White to play and win

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EDITORIAL

HAROLD VAN DER HEIJDEN

Just before I prepared this editorial, I learned of the decease (on 14ix2007) of Theo van Spijk who was **EG**'s printer for many years. AJR managed to produce an obituary within a single day, and this appears elsewhere in this issue.

Unfortunately, in EG*169* something went wrong with the numbering of the diagrams in the originals section. Upon receipt of manuscripts of articles for **EG**, our layout editor Luc Palmans uses a tool to automatically generate diagrams from a PGN-file that accompanies a manuscript. In this way we try to minimize the risk of diagram errors. The tool also generates temporary diagram numbers, which should be converted to the right diagram numbers at a later stage of the production process. Obviously something went wrong here. Our proposal is that diagram numbers 50001 to 50005 in EG*169* should be changed to 16311 to 16315. Then we start off with 16316 in the present issue.

Another small mistake was made during the English proofreading project. Both Hew Dundas and I overlooked that the title of Yochanan Afek's article "Two for the prize of one!" was intended as written and should not have been corrected to "Two for the price of one!". Almost a thematic try for a new editor!

A couple of months ago Gady Costeff paid me a visit in Deventer and we discussed the recent changes in **EG**'s editorships. Gady informed me that he wanted to step down as "Originals" editor to become more involved with ARVES' website. In the meantime Ed van de Gevel has agreed to take over as "Originals" editor from EG*171* onwards. So from now on, please send your originals to Ed! On behalf of ARVES and **EG**'s subscribers I thank Gady for his excellent work running the "Originals" column since EG*149* (vii2003). I do look forward to seeing your first contribution to the ARVES website! (www.arves.org).

Editor :

GADY COSTEFF

Editor: Gady Costeff – "email submissions are preferred."
Judge 2006-07: GM J. Mestel – "all studies welcome, including database mined."
2008 editor: Ed van de Gevel

Caspar Bates (b. 1976) is a Londoner. In his own words "When it comes to studies I tend to like plausibly game-like studies with a dramatic, 'I don't believe it' storyline. So I like Tulkowski – Wojcekowski, the Mitrofanov one with Qg5!! and I've never seen a bad study by Kubbel."

The game Tulkowski – Wojcekowski is alleged but never substantiated, to have been played in Poznan 1931, and is identical in all but some minor details, with Ortueta – Sanz, Madrid 1933 (31...Rxb2!!).

No 16316 C. Bates
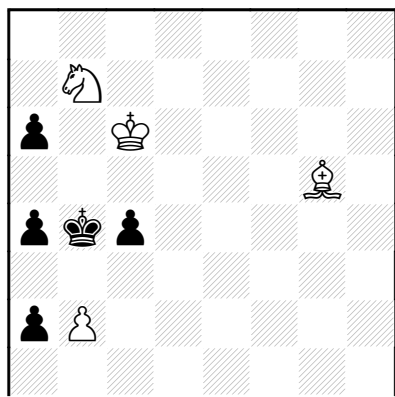
c6b4 0011.14 4/5 Win

No 16316 Caspar Bates (England). 1.Sa5! a3 2.Bd2+ Ka4 3.b3+! cxb3 4.Sb7 b2 5.Sc5 mate.

With the longest win in a 7-piece endgame soaring over 500 moves, the computer has exposed human linkage of material and complexity as superficial. If you doubt this, try beating a computer in a simple Q vs R endgame. The exposure to such vast information is bound to influence our aesthetics as well. Today's numbing 300 mover is tomorrow's

beauty queen. In the meantime, to get a feel for this brave new world, the reader is advised to explore Daniel's study online at http://www.k4it.de/index.php?topic=egtb
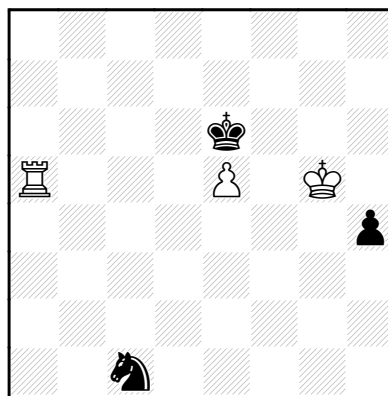
No 16317 D. Keith

g5e6 0103.11 3/3 Win

No 16317 Daniel Keith (France). 1.Kf4/i Se2+/ii 2.Kf3!/iii Sg3/iv 3.Kg4 Se2 4.Ra8/v Sd4/vi 5.Kf4/vii Se2+ (Sf5; Ra6+) 6.Kg5 Sc1/viii 7.Re8+! Kd7 8.Rh8 Ke6 9.Kf4 Sd3+/ix 10.Ke4 Sc5+ 11.Kd4 Sb3+ 12.Kc3 Sa5 13.Kd3! Sb3/x 14.Rb8!!/xi Sc5+ 15.Kd4 wins/xiv.

i) 1.Kxh4 Sb3 2.Rb5 Sd4 3.Rc5 Sb3 draw.

ii) Sd3+ 2.Ke4 Sf2+ 3.Kd4 h3 4.Ra6+ Ke7 5.Rh6 wins easily.

iii) 2.Ke4? Sg3+! (Sc3+?; 3.Kd3!) 3.Kf3 (Kd4 Sf5+;) Kf5! 4.Rb5 Sf1 draw.

iv) Sc3!? 3.Ra3! Sb5 4.Ra4! (Ra5? Sc3!; =) Sc3 5.Rc4 Sd5 6.Ke4 Se7 7.Ra4 wins.

v) 4.Ra1? Sd4 5.Kf4 Se2+ 6.Kg5 (Kf3) Sg3 draw.

vi) Sc1 5.Re8+ Kd7 6.Rh8 Ke6 7.Kf4 transposes.

vii) 5.Re8+? Kd5! 6.Kg5 Ke4 7.Kf6 Kf3! draw.

viii) 6...Sd4 is inferior 7.Re8+ Kd7 (Kd5; Kf6) 8.Rh8 (8.Rb8 also wins) Ke6 9.Kf4 Se2+ 10.Kf3 Sd4+ 11.Ke4 Sf5 12.Kf4 Se7 13.Rh6+ Kd5 14.Rd6+ wins.

ix) Se2+ 10.Kf3 Sd4+ 11.Ke4 Sf5 12.Kf4 Se7 13.Rh6+ wins.

x) Kf5 14.Rh5+ Kg4 15.e6; Kd5 14.Ke3! Sc6 15.Kf4 wins.

xi) 14.Rh5? h3! 15.Kc3 Sa5 16.Kd4/xii Sb3+ 17.Kd3 h2!/xiii 18.Kc3 Sa5 19.Rxh2 Sc6 20.Re2 Kd5 21.e6 Se7 draw.

xii) 16.Rxh3 Sc6 17.Re3 Kd5! 18.e6 Se7 draw.

xiii) Kd5? 18.Ke3! h2 19.Kf4 wins.

xiv) For example: Sd7 16.Re8+ Kf5 17.Re7.

When writing "Repays careful study" I mean "I have not bothered to understand this, *you* figure it out." Harrie's study is an exception in that I can both appreciate and comprehend its subtleties, since I was privy to its development over the past few months. In particular, note how Pf3 precludes the standard fortress draw and how white maneuvers to rid himself of his own Pc2 through the pretty switchback Ke4-Kf3-Ke4!

No 16318 H. Grondijs
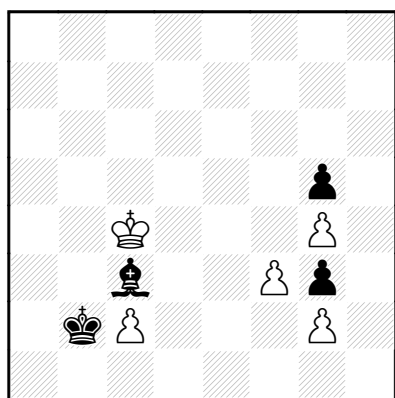
c4b2 0030.42 5/4 Draw

No 16318 Harrie Grondijs (Netherlands). 1.Kd3 Be5 2.f4 gxf4 3.Ke4 Kc3 4.g5 Kd2 5.Kf3!/i Kxc2 6.Ke4!! Kd2 7.g6 Ke1 8.Kxe5 f3 9.g7 fxg2 10.g8Q g1Q 11.Qb3 draws as Pc2 has been eliminated.

i) The thematic try is: 5.g6 Ke1/ii 6.c4/iii Kf2 7.Kxe5 f3 8.g7 fxg2 9.g8Q g1Q wins because Pc2 is in the way.

ii) Ke2 6.Kxe5 f3 7.g7 fxg2 8.g8Q g1Q 9.Qg4+ draws.

iii) 6.Kxe5 f3 7.g7 fxg2 8.g8Q g1Q wins or 6.Kf3 Bc3 7.Kxf4 Kf2 wins.

Much water has flowed in the Mtkvari River since rooks were required in every Georgian study. Fortunately, the increased material scope has retained the light construction and play.

No 16319 D. Gurgenidze & I. Akobia
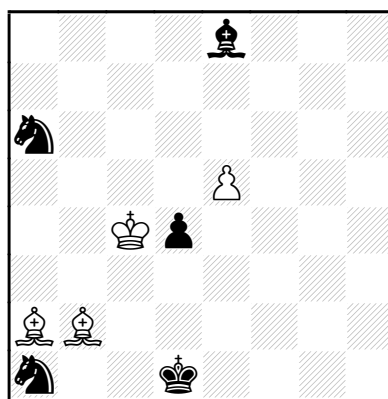
c4d1 0056.11 4/5 Draw

No 16319 David Gurgenidze & Iuri Akobia (Georgia). 1.Bb2 Bf7+/i 2.e6/ii Bxe6+ 3.Kd3/iii Bxa2 4.Bxa1 Sb4+ 5.Ke4/iv Bb1+ 6.Kxd4 Sc2+ 7.Kc3 Kc1/v 8.Bb2+ draw.

i) Sc2 2.Bb1 Bf7+ 3.e6 Bxe6+ 4.Kb5 d3 5.Kxa6 draws.

ii) 2.Kd3 Sb4+ 3.Ke4 Bg6+ 4.Kxd4 Sac2+; 2.Kxd4 Sc2+ 3.Ke4 Sc5+ wins.

iii) 3.Kxd4 Sc2+ wins.

iv) 5.Kxd4 Sc2+ 6.Kc3 Kc1 7.Bb2+ Kb1 wins.

v) Sxa1 8.Kb2 draws.

What is the best introduction to a study? For Gurvich, the emphasis was on clarity, highlighting the main idea by removing as many distractions as possible, such as captures and extra material. This led to many classic studies, at the cost of shorter solutions. Viktor prefers a more heterogeneous experience. Here, he takes a mutual zugzwang conclusion most recently shown by Leonid Topko (5th comm *Mystetski shakhy,* 2003) and adds tacti-

cal motifs of a different nature than the conclusion. In art, everyone can be right!

No 16320 V. Syzonenko
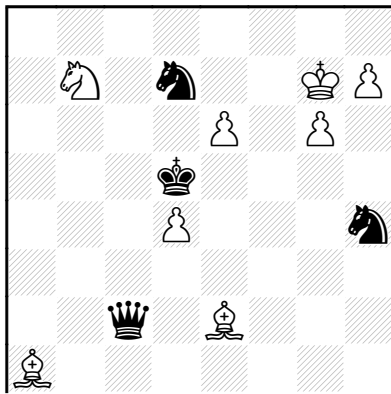
g7d5 3027.40 8/4 Win

No 16320 Viktor Syzonenko (Ukraine). 1.Bf3+/i Kxe6/iv 2.d5+ Ke7 3.Be4 Qxe4 4.Bf6+ Sxf6 (now we are in Topko territory) 5.d6+ Kd7 6.Sc5+ Kxd6 7.Sxe4+ Ke7 8.Sxf6 Sf5+ 9.Kg8!/v Sh6+ 10.Kh8 Kxf6 11.g7 zz Sf7+ 12.Kg8 wins.

i) 1.Bh5?/ii Qf5! 2.h8Q/iii Qf6+ 3.Kh7 Qe7+ 4.g7 Sf6+ 5.Kh6 Sf5+ 6.Kg6 Sh4+ 7.Kh6 Sf5+ 8.Kg6 Sh4+ 9.Kh6 draw.

ii) 1.exd7? Qxg6+ 2.Kf8 Qf6+! 3.Kg8 Qe6+ 4.Kf8 Qxd7 5.Bf3+ Sxf3 6.h8Q Qc8+ 7.Kg7 Qxb7+ draw.

iii) 2.exd7 Qxd7+ 3.Kh6 Qe7 4.Bf3+ Sxf3 5.h8Q Qh4+ 6.Kg7 Qe7+ 7.Kg8 Qe6+ 8.Kh7 Qh3+ 9.Kg7 Qd7+ 10.Kf8 Qc8+ 11.Kg7 Qd7+ 12.Kh6 Qh3+ 13.Kg7 Qd7+ draw.

iv) Sxf3 2.h8Q Qf5 3.Qd8 Qxe6 4.Sc5 Sxd4 5.Bxd4 wins.

v) 9.Kh8? Kxf6 10.g7 Sh6 zz 11.g8S+ (g8Q Sf7+;) Kf7 12.Sxh6+ Kf8 draw

EG's editor, Doctorate student, collector, publisher and composer dedicates his latest study to his son Rens.

No 16321 Harold van der Heijden (Netherlands). 1.b6/i Be5/ii 2.Sf5+/iii Kg6/iv 3.Sxe3/

v Sd3 4.a6 Se1+ 5.Kh3/vi Kg5 6.a7 g2 7.Sxg2 (7.a8Q g1S mate) Sd3 8.Se3 Sf4+ 9.Kg3/vii Sd5+ 10.Kf3 Sxb6 11.Sc4 Sa8 12.Sxe5 wins/viii.

No 16321 H. van der Heijden
Ded. Rens van der Heijden
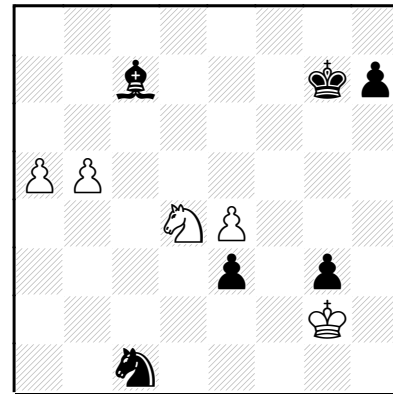
g2g7 0034.33 5/6 Win

i) 1.Sf5+ Kf6 2.Sxe3 Bxa5.

ii) Bd6/ix is a second, if identical main line 2.Sf5+ Kg6 3.Sxe3 Sd3 4.a6 Se1+ 5.Kh3 Kg5 6.a7 g2 7.Sxg2 Sd3 8.Se3 Sf4+ 9.Kg3 Sd5+ 10.Kf3 Sxb6 11.Sc4 Sa8 12.Sxd6 wins. For example Kf6 13.Kf4 Ke6 14.e5 h5 15.Sf5 Kd5 16.Sd4 h4 17.e6 Kd6 18.Kg4 Kc7 19.e7 Kd7 20.Sc6 Sc7 21.Kxh4.

iii) 2.Sf3 e2 3.Se1 Bd4 4.b7 Be5 5.a6 Bb8.

iv) Kf7 3.Sxe3.

v) 3.Sxg3 Bd4 4.Kf3 Kf6 5.b7 Ba7 4.Kf3 Sc5 5.Sc4 Bb8 6.e5 Kf5 7.Kxg3 Ke4.

vi) 5.Kf1 Bd4.

vii) 9.Kh2 Sd5+ 10.Kg2 Sxb6 11.Sc4 Sa8 12.Sxe5 Kf4.

viii) For example Kf6 13.Kf4 Ke6 14.Sd3 Kd6 15.e5+ Kc6 16.Sb4+ Kb7 17.Sd5.

ix) Bd8 2.b7 Bc7 3.Se6+ Kf7 4.Sxc7 e2 5.b8Q e1Q 6.Qe8+ Kg7 7.Qe5+ Kf7 8.Qf4+ Kg6 9.Qxg3+ Qxg3+ 10.Kxg3 Se2+ 11.Kg2 Sd4 12.a6 Sc6 13.Sb5 Kg5 14.Kg3 h5 15.a7 h4+ 16.Kf3 Sxa7 17.Sxa7 h3 18.Sb5 h2 19.Kg2 Kf4 20.Sc3.

SPOTLIGHT (14)

Editor :

JARL ULRICHSEN

Contributors: Yochanan Afek (Israel/The Netherlands), Amatzia Avni (Israel), Richard Becker (USA), Mario García (Argentina), Guy Haworth (England), Joose Norri (Finland), Alain Pallier (France), Harold van der Heijden (The Netherlands), Timothy Whitworth (England)

38.2243, P. Olin. Whitworth confirms that Olin's study ended up with the 4th prize. This was never made clear by Heinrich Fraenkel (Assiac) in his *New Statesman* column although the elimination of Ibran's study was mentioned. However, one of the three judges, David Hooper, informed Roycroft about the proper final award and it can be found in EG*44* pp. 309-310. Olin's study is no. 41 (its serial number used during the judging) in the list of prize winners.

144.13079, M.R. Vukcevich. Second solution 1.Kxf8 Bxe1 2.b5; e.g. 2...Bxe4 3.Ke8 Bxb4 4.f8Q Bxf8 5.Kxf8, and, however Black plays it, he loses the race (Norri). This was originally composed for the WCCT back in the nineties. It was cooked by Norri and did not appear in the award, but the news obviously did not reach the composer.

Vol.XI.15155, S. Nahshoni. This is a version. Avni points out that everything from the second move on of the original setting is found in the game A. Rosmüller – R. Maric, Strasbourg 1973; cf. the column *Informant*, June 2007 no. 6, *www.chesscafe.com*. The solution follows the analyses of R. Maric and B. Milic.

Vol. XI.15345, Y. Afek. The composer eliminates the cook by shortening the main line: 7.Kd4 Kf5 8.Kd5 Kf6 9.Kd6 Kf7 10.Kd7 b5 11.Kc6 b2 12.Kb7.

Vol. XI.15691, Y. Afek. A corrected version appeared in *Shahmat* no. 3, 1998 (van der Heijden). wRg7 was moved to c8 and bSf5 to d3.1.Sc5 Sxc5 2.Kf7+ Kh7 3.Rg8 Se6 4.Rg3 Sf4 leads to the solution.

166.16103, R. Becker. The composer reports two cooks in his own study: 1...Rxg4 2.Kc6 Rh4 3.Bb3 Rb4 4.Bd1 Ke1, and Black wins; and 4...Ke3 5.h6 Rc6 6.g5 Kf4, and Black wins.

167.16142, M. García. Cook 1.Bxd7+ Kxe7 2.Ba4 (Becker; EGTB).

168.16218, C.F. de Feijter. Second solution 1.a4 mating in 67 moves whereas the composer's solution 1.Rh2 mates in 42 moves (Haworth). If we put wR on d2 in the diagram position then 1.Rh2 is the only move (Ulrichsen).

168 p. 46, H. Bolton. Whitworth points out that the final comment on the solution, "6.Sxh3 obviously wins too", misses a significant point. In *El arte del estudio de ajedrez*, no. 352 p. 244 A. Caputto shows that 6.Sxh3 leads to mate on the 11th move in two distinct ways. Caputto suggests that the stipulation should read "mate in 11 moves with the knight". This seems reasonable, but the dual 7.Se4 (instead of 7.Kf2) is there anyhow.

169.50001, A. George. Note (ii) is missing. Haworth suggests that it might have been shown that 3.Qb8+ is a time wasting dual. 4.Qa4 is also a time wasting dual. By the way, the numbers of all the diagrams in the Originals column in EG*169*, inserted during the editorial process, are incorrect.

169.50005, E. Dobrescu. García casts doubt on the correctness. He continues 6.Bc3 eRf1 7.d6 Bb6 8.Rb8 Rb1 9.Kf5 hRf1+ 10.Ke6 threatening perpetual check.

169.16273, V. Nestorescu. Second solution: 2.Kc7 Rc1 3.Re3 Ra1 4.Bxc5+ Ka6

5.Re6+ Ka5 (Kb5; Bd4) 6.Bb6+ Kb5 7.Bd4 Rc1+ 8.Kd8 Rd1 9.Rb6+ (García; EGTB).

169.16274, I. Murarasu. Dubious. The sacrifice of 2.Sf7 seems unnecessary. García continues 2.Kc6 gRxa7 3.aRb1+ Ka2 4.Ra1+ Kb3 5.aRb1+ Ka4 6.Kxd6 e5 7.Sg6 Ra6+ 8.Kc5 Ra5+ 9.Kd6 e4 10.Sf4, and Black can hardly make any progress although he is two pawns up.

169.16279, O. Pimenov. In the line 1...Kxb4 White can play 3.Kf5 or 3.Kg5 (Ul-richsen).

169.16280, Y. Akobia. There are duals in both lines. After 5...Qf7 White can play 6.Sb5+ or 7.Rd4+, and after 5...Qg6 6.Sa4 Qf7 White can play 7.Sc5 or 7.Rd4+ (García; EGTB).

169.16293, G. Sonntag. There are duals in all lines. In the line 6...c4: 10.Rh4+ and 10.Kf7; in the line 6...Kh8: 7.Re8+ and 7.Re4; in the line 6...Qh5: 7.Kf8+ and 7.Kf6+ (García; EGTB). Concerning 10.Rh4/10.Kf7 Haworth states that they do not converge at a later stage. To me 10.Kf7 is thus a second so-lution. I would not have gone for three lines but I would have chosen this line as the solu-tion and ended it at move 9.

169 p. 80 A.2 J. Moravec and **A.3 p. 81 Y. Afek.** It has been known for decades that White has b5 or Kb1 when bK moves to c4. Haworth points out that there are several other duals in Afek's opus: 2.Ka7 and 2.Kb7, 3.Ka6, 3.Kb6 and 3.Kc6, 4.Ka5, 4.Kb5 and 4.Kc5.

Here follows a new section of Pallier's in-vestigation of endgame studies with 6 men or less (in the initial position or during the solu-tion).

EG*51*

3229, E. Pogosyants. Dual 14.Re5+ (in-stead of 14.Rd6+).

3232, E. Asaba. The dual 5.Sf4 (instead of 5.Sh4) given by J. Nunn in EG*61* p. 24 is con-firmed by EGTB.

3233, R. Vinokur. Correct. Nunn EG*61* p. 324 supposed that 6…c4+ draws, but in this line 10.Qa3 Kd2 11.Qa5 e4 12.Kf4 e3 13.Ke4

(or 13.Qd5+) wins. J. Nunn stopped his analy-sis after Black's 12th move.

3251, K. Kabiev. Dual 2.Qd4+, instead of 2.Qa4+ (HHdbII#36975 2000).

3253 Al.P. Kuznetsov, A.T. Motor. Duals 4.Kc5 (instead of 4.Kc3) and 8.Sc6 (instead of 8.Kb4).

3258, H. Källström. No solution. After 8.f8S the resulting 0023.00 endgame is lost for White (HHdbII#36975 2000).

EG*52*

3290, J. Vandiest. Many duals; e.g. 18.Qc4+, 18.Qg4, 18.Qf4, and 18.Qg1.

3300, G.A. Umnov. No solution 1…Kg6 2.b8Q Kxf5 draws (*Sakkélet* iv1977).

3316, H. Aloni. The cook 1.Rc6 Kb2 2.Rb6+ was found by Siegfried Hornecker (HHdbIII#25552 9vii2004). If bK escapes to e4 to avoid the checks White continues e6, Ra6, e7.

3326, V. Bron. Duals 5.Ra2 and 5.cRd2 (instead of 5.Kg8).

3332, E. Vladimirov. The intended solu-tion runs 2.Sc3 Sa2 3.Sb1+ Ka4 4.Kb2 Sb4 5.Sc3 mate, but Black draws after 2...Kb4. White actually wins after 2.Sb2 or 2.Sb6, but then the idea is gone.

3341, V.S. Kovalenko. No solution 1…Qd7 (instead of 1...Kc5) wins (H. Con-rady, HHdbIII#25769 1iv2005).

3344, V. Kichigin. Duals 3.Kb8 (winning at once), 6.Kd7 and 6.Kf8.

EG*53*

3356, E. Pogosyants. No solution. 1…Rd3 or 1…Rf5 draws.

3368, V. Kos. 8.Sf3 (instead of 8.Ra4+) al-so wins: 8...b2 9.Sd2 b1Q 10.Sxb1 Kxb1 11.Kd3.

3376, A. Studenetzsky. There is a second solution starting with 11.Ba4.

3377, G.N. Zakhodiakin. The cook 1...Sf6 (instead of 1...Sf8) was found by John Beasley (HHdbIII#24844 3ii2002).

3383, V.N. Dolgov. The solution is not unique. In the line 2...Bc2 not only 3.Bf7 but also 3.Bh5 and 3.Be8 draw. After 4...Ba4

White can play 5.Kc4 in addition to 5.Kc3, and after 5.Kc3 a5 White can play 6.Be8 (solution) and 6.Bd3, 6.Bh5 and 6.Bf7.

3388, M. Gorbman, L. Pidlivailo. Cooks 7.Kf4 and 7.Kf5 (instead of 7.Kf6) and 8.Kf5 (instead of 8.Ke6). The authors dropped the first move and were rewarded with 1-4 HM for the same study in Topko-55 in 1993 (in which Pidlivailo even acted as co-judge); cf. EG*114*,9654. Finally, by moving all men two files to the left a correct version appeared in *Münchener Post* 1993.

3390, L. Katsnelson, L. Mitrofanov. Dual 7.Kd3 (instead of 7.Kd1).

3393, E. Dobrescu. Second solution 4.Kb1. The composer continued 4...Rb7+ 5.Ka1 Be7 6.Qf7, and overlooked that 6.Qc6 Ra7 7.Qh1+ wins. The other cook 6.Kb3 (instead of 6.Kb1) 6...Be7 7.Qf7 Ra3+ 8.Kc4 Re3 9.Kd5! has been known for several years (HHdbIII#36791 2000).

3396, Gh. Telbis. Minor dual 5.Sh5 (instead of 5.Se2).

3398, E. Dobrescu. These twins are both incorrect. After 2.Sxb4+ Kc5 in I and after 2.Sxb5+ Kc6 in II the position is lost for White.

3413, L. Sedlak. Duals 6.Sf6 (instead of 6.Kd7) and 9.Sf6 (instead of 9.Kg7).

