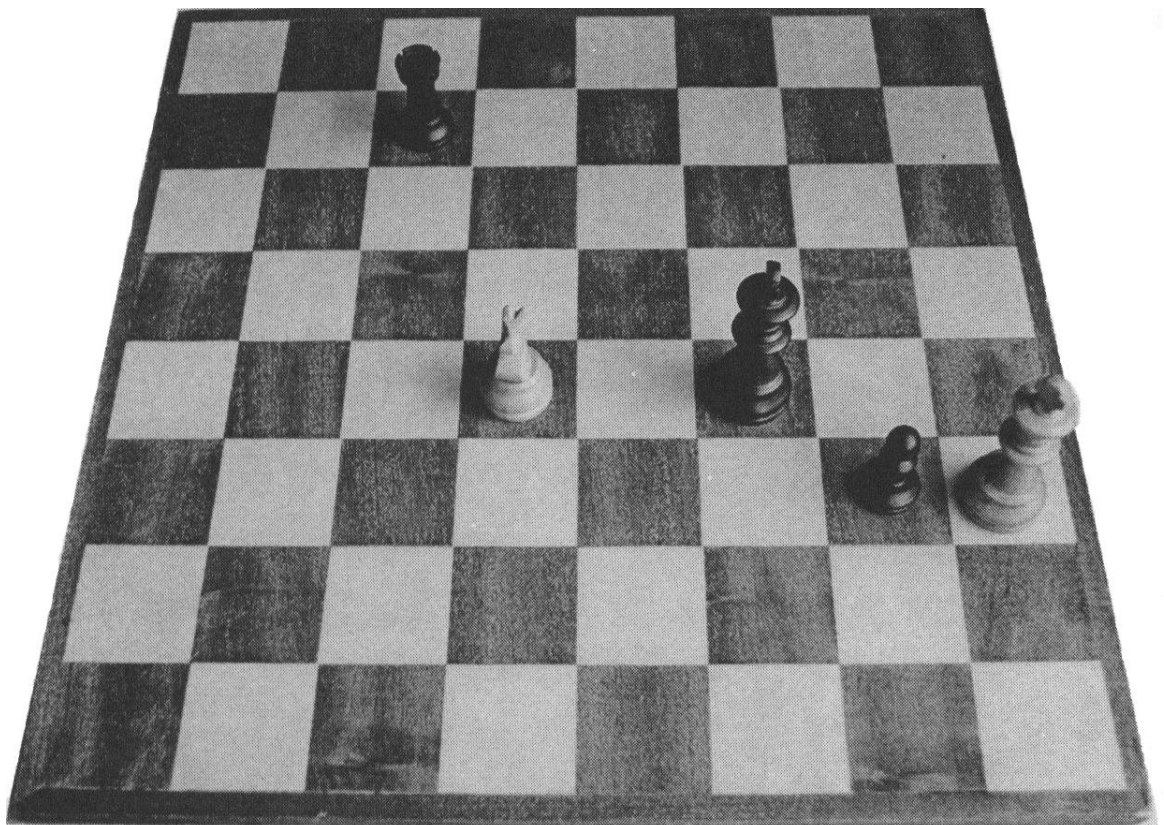


No. 171 – Vol. XIV – January 2008



White to play and draw

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

<http://www.arves.org>

Editor in chief

Harold van der Heijden

Michel de Klerkstraat 28, 7425 DG Deventer, The Netherlands
e-mail : heijdenh@studieaccess.nl

Editors

John Roycroft

17 New Way Road, London, England NW9 6PL
e-mail : roycroft@btinternet.com

Spotlight : *Jarl Henning Ulrichsen*

Sildr apeveien 6C, N-7048 Trondheim, Norway
e-mail : jarl.henning.ulrichsen@hf.ntnu.no

Originals : *Ed van de Gevel*

e-mail : gevel145@planet.nl

Computer news : *Emil Vlas ak*

e-mail : evcomp@quick.cz

Prize winners explained : *Yochanan Afek*

e-mail : afek26@zonnet.nl

Themes and tasks : *Oleg Pervakov*

e-mail : Oper60@inbox.ru

Luc Palmans

e-mail : palmans.luc@skynet.be

printed (& distributed) by -be-   aix-la-chapelle
e-mail: be.fee@t-online.de

EDITORIAL

HAROLD VAN DER HEIJDEN

My article “A Minor Dual Is Not A Big Deal” in *EG170* resulted in an unusually large number of responses by readers. Most (if not all) of the reactions were positive. It was interesting to learn that some of my viewpoints on duals were eye-openers to some of you. Coincidentally, during the recent PCCC meeting in Rhodes, duals in compositions were also discussed. It was almost officially decided that the Codex would be changed so that a dual in the main line of a study would render a study unsound. Fortunately, thanks to AJR’s intervention this was avoided. More details can be found in his report on the PCCC meeting. Another Codex decision (not mentioned in AJR’s report) forwarded to me by PCCC President Uri Avner deals with endgame databases (EGTB’s): “The Commission decided to amend the Codex in accordance with the proposal that the Codex subcommission made already last year, so that the following sentence was added to footnote 3 of article 2: *Nor does the compilation or publication of a computer generated database constitute the publication of one or more chess compositions.* This means that compositions are not anticipated by appearing in a computer generated database, because positions appearing there do not count as being published”. More good news is that the scoring of the endgame study section of *FIDE Album 2001-2003* is now final. During the PCCC it had been decided that the judge who awarded low points to studies with EGTB-positions would be asked to reconsider

his scoring and judge the studies as other studies. So he did.

Obviously, this will not end the discussion about endgame study composition and EGTB’s. In contrast to general belief it is not a black and white issue. There are many different opinions on the subject. Perhaps I will try to write an article on the subject for a future issue of **EG** (in the style of my “not a big deal” article). This is an intention and not a promise!

I would like to point out that Paul Valois produced a very useful index to **EG**. It is freely available for downloading from the ARVES website (www.arves.org). Paul promised to provide regular updates.

In the present issue Emil Vlasák informs us about the hash tables that computer programs use to speed up calculation. As this was very useful to me, I am confident that readers will like to know more about the topic. Also the columns by Oleg Pervakov and Yochanan Afek make interesting reading. Very worthwhile is the contribution by Timothy Whitworth explaining the history of a well-known endgame study. But the supplement, written by Wieland Bruch, a German IM of composition, translated by AJR, and beautifully produced by Luc Palmans is the highlight of *EG171*.

Finally, on behalf of the editorial team, I wish you all the best for 2008.

ORIGINALS (19)

Editor :

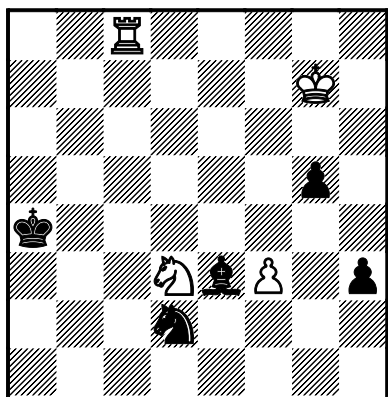
ED VAN DE GEVEL

Editor: Ed van de Gevel – “email submissions are preferred.”

