+ Kf8 11.Se6+ Kg8 12.Sd4 Rb8 13.Sf5, and HH adds the finish 13...Rh3 14.Rg2+ Kf8 (Kh8; Sd6) 15.gRg7 Rh2+ 16.Ka3 Rh3+17.Kxa4 Ra8+ 18.Kb4 Rb8+ 19.Kc4 Rc8+ 20.Kd4. In the line 3...Ke7 4.Re2+ Kd8 García plays 5.Re6 Re7 6.Ra6 Rf4+ 7.Kb5 Ke8 8.Rh1 Rg4 9.Se6. E. Vlasak's article in *EG168* p. 41–42 shows that the endgame RRB vs. RR is very dangerous for the weaker side.

Vol.XI.15510, R. Åström, A. Ornstein. Cook 1...Qa5 2.Rxf7+ Kh6 3.Rxd7 Qxc3 4.eRe7 Qh8 5.Re1 Qc3 (J. Nunn, *Tidskrift för Schack* 2002/12). The composers made it sound by adding wPa3 and bPa5.

Vol.XI.15515, C. Brundin. Cook 2...h4 3.Qg4+ (R. Caputa, *Tidskrift för Schack* 1999/1).

Vol.XI.15522, E. Minerva. The cook 1...Qxb7 2.Kh8 Qb6 3.Sg4 Kxg4 4.g8Q Kd4 was reported in *Best Problems* no. 31 vii-ix 2004. White loses his pawn in a few moves (EGTB).

Vol.XI.15576, P. Arestov. Cook 4.Bc3 f5 5.Ke6 f4 6.d6+ Sxd6 7.Be5 f3 8.Bxd6+ Kc6 9.Bg3, and White draws (García; EGTB).

Vol.XI.15612, B. Sidorov. In the line 4...Rg8 not only 5.Rc5 (solution) but also 5.Rc6 Rg6 6.d5 wins (García).

Vol.XI.15615, V. Kalyagin. No solution. Black wins after 2...Qh3 3.Rb3 Qxf5 (García; EGTB). White is no longer able to build a fortress.

Vol.XI.15622, M. Campioli. In the line 1...Kg6 Black should not play 5...Kf8, but 5...Qd2+ 6.Kc8 Kxf6 7.f8Q+ Ke5 8.Qc5+ Qd5, and White can hardly count on a win anymore (García).

Vol.XI.15625, V. Kalyagin, B. Olimpiev. The line 3...Kd2 needs correcting. White should not play 4.Rd8+ Kc1 5.Re3 as Black draws after 5...a1S. The right move is 4.Ra3 (EGTB).

Vol.XI.15650, L. Katsnelson. The try 1.Bf2 turns out to be a second solution. The composer gives 1...Qd5 as a win, but EGTB confirms that it is a draw (García).

Vol.XI.15668, R. Khatyamov. There are dual wins in both lines. 4.Qc7+ Kb4 5.Sd3+ Kb3 6.Qf7+ Kc2 7.Sb4+ Kd2 8.Qd5+; and 9.Sc4+ Ka2 10.Sa5+ Kb2 11.Qe5+ or 11.Qb3+ (García; EGTB).

Vol.XI.15678, K. Mestiashvili. The study is correct but the solution should run 2...Kd5. Now only 3.Sf5 wins whereas 3.Sb5 leads to a draw (HH; EGTB).

Vol.XI.15683, O. Comay, Y. Afek. Cook 2.Rxc6 Bxf5+ 3.Kxf5 g1Q 4.Rc7+ Ke8 5.Rxc3 (Gady Costeff in an email to HH 25xii2003).

Vol.XI.15684, D. Gurgenidze. Cook 5.b7 Rxc7+ 6.Kf8 Rxb7 7.Ke8, and it is a draw. The same cook reappears after 5.Kf8 Rxc7 6.b7 (García; EGTB).

Vol.XI.15687, N. Kondratiuk. Cook 1.Bxc5 Bxc5 2.Kxc5 Kg5 3.h7 Kf5 4.h8Q (García; EGTB).

Vol.XI.15690, N. Kralin. This is also EG. The cook 3.Bf3 Qh7 4.Sf5 Bf6 5.Bh5+ Kd8 6.Kb7 was reported in Shakhmatnaja Kompozitsija no. 36 5x2000 (HH).

Vol.XI.15691, Y. Afek. White also draws by playing 3.Rg7+ instead of 3.Rg3 (García; EGTB).

Vol.XI.15693, A. Selivanov, D. Gurgenidze. Cook 2.d7 Rh4+ 3.Ke3 Rh3+ 4.Kd4 Rd3+ 5.Kxc4 Rxd7 6.b6 Rd6 7.Kc5 (J. Polascek, Ceskoslovensky Sach 1999/1).

Vol.XI.15698, G. Amirian. Second solution 1.d7 Sd5 2.Qc8 (García). The author overlooked 2.Qc8 and played 2.d8Q Rc3+ 4.Ka4 Kb2+, and White is mated in two moves.

Vol.XI.15701, N. Mansarliisky. Cook 2...Bf3 (S. Osintsev, Shakhova Kompozitsia Ukraina 2001). After 3.g8Q Re2+ 4.Kd1 g2 White is in great trouble.

Vol.XI.15704, N. Kondratiuk. There seems to be a dual at the first move! White can

play either 1.b7 Sc5+ 2.Ke8 or 1.Ke8 Sc5 2.b7 (García, HH).

Vol.XI.15714, N. Kralin, A. Selivanov. Cook 7...Kf4 (instead of 7...Kg4) 8.Qd2+ Kg4 9.Ke4 Rxc5 (HH).

Vol.XI.15716, D. Gurgenidze. Cook 4...Bxh1 5.e7 Se4 (HH). There is a second cook after 6.Rf1+ when Black should play 6...Sf4 instead of 6...Ke5? (HH; EGTB).

Vol.XI.15717, N. Kralin, A. Selivanov. Second solution 1.Rc7+ Kh8 2.Rc8+ Kxh7 3.Sf6+ forking black king and rook (HH).

Vol.XI.15726, A. Kuryatnikov, E. Markov. Dubious. 1.c7 f5+ 2.Kd7 Qxa4+ 3.Kc8 Ke6 3.Qf3 (Qg1) looks like a second solution; if 2...Ke5+ then 3.Kc8 bxa5 4.e3 (García).

Vol.XI.15727, V. Shanshin. 4.Bb2 is not the only move to draw. White can also play 4.Ba3 Rxf7 5.Kb3 Rf2 6.e4 Kd7 7.Bb2 Sb4 8.Bd4 Rd2 9.Bc3; if 6...Re2 then 7.Bb2 Sb4 8.Bf6+ and 9.Kxb4 (García).

Vol.XI.15747, Y. Afek. Cook 1.Qd5+ Kg1 2.Qd2 Kf1 3.Qxc2, and we are in the solution (HH). The composer later corrected his oeuvre by moving wQg8 to c7.

Vol.XI.15748, T. Wakashima. Cook 1.Qe5+ Kb3 2.Qe3+ Kb2 3.Qe5+ (HH).

Vol.XI.15750, D. Gurgenidze, J. Roycroft. No solution. Black draws after 1...Qc8 (threatening 2...Qc1 mate) 2.f7+ Kh5 3.g4+ Qxc4 (HH).

Vol.XI.15755, V. Kalashnikov. Cook 6.Rg3 which leads to the same kind of play (García).

Vol.XI.15761, A. Selivanov. Cook 4.Sa7 Kc5 5.Bh5 h2 6.Bf3 with a database win (HH).

Vol.XI.15762, E. Zarubin. Cook 1.c6 h5 2.c7 h4 3.Bf8 Kb2 4.Bxa3+ Kxa3 5.c8Q Kb2 6.Qc3+ Kc1 7.Qxf3 Kb2 8.Qc3+ Kc1 9.Ke2 mate (HH).

Vol.XI.15763, B. Gusev, O. Pervakov. The cook 3.Ke8 Sc6 4.Bd5+ (HH) should not be too difficult to find.

Vol.XI.15771, S. Rumyantsev. Although the composer claims that 1.Qc1 Qd6 draws,

White actually mates or wins bQ after 2.Qd2+. For if 2...Qb4 then 3.Sc6+ dxc6 4.Qd8 mate, and if 2...b4 then 3.Sb3+ (García).

This concludes (we hope) the section on incorrect endgame studies in Vol.XI. The great number of cooks is disappointing.

Four cooked studies reproduced in previous EGs have been corrected by their composers and published in *Ceskoslovensky Sach*. They do not take part in the biennial tourney 2005-2006 (as every one keeps its original honour), but the judge E. Vlasák thinks that we should present these corrections. *Ceskoslovensky Sach* is not generally known, and the corrections will not appear in any future award in EG.

119.10155, M. Hlinka. Unsound. Vlasak gives 2.Ke7 b2 3.Sc4 Rg2 4.Rd1 b1Q 5.Rxb1 Bxb1 6.Sd6. wPb4 is very strong and guarantees the draw; cf. Hlinka's book *Studia kralovna koncoviek*, Bratislava 2002, p. 50. Correction W: Ke8, Rg1, Bd2, Sf1, Pb3, e5; B1: Kh5, Rg2, Be4, Pb2. After 1.Rh1+ Kg6 2.Se3 Rxd2 3.Rg1+ Kh7 4.Sc4 we find ourselves in a position that resembles the original setting (wPb3 instead of wPb4).

142.11984, M. Matous. See EG/68 p. 41.

152.13951, J. Polasek, J. Tazberik, M. Hlinka. Cook EG/53 p. 309. Correction W: Kh4, Rc3, Bb2, Pc6, f6, h5; B1: Kb8, Rh6, Bd4, h7, Se3, Pg7. The main line runs: 1.Rb3+ Kc8 2.Bxd4 Sf5+3.Kg5 Sxd4 4.Re3 Rxf6 5.Re8+ Kc7 6.Re7+ Kxc6 7.Rxg7, and we are back in the original setting after White's 7th move.

Vol.XI.14642, G. Costeff. Unsound. Pospisil and Polasek give 1...Bxg3 2.Ra8 Sxb4 3.Rg8 Sa6 4.Rxg7 Ke6 5.Kxh6 f6 6.Rc7 Kd5 7.Kg6 Be5 8.Rc8 b4 9.Ra8 Bb8 10.Rxa6 Kc6 11.Ra8 Kxb7, and Black wins. The composer corrects by moving wRc3 to c1, bKd7 to d8 and bBb8 to e5. After 1.Rc8+ Kd7 2.Rf8 we are back in the original setting.

166.16030, Y. Afek. Second solution. Instead of 2.Kd1 White can play 2.g5. The main line runs: 2.g5 Sxc2+ 3.Ke2 Se3 4.Sc4 Sf5

5.Kf3 Kd5 6.Kf4 Se7 7.Se5 Ke6 8.Sf3 Sd5+ 9.Ke4 Sc3+ 10.Kxd4 (found by an unnamed friend of Keith).

166.16118, L. Gonzales. In EG/68 p. 10 it was suggested that 4.Rf6+ Ba8 5.Ra6 could be a second solution. The composer points out that Black can defend successfully by playing 5...Ke4, and after 6.Kf6 Rf5+ 7.Kg7 Rg5 8.Kh6 Rg1 White can make no progress. HH comes to the same conclusion.

167.16152, B. Sidorov. Persiyanov tells us that E. Kudelich has found a second solution: 1.Sf3 Qg3 2.Sd2+ Ke1 3.Bf2+ Qxf2 4.Rxf2 Kxf2 5.Se4+ Ke3 6.Sf6 Bg6 7.a6 Bc2 8.a7 Bd1 9.Sd5+ exd5 10.a8Q. The composer corrects by moving bQe5 to g5. Now the cook becomes the solution!

167.16208, G. Amirian. Dual 6.Rd5 as 6...h1Q stalemates and 6...h1R leads to a drawn endgame (Krivenko; EGTB). There is however a dual already at move 2! White can play 2.Rd1 Be3+ 3.Sb6 Bxb6+ 4.Ka8 Bg1 5.Rd5 (Ulrichsen; EGTB).

168.16225, D. Gurgenidze, Iu. Akobia, M. Gogberashvili, H. Aloni. The line in note (v) is dubious according to García. After 3...Bxg5 4.Bxb5 Bxd2 5.gxh5 Kh4 5.Be8 García plays 5...Bc3 6.Ke2 (or 6.Kf2) Bd4(+) and asks if this position is drawn. In my opinion it is not easy to improve White's position. Black plays his king to g5 next move from where he is ready to attack wPf3 as soon as wK leaves the defence of it. If White decides to give up Pf3 then the resulting endgame is drawn as bK can move to g7 (h8) and sacrifice his bishop on the d-pawn.

168.16241, G. Costeff. The composer points out that his opus is anticipated by A. Wotawa, Österreichische Schachzeitung 1953 (W: Kc8, Ra8, Rd6, Pc2, c4, f3; B1: Kb6, Bc6, Rh4, Pf7, h3, h6; win). I regard Costeff's setting as superior with the echo following White's fifth and seventh move.

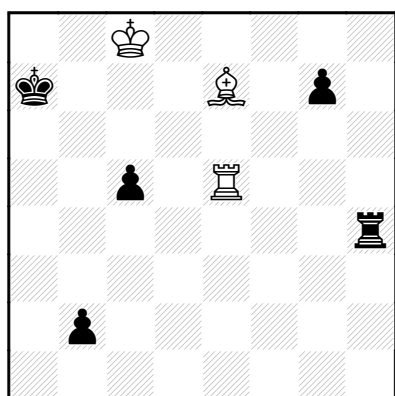
168.16249, D. Keith. In the line 1.Sc3 (meant to be a try) García plays 6.Sd6 (instead of 6.g4) claiming a win for White. We challenge the composer to refute this claim!

Buletin Problemistic 2004-2005

Only 13 studies were published in the 4 issues of the Romanian problem magazine *Buletin Problemistic*. The judge, Alain Pallier (France), found few eye-catching works among them and decided to award no prizes. Harold van der Heijden was consulted for anticipation testing.

The preliminary report appeared in *Buletin Problemistic* no. 85 with the usual three month conformation time. Editor Eric Huber kindly provided both the original report (in French) as well as an English translation. He also informs us that there were no claims, so the award is final.

No 16273 V. Nestorescu
1st honourable mention



c8a7 0410.03 3/5 Draw

No 16273 Virgil Nestorescu (Romania).
1.Re1/i Rc4/ii 2.Rb1 Rc2 3.Bf8/iii c4 4.Bxg7
c3 5.Bd4+ (Bh6? Kb6;) Ka6/iv 6.Kb8 Rc1
7.Rxb2 cxb2 8.Bxb2 Rb1 9.Ka8 Re1 10.Kb8
Rb1 11.Ka8 Rxb2 stalemate.

i) 1.Bxc5+? Ka6 2.Re1/vi Rc4 3.Rb1 Rxc5+,
or 1.Bxh4? b1Q 2.Rxc5 Qb7+ 3.Kd8 Qb6+
4.Rc7+ Ka6 5.Be7 g5 6.Bxg5 Qd4+ 7.Rd7/vii
Qh8+ 8.Kc7 Qc3+ 9.Kb8 (Kd8 Qa5+;) Qg3+
win.

ii) c4 2.Bxh4 c3 3.Bf2+ Ka6 4.Bd4, or Rh8+
2.Kc7 c4 3.Bb4 Rb8 4.Bc5+ Ka8 5.Re6 Rb7+
6.Kc8 Rb8+ 7.Kc7.

iii) 3.Kc7? c4 4.Kc6 c3 5.Ba3 (Rh1 Rh2;) Ka6
6.Kc5 Ka5 7.Kc4 Ka4,

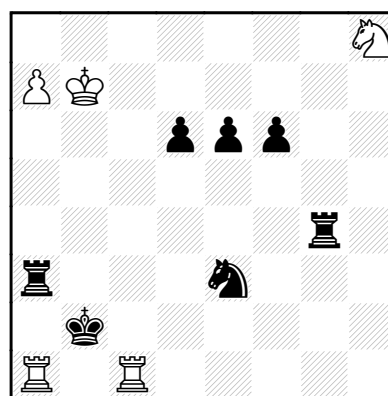
iv) Ka8 6.Bxc3 Rxc3+ 7.Kd7.

v) 2.Re6+ Kb5 3.Rb6+ Kxc5 4.Rxb2 g5.

vi) 7.Ke8 Qe5+; 7.Kc8 Qg4+.

“Even if the end suffers from lack of brilliance, the study is elegant: one can recognize the touch of the Grandmaster who, far from spectacular compositions, pursues his exploration of endgames close to over the board games”.

No 16274 I. Murarasu
2nd honourable mention



b7b2 0804.13 5/7 BTM, Draw

No 16274 Ion Murarasu (Romania). 1...Rg7+/
i 2.Sf7/ii Rxf7+ 3.Kc6 (Kb6? Sd5+;) Rfxa7/iii
4.Rab1+ Ka2 5.Ra1+ Kb3 6.Rab1+ Ka4
7.Rc4+ Sxc4/iv 8.Rb4+ Ka5 9.Ra4+ Kxa4
stalemate.

i) Rb4+ 2.Kc6 Rc4+ 3.Kxd6 draws.

ii) 2.Kc6? Rgxa7 3.Rab1+ Ka2 4.Ra1+ Kb3
5.Rab1+ Ka4 6.Rc4+ Sxc4 7.Rb4+ Ka5
8.Ra4+ Kxa4 and no stalemate because of
wSh8.

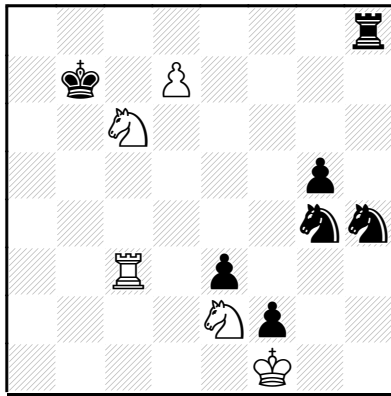
iii) Rxa1 4.Rxa1 Rf8 5.a8Q Rxa8 6.Rxa8
draws.

iv) Ka5 8.Rb5+ Ka6 9.Rb6+ Ka5 10.Rb5+
draws.

“A combination leading to an interesting stalemate with a lone King. The play is clear, with a thematical try”.

No 16275 Franco Bertoli (Italy). 1.d8S+
(Sg3? Sf5;) Ka6 2.Ra3+/i Kb6/ii 3.Rb3+ Kc7
4.Rb7+ Kc8 5.Rb8+/iii Kd7 6.Rb7+ Kd6/iv
7.Sg3/v Sg6/vi 8.Sf7+/vii Kxc6 9.Sxh8 Kxb7/
viii 10.Sxg6 Sh2+ 11.Ke2 draws.

No 16275 F. Bertoli
3rd honourable mention



f1b7 0408.13 5/7 Draw

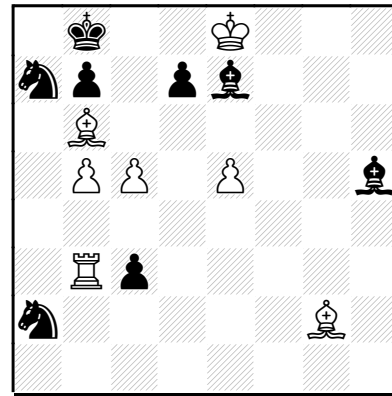
- i) 2.Sg3? Sf5 3.Ra3+ (Sxf5 Rh1+;) Kb6 4.Rb3+ Kc7 5.Rb7+ Kc8 6.Rb8+ Kd7 7.Rb7+ Ke8 wins, or 2.Sb8+? Kb5 3.Sd4+ Ka4 4.Ke2 Sf3 5.Sxf3 Rh1, or here 3.Rb3+ Kc4 4.Rc3+ Kd5 win.
- ii) Kb5 3.Rb3+ Kc4 4.Rc3+ Kd5 5.Rd3+ Kc5 6.Rc3+ Kb6 7.Rb3+ Kc7 8.Rb7+ draws.
- iii) 5.Sa7+? Kxd8 6.Rb8+ Kc7 7.Rxh8 Sh2 mate.
- iv) Ke8 7.Re7+ Kf8 8.Se6+ Kg8 9.Rg7 mate.
- v) 7.Sf7+? Kxc6 8.Sxh8 Sh2 mate.
- vi) Sf3 8.Rb5 Rxd8 9.Sxd8 e2+ 10.Kxe2 Sd4+ 11.Kf1 Sxb5 12.Se4+ Kd5 13.Sxg5 draws.
- vii) 8.Rb1? Sf4 9.Sf5+ Kc5 10.Rc1+ Kb6 11.Rb1+ Ka6 12.Ra1+ Kb5 13.Sd6+ Kc5 14.Se4+ Kd5 wins.
- viii) Sxh8 10.Rg7 Sh2+ 11.Ke2 g4 12.Rh7 draws.

“The study contains too many checks to be convincing but the obstinate white play deserves attention”.

No 16276 Iuri Akobia (Georgia). 1.Kxd7/i Bg4+/ii 2.e6/iii Bxe6+ 3.Kxe6 c2 4.Bc7+/iv Kxc7 5.b6+ Kb8 6.bxa7+ Kxa7 7.Rxb7+/v Ka6 8.Rb2/vi c1Q 9.Rxa2+ Kb5 10.Kxe7, and:

- Qc4 11.c6 Qxa2 12.c7 draws, or:
- Qxc5+ 11.Ke6/vii Qe3+ 12.Kf5 (Kd5? Qb3+;) Qd3+ 13.Ke5 Qc3+ 14.Kf5 Qc5+ 15.Ke6 Qe3+ 16.Kf5 Qc5+ 17.Ke6 Qc8+ 18.Ke5 Qc7+ 19.Ke6 Qc4+ 20.Bd5 draws.