3449, G.A. Nadareishvili. No solution. Black wins after 1…Kc2! 2.Bxd1+ Kc3. This has been known for many years (V. Malishev, *Bulletin Central Chess Club USSR* x1978).

3457, B. Yaacobi. Second solution 1.Kf6.

EG*54*

3462, E. Pogosyants. Second solution 3.Qg3+ Qe4+ 4.Qg6 (V. Khortov, *Shakhmaty v SSSR* x1978).

3465, D. Gurgenidze. Another well-known cook: 3…Bf8 4.Bc7 Bc5 5.b7 Ba7 (V. Khortov, *Shakhmaty v SSSR* x1979).

3466, V. Evreinov. Dual 5.Ka4 (instead of 5.Kb4) followed by 6.b4 (M. Zinar, *Buletin Problemistic* no.37 i-vi/1982)

3469, V. Evreinov. Dual 3.Kg4 (instead of 3.Kg5).

3476, E. Pogosyants. No solution. The position is lost for White (V. Khortov, *Shakhmaty v SSSR* x1979).

3495, V. Yakimchik. Duals 8.Kg3 (instead of 8.Kf3), 10.Ke4 (instead of 10.Kf5), 12.Kd5 or 12.Kf4 (instead of 12.Kf5), 14.Kxd7 (instead of 14.Sf7).

3497, A. Melnikov. 8.Sb4 (instead of 8.Sc7) is a different way to reach d6 at the crucial moment.

3507, E. Pogosyants. No solution. 1...Rxd3+ 2.Kxc2 leads to a database draw (Ulrichsen). The composer probably thought that the endgame R+P vs. R would be a technical win for White and played 1...Rxg2.

3509, V. Nestorescu. Dual 11.Sa6 (instead of 11.Sd3).

3512, J. Mugnos, O.J. Carlsson. There are many duals as White can move freely.

3536, R. Missiaen. Cook 4.Bd5+ Kg1 5.Bxd8 Se3+ 6.Kd3 Sxd5 7.Ke4 (Ulrichsen; EGTB).

3541, V. Bron. In addition to the solution 1.Rd3+ six other moves win, 1.Rc7 being the quickest.

3545, V. Kalandadze, V. Neidze. Minor dual 4.Kf6 (instead of 4.Kg6).

EG*55*

K2 p. 117, G. Kasparyan. Minor duals 11.Ke4 and 12.Kf3 (instead of 11.Kf3 and 12.Ke4).

K4 p. 118, G. Kasparyan. Second solution 4.Kf5 Se7+ 5.Kg4 Kc5 6.Bh4.

K8 p. 119, G. Kasparyan. Second solution 4.Rf1+ Ke6 5.Re1+ Kd5 7.Re3; if 4...Kg6 then 5.Kg3, Kh2, Kh4 all lead to a draw (Ulrichsen; EGTB).

3559, B. Breider. The cook 5…Rh6 (or 5...Rf6) found by John Nunn (EG*61*, p.327) is confirmed by EGTB. The correction W: Kd8, Bd5, Pb6; Bl: Kf6, Ra6, Sb4 prevents Rh6 (Rf6) but leads to another cook: 1.b7 Rd6+ 2.Kc7 Ke7 (Ulrichsen; EGTB). The author overlooked 2...Ke7 and played 2...Rxd5 3.b8Q Sa6+ 4.Kc6.

3563, E. Janosi. The cook 6...Kf7 7.Sxe2 Rg2 (not 7...Ke6?) 8.Sc3 Rd2+, winning the knight next move, was found by John Nunn (who also spotted other cooks in the same opus).

3568, M. Grushko. The terrible cook 4.Rd5+ can be avoided by playing 3...Bf2 but there are many other problems; e.g. 4.Rd5, 4.Rxd3, 4.Kc6. White can even play 3.Ka8.

3593, O. Mihalco. Second solution 1.Bd5; after 1...Bd6 not only 2.Rd5 but also 2.Rb6 and 2.Rg5 win.

3594, M. Krizovensky. Cook 1.Qc6+ (*Nedelja Pravda* 20ix1978) and 2.Qd5 (John Nunn, EG*61*, p.327).

3602, H. Cohn. The line 4.Rc1+ rejected in note (iii) is actually a second solution if White plays 11.Rb1; not 11.Kd6? as in note (iii); John Nunn (HHdbIII#48792 31vii2003).

3610, V.E. Khortov. Duals 4.Bd2, 4.Be1 and 4.Bg7 (instead of 4.Ba5), e.g. 4.Bg7 Sc7 5.Bf8 Se8 6.Bh6, and Black can make no progress.

EG56

P1 p. 149, E. Pogosyants. Second solution 1.h4, found by Y. Robinson (*CCRL Discussion Board* 07.ix.2006). Corrected by Stephen Rothwell by moving wSd5 to d1 (*König & Turm* no. 69 xii2006)

P7 p. 150, E. Pogosyants. Instead of 5.Ka1 White can play 5.Kc1; after 5.Ka1 eight rook-moves draw at move 6.

3629, J. Roche. Minor dual 3.Kg7.

3630, P. Rossi. Not original for *Nardone MT.* It appeared in *Shakhmaty* no. 22 (Riga) in 1973.

3639, A. Miller. The solution should stop after the last unique move 9.Qg6+.

3645, G. Umnov. The supposed cook 11.Bxg2+ (instead of 11.Kc8) is confirmed by EGTB.

3654, E. Pogosyants. Second solution 1.Rf6 Se7 2.Se5, the quickest (HHdbII#38653 2000).

3671, L. Katsnelson. Dual 9.Kh4 (instead of 9.Kg2). The solution should stop with 8.Bb8.

3673, E. Pogosyants. The cook 4.Be6 Sxc1 5.Bc4 has been known for a long time (Mark Dvoretsky, HHdbIII#24637 25vii2003).

3678, E. Pogosyants. No solution. The position is drawn after 2...Sd8 3.Sxd8 Se7 (Gerd Wilhelm Hörning & Gerhard Josten, *Europa Rochade* xii2003), and in the solution 12...Kd7 (instead of 12...Ke8 or 12...Se1) draws (John Nunn, *Secrets of Minor Piece Endings*, #054, 1995).

3685, E. Dobrescu. No solution. The composer overlooked the move 7…Kd4 followed by 8...Ke5. The same line is possible one move later: 7...Bg4 8.Rg7 Kd4.

3691, E. Pogosyants. No solution. 1…Bc6, 1…Bb5, 1…Bc4 and 1…Sh4 all draw.

3701, Y. Afek. Duals 4.dSb6 and 6.Sd6+ Ka8 7.Kd8.

3703, S.A. da Silva. The cook 8.Bh7 mentioned in note iii is confirmed by EGTB.

3708, S.A. da Silva. No solution. Cooks 2.Kh6, 2.Kg4 and 2.Kh5, instead of 2.Kg5 which allows 3.Se6+ (H. Conrady, HHdbI-II#24596 1iv2005).

3718, D. Makhatadze. Move 6 and move 7 can be transposed.

3725, N. Kralin. No solution. The position after 6…Sg6+ 7.Ke8 Sxe7 8.Kf8 Sg6+ is a database win for Black.

3732, L. Silaev. White can even play 5.Kc6 (instead of 5.Kd6) as the extra move is of no use to Black (Ulrichsen; EGTB).

3740, A.T. Motor. No solution. 5…Kh5 draws. There are even other ways to draw.

3753, D. Makhatadze. The solution needs correcting. 4.Rh3 loses but 4.Rh2 a4 5.Rh3 draws. The supposed cook 2...a4 is met by 3.Rh3. The real problem is that 3.Rc2+ also draws, and this is actually a second solution.

3770, P. Golovkov, V. Vishnevsky. The solution should end with the last unique move 10.Kxf4.

3773, L. Topko. Second solution.1.Sf4 Kg1 2.Sxh3+ Kf1 3.Ke3 (or 3.Sf4) leads to a database draw.

3774, A.T. Motor. There are many duals, the first being 6.Kf4.

3775, I. and L. Melnichenko. White can play 2.e8R (instead of 2.e8Q). Is this a dual?

3779, A. Stavrietsky. Dual 2.Kc7 (instead of 2.Kd7).

EG57

3805, Yu. Bazlov. No solution. 4…Bb2 and 4…Ba1 win for Black. The composer played 4...Bc3.

3811, T. Balemans. The composer himself found the cook 3.Bc3; cf. EG*59* p. 265. He published a version by moving wS from a2 to a1; cf. EG*59 infra*. But also cooked by 3.Sc2+ Kf4 4.Be7 Ke5 5.Sd4+ Kg6 and now 6.Kc6! (Jarl Ulrichsen, *EBUR* no.2 vi2000).

3814, Y. Peipan. Dual 16.Kf8 (instead of 16.Kh7).

3824, B.G. Olympiev. In the line 7…Kd1 White can also play 9.Kc5 Qg6 (or Qh7) 10.Sb3+ Kb1 11.Sd2+ Kc1 12.Qe1+ Kc2 13.Qb1+ winning bQ.

3829, H.F. Blandford. No solution. 1…Kg7 2.e7 Bd3+ followed by 3...Bg6 draws. It was corrected by moving wB to c8 and bB to a4. After 1.Bd7 Bb3 2.e7 Bf7 we are in the solution.

3853, N. Zaitsev. No solution. The cook 3…Kg4 has been known for many years.

3860, V.A. Krivenko. The solution given by the composer leads to a loss. Black wins after 8...Bf2 (instead of 8...Bg1). The position is however drawn but White can achieve this by 3.Ka4 (as in the solution) but also by 3.Se3+ which leads to other duals.

EG*58*

P. 238, H.-H. Staudte. The second solution 1.a8R has been known for many years (HHdbII#29489 2000). It was corrected by Rainer Staudte (René Olthof 40 JT 1999) by moving bQ from c3 to e3, but the duals 3.Kc7 and

3.Kc8 (instead of 3.Qc5+) spoil the idea. And after 3...Ka4 eight different moves win.

P. 241, C.M. Bent. EGTB shows that this position is drawn, the correct move being 1...Kf1 or 1...Kh1. If 2.f4 then 2...Qg3+ leads to an immediate stalemate (Ulrichsen).

3864, G. Amiryan. The dual 9.Rc6+ (instead of 9.Rg1+) should be easy to see.

3865, F. Moreno Ramos. Second solution 2.Rg2 Qxh4 3.Bh7 with a fortress.

3887, R. Missiaen. Second solution 1.Rb3 (instead of 1.Ba4) and 1...Bc8 2.Rc3 Bb7 3.Bg6 Bh4! (author) 4.Rc3 (EGTB).

3893, V.A. Bron. 10.Bf6 should be the last move as the rest is dualistic.

3897, Y. Makletsov. The line 5…Rg4 should end with 6.g3.

3898, J. Selman. In the line 3…Sxd5, not only 4.a7 but also 4.Kxe2 wins. 7.Kd2 (instead of 7.Kd3) is another dual.

3905, E. Melnichenko. Dual 3.Kh3 (instead of 3.Kg4).

EG*59*

R2 p. 263 T. Balemans. The second solution 3.Sc2+ was found some years ago by Spotlight's editor.

R5 p. 264, I. Vandecasteele. In the line 3…Ka4 not only 4.Kd1 (solution), but also 4.Rd3, 4.Rg3, 4.Rh3 and 4.Re6 draw.

3916, H. Ossadnik. No solution. After 4.dxe7 the resulting 0341.00 endgame is lost for White if Black plays 5…Rd8 (not 5...Rd5).

3929, J. Koppelomäki. No solution. The diagram position is lost for White.

EG*60*

**Y13 p. 289, V. Yakimchik.** 9.Kxc8 should be the last move as White can play 10.Kb7 instead of 10.Sb8.

3953, E. Pogosyants. The solution is not unique. 5.Sf5 (author) wins in 36 moves, 5.Bg8 in 47 moves and 5.Bg6 in 49 moves; there are other duals after 6…Kg6.

4014, B.G. Olympiev. Dual 11.Ra5 (instead of 11.Rc6+).

Joachim Hagemann MT 2003

Rainer Staudte judged the formal Joachim Hagemann MT that attracted 36 studies from 15 countries. The preliminary award was only circulated in local sources in Niedersachsen. It took a long time before the award was finalized. Staudte handed over the final report at the PCCC in Wageningen (July 2006) with the request to publish it in **EG**.

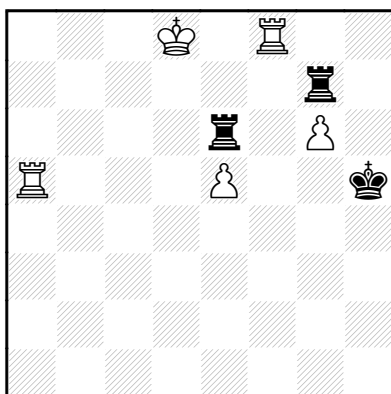**No 16322** A. Bezgodkov
& V. Samilo
prize
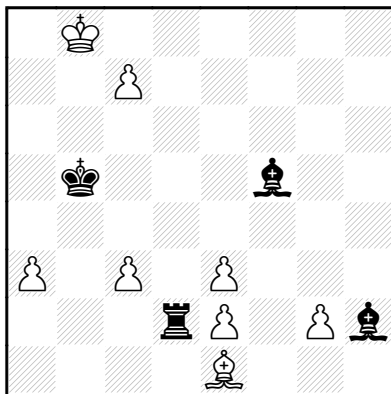
b8b5 0370.60 8/4 Draw

No 16322 Anatoly Bezgodkov & Vladimir Samilo (Ukraine). 1.a4+ Kb6 2.a5+ Kxa5 3.c4 Kb6 4.c5+ Kxc5 5.Bxd2 Kb6 6.g3 Bxg3 7.Ba5+ Kxa5 8.Kb7 Be4+ 9.Ka7 Bxc7 stalemate.

"At first a superfluous tempo is wasted and then the annoying white bulk of material – paradoxal".

No 16323 A. Hildebrand
& L. Katsnelson
prize

d8h5 0800.20 5/3 Win

No 16323 Alexander Hildebrand (Sweden) & Leonid Katsnelson (Russia). 1.Re8 Rb6 2.e6+

Kxg6 3.e7 Rb8+ 4.Kd7 Rb7+ 5.Kd6 Rb6+ 6.Kc7 Kf7 7.Rf8+ Kxe7 8.Raa8 Rb1 9.Rae8 mate.

"An exciting finish with material that is difficult to maintain".

No 16324 G. Amann
honourable mention
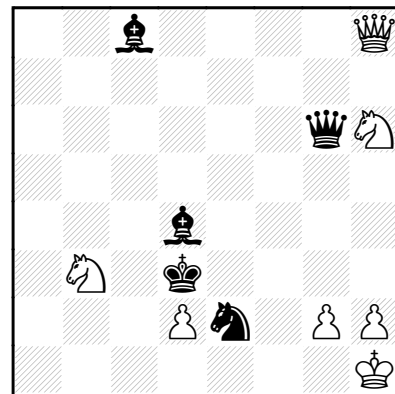
h1d3 4065.30 7/5 Draw

No 16324 Günter Amann (Austria). 1.Sxd4 Bb7 2.Sg4 Qxg4 3.Qh7+ Be4 4.Sf3 Qxf3 5.Qh3 Qxh3 stalemate.

"A study with elegant play and pinning motifs, unfortunately without a right key move".

No 16325 I. Bondar
honourable mention
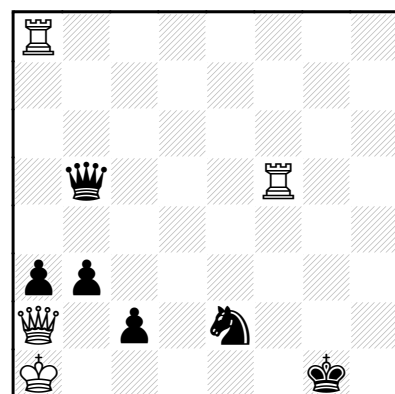
a1g1 4203.03 4/6 Draw

No 16325 Ivan Bondar (Belarus). 1.Qxc2 b2+ 2.Ka2 Sc3+ 3.Qxc3 b1Q+ 4.Kxa3 Q5xf5 5.Rd8 Qg5 6.Rg8 Qxg8 7.Qd4+ Kh1 8.Qh4+ Kg2 9.Qg4+ Qxg4 stalemate.

"Surprising zugzwang in major piece ending on which the forced entry unfortunately doesn't fit".

No 16326 G. Amann
honourable mention
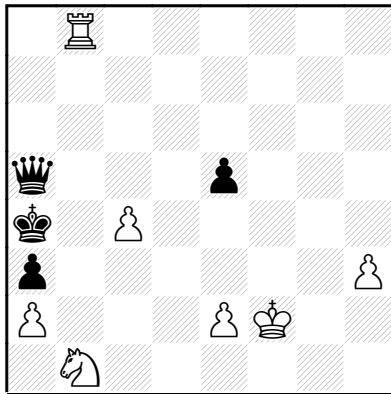
f2a4 3101.42 7/4 Win

No 16326 Günter Amann (Austria). 1.Rb5 Qa7+ 2.e3 Qf7+ 3.Ke1 Qxc4 4.Kd2 Qxa2+ 5.Kd3 e4+ 6.Kd4 Qa1+ 7.Sc3+ wins.

"A curious incarceration of the Q".

No 16327 I. Aliev
honourable mention
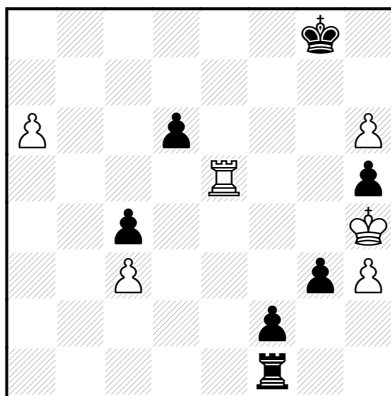
h4g8 0400.45 6/7 Draw

No 16327 Ilham Aliev (Azerbaijan). 1.Ra5 Re1 2.a7 Re8 3.a8Q (a8R) Rxa8 4.Rxa8+ Kh7 5.Ra7+ Kg8 6.Ra8+ Kh7 7.Ra7+ Kg6 8.Rg7+ Kxh6 9.Rf7, and:
– g2 10.Rxf2 g1Q 11.Rf6+ with Qg6 12.Rxd6 Qxd6 stalemate, Kh7 12.Rh6+ Kxh6 stale-

mate, or Kg7 13.Rg6+ Kxg6(Qxg6) stalemate, and:
– Kg6 10.Rf3(Rf4) g2 11.Rxf2 g1Q 12.Rg2+ Qxg2 stalemate.

"Five stalemate lines, but with hardly any dramatic play".

No 16328 G. Amann
commendation
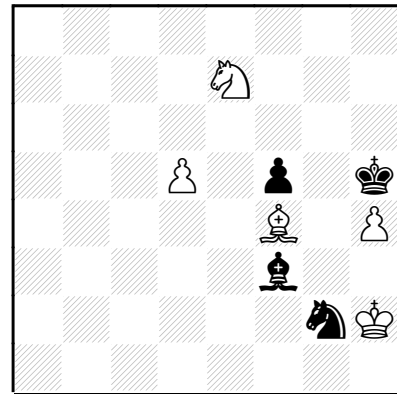
h2h5 0044.21 5/4 Win

No 16328 Günter Amann (Austria). 1.Bc1 Bxd5 2.Sxd5 Sxh4 3.Kh3 Sf3 4.Kg3 Sh4 5.Bf4/i Sg6 6.Sf6 mate.

i) 5.Sf6+? Kg6 6.Sd7 Kh5 7.Bf4 is loss of time.

"Mate in minor piece ending".

No 16329 G. Amann
commendation
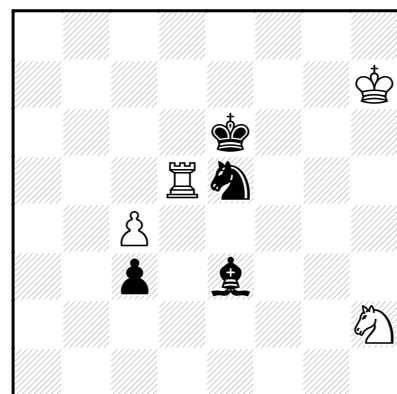
h7e6 0134.11 4/4 Draw

No 16329 Günter Amann (Austria). 1.Sf3 c2 2.Rxe5+ Kf6 3.Sd4 c1Q 4.Rf5+ Ke7 5.Re5+ Kd7 6.Rd5+ Kc7 7.Rc5+ Kb6 8.Rb5+ Ka6 9.Ra5+ Kb6 10.Rb5+ perpetual check.

"A nicely constructed perpetual check net".

No 16330 V. Syzonenko
commendation
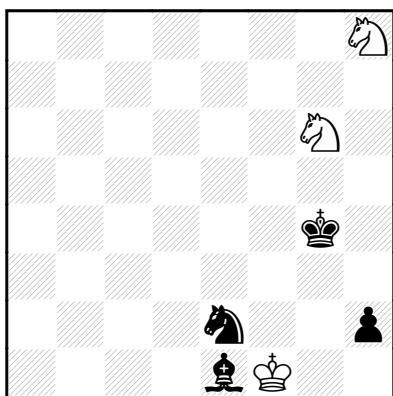
f1g4 0035.01 3/4 Draw

No 16330 Viktor Syzonenko (Ukraine). 1.Kg2 h1Q+ 2.Kxh1 Kh3 3.Sf7 Bd2 4.Sf4+ Bxf4 5.Sg5+ Kg3 6.Sh3 Be5 7.Sg1 Sc3 8.Se2+ Sxe2 stalemate.

"White's play is not without spice. Unfortunately the author fails to let us know why other moves fail".

Another commended study, by Kalashnikov and Pankratev already figured in two (!) other tourneys (EG *#14215* and EG *#14935*).
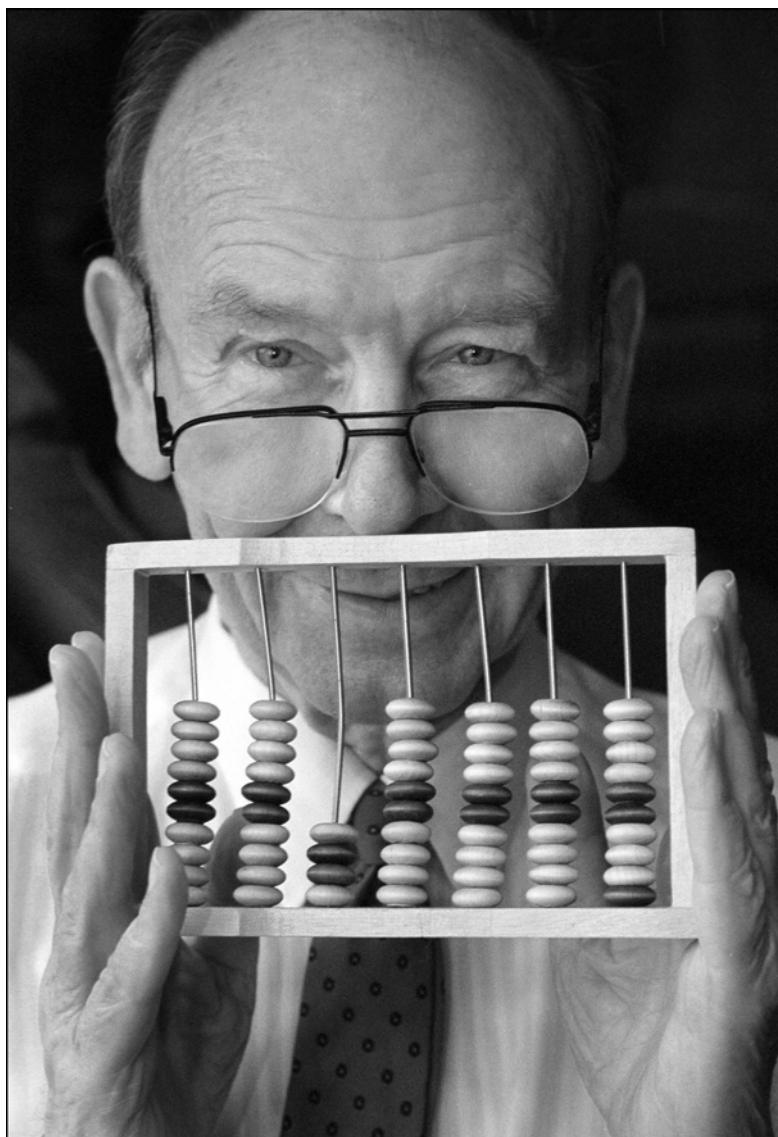

Donald Michie – 1923-2007
(photo courtesy of Tom Kidd)
(see page 156)

Martin – Zilina 1998-1999

Judge: Mario Matouš. Original text in Czech, translation by John Beasley.

22 studies of markedly different quality. The first undoubtedly deserved a prize, and I think it would have obtained one even in a far stronger tournament. The order of the rest could be mulled over for a long time; for example, the majority of the studies by L. Kekely contain attractive and interesting ideas but are marred by rough construction. It seems to me that the prolongation of the solution at all costs is becoming some sort of fashionable trend and is appearing even in the work of well-known composers. I finally decided as follows.

No 16331 A. Kuryatnikov & E. Markov
prize
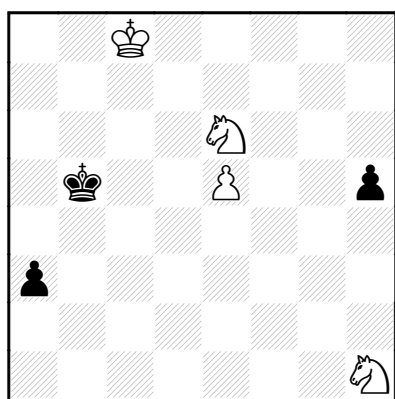
c8b5 0002.12 4/3 Win

No 16331 Anatoly Kuryatnikov & Evgeny Markov (Russia). 1.Sd4+/i Kc5/ii 2.e6, and:

– Kd6 3.Sg3 a2 4.Sgf5+ Kd5 5.Se3+/iii Kd6 6.Sec2 Ke7 7.Kc7 h4 8.Kc6 h3 9.Kd5 h2 10.Sf5+ Ke8 11.Sg3 wins, or:

– a2 3.e7 (Sb3+? Kd6;) a1Q/iv 4.Sb3+ Kd6 5.e8S+/v Ke7 6.Sxa1 Kxe8 7.Sf2 h4 8.Sh3 with a 'Troitzky-win'.

i) 1.Sc7+? Kc4 2.e6 a2 3.e7 a1Q 4.e8Q (Sf2 Qf6;) Qxh1 draws.

ii) Kc4 2.e6 a2 3.Sc2 wins.

iii) 5.e7? a1Q 6.Se3+ Kd6 7.Sef5+ Kd5 8.Se3+ Kd6 9.Sdf5+ Kc5 10.e8Q Qa8+ 11.Kd7 Qxe8+ 12.Kxe8 h4 draws.

iv) Kxd4 4.e8Q a1Q 5.Qh8+ wins.

v) 5.Sxa1? Kxe7 6.Sf2 Kf6 7.Sc2 Kf5 8.Se3+ Kf4 9.Sed1 Kg3 draws.