Judge 2008-09: to be announced

In the first study for the 2008-09 tourney the number two plays an important role. Not only is the study a work of two composers, it is also a twin. White has two pieces: a rook and a knight. The rook saves the day in one setting and the knight in the other setting of this twin:

No 16347 Gerhard Josten (Germany)
& János Mikitovics (Hungary)



II: wRc8 -> a8, bKa4 -> d6

I: g7a4 0134.12 Draw

II: g7d6 0134.12 Draw

I: 1.Rc1 Sxf3 2.Rh1/i g4 3.Kf6/ii h2 4.Se5 Bd4 (Sxe5; Rxh2 draws) 5.Kf5 Bxe5 6.Kxg4 Sg1 7.Kf5 Bd6 8.Ke4 Kb4 9.Ke3/iii Bg3 10.Rxh2/iv Bxh2 11.Kf2 Sh3+ 12.Kg2 draws.

i) 2.Ra1+ Kb3 3.Rh1 g4 4.Kf6 h2 5.Se5 Bd4 6.Kf5 Bxe5 7.Kxg4 Sg1 8.Kf5 Bg3 and Black wins.

ii) 3.Kg6 h2 4.Se1 Sxe1 5.Rxh2 g3 and Black wins.

iii) 9.Kd5 Bg3 10.Kd4 Sf3+ 11.Ke3 Sh4 or 9.Kd4 Sf3+ 10.Ke3 Sh4 and Black wins.

iv) 10.Kd4 Sf3+ 11.Ke3 Sh4 and Black wins.

II: 1.Ra6+/i Ke7 2.Rh6/ii g4/iii 3.Sf2/iv Sxf3/v 4.Sxg4/vi Bxh6+ 5.Kxh6 Ke6 6.Sf2/vii

h2 7.Kg6 (Kh5 Kf5;) Sg1 (Ke5; Sg4+) 8.Sh1/viii Sf3/ix 9.Sf2/x Sg1 10.Sh1 Ke5 (Sh3; Kh5) 11.Kg5 Ke4 (Sf3+; Kg4) 12.Kg4 (Sg3+ Kf3;) Ke3 13.Kg3/xi draws.

i) 1.Rh8 Bd4+ wins, or 1.f4 g4 2.Rd8+ Ke7/xii wins.

ii) 2.f4 Bd4+ 3.Kg8/xiii g4 4.Rh6/xiv Se4 5.Sc1 Sf6+ 6.Kg7 Sd5+ 7.Kg6 g3 8.Se2 g2 9.Rxh3 (Kf5 Sc3;) Sxf4+ wins.

iii) Concurrent attacks on f3 and h6.

iv) Now all three white pieces are en prise! 3.f4 Sf3 4.Rh7/xv h2 5.Kg6+ Ke8 6.Rh8+ Kd7 7.Rh7+ Kc6 8.Rxh2 Sxh2 9.f5 Kd6 10.Se1 Sf3 11.Sg2 Se5+ 12.Kf6 g3 13.Sxe3 Sg4+ wins, or 3.fxg4 Bxh6+ wins.

v) Bxh6+ 4.Kxh6 h2 5.fxg4 Se4 6.Sh1 Kf6 7.Kh5 draws, or Bxf2 4.fxg4 draws, or gxf3 4.Sxh3 draws.

vi) 4.Sh1 Bxh6+ 5.Kxh6 Kf6 6.Kh5 Kf5 7.Sg3+ Kf4 8.Se2+ Ke3 wins.

vii) 6.Kh5 Kf5 7.Sh2 Kf4 8.Sf1 Sg1 9.Kh4 Kf3 10.Sh2+ Kg2 11.Sg4 Sf3+ wins.

viii) 8.Kg5 Sh3+, or 8.Kh5 Kf5 9.Kh4 Kf4 10.Sh1 Kf3 wins.

ix) Sh3 9.Kh5 Kf5 10.Kh4 Sg5 11.Kg3 draws.

x) 9.Sg3 Ke5 10.Kh5 Kf4 wins.

xi) 13.Sg3 Kf2 14.Sh1+ Kg2 wins.

xii) Kc7 3.Rh8 Bd4+ 4.Se5 Se4 5.Kf8 Bxe5 6.Rh7+ Kd6 7.fxe5+ Kxe5 or Kc6 3.Rh8 Bd4+ 4.Se5+ Bxe5+ 5.fxe5 Kd5 6.Rh5 Ke6 7.Rh4 Sf3 8.Rxg4 h2 9.Rg6+ Kxe5 10.Rh6 draws.

xiii) 3.Kh7 g4 4.Rh6 Se4 5.Kg6 g3 6.Se1 g2 wins and not h2 7.Kf5 draws.

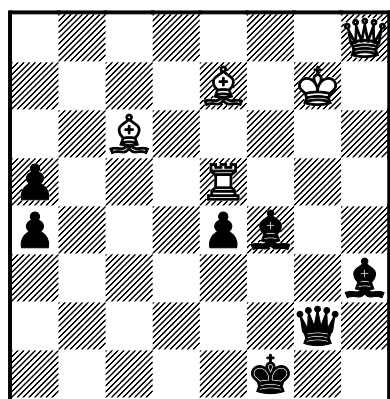
xiv) 4.Sb4 g3 5.Sc6+ Kd7 6.Sxd4 h2 7.Ra7+ Kc8 or 4.f5 g3 5.Se1 h2 6.Re6+ Kd7

7.Rh6 Se4 8.Kf7 Sf2 9.Kg6 h1Q 10.Rxh1 Sxh1 wins.

xv) 4.Sb4 Ke8 5.Sd5 Bd4+ 6.Kg8 h2 or 4.Kg6 h2 5.Rh7+ Ke8 6.Rh8+ Kd7 7.Rh7+ Kc6 wins.

The second study is a study in skewering. No less than four times White clinches the win by a skewer:

No 16348 János Mikitovics
(Hungary)



g7f1 4180.03 Win

1.Kh7/i Be6 2.Rh5/ii Bf5+ 3.Rxf5 Qh3+ 4.Kg7 Qxf5 5.Qh1+ Kf2 6.Bh4+ Ke3 7.Qe1+ Kf3 8.Bxe4+ Qxe4 9.Qh1+ Ke3 10.Bf2+ Kd3 (the first skewer) 11.Qb1+ wins.

i) 1.Kf7 Bxe5/vi 2.Qxe5 Qf3+ 3.Ke8 Qf5 4.Bb5+ Kg2/vii draws.

ii) 2.Rxe6 Qh3+ 3.Bh4 Qxe6 draws and not 3...Qxh4+ and White wins.

iii) Ke2 6.Qg2+ Ke3 7.Bc5+ Qxc5 (the second skewer, this time on a diagonal of the other colour) 8.Qg1+ wins.

iv) 6.Bxe4 Bh6+ 7.Kxh6 Qe6+ 8.Kh5 Qf7+ 9.Kg4 Qe6+ 10.Kf4 Qf7+ draws.

v) Kd3 8.Qf1+ Kd4 9.Qf2+ Kd3/viii 10.Bb5+ Qxb5/ix (the third skewer, this time on a diagonal in the opposite direction) 11.Qf1+ wins.

vi) Qf3 2.Rxe4 Be5+ 3.Bf6 Qb3+ 4.Kf8 Qb8+ 5.Be8 Qd6+ 6.Be7 Qxe7+ 7.Kxe7 Bxh8 8.Rh4 wins.

vii) Kg1 5.Bc5+ Kh1 6.Qa1+ wins.