No 16276 Iu. Akobia
1st commendation



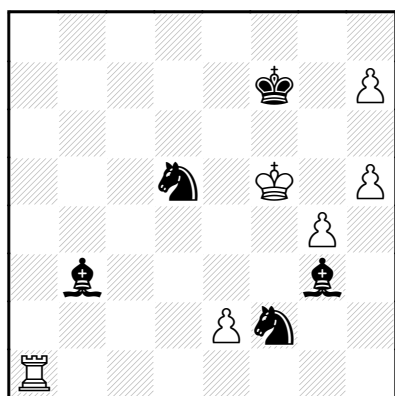
e8b8 0186.33 7/8 Draw

- i) 1.Kxe7? c2 2.Bc7+/viii Kxc7 3.b6+ Kb8 4.bxa7+ Kxa7 5.Rxb7+ Ka6 6.Rb2 c1Q 7.Rxa2+ Kb5 8.Kd8 Kxc5 wins.
- ii) c2 2.Bc7+ Ka8 3.c6.
- iii) 2.Kxe7? c2 3.Bc7+/ix Kc8 4.Rg3/x c1Q 5.Rxg4 Kxc7 6.b6+ Kb8 7.bxa7+ Kxa7 8.Ra4+/xi Kb8 9.Rxa2 Qg5+ 10.Kf7 Qxe5 11.Rf2 Qxc5 12.Rf6 b5 13.Be4 (Ke6 b4;) Qc4+ 14.Re6 b4 wins.
- iv) 4.Rb2? c1Q 5.Bxa7+ Kxa7 6.Rxa2+ Kb8 7.Kxe7 Qc4 8.Rd2 (Rb2 Qxc5+;) Qxc5+ 9.Rd6 Qe5+ 10.Re6 Qg7+, or 4.Bxa7+? Kxa7 5.Rb2 c1Q 6.Rxa2+ Kb8 7.Kxe7 Qc4 8.Rd2 Qxc5+ or here 5.Ra3+ Kb8 6.Rxa2 c1Q 7.Kxe7 Qc4.
- v) 7.Rb2? c1Q 8.Rxa2+ Kb8 9.Kxe7 Qxc5+.
- vi) Thematic try: 8.Rb6+? Ka5 9.Rb2 c1Q 10.Rxa2+ Kb4/xii 11.Kxe7 Qg5+ (Qxc5+? Ke6) 12.Kf7 Qf4+ 13.Ke6 Qg4+ 14.Ke5 Qg5+ 15.Ke4 Qg6+ 16.Kd4 Qf6+ wins.
- vii) 11.Kf6? (Kd7? Qe5;) Qf8+ 12.Ke5 Qe7+ 13.Kd4 Qc5+ and Qc4+.
- viii) 2.Bxa7+ Kxa7 3.b6+ Ka6, or 2.c6 c1Q 3.Bc7+ Kxc7 4.b6+ Kb8 5.bxa7+ Kxa7 6.Rxb7+ Ka6 7.cxd7 Qc5+ 8.Kf6 Qf8+ win.
- ix) 3.Rg3 Sc8+ 4.Kf6 c1Q 5.Rxg4 Qh6+ 6.Kf5 Se7+ 7.Ke4 Sc3+ 8.Kd3 Scd5 9.Rg8+ Sxg8 10.Bxd5 Se7.
- x) 4.b6 Sc6+ 5.Bxc6 c1Q 6.Rf3 Qg5+ 7.Kd6 Qd2+ 8.Ke7 Bxf3 9.Bxf3 Qg5+.
- xi) 8.c6 Qc5+ 9.Kd7 bxc6 10.e6 Sc3 11.e7 Sb5 12.Rg6 Qf5+ 13.Re6 Sc7.

xii) But not Kb5? 11.Kxe7 Qc4 (Qxc5+; Ke6) 12.c6 Qxa2 13.c7.

“It would be untrue to say that this composition impressed me, but I must admit that it has some internal coherence. Insofar as it is not the natural move (which is the move of the solution), the thematic try on the 8th move unfortunately doesn’t add much to the study”.

No 16277 V. Kovalenko
2nd commendation



f5f7 0166.40 6/5 Draw

No 16277 Vitaly Kovalenko (Russia). 1.Ra7+/i Se7+ 2.Rxe7+ Kxe7 3.h8Q/ii Bc2+ 4.e4/iii Bxe4+ 5.Kg5 Sh3+ 6.Kh6 Bf4+ 7.g5/iv Bxg5+ 8.Kg7 Bf6+ 9.Kh6 Bxh8 stalemate.

i) 1.h8Q? Bc2+ 2.Kg5 Sh3+ 3.Kh6 Bf4+ 4.g5 Bxg5 mate, or 1.h8S+? Kg7 2.Ra7+ Kxh8 3.g5 Bc2+ 4.Ke6 Sf4+ 5.Kf7 Sxh5 6.Ra6 Sg4 7.Ra1 Se5+ wins.

ii) 3.e4? Be6+ 4.Kg6 Be5 wins.

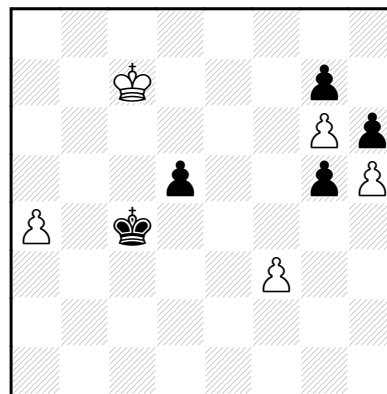
iii) 4.Kg5? Sh3+ 5.Kh6 Bf4+ 6.g5 Bxg5+ 7.Kg7 Bf6+ 8.Kh6 Bxh8 wins.

iv) 7.Kg7? Be5+ 8.Kh6 Bxh8 wins.

“Linear and rather predictable play, agreeable construction. Here too the author’s style is

easy to recognise: it is well done, but we don’t go off the beaten track”.

No 16278 I. Aliev
3rd commendation



c7c4 0000.44 5/5 Draw

No 16278 Ilham Aliev (Azerbaijan). 1.Kb6/i d4 2.a5 d3 3.a6 d2 4.a7 d1Q 5.a8Q Qd6+ (Qd4+; Kc7) 6.Qc6+/ii Qxc6+ 7.Kxc6 Kd4 8.Kd6 (Kd7) Ke3 9.Ke6 (Ke7) Kxf3 10.Kf7 g4 11.Kxg7 g3 12.Kxh6/iii g2 13.g7 g1Q 14.g8Q/iv Qxg8 stalemate.

i) 1.Kc6? (a5? Kb5;) d4 2.a5 d3 3.a6 d2 4.a7 d1Q 5.a8Q Qxf3+ wins.

ii) 6.Ka5 (Ka7)? Qa3+; 6.Kb7? Qd5+.

iii) 12.Kh7? g2 13.g7 g1Q 14.g8Q Qxg8+ 15.Kxg8 Kg4 16.Kg7 Kxh5 wins.

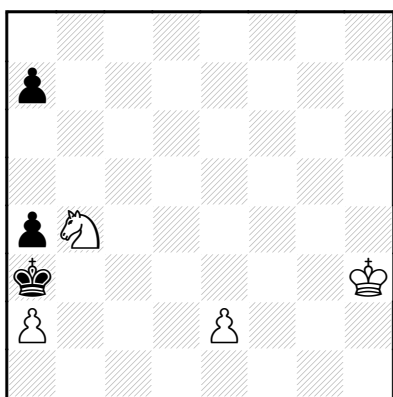
iv) 14.Kh7? Qb1+ 15.Kh8 Qb2 16.Kh7 Qc2+ 17.Kh8 Qc3 18.Kh7 Qd3+ and wins, e.g. 19.Kh8 Qd4 20.Kh7 Qe4+ 21.Kh8 Qe5 22.h6 Kg4 23.Kh7 Qf5+ 24.Kh8 Qf6 25.h7 Qe5 26.Kg8 Qe8 mate.

“The stalemate is known. It is a pity that in a pawn study the only move (apart from the first one) that stands out is a Q-move”.

Quartz 2002-2004

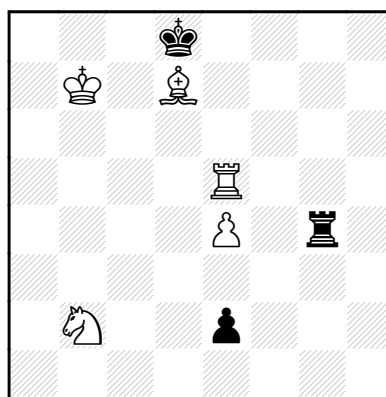
The award of Eric Huber was published in *Quartz* no. 28 viiix2005 with a three month confirmation time. 15 studies were published in the Romanian quarterly. Harold van der Heijden was consulted for anticipation vetting.

No 16279 O. Pimenov
1st honourable mention



h3a3 0001.22 4/3 Win

No 16280 Iu. Akobia
2nd honourable mention



b7d8 0411.11 5/3 Win

No 16279 Oleg Pimenov. 1.e4/i, and:

– Kxb4 2.Kg4 (Kh4)/ii, with:

- Kc5 3.Kf5 Kd6 4.Kf6 Kd7 5.a3, wins/iii, or:

- Ka3 3.e5 Kxa2 4.e6 a3 5.e7 Kb1 6.e8Q a5 7.Qe1+ Kb2 8.Qe5+ Kb1 9.Qc3 a2 10.Qb3+ Ka1 11.Qc2 a4 12.Qc1 mate, or:

– a5 2.Sd3/iv Kxa2 3.e5 a3 4.e6 Kb1 5.e7 a2 6.e8Q a1Q 7.Qe1+ Ka2 8.Qxa5+ Kb1 9.Qe1+ Ka2 10.Qe6+ Kb1 (Ka3; Qa6+) 11.Qb3+ wins.

i) Tries: 1.Kg4? a5, or 1.Sd3? Kxa2 2.e4 Kb1 3.e5 a3.

ii) 2.e5? Kc5 3.Kg4 Kc6 4.Kf5 Kd7 5.Kf6 Ke8 6.a3 Kf8 7.Ke6 Ke8 8.Kd6 Kd8 draws.

iii) Ke8 6.Ke6 a6 7.e5 a5 8.Kd6 (Kf6), or a6 (a5) 6.e5 Re8 7.Re6 win.

iv) 2.Sc6? Kxa2 3.Sxa5 Ka3 4.e5 Kb4 5.e6 a3 6.e7 a2 7.e8Q a1Q 8.Qe4+ Kb5 (Ka3? Sc4+) 9.Qc6+ Kb4 10.Qb6+ Ka4, or 2.Sc2+? Kxa2 3.e5 Kb3 4.Sd4+ Kc4 5.e6 a3 6.e7 a2 7.Sc2 Kc3 8.Sa1 Kb2, or 2.Sd5? Kxa2 3.Sc3+ Kb3 4.e5 Kxc3 5.e6 a3 6.e7 a2 7.e8Q Kb2.

“A study that is difficult to solve and recapitulates several endings in a convincing way”.

No 16280 Iuri Akobia (Georgia). 1.Bc6/i Rxe4 (Rg8; Sd3) 2.Rxe4 e1Q 3.Sd1/ii Qe2/iii 4.Kb6 Qh5 5.Sc3 (Rd4+? Ke7;), and:

– Qf7 6.Sb5/iv Qg8 7.Sd4 Qh8 (Qg6; Se6+) 8.Sb3 Qh5 9.Sc5 Qf7 10.Sb7+ (Rd4+) wins, or here Qf2+ 7.Sd4 Qb2+ 8.Bb5 wins, or:

– Qg6/v 6.Sa4/vi Qf7 7.Sc5 Qc7+ 8.Kb5 Qf7 9.Rd4+ Kc8 10.Rd7 Qf1+ 11.Kb6 Qb1+ 12.Bb5 Qg6+ 13.Ka7 wins, or here Qg1+ 7.Sc5 Qb1+ 8.Bb5 wins.

i) The key move threatens Re8 mate. Try: 1.Bb5 (Ba4)? Rxe4 2.Rxe4 e1Q 3.Bc6 Qe2 4.Rd4+ Ke7, or 1.Ba4? Rxe4 2.Rxe4 e1Q 3.Bc6 Qe2 4.Rd4+ Ke7.

ii) 3.Rxe1? stalemate, or 3.Sc4? Qb4+ 4.Sb6 Qe1 5.Rd4+ Ke7 6.Rd7+ Ke6, or 3.Sd3? Qb1+ 4.Sb4 Qe1 5.Rd4+ Ke7 6.Sd5+ Ke6 7.Sc7+ Ke5 after which the material advantage is insufficient to win.

iii) Qe3 4.Sc3 Qe1 5.Sb5 wins.

iv) Try: 6.Sa4? Qc7+ 7.Kb5 Qb8+ 8.Sb6 Kc7 9.Re7+ Kd6.

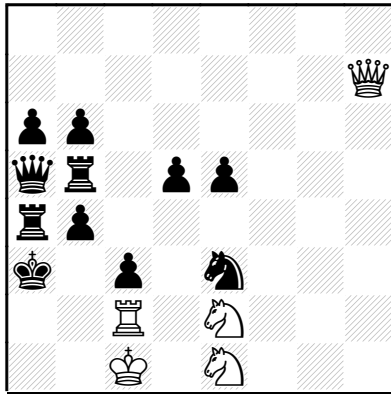
v) Qh8 6.Sa4 Qg8 7.Sc5.

vi) 6.Re3? Qg1 7.Sd5 Qf2 8.Ba4 Qb2+ 9.Bb5 Qf2

“A smart introduction based on a black stalemate defence results in an ending of R, B

and S vs. Q, reminding us of a famous Rinck study. Among the abundant possible lines, the composers found two echo lines with a satisfying artistic effect”.

No 16281 J. Iglesias
3rd honourable mention



c1a3 4705.06 5/11 Draw

No 16281 Joachim Iglesias. 1.Ra2+ Kxa2 2.Qb1+ Ka3 3.Sd4/i, and:

– exd4 4.Sc2+ Sxc2 5.Qb2+ cxb2+ 6.Kb1 and stalemate, or:

– b3 4.Sec2+ Sxc2/ii 5.Sxc2+ bxc2 6.Qa1+ Kb3 7.Qxc3+ Ka2 8.Qb2+ Rxb2 stalemate.

i) Threatens mate. Try: 3.Qa1+? Kb3 4.Qb1+ Kc4 5.Qd3+ Kc5 6.Qxe3+ d4 7.Qxe5+ Kc4 8.Qxd4+ Kb3 9.Qd1+ Ka3 10.Kb1/iii b3 11.Qc1+ b2 12.Sc2+ Kb3 13.Sc4+ Rxd4 (Ka3? Qd1) 14.Sxd4+ Kb4 (Kc4? Qf1+) 15.Sc2+ Ka4 16.Qf1 Rb4 wins.

ii) bxc2 5.Sxb5+ Qxb5 6.Qb3+ Kxb3 (Qxb3) stalemate.

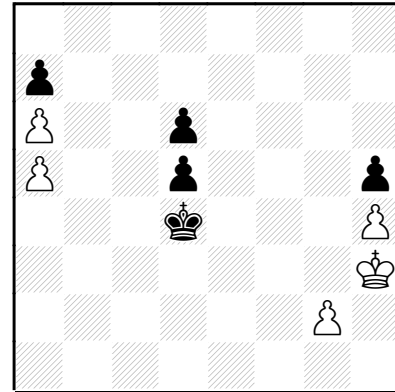
iii) 10.Qd3 b3, or 10.Sc2+ Ka2 11.Qd3 Ra3 win.

“A piquant idea with positions of scattered ‘inverse stalemates’ after numerous brave white sacrifices. The second stalemate adds something spiritual”. “Artificial initial position and the principal stalemate has been known for a long time”.

A. Hildebrand, *Tidskrift för Schack* 1956, d1b4 0403.01 h8b2c2.c4 2/4 Draw: 1.Kc1 c3!

2.Rb8+ Ka3 3.Rxb2 cxb2+ 4.Kb1 Se3 (Kb3) stalemate.

No 16282 A. Pallier
& P. Raican
1st commendation



h3d4 0000.44 5/5 Draw

No 16282 Alain Pallier & Paul Raican (France/Romania). 1.g4 hxg4+ 2.Kg3/i Ke4/ii 3.h5 Kf5 4.Kh4/iii d4 5.h6 Kg6/iv 6.Kxg4/v Kxh6 7.Kf3/vi d5 8.Ke2 draws/vii.

i) 2.Kxg4? Ke3 3.h5 d4 4.h6 d3 5.h7 d2 6.h8Q d1Q+ 7.Kg5 Qd5+ 8.Kg6 Qe6+ 9.Kg5 Qe5+ forces the exchange of Queens.

ii) Ke3 3.h5 d4 4.h6 d3 5.h7 d2 6.h8Q d1Q 7.Qh6+ draws.

iii) 4.h6? Kg6 5.Kxg4 Kxh6 6.Kf4 Kg6 7.Ke3 Kf5 wins.

iv) d3 6.h7 d2 7.h8Q d1Q 8.Qf8+ Ke5 9.Qe7+ Kf4 10.Qf7+ Ke4 11.Qxa7 Kf4 12.Qf7+ draws.

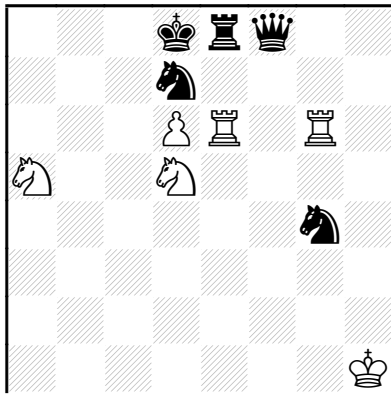
v) 6.h7? Kxh7 7.Kxg4 Kg6 8.Kf3 Kf5 wins.

vi) 7.Kf4? d5 8.Kf3 Kg5 9.Ke2 Kf5 10.Kd3 Ke5 wins.

vii) e.g. Kg5 9.Kd3 Kf5 10.Kxd4 Ke6 11.Kd3, but not 11.Kc5? Ke5 12.Kc6 d4 13.Kb7 d3 14.Kxa7 d2 15.Kb8 d1Q 16.a7 Qd8+ winning.

“The wK refuses to capture a black pawn to out-tempo both the distant black doubled pawns on the d-file until Black has to weaken their position with 4...d4. A last trap is avoided by 7.Kf3. A nice pawn study”.

No 16283 I. Aliev
& A. Almamedov
2nd commendation



h1d8 3508.10 6/5 Draw

No 16283 Ilham Aliev & A. Almamedov (Az-
erbaijan). 1.Sb7+ Kc8 2.Rxe8+ Qxe8 3.Rg8

Sf8 (Qxg8; Se7+) 4.d7+ Kxd7 5.Rg7+ Kc6
6.Sb4+ Kb6 (Kb5; Sd6+) 7.Sd5+ Kc6/i
8.Sb4+ positional draw.

i) Ka6 8.Sc7+, or Ka7 8.Sd6+.

“A sympathetic study with an apparently original positional draw but it lacks black counterplay: all initial moves are forced”.

A study by Iuri Akobia (Georgia) won a special commendation: d1f3 0331.11 a8b7d6.f7f6 3/4 Win, 1.Se8 Bc6 2.f8Q Bxe8 3.Qxf6+ Ke4 (Ke3; Qe5+) 4.Kc1 (Kd2? Ra2+;) ZZ Rc8+ 5.Kd2 Ra8 6.Qe6+ Kd4 7.Qe3+ Kc4 (Kd5) 8.Qe4+ wins.

But serious duals, 6.Qe6 and 6.Qd6, or 7.Qe3 and 7.Qd6+ were found by Marco Campioli.



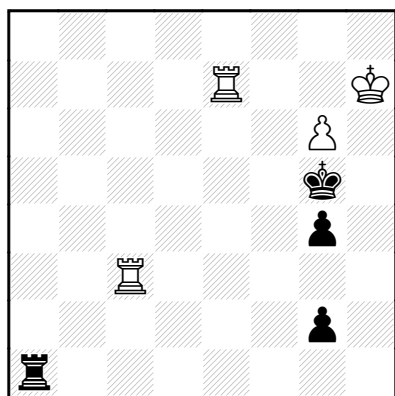
Tadashi Wakashima, editor of the Japanese magazine Problem Paradise

Problem Paradise 1996-2004

Since the launch of the Japanese problem magazine, from time to time, original studies were published. By the end of 2004 the editor Tadashi Wakashima had decided to retrospectively organize an informal tourney and asked Harold van der Heijden as judge. Obviously the judge's own study could not take part, and also a couple of studies were eliminated because of re-publication, plagiarism or incorrectness, leaving 16 studies for judging.

The preliminary award with a three month confirmation time was published in issue 36 (x-xii/2005).

No 16284 D. Gurgenzidze
& Iu. Akobia
prize



h7g5 0500.12 4/4 Win

No 16284 David Gurgenzidze & Iuri Akobia (Georgia). 1.Rg3/i Rh1+ 2.Kg8 g1Q 3.Rxg1 Rxg1 4.g7 Rf1 5.Re5+ (Rf7? Ra1;) Kg6 6.Re6+ Kg5 7.Rh6 Ra1 (Kxh6; Kh8) 8.Kh7 Ra8 9.Rg6+ Kf4 10.Kh6 g3 11.Kh5 Rg8 12.Rg4+ Kf3 13.Kh4 g2 14.Kh3 Kf2 15.Rxg2+ wins.

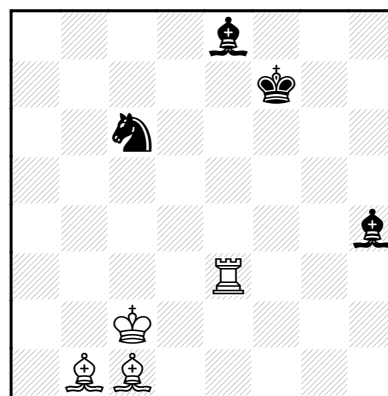
i) 1.Rc5+? Kh4 2.g7 g1Q 3.Rc4 Ra8; 1.g7? Rh1+ 2.Kg8 g1Q 3.Kf8 Qf2+ 4.Rf7 Qxf7+ 5.Kxf7 Rh7 draw.

“Nice quite key-move in a very game-like position. 7.Rh6!! is a great discovery. Even then the win is not so easy. White doesn't promote his g-pawn during the solution!”

There are many waste of time duals, as Campioli indicates, e.g. 6.Kh8, 6.Re4,

7.Re5+, 7.Kh7, 9.Ra6, 12.Kh4, but these are not relevant for the study's correctness.