"Two interesting variations containing thematic tries. Their harmonious combination gives a very elegant impression. The knight promotion has an unusual motivation, namely to gain an important tempo".

It later transpired that the judge's solution differed from the authors', which omitted the tempo-gaining knight promotion, and that the judge had awarded the prize on the strength of his own solution and not of that of the authors!

No 16332 A. Jasik
1st honourable mention
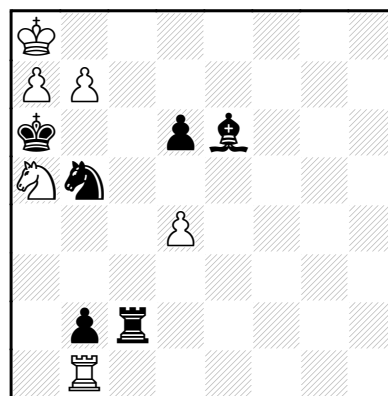

a8a6 0434.32 6/6 Draw

No 16332 Andrzej Jasik (Poland). 1.Sc6/i Rxc6 2.b8S+ Kb6 3.Sxc6 Sc7+ 4.Kb8 Sa6+ 5.Ka8 Bd5 6.Rxb2+ Kc7/ii 7.Rb6 Sb4 8.Rb7+ Kxc6 9.Kb8 Sa6+ 10.Ka8 Be4 11.Re7 positional draw.

i) 1.b8Q? Bd5+ 2.Sb7 Sc7+, or 1.b8S+? Kb6 2.Sac6 Bd5 win.

ii) Kxc6 7.Rb7 Be4 8.Re7 Bf3 9.Rf7 perpetual attack.

"A slightly static position, with a relatively well-known conclusion. I give the honour on account of the ingenious play by both sides, underlined by reciprocal zugzwangs".

No 16333 M. Hlinka & K. Husák
2nd honourable mention
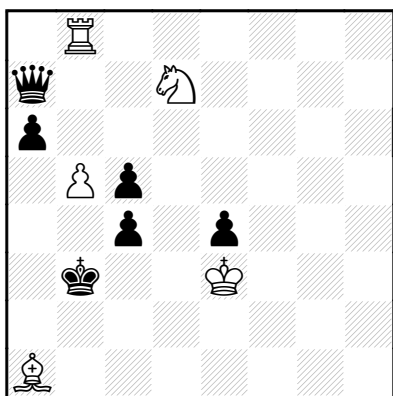
e3b3 3111.14 5/6 Win.

I: diagram

II: wKe3 to e2, bPe3 to e4, bPc4 to e5, bPc5 to e7.

No 16333 Michal Hlinka (Slovakia) & Karel Husák (Czech Republic). I: 1.Rb7 Qa8 2.bxa6+ Ka2 3.Bc3 Qxa6 4.Rb2+ Ka3 5.Sb6 Qb7 6.Sxc4+ Ka4 7.Ra2+ Kb3 8.Sa5+ wins.
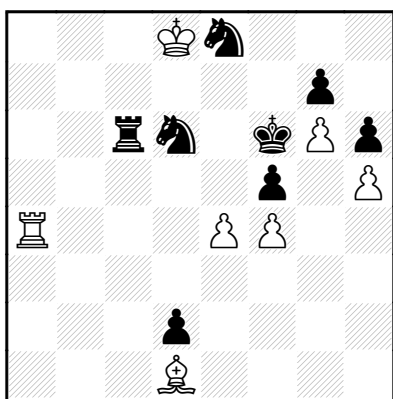
II: 1.Rb7 Qa8 2.bxa6+ Ka2 3.Sb8 Kxa1 4.Kxe3 Ka2 5.Ke4 Ka3 6.Kxe5 Ka4 7.Ke6 Ka5 8.Kd7/i e5 9.Kc7 wins/ii.

i) 8.Kxe7? Qxb7+ 9.axb7 Kb6 and the last pawn disappears.

ii) and a7, Sd7, Sb6.

"A fierce tactical battle with many knight forks and a stalemate defence".

No 16334 M. Hlinka
1st commendation

d8f6 0416.44 7/8 Win

No 16334 Michal Hlinka (Slovakia). 1.e5+ Ke6 2.Bb3+ Sc4 3.Rxc4 d1Q+ 4.Bxd1 Rxc4 5.Bb3 Sd6 6.Ba2/i Sb7+ 7.Ke8 Sd6+ 8.Kf8/ii wins.

i) 6.exd6? Kf6 7.Bxc4 stalemate, or 7.d7 Rd4 8.Ba4 Rxd7+ 9.Bxd7 with another stalemate.
ii) 8.exd6? Kf6 9.d7 Rc8+ 10.d8Q+ Rxd8+ 11.Kxd8 stalemate.

"WCCT theme. In this example the two-fold refusal to capture does not lack wit, but it is presented statically and to my eye there is rather too much idle material".

No 16335 L. Kekely
2nd commendation
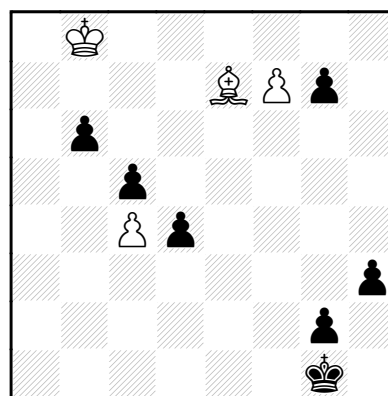
b8g1 0010.26 4/7 Win

No 16335 L'uboš Kekely (Slovakia). 1.f8Q/i h2/ii 2.Bh4 h1Q/iii 3.Qf2+/iv Kh2 4.Qg3+/v Kg1 5.Ka8/vi g5/vii 6.Qe1+ Kh2 7.Qe5+ Kg1 8.Bg3 wins.

i) 1.Bh4? Kh1 2.Bf2 h2 3.f8Q g1Q draws.

ii) Kh1 2.Qf3 h2 3.Kc7 Kg1 4.Bd6 h1Q 5.Bg3 wins, or g5 2.Bd6 Kh1 3.Qf3 g4 4.Qxg4 g1Q 5.Qxh3+ mates.

iii) Kh1 3.Qf3 d3 4.Be1 g5 5.Kc7 g4 6.Qe4 Kg1 7.Qxd3 h1Q 8.Qe3+ Kh2 9.Bg3+ Kh3 10.Be5+ and mate.

iv) 3.Bf2+? Kf1 4.Bxd4+ Ke2 escapes.

v) 4.Qf4+? Kg1 5.Bf2+ Kf1 6.Bxd4+ Ke2 7.Qe3+ Kd1 8.Qd3+ Kc1 9.Qc3+ Kd1 10.Bg1 Qh4 11.Kb7 Qf6.

vi) Tempo! 5.Kc7? Qh2 pins, or 5.Kc8? g5 6.Qe1+ Kh2 7.Qe5+ Kg1 8.Bg3 Qh3+ 9.Kd8 Kh1 10.Bf2 g1Q, or 5.Kb7? g5 6.Qe1+ Kh2 7.Qe5+ Kg1 8.Bg3 Qh7+ 9.Kxb6 Kh1 10.Bf2 g1Q 11.Bxg1 Kxg1 12.Qxg5+ Kf1 13.Kxc5 Qa7+ 14.Kd5 Qa5+ 15.c5 d3.

vii) d3 (b5;cxb5) 6.Qe3+ Kh2 7.Qf4+ Kg1 8.Bf2+ Kf1 9.Be3+ Ke2 10.Qf2+ wins, or Qxh4 6.Qxh4 d3 7.Qe4 d2 8.Qe2 Kh1 9.Qh5+ Kg1 10.Qd1+ Kh2 11.Qxd2, or here Kf2

8.Qf4+ Kg1 (Ke2;Qg3) Kg1 9.Kb7 Kh1 10.Qh4+ Kg1 11.Qe4.

"After White's attractive quiet move 5, Black finds himself in zugzwang".

No 16336 Jorma Pitkänen (Finland). 1.Kf8 f1Q 2.Sd6 Qc4 3.Sxc4 f2 4.Se3 f1Q+ 5.Sxf1 e3 6.Sg3 e2 7.Sf5 e1Q 8.Sxh6/i Qf2+ 9.Sf7+ Qxf7+ 10.gxf7 wins.
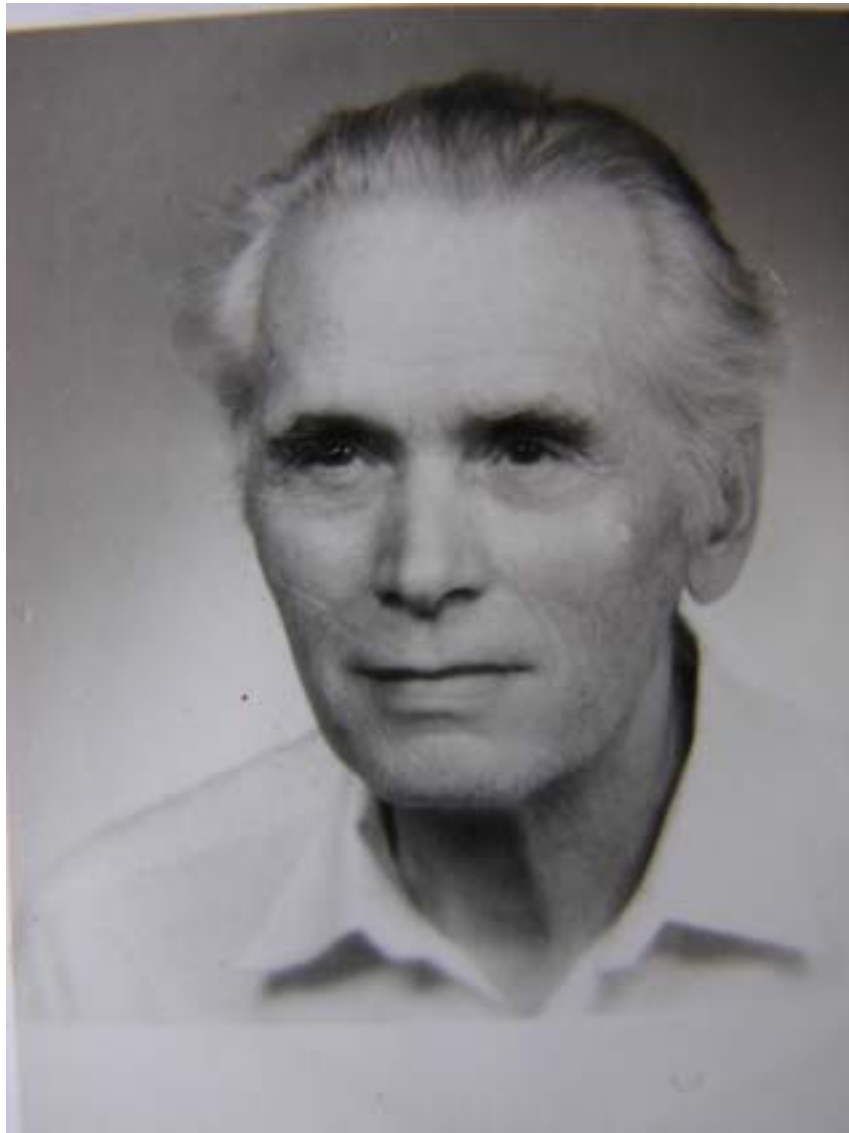
i) Not 8.Sd6? Qb4! 9.axb4 stalemate.

"Not a difficult composition, but the three queen promotions and the closing try 8.Sd6? Qb4! = deserve reward".
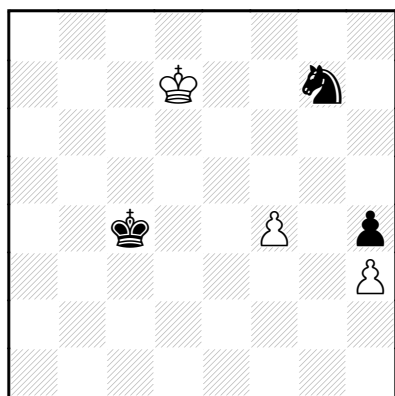
No 16336 J. Pitkänen
3rd commendation
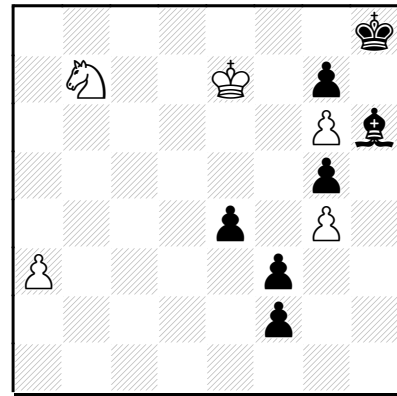
e7h8 0031.35 5/7 Win

Vladimír Kos – 1928-2007
(see page 154)

Martin – Zilina 2000-2001

Judge: Michal Hlinka. Original text in Slovak, translation by John Beasley. 20 studies, the majority featuring hackneyed ideas; four honoured.

No 16337 K. Husák
prize

d7c4 0003.21 3/3 Draw

No 16337 Karel Husák (Czech Republic). 1.Ke7/i Sh5/ii 2.Ke6/iii Sxf4+ 3.Kf5 Sg2 4.Ke4/iv Se1 5.Ke3 Kc3/v 6.Ke2 Sd3 7.Kf3/vi Se5+ 8.Ke4/vii Sg6/viii 9.Kf5 draws.

i) 1.f5? Sxf5 2.Ke6 Se3 3.Ke5 Kd3 4.Kf4 Ke2 5.Kg5 Sg2 wins.

ii) Kd5(Kd4,Kd3) 2.Kf6 Ke4 3.Kg5 Sf5 4.Kg4 ZZ =.

iii) 2.f5? Kd5 3.f6 Sf4 4.f7 Ke5 5.f8S Kf5 6.Kf7 Sxh3 7.Sg6 Sg5+ 8.Kg7 h3 wins.

iv) 4.Kg4? Kd3 5.Kf3 Se3 6.Kf4 Ke2 7.Kg5 Sg2 wins.

v) 5…Sd3 shortens the solution: 6.Kf3 Se5+ 7.Ke4.

vi) 7.Ke3 Kc2 8.Kf3 just looses time [HH: in a draw study!], but not 8.Ke2? Sf4+ 9.Kf3 Sg6 10.Kg4 Kd3 11.Kg5 Ke4 12.Kxg6 Kf4 wins.

vii) 8.Kf4? Kd4 9.Kg5 Sf3+ 10.Kf4 Se1 11.Kg4 Sg2 12.Kf3 Se3 13.Kf4 Kd3 14.Kf3 Kd2 15.Kf2 Sf5 16.Kf3 Se7 17.Kg4 Sg6 18.Kg5 Ke3 19.Kxg6 Kf4 wins.

viii) Kd2 9.Kxe5 Ke3 leads to a known positional draw. 10.Kf5 Kf3 11.Ke5 Kg3 12.Ke4 draws.

No 16338 L. Salai jr.
honourable mention
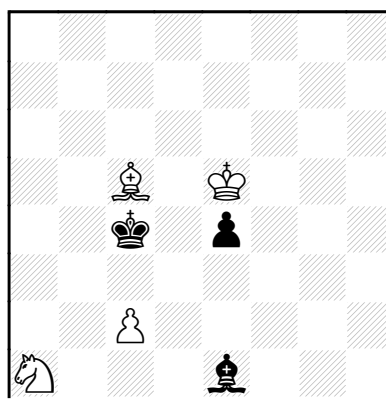
e5c4 0041.11 4/3 Win

No 16338 Ladislav Salai jr. (Slovakia). 1.Sb3/i Kc3 2.Sd4 Kc4 3.Bb6/ii Bg3+ 4.Kf5/iii Bf2 5.Kxe4/iv Bg1 6.c3 Bf2/v 7.Ba5 Be1 8.Se2 Bd2 9.Bb4 Be1 10.Ke3 wins.

i) 1.Bd4? e3 2.Bxe3 Bc3+ draws.

ii) 3.Ba7? Bf2 4.Kxe4 Bg1 5.Bb6 Bf2 positional draw.

iii) 4.Kxe4? Bf2 5.Ba7 Bg1 draws.

iv) tempo.

v) Kxc3 7.Se2+ Kd2 8.Sxg1 wins.

"A study with reduced material. In the zugzwang fight, White plays 3.Bb6! (not 3.Ba7? Bf2!) and successfully defends his pawn. A pleasant touch is given by the active defence 3...Bg3+!, but White doesn't take the bait and by 4...Kf5! he maintains his position".

No 16339 B. Sivák
commendation
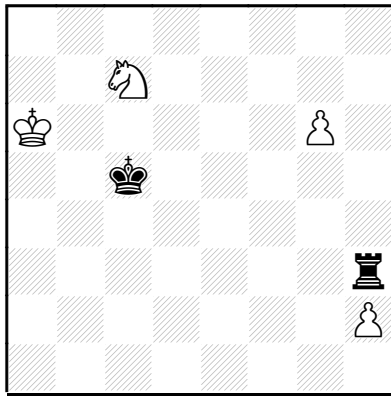
a6c5 0301.20 4/2 Win

No 16339 Bohuslav Sivák (Slovakia). 1.g7/i Rh6+/ii 2.Kb7 Rg6 3.Se8 (Se6+ Kd6;) Kd5 4.g8Q+/iii Rxg8 5.Sf6+ Ke5 6.Sxg8 Kf5 7.Sh6+ (Se7+ Kg4;) Kg5 8.Sf7+ Kh4 (Kf6;Sd6) 9.Se5 Kh3 10.Sf3 wins.

i) 1.Se6+? Kc6 2.Sd4+ Kd7 3.g7 Rh6+ 4.Kb7 Rg6.

ii) Ra3+ 2.Kb7 Rb3+ 3.Kc8 wins.

iii) 4.h4? Ke6 5.h5 Kf7 6.hxg6+ Kg8 7.K-stalemate.

"A delicate trifle, in which the knight preserves the last pawn. There is also a stalemate in the try after 4.h4?!. The idea is not new, might it have been "extracted" from the following study? I. Vandecasteele h7g5 0301.20 f4h8.a3b6 4/2 Win: After 1.Kg7? Rf6 2.Sf7+ Kg5 3.b7 Rb6 4.Sd8 Ke5 we have a reflection of the position after 3...Kd5 with the difference that the pawn is on the third rank, which allows Black after 5.h8Q+ (a preliminary 5.Sc6+ is harmless) to gain the last pawn

Rxb8 6.Sc6+ Kd5 7.Sxb8 Kc4. Therefore 1.Kg8 Rf7 2.Sf7+ (2.b7? Rb6 3.Sf7+ Kf6 4.Sd8 Ke5 5.a4 Kd6 6.a5 Kc7 7.axb6+ Kb8) Kf5 3.b7 Rb6 4.a4 Ke6 5.a5 Rxb7 6.Sd8+ Kd7 7.Sxb7 Kc6 8.a6 Kb6 9.Sc5 wins".

No 16340 L. Kekely
special commendation
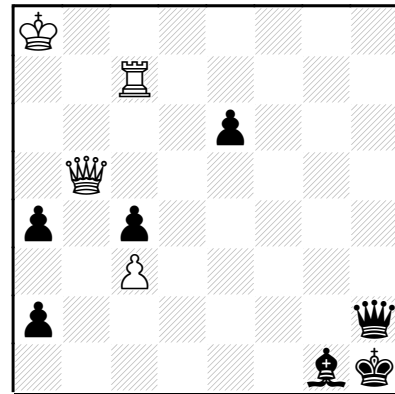
a8h1 4130.14 4/7 Win

No 16340 L'uboš Kekely (Slovakia). 1.Rh7/i Qxh7 2.Qc6+ Kh2 3.Qc7+/ii Kg2 4.Qxh7 a1Q 5.Qb1/iii Qxc3 6.Qb2+ Qxb2 stalemate.

i) 1.Qxa4? Qxc7 2.Qxa2 Qc8 mate, or 1.Qb7+(Qc6+)? Qg2 2.Rh7+ Bh2 wins.

ii) 3.Qd6+? Kg2 4.Qc6+ Kg3 5.Qd6+ Kf3 6.Qc6+ Qe4 wins.

iii) 5.Qc2+? Kf3, or 5.Qe4+? Kf2 6.Qd4+ Ke2 7.Qxc4+ Kd2 8.Qxe6 Qxc3, win or 5.Qg6+? Kf3 6.Qf6+ Ke2 7.Qxe6+ Kd2 8.Qxc4 Qxc3 9.Qxa4 Qc8 mate, or here 9.Qf4+ Be3 10.Qh2+ Kc1 11.Qh1+ Kb2 12.Qb7+ Ka3.

"Nor is this idea new, but it still pleases the solver".

Martin – Zilina 2004-2005

Judge: Michal Hlinka. Original text in Slovak, translation by John Beasley. 17 studies, seven honoured. The award appeared in *Umenie-64* no. 41.

No 16341 Iu. Akobia & R. Becker
prize
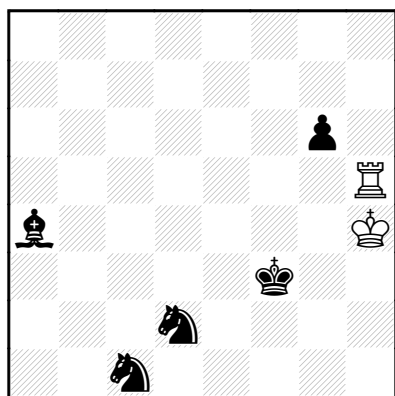
h4f3 0136.01 2/5 Draw

No 16341 Iuri Akobia (Georgia) & Richard Becker (USA). 1.Rh6 (Ra5? Bc2;) Be8/i 2.Rh8 (Kg5? Se4+;) Bd7 (Bb5; Kg5) 3.Rd8/ii Bf5 4.Rxd2, and:

– Se2 5.Rd1 Sg3 6.Kg5/iii Se4+ 7.Kh6 g5 8.Rf1+ Kg4 9.Rh1 Kg3 (Be6; Re1) 10.Rf1/iv Kg4 11.Rh1 Kf4 12.Rf1+ Ke5 13.Rg1 g4 14.Kh5 g3 15.Kh4 Kf4 16.Rxg3 Sxg3 stalemate, or:

– Sd3 5.Rd1 Sf2 (Sf4; Rf1+) 6.Rf1 Ke2 7.Ra1 (Rc1? Se4;) Ke3/v 8.Re1+/vi Kf3 9.Rf1 Kg2 10.Re1/vii ZZ Se4 11.Re3 ZZ Kf2 12.Rf3+/viii Kxf3 stalemate.

i) Bc2 2.Kg5, or Kf4 2.Rxg6 draw.

ii) 3.Kg5? Bf5 4.Rg8 Se4+.

iii) 6.Rg1? Se4 7.Rf1+ Ke3 8.Rf3+ Kd4.

iv) 10.Rg1+? Kh4 11.Rh1+ Bh3.

v) Se4 8.Ra3 g5+ 9.Kh5 g4 10.Kh4 draws.

vi) 8.Ra3+? Kf4, or 8.Kg5? Sh3+ 9.Kh6 g5.

vii) 10.Ra1? Se4 11.Ra3 g5+ 12.Kh5 g4 13.Kh4 g3 wins, or here 11.Ra2+ Kf3 12.Ra3+ Kf4 13.Rf3+ Ke5.

viii) 12.Re2+? Kf3 13.Re3+ Kf4.

"Interesting play, where White surprisingly maintains equality. Black has two possibilities, 4...Se2 and 4...Sd3, but neither leads to a win. White successfully resists, and when Black persists, forces a (known) stalemate in both lines. A relatively demanding grouping of pieces, where the solver can take advantage of the Nalimov database. (But for example in the variations 1.Ra5? and 1.Rg5?, after 1...Bc2! 2.Rc5 a simpler continuation is 2...Bf5 3.Rxc1 Kf4 4.Rc4+/Rf1+ Se4/Sf3+)".

No 16342 S. Osintsev
honourable mention
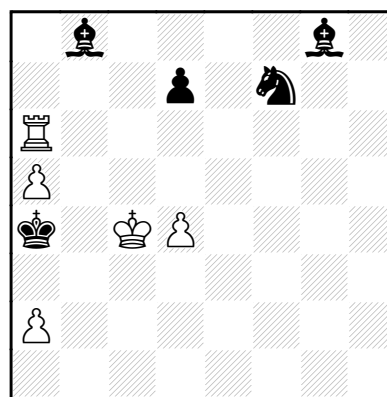
c4a4 0163.31 5/5 Draw

No 16342 Sergey Osintsev (Russia). 1.Ra8 Se5++/i 2.Kc5 d6+/ii 3.Kb6 Sd7+/iii 4.Kc6 Be6 5.a6/iv Bd5+ 6.Kxd5 Sb6+ 7.Kc6 Sxa8 8.Kb7 Sc7 9.Kxb8/v Sxa6+ 10.Kb7 Sb4/vi 11.Kc7/vii d5 12.Kd6 Ka3 13.Kc5 ZZ Ka4 14.Kd6 draws.

i) Sd8+ 2.d5 Sc6 3.a6 Sb4 4.Rxb8 Bxd5+ 5.Kd4 Sxa6 6.Rb6 Sc7 7.Rd6 Be6 8.Kc5 Bh3 9.Rxd7 Bxd7 10.Kd6 draws.

ii) Sc6 3.d5 Sb4 4.Kb6 Sxd5+ 5.Kb7, and Be5 6.Rxg8 Kxa5 7.Ra8+ Kb4 8.a4 Sc7 9.Rd8 d5 10.a5 Kxa5 11.Kc6, or Bc7 6.Rxg8 Bxa5 7.Rg6 Bb4 8.Ra6+ Kb5 9.a3 Bc5 10.a4+ Kb4 11.a5 Se7 12.Ra8 Kb5 13.Rd8 d5 14.a6 d4 15.Rxd4 Bxd4 16.a7 draw.

iii) Bd5 4.Rxb8 Sd7+ 5.Kc7 Sxb8 6.Kxb8 Be4 7.Kc7.

iv) 5.a3? Kxa3 6.Ra6 Kb4 7.d5 Bf5 8.Ra8 Kc4 9.a6 Bg4 10.a7 Se5+ 11.Kb6 Bxa7+ 12.Rxa7 Kxd5 13.Kc7 Sc4 wins.

v) 9.a7? Bxa7 10.Kxc7 Bc5 11.Kc6 Ba3 wins.

vi) Kb5 11.a4+ Kxa4 12.Kc6 draws.

vii) 11.Kb6? d5 12.Kc5 Ka3 ZZ, and 13.Kd6 Kxa2 or 13.Kb5 Sxa2 wins.