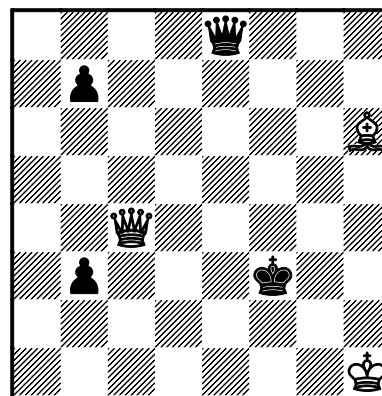
viii) e3 10.Qb2+ Kc5 (and number four, this time horizontal) 11.Qb5+ wins.

ix) Kc3 11.Bf6+ Kb4 12.Qb2+ Kc5 13.Be8 Qg4+ 14.Kf7 Qh5+ 15.Ke7 Qh7+/x 16.Bf7 wins.

x) Bd6+ 16.Kd8 Bc7+ 17.Kd7 wins.

In our third study Julien Vandiest goes further in his investigation of his favourite theme: dancing queens.

No 16349 Julien Vandiest
(Belgium)



h1f3 4010.02 Win

1.Qf1+/i Kg4 2.Qf4+ Kh3 3.Qf5+ Kg3 4.Bf4+ Kf2/ii 5.Bg5+ Ke1 6.Kg1 Qe2 7.Qb1+/iii Qd1 8.Qe4+ Qe2 9.Qb4+ Kd1 10.Qxb3+ Qc2 11.Qe3 b5 12.Qf3+ Qe2 13.Qb3+ Qc2 14.Qe3 b4 15.Qf3+ Qe2 16.Qd5+ Kc2 17.Qa2+ Kd3 (Kd1; Qb1 mate) 18.Qa6+ wins.

i) 1.Qf4+ Ke2 2.Qd2+ Kf1 3.Qg2+ Ke1 4.Kg1 Qe2 5.Qg3+ Kd1 6.Qxb3+ Qc2 7.Qe3 Qg6+ 8.Bg5 Kc2 draws.

ii) Kf3 5.Bg5+ Ke2 6.Kg1 Kd1 7.Qd3+ Ke1 8.Bh4 mate.

iii) 7.Qf4 b2 8.Qf5 Qg4+ 9.Qxg4 b1Q 10.Qe6+ Kd1 11.Qc4 b5 or 7.Qa5+ Kd1 8.Qa1+ Kc2 draws.

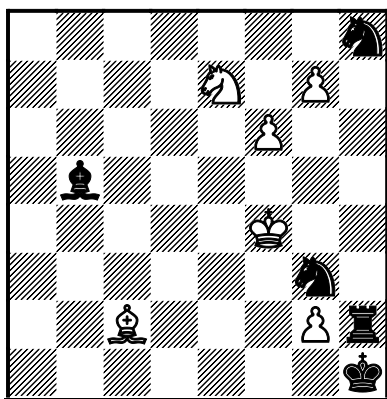
For the last study I give the “microphone” over to the composer, who wants to challenge the readers:

Harold van der Heijden: Among composers it is a public secret that the most difficult technical problem of composing a study is to find an appropriate first move. A study-like position often has a lot of tension in it making it very difficult to find an introduction without tactics. And we prefer a quiet first move; a piece exchange from the first move on is not

so nice. But that is not so easy in a position bursting with energy. So, then why not let Black make the first move? Nowadays this seems to become a trend! I even came across some awards with judges remarking that BTM stipulations had no influence at all at their appreciation! O.K. I admit that it is better than a violent introduction, but only just! Can we do better?

The present study is an invitation for a composing tourney. Who is able to find a better introduction starting from the position after move 6? Submissions to heijdenh@studieaccess.nl before July 1st 2008. I will be the judge. Prize: a CD-ROM with my database (HHdbIII). The study will be published as an original in EG. There are numerous possibilities. For instance White: Kf7 Bc2 Se7 Pf7 and Pg7, Black: Kh1 Rg2 Bb1 and Sh5. BTM, White wins. Black surprisingly plays 1...Ba2+ (Analogous to the solution below) Here Sh5 could also be at g4 (but not at e4). Good luck!

No 16350 Harold van der Heijden
(the Netherlands)



f4h1 0347.30 BTM, Draw

1...Sh5+/i 2.Kg5/ii Sf7+/iii 3.Kg6/iv Rxd2+/v 4.Kxf7/vi Bc4+/vii 5.Kf8/viii Sxf6/ix 6.g8Q(R) Sd7+ 7.Ke8 Sf6+/x 8.Kf8 (Kd8? Bxd8;) Bxd8/xi 9.Sxd8 Rxd8+ (Sxd8; Be4) 10.Kf7/xii Re8/xiii 11.Bf5/xiv Rc6 12.Be6 Se4 (Sh5; Bd5+) 13.Bd5 Rf6+ (Rc7+; Ke6) 14.Ke7/xv Rf4 15.Ke6 Kg2 16.Ke5 Kf3/xvi 17.Kd4/xvii Rg4 18.Bc6/xviii Rh4 19.Bd5 Rf4 20.Bc6 draw

i) Se2+ 2.Ke3 Bc4 3.Bd3 Be6 4.Bxe2 Kxd2 5.Bf3+ Kf1 6.Bd5 Bxd5 7.Sxd5 Re2+ 8.Kf4 Re8 9.Kg5 and White is perhaps even better,

or Bc4 2.Kxd3 Sf7 3.g8Q Rxd2+ 4.Kf4 Rxd8 5.Sxd8 at least draws.

ii) 2.Kf5 Bd7+ 3.Kg5/xix Sf7+ 4.Kg6 Se5+ 5.Kg5/xx Be6 6.Bg6/xxi Sxd6 7.Kxd6 Sf4+ 8.Kg5 Sd5 9.Sxd5/xxii Rxd2+ 10.Kh6 Bxd5 wins, or 2.Kf3 Sxf6 3.gxh8Q Rxd8 wins.

iii) Sxd7 3.fxd7 Sf7+ 4.Kf4 Sh6 5.g8Q Sxd7 6.Sxd7 draws.

iv) 3.Kf5 Rxd2 4.g8Q Bd7+ 5.Ke4 Sxf6+ wins, or 3.Kg4 Rxd2+ 4.Kxd5 Be2+ 5.Kh4 Rg4+ 6.Kh3 Sg5 mate.

v) Bc4 4.g8Q Se5+/xxiii 5.Kf5 Bxd6 6.Kxe5 Bc4 7.Bg6 Sg3 8.f7 Rh8/xxiv 9.Kf6 Ra8 10.Kg7 Bxf7 11.Bxf7 draws.

vi) 4.Kf5 Bd7+ 5.Ke4 Sxf6+ 6.Kd3 Rxd7 wins.

vii) Rxc2 5.g8Q Bc4+ 6.Kf8 Bxd8 7.Sxd8 Rc8+/xxv 8.Ke7/xxvi Rxd8 9.f7 Rg7 10.Ke6 Sf4+ 11.Kf6 Sh5+ 12.Ke6 positional draw.

viii) 5.Ke8 Sxf6+ 6.Kf8 Rxc2 wins.

ix) Rxc2 6.g8Q Bxd8 6.Sxd8 transposes to vii), or Rf2 6.g8Q Rxf6+ 7.Ke8 Bxd8 8.Sxd8 draws.

x) Bxd8 8.Sxd8 Rxd8+ 9.Kxd7 draws.

xi) Sxd8 9.Be4 Kh2 10.Bxd2 draws.

xii) 10.Ke7? Sg4 wins. After the text Black is a rook ahead and seems to win easily, but he has to keep both pieces to do so. Because the knight is attacked the only possibility is to attack the white bishop.

xiii) Rg2 11.Bf5 Sh(d)5 12.Be4 Kh2 13.Bxd2 draws.

xiv) 11.Bg6? Rc6 wins. After the text White has rescued his bishop and threatens again to capture the knight.

xv) 14.Kg7 Rf4 15.Kg6 Kh2 wins.

xvi) Black succeeded in consolidating his material advantage. So a win?

xvii) 17.Bc6 Ke3 18.Bxe4 Rxe4 wins. After the text Black cannot escape from the pin without losing material. If the rook plays along the f-file, then White captures the knight on e4 with check. Also 17...Ke2 18.Bxe4 is a clear draw.