No 16285 S. Osintsev
1st honourable mention



c2f7 0183.00 4/4 Win

No 16285 Sergei Osintsev (Russia). 1.Ba2+ Kf8 2.Re4, and:

– Bg6 3.Bh6 mate, or:

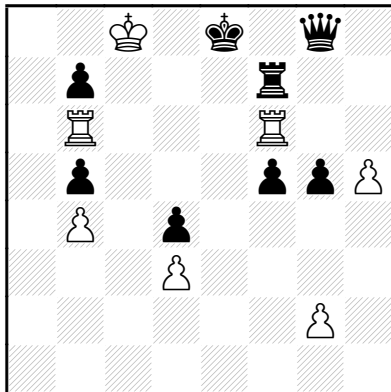
– Sb4+ 3.Rxb4 Bg6+ 4.Kb3/i Bf7+ 5.Ka4/ii Be8+ 6.Ka3 Be7 7.Bh6 mate.

i) 4.Kd1? Bh5+ 5.Kd2 Bg5+ 6.Kc2 Bg6+ 7.Kb2 Bf6+ 8.Kb3 Bf7+ 9.Ka3 Be7 and no mate.

ii) 5.Kb2? Bf6+ 6.Kb1 Bg6+ draws.

“A chameleon-echo. In a short line 2...Bg6 the bB on white squares pins the wR, while after the longer main line 6...Be7 the bB on black squares pins the wR. In both cases White mates by Bh6!”

No 16286 D. Gurgenzidze
& Iu. Akobia
2nd honourable mention



c8e8 3500.45 7/8 Draw

No 16286 David Gurgenzidze & Iuri Akobia
(Georgia). 1.Rbe6+/i, and:

– Kf8 2.Rg6 Qh7 3.Rh6 Qg7/ii 4.Rhg6 Qh8
5.Kd8 Rh7 6.Ref6+/iii Rf7 7.Re6 Rh7
8.Ref6+ positional draw, or:

– Re7 2.Rd6 Rg7 3.Rde6+/iv Re7 4.Rd6 Rg7
5.Rde6 positional draw.

i) 1.Rfd6? Ke7+ 2.Kxb7 Rh7, or 1.Rg6? Rg7
2.Rgd6 Ke7+ 3.Kxb7 Rh7 wins.

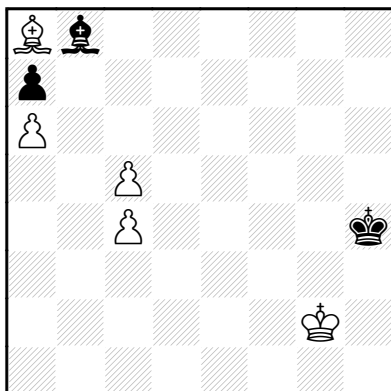
ii) Rc7+ 4.Kb8 Qg7 5.Rhg6 Qh7 6.Rh6.

iii) 6.Re8+? Kf7 7.Rxh8 Rxh8+ 8.Kd7 Rxh5
9.Rb6 Rh2 10.Rxb5 Kf6 11.Kd6 Rxd2 12.Kd5
g4 13.Rb6+ Kg5 14.Rxb7 Kf4 15.Kxd4 g3
16.Rg7 Kf3 17.Ke5 f4, or here 7.Re6 Qxe8+
8.Rxe8 Rxh5.

iv) 3.Rd8+? Ke7 4.Rd6 Qa2 5.R8d7+ Kf8 6.Rd8+
Kf7 7.h6 Rg8 8.h7 Qa8+ 9.Kc7 Rxd8 wins.

“Positional draw with chameleon-echo of
the thematic pieces in the two main lines”.

No 16287 M. Grushko
1st commendation

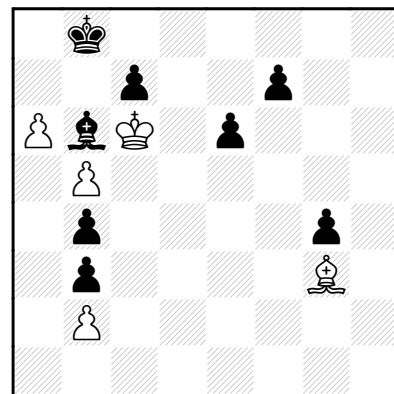


g2h4 0040.31 5/3 Win

No 16287 Michael Grushko (Israel). 1.Kf3
Kg5 2.Ke4 Kf6 3.Kd5 Ke7 4.Kc6 Kd8 5.Kb7
Be5 6.c6 Bf4 7.c7+ (Kxa7? Kc7;) Bxc7
8.Kxa7 Kc8 9.Bb7+ Kd8 10.Bc6 (Bd5, Be4,
Bf3, Bg2) Kc8 11.Bf5+ Kd8 12.Kb7 wins.

“Surprisingly, White wins this drawish-
looking opposite coloured B-ending by sacri-
ficing his most important pawn. This results
for Black in a nasty self-block of c7, making
the drawing move Kc7 on moves 8, 9, 10 and
11 impossible!”.

No 16288 E. Zimmer
2nd commendation

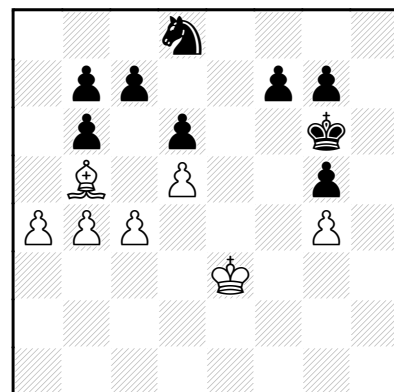


c6b8 0040.36 5/8 Win

No 16288 Eligiusz Zimmer (Poland). 1.Bxc7+
Bxc7 2.a7+ Kxa7 3.Kxc7 g3 4.b6+ Ka6 5.b7
g2 6.b8Q g1Q 7.Qb7+ Ka5 8.Qa8+ Kb5
9.Qc6+ Ka5 10.Kb7 Qf1 11.Qb6+ Ka4
12.Qa7+ Kb5 13.Qa6+ Kc5 14.Qxf1

“Nice Q-ending. A study with more content
by Kondratev (EG#14218) has exactly the
same finish, but is of later date”.

No 16289 S. Dowd
3rd commendation



e3g6 0013.57 7/9 Win

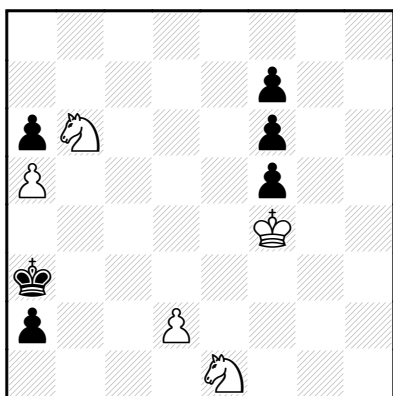
No 16289 Steven Dowd (USA). 1.Bc6 bxc6 2.a5 bxa5 3.bxa5 Sb7 4.a6 Sa5 5.Kd3/i wins.

i) 5.c5 dxc5 6.Kd3 is a waste of time.

“Almost original. Unfortunately, the key move, although spectacular, is so obvious that I found the main line within a minute. The sublines, by the way, are sometimes quite complicated. Perhaps the following line could also serve as main line: f5 2.gxf5+ Kxf5 3.a5, and now 3...g4 4.Bxb7 bxa5 5.Bc8+ (5.bxa5? Sxb7 6.a6 Sa5 7.Kd3 g3 8.a7 g2 9.a8Q g1Q) 5...Kg5 6.bxa5 Sf7 7.Bd7 Se5 8.Bb5 g3 9.a6 g2 10.Kf2 winning. A study by Gorgiev has the same key move”.

T. Gorgiev, *Československý Šach* 1929, h7f8 0041.34 e8h5f3.a5e4g5b7c7d6f7 6/6 Win: 1.Bc6 bxc6 2.a6 Bg6+ 3.Kh8 Bxe4 4.g6 fxe6 5.Sg5 Bd5 6.Se6+ Ke7 7.Sc5 wins.

No 16290 I. Aliev
4th commendation



f4a3 0002.25 5/6 Win

No 16290 Ilham Aliev (Azerbaijan). 1.Sc2+/i Kb2 2.Sa1/ii Kxa1 3.Sa4 Kb1 4.Sc3+ Kb2/iii 5.Sxa2 Kxa2 6.d4 Kb3 7.d5 Kc4 8.d6 Kd5 9.d7 Ke6 10.d8R wins.

i) 1.Sa4? Kxa4 2.Sc2 Kb3 3.Sa1+ Kb2 and Black wins.

ii) Try: 2.Sd5? Kxc2 3.Sb4+ Kxd2 4.Sxa2 Kd3 5.Sb4+ Kc4 6.Sxa6 Kb5 draws.

iii) Kc2 5.Sxa2 Kxd2 6.Sb4 Kc3 7.Sxa6 Kc4 8.Sb4 Kb5 9.a6 wins.

“The commendation is for the try and the corresponding correct move. The introduction leads to a well-known R-promotion, that was e.g. shown twice by Bron. The introduction is known from Sevitov”.

V. Bron, 4th prize *Vecherny Moskva* 1930, c4g6 4030.44 e1c8h3.e4g2g7h6c5c6c7h7 6/7 Win: 1.Qg3+ Bg4 2.Qxg4+ Qxg4 3.g8R+ Kh5 4.Rxg4 Kxg4 5.g3 Kxg3 6.e5 Kf4 7.e6 Ke5 8.e7 Kd6 9.e8R wins.

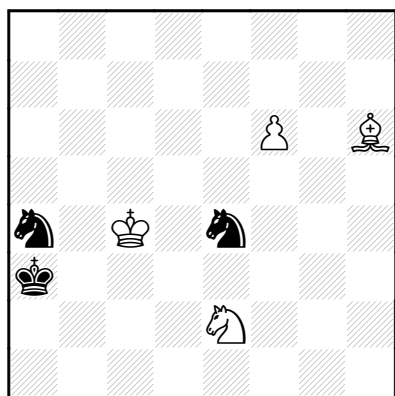
B. Sevitov, *Shakhmaty v SSSR* 1939, e7f5 0002.21 c8d8.d4h3a3 5/2 Win: 1.Se6 a2 2.Kf7 Ke4 3.Sc5+ Kxd4 4.Sb3+ Kc3 5.Sa1 Kb2 6.Sb6 Kxa1 7.Sa4 Kb1 8.Sc3+ wins.

Schach 2004-2005

48 studies (2 per month) competed in the biennial informal tourney of the German magazine, with no less than 35 studies by 7 composers from Germany. The judge, Johann Chaschtschanski considered the level (thanks to the German composers, he remarks) high.

The provisional award was published in issue viii2006, and the final verdict in x2006. Curiously some authors seem to have protested against the placing of their own studies, but the judge sees no reason to change his award.

No 16291 G. Josten
1st prize



c4a3 0017.10 4/3 Win

No 16291 Gerhard Josten (Germany). 1.Bf8+ Ka2 2.Kd3 Sxf6 3.Kc2 Sd5 4.Sc1+ Ka1 5.Bg7+ Sac3 6.Bd4 Sb4+ 7.Kxc3 Kb1 8.Se2 Sa2+ 9.Kd2 Sb4 10.Bc5, and:

– Sa2 11.Ba3 Sb4/i 12.Bxb4 Kb2 13.Sc1 Ka1 14.Sd3 Kb1 15.Be7 Ka2 16.Kc2 Ka2 17.Bd6 Ka2 18.Sc1+ Ka1 19.Be5 mate, or:

– Sa6 11.Bd6 Kb2 12.Sc1 Kb1 13.Sd3 Ka2 14.Kc2 Ka1 15.Be5+ Ka2 16.Bb2 Sb4+ 17.Sxb4 mate, or:

– Sd5 11.Kd3 Kb2 12.Kc4 Sc7 13.Sf4 Kc2 14.Bd4 Kd2 15.Be5 Se8 16.Se6 Ke2 17.Sg5 Kd2 18.Kd5 Ke3 19.Ke6 Kd3 20.Ke7 (Kd7, Ke7) wins, or:

– Sc6 11.Kc3 Se5 12.Kb3 Sc6 13.Bb6 Ka1 14.Be3 Kb1 15.Sc3+ Ka1 16.Sb5 Sa5+ 17.Kc2 Ka2 18.Sc3+ Ka1 19.Bc1 Sc4 20.Sd5 Ka2 21.Sb4+ Ka1 22.Bh6 Se3+ 23.Kc1 Sf5 24.Bd2 and 25.Bc3 mate, or:

– Sc2 11.Kc3 Sa1/ii 12.Be3 Sc2 13.Bg5 Sa1 14.Sc1 Sc2 15.Sd3 Sa3 16.Be7 Sb5+ 17.Kc4 Sc7 18.Sc5 Se8 19.Se6 Kc2 20.Kd5 Kd3 21.Bg5 Kc3 22.Kc6 Kc4 23.Bd8 Kb4 24.Kd7 wins.

i) Ka1 12.Kc2 Sc3 13.Bb2+ Ka2 14.Sxc3 mate.

ii) Se1 12.Kb3 Sc2 13.Bd6 Se1 14.Sc3+ Ka1 15.Ba3 Sd3 16.Se4 Kb1 17.Sd2+ Ka1 18.Bf8 Sc5+ 19.Ka3 Se6 20.Bb4 Sd4 21.Bc3 mate.

“A real endgame study that offers great joy to solvers that like to analyse”, “Pretty game-like position, lovely introduction, interesting lines and in addition in miniature form! Great performance!”.

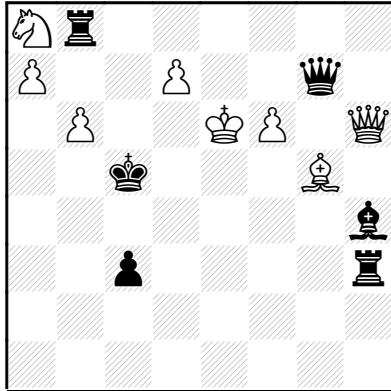
The second prize winner by Jörg Gerhold (Germany): f2f6 3020.75 h3d5h6.a5b4c6e2f3 g4h2a6c7e5f5h4 10/7 Win, proved dualistic. Intended was: 1.g5+ Kg6 2.Bf7+ Kxf7 3.g6+ Kxg6 4.Bf4 exf4 5.Kg1 Kf6 6.b5 axb5 7.a6 Ke6 8.a7 Kd6 9.a8Q b4 10.Qb7 b3 11.Qxb3 Kxc6 12.Qc4+ Kd6 13.Qb5 c6 14.Qc4 c5 15.Qa2 Kc6 16.Qb3 Kd6 17.Qb7 Ke5 18.Qd7 c4 19.Qd2 Ke6 20.Qd4 c3 21.Qxc3 Kf7 22.Qc6 Ke7 23.Qd5 Ke8 24.Qe6+ Kd8 25.Qf7 Kc8 26.Qa7 Kd8 27.Qb7 Ke8 28.Qc7 Kf8 29.Qd7 Kg8 30.Qe7 Kh8 31.Qf8+ Kh7 32.Qf7+ Kh6 33.Qg8 Kh5 34.Qg7 ZZ wins.

But Marco Campioli cooks. There are many duals based on the fact that White can also win by capturing on f4. E.g. 22.Qe5 Kg6 23.Qe6+ Kg5 24.Qd6 Kh5 25.Qxf4, e.g. Kg5 26.Qd5 Kf4 27.Qe6 Kg5 28.Qd6 f4 29.Qe5+, or Kf7 26.Qe5 Kg6 27.Qe6 Kg5 28.Qd6 f4 29.Qe5+. Or 24.Qd6 Kf7 25.Qh6 Ke7 26.Qxf4 Ke6 27.e4 fxe4 28.Qxe4 Kf6 29.Qg4+.

No 16292 Martin Minski (Germany). 1...Qg8+ 2.f7 Bxg5 3.fxg8S Rxh6+ 4.Sxh6 Rb7 5.Sf7 c2 6.Sxg5 c1Q 7.Se4+/i Kc6 8.d8S+/ii Kb5 9.Sd6+ (Sxb7? Qc8+;) Ka6

10.S8xb7 Qe3+ 11.Kd7 Qxb6/iii 12.Sxb6 Kxb6 13.a8S+/iv wins/v.

No 16292 M. Minski
3rd prize

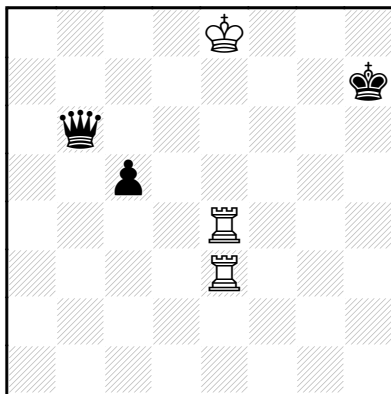


e6c5 4641.41 8/6 BTM, Win

- i) 7.d8Q? Qe1+ 8.Kf6 Qf2+ 9.Kg6 Qc2+ 10.Kh6 Qh2+ 11.Kg6 Qc2+ perpetual check.
- ii) 8.d8Q? Qh6+ 9.Qf6 Qxf6+ 10.Kxf6 Rxa7 11.bxa7 Kb7 and the last pawn is lost.
- iii) Qe7+ 12.Kc8 Qf8+ 13.Kc7 Qe7+ 14.Kb8 Qf8+ 15.Sc8 wins!
- iv) avoiding 13.a8Q? which happens to be stalemate on second sight.
- v) e.g. Ka7 14.Sc7 Kb6 15.Sd5+ Ka7 16.Sc5 Kb8 17.Sb5 Ka8 18.Sd4 Kb8 19.Sc6+ Ka8 20.Sc7 mate.

“Triple S-promotion!”.

No 16293 G. Sonntag
1st honourable mention



e8h7 3200.01 3/3 Win

No 16293 Gunter Sonntag (Germany). 1.Re7+ Kh8 2.Rh3+ Kg8 3.Rg3+ Kh8 4.Kf7 Qh6 5.Rg8+ Kh7 6.Rg4, and:

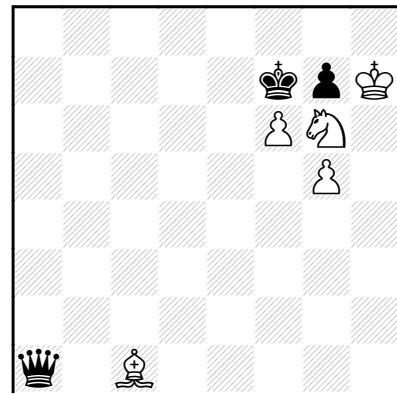
– c4 7.Ree4 Qh5+ 8.Kf6 Qh6+ 9.Ke7 Qc1 10.Rh4+/i Kg6 11.Ke6 Kg7 12.Reg4+ Kf8 13.Rh8 mate, or:

– Kh8 7.Re8+ Kh7 8.Ree4 Qh5+ 9.Ke7 Qd5 10.Rh4+ Kg6 11.Reg4+ Kf5 12.Rh5+ wins, or:

– Qh5+ 7.Kf8+ Kh6 8.Re6+ Kh7 9.Rg7+ Kh8 10.Rg8+ Kh7 11.Re7+ Kh6 12.Rh8 wins.

i) In the final award the judge remarks that 10.Kf7 is a minor dual here, only leading to loss of time. MC and HH do not think that this is a minor dual!

No 16294 S. Hornecker
2nd honourable mention

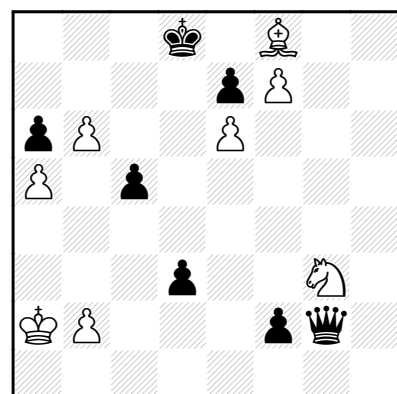


h7f7 3011.21 5/3 Win

No 16294 Siegfried Hornecker (Germany). 1.Sh8+ Kf8 2.Ba3+ Qxa3 3.fxg7+ Ke7 4.Sf7 Qd3+/i 5.g6 Kf6 6.g8Q Qh3+ 7.Sh6 wins.

i) Qh3+ 5.Sh6 Qd3+ 6.g6, or Kxf7 5.g8Q+ win.

No 16295 J. Gerhold
3rd honourable mention



a2d8 3011.55 8/7 Win

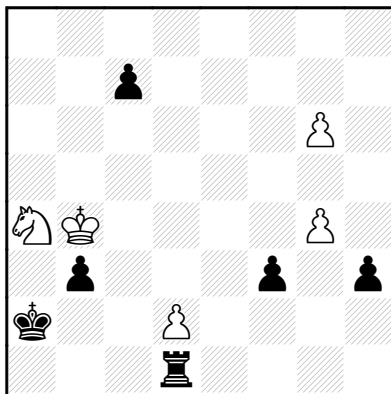
No 16295 Jörg Gerhold (Germany). 1.b7 Qxg3 2.Bh6 f1Q 3.Bf4, and:

– Qgxf4/i 4.f8Q+ Qxf8 5.b8Q mate, or:
– Qgxf4 4.b8Q+ Qxb8 5.f8Q+ Kc7 6.Qxe7+ Kc6 7.Qd7 mate.

i) Qa1+ 4.Kxa1 Qe1+ 5.Ka2 Qxe6+ 6.Ka3 Qxf7 7.b8Q+ Kd7 8.Qb7+ Ke6 9.Qxa6+ wins.

“Nice Plachutta 3.Bf4!”.

No 16296 I. Yarmonov
4th honourable mention

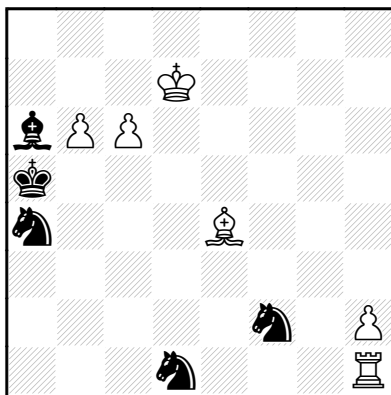


b4a2 0301.34 5/6 Win

No 16296 Igor Yarmonov (Ukraine). 1.g7 f2 2.g8Q c5+ 3.Sxc5 f1Q 4.Qxb3+ Ka1 5.Ka3 Rxd2 6.Qc3+ Kb1 7.Qa1+ Kxa1 8.Sb3+ Kb1 9.Sxd2+ Kc2 10.Sxf1 Kd3 11.g5 Ke2 12.Sh2 wins.