"Right from the start Black exerts strong pressure and it seems that the move 5...Bd5+ finishes matters. However White reaches a positional draw, which appears after 11.Kc7! (but not 11.Kb6? d5! 12.Kc5 Ka3! when White is in zugzwang)".

Iu. Akobia won a honourable mention with: the following study: c7g1 4401.12 b6b4c1d4 f1.h2f6g3 5/5 Win:

1.Sxg3+/i Kxh2/ii 2.Sf1+ Kg1 3.Sd2+/iii Kf2 4.Qxf6+ Ke2 5.Qf1+ Kxd2 6.Kc8 ZZ Qb2 7.Rd1+ Kc3 8.Rxd4 Kxd4 9.Qf6+ wins.

i) 1.Qxb4? Rxb4 2.hxg3 Kg2 3.Kc6 f5 4.Kd5 f4 5.g4 f3 6.Ke5 f2 7.g5 Rb5+ 8.Kf6 Rb6+ 9.Kf5 Rb5+ 10.Kf4 Rb4+ draws, or 1.hxg3? Qe7+, or 1.Sd2+? Kg2 2.Qc6+ Kh3 3.Qe6+ Kg2 4.Qe2+ Kh3 5.Qh5+ Rh4 6.Qf5+ Rg4 7.Rc4 Qe7+ 8.Kb6 Qd6+ 9.Kb7 Qe7+ 10.Rc7 Qb4+ 11.Kc8 Qf8+ 12.Kd7 Qb4 13.Sf1 Qf4 14.Sxg3 Kxh2 15.Qxf4 Rxf4 draws.

ii) Kg2 3.Qc6+ Re4 4.Rc4 Qe7+ 5.Kb6 f5 6.Sd2 Qd8+ 7.Kb5 wins.

iii) 3.Se3+? Kf2 4.Sd1+ Kg3 5.Rc3+ Kh2 draws.

"White sees that the advantage of S+P after 1.Qxb4?! Rxb4 2.hxg3 will not suffice to win, nor will the well reasoned but premature 1.Sd2+? on account of 1...Kg2! 2.Qc6+ Kh3!. White therefore clears the third rank by 1.Sxg3+! Kxh2 2.Sf1+ Kg1! and only now plays 3.Sd2+, and now 3...Kg2 4.Qc6+ Kh3 can be met by 5.Qf3+ winning. True, White no longer gains a material advantage, but he has a surprise up his sleeve: 6.Kc8!! puts Black in zugzwang".

But HH cooks: 5.Qf3+ Kxd2 7.Qd1+ (EGTB). Probably the author believed this to be a waste of time dual: 6…Ke3 7.Qg1+ Ke4 8.Re1+ Kd3 9.Qf1+ Kc2 10.Rc1+ Kd2 11.Kc8 (main line). But 9.Qe3+ also wins (without any quite move).
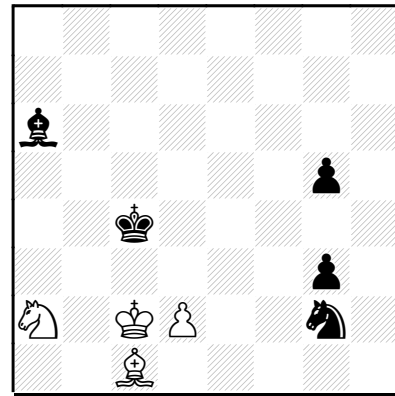
c2c4 0044.12 4/5 Draw

No 16343 Stanislav Nosek (Slovakia). 1.d3+/i Kd4/ii 2.Bxg5/iii Se1+/iv 3.Kd1/v g2/vi 4.Sc1 Bxd3 5.Bd8/vii Kc5 6.Bh4 g1Q 7.Bf2+ Qxf2 8.Sxd3+ Sxd3 stalemate.

i) 1.d4? Kxd4 2.Bxg5 Se1+ 3.Kd1 g2 4.Bd8 Sd3, or 1.Sc3? Sf4 2.d3+ Kd4 3.Bb2/viii Bxd3+ 4.Kd2 g2 5.Se2++ Ke4 6.Sg1 Se2, or 1.Kd1? Sf4 2.Ke1 Kb3 3.Sc3 g2 4.Kf2 Bf1 win.

ii) Kc5 2.Bxg5 Se1+ 3.Kd1 g2 4.Be3+ stops the pawn.

iii) 2.Kd2? Bxd3 3.Bb2+ Ke4 4.Sc3+ Kf3 5.Kxd3 Sf4+ 6.Kd2 g2, or 2.Bb2+? Ke3 3.Bc1+/ix Kf3 4.Bxg5 Se3+ 5.Kd2 Sf1+ 6.Ke1 g2 wins.

iv) Se3+ 3.Kd2 Sg4 4.Sc1 Bxd3 5.Sxd3 g2 6.Bd8(Sf4) draws.

v) 3.Kb3? g2 4.Sc1 Sxd3 5.Bd8 Kc5, or 3.Kd2? Sf3+ 4.Ke2 Sxg5 5.Sb4 g2 6.Kf2 Bb7 7.Sc2+ Kc3 8.Se3 Sh3+ win.

vi) Sf3 4.Sc1 Bxd3/x 5.Bd8 Ke3/xi 6.Sb3 Sd4 7.Sxd4 g2 8.Sf3 Kxf3 9.Bb6, or Sxd3 4.Kd2 Se5 5.Be3+ Ke4 6.Sc3+ Kf3 7.Ba7 Sc4+ 8.Ke1 Se3 9.Sd1 draw.

vii) 5.Sb3+? Kc3 6.Be3 Sc2 and Kxb3 wins.

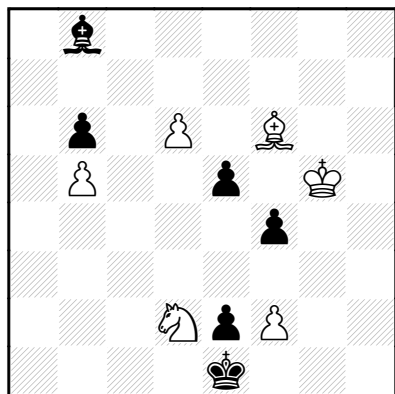viii) 3.Sd1 Bxd3+ 4.Kb2 Be2 5.Sc3 g2 6.Bxf4 gxf4.

ix) 3.Sc3 Se1+ 4.Kd1 Sxd3 5.Sd5+ Kf3 6.Bd4 Ke4.

x) g2 5.Se2+ Kxd3 6.Sf4+ Ke4 7.Sxg2, or Sxg5 5.Se2+ Ke3 6.Sxg3 Bxd3 7.Ke1 draw.

xi) g2 6.Bb6+ Ke4 7.Se2 Bxe2+ 8.Kxe2.

"The author spices an old and simple stale-mate with an attractive and lively introduction and so produces a pleasing study, good to solve".

### No 16344 L. Kekely
commendation

g5e1 0041.34 6/6 Win

No 16344 L'uboš Kekely (Slovakia). 1.d7 Bc7 2.d8Q/i Bxd8 3.Bxd8 e4/ii 4.Bxb6/iii Kd1 5.Sf3 exf3 6.Ba5 e1Q 7.Bxe1 Kxe1 8.b6 Kxf2 9.b7 Kg1/iv 10.b8Q f2 11.Qb6/v Kg2 12.Qb2 Kg1 13.Qd4 Kg2 14.Qd2 Kg1 15.Kxf4 f1Q+ 16.Kg3 wins.

i) 2.Sf3+? Kxf2 3.Bxe5 Kxf3 4.Bxc7 e1Q 5.d8Q Qg3+.

ii) Kxd2 4.Bxb6 Ke1 5.f3 Kf1 6.Ba5 Kg2 7.Be1 e4 8.Kxf4 exf3 9.Ke3 wins.

iii) 4.Sf3+? exf3 5.Bxb6 Kf1 6.Ba5 Kxf2 7.b6 Kg2 8.b7 f2 draws.

iv) Ke3 10.b8Q f2 11.Qb5, or Ke1(Ke2) 10.b8Q f2 11.Qe5+ Kd1 12.Qxf4, or Kg3 10.b8Q f2 11.Qb1 Kg2 12.Qb2 Kg3 13.Qe2 Kg2 14.Kxf4 win.

v) 11.Qa7? Kg2 12.Qa2 Kg1.

"Black defends desperately, White pro-motes to queen (10.b8Q), and the Black pawn from e5 unexpectedly finds itself one move from promotion at f2. Finally White allows this promotion but plays his king to g3, which is decisive".

No 16345 Emil Klemanic (Slovakia). 1...Sf1+/i 2.Kg1 f3 3.Sd2+ Ke3 4.Sxf1+ gxf1Q+ 5.Kxf1 h2 6.Bf2+ Kf4/ii 7.Be3+, and
– Kxe3/iii 8.Re1+ Kf4 9.Kf2 wins, or:
– Kg3 8.Bf4+ Kxf4 9.Kf2 wins.

No 16345 E. Klemanic
commendation
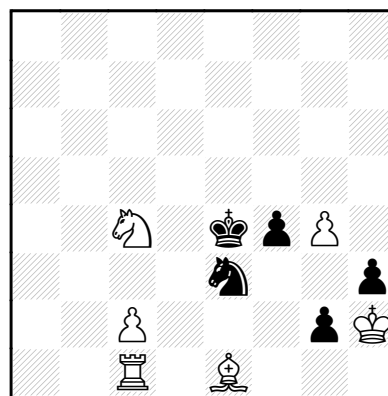
h2e4 0114.23 6/5 BTM, Win

i) Sxg4+ 2.Kg1 Kf3 3.Sd2+ Ke2 4.c4 f3 5.Sxf3 Kxf3 6.Rc3+ wins.

ii) Ke4 7.Re1+ Kd5 8.Re5+ Kxe5 9.Bg3+ wins.

iii) This is the position after the 5th move in the main line, but without wBe1.

iv) This is the position after the 6th move in the main line, but without wBf2.

"A forcing introduction in which White ful-fils the WCCT7 theme, twice sacrificing his bishop".

No 16346 J. Vandiest
### commendation
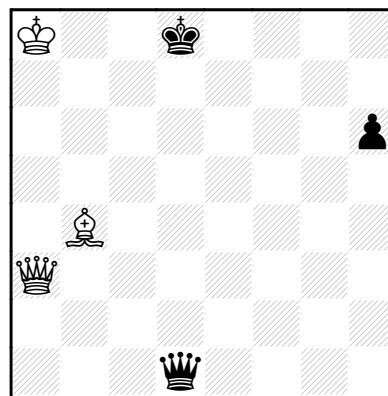
a8d8 4010.01 3/3 Win

No 16346 Julien Vandiest (Belgium). 1.Qa5+ Kd7 2.Qf5+ Kc6 3.Qc5+ Kd7 4.Qe7+ Kc8 5.Qb7+ Kd8 6.Kb8 Qd7 7.Qb6+ Ke8 8.Qg6+ Qf7 9.Qd6 h5 10.Qc6+ Qd7 11.Qg6+ Qf7 12.Qd6 h4 13.Qc6+ Qd7 14.Qg6+ Qf7 15.Qd6 h3 16.Qc6+ Qd7 17.Qe4+ Kf7 18.Qh7+ Ke6 19.Qxh3+ wins.

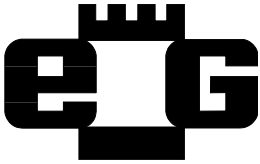"An elegant miniature using the hackneyed material Q+B against Q. The idea behind the final manoeuvre has already been demonstrated, for example by Mitrofanov in 1977 and by the author himself in 1984. In this new composition a repeated zugzwang forces the Black pawn forward to h3, giving a good impression".


Julien Vandiest
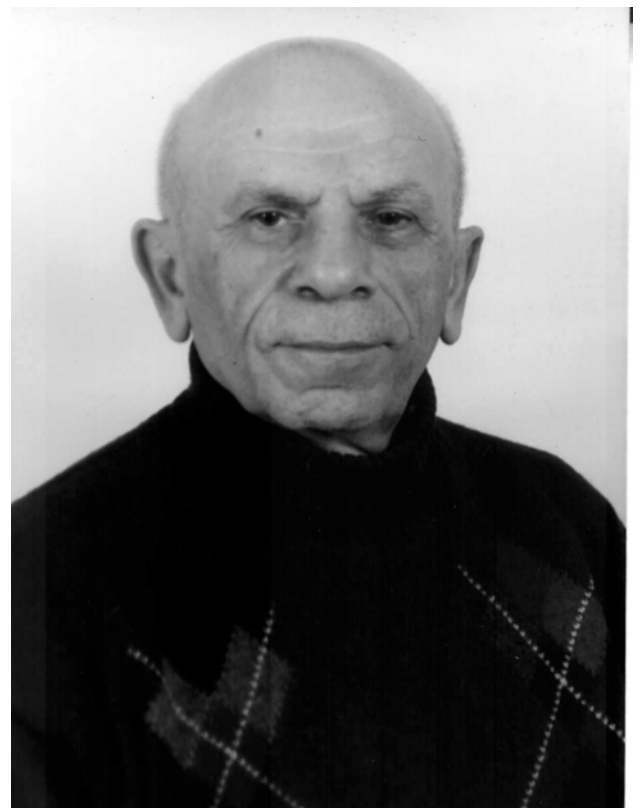
Iuri Akobia

ACTION
AT THE CROSSROADS

YOCHANAN AFEK

Prizewinners explained

The realm of OTB chess usually serves as a dynamic and continuous source of ideas for endgame study composers. Nevertheless, we should also seek inspiration in the backyards of our own neighbourhood: that of chess composition. Several themes and motives, initially born in various direct mate problems, have been gradually transferred to our noble genre and, although it seems not too easy to insert fresh blood into the worn veins of those classical themes, time and again we are still stunned by surprisingly new interpretations occasionally given to them.

Before examining, as usual, a pair of recent such efforts, let us intensively study a handful of classical themes by enjoying once again one of the finest threemovers ever created. Its Russian author is at least as well known as one of the greatest study composers of all time:

A.1 Leonid Kubbel, 1928
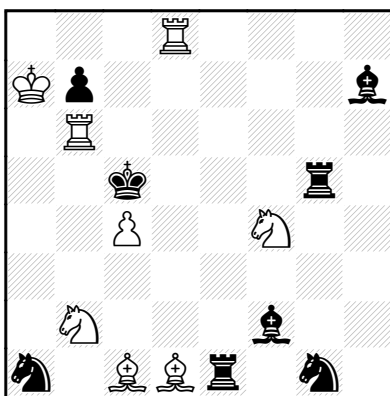
Mate in three

The key **1.Bg4!** introduces a **Novotny** threat (named after the Czech composer **Antonin Novotny** (1827-1871) who first used the theme in a threemover published in 1854) : **2.Bf5!** – an active sacrifice at the crossroad of two unlike moving pieces to mutually disrupt their play: **2…Rxf5 3.Sfd3#; 2…Bxf5 3.Rd5#.**

Against the threat Black has six different defending moves:

1…Sh3 (to meet the threat with 2…Sxf4 which covers both mating squares) enables **2.Bf3!** (threatening 3.Rb5#) and now: **2…Re4 3.Sfd3#** and **2…Be4 3.Se6#** are 2 **Grimshaw** defences: Mutual interferences of unlike moving pieces. Englishman **Walter Grimshaw** (1832-1890), who was the first to demonstrate this idea in a five mover in 1850, was also the winner of the first solving contest ever (London 1854).

The next pair of defences shows the **Wurzburg-Plachutta** (mutual interferences of like moving pieces): **1…Rge5 2.Se6+! Rxe6 3.Rd5#; 1…Ree5 2.Rd5+! Rxd5 3.Se6#;** Next we have a pair of **mutual obstructions** between a Bishop and a Knight: **1…Bc2 2.Bd2** and **3.Bb4#** (2…Sc2?); **1…Sc2 2.Be6** and **3.Sa4#.** (2…Bc2?). Finally, the critical **1…Bb1** moves beyond the critical square f5 however proves a bit too critical enabling again **2.Bd2 Sc2 3.Sfd3#.** Amazing contents in a magnificent form!

Equipped with this basic terminology, let us now have a close look at two recent prizewinners.

Here is a delicious starter: an elegant realization of a **Double Novotny**:

A.2 Mirko Markovich
2nd Place 2nd Serbian and Montenegrin
championship 2004-2005
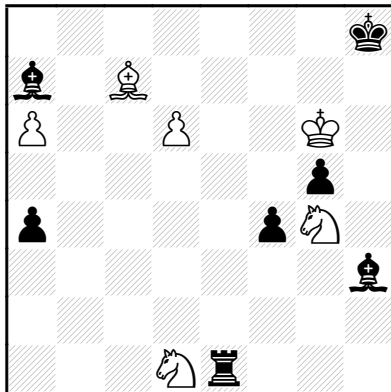
g6h8 0372.23 6/7 Win

1.Sdf2! (To decoy the bB to the other side of the critical square d4; 1.d7? Rxd1 2.Be5+ Kg8 3.Bd4 Rxd4 and Black wins) **1...Bxf2** (Following 1...Re6+ 2.Kxg5 Rxd6 3.Bxd6 Bf1 4.Se4 Bxa6 Black manages to obtain material balance but finds himself in a deadly mate net: 5.Kh6! Bd4 6.Sef6!) **2.d7 Rd1 3.Be5+** All is now set for the first Novotny blow **3...Kg8 4.Bd4! Rxd4** (or 4...Bxd4 5.d8Q mate) **5.a7** (5.Sf6+? Kf8 6.a7 Bxd7 7.a8Q+ Ke7 8.Kg7 Kd6 would lead White nowhere) **5...Bg2 6.Sf6+ Kf8** Now all is set for a second Novotny **7.Sd5! Be4+ 8.Kf6** wins. The **Double Novotny** has disrupted the total black control of the eighth rank thus the lethal promotion has been finally secured.

A.3 Jan Rusinek
1st Prize The Problemist 2004-2005
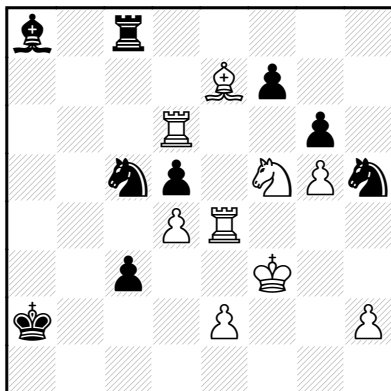
f3a2 0547.44 9/9 Draw

The main dish is the highly original combination of **Mutual Grimshaw** by **Dr. Jan Rusinek,** a Polish grandmaster and mathematician (57) who was a mega-star in the seventies and eighties and who has regrettably slowed down his composing activity of late. Nevertheless his rather rare appearances these days still suggest that he has never lost Midas' golden touch:

The advanced "c"-pawn would cost White his rook. **1.Re3 c2 2.Rc3 Kb2 3.Rxc2+ Kxc2 4.Se3+ Kc3 5.dxc5 d4+** (5...Rxc5 6.Rd8 Ra5 7.Rc8+ Kb2 8.Kf2 draws) **6.Sd5+ Kc4** Now the battle is over the wS. **7.c6!** Novotny! White employs the old device to gain a critical tempo. (7.Ke4? Rxc5 wins) **7...Bxc6** (Whereas 7...Rxc6 8.Rd8 Bb7 9.e4! draws) **8.Ke4 Ba8** (As 8...Rc5 has just been obstructed. This switchback resumes the threat 9...Rc5) **9.Rd7 Rc6** with the idea 10...Re6+ however at the same time interferes his own bishop (Grimshaw) which allows **10.Bd6!** White Grimshaw! 10.Rd6?? Rxd6! wins a piece and the game. 10...Bxd5 has just been prevented. **10...Rc8 11.Be7** (Against both Bxd5+ and Re8+) **11...Bc6 12.Rd6!** Again this only move against the double attack affords interfering the wB thanks to Blacks own interference (12...Rc5??) An amazingly original mechanism of positional draw by mutual Grimshaw!

Shortage of fresh composing ideas? Quite a few of them might be found in the blooming garden of our neighbours the problemists. Pick up a couple of classical themes and try to figure a scheme which might suit the game-like nature of an endgame study. It is by no means an easy task. Yet it might prove highly rewarding as in my view there must be still plenty of room out there for originality. And if you are still waiting for the desert, here is your challenge – to prepare one yourself!
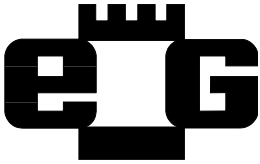
A MINOR DUAL IS NOT A BIG DEAL

HAROLD VAN DER HEIJDEN

Nowadays it seems almost a favourite chess past-time of many to check studies for correctness now that we have strong chess playing software and "perfect" EGTB's (at the time of writing all six man endings, except for some unimportant ones, are in the public domain). People send me their claims about studies for inclusion in my database (thanks!), and although the vast majority of these seem to be correct, in my view still quite a lot of the claims are only minor duals.

By trying to do some categorization and giving a lot of examples, I hope that this article helps to shed light on the difficulties. An earlier attempt was made by John Roycroft ("Towards a typology of duals in studies") in EG*117* vii1995, but I believe that there were too many dual categories in his paper, and I failed to retrieve any later elaborate use of his classification (including AJR himself). Also other composers outlined their view on the topic in (translations of) articles in **EG**: Aleksandrov & Troitzky (EG*119,* p. 740), Dobrescu (EG*123*, pp. 34-35), and Beasley (EG*153*, p. 305).

DEFINITIONS

First I supply some definitions (often in my own wording, but principally not original, of course) and explanations.

Bust, incorrection, demolition: *Black has a refutation, i.e. White cannot accomplish the study's stipulation* (in a draw study, Black deviates from the solution and wins, in a win study, Black deviates and does not lose).

Such a claim is final and correct if the relevant position in which Black deviates is included in a (validated) EGTB. But other claims, initially looking justified, could well be refuted later when new EGTB's, better hardware or software become available, making the study correct again (this happens quite often).

Cook, second solution: *White is able to meet the stipulation in an alternative way which spoils the study.* Sometimes, but not always "second solution" refers to a cook at move one.

(Minor) dual: *White is able to meet the stipulation in an alternative way, but this doesn't fully spoil the study.* 'It is a flaw and the degree of seriousness depends on where it occurs' (Roycroft, *Test Tube Chess*, p. 291). This illustrates that some duals come close to a cook. Also there is the difficulty that "dual" refers to a single move (line) that might not spoil the study by itself, while more than one dual in a study does. Its interpretation is subjective and in fact is the reason for writing this article.

(Artistic) solution: *The main line(s) and (thematic) tries intended (created) by the composer.* In the main line he has control over the black moves (which are preferably, but not neccesarily, the "best" moves), against which White should have a unique move all the time (duals excluded). Similarly, in a (thematic) try the composer controls the white pieces and Black should always have a unique move. In addition, the thematic try should have something in common with the main line.

Some people believe that a study with a bust but with a cook earlier on in the main line is rescued by the cook, but in 99% of the cases this view is incorrect. Such a study simply remains incorrect and in addition has a cook! A

position with a unique winning line is not necessarily an artistic study. For that we need artistic content. The same line of reasoning (artistic content) applies to so-called "EGTB-derived" studies, but that discussion distracts from the main topic of this article.

Lines: *Analytical lines not belonging to the artistic solution*. The composer needs those lines only to prove the study's correctness. Thematic lines, on the other hand, do belong to the artistic solution. This distinction is important, because it means that thematic tries should be free from duals (by Black!), while these are allowed in analytical lines. It would be a good idea that studies be presented (to judges, solvers) in two ways: only the artistic lines (very useful for books, magazines; only for these lines can points be earned during a solving contest) and a version with full solution including analytical lines.

Sound (correct) study: *A study meeting the stipulation without bust, cook but may have a dual*.

Claim: In many instances, the outcome of analysis following a claim is not unambigous; i.e. there is no final proof that a study is correct. Since it is impossible (except for positions included in EGTB's) to analyze all possible moves until mate, it is important to know how we draw a conclusion about the claim (study correct or not). A position is considered to be a win if there is a sufficiently large material advantage. In quiet positions at least one extra minor piece (and there are also pawns of the same colour), or alternatively at least a rook or two extra minor pieces (no pawns of the same colour present) are needed to consider a position won. If someone, either (!) composer or cook hunter, claims that a certain position is won despite the fact that there is insufficient material for a general win, it is his duty to prove it. And the same goes when, despite a sufficiently large material advantage, someone claims the position to be a draw.

There is a good chance, by the way, that the endgame study world will be faced with major difficulties in this field in the near future. In many seven man pawnless endings it was dis-

covered by using EGTBs that the advantage of an extra piece is generally sufficient for a win. As a consequence many studies, originally considered correct using the general assumption given above, proved to be incorrect after all. We have had that before, e.g. with the 0023.00 and 0116.00 endings. But it could well be possible that for "all" pawnless endings with more than 6 pieces the general rule is wrong.

DUALS

Most of the problems with correctness claims focus on the decision whether an alternative possibility is a cook or only a (minor) dual. What follows below is my personal opinion and some may disagree with me. This might, however, eventually become the basis for a generally accepted decision document for judges (and composers) following a fruitful discussion in the pages of **EG**. Your views are welcome! I know that some purists state that every extra white possibility cooks the study. Although straightforward and easier to interpret, this does not do any justice to to the study and the composer.

It would be very appropriate if a composer, upon submission, always claims minor duals himself. If in an endgame study database or a book, the dual is not indicated, it could well have been there in the original source. So claiming a dual should be accompanied by some historical research (checking the original source, or, in case of a classic, checking an anthology). But even the original source might not mention the dual when the composer did so upon submission.

There are quite a number of examples of duals. I try to categorize these below and supply examples.

Promotion dual

During the solution a pawn promotes and the promoted piece is usually captured instantly. In such cases besides the Q-promotion, also other promotions will work (not necessarily all). Promotion duals are only relevant in case of thematic studies (underpromotion studies).