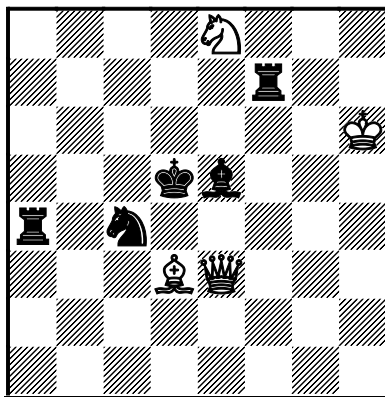
xviii) 18.Be6 Rg7 19.Bd5 Rd7 20.Ke5 Ke3 21.Bxe4 Re7+ wins.

- xix) 3.Ke4 Sf7 4.g8Q Sxf6+ wins.
 xx) 5.Kh6 Be6 6.g8Q Sxf6+ 7.Kg7 Sxg8 wins.
 xxi) 6.g8Q Bxg8 7.Sxg8 Rxg2+ 8.Kxh5 Rxg8 9.Bb3 Rg6 10.f7 Rf6 11.Kg5 Rf2 wins.
 xxii) 9.g4 Rg2 10.Sxd5 Bxd5 11.Kf5 Bf7 wins.
 xxiii) Sf4+ 5.Kg7 Sh5+ 6.Kf8 Sxf6 7.Qg7 Rh8+ 8.Qxh8+ Sxh8 9.Kg7 draws.
 xxiv) Bxf7 9.Bxf7 Rh7 10.Sf5 Sxf5 11.Bg6 draws.
 xxv) Rf2 8.f7 Ra2 9.Ke7 Ra7+ 10.Kf8 draws, or Rc6 8.f7 Rc7 9.Se7 Sf6 10.Sg8 draws.
 xxvi) 8.Kf7 Sf4 9.Kg7 Se6+ 10.Kf7 Sg5+ 11.Kg7 Rc2 12.f7 Rf2 13.f8Q Se6+ wins.

Harold van der Heijden finishes, adding: “The main idea is obviously borrowed from a famous study by the French count Jean de Villeneuve d’Esclapon who won a first prize with it in the tourney of *Schweizerische Schachzeitung* 1923: h3b8 0344.10 h8f8b2a7d4.h6 4/4 Draw. His setting is masterly, but it was cooked many years later. Luckily, some composers succeeded in finding a correction, e.g. o.t.b. GM Pal Benkő who put an extra white pawn at h2, or Paul Byway who used an extra white pawn at a4. The main line (in all three settings) runs: 1.Bg7 Rh7 2.Kg4 Kxa7 3.Kh5 Sf5 4.Bxb2 Rxh6+ 5.Kg5 Rh2 6.Be5 Rf2 7.Bf4 Sd4 8.Be3 Rf5+ 9.Kg4 Rd5 10.Kf4 Kb6 11.Ke4 Kc5 12.Kd3 draw.

STUDY OF THE YEAR 2006

Yuri Bazlov
1st HM Bent MT 2006-07



h6d5 1644.00 4/5 Win

1.Be4+ (1.Qe4+ Kc5 2.Bxc4 Bf4+ 3.Kg6 Rxc4 4.Qa8 Re7 draws) **Ke6 2.Qc5!** (2.Qb3? Rf4 3.Qxa4 Rxe4 draws) **2...Bf4+** (Rfa7 3.Bd5+ Kf5 4.Qf8+ Kg4 5.Qf3+ Kh4 6.Be6 mating) **3.Kg6 Se5+ 4.Kh5 Rxe4** (Rd7

5.Bd5+ Rxd5 6.Sc7+ Kd7 (Kf5) 7.Sxd5 wins; Rfa7 5.Bd5+ Kd7 6.Sf6+ Kd8 7.Be6 R4a5 8.Qb6+ Ke7 9.Sg8+ Kf8 10.Qd8+ Kg7 11.Qf6+ Kh7 12.Se7 wins) **5.Qd6+ Kf5 6.Qf6+!! Rxf6 7. Sg7 mate!**

“An outstanding and aristocratic example of the familiar maximal selfblock mate, this study has an excellent quiet second move permitting black counterplay. All pieces move into their final position” (David Friedgood and Timothy Whitworth, Judges in the C.M. Bent MT 2006-07).

Midboard ideal mate with the last piece following four active self-blocks. All units move in the course of the main line of play and the only two captures are of white pieces (John Roycroft, chairman of the award committee).

SPOTLIGHT (15)

Editor :

JARL ULRICHSEN

Contributors: Iu. Akobia (Georgia), Mario Guido García (Argentina), Alain Pallier (France), Harold van der Heijden (The Netherlands), Emil Vlasák (Czech Republic).

112.9307, A. van Tets. This is correct but the following line should be added to prove soundness: 2.Sc8 Kxg8 3.c6 bSd6 4.b6 Ba5 5.Kxh5 Kxg7 6.Kg5 Bxb6 7.Sxb6 Sxb6. Black picks up wPc7 and plays one of his knights to h6 with a database (Troitzky) win. If White tries to sacrifice Ph4 by playing it to h6 then Black should not capture it but play his king to h7 (Ulrichsen). I would like to add that I do not find it attractive to argue for the soundness of an endgame study by referring to a line that demands about 80 moves before the outcome becomes evident.

117.9934, L. Veretennikov. In EG118 p. 676 J. Fleck claimed that 8...cxb3 is a cook. 12 years later Akobia refutes this claim by playing 11.Kg3 (not 11.Qe2+?) b2 12.Qa5+ Kb3 13.Qb6+ Ka2 14.Qa7+ Kb3 15.Qh7. We are happy to bring good news in this column that is usually filled with bad news.

167.16142, M. G. García. The composer corrects his oeuvre by moving wRg4 to f4. Now 1.Bxd7+ is met by 1...Kxe7 2.Rd4 Se3 3.Bg4 d1Q 4.Bxd1 Sf5+ or even 2..d1Q 3.Rxd1 Sc3 4.Rd3 Se4+ 5.Kf4 Sc5.

170.16319, D. Gurgenidze, I. Akobia. Diagram error. wBb2 should be wBc1 (Vlasák).

170.16324, G. Amann. Probably incorrect (Ulrichsen). Black seems to win after 2...Bxg2+ 3.Kxg2 Qxg4+ 4.Kf2 Qg1+ 5.Kf3 Qf1+ 6.Kg4 Qg2+ 7.Kf5 Sxd4+. Now, if we remove wPd2 the database shows that Black wins. As Black does not seem to need access to c3 or e3 to win wQh8 or checkmate the black king in Amann's position the natural conclusion is that this 7 man position is lost for White.