“Very cleanly made, with interesting Q-sacrifice 7.Qa1+”.

No 16297 G. Josten
1st commendation



d7a5 0149.30 6/5 Win

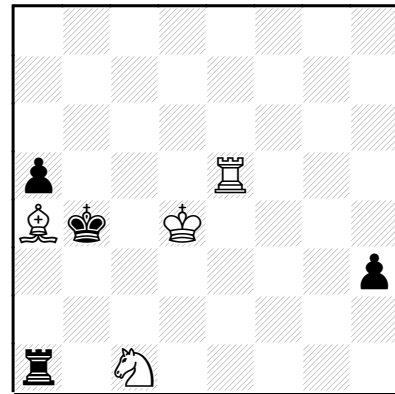
No 16297 Gerhard Josten (Germany). 1.b7 Bxb7/i 2.cxb7 Sc5+ 3.Kd8 Sxb7+ 4.Bxb7

Sxh1 5.Bxh1 Sf2 6.Ba8 Sg4 7.h4/ii Sf6 8.Bf3 Kb6 9.Ke7 wins.

i) Sc5+ 2.Kd8, but not 2.Kc7? Bxb7 3.cxb7 Sxh1 4.Bxh1 Se3.

ii) Seeing the nice capture of the bS in the main line; here the move 7.h3 (MC) can hardly be considered a minor dual.

No 16298 M. Prusikhin
2nd commendation

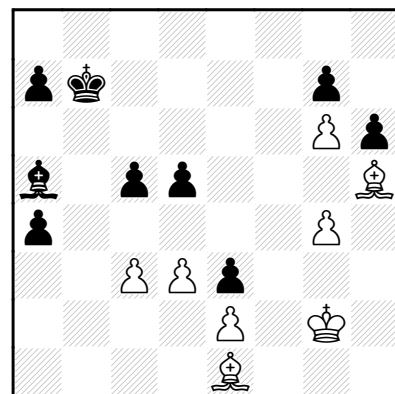


d4b4 0411.02 4/4 Win

No 16298 Michael Prusikhin (Germany). 1.Sd3+ Kxa4 2.Kc3 Ra3+ 3.Kc4 Ra2 4.Sc5+ Ka3 5.Re3+ Kb2 6.Sd3+ Kc2 7.Re2+ Kb1 8.Re1+ Kc2 9.Rc1+ Kd2 10.Kb3 wins.

“Small, but fine”.

No 16299 J. Gerhold
3rd commendation

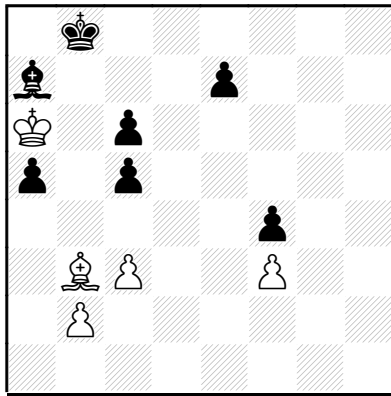


g2b7 0050.57 8/9 Win

No 16299 Jörg Gerhold (Germany). 1.g5 hxg5 2.Bf3 Kc6 3.Bxd5+ Kxd5 4.c4+ Kd4 5.Bxa5 a3 6.Bc7 a2 7.Bd6 a1Q 8.Bf8 Qa6 9.Bxg7+ and mate.

“Easy, but teaches us a lot”.

No 16300 G. Sonntag
4th commendation



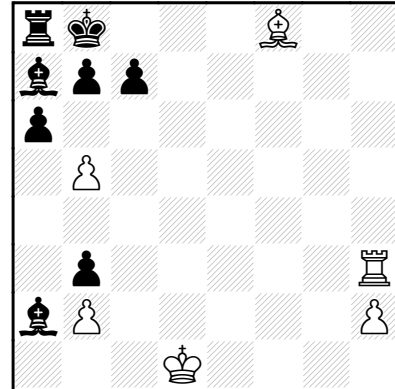
a6b8 0040.35 5/7 Win

No 16300 Gunter Sonntag (Germany). 1.c4 Ka8 2.Ba4 Kb8/i 3.Bc2 Ka8 4.Be4 Kb8 5.Bf5 Ka8 6.Bd7 Kb8 7.Be8 a4 (e6; b3) 8.Bg6 Ka8 9.Be4 Kb8 10.Bc2 Ka8 11.Bxa4 Kb8 12.Bc2 Ka8 13.Be4 Kb8 14.Bf5 Ka8 15.Bd7 Kb8 16.Be8 e6 17.b3 e5 18.Bg6 Ka8 19.Be4 Kb8 20.Bf5 Ka8 21.Bd7 Kb8 22.Be8 e4 23.fxe4 f3 24.Bh5 f2 25.Be2 Ka8 26.e5 Bb8 27.e6 Bd6 28.Kb6 Kb8 29.Kxc6 Bf8 30.Kd7 wins.

i) Bb8 3.Bxc6 mate is the point, that re-occurs many times.

“Long but not boring. Because of several possibilities for move exchanges I can’t place this study higher”.

No 16301 V. Kovalenko
5th commendation



d1b8 0470.34 6/8 Win

No 16301 Vitaly Kovalenko (Russia). 1.Rh8 Bb6 2.Bc5+ Ka7 3.Bxb6+ cxb6 4.Rxa8+ Kxa8 5.Kc1 a5 6.h4/i a4 7.h5 a3 8.h6 Bb1 9.Kxb1 a2+ 10.Ka1 Kb8 11.h7 Ka7 12.h8S/ii Kb8 13.Sf7 Kc7 14.Sg5 Kd6 15.Se4+ Kd5 16.Sd2 Kc5 17.Sxb3+ Kxb5 18.Kxa2 wins.

i) 6.h3 also wins (MC) in the same way. MC considers this to be a major dual, HH does not agree.

ii) 12.h8Q? stalemate.

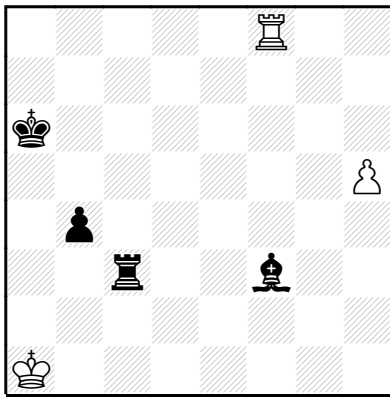
Attila Schneider MT 2006

The German composers and publicists Gerd Wilhelm Hörning and Gerhard Josten organized a memorial tourney for Attila Schneider who passed away on July 7th, 2003, shortly after having introduced an internet endgame study composition tourney where the participants also acted as judges. In that first tourney (EG #13258-13255) some irregularities with regard to scoring occurred. Therefore some new rules were developed, e.g. anonymized presentation of the studies, every participant had to award the same number of total points and maximum and minimum scores were eliminated from the total.

Harold van der Heijden was consulted for anticipation vetting (one study was eliminated).

The tourney attracted 10 participants, and went relatively smoothly. The problem remains that scores differed much. E.g. Richard Becker awarded the maximum or minimum score to no fewer than nine out of ten studies. By the way, the result would not have differed much if the maximum and minimum scores had not been eliminated. Only three studies were ranked.

No 16302 R. Becker
1st prize



a1a6 0430.11 3/4 Draw

No 16302 Richard Becker (USA). 1.h6/i Be4 2.Kb2/ii Ka5/iii 3.Re8/iv Rc2+/v 4.Kb3 Rc3+ 5.Kb2 Rc4 6.Kb3 Rd4/vi 7.h7/vii Rd3+/viii 8.Kb2/ix Rd2+/x 9.Ka1/xi, and:

– Bxh7 10.Ra8+ Kb5 11.Rb8+ Kc4(Ka4) 12.Rxb4+/xii Kxb4 stalemate, or:

– Rd1+ 10.Kb2/xiii Rb1+/xiv 11.Ka2, and now:

- b3+ 12.Ka3 Bxh7 13.Re5+/xv Ka6 14.Ra5+ Kb6 15.Rb5+ Kxb5 stalemate, or:

- Bxh7 12.Re5+ Ka6 13.Ra5+/xvi Kb6 14.Rb5+ Kc6 15.Rc5+ Kd6 16.Rd5+ (Rb5? Be4;) Ke6 17.Re5+ (Rb5? Kf6;) Kf6 18.Rb5 ZZ Bd3 19.Rf5+ Ke6 20.Re5+ Kd6 21.Rd5+ Kxd5 stalemate. [99 points].

i) 1.Rf4? Kb5 2.h6 Be2 wins.

ii) 2.Rf4? Rc1+ 3.Kb2/xvii Rb1+ 4.Ka2 b3+ 5.Ka3 Bd5 6.Rh4 Ra1+ 7.Kb2 Ra2+ 8.Kc3 Rc2+ wins.

iii) Rc4 3.Kb3 Bd5 4.Rf5 (Rd8? Bf7;) Rd4+/xviii 5.Ka4/xix Bc6+ 6.Kb3 Bd5+ (Rh4; h7) 7.Ka4 b3+ 8.Ka3 Rd1 9.h7 Ra1+ 10.Kb2 Ra2+ 11.Kc3 draws, or Kb5 3.h7 Rc2+/xx 4.Kb3 Rh2 5.Rb8+ Kc5 6.Rc8+ Kb5 7.Rb8+ Ka5 8.Kc4 Rc2+ 9.Kb3 Rc3+ 10.Kb2 Rc2+ 11.Kb3 Rh2 12.Kc4 Rxh7 13.Rb5+/xxi draws.

iv) 3.h7? Rc2+ 4.Kb3 Rh2 5.Kc4 (h8Q Bd5;) Rxh7 wins.

v) Re3 4.h7 Re2+ 5.Ka1 Re1+ 6.Kb2 Rb1+ 7.Ka2 transposes, or Bh7 4.Ra8+ Kb5 5.Rb8+ Kc4 6.Rc8+.

vi) Bd5 7.Re5 Rd4+ 8.Kb2/xxii Ka4 9.h7 Rd2+ 10.Kc1.

vii) 7.Re5+? Kb6 8.Rh5 Bh7 9.Rh3 Rf4 10.Rh5 Kc6 11.Rh3 Kc5 12.Rh5+ Rf5 wins.

viii) Bxh7 8.Ra8+ Kb6 9.Rb8+ Kc5 10.Rc8+.

ix) 8.Ka2? Bxh7 9.Ra8+ Kb5 10.Rb8+ Kc4 11.Rc8+ Kd4 12.Rb8 Kc3 13.Rc8+ Kd2; 8.Kc4? Rc3+ 9.Kd4 Bxh7 10.Ra8+ Kb5 11.Rb8+ Ka4 12.Ra8+ Kb3 wins.

x) Bxh7 9.Ra8+ Kb5 10.Rb8+ Kc4 11.Rc8+.

xi) 9.Kc1? Rc2+ 10.Kd1 Bxh7 11.Ra8+ Kb5 12.Rb8+ Ka4 13.Ra8+ Kb3 wins.

xii) 12.Rc8+? Kb3 13.Rc3+ Ka4 14.Ra3+ Kb5 15.Ra5+ Kc4 16.Rc5+ Kd3 17.Rd5+ Ke3 wins.

xiii) 10.Ka2? Bxh7 11.Ra8+ Kb5 12.Rb8+ Kc4 13.Rc8+ Kd3 14.Rd8+ Kc2 15.Rxd1 Bg8+ wins.

xiv) Bxh7 11.Ra8+ Kb5 12.Rb8+ Kc4 13.Rc8+.

xv) 13.Ra8+? Kb5 14.Rb8+ Kc4 wins.

xvi) 13.Re6+? Kb5 14.Rb6+/xxiii Kc4 15.Rc6+ Kd4 16.Rd6+ Kc3 17.Rc6+ Kd2 18.Rd6+ Bd3 wins.

xvii) 3.Ka2 Rc4 4.h7 Bxh7 5.Rxc4 Bg8 6.Kb3 Kb5 wins.

xviii) Be6 5.Rf6; Bg8 5.h7 Bxh7 6.Kxc4 draws.

xix) But not 5.Kb2? Bg8 6.Rg5 Bh7 7.Rg7 Bf5 wins.

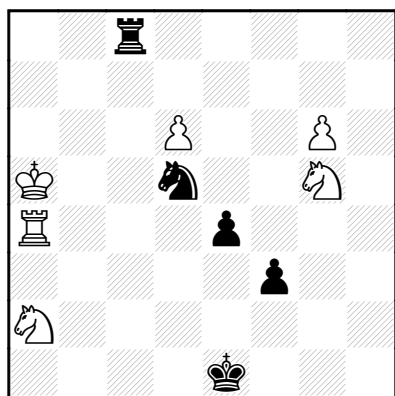
xx) Bxh7 4.Rb8+ Ka5 5.Ra8+ Kb6 6.Rb8+ Kc5 7.Rc8+ Kd4 8.Rd8+.

xxi) But not 13.Rxb4? Rc7+ 14.Kb3 Bd5+ 15.Ka3 Rc3+ 16.Kb2 Kxb4.

xxii) But not 8.Kc2? Ka4 9.h7 Bb3+ wins.

xxiii) 14.Re5+ Kc4 15.Re4+ Kc3 16.Re3+ Kd4 wins.

No 16303 P. Gyarmati
2nd prize



a5e1 0405.22 6/5 BTM, Draw

No 16303 Péter Gyarmati (Hungary). 1...Rc5+/i 2.Ka6 f2 3.Rxe4+ Kd1 (Kd2; Sf3+) 4.Rd4+ Kc2 5.Rd2+ Kxd2 6.Se4+ Ke1 7.Sxf2 Kxf2 8.g7/ii Sf6/iii 9.d7/iv Rd5 10.Sc3 Rd6+ (Rxd7; Se4+) 11.Kb5 Kf3 12.Sd5 Rxd5+/v 13.Kc6 Ke4 14.g8Q Sxg8 15.Kc7 draws. [84 points].

i) f2 2.Rxe4+ Kd1 3.Rd4+ Kc2 4.Sb4+.

ii) 8.Kb7? Sf6 9.g7 (Kb6 Sd7+;) Rg5, or 8.d7? Rc6+ 9.Kb5 Rd6 10.g7 Se7 win.

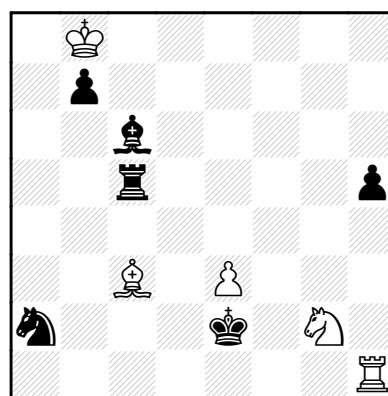
iii) Rc8 9.Kb7/vi Rd8 (Rg8; d7) 10.Kc6 Sf6 11.d7.

iv) 9.g8Q? Sxg8 10.Sb4 Rc4 11.Kb5 Rd4 12.Kc5 Rd1 13.Sd5 Sh6 14.d7 Sf7 wins.

v) Sg8 13.Sb6 Ke4 14.Ka6 Ke5 15.Kb7.

vi) But not 9.d7? Rb8 10.Ka7 Rd8 11.Kb7 Rxd7+ 12.Kc6 Rd8.

No 16304 Iu. Akobia
3rd prize



b8e2 0444.12 5/6 Draw

No 16304 Iuri Akobia (Georgia). 1.Sf4+/i Kxe3/ii 2.Bd4+/iii Kxd4 3.Se6+, and:

– Kc4 4.Rh4+ Kb5 5.Sxc5 Kxc5 6.Rxh5+ Kc4 7.Rh4+ Kc5 8.Rh5+ Kb6 9.Rh7 Sb4 10.Rxb7+ Bxb7 stalemate, or:

– Ke5 4.Rxh5+ Kxe6 5.Rxc5 Kd6 6.Rc2 Sb4 7.Rc1 (Rc4? Sd5;) and with:

- Sd5 8.Ka7 Kc7 9.Rb1 Se7 10.Rxb7+ Bxb5 stalemate, or:

- Sa2 8.Rc2 Sb4 9.Rc1 Sa6+ 10.Ka7 Sc5 11.Rc4 (Rb1? Kc7;) Sd7 12.Rb4 b5 13.Ka6 Kc5 14.Ka5 Se5 15.Rxb5+ Bxb5 stalemate. [82 points].

i) 1.Re1+? Kf2 2.Sf4 Rxc3 3.Re2+ Kf3 4.Rxa2 h4 5.Sg6 Kg3 6.Rb2 Rxe3 7.Sxh4 Kxh4; 1.e4? Sxc3 2.Sf4+ Ke3 3.Sxh5 Rxh5 4.Rxh5 Bxe4 5.Ka7 b5; 1.Bd4? Bxg2 2.Rh2 Rg5 3.Bf6 Rg8+ 4.Kc7 b5; 1.Rh2? Sxc3 2.Sf4++ Kxe3 3.Sxh5 Rxh5 4.Rxh5 Be4 win.

ii) Kf2 2.Rh2+ Kxe3 3.Bd2+ Ke4 4.Sxh5.

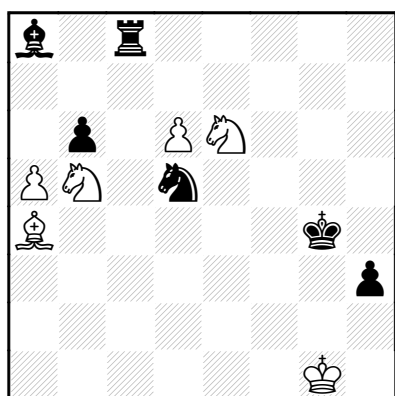
iii) 2.Bd2+? Kxd2 3.Rh2+ Kc3; 2.Rh3+? Kxf4 3.Bd4 Sb4 4.Bxc5 Sa6+ 5.Ka7 Kg4; 2.Re1+? Kxf4 3.Bd2+ Kg4; 2.Sd5+? Bxd5 3.Rh3+ Bf3 win.

Springaren 2002-2004

The decease of Alexander Hildebrand (on August 3rd, 2005), the driving force of the Swedish quarterly *Springaren*, almost meant the end of the magazine. But it had already run into trouble in 2003 when only a single issue appeared. Luckily, by the end of 2006 the magazine seems to be appearing regularly.

Harold van der Heijden judged the informal tourney for the years 2002 (with mainly some “left-overs” from the Hildebrand 80 JT) until 2004. He considered the general level of the 24 competing studies as being rather poor. The preliminary award was published in *Springaren* no. 99 (ix2005) allowing comments until “Knorrfrist” (1iv2006)!

No 16305 S. Didukh
prize



g1g4 0345.22 6/6 Draw

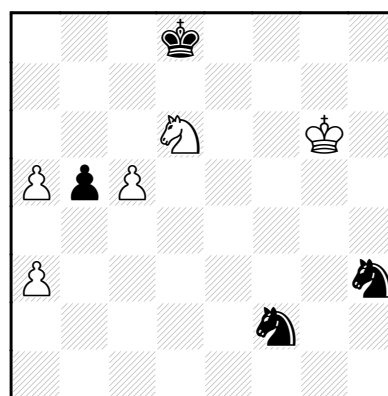
No 16305 Sergei Didukh (Ukraine). 1.d7 Rh8 2.d8Q (d8R) h2+ 3.Kh1 Rxd8 4.Sxd8 Kh3 5.Sd6 Sb4+ 6.Bc6/i Sxc6 7.axb6 Sxd8+ 8.b7 Sxb7 9.Se4 S~ stalemate.

i) 6.Sc6? Sxc6 7.axb6 Se5+ (Sb4+) 8.b7 Sd3 9.bxa8Q Sf2 mate.

“An introduction with pretty black counter-play, freeing square h3 for the bK. White has to interpose a piece at c6. The try 6.Sc6? results in a mate, while the solution give a ZZ (even bK is not free to move), followed by stalemate. The combination of this ZZ and stalemate with bBa8/bSb7 is not entirely new though”.

A. Hildebrand, 2nd comm. *Problem* 1969, h1f1 0163.62 e6b7e7d8.a7b6c5d7h2h3 8/6 Draw: 1.c6 Sxc6 2.Rxe7 f2 3.a8Q Bxa8 4.d8Q Sxd8+ 5.b7 Sxb7 6.Re4 S~ stalemate.

No 16306 S. Didukh
honourable mention



g6d8 0007.31 5/4 Win

No 16306 Sergei Didukh (Ukraine). 1.Kf5 Sf4 2.Kxf4 Sd3+ 3.Kg3/i Sxc5/ii 4.Sb7+ Sxb7 5.a6 Kc7 6.a7 wins.

i) Only safe square for wK! If 3.Ke4? Sxc5+ or 3.Ke3? Sxc5 4.Sb7+ Sxb7 5.a6 Sd6 6.a7 Sc4+ and Sb6 or 3.Kf3 (Kg4)? Kc7 4.a6 Kb8 5.c6 Se5+, or 3.Kg5? Sxc5 4.Sb7+ Sxb7 5.a6 Sc5 6.a7 Se6+ and Sc7, or 3.Kf5? Sxc5 4.Sb7+ Sxb7 5.a6 Sd6+ and Sc8.

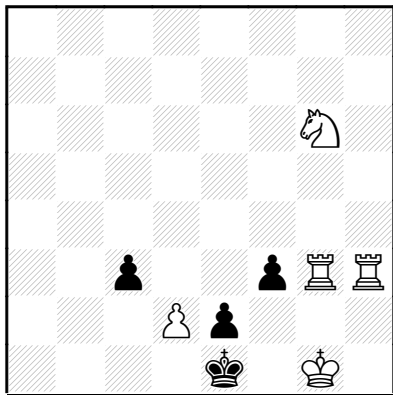
ii) Kc7 4.a6 Kb8 5.c6.