H.1 L. Centurini
La Palamède 1847,
version *Handbuch* 1852
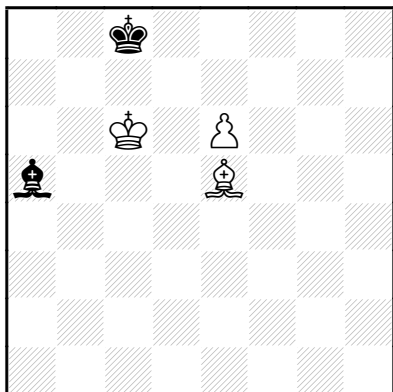
c6c8 0040.10 3/2 Win

(H.1) The solution runs 1.e7 Bd8 2.e8B (e8Q? stalemate) wins, e.g. 2...Bc7!? 3.Bd7+ Kb8 4.Bxc7 mate. N. Nathan reported in *Schachzeitung* i1855 that another promotion also wins: 2.e8S Bh4 3.Bc7 Be7 4.Sg7 Bf8 5.Se6 Bg7 6.Sf4 Bd4 7.Sd5 Bc5 8.Kxc5. This version was probably intended as a didactic example. But had it been an underpromotion study we surely consider 2.e8S a cook.

H.2 N. Rezvov
2nd Prize Ukraine Ty 1979
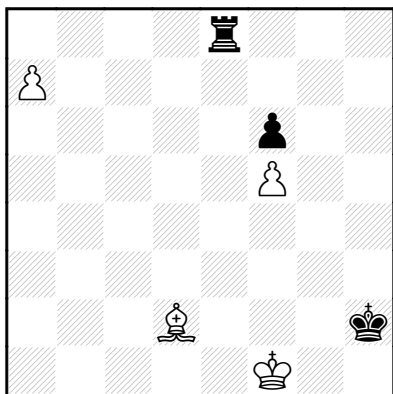
f1h2 0310.21 4/3 Win

(H.2) 1.Bf4+ Kh1 2.Kf2! (2.Bb8? Re4 3.a8Q stalemate, or 3.a8R Rf4+ 4.Bxf4 stalemate) 2...Rd8 (Re4; a8R) 3.Bd6 Rc8 4.Bc7 Rb8 (4...Re8 5.Bb8 Re4 6.a8R Ra4 7.Ra7) 5.Be5 Ra8 6.Bb8 Raxb8 7.axb8R (axb8S) wins.

This is an example where two alternative underpromotions win. This could be considered a minor dual, but many will have more problems with it. Surely it also depends on the presentation by the composer. As a matter of fact, two secondary sources (Archakov's 1987 *Shakhmatnaya Kompozitsia na Ukraine* #282 and Tkachenko's 2002 *Polveka v Plenu* #003) give both promotions. So probably also the composer mentioned this. Does this mean that it is a minor dual? In EG*128* (p. 275) Jürgen Fleck comments (EG*#10865*): "There is the dual 7.axb8S, of course, but this doesn't look like a serious flaw to me". But, seeing the rook promotions being important in this study (cf. lines), I would regard 7.axb8S to be a cook.
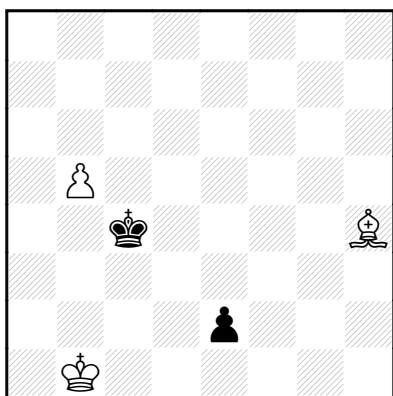
H.3 N. Kralin
Shakhmaty v SSSR vi1985
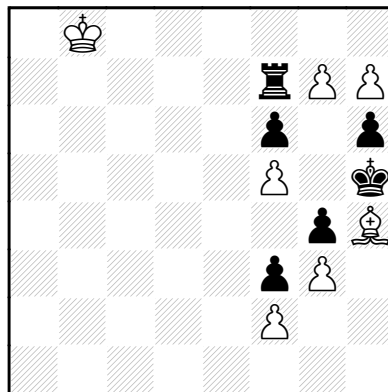
b8h5 0310.54 7/6 Win

(H.3) 1.Bg5 fxg5 2.f6 Rxf6 3.g8B (3.g8Q? Rb6+; 3.g8S? Rf8+ 4.Kc7 Rf7+) 3...Rf8+ 4.Kc7 Rxg8 5.hxg8S Kg6 6.Sxh6. But also 5.hxg8B e.g. 5...Kg6 6.Be6 h5 7.Kd6 h4 8.Ke5 Kh5 9.Kf6 h3 10.Kg7 h2 11.Bf7 mate (*Shakhmaty v SSSR* xi1985).

This has, at move 5, the same problem as the previous study. In this case the whole study depends on underpromotions (cf. move 3), so I consider this a cook. In addition, it might well be that the composer did consider 5.hxg8B but believed that Black could draw.

H.4 E. Belkovich
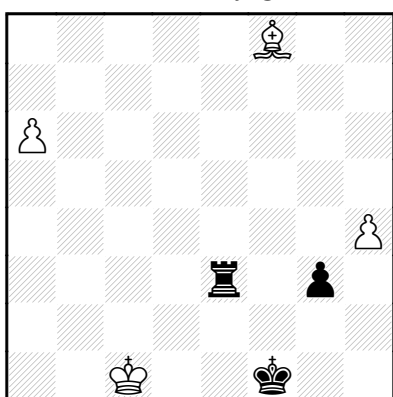beginner ty, *Shakhmaty v SSSR* x1955

b1c4 0010.11 3/2 Win

(H.4) 1.b6 Kb5 2.b7 e1Q+ 3.Bxe1 Ka6 4.b8R (4.b8Q? stalemate). But (judge, advisor) V. Korolkov indicated in the same issue that 4.b8S+ was to be considered a cook.

H.5 N. Kralin
3rd Prize Chervony girnik 2002

c1f1 0310.21 4/3 Draw

(H.5) 1.a7 Re8 2.Bc5 g2 3.h5 Rc8 4.Kd1 g1Q 5.Bxg1Kxg1 6.h6 Kg2 7.Kd2 Kg3 8.Kd3 Kg4 9.Kd4 Kf5 10.h7 Ke6 11.h8Q Rxh8 12.Kc5 Kd7 13.Kb6 Ra8 14.Kb7 wins.

H5 is an example of a study with promotion duals (M. Campioli, EG*155* i2005), 11.h8R and 11.h8B. These duals do not spoil the study at all. There are hundreds (if not thousands) of similar cases. I suppose that it is not necessary to give more examples (see also H13).

In contrast, obviously, where White has another winning move instead of an underpro-

motion, the situation is also clear: cook. E.g. **H.6)** A. Troitzky, *Trudovaia Pravda* 1928, b2f4 0034.10 a5g7d6.g6 3/3 Win: 1.Sh5+ Kg5 2.g7 Bc3+ 3.Kxc3 Se4+ 4.Kd4 Sf6 5.Sxf6 Kh6 6.g8B (6.g8Q? stalemate) Kg5 7.Ke6 wins, but also 6.Sh5 (Se8) N. Kralin & O. Pervakov *Sahovska Kompoziciya* 1995.

But even in the "easy" category of promotion duals there are examples where one could argue about the relevance of such a dual:

H.7 I. Akobia
Quartz x2001, correction i2002
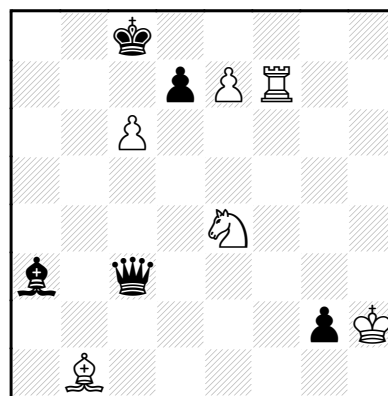
h2c8 3141.22 6/5 BTM, Draw

(H.7) 1…Qh8+ 2.Kxg2 Qg8+ 3.Kh1 Qxf7 4.cxd7+ Kxd7 5.e8Q+ Kxe8 (Qxe8; Sd6+) 6.Sd6+ Bxd6 7.Bg6 Qxg6 stalemate.

M. Campioli and A. Ettinger drew attention in *Quartz* vii2002 to the fact that 5.e8B+ also draws. Both promoted pieces attack both king and queen and the only black move is to capture the promoted pieces. In my view this is a promotion dual (a minor dual).

Tempo loss dual

In order to make progress White has to lose a move. This can be achieved by two triangulations (e.g. Kb1-a2-a1-b1 or Kb1-a1-a2-b1) or similar manoeuvres (Ra1-a3-a2-a1 or Ra1-a2-a3-a1; or Be4-c6-d5-e4, or Be4-d5-c6-e4). These triangulations or manoeuvres with the moves almost identical clearly do not spoil the study's idea.

H.8 V. Potashinski
Shakhmaty v SSSR xii1968, version i1970
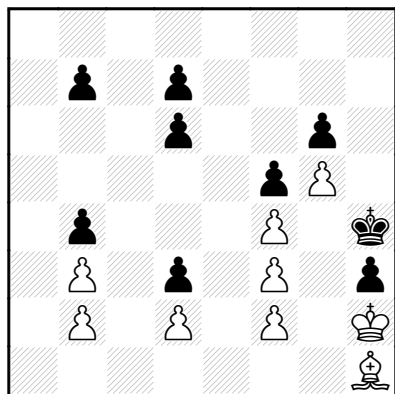
h2h4 0010.78 9/9 Win

(H.8) 1.Kg1 Kh5 2.Kf1 Kh4 3.Ke1 Kh5 4.Kd1 Kh4 5.Kc1 Kh5 6.Kb1 Kh4 and now White makes a K-triangulation typical of this kind of study: 7.Ka2 Kh5 8.Ka1 Kh4 9.Kb1 (but also 7.Ka1 Kh5 8.Ka2 Kh4 9.Kb1 works perfectly well) and White has lost a move. 9…Kh5 10.Kc1 Kh4 11.Kd1 Kh5 12.Ke1 Kh4 13.Kf1 Kh5 14.Kg1 Kh4 15.Kh2 and now Black is forced to make a pawn move: 15…b6. White repeats the moves 1 to 15 (this includes the dual) several times, forcing pawn moves: 30…b5, 45…d5, 60…d4, 75…d6, 90…d5 until these are exhausted. 105…Kh5 106.Kg3 (avoiding 106.Kxh3 stalemate) and wins, e.g. 106…h2 107.Kxh2 Kh4 108.Bg2 Kh5 109.Bh3 Kh4 110.Bxf5.

Of course it is unthinkable that a composer overlooked this (even if the primary source doesn't mention the dual). There are many examples of such studies, where the composer's intention is usually to set a move length record or similar tasks (more economical setting). Probably J. Rayner's study (HHdbIII#64836) of 1888 is the very first example of such a study.

Alternative pathway dual

In order to meet the stipulation, a piece has to follow a pathway from a certain square to another square, with the exact route being less relevant.

The previous example (H8) is a special case of this type of minor dual. And also the category that follows overlaps.

H.9 F. Saavedra & G. Barbier
Glasgow Weekly Citizen 4v1895,
version by Em. Lasker
in *The Brooklyn Daily Eagle* of 1vi1902
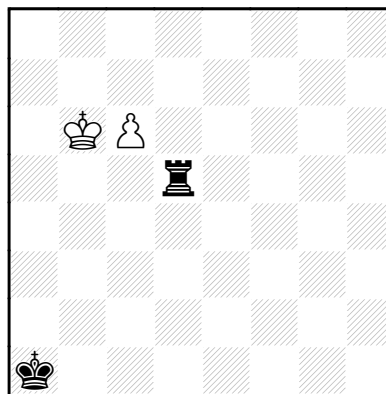
b6a1 0300.10 2/2 Win

(H.9) Usually the primary source for this version (adding the first white move) is given as *Deutsche Schachzeitung* vii1902, but I recently came across a source that published the position one month earlier. 1.c7 Rd6+ 2.Kb5 Rd5+ 3.Kb4 Rd4+ 4.Kb3 Rd3+ 5.Kc2 Rd4 6.c8R! (6.c8Q? Rc4+ 7.Qxc4 stalemate) 6...Ra4 7.Kb3 wins. In order to escape from the checks by the bR, the wK heads for c2: Both 4.Kb3 Rd3+ 5.Kc2 Rd4, or 4.Kc3 Rd1 5.Kc2 Rd4 lead to the same position. I still see from time to time reports in magazines where someone claims to have spotted a cook in the most famous study of all times!

H.10 M. Campioli
Honourable Mention
*Chervony Girnik* JT 2003
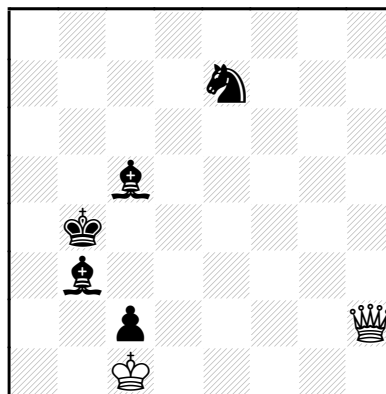
c1b4 1063.01 2/5 Draw

(H.10) 1.Qe5 Sd5 2.Kb2 Be3 3.Qd6+ Bc5 4.Qe5 Be3 5.Qd6+ Kc4 6.Qc6+ Kd4 7.Kxb3 c1Q 8.Qa4+ Kd3 9.Qb5+ Ke4 10.Qe8+ Kf3

11.Qh5+ Ke4 12.Qe8+ Kd3 13.Qb5+ Kd4 14.Qa4+ draws.

Campioli himself reported a minor dual in *EG155* i2005: Also possible is 6.Qa6+ Kd4 7.Kxb3 c1Q 8.Qa4+. The difference is that 6.Qa6+ gives Black a new possibility (6…Kc5), but this does not change anything (7.Kxb3 c1Q 8.Qa4+) although White has other options (which are irrelevant to the study's correctness). The dual also deprives Black of a move (6.Qc6+ Bc5 7.Qa6+) but again this is not relevant.

H.11 G. Nadareishvili
Magyar Sakkélet xii1973
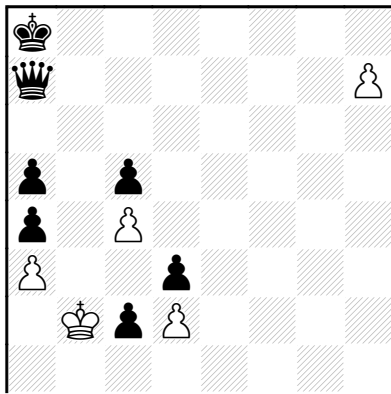
b2a8 3000.45 5/7 Draw

(H.11) 1.h8Q+ Qb8+ 2.Kc1 Ka7 3.Qh7+ Qb7 4.Qg7 Ka6 5.Qg6+ (Not 5.Qf6+? Qb6 6.Qa1 Ka7 7.Qg7+ Qb7 ZZ) 5…Qb6 6.Qf6 Ka7 7.Qe7+ Qb7 8.Qg7 ZZ Qxg7 stalemate.

A. Koranyi drew attention in *Magyar Sakkélet* v1974 to the dual 5.Qh6+ Qb6 6.Qf6. Is it a problem that the composer only supplied the try 5.Qf6+ at move 5?

H.12 R. Réti
1st Prize *Shakhmaty* iv1928
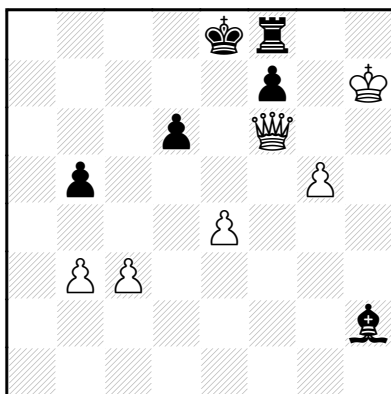
h7e8 1330.43 6/6 Win

(H.12) 1.Kh6 (1.Kg7? Be5 2.c4 Bxf6 3.gxf6 b4 ZZ) Be5 2.Kg7 Bh2 3.c4 bxc4 4.e5 Bxe5 5.bxc4 Bxf6+ 6.gxf6 Rh8 7.Kxh8 Kd7 8.Kg8 (8.Kg7? Ke6 ZZ) 8…Ke6 9.Kg7 ZZ wins. In *EBUR* iii2001 M. Campioli reported that he had found a dual in this famous study. There is no need at all for White to attack bpf7 immediately. Also, after 8.Kh7, the only sensible Black move is 8…Ke6, which is again met by 9.Kg7. Not a big deal, but it is remarkable that no-one seems to have spotted this possibility earlier!

H.13 E. Planck
Schweizerische Schachzeitung 1900
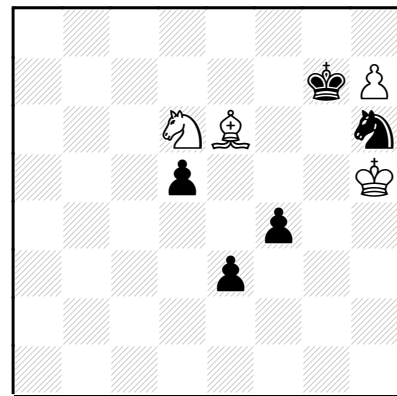

h5g7 0014.13 4/5 Win

(H.13) 1.h8Q+ (promotion duals: 1.h8B+ and 1.h8R also win) 1…Kxh8 2.Kxh6 e2 (2...f3(d4) 3.Sc8 f2 4.Se7 and 5.Sg6 mate) 3.Sf7+ Kg8 4.Sg5+ Kf8 5.Sf3 wins.

The wS has to catch a black pawn: apart from 4.Sg5+, also 4.Se5+ (J. Ulrichsen, HHdbIII#63913, 2003) followed by 5.Sf3 is possible. By the way, had 5.Sd3 also have been possible here, then the dual would be more serious. But that fails to 4…Kf8 5.Sd3? f3 6.Bg4 e1Q! 7.Sxe1 f2.

(H.14) 1.Re5+ Rxe5 2.g4 Re1+ 3.Kg2 Re2+ 4.Kg3 Re3+ 5.Kf2 Re4 6.f8Q Rf4+ 7.Qxf4 gxf4 8.h4 b5 9.h5 gxh5 10.gxh5 b4 11.h6 b3 12.h7 b2 13.h8Q b1Q 14.Qa8+ Kb6 15.Qb8+ wins.

J. Ulrichsen (HHdbIII#62623) spotted 10.g5 with a similar line (13.g8Q and 15.Qb8+). The pawn followed a different path to promote to Q.

H.14 A. Selesniev
Rigasche Zeitung 1909
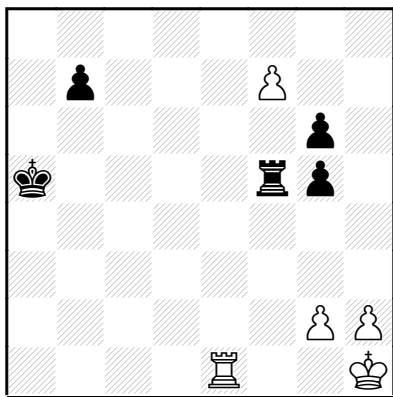
h1a5 0400.33 5/5 Win

Alternative square dual

A piece can move to two different squares with the same effect (often immediately resulting in mate or stalemate). For instance c1a1 0001.01 d4.a2 2/2 Win: Sb3 or Sc2 mate, or d2a1 0000.01 .a2 Draw: Kc2 or Kc1 stalemate.

In some (thematic) studies, e.g. pawn studies with very accurate K-moves, this type of dual may be disturbing.

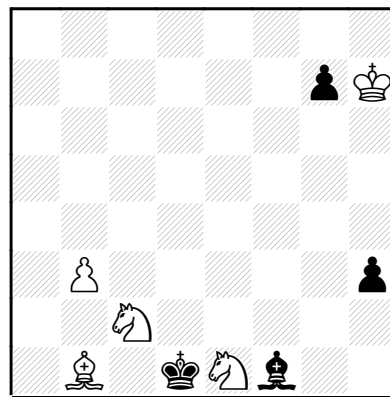**H.15** V. Kovalenko
Hon. Mention Birnov MT 2005
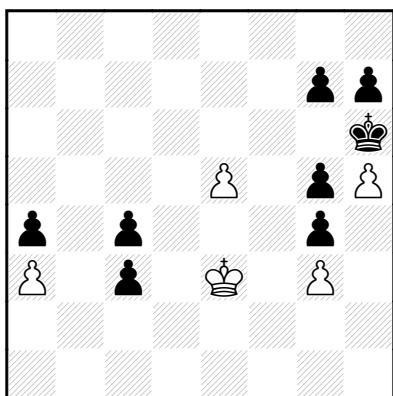
e3h6 0000.47 5/8 Win

(H.15) 1.e6 c2 2.Kd2 c3+ 3.Kc1 Kxh5 4.e7 h6 5.Kxc2 g6 6.Kd3 c2 7.e8S c1Q and now 8.Sf6 mate or 8.Sg7 mate.
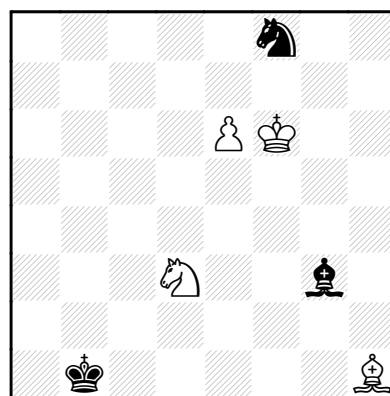
(H.16) 1.Sf3 Bd3+ 2.Kg8 Bxc2 3.Bxc2+ Kxc2 4.b4 Kd3 5.b5 Ke4 6.b6 Kxf3 7.b7 h2 8.b8Q h1Q and now both 9.Qb7+ and 9.Qa8+ win bQ. This type of dual occurs very frequently.

H.16 M. Dudakov
Volgogradskaya Pravda 18i1969

h7d1 0042.12 5/4 Win

H.17 M. Bent
*The Problemist* iii1970

f6b1 0044.10 4/3 Win

(H.17) 1.e7 Bh4+ 2.Kf7 Bxe7 3.Kxe7 Sg6+ 4.Kf6 Kc2 5.Be4 Sh4 6.Se5+ Kd2 7.Kg5 Ke3 8.Ba8 Kd4 9.Sc6+ wins.

H17 has many types of (minor) duals and cooks. At move 8 the wB is attacked. The bS should be prevented from escaping via g2, so the wB can move to different squares on the a8-h1 diagonal. In the solution as given (by the composer?) in *The Problemist* iii1970 both 8.Ba8 and 8.Bb7 are given, followed by 8...Kd4 9.Sc6+ K~ and 10.Kxh4. These are clearly alternative square duals. But it remains unclear why 8.Bh1 is not given as a further alternative square dual. The composer also overlooked that 8.Bc6 wins, because White has an alternative winning method: 8.Bc6 Kd4; now 9.Sc6+ is not possible; but e.g. 9.Sg4 wins because the bK now is unable to return to f3. It follows that 8.Bc6 is a cook. But obviously this alternative winning method also works after e.g. 8.Ba8 Kd4 9.Sg4.

But there are more problems in this study. Instead of 7.Kg5, also first 7.Ba8, 7.Bb7, 7.Bc6, or 7.Bh1 work (inversion of move duals). And finally, at move 5 there is another cook: 5.Sb4+ Kb3 and now not 6.Sd3 Kc2, which would be a waste of time dual (see next chapter), but 7.Sd5 and the EGTB tells us that the bS is unable to escape.

H.18 M. Miljanic
Yugoslavian Amateur Champ. 1996
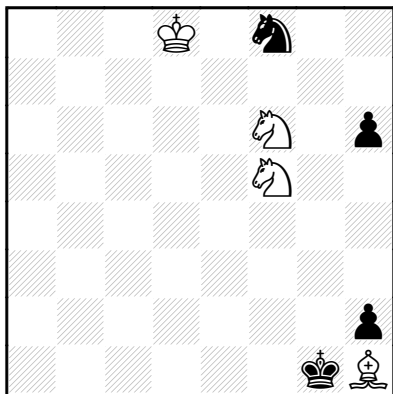
d8g1 0015.02 4/4 Win

(H.18) 1.Sg3 Se6+ 2.Kc8 Sf4 3.Ba8 h5 4.Sd5 h4 5.Sh1 Sg2 6.Sc3 Kxh1 7.Se2 h3 8.Kb7 Se3 9.Kb6+ Sg2 10.Kc6 S- 11.Kc5+ Sg2 12.Kd5 S- 13.Kd4+ Sg2 14.Ke4 S- 15.Ke3+ Sg2+ 16.Kf3 S- 17.Kf2+ Sg2 18.Sg3 mate.

In king staircase studies there is almost always a choice between two K-move to approach. E.g. in H18 both 9.Kb6+ and 9.Kc7+ allow 10.Kc6. And so on for the discovered checking moves by wK (note that e.g. 9.Kb8+ followed by 10.Kb7 is a genuine waste of time dual).

H.19 A. Troitzky
Bohemia 1907
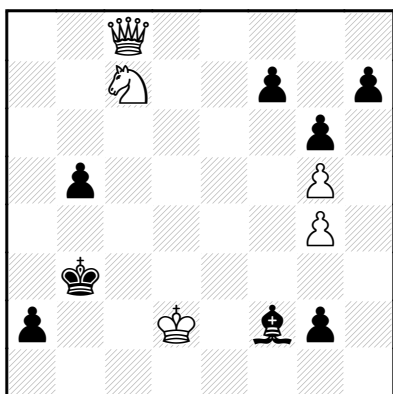
d2b3 1031.26 5/8 Win

(H.19) 1.Qe8 g1Q 2.Qxb5+ Ka3 3.Qd3+ Kb2 4.Qc3+ Kb1 5.Qc2+ Ka1 6.Qc1+ Qxc1+ 7.Kxc1 Be3+ 8.Kc2 Bxg5 9.Sb5 Be3 10.Sd6 Bc5 11.Sb7 Bb6(Bb4) 12.g5 B- 13.Sa5 or 13.Sc5 and 14.Sb3 mate.

J. Ulrichsen (HHdbIII#62888, 2003) found that 11.Se4 also works in a similar fashion. It attacks bB and after that moves to b4 or e3 (covering d2 and, naturally, c5) White has a tempo move with 12.g5 and bB can no longer protect both d2 and c5. Minor dual?