170.16339, B. Sivak. The second solution 2.Ka5 (EGTB) could be fixed by adding bPa7 (García). The transposition 4.Sf6+ Ke5 5.g8Q instead of 4.g8Q Rxg8 5.Sf6+ (Ulrichsen) cannot be fixed.

H.1 p. 132, L. Centurini. The second solution 2.e8S found by N. Nathan needs correcting. After 2...Bh4 White should play 3.Sd6+ Kd8 4.Bd4 or 4.Bc3, and Black is either mated or loses his bishop. Centurini tried different settings and the version with wBf4 only permits 2.e8B.

H.11 p. 135, G. Nadareishvili. García would like to avoid the dual 5.Qh6 by adding wPg4, bPg5 and bPg6. There is however another dual at move 7 as White can play 7.Qf7+ Qb7 8.Qg7 (Ulrichsen).

H.25 p. 139, V. Kovalenko. The minor dual 6.h3 disappears if we put wRh3 on h4 and wPh2 on h3 in the initial position (García).

H.26 p. 139, H. Geiger. The dual can be prevented by adding bSd1 (García). Now 2.Rd7+ is the only way to win.

We continue Pallier's investigation of studies that can be checked by a database. As usual van der Heijden (HH) has provided me with many details and checked the analyses.

EG31

1669, M. Fabbri. The cooks 6.Kc7 (instead of 6.Kc8) and 11.Kf7 or 11.Kf8 (instead of 11.Kd8) were found by Marco Campioli (HHdbIII no. 31641, 4xii2002).

1672, A. Mandler. It is surprising that the dual 4.Kd4 b4 5.f5 b3 6.Kc3 has not been spotted earlier.

1676 A. Mandler. The solution should be stopped after 8.Kd7 as 9.Rg5 only leads to the quickest win.

1696, V.V. Yakimchik. This did not win 4th pr. but 6th pr.

T.A. no. 6 (1) p. 432, F. Dedrle. The cook 1.Qe4+ was spotted by E. Buchler in Magyar Sakkvilag xii/1940, and the cook 1.Qd5 by H. Rinck 1414 p. 631 1950.

T.A. no. 6 (2) p. 433, E. Kvezereli. Incorrect. The correction was reprinted in EG34 p. 39.

T.A. no. 7 p. 435, H. Mattison. The cooks 1...Rg2, 1...Ra5, 1...Ra7 and 1...Kc4 are well-known.

T.A. no. 7 (b) p. 436, A.A. Troitzky. Incorrect. Black draws by playing 2...Rh4 followed by 3...Ra4 (N. de Cobain, Chess Amateur viii/1924). It was later corrected by adding bP on g4 preventing the rook from reaching a4 (S. Juricek, *Sachova Skladba* no. 51 iii/1996).

1708, R. Missiaen. The cook 8.Sc6+ Ka8 9.Sb4+ Kb8 10.Bb7 mating next move was found by John Nunn (HHdbIII no. 43987, 31viii2002).

1709, R. Missiaen. 2.Sg3 (instead of 2.Sf2) seems to be a loss of time dual as wS reaches the crucial square b4 two moves later than in the solution.

1720, V. Halberstadt. Second solution 1.Be6+.

1726, N. Zababurin. There are many minor duals as wK can reach c2 in different ways.

1734, J. Mugnos. Not only 3.Kg6 (composer) but also 3.Sg7 and 3.Kh6 win.

1736, J. Mugnos. Second solution 2.Sh5. Even 2.Se6 is possible.

1737, J. Mugnos. Minor dual 3.Ke5 (instead of 3.Ke4).

EG32

1763, J. Peckover. After 8...Rd2 there are many alternative White moves but the majority seems to be loss of time duals.

1765, J. Pospisil. No solution 4...f2 is a database win; and in the author's line

4...Qe3+ Black wins by playing 7...Qe7+ (instead of 7...f1Q).

1767, V. Dolgov. The cook 3.Kc5 Kg4 4.Sd7 Sg6 5.Kxc6 was found by V. Korolkov and V. Jakimchik, *Shakhmaty v SSSR* xii/1973.

1790, E. Paoli. The intended solution 1.Se3+ is refuted by 1...Kb1 whereas White actually wins by 1.Se1+ (M. Campioli, *EBUR* no. 3 ix/2004), but then the idea is gone.

1802, J. Lazar. 1.Rb7, meant to be a try, is in fact a second solution if White plays 4.Rf7 instead of 4.h8Q. After 4...Qb2+ 5.Rf6 Qb7+ 6.Kh6 Qc8 7.Sf3 the black Queen fights in vain against the promotion of the pawn.

1833, J. Pospisil. Cook 5.Bf4 (instead of 5.Kb2).

1841, M. Dukic. No solution. Black wins after 1...Kh2 or 1...Kh3. These cooks can be found in HHdbII no. 36381 2000, but the source is unknown.

1853 A. van Tets. Second solution 4.Ra6 (or 4.Rb6); if 4...Kgl then 5.Sf3+ Kg2 6.Sd2+ wins, and if 4...Kg2 then 5.Sf5 wins.

1854, A.H. Branton. A strange case. The composer himself reported the cook 1.Kb6 (p. 485). But now EGTB shows that the intended solution loses and that 1.Kb6 leads to a rather prosaic draw. The composer succeeded however in saving the idea by moving wKa5 to a4 and bKc4 to d3.

1860, V. Kalandadze. This shows the usual minor duals as wK can choose different squares on his march to the h-file.

1868, P.C. Goedbloed. No solution. 3...Qc8+ leads to an immediate stalemate after 4.Qxc8. In addition HH mentions the cook 1...Qe4+ 2.Kxc3 and now 2...Qh7! 3.Qd4 Qe4! 4.Qh8 Qh7 with a positional draw or stalemate.

1869, R. Pye. After 4...Ka1 not only 5.Re1+ (solution) but also 5.Ra6+, 5.Re2 and 5.Kc4 win. I propose to improve the solution by playing 4...Kc1 5.Re1+ Kb2 6.Re2+ Ka3 7.Ra2+ Kb3 8.Ra3 mate. Now all the moves are unique.

EG33

1887, E.L. Pogosyants. Dual 7.Ka8 (instead of 7.Kb7, and Black cannot stop both pawns (J. Polasek, *Sachova Skladba* no. 84 vii/2004).

1888, A.G. Kopnin. No solution. The quickest win is 4...Ke4 (instead of 4...Rxc4+ that only draws), but there are 6 other moves winning. Another example of the dangers of this material.

1889, V. Kalandadze, R. Tavariani. The dual 8.Rd2 h1Q+ 9.dRg2 Kd1 10.R8g3, instead of the solution 8.Rg2 h1Q 9.dRg8 Kd1 10.R8g3, is serious. The rooks have switched places.

EG34

1904, S. Chimedtzeren. No solution. The composer thought that 4...Kf5 5.Se5 d2 6.Sc4 d1S 7.Se5 Sxe5 8.h8Q wins for White, but 8...Se3 is a database draw.

1927, T.B. Gorgiev. This shows a typical minor dual. 12.Ke5 (or 12.Kd5) and 13.Sa1 can be transposed.

1931, D.F. Petrov. The cook 1...Rh8 (instead of 1...Rf6+) was reported in *Magyar Sakkélet* iv/1974.