“Good introduction (bS-sacrifice) in harmony with the main idea. The precise wK-move is the central idea of this study. Unfortunately, the idea has been shown before for the same purpose”.

V. Kalyagin & L. Mitrofanov, 3rd hon. mention *Galitzky MT* 1987, e5e7 0133.31 h4a7g2.d4f7h5g7 5/4 Win: 1.Rg4 Se3 2.Rxg7

Bxd4+ 3.Kxd4 Sf5+ 4.Kc3 Sxg7 5.h6 Kxf7 6.h7 wins.

No 16307 M. Campioli
honourable mention



g1e1 0201.13 5/4 BTM, Draw

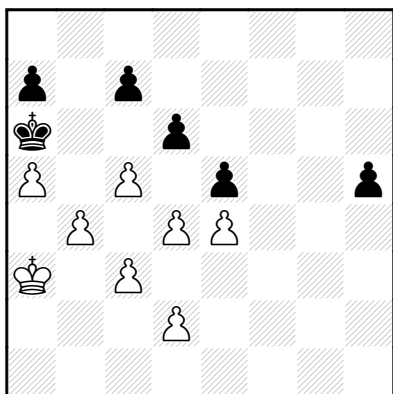
No 16307 Marco Campioli (Italy). 1...f2+ 2.Kh2, and:

– c2 3.Sf4 f1Q 4.Sg2+ Kd1 5.Se3+ Kc1 6.Sxf1 exf1Q 7.Rg1 Qxg1+ 8.Kxg1 Kxd2 9.Rh2+ draws, or:

– cxd2 3.Sf4 f1Q 4.Sg2+ Kd1 5.Se3+ Kc1 6.Sxf1 exf1S+ 7.Kh1 Sxg3+ 8.Rxg3 d1Q+ 9.Rg1 draws.

“In two almost identical main lines with different black winning tries including a S-promotion, White manages to keep the draw by the move Rg1. In the second main line, apart from the S-promotion, 6...exf1Q is also worth mentioning: 7.Rc3+ Kd1 8.Rhe3 and bK can’t escape from the prison”.

No 16308 V. Kovalenko
commendation



a3a6 0000.75 8/6 Win

No 16308 Vitaly Kovalenko (Russia). 1.c6 Kb5 2.d5 Kc4 3.Kb2, and:

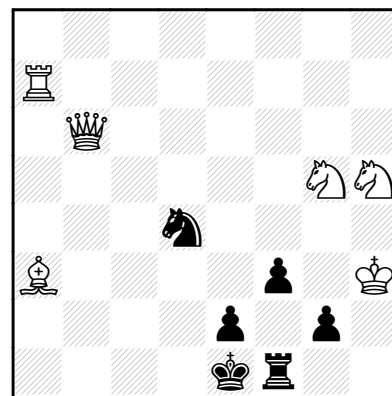
– h4 4.Kc2 h3 5.d3+ Kb5 6.Kb3 h2 7.c4+ Ka6 8.Ka4 h1Q 9.b5 mate, or:

– Kd3 4.b5 h4 5.b6 axb6 6.axb6 wins, e.g. h3 7.bxc7 h2 8.c8Q h1Q 9.c7 Kxd2 10.Qd8 Qc1+ 11.Ka2.

“Simple but visually attractive manoeuvre of wK and pawns to keep bK in a mating net. One is reminded of an unfortunately dualistic study by the same composer with a much better idea”.

V. Kovalenko, *Schakend Nederland* 1981, a2b6 0000.53 .a6b3b5c4d4b7d5h7 6/4 Win: 1.c5+ Ka7 2.b6+ Kxa6 3.Kb2 h5 4.Kc3 h4 5.Kb4 h3 6.Ka4 h2 7.b4 h1Q 8.b5 mate. 2.Ka3 cooks.

No 16309 D. Gurgenzidze
& Iu. Akobia
commendation



h3e1 1415.03 6/6 BTM, Win

No 16309 David Gurgenzidze & Iuri Akobia (Georgia). 1...Rh1+ 2.Kg4 g1Q+ 3.Sg3/i Rh4+ 4.Kxh4 Sf5+ 5.Sxf5 Qxb6 6.Bc5/ii Qxc5 7.Ra1+, and:

– Qc1 8.Sxf3+ Kd1 9.Se3 mate, or:

– Kf2 8.Se4+ Kg2 9.Sxc5 f2 10.Sd3 f1Q 11.Se3+ Kg1 12.Re1 ZZ wins/iii.

i) 3.Kf4? Rh4+ 4.Ke5 Qxg5+ and Black wins.

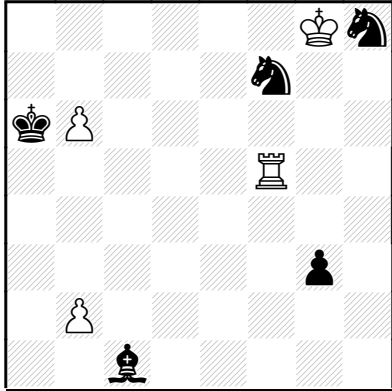
ii) 6.Sxf3+? Kf2 7.Rd7 Kxf3, or 6.Rd7? Qb3.

iii) e.g. Qxe1+ 13.Sxe1 Kf2 14.S3g2 Kg1 15.Kh3 Kf2 16.Kh2 Kf1 17.Kg3 Kg1 18.Se3 Kh1 19.Sg4 Kg1 20.Sf3+ Kf1 21.Se3 mate, or here Kh2 14.Kg4 Kh1 15.Kh3 Kg1 16.Kg3 Kh1 17.Sg4.

“Many sacrifices. Shortcomings: Black moves first, too violent (checks and captures throughout). The pretty move 12.Re1! in the

second main line deserves a commendation (but also a better setting)”.

No 16310 V. Kalashnikov
& S. Osintsev
commendation



g8a6 0136.21 4/5 Draw

No 16310 Valery Kalashnikov & Sergei Osintsev (Russia). 1.Rf3/i Sg6/ii 2.b7/iii Ka7 3.b8Q+ (b8R, b8B)/iv Kxb8 4.Rb3+ Ka8 5.Ra3+ Kb8 6.Rb3+ Ka7/v 7.Rxg3 Sh6+

8.Kh7 Sf8+ 9.Kh8 Bxb2+ 10.Rg7+ K~ stalemate.

i) 1.b7? g2 2.b8Q g1Q+ 3.Kf8 Bh6+ 4.Ke7 Qe3+ 5.Kf6 Qd4+ 6.Ke7 Qe4+ 7.Kf6 Qc6+ 8.Ke7 Bg5+ 9.Kf8 Qh6+ 10.Kg8 Qg6+ 11.Kf8 Qxf5 wins.

ii) Bf4 2.Rxf4 g2 3.Ra4+ Kxb6 4.Ra1 stops the pawn.

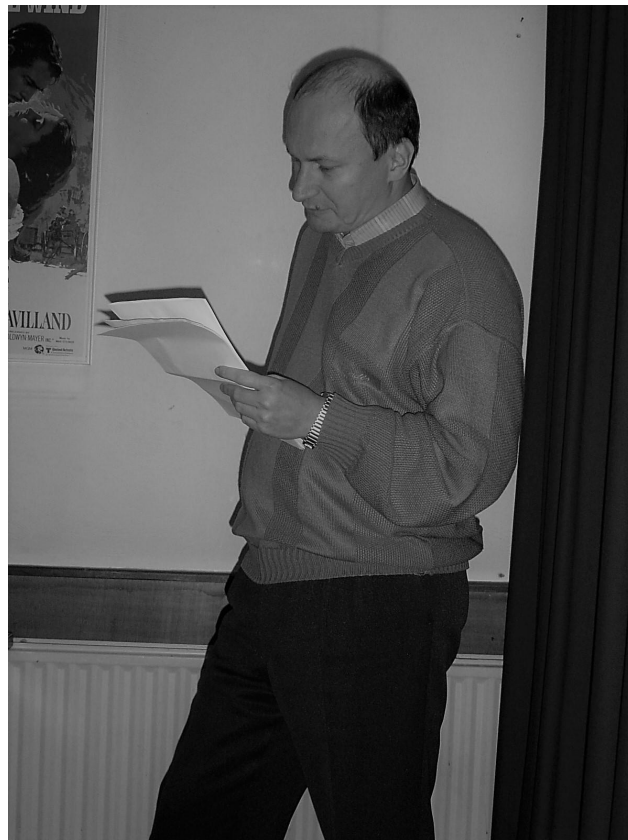
iii) Try: 2.Rxg3? Sh6+ 3.Kh7 Sf8+ 4.Kh8 Bxb2+ wins!

iv) 3.Ra3+? Kxb7 4.Kxf7 g2 5.Rg3 Sh4 6.Ke6 Be3 wins.

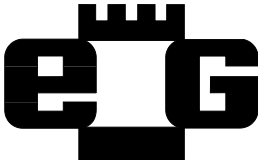
v) or positional draw.

“Nice study. Unfortunately the final idea is anticipated by a relatively inferior study of a giant composer”.

G. Kasparyan, *The Complete Studies of Ghenrikh Kasparyan* 1997, f3h8 3236.01 a2c2d3a6f2h1.h2 3/6 Draw: 1.Rd8+ Qg8 2.Rxg8+ Kxg8 3.Kg2 Sg3 4.Kxh2 Sf1+ 5.Kg1 Sh3+ 6.Kh1 Bb7+ 7.Rg2+ K- stalemate.



Oleg Pervakov



TWO FOR THE PRICE OF ONE!

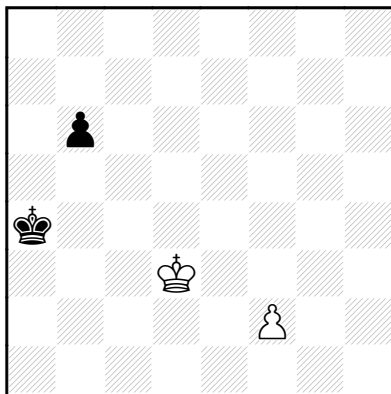
Prizewinners explained

YOCHANAN AFEK

It is common knowledge that finding an entirely new idea is far from easy these days. Our column would like to offer some possible new horizons in the tough search for originality. One such direction is to try to synthesise two old studies into one. I have already introduced this task to my readers in *The Problemist* ("The whole is more than ..." May 2005) yet I would like to share the only two clear-cut examples I can think of with you dear EG readers too.

The grand virtuoso of the pawns endings, **Nikolay Dimitrievich Grigoriev**, showed the following manoeuvre:

A.1 N.D. Grigoriev
Izvestia 1928



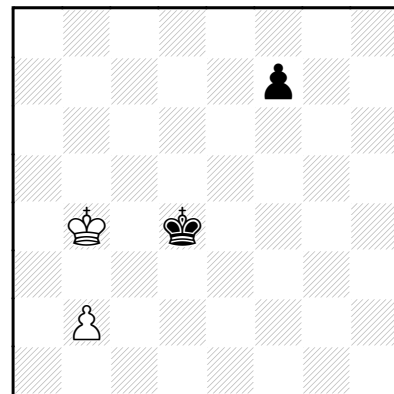
Win 2/2

1.Kd4! (Creating a barrier while an early pawn march 1.f4? Kb5 2.f5 Kc6 leads to an easy draw) **1...b5 2.f4 b4 3.f5 b3 4.Kc3 Ka3 5.f6 b2 6.f7 b1Q 7.f8Q+ Ka4** (or 7...Ka2 8.Qa8 mate, an active self-block.) **8.Qa8+** and the Black queen is lost.

This position, like a great deal of Grigoriev's work, appears in almost all manuals for practical endings, but at least in one OTB GM game (in reversed colours: Ljubojevic-Browne, Amsterdam 1972) Black failed to apply the very same idea and only drew.

13 years later a Czech composer discovered that moving the defending pawn just one rank down enables a narrow escape:

A.2 J. Moravec
Ceské Slovo 1941

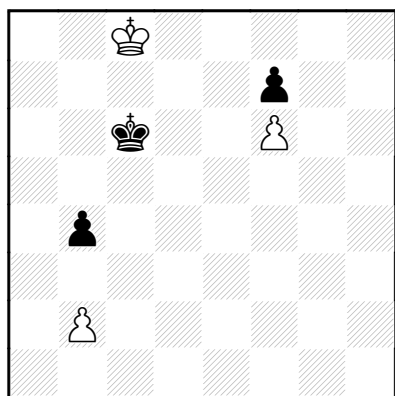


Draw 2/2

1.Kb3!! (The vacant square enables a subtle retreat while avoiding the winning manoeuvre of the previous study) **1...Kd3** (1...f5 2.Kc2 Ke3 3.b4 draws) **2.Ka2! f5 3.b4 Kc4 4.b5! Kxb5 5.Kb3 draw.**

Discussing these pawn endings with the Israeli grandmaster Alon Greenfeld, my co-author in articles about the linkage between OTB chess and chess composition, he wondered if it would be possible to combine both ideas in one setting. The outcome of my extensive efforts uses a thematic try to show the subtle difference.

A.3 Y. Afek
2nd Prize *EBUR* 2003



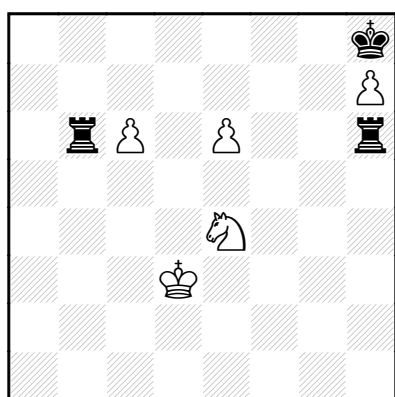
Draw 3/3

White cannot avoid loss of the pf6 and consequently the run of its unleashed counterpart. The only counter-play White can hope for, is to do the same on the other side of the board. Therefore he just needs to choose a precise waiting move: The natural 1.b3? would lead, following Kd6 2.Kb7 Ke6 3.Kc6 Kxf6 4.Kc5 Ke5! 5. Kxb4 Kd4! 6.Ka5 f5 7.b4 f4 8.b5 Kc5 9.b6 Kc6! to Grigoriev's win because of the deadly eventual obstruction on b3, while after the correct **1.Kb8! Kd6 2.Kb7 Ke6 3.Kc6 Kxf6 4.Kc5 Ke5 5.Kxb4 Kd4 6.Kb3! Kd3** (6...f5 7.Kc2 draws) **7.Ka2!** (7.Ka4? f5 8.b4 f4 9.b5 f3 10.b6 f2 11.b7 f1Q 12.b8Q Qa1+ wins) **7...f5 8.b4** it is Moravec draw.

Let us take another pair of classics:

A.4 F. Sackman

Academisches Monatsheft für Schach 1910
correction: A. Chéron
Journal de Genève 20iv1965

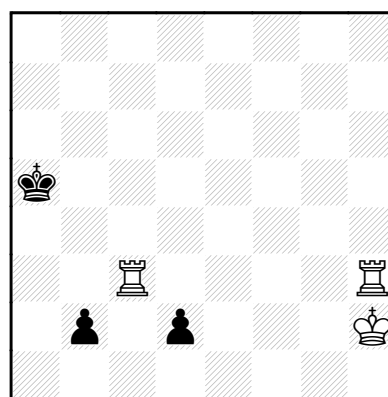


Draw 5/3

1.c7 Rc6 2.e7 Rhe6 3.Sd6!! An amazing sacrifice to gain a vital tempo that saves one pawn in either of the echo variations while covering the promotion squares in case of a pawn capture. **3... Rcx d6+ 4.Kc4 Rc6+ 5.Kd5 Kxh7 6.e8Q Rxe8 7.Kxc6** or **3...Rexd6+ 4.Ke4 Re6+ 5. Kd5 Kxh7 6.c8Q Rxc8 7.Kxe6 draw.** Likewise **3...Kxh7 4.Kd4!!** And any capture would lead to the inevitable draw result.

A.5 L. Olmutski

1st Prize *Socialist Karkivitsnya* 1964



Win 3/3

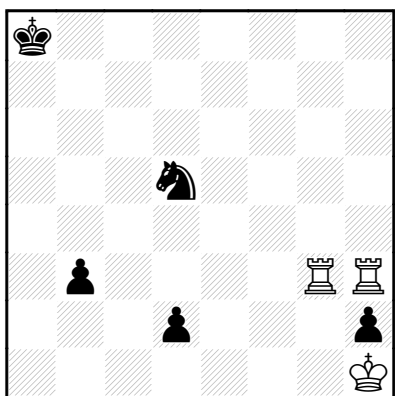
The pair of rooks cannot stop Black from promoting one of his advanced pawns; however they can still masterfully dominate both newly born queens!

1.Ra3+ Kb4 2.Rab3+ Kc4 (2...Ka4 3.Rbg3!! d1Q 4.Rh4+ Kb5 5.Rg5+ Kc6 6.Rh6+ Kd7 7.Rg7+) **3.Rhc3+ Kd4 4.Rd3+ Kc4 5.Rbc3+! Kb4** (5...Kb5 6.Rd8) **6.Rc7!! b1Q 7.Rd8!! Qe4** (7...d1Q 8.Rb8+ Ka3 9.Ra7+ Qa4 10.Rxa4+ Kxa4 11.Rxb1 wins) **8.Rb8+ Ka3 9.Ra7+ and wins.** No doubt, it is one of the finest miniatures of all time. Can one improve on that?

The resemblance between the two memorable studies did not escape the eagle-eyed Israeli composer who managed in one of his rare appearances these days (away from the PCCC congresses, of course) to synthesize them into a miraculous study!

A.6 Ofer Comay

Special Prize *The Problemist* 2004-2005



Win 3/5

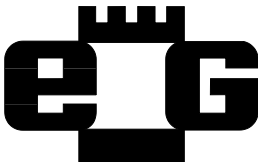
1.Rd3 b2 2.Ra3+ Kb7 3.Rab3+ Kc6
4.Rhd3 Sc3!! 5. Kxh2!! Kc5 6.Raxc3+ Kb4
7.Rc7!! b1Q 8.Rd8!! and wins.

Ofer Comay (50) was, in his younger years, a fine studies composer. Like Amatzia Avni (who as the tourney judge awarded him with the above well deserved special prize), Gady Costeff and yours truly, he was captivated by the charm of the genre when, in the 1970s, he was still an active strong youth player in the municipal club of Tel-Aviv under the guidance of the late IM Moshe Czerniak, a great fan of our beloved art.

Since those days Ofer has won the world individual solving title three times but is hardly active as a studies composer these days. The above recent prize-winner demonstrates what a waste that is.



Wageningen 2006: From left to right: David Gurgenzidze, Yochanan Afek and Harold van der Heijden

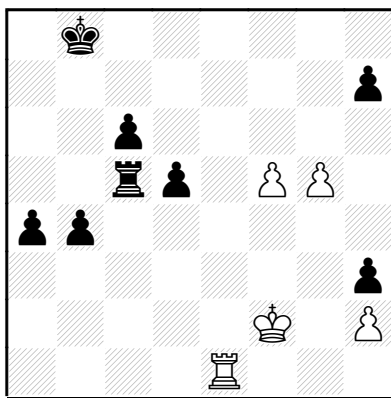


History

SAVING A CLASSIC ZEPLER STUDY

WIELAND BRUCH

B.1. Erich Zepler
Formal tourney,
Ostrauer Morgenzeitung 1928
1st Prize (original setting)



Draw (5+8)

Diagram B1 shows the original setting of one of the most impressive interpretations of the *Kling combination* in form of a study. With this masterpiece, Dr. Erich Zepler (1898-1980), who lived in Berlin at that time, won the formal tourney of the *Mährisch-Ostrauer Morgenzeitung* judged by GM Richard Réti ahead of internationally well-known composers (e.g. L.I. Kubbel, Chéron, Prokes, Lazard). This prize winner was already reprinted in the Russian magazine *Shakmatny Listok* (Nr. 17/1928) in 1928. The main line of the author's solution runs:

1.g6! hxg6 2.f6 d4 3.Rh1!! Rf5+ (3...Rd5 4.f7 Rf5+ 5.Kg1 Kb7 6.f8Q Rxf8 stalemate) **4.Kg1 Rxf6 - stalemate.**

Ado Kraemer reported (1) that the judge R. Réti remarked to him at that time: "When I saw the third move of the solution, I first thought that it was a typo!"

A few months later, however, *Shakmatny Listok* (Nr. 4/1929) was informed of two refu-

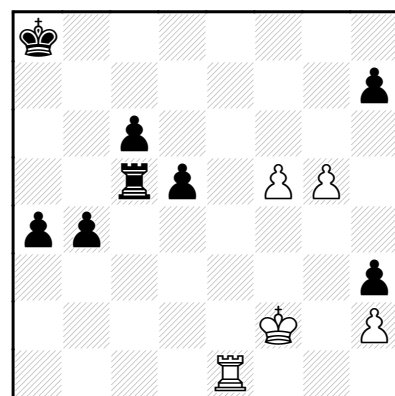
tations which had been found by German and Swiss solvers:

I) 1.g6 hxg6 2.f6 d4 3.Rh1 **Rh5! 4.f7 Rh8 5.Re1 Kc7! 6.Re8 Rh5! 7.f8Q Rf5+** and Black wins. Also after 7.Rc8+ Kd7! 8.Rd8+ Ke6! White is lost.

II) 1.g6 **d4! 2.Re8+ Kb7 3.gxh7 Rxf5+ 4.Ke2 Rh5 5.h8Q Rxh8 6.Rxh8 a3** and Black wins. This variation however ignores the following continuation given by Zepler: 2.g7! Rxf5+ 3.Kg1 Rg5+ 4.Kh1! Rxg7 5.Re8+ Kc7 6.Rc8+ etc. with perpetual check or stalemate. Better than the weak **3.gxh7?** would be **3.g7! Rxf5+ 4.Kg1 Rg5+ 5.Kh1 Rxg7 6.Rb8+ Kc7 7.Rc8+** transferring to Zepler's initially given variation.