Waste (loss) of time dual

During a study White has a certain combination (manoeuvre, plan, move, etc) that wins (or draws, but that is a special case, see later on), but an alternative move doesn't spoil the win and eventually White has no other way to use the winning combination after all. Only in a pure waste of time dual this will involve a repetition of the position. But often waste of time duals are much more difficult to interpret.

Hopefully the following elementary scheme will will give some insight into the difficulty of the discussion: c7a7 0000.10 .b7 2/1 Win: White wins by 1.b8Q+ (or 1.b8R of course, but that is a promotion dual). White could also play 1.Kc8 because it doesn't spoil anything. After 1…Ka6 2.Kc7 Ka7 we have a repetition of the position and it follows that White merely wasted time. But White could even play 2.Kb8 Kb6 3.Ka8 Ka6 but the only way to win remains promoting the pawn. A minor dual? Now put an extra black pawn at b3. Except for the winning 1.b8Q+ (1.b8R), White could again play 1.Kc8, but now Black forces by 1…b2 (threatening 2…b1Q) White to return to the winning move 2.b8Q+ (b8R). Minor dual.

A very useful rule in checking whether an alternative possibility is a waste of time dual rather than a cook is that Black should be able to force White to (go back and) use the combination. If this is the case it is a minor dual, and if it is not, probably it is a cook (but look at the elementary scheme above). If Black is able

to force White into a repetition of position, it is definitely a minor dual.

**H.20** A. Sochnev
3rd/4th Prize Birnov MT 2005
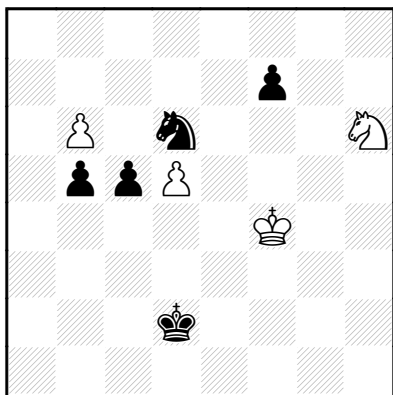
f4d2 0004.23 4/5 Win

(H.20) 1.Sf5 Sb7 2.d6 b4 3.d7 b3 4.Sd6 Sd8 5.b7 Sxb7 6.Sxb7 b2 7.d8Q+ Kc2 8.Sxc5 b1Q 9.Qd3+ Kc1 10.Qc3+ Kd1 11.Sb3 Qa2 12.Kg3 (If White had played 1.Sxf7? then Black now had 12…Qf2+ 13.Kxf2 stalemate) 12…f5 13.Kh3 Qf2 14.Qc1+ Ke2 15.Qd2+ Kf1 16.Qd1+ Qe1 17.Sd2+ Kf2 18.Qf3+ Kg1 19.Qg2 mate.

As rightfully indicated in EG*167.16146* (where, by the way, the 1.Sxf7-try is indicated but not explained) White can also play 11.Sd3 Ke2 12.Sc1+ Kd1 13.Sb3 and we're back in the main line (losing 4 plies). The wS followed an alternative route to b3, so there is no repetition of position!

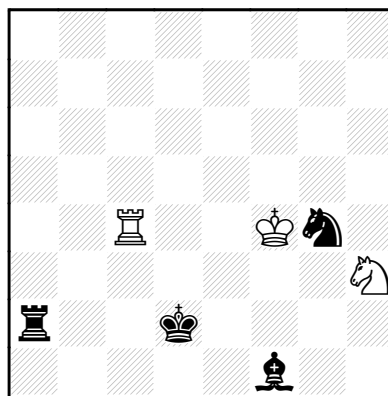**H.21** A. Akerblom
3rd Prize Mandil MT 1980
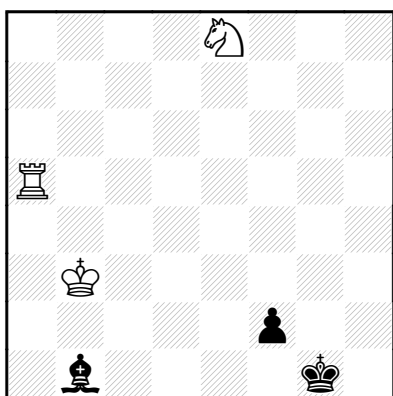
b3g1 0131.01 3/3 Draw

(H.21) 1.Rg5+ Kh2 2.Rh5+ Kg2 3.Rg5+ Kf3 4.Rg8 Bf5 5.Rf8 Kg4 6.Sf6+ Kh3

7.Rh8+ Kg2 8.Rg8+ Kf3 9.Sg4 Bxg4 10.Rf8+ draws.

There is no need to hurry here. A. Pallier reported in 2006 the waste of time dual 10.Ra8 f1Q 11.Rf8+ drawing.

H.22 J. Fritz
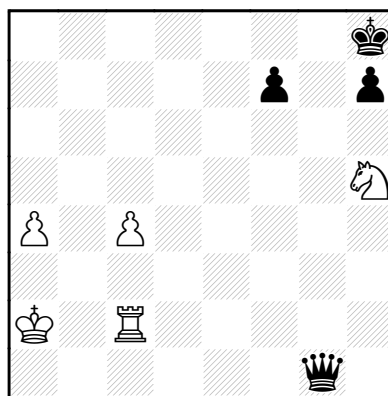2nd Hon. Mention
Schakend Nederland 1980-81

f4d2 0434.00 3/4 Draw

(H.22) 1.Rd4+ Kc3 2.Rd8 Bxh3 3.Kg3 Rh2 4.Rh8 Rg2+ 5.Kf4 Rf2+ 6.Kg3 Rg2+ 7.Kf4 Sf2 8.Kf3 Rh2 9.Kg3 Rg2+ 10.Kf3 Rh2 11.Kg3 draws.

Again in 2006 A. Pallier spotted a waste of time dual: 4.Rc8+ Kd~ 5.Rh8 with no relevant change to the position. The bK is still too far away.

H.23 D. Przepiorka
Szachista Polski i1920

a2h8 3101.22 5/4 Win

(H.23) The solution of this famous study runs: 1.Re2 Qg8 2.Sg7, and Qxg7 3.Re8+ Qg8 4.Rxg8+ Kxg8 and e.g. 5.a5 wins, or Kxg7 3.Rg2+ Kf8 4.Rxg8+ Kxg8 e.g. 5.a5 winning.

The composer gave a nice try here with 2.Sf6 Qg1 3.Re8+ Kg7 4.Rg8+ Kh6 5.Rxg1 stalemate, but by 3.Sh5, forcing 3…Qg8, White is able to return to the position after move 1 (A. Mongredien, *Funkschach* 20xii1925). This is a waste of time dual.

Is a waste of time dual allowed in a draw study? You can easily imagine a position where there is only one way to draw (e.g. a8c8 0000.11 .a6h5 1/1 draw): 1.a7 h5 stalemate, but White has time for 1.Ka7 h5 2.Ka8 h4 3.a7 h3 stalemate. This does not seem to me to be a cook. Also the examples H21and H22 are examples of genuine waste of time duals in draw studies.

H.24 H. Weenink
Tijdschrift iii1918
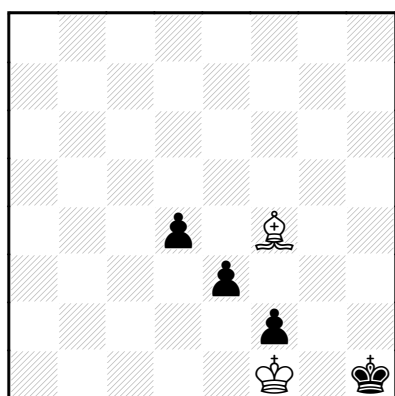
f1h1 0010.03 2/4 Draw

(H.24) 1.Bg3 d3 2.Bxf2 d2 3.Be1 d1Q stalemate (or 3…d1R 4.Ke2 Ra1 e.g. 5.Bg3 drawing).

But Z. Mach (*Prager Presse* 1933) found 1.Bg5! Now both 1…d3 2.Bxe3 or 1…e2+ 2.Kf2 do not make sense, so Black has nothing better than 1…Kh2, now White has 2.Bh4 d3 3.Bxf2 d2 4.Be1 d1Q stalemate. So White just wastes time before executing the stalemate idea, a minor dual in my view. The fact that a possible dual appears here at move one perhaps makes it more serious (see below for some further discussion).

(H.25) 1.Rh8! Bb6 2.Bc5+ Ka7 3.Bxb6+ cxb6 4.Rxa8+ Kxa8 5.Kc1 a5 6.h4 a4 7.h5 a3 8.h6 Bb1 9.Kxb1 a2+ 10.Ka1 Kb8 11.h7 Ka7 12.h8S (12.h8Q? stalemate) 12...Kb8 13.Sf7
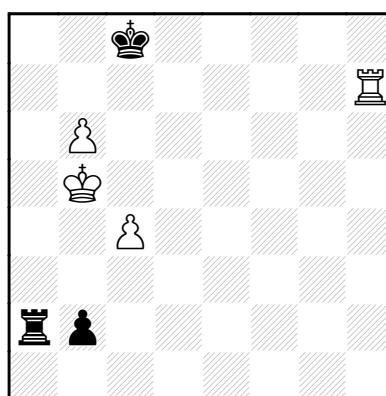
Kc7 14.Sg5 Kd6 15.Se4+ Kd5 16.Sd2 Kc5 17.Sxb3+ wins.

But White has time for 6.h3 (M. Campioli, 2007) which does not change anything, so a minor dual.

H.25 V. Kovalenko
5th commendation *Schach* 2004
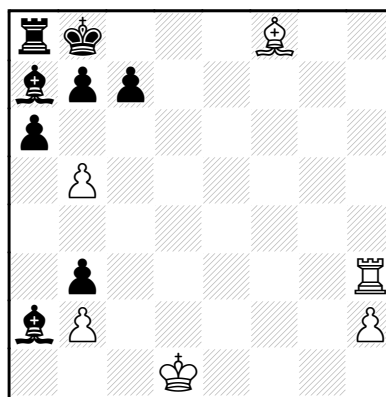
d1b8 0470.34 6/8 Win

H.26 H. Geiger
Deutsches Wochenschach 4xi1900

b5c8 0400.21 4/3 Win

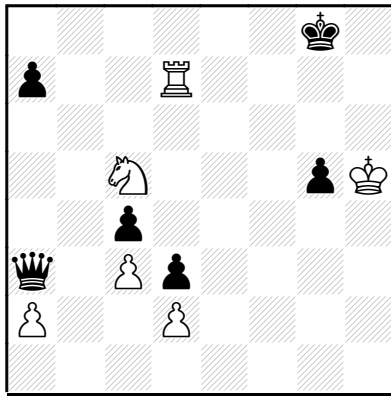**(H.26)** 1.Kc6 Kd8 2.Rh1 Ra1 3.Rb1 Rxb1 4.b7 wins.

And 2.Rd7+ Ke8 3.Rd1 Ra1 4.Rb1! (J. Ulrichsen, HHdbIII#63839, 2003) is only waste of time.

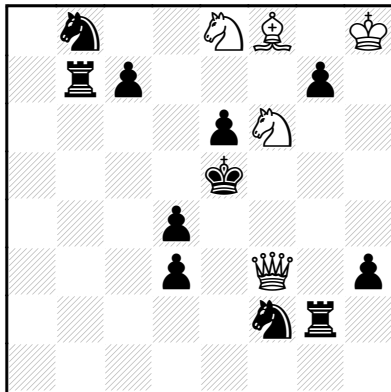**(H.27)** 1.Kg6 Kf8 2.Se4 Qa6+ 3.Sf6 Qe6 4.Rd8+ Ke7 5.Re8+ wins.

But 4.Rxa7 also wins (J. Ulrichsen HHdbIII #62220, 2003) because Black has no defence against White's combination. As a matter of fact, after 4.Rxa7 g4 White could still postpone by e.g. 5.a4.

H.27 J. Inklaar
De Schaakcourant x1910

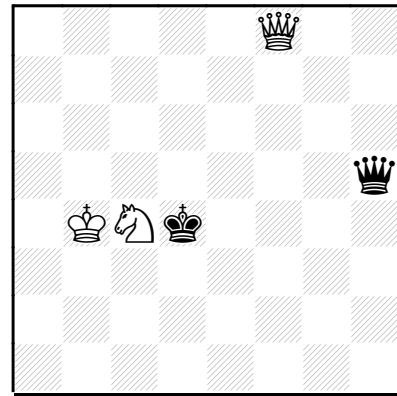h5g8 3101.34 6/6 Win

H.28 F. Sackmann
Deutsches Wochenschach 3iv1910

h8e5 1618.06 5/11 Draw

H.29 G. Kleindinst
8th Prize *La Stratégie* 1912

b4d4 4001.00 3/2 Win

The problem with this study is that at first it is not really clear what the main line is (the problems stems from the primary source and is reproduced in many secondary sources) and which lines are analytical or artistic. By presenting it as above the composer introduced an unnecessary dual, the obvious 2.Qe3+ (H. van der Heijden, HHdbIII#61711, 2000), because after 2…Kd5 the sequence 3.Qf3+ Ke6 4.Qe4+ is the only way for White to win. And we are back in the main line …. at move 5! Is this an example of a "gain of time" dual? (just joking). Perhaps the composer wanted to demonstrate that 2.Qd7+ Ke4 3.Qg4+ Kd5 4.Qf3+ Ke6 5.Qe4+ is (indeed!) a waste of move dual? But, if so, he unfortunately introduced an alternative square dual: 4.Qg2+ (J. Ulrichsen, HHdbIII#61711, 2003).

But that's not all. After move 7 a position arises which, except for the wK and the possible presence of extra black pawns or minor pieces, occurs quite frequently in other studies. White wins by 8.Qe8+ Kh7 9.Qh5+ Kg7 10.Sf5+. But 8.Qe6+ (J. Ulrichsen, 2003) is also possible: 8…Kh7 9.Qf5+ Kg7 10.Qg5+ Kf8 11.Qd8+ Kg7 12.Sf5+. Kh7 13.Qh4+ Kg8 14.Qc4+ Kf8 15.Qc8+ winning bQ. This looks quite different from the main line, but if Black plays 8…Kg7!? 9.Sf5+ Kh7 10.Qf7+ we're back in the main line …. at move 12.

(H.28) 1.Sd6 cxd6 2.Bxg7, and now Rgxg7 3.Sg4+ Sxg4 4.Qf5+ Kxf5 stalemate, or 2...Rbxg7 3.Sd7+ Sxd7 4.Qf5+ Kxf5 stalemate.

Apart from a big problem at move 1 (1.Bxg7 and White wins!), this is an interesting case. In both main lines White has a desperado queen and is able to force immediate stalemate by the composer's 4.Qf5+. But 4.Qe4+ is also possible (J. Ulrichsen HHdbIII #62305, 2003) and now Black does not have to capture (4…Kf6). But probably all wQ checks work. Are these waste of time duals?

(H.29) 1.Qe7 Qh8 2.Qd7+ Ke4 3.Qg4+ Kd5 4.Qf3+ Ke6 5.Qe4+ Kf7 6.Sd6+ Kg7 7.Qe5+ Kg8 8.Qe8+ Kh7 9.Qh5+ Kg7 10.Sf5+ Kg8 11.Qe8+ Kh7 12.Qf7+ wins.

A similar position occurs in **H.30**) V. Dolgov, *Shakhmaty v SSSR* vii1975, f3b2 4001.02 h1a1f4.e2g2 3/4 Win: 1.Sd3+ Ka2 2.Sb4+ Kb2 3.Qh8+ Kb1 4.Qh7+ Kb2 5.Qg7+

Kb1 6.Qg6+ Kb2 7.Qf6+ Kb1 8.Qf5+ Kb2 9.Qe5+ Kb1 10.Qe4+ Kb2 11.Sd3+ Kb1 12.Sc5+ Ka2 13.Qc4+ Kb1 14.Qd3+ Kb2 15.Qxe2+ Ka3 16.Qa6+ Kb2 17.Qf6+ Kb1 18.Qf5+ Kb2 19.Qe5+ Kb1 20.Qe4+ Kb2 21.Qd4+ Kb1 22.Qd1+ Kb2 23.Sd3+ Ka2 24.Qa4+ Kb1 25.Qb3+ wins. White has to play first 13.Qc4+ (similar to the 8.Qe6+ waste of time dual in Kleindinst' study) in order to remove bpe2 (anti-dual?). The composer overlooked a real cook though; lways look more carefully at moves with composer's exclamation marks! Instead of 12.Sc5+(!), White has a much simpler win by 12.Se1+ Ka2 13.Qa4+ Kb2 14.Sd3+ Kb1 15.Qb3+ (cf. main line move 25!).

In **H.31)** M. Doré, *The Problemist* v2002, d6f1 0001.12 e8.e8c6h3 3/3 Win: 1.Sg7 h2 2.Sf5 Kg2 3.e8Q h1Q 4.Qe4+ Kh2 5.Qh4+ Kg1 6.Qe1+ Kg2 7.Se3+! Kh2 8.Qh4+ Kg1 9.Qg3+ winning, the Kleindinst waste of time dual is given as a try: 5.Qf4+(?) Kg2 6.Qg3+? Kf1 7.Se3+ Ke2. But of course, White wins immediately by 6.Se3+ seeing 6…Kg1 6.Qg3+ or 6…Kh3 7.Qh6+ winning bQ. What to think of that?
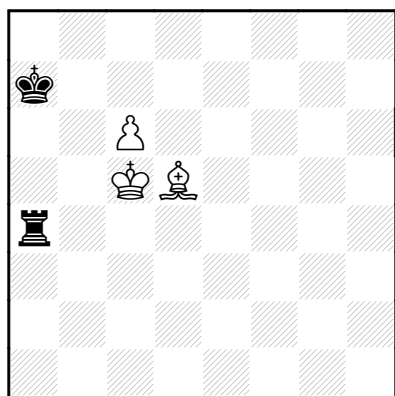
c5a7 0310.10 3/2 BTM, Win

(H.32) 1...Ra5+ 2.Kc4 Ra1 3.Bc6 Rc1+ 4.Kd5 Rd1+ 5.Ke6 Re1+ 6.Kf7 (6.Kd7? Rd1+ 7.Ke7 Re1+ 8.Kf7 waste of time) 6…Rf1+ 7.Kg7 Rg1+ 8.Kh7 (8.Kh8? Rb1 9.c8Q Rb8) wins.

This is a nice example of a study with accurate K-moves where a dual does not spoil the study at all. Instead of 5.Ke6, White also can play 5.Ke5 (J. Ulrichsen, HHdbIII#55580, 2004) but after 5…Re1+ White has to retrace his steps (although not literally) because now 6.Kf7 is not possible. So 6.Kd6 Rd1+ 7.Ke6(7) Re1+ 8.Kf7 and we're back in the main line with a 4 ply waste.

Inversion (exchange) of moves dual (move order dual)A frequently occurring dual. During the main line, an inversion of moves is possible.

One could think again of thematic studies where an inversion of moves spoils the study, e.g. in a pure excelsior study (White wins by playing a4-a5-a6-a7-a8Q-h4, and an inversion of move dual like a4-a5-a6-a7-h4-a8Q spoils the idea).
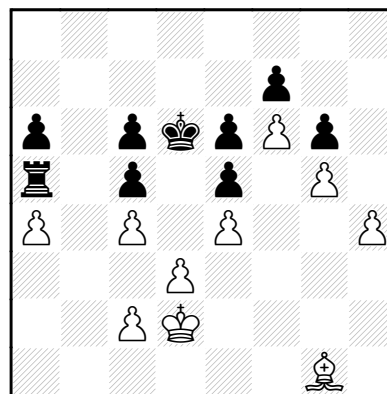
d2d6 0310.87 10/9 Win

(H.33) 1.Bxc5+ Rxc5 2.Kc3 a5 3.Kd2 Kd7 4.h5 gxh5 5.Ke2 Ke8 6.Kf3 Kf8 7.Kg3 Kg8 8.Kh4 Kh7 9.Kxh5 Rb5 10.cxb5 cxb5 11.axb5 a4 12.g6+ fxg6+ 13.Kg5 a3 14.f7 Kg7 15.f8Q+ Kxf8 16.b6 a2 17.b7 a1Q 18.b8Q+ Ke7 19.Qc7+ Ke8 20.Kf6 Qf1+ 21.Kxe6 Qh3+ 22.Kd6 Qh4 23.Qc8+ Kf7 24.Qe6+ wins.

First 4.Ke2 is also possible. And 15.b6 a2 16.b7 a2 17.f8Q+ (J. Ulrichsen, HHdbIII #63040, 2003).

H.34 G. Sobeck & R. Staudte
commendation *Uralski Problemist* ty
Haldiki PCCC 2004
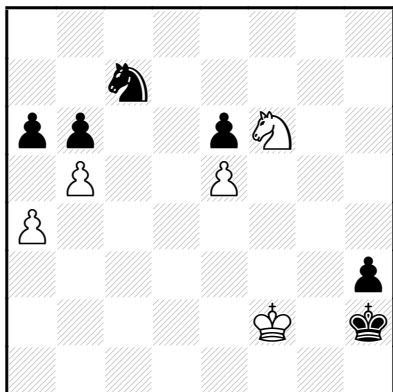
f2h2 0004.34 5/6 Win

(H.34) 1.Se8 Sxb5 2.axb5 a5 3.Sd6 a4
4.Sc4 Kh1 5.Sa3 Kh2 6.Sc2 Kh1 7.Kg3 Kg1
8.Kxh3 Kf2 9.Kg4 Ke2 10.Kg5 Kd3 11.Sa1
Kc3 12.Kf6 a3 13.Kxe6 Kb2 14.Kd7 Kxa1
15.e6 a2 16.e7 wins.

M. Campioli showed (EG*158* x2005) that
instead of the natural looking 10.Kg5 Kd3
11.Sa1 White can also play 10.Sa1 Kd3
11.Kg5, clearly an inversion of moves dual. I
would have felt uncomfortable had the com-
posers given 10.Sa1 as the main line.

H.35 A. Wotawa
*Deutsche Schachzeitung* x1942
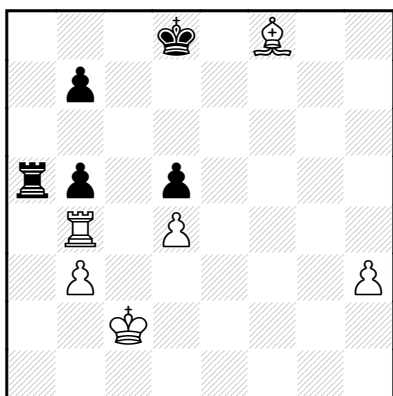
c2d8 0410.33 6/5 Win

(H.35) 1.Rxb5 Rxb5 2.Bc5, and Kd7 3.b4
b6 4.Bf8 Ke8 5.Kb3 Kxf8 6.Ka4 or b6 3.Bb4
Rxb4 4.Kc3 Rb5 5.b4 and 6.Kb3 and 7.Ka4.
But also 1.Bc5 (K. Seeck, *Deutsche Schach-
zeitung* xi1964) 1…Kd7 2.Rxb5 Kxb5 3.b4 b6
4.Bf8 and this is only an inversion of moves.
But since 1…b6 (2.Bxb6+) doesn't make

sense here, one of the main lines is lost. This
is a cook!

H.36 H. Lommer
France-Illustration xi1935
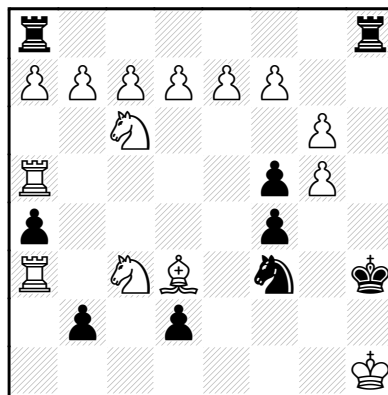
h1h3 0815.85 14/9 Win

(H.36) 1.bxa8R Rh5 2.Rh8 Rxh8 3.a8R
Rh5 4.Rh8 Rxh8 5.c8R Rh5 6.Rh8 Rxh8
7.e8R Rh5 8.Rh8 Rxh8 9.d8R Rh5 10.Rh8
Rxh8 11.f8R Rh5 12.Rh8 Rxh8 13.Ra7 Kg3+
14.Rh7 and wins, e.g. Re8 15.Se7 Rd8
16.Sxf5+ Kg4 17.Sh6+ Kg3 18.Se4+ Kh4
19.Sg8+ Kg4 20.Sgf6+ Kf5 21.Sxd2+ Rxd3
22.Rxd3.

In this famous 6-fold Rook-promotion
study the sequence of the rook promotions is
random, but that doesn't disturb much. This
promotion record was recently beaten
(G. Costeff EG*132.11236* iv1999) with similar
duals from move 4 on.

H.37 A. Daniel
The Chess Amateur i1915
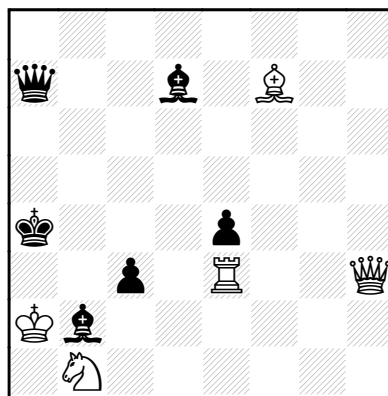
a2a4 4171.02 5/6 Draw

(H.37) 1.Qxd7+ Qxd7 2.Be8 Qxe8
3.Rxe4+ Qxe4 4.Sxc3+ Bxc3 stalemate.

It is possible to play the final combination in reverse order. So instead of 3.Rxe4+ Qxe4 4.Sxc3+ Bxc3 stalemate, also 3.Sxc3+ Bxc3 4.Rxe4+ Qxe4 stalemate (J. Ulrichsen, HHdb III#61110, 2003). Minor dual? This is a matter of taste. The more I look at it, the unhappier I become. Perhaps the composer thought that 3.Sxc3+ Ka5(!) refutes this line, but that is not the case: 4.Rxe4 and the bQ is unable to protect the bB (4…Qb8 5.Ra4+ Kb6 6.Rb4+ draws) and here also 4.Kxb2 works since bpe4 is inevitably lost. Looking again at the position I even spotted a further possibility for an inversion of moves: 1.Sxc3+ Bxc3 2.Qxd7+ Qxd7 3.Be8 Qxe8 4.Rxe4+ Qxe4 stalemate.

<center>VARIOUS CASES</center>

Shorter win?