1950, E.L. Pogosyants. Diagram error; add bPf7; cf. EG35 p. 51. But incorrect: 2...Kf4 3.Sxf7 Bg4! (S. Hornecker 20v2006).

1959, Z. Kahane. The dual 5.Rb7 a5 6.Rb8 Rd4 7.Ra8 Rc4+ 8.Kb7 a4 9.b6 Kd6 10.Ka7 was found by J. Fleck, *EBUR* no. 3, ix/1997. It was corrected by H. Aloni by shifting all pieces one rank down (*Variantim* no. 40 xi/2005).

EG35

1973, A. Yosha. Dual 6.Kg7 (instead of 6.Kh6) although the composer claims that Black wins; e.g. 6...Qe5+ 7.Kg6 Kc4 8.e7 Kd5 9.Kf7. The author stops his analysis after 7...Kc4.

1975, A. Yosha. Second solution. We are told in note i that 1.Rg5 only leads to a draw. The composer gives 1...Rh1 2.Kxh7 Rxh5+ 3.Kg6 Rh1, but EGTB confirms that this position is a win for White (Ulrichsen). If in this line 2...gxh5 then 3.Rb5 Re1 4.Rxh5 wins.

1987, O.J. Carlsson. HH shows that the composer should have presented the main line as follows: 9.Qa3+! Ke2 10.Qe3+ Kd1 11.Sf2+ when the original main line is loss of time, as well as 10.Qa6+ followed by a staircase approach would be here.

1989, O.J. Carlsson. The moves 3.h6 and 4.Kd2 can be transposed. The minor dual 9.Kg6 (instead of 9.Kf6) is typical in this kind of positions.

1995, M.N. Klinkov, Al.P. Kuznetsov. Incorrect; cf. EG37 p. 113.

1997 Yu. Bazlov. The claim by J. Szajbel in *Magyar Sakkélet* iii/1975 (repeated by K. Husak and E. Vlasák in *EBUR*) that 7...Sf2 draws turns out to be mistaken. 8.Se7+ wins in 70 moves. 7...Sf2 allows Black to survive for about 60 moves before one of his knights is captured whereas the composer's solution leads to mate in one move. Does this short main line and the complex side line detract from the value of the composition? Cf. my comment on 112.9307 above.

2005, A. Koranyi. The cook 12...Be3 (instead of 12.Kg4) was found by J. Nunn, *Secrets of Minor Piece Endings* no. 221 1995.

2010, G. Nadareishvili. White can of course play his rook to five different squares at move eight, but this is rather unimportant.

2015, J. Lazar. White must avoid playing 2.Bd7 because he must have this move in reserve when Black plays his pawn to a5. This means that 2.Bg4, 2.Bf5 and 3.Be6 are duals.

EG36

2024, M. Dukic. No solution. 1...Rxe2 draws of course (H. Conrady, *HHdbIII* no. 27950 1iv2005).

2028, V. N. Dolgov. According to Walter Veitch, EG39 p. 179 there is no solution after 6...Qg1. This time the composer is rescued by the database. 7.Qb5+ Ka7 8.Qb8+ Ka6 9.Qc8+ Kb6 10.Bc7+ wins.

2030, E. Onate. No solutions. In I the main line runs 2...Qa8+ 3.Kf1 Qg8+ 4.Kh1 Qd5+ 5.Kg1 Qg5+ 6.Kh1 h5 7.Bg3 h4. In II Black can play 4...Qf1+ 5.Bg1 h5.

2047, B. Soukup-Bardon. No solution. The initial position is lost for White. Black wins by playing 2...Kb5. A telling example of how difficult these positions are for human beings. Without a database it would be very difficult to show a win for Black.

2070, Y. Kopelovich (Afek). Second solution 2.Kf3. The composer gives this line as lost in note ii playing 6.Bc7 Ke1 7.Bxb6 Kf1 8.Bxf2 h2. The right move is either 6.Bf4+ or 6.Bb8. After 6...Ke1 7.Kg3 Kf1 8.Kh2 White exchanges his bishop for Black's knight and wins the last black pawn.

2071, Yu. Bazlov. The cook 2.Rb5+ 3.Kxa8 Kxd4 was found by E. Pogosyants, *Shakhmaty v SSSR v/1976*, and is confirmed by EGTB.

2094, J. Roche. 3.Qc6, given by the composer, only draws. The way to win is, however, dualistic as White can play 3.Qf3, 3.Qc8 or 3.Qa1+.

2096, V. Nestorescu. The solution does not seem to be unique.

2098, E. Dobrescu. Cook 1.Qb7+ (source unknown, but cf. HHdbII no. 36064 2000).

EG37

2099a, E. Dobrescu. No solution. 2...Qf4 is the quickest win. And in the solution Black's last chance is 6...Qf4+ (HH).

2100, E. Dobrescu. No solution. The cook 4...Ke3 was found by J. Nunn, *Secrets of Minor Piece Endings* no. 99 1995, but 4...Kd4, 4...Kf4 and 4...Sh3 also win.

2109, E. Vladimirov. Cook 1.Rh2 (64 no. 2 11-2-1977).

2115, V. N. Dolgov. No solution. 2.Sd7+ loses in 24 moves.

2141, V. Pachman. No solution. After 4.Kxc3 many moves win for Black (H. Conrady HHdbIII no. 30067 2005) although Black needs about 200 moves to secure the win. 6...Rxe3+ (solution) actually draws.

2148, D. Gurgenidze. Minor duals 4.Kf2 and 6.Ke3.

2149, R. Skuja. Duals 6.Kb4, 6.Qb1, 6.Qb3+ and 6.Qe8+. These duals lead to other alternatives later on.

2163, A. Bor. No solution. 2...Kg3 and 2...Sf6 draw and so do 4...Sc5 and 4...Rg3. In this last line White cannot save Pb3 and prevent Sd7 at the same time.

2165, V.N. Dolgov. 3.Rd6 wins quicker than the solution 4.Rd4 and is to be regarded as a second solution.

2176, S. Belokon. No solution. Cook 5...Bf4+ 6.Kh5 Bg3 7.Kh6 Be5 8.Kh7 Kg5 9.Kg8 Kg6 (source unknown, but already in HHdbII no. 35187 2000).

2177, L. Mitrofanov. In the composer's solution Black wins by playing 4...Sc7 5.Kb3 Sb5. The prosaic move 1.Kd4 draws. The composer mentions this line but after 1...Sb4 he overlooks the drawing move 2.Kc3 (after which Black can make no progress) and plays 2.c4 losing (V. Sorokin, *Shakhmaty v SSSR v/1987*).

2204, Al.P. Kuznetsov, A.T. Motor. Dual/Second solution 4.e6.

2205, A.S. Kakovin, A.T. Motor. No solution. The GBR class 00061.00 after 12.c8S is lost for White (source unknown, but already in HHdbIII no. 36162 2000).

EG38

U2, N. Kopaev. Second solution starting with 2.Rd5. In the author's solution White can play 7.Kf7 or 7.Rd2 instead of 7.Ra8+.

U3, D. Petrov. The fourteen first moves are unique, but instead of 15.Re5 White can play 15.Rf5 (K. Husak and E. Vlasák, *EBUR* no. 2 vi/1997).

U6, A. Gurvich. The solution should read 7...Rc2+ 8.Kb3 Re2 9.Rf8+ Ke7 10.Sf4 Rxf2 11.Sg6+. The solution printed in **EG** allows the dual 9.Rd2 and misses the studylike end.