The fact that Zepler only accepted refutation 1) is proven by his corrected version (diagram B2) which found its place in chess literature. With an ingenious coup he rebutted refutation I) 3...Rh5:

B.2. Erich Zepler
Formal tourney,
Ostrauer Morgenzeitung 1928
1st Prize (correction)



Draw (5+8)

1.g6! hxg6 2.f6 d4 3.Rh1!! Rf5+ (3...Rd5 4.f7 Rf5+ 5.Kg1 Kb7 6.f8Q Rxf8 stalemate) 4.Kg1 Rxf6 stalemate.

By placing the bK on a8, White would even win after 3...Rh5? 4.f7 Rh8 5.Re1 Kb7 (5...Ka7 6.Re8 Rh5 7.Ra8+ Kb6 8.Rb8+ etc. draws) 6.Re8 Rh5 **7.Rb8+!! Kc7 8.f8Q Rf5+ 9.Qxf5 gxf5 10.Rxb4**. The crucial difference now is that, with the black King on a8, the immediate 5...Kc7 is impossible and the weaker 5...Kb7 allows the rook check on the b-file winning the b4 and a4 pawns.

According to Zepler (1), the following continuation after 1...d4 still applies: **2.g7! Rxf5+ 3.Kg1 Rg5+ 4.Kh1! Rxc7 5.Re8+ Ka7** (instead of 5...Kc7 in the original setting) **6.Ra8+ etc.** – here, Zepler's analysis ends – he probably felt that a perpetual or stalemate (8...Kxa8?) was the likely outcome.

André Chéron's analyses (2) are rather more precise: After 1.g6 d4 2.g7 Rxf5+ 3.Kg1 Rg5+ 4.Kh1 Rxc7 5.Re8+ he proposes **5...Kb7** as the strongest reply, continuing with **6.Rb8+ Kc7 7.Rc8+!** (not 7.Rb7+? Kd6! and winning) **7...Kd6 8.Rxc6+** thus announcing a draw by perpetual or stalemate – an undisputable fact after White has taken bPc6. Astonishingly, Chéron overlooked the much stronger move 7...Kd7!, after which the important bPc6 remains on the board.

The Dutch author Tim Krabbé (3), apparently for the first time, pointed out the winning continuation after 7...Kd7! in 1977, which was also recorded in the HHdbIII #55649. This leads us to the following bitter truth:

1.g6 **d4!** 2.g7 Rxf5+ 3.Kg1 Rg5+ 4.Kh1 Rxc7 5.Re8+ Kb7 6.Rb8+ Kc7 7.Rc8+ **Kd7! 8.Rc7+ Ke8 9.Rc8+ Kf7 10.Rc7+ Kg6! 11.Rxc6+ Kg5 12.Rc5+ Kg4!** and Black wins. Quite right, but only relating to the final position!

9...Kf7? turns out to be a severe mistake due to the blockade of the bRg7 which can now be exploited by the quiet **10.Rxc6!** Without the protective bPc6 Black can neither

escape perpetual checks nor avoid stalemate after 10...Rg1+?? 11.Kxg1 and White wins.

After tedious analyses it became apparent that Black will finally win with extremely precise play, provided that he does not allow the capture of the bPc6. I'm firmly convinced that this is the ideal move order so far:

III) **1.g6 d4! 2.g7 Rxf5+ 3.Kg1 Rg5+ 4.Kh1! Rxc7 5.Re8+ Kb7! 6.Rb8+ Kc7! 7.Rc8+ Kd7! 8.Rc7+** (8.Rd8+ Ke7 9.Re8+ Kf7 10.Re7+ Kg6 11.Re6+ Kh5 12.Rh6+ Kg5 etc. following the main variation, or 10.Rf8+? Kg6!) **8...Ke8!** (Kd8!) **9.Rc8+ Ke7!! 10.Re8+** (10.Rxc6? Rf7! wins) **10...Kf6** (Kf7) **11.Re6+ Kg5 12.Re5+ Kh6 13.Rh5+ Kg6 14.Rh6+ Kg5 15.Rh5+ Kf6! 16.Rf5+** (16.Rh6+? Rg6! 17.Rxh7 Rg1+! wins) **16...Ke7! 17.Re5+ Kd7! 18.Rd5+ Kc7!** and Black wins, because the bPc6 protects the bK against further checks.

I saw for myself that reversing the move order with 2.Re8+? also loses: 1.g6 d4 **2.Re8+? Kb7! 3.Rb8+** (3.gxh7? Rxf5+ wins, as in the original setting) **3...Kc7! 4.g7 Rxf5+ 5.Kg1** (5.Ke2? Rg5 etc. wins) **5...Rg5+ 6.Kh1 Rxc7 7.Rc8+ Kd7!** etc. transposing into variation 2.g7.

To cut a long story short, version B2) seemed to be lastingly destroyed as well by refutation III). There is in fact a third, albeit truncated version in the HHdbIII#55648 that should definitely be correct, but eliminating the first pair of moves (1.g6 hxg6; now starting with 1.f6!) not only means setting aside the strong alternative 1.g6 d4!, but also renouncing the study's logical form; certainly something Zepler as a confessed adherent of the New German School was deliberately striving for: the *mainplan* 1.f6? in versions B1) und B2) is refuted by 1...d4!, winning, at first. The aim-pure *foreplan* 1.g6! gxh6 therefore forces the annihilation of the obstructive wPg5, thus enabling White to implement the stalemate idea with the *Kling combination* by incarcerating his rook.

In trying to save this study I desperately came up with a computer-like move which I

didn't deign to look at due to its seemingly ridiculous clumsiness, but which seems to be the last say in this variation:

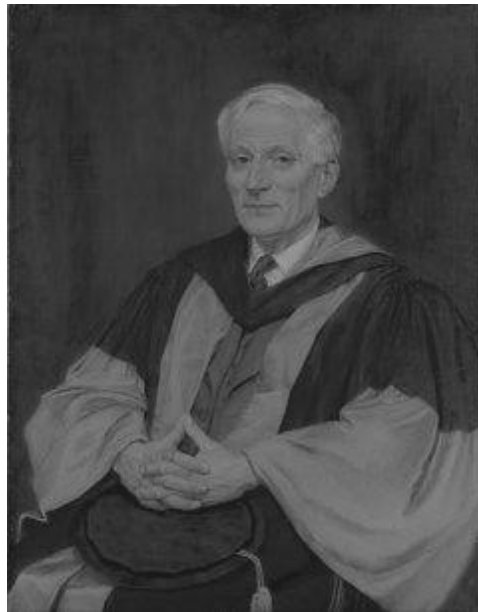
1.g6 d4 **2.Re5!!** – a seemingly hasty rook sacrifice with the advantage (compared to 2.g7? and 2.Re8+?) that Black is now forced to accept it immediately: **2...Rxe5** (2...Rc2+? 3.Kf3 hxc6 4.f6! etc. draws) **3.g7! Rxf5+** (3...Re8? 4.f6 wins) **4.Kg1 Rg5+ 5.Kh1! Kb7** (5...Rxc7 stalemate; 5...Rc5 6.g8Q+ Ka7 7.Kg1!) **6.g8Q Rc5 7.Kg1!** (but not 7.Qxh7+? Kb6 8.Qxh3 Rc1+ 9.Kg2 Rc2+ 10.Kf1 b3 11.Qd7 b2 12.Qxd4+ Ka5 13.Qa7+ Kb4 14.Qd4 Kb3 wins) **7...b3** (7...Ka6 8.Qb8 etc.) **8.Qg7+ Kb6 9.Qxd4** and draw.

I think that this unexpected and fortunate twist should not be considered a taint, since it seems to obey the inner logic of Zepler's ingeniously conceived matrix.

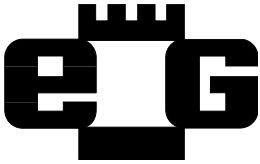
In conclusion, thank Harold van der Heijden sincerely for his valuable hints and active support. I am also indebted to Thorsten Zirkwitz for kindly agreeing to translate this article into English.

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- 1) A. KRAEMER and E. ZEPLER, *Im Banne des Schachproblems*, Berlin, 1951.
- 2) A. CHÉRON, *Lehr- und Handbuch der Endspiele*, vol. 4, 3rd edition, Berlin/New York, 1982.
- 3) Tim KRABBÉ, *Nieuwe schaakkuriosa*, Amsterdam, 1977.



Erich Zepler



**Computer
News**

BASICS (1)

FIRST LOOK INTO THE COMPUTER KITCHEN

EMIL VLASÁK

The soundness of endgame studies can be tested using standard chess playing software and/or using endgame databases (called tablebases or EGTB).

The best chess playing programs today are of o.t.b. GM strength; for example in the Kramnik-Fritz match xii2006 the computer won 4:2. Despite of this do not forget that artificial intelligence could mystify you, especially in endgame studies with curious positions. Of course, chess programs provide moves in every position.

Endgame databases are only available for 6 pieces or less taking kings into account. However the results are fully credible. The “Computer News” column of EG168 illustrates the power of this method.

The present article covers the basics of chess playing software. More details, EGTBs and anticipations tests by computer will be covered in future articles.

Engine and GUI

Modern chess software is entirely based on a modular concept. This means it is functionally and physically divided into two parts - a chess engine and a chess GUI.

The chess engine (“brain”) just calculates moves.

The chess GUI (Graphics User Interface) undertakes all other supporting services such as the communication of users with the engine using a display board, pieces and moves.

Modular construction has a lot of advantages. Top chess programmers can develop only an engine and do not need to waste valuable time on task such as creating nice piece sets.

Different engines and GUIs can be conveniently combined. Several engines can be used at the same time. And of course updates and bug fixes are easier to perform.

CB native and UCI engines

Two main sorts of chess engines are being used today – ChessBase native (**CBn**) engines and **UCI** engines. They differ in the communication protocol – the talking “language” with a GUI.

The CBn protocol is very well tuned for performance. But the communication “language” is a top secret of the ChessBase company, therefore CBn engines are only available in commercial products.

UCI (Universal Chess Interface) is a relative new standard based on a well-known historical Winboard interface. Its author is multiple World Champion Stefan Mayer-Ka-hen (Germany) known to the computer chess community as SMK. The “language” is open, for the UCI specification (“dictionary”) see the Reference section. There are both commercial and free UCI engines and UCI capable GUIs.

Which GUI?

First I give a list of available GUIs.

Commercial: Fritz or ChessBase (ChessBase, Germany), ShredderClassic (SMK, Germany), ChessPartner (Lokasoft, the Netherlands), ChessMaster (UBISoft, USA), ChessAssistant (Convecta, Russia), ChessAcademy (Witali Braslawski, Germany), ChessGenius Classic (Richard Lang, Great-Britain).

Freeware: Arena (Martin Blume), SCID (Shane Hudson), José (Peter Schäfer), Winboard (Tim Man). For web pages see the Reference section.

Without doubt my recommendation would be to use the **Fritz GUI**. Using it you get a lot of advantages. The nice user friendly desktop supports many languages. Both CBn and UCI engines can be used – even several ones at the same time, each engine running in its own pane. For endgame studies you are best to use infinite mode with interactive analysis, but there are powerful overnight “correspondence” analysis modes, too. While analyzing and commenting, you can take advantage of unlimited variant branching; every move may be explained by words and/or by Informant symbols. It is not difficult to transfer the results into a text editor, even with diagrams.

Other options are more important for o.t.b. players. Fritz GUI has excellent database management supporting both CB native and PGN formats, advanced opening books management, together with a lot of playing and training modes and the internet chess club “Playchess” as a bonus. Formats of chess databases will be covered in a future article.

How to get a Fritz GUI? It is included on every ChessBase software DVD such as Fritz 10, Shredder 10, Hiarcs 10, Junior 10 or Zap!Chess. These packages differ only in the built-in engine. **ChessBase GUI** is similar to Fritz GUI, but for more money you get a lot of advanced database functions.

For the purpose of this article I have recently tested several **free** GUIs. Unfortunately none of them is fully effective. **Arena** is a nice and easy piece with a lot of free UCI engines. There are “setup position” and “infinite mode” features, so you can analyze endgame studies. But it lacks subline management, so the whole work is clumsy. **SCID** does it and its newest version supports UCI engines but it is rather complicated to configure and use. The same applies to **José** which has heavy slow Java software with a tendency to hang. Maybe the beginner should start with the free **Fritz 5.32**. This way he would get part of

FritzGUI’s advantages, but without UCI support.

Which Engine?

Let’s start with **commercial** engines.

Rybka (V. Rajlich, Czech/USA). Rybka suddenly appeared in 2006, immediately becoming the world strongest knowledge-based engine. It has still some problems with underpromotions. Note that you get only the engine without any GUI. The current version is 2.3 UCI.

Shredder (SMK, Germany). Shredder is a very strong positional engine with a universal style, many times World champion. No problems are known. The current version is 10 UCI and CBn, but version 11 is imminent.

Hiarcs (M. Uniacke, Great-Britain). Hiarcs is a very strong knowledge-based engine. The current versions are 10 CBn and 11 UCI.

Fritz (F. Morsche, the Netherlands). Fritz is a strong quick engine based on tactics, but the latest versions have a solid knowledge base too. The current version is 10 CBn.

Junior (Ban and Bushinsky, Israel). Junior is a super quick tactical engine with an exceptional handling of middle game positions with unbalanced material. But it’s weaker in usual endgames. Many times World champion including 2006. The current version is 10 CBn.

The King (J. Koenig, the Netherlands). The King is a strong tactical engine, a part of well-known ChessMaster packages. After some adjustments it’s able to run as a usual UCI engine.

Several strong **free** engines are available.

Rybka beta 1 for free is very good. **ProDeo** (E. Schroeder, the Netherlands) is an excellent universal UCI engine based on older World-class Rebel software. **Fruit** (Fabien Letouzey, France) and **Toga** (Thomas Gaksch, Germany) are very strong tactical engines derived from a common Fruit’s kernel. Info for programmers: C++ sources are available.

See a link section for web with 90+ free engines.

My experience with computer analysis

I use ChessBaseGUI or FritzGUI for analyses. For a long time the tactician Fritz with the strategist Hiarcs created my favorite engine team. Kasparov gives the same recommendation in his famous “Predecessors” book series. However in recent years the Rybka and Shredder pairing gave better results.

A quick intro to analysis

I will try to give short instructions for the recommended FritzGUI.

First you have to get your position on the board. If you have the study in a database, load it through “File >> Open >> Database”. If you haven’t, setup the position choosing “File >> New >> Position”.

Secondly load the required engine(s): “Engine >> Change main Engine”. Through “Engine >> Add Kibitzer” you can use more engines at the same time.

Thirdly start the analysis using “Engine >> Infinite Analysis”.

Now, using a mouse, you can browse through a system of variants or add new moves. All loaded engines follow your actions and give its best computed lines with an evaluation. The keys + or – increase or decrease the number of next-best lines displayed. To see duals, always keep at least two best lines. You can comment on moves after a mouse right click into the notation.

Finally it is a good idea to save your analysis using “File >> Save”.

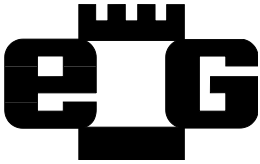
A small quiz

I do not have space for a diagram. As compensation here is a small quiz for computer-armed readers. Start your machine and chess program. Start a new game and under an infinite level enter the following funny game: **1.f3 e6 2.g4 Qe7 3.Kf2 Qd8 4. Ke1 Qe7 5. Kf2 Qd8.**

Almost every engine hints here 6.Ke1!= while the next best move (usually 6.d4) is evaluated at least a half of pawn (-0.5) for black. My questions: (1) Why? (2) Is it correct?

References

- (1) www.chessbase.com ChessBase, FritzGUI, CBn engines.
- (2) www.shredderchess.com Shredder GUI, UCI engines, UCI protocol. Solution for Mac, Linux, Mobile phones.
- (3) www.lokasoft.nl/uk Lokasoft. ChessPartner GUI. Several commercial engines as Tiger, Gandalf, Ktulu, DeepSjeng.
- (4) <http://chessok.com/index.html> Convecta. The Russian alternative to ChessBase GUI.
- (5) www.chessacademy.de ChessAcademy, another complete chess.
- (6) www.chessmaster.com/us/ Chessmaster. The complete chess system from the U.S.A.
- (7) www.chessgenius.com ChessGenius. The complete chess for PC, Palm, PocketPC and almost all mobile phones.
- (8) www.playwitharena.com Arena. Free GUI.
- (9) <http://prolinux.free.fr/scid/index.html> SCID. New version from Pascal Georges supports UCI.
- (10) www.tim-mann.org/chess.html Winboard, the predecessor of UCI.
- (11) <http://jose-chess.sourceforge.net/> José. A complete chess.
- (12) <http://freechess.50webs.com/best.html> Fritz 5.32 and another interesting soft for free.
- (13) www.rybkachess.com Rybka, this time the world strongest engine.
- (14) www.hiarcs.com Hiarcs, a very strong UCI engine. Also solution for Mac a Palm.
- (15) www.top-5000.nl/prodeo.htm ProDeo, a very strong free UCI engine.
- (16) www.superchessengine.com A lot of free UCI engines include Fruit and Toga.



**Themes
& Tasks**

**LET'S GO
TO THE CORNER!**

OLEG PERVAKOV

When Harold asked me to edit a column entitled "Themes and Tasks" in **EG**, I agreed, without giving it much thought, despite having a massive workload. I do have some experience with the first item, **themes**, after working together with Sergey Tkachenko on the study section of "The Dictionary of Chess Composition" which was recently published in Kiev. And the second item, **tasks**, has always interested me.

What is a task in the standard meaning of the word? It is record expression of an idea. A task can consist of a combination of some lines or can be expressed by means of a unique line. The most popular tasks are connected with tactical combinations and geometrical ideas.

A task in studies is usually presented to us as a complex multipiece initial position which often hurts our eyes by its absurdity. But tasks can have rather attractive forms - for example, when the purpose is not the maximal expression of the idea but by using minimal material. And, certainly, when the idea is clearer, then the impression of a study is more aesthetic, independent of a quantitative component.

For the first article I have chosen a rather simple, but very attractive, idea: a white or black piece (pieces) plays to a corner of the board. Every study composer knows perfectly how difficult it is to force a piece to the most nonpromising position from the viewpoint of activity (except, certainly, the rectilinear rook)!

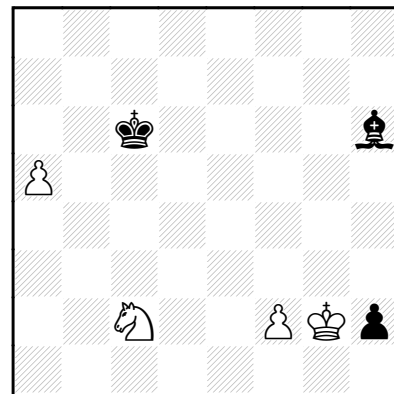
From simple to complex. That is the way chess composers usually go when they compose tasks. I shall go along the same road with my subjective opinion.

1. A move of the king to a corner

Our first stop is the next charmingly short study:

P.1. R. Réti

Hastings and St. Leonards Post 1922



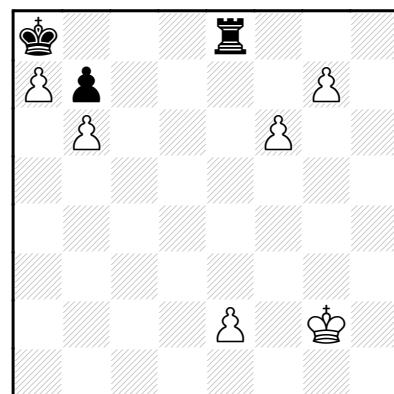
g2c6 0031.21 4/3 Win

After the obvious 1.Sd4+ Kc5 follows elegantly 2.Kh1!! and Black unexpectedly finds himself in zugzwang: the king must guard the a-pawn, and any move of the bishop is instantly punished by a fork.

In study P.2 a thematic try is added to the idea:.

P.2. V. Chekhover

1st Prize 64 1937



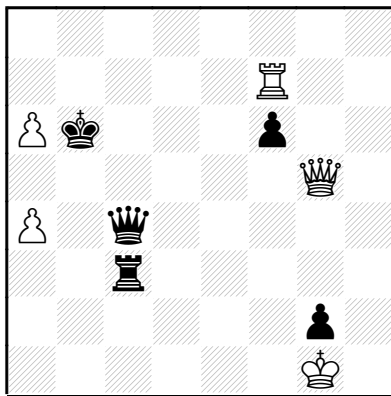
g2a8 0300.51 6/1 Win

The only hope for Black is a rabid rook. Therefore it would be logical to move the king towards the centre of the board where there would be more space for manoeuvring. However, that is the thematic try! *1.Kf1?* Rd8 2.Kf2 Re8 3.e3 Rd8 4.Kf3 Re8 5.e4 Rd8 6.Kf4 Re8 7.e5 Rd8 8.Kf5 Re8 9.e6 Rd8, but alas, now it is necessary to approach on the g-file: 10.Kg6 Rg8! and draws. So 1.Kh1!! Rd8 2.Kh2 Re8 3.e3 Rd8 4.Kh3 Re8 5.e4 Rd8 6.Kh4 Re8 7.e5 Rd8 8.Kh5 Re8 9.e6 Rd8 10.Kh6 Re8 11.e7! Rc8 12.Kh7 Rg8 13.e8Q+ Rxe8 14.f7 wins.