It should be noted that the number of moves has nothing to do with the interpretation of a possible white alternative (cook or dual). When for instance the composer's main line takes 20 moves and the EGTB tells us that White is able to mate in 15 moves by playing another move, then this is no more than a (strong) indication that there might be a cook, because there is a pitfall:

<center>**H.38** H. Aloni
2nd commendation Szachy 1960</center>
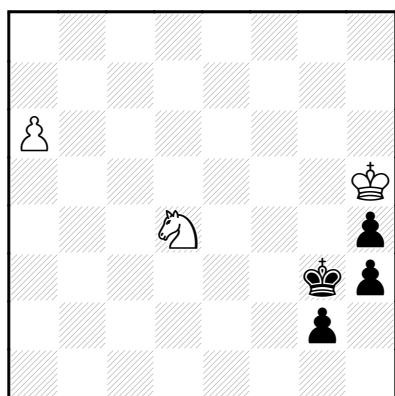
<center>h5g3 0001.13 3/4 Win</center>

(H.38) This case was discused by me extensively (in Dutch) in *EBUR* iii2006. After

1.a7 g1Q 2.Se2+ Kf2 3.Sxg1 h2 4.Sh3+ Kg3 5.Sf2 Kxf2 6.a8Q Kg1 the solution runs 7.Qa1+ Kg2 8.Qb2+ Kg1 9.Kxh4 h1Q+ 10.Kg3 winning.

However, the EGTB state that 7.Qa1+ (or 7.Qa7+) is mate in 14, while 7.Qg8+ is a mate in 13. "Quicker win, so cook" is the interpretation of many people in such cases. But after 7.Qg8+ Black plays 7…Kf2 (Kf1), because 7…Kh1 8.Qa2 Kg1 9.Kxh4 gets us into the main line, and White plays 8.Qd5. An interesting situation! The EGTB tries to postpone the mate as much as possible. In this position this could be done by playing 8…h3(?) or 8…Ke3(?) where every chess player would respond 9.Qh1winning. More relevant is 8…Kg1. Then we play 9.Qg5+ Kf1 (Kf2) 10.Qxh4. Now the move that postpones the mate best is 10…Ke2(?) which is met by 11.Qxh2+ with an immediate win. But, of course, Black should play 10…Kg2 and 11.Qe4+ Kg1 12.Qe1+ Kg2 13.Kg4 h1Q 14.Qe2+ Kg115.Kg3 like in the main line, but with a considerable waste of time (!). The combination is the only way to win for White. So, not a quicker win, but waste of time!!!

On the other hand, if the composer's line took 3 moves but there is a true alternative that would take White 250 moves, it still is a cook. E. Vlasák argued differently in *Ceskoslovensky Sach*, proposing such exceptions, but this is extremely difficult to define and maintain, most of the non-experts would not understand it and it would initiate "fairy" studies: If the "rule" would be 100 moves, move x leads to a win in 99 moves and move y to a win in 100 moves. Luckily the PCCC has never adopted artificial o.t.b. rules that only were invented for practical o.t.b. reasons, e.g. the 50-move rule.

Get-out-of-check dual

Black checks and wK has to play. The square to which it plays is of no relevance, or more than one move works.

H.39 V. Kalyagin
Hon. Mention Mitrofanov MT 2002
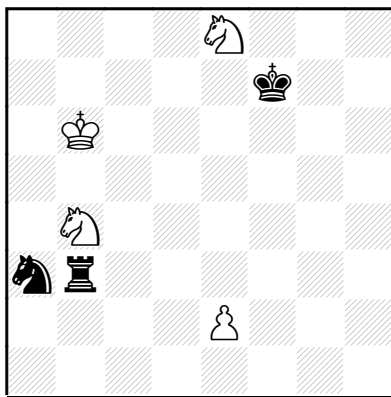
b6f7 0305.10 4/3 Draw

(H.39) 1.Sd6+ Ke6 2.Kc5 Rc3+ 3.Kd4 Rb3 4.Kc5 Rc3+ 5.Kd4 Rc1 6.Sd3 Rc7 7.Sb7 Sc2+ 8.Ke4 Rc4+ 9.Kf3 Sd4+ 10.Ke3 Sb3 11.Sd8+ Ke7 12.Sf7 Kxf7 13.Se5+ draws.

In EG*149* vii2003 a dual was reported: 10.Kf2 with a similar main line (but see below). In fact it seems to me that most K-moves work, except for 10.Ke4? Sb3+, or 10.Kg4 Sxe2 wins (EGTB). But this does give some problems. After 10.Kg3 we indeed have a solution similar to the main line. But after 10.Kf2 or 10.Kg2 Sb3 11.Sd8+ Ke7 both 12.Sf7 (see main line) and 12.Se5 work! And an even bigger problem is 10.Kf4 because 10…Sb3+ is refuted by a different solution: 11.Kg5! As far as I'm concerned I consider 10.Kf4, 10.Kf2 and 10.Kg2 as cooks. What is your opinion?

Piece exchange dual

Two identical pieces can play to the same square. During the solution that piece is captured and the other piece takes back.

(H.40) 1.Bc6 Sxc6 2.Sb2 Sd8 3.Bg3 c3 4.Be1 e4 5.Kf8 Be5 6.Kg8 Bf6 7.Kh7 Be5 8.Kg6 Bh8 9.Kg5 Be5 10.Kg4 Bh8 11.Kg3 Bd4 12.Kg2 Bf6 13.Kf1 Bd4 14.Ke2 Bf6 15.Kd1 Be5 16.Kc2 Bf6 17.Kb3 Be5 18.Sbc4+ Sxc4 19.Sxc4 mate.

Both 18.Sbc4+ and 18.Sdc4+ works. Note that 18.Bxc3+ (or even 18.Bd2) is a waste of time dual.

H.40 N. Cortlever
2nd Prize Rueb MT
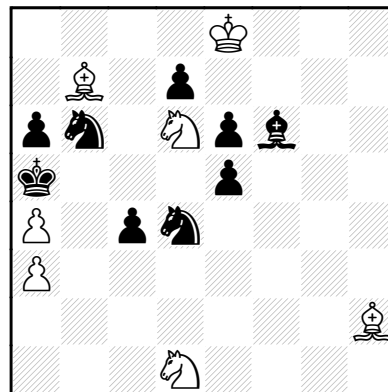
e8a5 0058.25 7/9 Win

H.41 E. Dvizov
Zvezda 1982
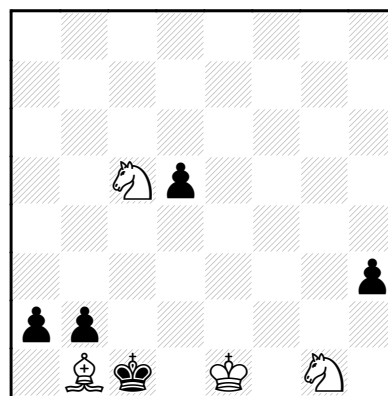
e1c1 0012.04 4/5 Win

(H.41) 1.Se2+ Kxb1 2.Kd2 d4 3.Sa4, and Ka14.Sxd4 b1Q 5.Sc2+ Qxc2+ 6.Kxc2 h2 7.Sc5 h1Q 8.Sb3 mate, or a1Q 4.Sec3+ dxc3+ 5.Sxc3 mate. Of course in this line also 4.Sac3+ dxc3+ 5.Sxc3 mate works.

Minor dual at move 1?

This seems to be more serious to me. In my opinion this is often caused by an oversight of the composer. But not always! See also H24.

The classic example of an alternative not spoiling a study (Roycroft, *Test Tube Chess*, p. 254) is the following study:

H.42 R. Réti
Hastings and St. Leonards Post 1923,
version *Münchner Neueste
Nachrichten* 1928

e7e5 0100.01 2/2 Win

(H.42) 1.Rd2 (Rd3) d4 and now 2.Rd1 Kd5 3.Kd7 Kc4 4.Ke6 winning.

The case was extensively discussed by Artur Mandler in an article in *Prager Presse* (27iii1932), reproduced (in German) in *EBUR* iv1991. After Rét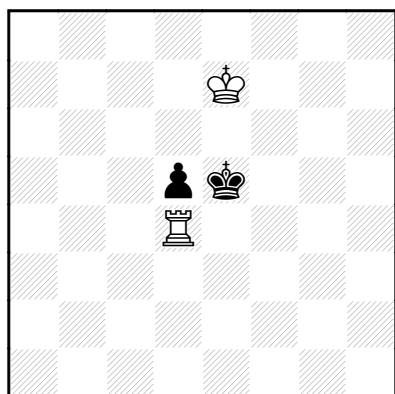i published H42, Mandler tried to find a version without the dual. He also quots Réti (from letters) as defending his first setting because the initial version had extra material or did not show the mutual zugzwang. Mandler continued to search for a better setting after Réti passed away (26vi1929) but eventually came to the conclusion that Réti's H42 was the best setting possible.

H.43 A. Kazantsev
Rabochi Put 1926
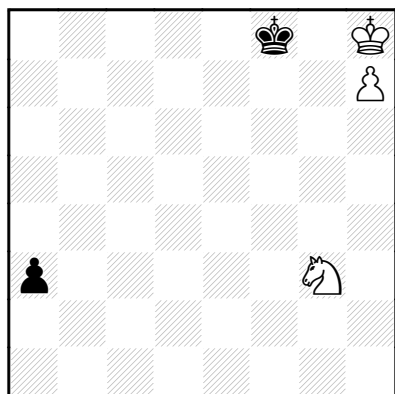
h8f8 0001.11 3/2 Draw

(H.43) 1.Se2 a2 2.Sd4 a1R (a1Q stalemate) 3.Se6+ Kf7 4.Sd8+ Kg6 5.Kg8 Ra8 6.h8S+ Kf6 7.Sf7 draw.

The cook/dual 1.Sf5 (*Bulletin Central Chess Club USSR* ix1966) is so obvious that it looks like a diagram error (I do not have access to the primary source). Maybe the composer overlooked: 1.Sf5 Kf7!? 2.Sd(h)6+ Kf8 and the knight cannot stop the black pawn. But of course now White has 3.Sf5 and the wS gets to d4 after all!

Another possibility that this setting was just a sketch (scheme) for the following famous study: **H44)** A. Kazantsev, *Shakhmaty v SSSR* ii1949, f7d4 0033.32 f6a3.d5e6h6a4e7 4/5 Draw: 1.d6 Sb5 2.dxe7 Ke5 3.e8S Bh8 4.Kg8 Kxe6 5.Kxh8 Kf7 6.h7 a3 7.Sd6+ Kf8 8.Sxb5 a2 9.Sd4 (9.Sc3? a1R 10.Sb5 Kf7 11.Sc7 Ra7 12.Se8 Rd7 13.Sd6+ Kg6) 9...a1R (9...a1Q stalemate) 10.Se6+ Kf7 11.Sd8+ Kg6 12.Kg8 Ra8 13.h8S+ Kf6 14.Sf7 draw. S. Rothwell reported in *EBUR* ix2006 the inversion of moves dual 4.h7 a3 5.Kg8 Kxe6 6.Kxh8 Kf7 7.Sd6+.

Presentation of solution too long

The composer, or source, continued the solution too long in order to illustrate his point. In fact quite a number of the studies in my database may suffer from this problem. Shortly after I started collecting studies I anticipated the availability of theme identification by a computer program. Of course, when a certain theme should be found, then the key position should be in the database (for instance the mate or stalemate). Nowadays I enter the text "eg" (which is short for "and White wins/ draws, for instance") into the main line(s) to have it both ways. Therefore, when someone reports duals that could be caused by this problem, I increasingly try to check primary and secondary sources. Some people are doing a great job by sending me several hundreds of dual claims sometimes in a single batch, and perhaps do not realize the amount of work involved in this for me…..

H.45 F. Amelung
Düna Zeitung 1904
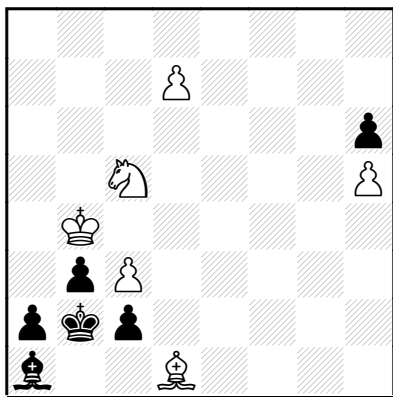
b4b2 0041.34 6/6 Win

(H.45) 1.Bg4 c1Q 2.Sa4+ Kc2 3.Bf5+ Kd1 4.d8Q+ Ke1 5.Qh4+ Ke2 6.Bg4+ Ke3 7.Qg3+ Ke4 8.Qf3+ Ke5 9.Qf5+ Kd6 10.Qe6+ Kc7 11.Qb6 mate. This is the solution (subline omitted) I have in my database. I do not have access to the primary source, but I suppose that the moves after 5.Qh4+ just serve as an example, because instead of 10.Qe6+ (and other moves), 10.Qc5 is instantly mate! (Ulrichsen, HHdbIII#63422, 2003). And there is an earlier shortcut by 8.Sc5+ Kd5 9.Bf3 mate, although one has to look twice to see that Black is mated!

H.46 C. Behting
2nd/5th Prize *Bohemia* 1906
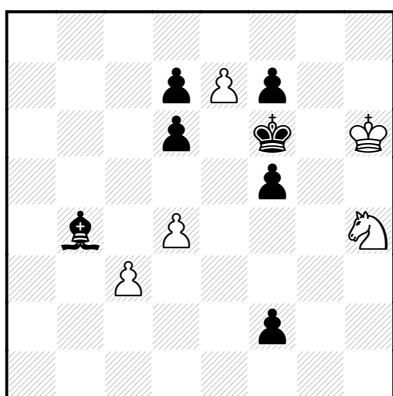
h6f6 0031.35 5/7 Win

(H.46) 1.Sg6, and f1Q 2.e8S+ Ke6 3.Sc7+ Kf6 4.Sd5+ Ke6 5.Sgf4+ Qxf4+ 6.Sxf4+ Ke7 7.Sd5+ win, or fxg6 2.e8Q f1Q 3.Qf8+ Ke6 4.Kg7 Kd5 5.Qa8+ Kc4 6.Qa6+ win. This was the solution I had in my database. J. Ulrichsen found the obvious cook 7.cxb4 (HHdbIII

#63066, 2003). Again I do not have access to the primary source, but in the book *Studien und Probleme von Carl & Johann Behting* (Riga 1930) the first line does conclude with 6.Sxf4+ and wins. So the study is correct!

Another presentation problem has already been discussed in this article: the composer (or source) gives an exclamation mark, but upon closer inspection another move works as well. Here is another example:

H.47 V. Kalandadze & D. Dachkoriya
2nd spec. prize Selivanov 30 JT 1997
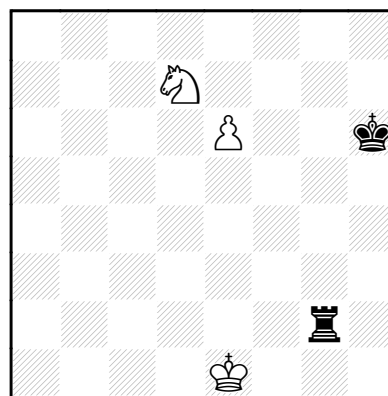
e1h6 0301.10 3/2 Win

(H.47) 1.e7 Rg1+ 2.Ke2 (Kd2) Rg2+ 3.Kd3 Rg3+ 4.Kd4 Rg4+ 5.Kd5 Rg5+ 6.Kd6! Rg6+ 7.Sf6 Rxf6+ 8.Kd5 Rf5+ 9.Kd4 Rf4+ 10.Kd3 10.Rf3+ 11.Ke2 wins.

The composers indicated an alternative square dual 2.Kd2 (but forgot the "Saavedra-dual" 10.Ke3 Rf1 11.Ke2), but did give 6.Kd6 an exclamation mark. Therefore they probably overlooked that the strange-looking move 6.Kc6 also wins (M. Campioli, EG*149* vii2003), since the black rook cannot play to e5 after all: 6…Rg6+ 7.Sf6 Rxf6+ 8.Kd5 is the main line. What's your opinion: cook or dual? Did the fact that the composers gave 6.Kd6 an exclamation mark influence your opinion?

Suggested further reading on the presentation of solutions: A. Roycroft, "Recommendations to the presentation of solutions", appendix to "Can the composer improve the quality of his analysis", EG*69* vii1982, pp. 60-61.

Conclusion

Correctness checking of studies is difficult. Of my current database of 71,919 endgame studies, in 16,079 cases (22.4%) a study is claimed to be incorrect (cooked, dualistic). It doesn't mean that in all instances the claim is justified, or that all the other studies are correct. In many cases, busts are pretty straightforward (especially if confirmed by EGTB), but it is not always easy to decide whether a white alternative is a dual or a cook. Some duals are obviously unimportant (e.g. most promotion duals, waste of time duals) but other duals are not. This is often subjective and may depend on the type of study, the presentation of the solution, the part of the solution in which it occurs, and whether multiple duals (of different types) are present in the study. Also alternatives claimed to be cooks might upon closer inspection turn out to be duals. This might be very complex, especially when deciding about a possible waste of time dual. Unfortunately, the currently available software for consulting EGTB's more often confuses than clarifies.

Agenda

Next ARVES-meeting: Saturday, October 27th, 2007
at the *Nieuwe Zurenborger*, Dageraadsplaats, Antwerp, Belgium.
For details : see www.arves.org

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**.
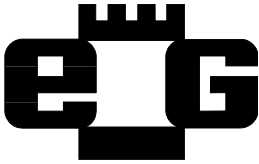
BASICS (2)
THE PROS AND CONS
OF CHESS ENGINES

EMIL VLASÁK

Hardware and software used in this article

Intel Celeron 3.2 GHz machine with 1Gbyte RAM, Windows XP Pro.

Fritz 10 GUI with CB native engines Shredder 10, Fritz 10, Hiarcs 10, Junior 10.1, Zap!Chess Paderborn (Zappa) and UCI engines Rybka 2.3.2a, Fruit 2.2.1.

How do they work?

Let us start with a little theory: it is impossible to compute all continuations to mate or draw, so usually a chess position has to be solved as an inexact problem partly using goals, with the winning of material as the most important one.

For this purpose a move tree is created in the computer's memory (RAM). In a graphical presentation of the tree (Figure 1) white and black nodes represent positions and branches are for moves. The current board position creates a root.
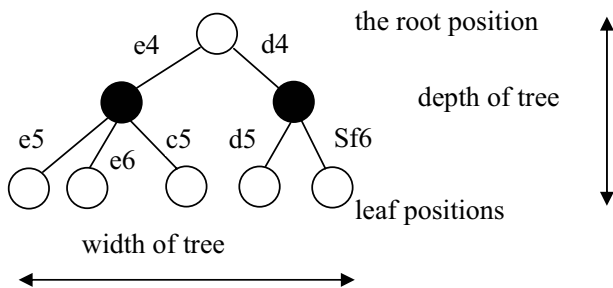

Figure 1. The move tree in computer memory

The depth of the tree is limited for practical reasons – every new half-move increases the width of this tree dramatically. The time needed for the computer to evaluate all positions limits the depth of the tree. To compensate this, engines use a special **searching** process.

First all leaf positions are **evaluated**, but only by a **static function**. This function is naturally based on material, but there are a lot of bonuses, for example weak pawns, piece mobility, king safety etc. This function represents the above mentioned goals in chess. It is generally accepted to count the evaluation in pawns: positive values mean advantage for White, negative ones for Black.

Secondly, the evaluations are passed up from leaf positions to the root using a **minimax** principle. Minimax is easy to understand – White chooses in "his" nodes the move (= branch) with a maximal evaluation and vice-versa Black chooses minimal branches.

In this way the root evaluation and the best line are found.

Brute force versus selective chess

According to the classical computer chess theory engines are **brute force** and **selective** ones. A brute force engine examines all legal moves in a tree. Old computers (and maybe mobile phones today) were too slow to get acceptable results this way. So different selective algorithms were used to cut-off weak and strange moves from a tree without calculating. Unfortunately, paradoxical study moves could be missed in this way. One of the best selective heuristics – the null move method – will be covered later in this article.

A long-term discussion between brute force and selective method programmers ended after 40 years with a draw – every contemporary

powerful chess engine combines both methods. In the first step the engine calculates a small brute force tree to choose promising moves and in step two these moves are deeply examined by the selective principle.

Let's start up an engine in infinite mode (I recommend the FritzGUI, for details see EG *169*). A typical line form the thinking window should look like is:

> *1...Rg7 2.Bxg7+ Kxe8 3.Kg4...*
> *-+ (-1.88)   Depth: 20/25   00:01:42 34906kN*

In some other GUIs or in a multi-variation mode the picture may differ a little, but the values have to be similar. The first line is the best chess variation computed from the engine.

In the second line the evaluation (-1.88 pawns) is given and explained from the engine as a black win (-+).

Next the depth of the brute force tree and the selected tree is given in half-moves (20/25). It means the first 20 plies are completely tested (brute force) and the longest line examined is 25 plies. As in chess rules "the move" means a white move followed by a black one, computer chess uses the more exact half-move term (also ply, plies) for a single white or black move.

N is not for Newton (I have had such a question from physicists), but for Node. So 34906 kN (kilo nodes) means that the engine examined about 35 millions positions. Also MN (mega nodes) is often used. The time used (1 min, 42 sec) is given too. In the window's header you can find the engine "speed" in kN/ s, an important engine characteristic.
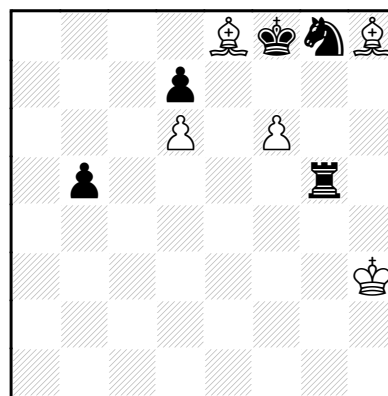
(V.1) In Jasik's study after **1.Kh4!** Black has a very surprising move **1...Rg7!!** with the point **2.Bxg7+? Kxe8 3.Kg5 Kf7 4.Kf4 Sxf6** and Black wins an important tempo and consolidates his advantage: **5.Bh8 Ke6 6.Ke3**

Sd5+ 7.Kd4 Kxd6 and the EGTB confirms a win.

V.1 Andrzej Jasik
Polášek & Vlasák 50 JT 2007
1st special hm for romantic

draw

White draws with the stalemate-based defense **2.fxg7+!! Kxe8 3.Kg5 b4 4.Kg6 b3 5.Kh7 b2!** Or 5...Kf7 stalemate. **6.Kxg8 b1R!** Or 6...b1Q stalemate. **7.Kh7 Rh1+ 8.Kg6 Rg1+ 9.Kf6! Rg2 10.g8Q+! Rxg8 11.Bg7 Rf8+!** 11...Kd8 12.Kf7 Re8 13.Bf6+. **12.Bxf8 Kxf8 stalemate**.

A classical engine using a selective search concept would probably miss the move 1...Rg7!!. But all tested engines indicate it safely in a multi-variation mode.

By the way, Junior and Zappa display 1...Rg7 as the clearly best move. A question for advanced users – does it mean these engines understand the position better than the other ones?

The correct answer is paradoxically: no. Contrarily these engines don't see 2.fxg7! and so they don't understand the position well. Other engines as Rybka, Shredder or Fritz do see it and often consider as black's best chance the line **1...Kxe8 2.Kxg5 Kf7 3.Kf5 b4 4.Ke4 Sxf6+ 5.Kd4 Ke6 6.Kc4 Sd5 7.Kc5** or **2...Sh6 3.Bg7 Sf7+ 4.Kf5 b4 5.Ke4 Sxd6+ 6.Kd5 Kf7 7.Bh6 b3 8.Bc1**.

The horizon effect

V.2 Julio Kaplan

BTM
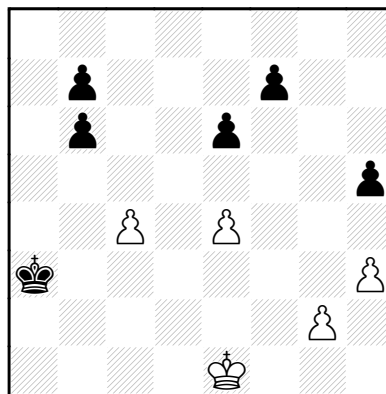
V.3 N. D. Grigoryev
1954

win
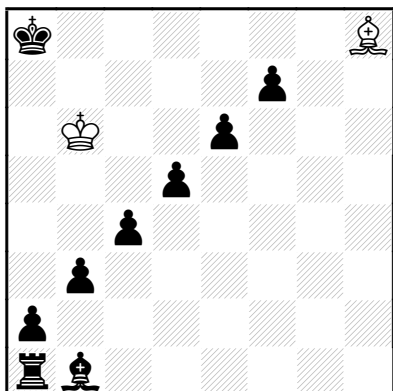
(V.2) Let's start with Kaplan's classical position. Old engines on slow hardware had a limited length of his tree and analyze it in a silly way. For example, with a limited depth of 7 plies these play 1...f6 2.Bxf6 e5 3.Bxe5 d4 4.Bxd4 c3. Now the static function is applied and it indicates a huge black advantage. This way an engine hopes to save the rook. Such a problem is called the **horizon effect**.

Today you don't see a horizon effect in such a foolish form. It is reduced by both hardware and software improvements. As we have seen, the length of a calculated tree is tens of half-moves. In addition, engines use the so called **singular extension**. The length of tree is not fixed, but every possible leaf is tested if the position is really quiet. If not (after 4...c3 the pawn is hanging) the depth is extended.

All tested engines immediately indicate 1…f5 with two exceptions. Junior needs some seconds for tries to save his rook after all and Rybka for a mysterious reason prefers 1…c3 2.Bxc3 f5, even after a long time analyzing.

This classical Grigoryev study is difficult even for modern engines. They could solve it fully, but usually need a long time. The engine needs on average 3 minutes (about 2 MN) to find the whole main line, but it is still indicating a win for Black. That is the main problem. The evaluation is changing very slowly: after 20-30 minutes (300-700 MN tested) a draw (=) is indicated and after another 5 minutes (100 MN extra) finally white's advantage is recognized. A master of this study is Rybka, needing only 40 seconds (!!) for the complete solution.

V.4 D48
WCCT8

Win

(V.3) 1.e5! Kb4 2.h4 Kxc4 3.g4 Kd5 4.gxh5 Kxe5 5.h6 Kf6 6.h5 b5 7.Kd2 b4 8.Kc2 e5 9.Kb3 e4 10.Kxb4 b5 11.Kc3 wins.