EG39

2250, V. Korchnoi – A. Karpov. 2250a shows the position after White's 62th move. Instead of 62.Qd2+ White could have played 62.Qe5 Kf2 63.Qc5 Kg2 64.Rd8 with a quicker win (EGTB).

2260, E. Dobrescu. No solution. Both 3...Rxa2+ (composer's solution) and 3...Rb2+ draw. Black's mistake in the printed solution is 4...Ba8 (HHdbII no. 36020 2000).

2261, S. Pivovar. The intended solution 1.Qg6+ wins in 38 moves, but the try 1.Qg4+ Kh2 and now 2.Qc4 wins in 37 moves and there are many duals.

2276 A. Kalinin. The transposition 2.Kf8 Kh7 3.Rd6 instead of 2.Rd6 Kh7 3.Kf8 was found by V. Korolkov, *Bulletin Central Chess*

Club USSR x/1974 (as the study was also published as an original in that magazine x/1973).

EG40

T2 p. 203, N. D. Grigoriev. 4.Kb6 followed by 5.Kc5 leads to the same position as 4.Kc6 and 5.Kd5. This dual was spotted by M. Campioli (HHdbII no. 10280 14ix1998).

2296, V. N. Dolgov. No solution. After 8.Ke5 Re2+ 9.Kd6 Rg2 10.Rb5+ Rb2 11.Rg5, Black wins by 11...g6! The composer overlooked that 12.Rxg6 fails to 12...Rb6+.

OBITUARY

† Jean Mennerat 11viii1917–21ix2007

French editor of the short-lived *Le monde des échecs*, which had a study tourney – not completed – in 1946. Researcher into Chapais, tracing the manuscript picked up by von der Lasa to its resting place in a library in Kornik in Poland – he tells the story in *Un Manuscrit Méconnu: le Manuscrit de Chapais*, 1992. Living in his later years in Coulons-sur-Lison, Amancey, he was a learned and ever-helpful

correspondent who never blew his own trumpet.

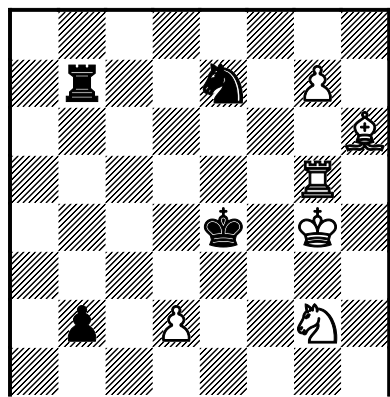
His chess collection of well over 20,000 volumes may be taken by the municipality of Belfort.

For more information about this collector, we refer to the website of the Ken Whyld Association and the highly original portrait in *New In Chess* 2005/5.

Pat a Mat 2004-2005

The award of the Slovakian magazine appeared in issue 52, iii2006. The judge L'uboš Kekely, who also kindly provided an English translation for **EG**, found the 14 entries of average level except for the winner. He found it unfortunate that no Slovakian or Czech composer competed.

No 16351 S. Didukh
prize



g4e4 0414.21 6/4 Draw

No 16351 Sergei Didukh (Ukraine). 1.d3+/i Kd4/ii 2.g8Q Sxg8 3.Bg7+ Rxc7 4.Rxc7 Sh6+/iii 5.Kh5 b1Q 6.Sh4 (Kxh6? Qh1+;) Qh1/iv 7.Rg1 Qh2 (Qxg1; Sf3+) 8.Rg2 Qh3/v 9.Rg3 Qxg3 10.Sf5+ Sxf5 stalemate.

i) 1.g8Q? Sxg8 2.d3+ Kxd3 3.Rd5+ Ke4 4.Rd1 Sxh6+ wins.

ii) Kxd3 2.Se1+ Kc3 3.Rc5+ Kd4 4.Rc1 draws, or here Kc4 3.Sf3 Rd7 (b1Q; Sd2+) 4.Se5+ Kc3 5.Sxd7 b1Q 6.Rc5+ Kd4 7.Be3+ Kxe3 8.Re5+ Kf2 9.Rxe7 Qb4+ 10.Kh5 Qxe7 11.g8Q draws.

iii) b1Q 5.Rxc7, or Sf6+ 5.Kg5/vi b1Q 6.Kxf6 Qf1+ 7.Ke6 draws.

iv) Qc1 7.Rg1 Qe3 8.Rg6, or Qb6 7.Rg6.

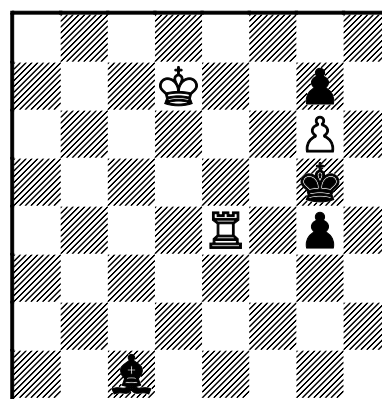
v) Qf4 9.Rg6 Sf5 10.Rg4 Sg3+ 11.Rxc7 Qxc7 12.Sf5+ draws.

vi) But not 5.Kf5? Se8 6.Rb7 Sd6+.

“Didukh takes pleasure in simple positions and introductions that are in harmony with the final. The solution should not be complicated with knots of annoying analytical lines. This is also the case in his present study. White has a material advantage, but he has to reckon with the new black queen. The quiet move 6.Sh4! prepares a finish with a synthesis of repetition

of moves and stalemate. An harmonious idea with all pieces playing”.

No 16352 Iu. Akobia & R. Becker
1st commendation



d7g5 0130.12 3/4 Draw

No 16352 Iuri Akobia (Georgia) & Richard Becker (USA). 1.Re1 (Ke6? g3;), and:

– Bb2 2.Rg1/i Bd4 3.Rd1 Bf6/ii 4.Rg1 Bd4 5.Rd1 Bb2 6.Rg1 Kf4 7.Rf1+ Ke3 8.Rg1 Kf3 9.Rf1+ Kg2 10.Rd1/iii Bf6 11.Rd6 Be5 12.Rd5 Bf6 13.Rd6 Bg5 14.Ke6 g3 15.Kf5 draws, or:

– Bd2 2.Re2/iv Bf4/v 3.Ke7/vi Kxc6 4.Ke6 g3 5.Re1 Bd2/vii 6.Rg1 Bf4 7.Re1 Bb8 8.Rg1/viii Bc7 9.Rb1 (Rc1? Bb6;) Kh5 10.Rh1+ Kg5 11.Rh7 Kg6 12.Rh4 Kg5 13.Rh7 positional draw.

i) 2.Rb1? Bc3 3.Rc1 Bd2 4.Rd1 Bf4 5.Ke6 g3 6.Kf7 Be5 wins.

ii) Bc3 4.Ke6 g3 5.Rd3 Be1 6.Rd1 draws.

iii) 10.Rb1? Bf6 11.Rb6 Bg5 12.Rb5 Bc1 13.Ke6 g3 wins.

iv) 2.Rd1? Bf4 3.Ke6 g3 4.Kf7 Be5 wins.

v) Bc3 3.Ke6 Kf4 4.Rc2 Bd4 5.Kd5 draws.

vi) 3.Ke6? Kxc6 4.Re1 g3 5.Re2 Kh5 6.Kf5 Bg5 7.Ra2 g6+ 8.Ke4 Kg4 wins, e.g. 9.Rb2 Bf4 10.Ra2 g5 11.Re2 Bd6 12.Rc2 Kh3 13.Rc3 Bf4 14.Rb3 Kg4 15.Rb2 Bc7 16.Re2 Bb6.