The thematic try is also present in the magnificent study P.3 where both kings visit corner squares:

P.3. Y. Hoch

1st Prize Mandil MT 1980



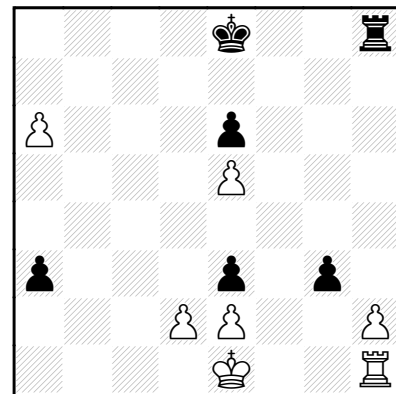
g1b6 4400.22 5/5 Win

What is to be done? The answer to the title of the well known novel of the Russian writer Chernyshevsky is the far-sighted 1.a5+!! But what would be easier than to take a pawn with check and to begin an apparently decisive attack against black's king? Well, let's see: *1.Rxf6+?* Ka7 2.Qg7+ Qc7 3.Rf7 Now the Queen is pinned, and all black hopes are based on play for stalemate: Rc1+ 4.Kxg2 Rc2+ 5.Kf3 Rc3+ 6.Ke4 Rc4+ 7.Kd5 Rc5+ 8.Ke6 Rc6+ 9.Kf5 Rc5+ 10.Kg6 Rc6+ 11.Kh7 Kxa6! Ah, if the file had been longer, then White now would have had a winning check with 12.Qg0+! As it is now White has to be satisfied with the stalemate after 12.Rxc7 Rxc7 13.Qxc7) 1...Kxa6 2.Rxf6+ Ka7 3.Qg7+ Qc7 4.Rf7 Rc1+ 5.Kxg2 Rc2+ 6.Kf3 Rc3+

7.Ke4 Rc4+ 8.Kd5 (8. Kf5? Rf4+ 9.Kg6 Rxf7) 8...Rc5+ 9.Ke6 Rc6+ 10.Kf5 Rc5+ 11.Kg6 Rc6+ 12.Kh7 Ka8! 13.Qg8+! (13. Rxc7? Rxc7 14.Qxc7 and again a stalemate) 13...Qc8! 14.Rf8 Rc7+ 15.Kh8! Ka7 (Kb8 16.a6 Qxf8 17.Qxf8+ Rc8 18.a7+) And now the stalemate (16.Rxc8? Rxc8 17.Qxc8) is not obligatory, because now the g-file is long enough for the queen! 16.Qg1+! wins.

Stalemate and mate in different corners of the chess board are rather popular themes. This is put into a task form by adding mutual castlings in study P.4:

P.4. E. Kolesnikov & O. Pervakov
1st Prize *Shakhmaty v SSSR* 1989



e1e8 0400.54 7/6 Draw

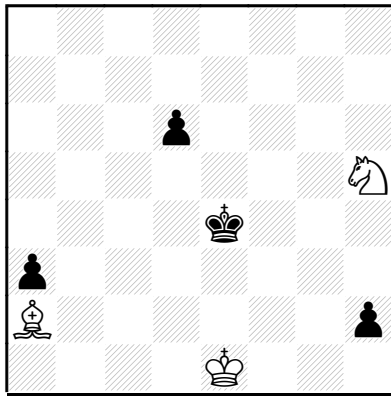
After 1.a7 play immediately branches into:

- 1...Kd7 (On the k-side a barrier would be set for the bK: 1...Kf7 2.dxe3 g2 3.Rg1 Ra8 4.Kf2 Rxa7 5.Ra1 Kg6 6.e4! Kg5 7.e3! And in case of 1...Ke7 2.dxe3 g2 3.Rg1 a2 4.Kf2 Rf8+ 5.Kxg2 Rg8+ 6.Kf2 Rxc1 7.a8Q a1Q business comes to an end with a perpetual check 8.Qb7+) 2.dxe3 a2 3.0-0! gxh2+ 4.Kh1! Ra8 5.Ra1 Rxa7 6.e4! Kc6 7.e3 Kc5 8.Rxa2 Rxa2 and a stalemate in the h1 corner following black castling, or:
- 1...0-0 2.dxe3 a2 3.Kd2 gxh2 4.Kc2 Ra8 5.Kb2 Rxa7 6.Ka1 Rh7 7.e4 Kg7 8.e3 Kg6 9.Rxh2 Rxh2 and a stalemate in the a1 corner following white castling.

Mate of the black king in two corners in the most refined miniature form is presented in study P.5:

P.5. A. Botokanov

1st commendation *Shakhmaty v SSSR* 1962



e1e4 0011.03 3/4 Win

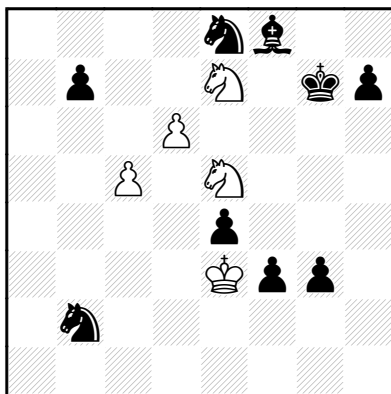
1.Sg3+ and there follows two lines:

- 1...Kf3 2.Sh1 Kg2 3.Bd5+ Kg1 4.Ke2! a2 5.Bxa2 Kxh1 6.Kf2 d5 7.Bxd5 and the black king is mated in the h1 corner by a lone bishop, or:
- 1...Ke3 2.Sf1+! (Wrong is 2.Kd1? Kf2 3.Sh1+ Kg1 4.Ke1 d5 5.Bxd5 a2 6.Bxa2 Kxh1 7.Kf1 stalemate) 2...Kd3 3.Sxh2 Kc2 4.Sf3 Kb2 5.Kd2 (Kd1) 5...Kxa2 6.Kc2 Ka1 7.Sd4 d5 8.Sc6 Ka2 9.Sb4+ Ka1 10.Kc1 d4 11.Sc2+ Ka2 12.Sxd4 Ka1 13.Kc2 Ka2 14.Se2 Ka1 15.Sc1 a2 16.Sb3 and the black king is mated in the a1 corner by a lone knight.

In study P.6 the bK is mated in three corners of the board, and three (!) knights take part in the prosecution of the monarch.

P.6. A. Troitzky

Shakhmaty Zyurnal 1896



e3g7 0038.25 5/9 Win

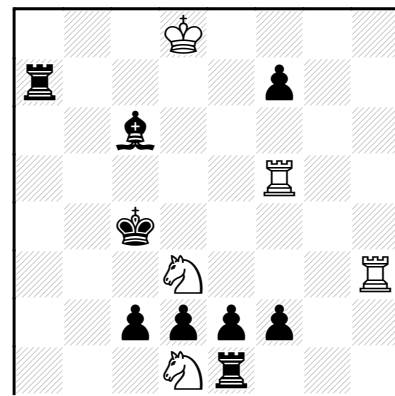
1.d7 g2 2.dxe8S+! (Probably Black is able to escape with a draw after 2.dxe8Q? g1Q+

3.Kxe4 Qb1+ 4.Kf4 Sd3+ 5.Sxd3 Qxd3 6.Sf5+ Kf6 7.Qxf8+ Ke6 8.Qe7+ Kd5) 2...Kh6 (2...Kh8 3.Sf7 mate) 3.Sf7+ Kh5 4.Sf6+ Kh4 5.Sf5+ Kh3 6.Sg5+ Kh2 7.Sg4+ Kg1 (7...Kh1 8.Sg3+ Kg1 9.Sh3 mate) 8.Kxe4 Kf1 (8...Sd1 9.Sxf3+ Kh1 10.Sg3 mate) 9.Sg3+ Ke1 10.Sxf3+ Kd1 11.Se3+ Kc1 12.Se2+ Kb1 13.Sd2+ Ka2 14.Sc3+ Ka3 (14...Ka1 15.Sb3 (Sc2) mate) 15.Sc2 mate.

And at last a task in P.7; bK is mated in all four corners of the board by the Armenian study composers Varov and Sergey Kasparjan, the son of great Genrikh.

P.7. S. Varov & S. Kasparyan

1st/2nd hon. mention Birnov MT 1991



d8c4 0832.05 5/9 Win

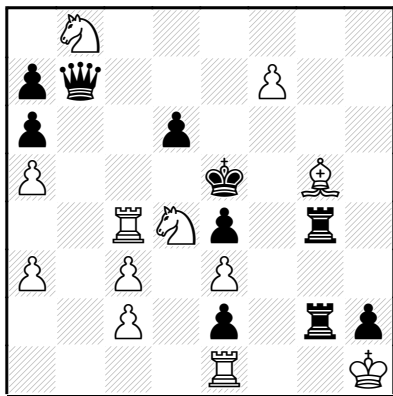
1.Se5+ Kd5 (1...Kd4 2.Rh4+ Be4 3.Sc6+ Kc4 4.Rxe4+ Kb3 5.Rb5+ Ka3 6.Re3+ Ka2 7.Sb4+ Kb1 8.Rb3+ Kc1 9.Rc5! Ra1 10.Rxc2+ Kxd1 11.Ra2 Rc1 12.Rxd2+ Kxd2 13.Rd3 mate) 2.Sd7+ Kd4 3.Rf4+ Be4 (3...Kd5 4.Rd3+ Ke6 5.Rf6 mate) 4.Rxe4+ Kxe4 5.Rh4+ Kf3 (5...Kf5 6.Se3+ Kg6 7.Rg4+ Kh7 8.Sf6+ Kh8 9.Rg8 mate. *First corner*; or 5...Kd5 6.Se3+ Kc6 7.Rh6+, and 7...Kb7 8.Rb6+ Ka8 9.Rb8 mate. *Second corner*, or 7...Kb5 8.Rb6+ Ka4 9.Sc5+ Ka3 10.Sc4+ Ka2 11.Rb2+ Ka1 12.Sb3 mate. *Third corner*) 6.Se5+ Kg3 7.Rg4+ Kh2 8.Sf3+ Kh1 9.Sxf2 mate. *Fourth corner*.

In P.8 the white king, starting from corner h1, visits the other corners of the board and comes back to its birth place! And on the 6th move White has to make a difficult decision – a mistake will cost him the victory, as well be found out after 28 (!) moves.

I will shortly characterize our giant work (which took almost a whole year). First, we investigated all possible “corner switches” – where the black rook changes the moving direction of the white king after it reached a corner of the board. The optimal were chosen – based on the desired play and form of the future study. And ultimately we have found a position beginning with a white move and having a thematic try. In words everything sounds very simple! It is a pity that the judges of “USSR – Rest of the World” underestimated our study and “banished” it to the 14th place.

P.8. O. Pervakov & K. Sumbatyan
14th Place

USSR vs Rest of the World, 1989-1995



h1e5 3812.66 12/10 Win

1.Bf4+! (1.Sdc6+? Kd5 2.Rd4+ Kc5 3.Sxa6+ Qxa6 4.f8Q Rg1+ 5.Kxh2 R4g2+ 6.Kh3 Rg3+ 7.Kh4 Rg4+ 8.Kh5 Rxg5+ 9.Kh6 Qxc6 10.Rxg1 Rxg1 11.Qe7 Rh1+ 12.Kg6 Rg1+ 13.Kf6 Rf1+ 14.Kg6 Rg1+) 1...Kd5! 2.Rc6 Rg1+ 3.Kxh2 R4g2+ 4.Kh3 Qd7+! 5.Sxd7 Rh2+! and now we have the thematic try 6.Kxh2? Rg2+ 7.Kh3 Rg3+ 8.Kh4 Rg4+ 9.Kh5 Rg5+ 10.Kh6 Rg6+ 11.Kh7 Rg7+ 12.Kh8 Rh7+ 13.Kg8 Rg7+ 14.Kf8 Rxf7+ 15.Ke8 Re7+ 16.Kd8 Rxd7+ 17.Kc8 Rc7+ 18.Kb8 Rb7+ 19.Ka8 Rb8+ 20.Kxa7 Ra8+ 21.Kb6 Rb8+ 22.Kxa6 Ra8+ 23.Kb5 Rxa5+ 24.Kb4 Ra4+ 25.Kb3 Rb4+ 26.Ka2 Rb2+ 27.Ka1 Ra2+ 28.Kb1 Rb2+ 29.Kc1 Rb1+ 30.Kd2 Rd1+ 31.Kxe2 Rd2+ 32.Kf1 Rf2+ 33.Kg1 Rg2+ 34.Kh1 Rh2+ and White is unable to escape stalemating Black as he cannot

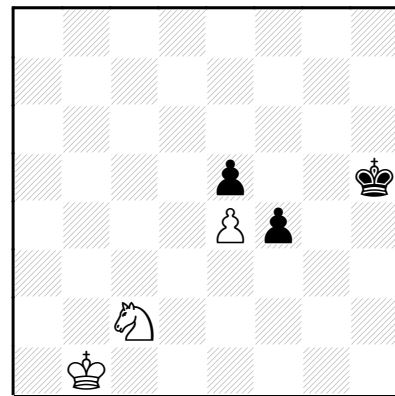
remove the control over e5. Therefore: 6.Bxh2! Rg3+ 7.Kh4 Rg4+ 8.Kh5 Rg5+ 9.Kh6 Rg6+ 10.Kh7 Rg7+ 11.Kh8! Rh7+ (Rg8+ ; fxg8Q mate) 12.Kg8 Rg7+ 13.Kf8 Rxf7+ 14.Ke8 Re7+ 15.Kd8 Rxd7+ 16.Kc8 Rc7+! 17.Kb8 Rb7+ 18.Ka8! Rb8+ 19.Kxa7 Ra8+! 20.Kb6! Rb8+ 21.Kxa6 Ra8+! 22.Kb5 Rxa5+ 23.Kb4 Ra4+! 24.Kb3 Rb4+ 25.Ka2 Rb2+ 26.Ka1! Ra2+ (Rb1+; Rxb1) 27.Kb1 Rb2+ 28.Kc1 Rb1+! 29.Kd2 Rd1+ 30.Kxe2 Rd2+! 31.Kf1 Rf2+ 32.Kg1 Rg2+ 33.Kh1! Rg1+ 34.Bxg1! wins.

2. A move of a knight to the corner

Perhaps the most unexpected knight's move to a corner is presented in study P.9.

P.9. D. Blundell

1st Prize *Diagrammes* 1994



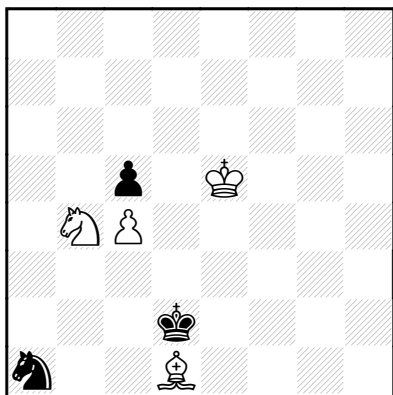
b1h5 0001.12 3/3 Win

What could be sillier, besides the sacrifice of the knight on squares e3 and d4, than the move 1.Sa1!! But it is the only way to accomplish the victory! The basis of this paradoxical manoeuvre of the knight is mutual zugzwang. Not: 1.Sa3? f3 2.Sc4 Kg5 (After 2...Kg4? 3.Kc2 Kg3 4.Kc3 ZZ in favour of White; 4...Kg4 5.Sxe5+ Kf4 6.Kd4 f2 7.Sd3+) 3.Kc2 Kg4 4.Kd3 Kg3 drawing. And also not 1.Kc1? f3 2.Kd2 f2 3.Ke2 Kg4 4.Se3+ Kf4 5.Kd3 Kg3 6.Sf1+ Kf3 7.Sd2+ Kf4 ZZ in favour of Black; 8.Ke2 f1Q+! 9.Kxf1 Ke3 drawing. 1...f3 2.Sb3 Kg4 3.Kc2 Kg3 4.Kc3! Kg4 Now wK has square c4, and wins. 5.Kc4! Kg3 (If 5...Kf4 than 6.Kd3! f2 7.Sd2 ZZ Kg3 8.Ke2(Ke3) wins) 6.Kd5 Kf4 7.Sd2 f2 8.Sf1 wins.

The simple, but effective and elegant P.10 heats our soul.

P.10. Y. Afek

2nd commendation *Thèmes-64* 1977



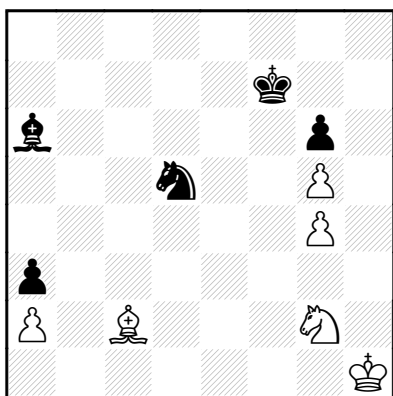
e5d2 0014.11 4/3 Win

It is necessary to reach the initial position, but without wSb4... Eureka! 1.Sc2 (Because immediately 1.Ba4? doesn't work in view of cxb4 2.c5 b3 3.Bxb3 Sxb3 4.c6 Sa5 5.c7 Sc6+. And there is also not enough for a victory after 1.Sa6? Kxd1 2.Sxc5 Nc2, e.g. 3.Sa6 Se3 4.c5 Sc4+ 5.Kd5 Sa5, or 3.Sd3 Sa3, or 3.Sb3 Sb4 4.Kd4 Kc2 5.Sc5 Sc6+ 6.Kd5 Sa5). 1...Sb3 2.Sa1!! Sxa1 (Sa5; Sb3+) 3.Ba4 Kc3 4.Kd5 Kb4 5.Bd1 wins. This study was given as an example of the study theme of the latest WCCT.

In study P.11 the white knight first hops to corner a8 then comes back to its stable.

P.11. A.G. Kuznetsov & O. Pervakov

1st/2nd Prize Oktober Revolution AT 1987



h1f7 0044.32 6/5 Win

1.Bb3 Ke6 2.Sf4+ Kd6! In name of the piece that will fall victim, Black strives for counterplay.

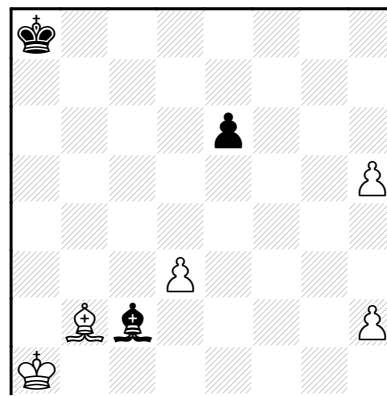
Absolute melancholy. (If 2...Ke5 3.Sxg6+ Kd4 4.Kg2 Se3+ 5.Kg3) 3.Bxd5 (Here the capture on g6 appears on the hand of Black. White fails a single tempo in this line: 3.Sxg6 Se3! 4.Sf4 Ke5 5.g6 Sxg4 6.g7 Sh6 7.Sg2 Bb7 8.g8Q Sxg8 9.Bxg8 Bd5 10.Bxd5 Kxd5 11.Kg1 Kd4 12.Kf2 Kc3 13.Ke2 Kb2 14.Kd2 Kxa2 15.Kc2 Ka1) 3...Ke5! 4.Se6! Bc8 (Kxd5; Sc7+) 5.Sc7 Kd6! 6.Sa8! Bxg4 7.Sb6 Kc5 8.Sc4! Be2! (Kxd5; Se3+) 9.Se3 Kd4 10.Sg2! and knight "on knight" (I am sorry for this Russian pun) has returned on square g2) 10...Kxd5 11.Sf4+ wins.

3. A move of a bishop to the corner

I remember the bright impression study P.12 made on me when I became acquainted with it.

P.12. A. Kazantsev

2nd Prize *Shakhmaty v SSSR* 1950



a1a8 0040.31 5/3 Win

The solution starts with the enchantling 1.Bh8!! The bishop clears the road for the king. A step aside would not have been right, after 1.Ba3? Bxd3 2.Kb2 Be4 3.Kc3 the pawn obstructs the path for the wK 3...e5 4.Kc4 Kb7 5.Kc5 Kc7 draws) 1...Kb7 2.Kb2 Bxd3 3.Kc3 Bf5 4.Kd4 Kc6 5.Ke5 Kd7 6.Kf6 Ke8 7.Kg7! e5 8.h6! e4 9.h7 e3 10.Kh6 e2 11.Bc3 wins.

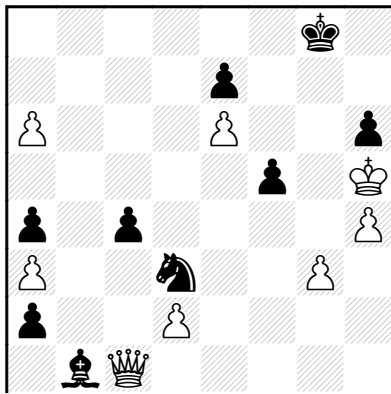
In study P.13 the black bishop makes a similar quick flight from corner to corner.

4.Rf1+ Kg8 5.h6 gxh6 (g6; Ke7) 6.Ke7 b2
7.Rg1mate.

5. A move of a queen to the corner

A corner of the board is for a queen as any other edge square: 21 squares attacked. Here distant flights of a queen are effective. In P.16 such moves are made by both the strongest pieces.

P.16. A.G. Kuznetsov & K. Sumbatyan
1st Prize *Shakhmaty Riga* 1984



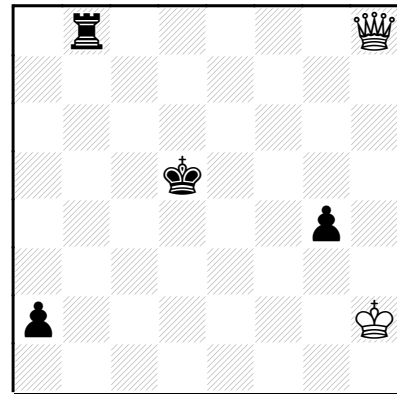
h5g8 1033.66 8/9 Draw

1.Qc3 (1.a7? a1Q 2.a8Q+ Kh7 3.Qf1 Qf6
4.Qe8 Qxe6 5.g4 Bc2 and Black is helpless)
1...Kh7! 2.a7 Sf4+! (2...Bc2 3. Qh8+! Kxh8
4.Kxh6) 3.gxf4 Bd3! 4.Qxd3! (4.Qh8+? Kxh8
5.a8Q+ Kh7 6.Qg2 Be2+! 7.Qxe2 a1Q 8.Qf3
Qg1, Premature is 4.a8Q? Be2+ 5.Qaf3 Bxf3+
6.Qxf3 a1Q wins, since the white pawn d2 is
not blocked) 4...cxd3 5.a8Q a1Q 6.Qh1! Qh8!
(Qf6; Qg2!) 7.Qa8! (7.Qc6? Qg8! 8.Qg2
Qe8+) 7...Qa1! 8.Qh1! with a wide positional
draw.

In P.17, the white queen, starting from corner h8, visits all other corners of the board, returns to h8 and visits a1 twice.

1.Qa1! g3+! 2.Kh3! (2.Kxg3? Rb3+ 3.Kf2
Ra3 draws) 2...Ra8 3.Qh1+ g2! 4.Qxg2+ Kc4
5.Qxa8 Kb3 6.Qh8 Kc2 7.Qa1 wins.