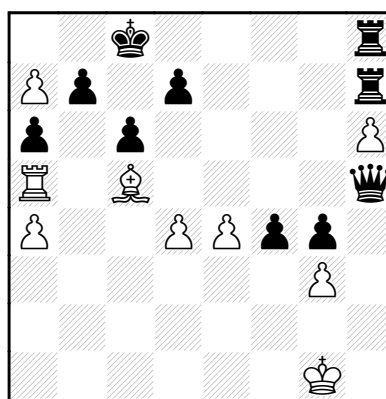**(V.4) 1.Bd6! Qh2+ 2.Kxh2 Rxh6+ 3.Rh5!** Freeing the a5 square for a future king's escape. **3...Rxh5+ 4.Kg2 Rh2+ 5.Kf1 Rh1+**

– 150 –

6.Ke2 R8h2+ 7.Kd3 Rd1+ 8.Kc3 Rc1+ 9.Kb4 Rb1+ 10.Ka5 Rb5+! 11.axb5 Ra2+ 12.Ba3! Rxa3+ 13.Kb4 wins.

A quite fresh example. To solve this position an engine should indicate 3.Rh5 and 12.Ba3 (see table below). Rybka's depth and MN are not trustworthy – for some unknown mysterious reason it doesn't indicate true values

| Engine	Time	MegaNodes	Depth
Fritz	00:04	4	12/55
Fruit	00:29	16.5	14/53
Hiarcs	01:45	20	15/52
Shredder	03:07	80	18/52
Junior	06:30	700	21
Zappa	10:12	131	19/47
Rybka	11:39	36?	23?

Surprisingly, the Grigoriev-champ Rybka is the worst engine in this position. That's a reason why many analyzers and correspondence players combine several top engines, choosing them intuitively. However, the best way to solve such a position is an interactive man-machine analysis using permanent hash tables. This will be covered in a future column.

Null move heuristic and zugzwang

A null move heuristic is one of the greatest discoveries in computer chess. An engine tries to make nothing (null move), although chess rules doesn't allow it. In other words, the opponent moves two times. The null move option indicates what are the opponent's threats in a position. And from the outcome of such a strange operation the quality of position could be well estimated. Even the recursive null move method allows engines to reach selective depth over 50 plies in several seconds.

But it is a very hard challenge to reconcile null move method with zugzwang positions. The null-move-pioneer Fritz has been trying to solve it almost 15 years and only the version 9 from 2005 seems to succeed.

**V.5** based on Bondarenko, L'Italia Scacchistica 1963
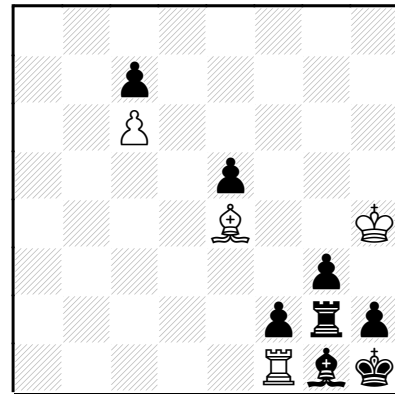
mate in 3

(V.5) 1.Bd5 e4 2.Kh3 e3 3.Bxg2 mate.

Fritz had big problems with this type of position, with several updates of version 8 from the year 2002 indicating a draw here. I tested the position again for purpose of this article and to my big surprise the other two tested engines – Zappa and Hiarcs – failed to find a mate in infinite mode! It shows that most engines use some form of the null move idea.

Bad built-in evaluation

It is still possible to find errors in built-in evaluation of some endgames. The well-known h-pawn+bishop problem from early computer chess times is corrected today. Let's test other examples.

**V.6** Axel Ornstein, 1996 finale of the study
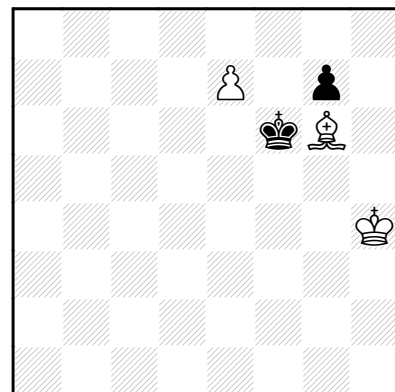
win

(V.6) 8.e8R! wins here. To see a paradox you have first to switch-off the tablebases. After it Shredder, Junior and Fruit prefer 8.e8B?

and Rybka with Hiarcs considers it enough for a win. Fritz has known the truth since version 6 and Zappa is the second winner of this mini-test.

No one tested engine evaluates correctly **endgames RxBBN and RxBNN**. Rybka and Fruit consider both as a draw and other engines both as a win.

So if you do not have the 6 man EGTB on your harddrive you have to choose the correct engine for such positions.

V.7 Harold van der Heijden
Roslov 40 JT 2003, hm
finale of the study

win
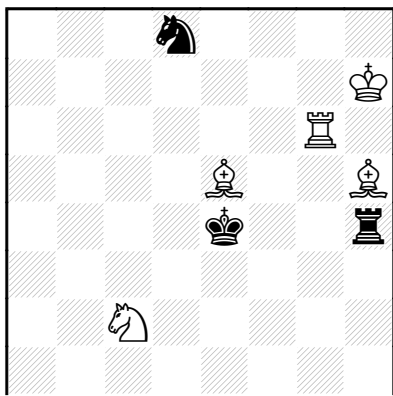
(V.7) 5.Rg4+!! Rxg4 6.Bf6!! Rg2 7.Bxd8 Rh2 8.Kh6! Rxc2 9.Bg6+ wins.

Every tested engine could find the nice motive quickly but Rybka couldn't.

Abstract thinking

In some types of position a chess player has to ignore tree-like calculations and start thinking abstractly "in pictures". I don't know any engine being able to do something like this. So, for example, almost no fortress or positional draw can be understood by a computer.

(V.8) 1.g4! Bxc2 2.d3!! Bb3 3.Rxa2 Bxa2 4.d7 Bg8 5.d4 Mutual zugzwang. **5...Be6 6.d8R+! Bg8 7.Rd6 Bc4 8.d5** wins.

V.8 Gady Costeff
Polášek & Vlasák 50 JT 2007
2nd special hm for romantic
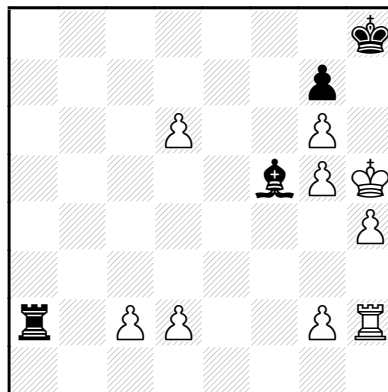
win

Every tested engine has no problem in playing 6.d8Q+ indicating a huge winning score of 10-15 pawns. But this interesting Lazard position is many years known as a clear draw.

The similar situation is with **long-range plans**.

V.9 Ladislav Salai
Mat 64 2002, Prize
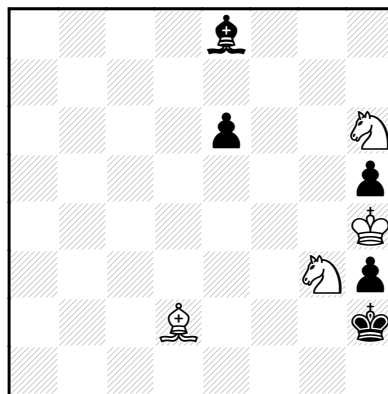
win

(V.9) 1.Se2! 1.Sg8!? Kg2 2.Sf6 Bc6! 3.Be3!? h2 4.Sh1! Bf3!. **1...e5** 1...Bd7 2.Sf7 e5 3.Sxe5. **2.Sf5 Kg2 3.Se3+ Kf2 4.Sg3 h2** 4...Bd7 5.Sc2 h2 6.Be3+ Kg2 7.Se1 mate. **5.Sh1+** 5.Kh3 Kg1 6.Sef5 h1Q+ 7.Sxh1 h4!. **5...Kg1 6.Be1! Bg6!?** 6...Kxh1 7.Kg3! Kg1 8.Bf2+ Kh1 9.Sg2. **7.Bg3!!** 7.Bf2+ Kxh1 8.Kg3 Be4! mutual zugzwang 9.Kh3 Bd3! 10.Kg3 (10.Sg2 Bf1) 10...Be4 11.Kh4 Bg6.

7...Be8 8.Bf2+ Kxh1 9.Kg3 wins, for example **9...Bf7** 9...Bc6 10.Sf5. **10.Sg2 Bd5 11.Sh4 Bc6 12.Bb6 Bd5 13.Kf2 Be4 14.Ba7** tempo **14...Bb1 15.Sf3 e4 16.Sd2 Bd3 17.Bb6 h4 18.Ba7 Bc2 19.Sf1 Bd3 20.Se3 Bb5 21.Sf5 Be2 22.Sxh4 Bg4 23.Sg2 Bc8 24.Se3 Bh3 25.Bb6** tempo.

A very difficult positional study. No tested engine is able to understand the final position after 9.Kg3, so of course they can understand nothing from a solution.

Bugs in engines

Let's start with a quiz from EG*169*. After **1.f3 e6 2.g4 Qe7 3.Kf2 Qd8 4. Ke1 Qe7 5. Kf2 Qd8** all engines play **6.Ke1** indicating a draw by threefold repetition. But this is wrong. In the first position the castling rights were different, so Black wins this funny game through **6...Qh4 mate**.

V.10 Mario Matouš
Krabbé 60 JT, 2003, 4th comm
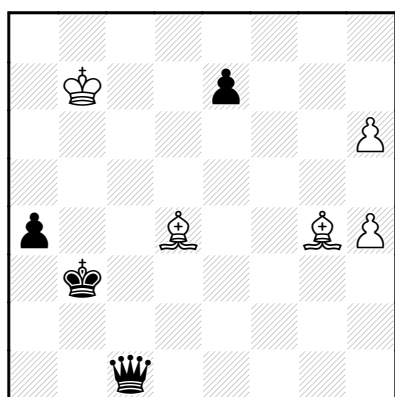
Win

(V.10) 1.h7 Qh1+ 2.Kb6 Qxh4 3.Be6+ Ka3 4.h8B Qg5 5.Bb2+ Kb4 6.Bhc3 mate.

Rybka, the world's strongest engine and world champion 2007, still has problems with underpromotion to bishop. Even in a very clear position from Matouš' study it indicates a draw after 4.h8Q Qxd4+, while all other tested engines immediately give **4.h8B!** with an easy win.

Quiz

V.11 Mario Matouš
Polášek & Vlasák 50 JT, 2007
2nd-4th Prize
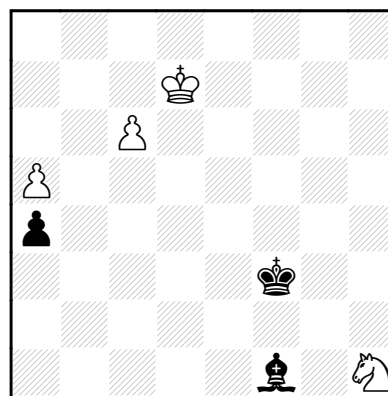
draw

At least one tested engine is able to find the point of this nice solver-friendly study. Can you solve it quicker than your machine?

What to read

Dieter STEINWENDER and Frederic FRIEDEL, *Schach am PC*, Markt & Technik, 1995.

Robin SMITH, *Modern Chess Analysis,* Gambit, 2004.

OBITUARY

† Vladimír Kos
20vi1928–2vii2007

Vladimír Kos, well known in the world of Czech chess as composer, solver, judge, organiser, collector and writer (his family name means 'blackbird'), has died aged 79.

Born in Tišnov, in 1961 he moved to Brno, the Moravian capital, renowned for the strength of its chess community.

Learning his trade from L. Vetešník and I. Mikan, Vladimír Kos composed mainly bohemian chess problems with model mates. In this genre he became a great composer, publishing about 240 problems that won him 60 tourney honours, 20 of them prizes. 12 points from FIDE Album selections secured for him the FIDE Master in title in 2001 (EG*142*, page 399).

He also produced endgame studies, 62 of which are to be found in the HvdH database. Of these 23 won tourney honours, including eight prizes.

As a specialist in checkmates Kos was strong as a solver, winning the great Czechoslovakian solving contest "1000 Spartakiad Chessboards" in Prague 1989 and in 1993 becoming the first solving champion of the new-born Czech Republic.

Among study tourneys he judged were those of *Československý šach* 1983, *Šachová skladba* 1988, Réti MT 1990 and Kos 70 JT 1999. In 1991 he became an International Judge of the FIDE for Chess Composition for threemovers and studies (EG*102*, page 940).

From 1983 he worked in the Czechoslovak Organization for Chess Composition and from 1993 in the Czech Association of Problemists.

For many years he played over-the-board for Lokomotiva Brno. The Czechoslovak title of Honoured Master of Sports was granted him in 1987.

Starting in 1990 he prepared 15 brochures for chess publisher SNZZ (Zdenk Závodný, Brno). The most important: *Vybrané skladby* (Selected problems, 1991, 124 of Kos's problems), *Česká škola úlohová* (The Bohemian Chess School, 1993), *Pšec v české škole úlohové* (The Pawn in the Bohemian School, 1993), *Šachové studie Fr. Dedrle* (The Chess studies of Fr. Dedrle, 1994, with J. Kalendovský), *Vazba v české škole úlohové* (The Pin in the Bohemian School, 1995), *Studie L. Prokeše* (Studies of L.Prokeš', 1996), *Obti dam v české škole úlohové* (Queen sacrifices in the Bohemian School, 1997), *Josef Hašek – 215 šachových studií* (Josef Hašek – 215 chess studies, 1998), *Almanach Moravskoslezských problémist* (1999 with Zdenk Libiš).

From 1994 to 1996 he was an editor of *Šachové umní* (the regular composition enclosure of *Československý šach* magazine).

At the age of 70 Kos learned to use a computer, transforming his 20,000 collection of Bohemian problems into a database with his own classification system. Shortly before his death Kos finished creating the PDF version of an unpublished manuscript *Česká studie* (The Czech study) originally written by Jindich Fritz in the year 1983.

With this great list of works for chess there is scant space left to describe the man. By profession Vladimír was a geodetic engineer. His son is also an engineer, and his daughter a doctor – but neither of them plays chess.

Some words of farewell from friends.

Z. Libiš: We will remember Vladimír Kos as a nice, modest, and hard-working man.

Z. Závodný: His brochures were prepared very conscientiously. In personal meetings Kos was a little dry and tedious, sometimes rigid. But in good company, as visits from

John Beasley always were, after one glass of spirits Vladimír could be a most witty companion.

Studies

The best Kos studies are "masked" problems with a model mate or stalemate after an interesting battle of the pieces. Paradoxical bishops endings formed another favourite theme. Unfortunately, today's computer takes its toll of many of Kos's honoured studies.

V. Kos
Ševík JT Československý šach 1996,
2nd hm
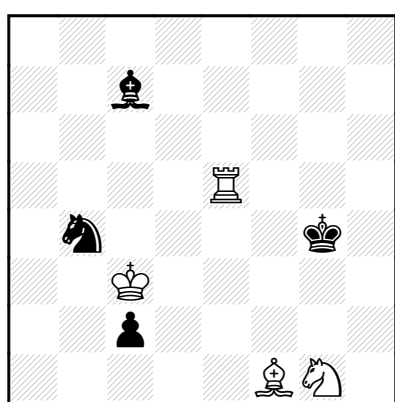
win

1.Bh3+! Kf4 /i 2.Rf5+ Ke4 3.Se2! Sd5+ 4.Kb2 /ii Be5+ 5.Kxc2 Se3+ 6.Kd2 Sxf5 7.Bg2 mate.

i) Jürgen Fleck in EG*125* suggests improving the solution by: 1...Kg3! 2.Rg5+ Kf4 3.Rf5+, allowing nice tries: 2.Ne2+?! Kxh3 3.Re3+ Kh2 4.Kxb4 Bf4, and 3.Rg4+?! Ke3 4.Kb2 Be5+ 5.Kc1 Bf4 6.Kb2 Be5+, with a positional draw.

ii) A computer – but not a human – would play here 4.Kd2!? Bf4+ 5.Ke1! c1Q+ 6.Sxc1 Bxc1 7.Rf8, 'winning in 87 moves'.

Mate with two minor piece selfblocks is quite a hackneyed theme. This example owes its placing to dynamic content in which the luring of the black bishop to e5 is very attractive. Jan Ševík EG*124*.10558.

V. Kos
Duras MT 1982, 4th comm
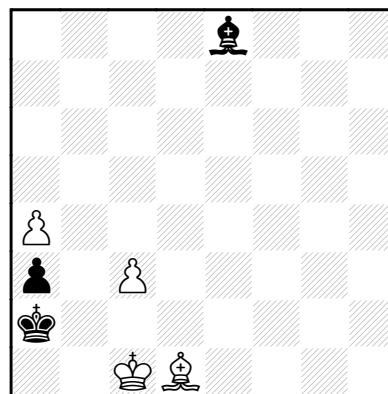
win

1.c4 Bh5 2.Bc2 /i Ka1 3.a5 Bd1! /ii 4.Bh7 / iii Bc2 5.Bg8 Bh7 6.a6! Bxg8 7.a7.

i) 2.Bxh5? Ka1!, but not 2...Kb3? given in several sources for 3.Kb1.

ii) Else an easy win, for example 3...a2 4.a6 Be2 5.a7 Bf3 6.Bd3 Bg2 7.Kc2 Bc6 8.Kb3 Be4 9.Ka3 Bc6 10.c5 Bg2 11.Bc4.

iii) 4.Bb1? a2 5.Bxa2 Bb3 6.a6 Bxc4 7.a7 Bxa2 8.a8Q stalemate.

For more studies by V.Kos, see: EG*11*.496, EG*48*.3038, EG*53*.3368, EG*53*.3412, EG*56*.3690, EG*57*.3790, EG*64*.4279, EG*67*.4514, EG*70*.4708, EG*70*.4709, EG*71*.4776, EG*71*.4778, EG*80*.5654, EG*85*.6143, EG*86*.6185, EG*86*.6265, EG*92*.6824, EG*97*.7311, EG*99*.7648, EG*100*.7850, EG*117*.9955, EG*120*.10214, EG*124*.10558 and EG*129*.11016.

Emil Vlasák with the kind help of Z. Závodný, J. Kalendovský, Z. Libiš and P. Kameník.

† Donald Michie ('DM')
11xi1923-7vii2007

"I suppose you wouldn't support my appliction for a secondment, Chris, would you?" was the fateful question I put to my manager C.M.J. Watkins late in 1983. "Why not?" was Chris' instantaneous retort. So I placed the letter from Donald Michie in front of him and exited. The office was on an upper floor of the 17-storey building towering over Gunnersbury station and at the time wholly occupied by IBM(UK). Probably no other gambit would have had the desired effect. The rest is, in a sense, history.

The celebration of the lives of the two well-matched intellectual giants Anne McLaren and DM, who died together (no one else was involved) in a road accident on July 7th 2007, was held twelve days later in the Prince Albert Suite of the London Zoological Society. Over 300 were present. Many tributes were paid.

DM's fame to the world at large rests on his crucial contribution to the code-breaking saga of Bletchley Park (BP) during World War II, the details of which were kept largely secret until the year 2000. Incredibly, DM appeared capable of recalling every detail of his involvement, which he lucidly expounded in print and in lectures, for which he was in great demand. Keywords: Turing, Colossus, 'tunny', Lorentz – but not the simpler Enigma, superseded as a decrypting target by 1942, when DM joined the motley team.

It was while at BP that DM encountered chessplayers such as Hugh Alexander, for whom he had enormous respect. But his life's mission arose out of personal discussions with Alan Turing, the visionary mathematician behind not just Colossus but today's digital computer. Both Turing and Michie were weak chessplayers (DM is on record admitting this), but it was while playing against each other that they debated the computer's theoretical potential. One should bear in mind that although Colossus was the first computer (pace the unacknowledged Konrad Zuse Z1 to Z4

series in Germany), it was not a general purpose programmable device, and could perform branching only via manually set switches. Though often distracted by other projects and by grave inter-departmental friction throughout his academic career, DM's dream was to make computers learn for themselves. Only then would the machine be intelligent. In this, chess had its place.

My task from April 1984 to September 1985 at the Turing Institute in Glasgow was to work myself up to confronting the GBR class 0023 database generated by Ken Thompson of Bell Laboratories (in New Jersey), who sanctioned the artfully compressed tapes for this specific purpose. The confrontation duly took place early in 1985 and is reported at length in my paper *Expert Against Oracle* included in Vol. 11 of the Machine Intelligence series (1988), inaugurated, naturally, by DM.

It was from DM that I acquired, and have since consistently employed, the term 'oracle' when referring to a complete and independently verified endgame database. The term originally referred to the source of totally accurate data needed to test the validity of a developing 'expert system'. Although I never got the hang of so-called expert systems with their Bayesian logic, I latched on to the notion of an oracle.

Since the 0023 database produced infallible answers to any 'What?' type question put to it, a behaviour that would be called highly intelligent if exhibited by a human, I dared to call the oracle intelligent. DM did not agree, probably because the oracle unintelligently looked up the pre-computed answer, but partly, I now think, because it did not mark significant progress towards the self-teaching goal that was his dream.

But I persisted, if not in public, in my viewpoint. After all, we were not concerned with human, but with machine, intelligence, a term invented by DM while he was in academia in

Edinburgh. So, I thought then, and still maintain today, if we adopt the distinction, it is inconsistent to apply exclusively human criteria in accounting for machine behaviour. The objection that 'looking up the answer' can in no way be called intelligent is met, to my way of thinking, by pointing to the enormous iterative computation required for the generation process (see Ken Thompson's succinct summary in EG*83*, the **EG** to which DM himself kindly contributed an introduction) – that's where the 'intelligence' lies. In other words, but still according to my view, an oracle database (generated for a significant and humanly challenging chess endgame) is an example of machine intelligence in the recognised field of 'knowledge representation': it is a demonstrable scientific phenomenon to which the scholarly respect due to serious science is owed by any person seriously invoking it.

The adult DM, who had no breakfast table smalltalk and could lose patience in an instant, particularly at the expense of obstructive or vague officialdom, held Marxist views, which he kept to himself: he joined the Communist Party for a while during the Cold War period, parting company with it, as many did, in 1956. He had wide experience of marriage. His two brothers, his children and his grandchildren, are left with many happy memories.

John Roycroft

London

20vii2007

† Theo van Spijk
14xi1933-14ix2007

When, after the painful but necessary steep learning curve of producing EG*1* and EG*2* (Brian Reilly of the *British Chess Magazine*'s warm help notwithstanding) this attractive estimate came from a complete stranger in Venlo, Holland, to print the magazine, I was overwhelmed. EG*2* had summarised **EG**'s finances, and printer Theo van Spijk had seen this, heaven knows how. His offer was accepted on the spot. The van Spijk organisation printed **EG** from EG*3* in January 1966 to EG*102.2* in 1991. The quality of printing was excellent, but there was a downside. Theo scheduled **EG** (the printing of chess magazines linked his hobby with his profession) in with the art printing that brought the firm its profits and had to have priority, but this often caused the magazine to appear late. True, the magazine had grown in size from the 16 page issues on which Theo had based his estimate... At long last, when the quarterly magazine was distributed three months late, this became too much for its editor, and other arrangements had to be made. (See EG*103* editorial by ARVES chairman Jan van Reek, January 1992.) But, along with a visit to Theo's home, and his attendance at a meeting of the Chess Endgame Study Circle in London addressed by the late IGM David Bronstein (see the signed attendance list and photo in EG*99*, i1990), what I shall never forget is travelling to and from my daily work for IBM(UK) in the '60s and '70s correcting the looped metres-long van Spijk galley proofs on bus and train. Whenever you see the **EG** masthead 'logo', think of Theo van Spijk – it was his, or an artist in his firm's, design.

John Roycroft

SNIPPETS

Editor :

JOHN ROYCROFT

1. – Underpromotion to rook is rare enough in any game, and only noteworthy in a first class event, for which the 30th Open Moscow Championship in 1952 surely qualifies. The encounter between Lyublinsky and Chistyak-ov occurred in round 13, reaching the diagram position after Black's 59...Kc2-d1 – a blunder.
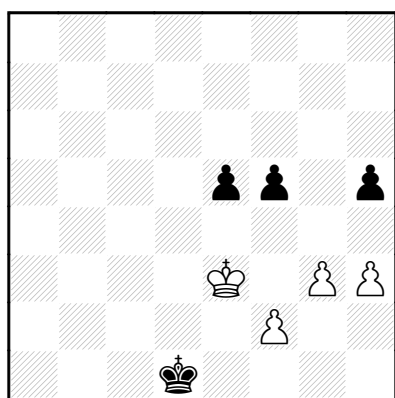
e3d1 0000.33 4/4 WTM

Play proceeded: 60.f3 Ke1 61.g4 f4+ 62.Ke4 h4 63.g5 f2 64.g6 Kg3 65.g7 Kxh3 66.g8R. History does not relate why White chose a rook. Maybe a queen was not to hand. Maybe White was showing his exasperation at Black's reluctance to resign. Maybe it was just a joke. Maybe White had never had an oppor-tunity to underpromote to rook before. Maybe it was to win a bet. Note that he could also have chosen a bishop and still won, but not a knight. In fact Black delayed resigning until his 72nd turn.

[From the special bulletin of the Moscow Town Committee for Physical Culture and Sport, no.6 dated 7vii1952.]

2. – The answer to the quotation quiz ques-tion (Snippet 11 in EG*169*): Dr Emanuel Lasker, on p74 of *Lasker's Chess Primer* 1934.

3. – re: EG*15009-15019* (in Vol.XI). Just for information – so not analytical and not a correction – the full award of the XI Ukrainian Team Championship 2000-2001 – all sections – was first published in 2001 in what seems to have been the seventh special number of *Ver-tikal*, the occasional Ukrainian magazine un-der the overall editorship of Aleksandr Malienko.

4. – The complete provisional award in the C.M. Bent memorial tourney is on pages 218-221 of the September 2007 number of *The Problemist*. Produced by judges David Fried-good and Timothy Whitworth it is dated 29v2007. The names above the 11 honoured diagrams are, in order: Bazlov, C. Bill Jones, Bazlov, Slepian, V. Kovalenko, Josten & Min-ski, Akobia, R. Becker, V. Kovalenko, Bazlov, R. Becker & Akobia. Claims by 31xii2007 to david@friedgo.demon.co.uk.

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