P.17. O. Pervakov & K. Sumbatyan
1st/2nd Prize Nona 2005

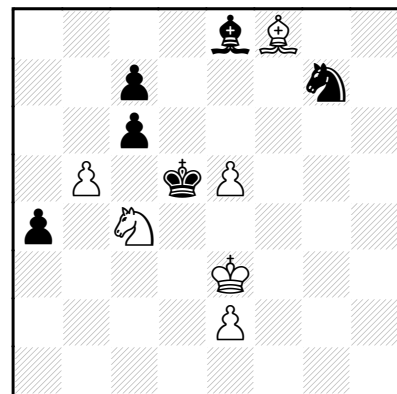


h2d5 1300.02 2/4 Win

6.

And in summary, a small selection of studies where various pieces play to corner squares. In the excellent P.18 the white bishop and knight

P.18. P. Perkonaja
1st Prize Dunder JT 1964



e3d5 0044.33 6/6 Win

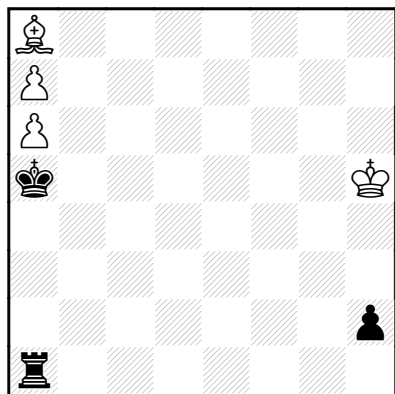
1.b6 cxb6 (1...Sf5+ 2.Kd3 cxb6 3.e4+ Ke6
4.exf5+ Kxf5 5.Sd6+ Ke6 6.Sxe8 Kf7 7.Bc5!
bxc5 8.Sd6+ Ke6 9.Sc4 a3 10.Kc3) 2.Sxb6+
Ke6 3.Bxg7 a3 4.Sa8! (4.Sa4? a2 5.Sc5+ Kf7)
4...Kf7 (4...a2 5.Sc7+ Kf7 6.Sxe8 Ke6 7.Sc7+
Kf7 8.Bh8! Kg8 9.e6 Kxh8 10.e7 a1Q
11.e8Q+ wins) 5.Bh8! Kg8 6.Bf6 Kf7 7.Sc7
a2 8.Sxe8 Ke6 9.Sg7+ Kf7 10.Sh5 Ke6

11.Sf4+ Kf5 (11...Kf7 12.Bh8 Kg8 13.e6 Kxh8 14.e7) 12. Kf3 a1Q 13.e4 mate.

In diagram P.19 there are a white bishop and a queen together with a black rook.

P.19. J. Fritz

Svobodne Slovo 1961



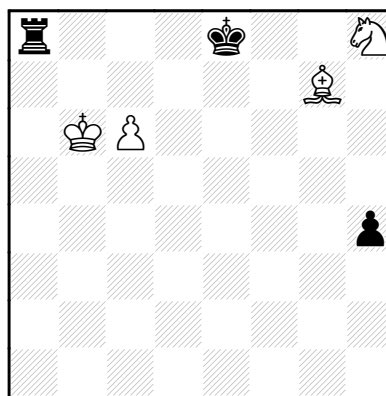
h5a5 0310.21 4/3 Win

1.Bh1! Rxh1 2.a8Q Rd1 3.Qh1! Rxh1 4.a7 Rd1 5.a8Q+ Kb5 6.Qb8+ Kc5 7.Qxh2 wins.

In the miniature P.20, bR after a voyage, comes back to corner a8 where it eventually is captured by the wS that has gone a long trip from corner h8.

P.20. N. Kralin

1st/2nd Prize *Shakhmatnaya Nedelya 2003*



b6e8 0311.11 4/3 Wins.

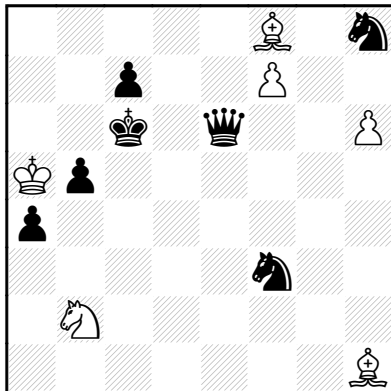
1.Kb7! (1.c7? h3! 2.Be5 Kd7 3.Sg6 Ra2 4.Kb7 Rc2 5.Sf8+ Ke7 6.Sh7 Kd7 7.Sf6+ Ke6 8.Sg4 Kd7 9.Se3 h2) 1...h3! 2.Be5! Ra1! 3.c7 (3.Sg6? Rb1+ 4.Kc7 Kf7 5.Sh4 Ke6 6.Bh2 Rb2 7.Sf3 Rf2) 3...Rb1+ 4.Kc6 Rc1+ 5.Kd6 Rc2 6.Bf4! h2! (6...Rc3 7.Sg6 Rd3+ 8.Ke6 Rc3 9.Se7) 7.Bxh2 Rd2+! 8.Ke6! Re2+ 9.Be5! Rxe5+ 10.Kd6! (Kxe5? Kd7;) 10...Rd5+! 11.Kc6! Rd8! (11...Rc5+ 12.Kxc5 Kd7 13.Kb6) 12.Sf7! (Sg6? Rc8;) 12...Ra8 13.Kb7! Kd7 14.Se5+ Kd6 15.Sc4+ Kd7 16.Sb6+ Kd6 17.Sxa8 wins.

See you soon, dear friends!

Mrs. Baird & Mrs. Jowes

AJR drew attention to the fact that my claim in EG168 that “Mrs. Jowes” was the first female endgame composer is not correct. I overlooked that the famous female British problem composer Mrs. Edith (W.J.) Baird (1859-1924), who composed more than 2,000 problems, also composed one study:

Mrs. Edith (W.J.) Baird
British Chess Magazine viii1904,



a5c6 3027.23 6/7 Win

1.Sd3+ Qe3 2.Bc5 Qd2+ 3.Sb4+ Kxc5 4.f8Q and wins. Apparently it has remained unnoticed so far that also simply 2.Bxf3+ wins (e.g. 2...Kd7 3.Bc5 Qd2+ 4.Bb4 Qxh6 (taking wBf3 or wPf7 fails to a knight fork on e5) 5.f8Q and wins. The cook is remarkable in itself: “She composed more than 2,000 problems which were not profound but were noted for soundness; only a dozen or so were faulted.” (HOOPER & WHYLD, *The Oxford Chess Companion to Chess*, 2nd edition, 1996, page 27).

Harold van der Heijden

Solve me?

In his article “Endgame studies: an exercise in frustration?” in EG159-162, John Nunn remarked that he had recently been solving a fair number of endgame studies as training for problem-solving competitions, and that he gave himself 30 minutes to solve a study before giving up and looking at the answer. It would appear from the number of unsound prizewinners he reported that few others have been solving studies with this degree of attention. Should we emulate John, and spend more time solving?

Let me put John’s “30 minutes” into context. A comparison between his performance and mine in two problem-solving competitions in 1978 suggested that he could calculate at least three times as quickly as I could and that he made fewer mistakes, and now that I am in my sixties the discrepancy is surely much greater. So if John is spending 30 minutes with a reasonable chance of success, I am spending two hours and probably getting nowhere, and frankly I have other things to do. Not being in training for problem-solving competitions, I would not normally be willing to devote 30 minutes to a single position in any case, and something which for me is a pleasant 15-minute puzzle will be knocked off by John without even getting out board and men.

And I am not likely to spend even 15 minutes unless there is something in the position to tempt me. Later in the article, John referred to quite a few studies published today as looking “like a middlegame position from a game between two madmen”, a remark to rank with Michael Erntroy's description of a certain study a few years ago as “looking like a traffic

accident”, and I have to say that I would put the matter rather more strongly. In no sense are we normally presented with realistic chess endings; the men are where they need to be for the purposes of the subsequent play, and if the starting position has to be hideously artificial then so be it. The stipulation may be that of the study, but the aesthetics are those of the problem.

I am not necessarily opposed to difficulty in itself, and even when a study is beyond my ability to solve I will take pleasure – indeed, often delight – in an exposition of its subtle-

ties. An apparently wide open position is asserted to be reciprocal zugzwang; ah yes, when we follow this line we come to a point where somebody needs to do such-and-such, and if he had to move at the start he cannot now do it. But there is all the difference in the world between subtlety and artificial complexity, and far too often we are presented merely with the latter. Solve me? Not tonight, my dear; I am not even tempted to put you up on a board and play you through.

John Beasley

Corus Endgame Study Composing Tourney

The organizing board of **Corus Chess Tournament** announces an international composing tourney for endgame studies.

No set theme.

Five money prizes will be awarded:

1st: 750 Euros 2nd: 500 Euros; 3rd: 250 Euros; 4th: 150 Euros; 5th: 100 Euros.

Book prizes are offered to the other studies in the final judge's award.

The award will be published in January 2008 towards the next edition of Corus Chess Tournament and will be sent to all participants.

Judge: Yochanan Afek

Entries (not more than three per composer) should be sent to the neutral judge Harold van der Heijden, Michel de Klerkstraat 28, 7425 DG Deventer, The Netherlands. E-mail: heijdenh@studieaccess.nl **before November 1st, 2007.**

REVIEWS

Editor :

JOHN ROYCROFT

Česká Šachová Literatura 1806-1945 ('Chess literature in the Czech language...'), Karel MOKRÝ, 2006. 170 pages. No ISBN. In Czech and some English, including a limited vocabulary. Indexed. 440 entries but no diagrams, reproductions or photographs.

This erudite bibliography, which excludes publications (such as 'Bohemia') with no Czech, should be the starting point for any researcher wishing to delve into the varied manifestations of chess in the Czech language published between the given dates. In particular he will find here the dates and, in many cases, editors' names, of periodicals that might or might not contain items relevant to his search, such as for 'unknown' studies. As a bonus, the 8-page introduction in English provides useful guidelines for a non-professional contemplating for the first time building up a bibliography of his own.

Izbrannye etyudy i zadachy ('Selected studies and problems'), V.A. RAZUMENKO, 2007. 48 pages. In Russian. 58 studies and about 20 problems. No ISBN. The book is a significant expansion of the 16-page booklet published in 1996 that set out 25 of the author's studies.

Some 18 years in preparation, we now have this welcome selection of the St Petersburg veteran's studies as he celebrates his 70th birthday. Born in 1937, so five years Mitrofanov's junior, he served, we learn, no fewer than 30 years in the army, starting out as a 12-year-old boy soldier sounding the five-note bugle for all calls from reveille to lights out, a function reserved for the sons of soldiers who perished in wartime. When the state finally and undeservedly bid him goodbye as 'surplus to requirements' it had no thought for the con-

sequences – by which we infer the author means publication of this modest book.

Off-duty time was spent by the bugle-boys in the 'Lenin room' supplied with files of newspapers, some of which had chess columns. This set him off. Starting with two-movers Razumenko later, as a graduate of a military college, frequented the Leningrad Chess Club, where he came to the attention of Mitrofanov, who 'converted' him to studies, some 20 of which they eventually composed together. Throughout the book we encounter background detail, often presented with wry humour: 'as the saying goes, *Fate plays with Man, while Man plays the flute* occurs just before mention of the bugle. In like vein Razumenko shrugs off criticism by the young Muscovite Visokosov of a 5-man reci-zug, which took first place in the XIV Team Championship of Russia (2002). This position could have been 'mined' but was not, as the author convincingly shows. It is no. 52 in the book – we have yet to trace this award.

Schaakvriend Jan Fischer, Harrie GRONDIJS, 2007. 352 liberally illustrated pages. In Dutch, in a handsome hardback edition of no more than 150 copies. No ISBN. Published by 'Rijswijkse Uitgeverij Eigen Beheer (RUEB)'.

Sherlock Holmes wrote a monograph on cigarette ash. Harrie Grondijs has compiled and edited this sizeable monograph on the studies-centred chess life of the highly promising Dutch army doctor who died in a needless road accident on 4xii1939 at the age of 30. [The German blitzkrieg invasion of The Netherlands took place six months later.]

How this young man came to be studies editor of *De Schaakwereld* so soon after the magazine's first issue in July 1936, and how

the same young man came to write a two-page introduction to Sutherland & Lommer's 1938 classic anthology *1234 Modern Chess Endings*, are a couple of questions we don't find answers to in these pages, but we find much else, especially correspondence, including with Fischer's widow Julie, conducted with Jan Selman, who made it his business to know everyone and everything, and whose papers are in Harrie's care.

Monographs such as this one, rare as they are, have their place on the fascinating personal, almost private, periphery of studies literature, itself on the fringe of chess literature. We are deeply grateful to have this beautifully produced volume, which is more than just a curiosity.

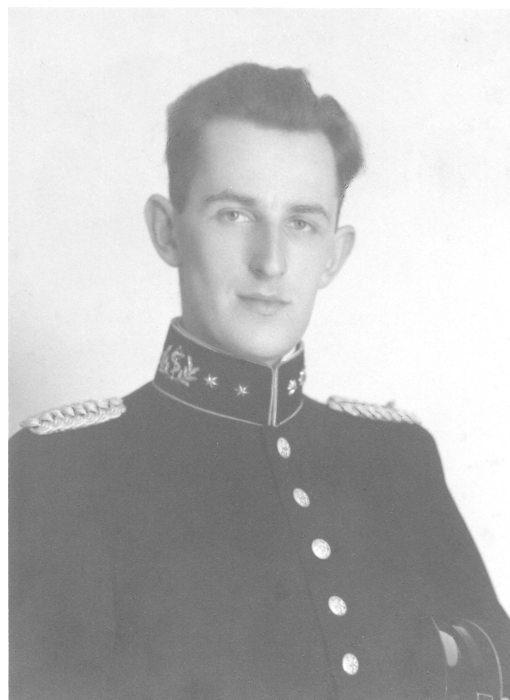
[Harrie informs us that the footnote on p163 is a cryptic reference – namely *The unexplainable, the quadrilaterals and the Lascar* – to a mini-monograph on Emanuel Lasker that has not seen the light of day. The footnote was included by oversight.]

***Pješačke i skakačke završnice*, Vlado KOVAČEVIĆ, Zagreb, 2001. 412 pages, diagrams 1-478. ISBN 953-98313-9-3. In Croatian.**

***Lovačke završnice*, Vlado KOVAČEVIĆ, Zagreb, 2002. 320 pages, diagrams 479-867. ISBN 953-7002-00-4. In Croatian.**

***Završnice lakih figura*, Vlado KOVAČEVIĆ, Zagreb, 2002. 320 pages, diagrams 868-1225. ISBN 953-7002-01-02. In Croatian.**

Pawn endings and minor-piece endings are comprehensively covered in this richly annotated Dvoretsky-like three-volume figurine notation compendium for players conversant with Croatian. The author is an experienced otb grandmaster (Vlado = Vladimir) born in 1942. The 506 studies are included incidentally. Diagrams are very clear but, whether due to players or composers, are without captions, source details generally being subsumed in accompanying text. Indexes appear to be complete as to names but with other details sparse. We found no acknowledgement list or bibliography. Clearly this is the product of the computer age (there is a web-page INFO-SISTEM), so further volumes devoted to rook endings and queen endings must be on the cards.



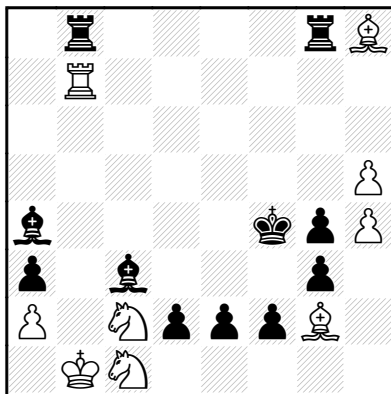
SNIPPETS

Editor :
JOHN ROYCROFT

1. – Brian Stephenson’s review of *EG* Vol.XI in the June 2007 *CHESS* takes a page-and-a-half of the A4 magazine. We have hopes that other player magazines will follow his lead.

2. – Mike Prcic, chief editor of *StrateGems*, the United States chess problem magazine, not only reviews *EG* Vol.XI in *SG37* (Jan-Mar 2007) but reproduces from it Afek’s article ‘Birth Pangs of a Study’ in full. He also uses *EG* as his source for the Bazlov Study of the Year 2005, in the exposition likewise due to Afek.

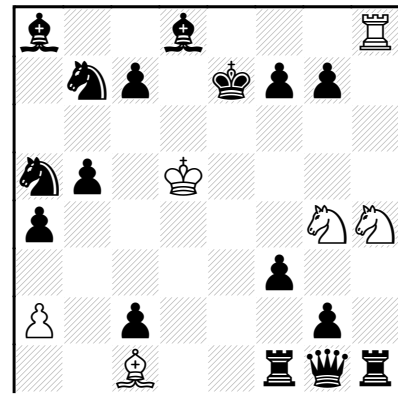
3. – Thomas Frère’s *Chess Hand-Book* (New York, 1858) quotes a ‘White to play and draw the game’ position by Eugene B.Cook nick-named ‘The Circus’.



b1f4 0782.36 9/11 =

The eight S-checks Sd3e3f4f5e6d6c5c4 end with the composer-comment: And the performance of the horses continues ad libitum.

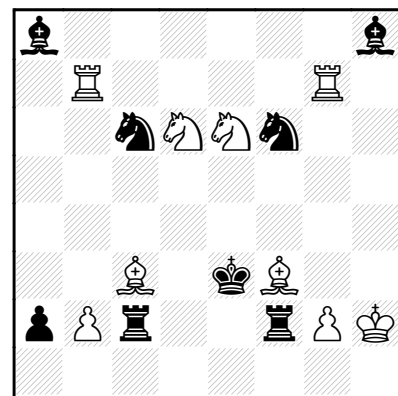
4. – H.F.L. Meyer’s *A Complete Guide to the Game of Chess* (1882) cites a similar position (his no. 74) captioned ‘The Draw in a Problem’ by the author:



d5e7 3778.18 6/16 =

1.Sf5+.

5. – Neater, perhaps, is this, also by Meyer, from the same book.



h2e3 0888.21 9/8 =

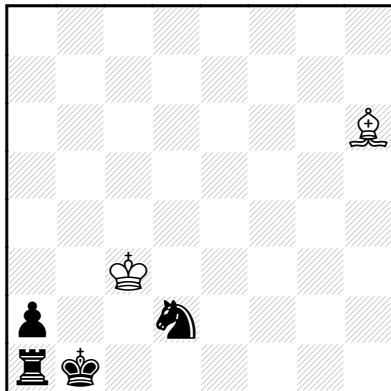
1.Sf5+.

6. – It is often said that problem composers are bad players, but it might be more correct to say that great players are bad composers... The great composers J.C. Campbell and F. Healey have played blindfold together. Source?

7. – Why is KLMNOP ‘universal’?

8. – Chapter XIII in Selkirk’s *The Book of Chess* (1868) is entitled ‘Chess Studies’, but is devoted in the main to combinations by Paul

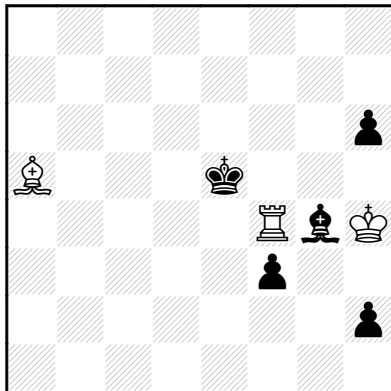
Morphy. A ‘Black to move and win’ position by Horwitz is curious:



c3b1 0313.01 2/4 BTM

1...Kc1 2.Bxd2+ Kd1 3.Kb2 Rb1+ 4.Kxa2 Kc2 wins. The HvdH CD normalises by reversing the colours.

9. – C.J.S. Purdy’s magazine *The Australian Chess Review* devoted much attention to the endgame, often quoting a study. The 30ix1937 number included this by ‘P. Schwer’:



h4e5 0140.03 3/5 =

The solution is straightforward: 1.Bc7+ Kd5 2.Rd4+ Kxd4 3.Bxh2 f2 4.Bg1, when all four promotions draw, by stalemate, by wrong bishop, or loss of bPh6. But ‘P. Schwer’? No, this is a (multiple transcription?) error for J. Sehwers, the HvdH CD confirming the 1922 source.

10. – *C* The May 2007 issue of the German monthly *Rochade Europa* includes Helmut Conrady’s twelfth contribution on computer-generated maximal wins and reciprocal zugzwangs. The 7-man endings covered in this dense 4-page, four-columns-per-page

article are, in standard QRBS GBR code (with ‘1-for-White and 3-for-Black’ GBR code expansion of the digit 9):

3009 (1111)

3090 (1111) (with various bishop combinations)

9000 (11133)

0441 (monochromic and heterochromic bishops)

1334

11. – Another quiz question (no prizes).

A good method for creating and training a sound judgment is to experiment with advantages and compensations so as to produce a balance. Let a player, for instance, endeavour to find out which of the two minor pieces, Kt and B, is in a given case the stronger or more valuable piece. To that end ... he will set up a balanced position – say of K, 5P and a Rook each, with nearly equal weaknesses – and he will then add a Kt to one side, a B to the other, and see by analysis, or at least by a series of trials, which side gets the advantage. If he varies the balanced position in material and weaknesses the continued exercise will at length develop his judgment for the distinction between Kt and B to a fine point.

So, who wrote it, where, and when?

12. – The answers to our questions in 6 and 7 above are in the cited book by H.F.L. Meyer. He uses the algebraic names for the chessboard squares, but the chessmen are represented by: **K**, **L** (‘Lady-Queen’), **M** (‘Monument’), **N** (‘Neighbor’ [sic!]), **O** (‘Over-Leaper’) and **P**. The author calls this the ‘Universal’ notation.

13. – The affiliation to the English Chess Federation of The Chess Endgame Study Circle, whose magazine **EG** originally was, has now, in 2007, been terminated. The fee has always been happily paid by AJR out of his own pocket, but the £50 p.a. is now too much for his pocket having regard to the nebulous benefits of ECF affiliation. The CESC still meets quarterly in AJR’s suburban London residence.

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