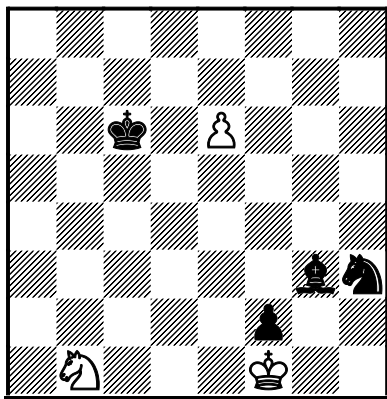
vii) Kg5 6.Kf7 g6 7.Re6, or Kh5 6.Kf5 Bg5 7.Rh1+ draw.

viii) 8.Ra1? Kg5 9.Kf7 Be5 wins.

“A diligent rook holds the balance by precise moves in the battle against a strong pawn in an economical position. I value only the first main line, since in the second the position after 3...Kxg6 is in Nalimov’s database”.

No 16353 D. Kostadinov & L. Stanchev

2nd commendation



f1c6 0034.11 3/4 Draw

No 16353 Diyan Kostadinov & Lachezar Stanchev (Bulgaria). 1.Sc3 (Sd2? Sg5;) Bh4 2.Se4 Kc7 3.Kg2/i Sf4+ 4.Kf1 Sd3 5.Ke2 Kd8/ii 6.Sd6 Sf4+ 7.Kf1 Sh3 8.Kg2 Bf6 9.Se4 Bd4 10.Sd6 Sf4+ 11.Kf1 Ba7 12.e7+ Kxe7 13.Sc8+ draws.

i) 3.Ke2? Kd8 4.Sd6 Sg1+ 5.Kf1 Sf3 6.e7+ Kc7 7.e8Q Sh2+ 8.Kg2 f1Q+ 9.Kxh2 Qf2+ 10.Kh1 Qf3+ wins.

ii) Kc8 6.Sd6+ Kd8 7.Sf5 Bg5 8.Sg3 Bh4 9.Sf5 draws.

“A miniature of practical o.t.b. value. Black, with an extra bishop, could not find a recipe against the obstructively precise manoeuvres of White’s knight”.

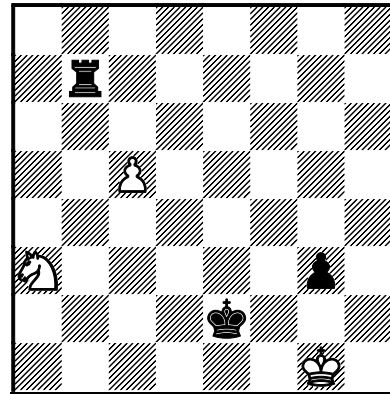
No 16354 Eduardo Iriarte (Argentina). 1.c6/i Rb6/ii 2.c7/iii Rc6 3.Sb5/iv Ke3 4.Kg2 Kf4 5.Sd4/v Rc4 6.Kh3 Rxc7/vi 7.Se6+ Kf3 8.Sg5+ Kf2 9.Se4+ Kf3 10.Sg5+ Kf4 11.Se6+ positional draw.

i) 1.Kg2? Kd3 2.c6 Rc7 3.Sb5 Rxc6 4.Kxg3 Kc4 5.Sa3+ Kb4 6.Sb1 Rc2, or 1.Sc4? Kf3

2.Se5+ Kf4 3.Sg6+ Kf5 4.Sh4+ Kg5 5.Sf3+ Kg4 win.

No 16354 E. Iriarte

3rd commendation



g1e2 0301.11 3/3 Draw

ii) Rc7 2.Sb5 Rc8 3.Kg2 Ke3 4.c7 Kf4 5.Sc3 Kg4 6.Sd5 Kh4 7.Se7 Rxc7 8.Sf5+ Kg4 9.Se3+ Kh4 10.Sf5+, or Rb3 2.c7 Rc3 3.Sb5 Rc5 4.Kg2 draw.

iii) 2.Sc4? Rxc6 3.Se5 Re6 4.Sc4 Kd3 5.Sb2+ Kc3 6.Sa4+ Kb4 7.Sb2 Re1+ wins.

iv) 3.Kg2? Rxc7 4.Sb5 Rd7 5.Sc3+ Kd3 6.Sd1 Kd2 7.Sb2 Rd4 wins.

v) 5.Kh3? Rh6+ 6.Kg2 Rh2+ 7.Kg1 Rc2 8.Sd4 Rc1+ 9.Kg2 Kg4 10.Se6 Rc4 11.Kg1 Rc2 wins.

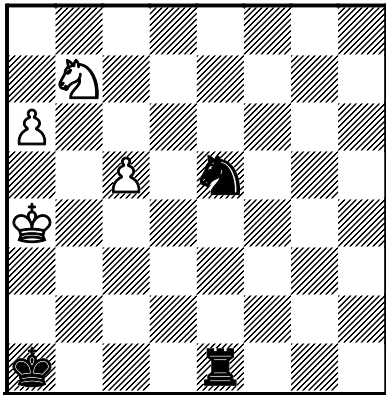
vi) Ke4 7.Se2 Kf3 8.Sxg3 Rxc7 9.Sh5 draws.

“Attractive miniature with a comprehensible solution which looks like it was taken from a practical game”.

A study by P. Rossi (Italy) was awarded a special honourable mention: a8a6 3150.10 a5d8d6e8a4.c7 5/3 Draw: 1.Bc5/i Bc6+ (Qxc5; c8Q+) 2.Bxc6/ii Qxc7 3.Bb5+ Kxb5/iii 4.Rb8+ Ka6/iv 5.Rb6+ Ka5 6.Bb4+/v Kxb6 (Ka4; Rb7) 7.Ba5+ Kxa5 stalemate.

But Siegfried Hornecker cooks: 1.Bb4 Bc6+ 2.Bxc6 Qxc7 3.Bb5+ Kxb5 and now 4.Rd5+ Ka6 5.Rd6+ Kb5 6.Rd5+ Ka4 7.Ra5+ Kxb4 8.Rb5+ Kc4 9.Rb4+ Kd5 10.Rb5+ Kd6 11.Rb6+ Qxb6 stalemate. The judge agrees, but the award was already final.

No 16355 S. Osintsev
special commendation



a4a1 0304.20 4/3 Win

No 16355 Sergei Osintsev (Russia). 1.a7 Re4+/i 2.Kb5/ii Rb4+ 3.Kxb4 Sc6+ 4.Kb5 Sxa7+ 5.Kb6/iii Sc8+ 6.Kc7 Se7 7.Kd6 Sc8+/

iv 8.Kd7 Sa7 9.Sd6 Kb2 10.Kc7/v Kc3 11.Kb7 (Kb6? Kb4;) Kd4 (Kb4; Kb6) 12.Se4 Sb5 13.Kb6 Sa3 14.c6 Sc4+ 15.Kb5 Sa3+ 16.Ka6 Sc4 17.c7 wins.

i) Re2 2.Sa5 Ra2+ 3.Kb5 Rb2+ 4.Ka6 wins.

ii) 2.Kb3? Re3+ 3.Ka4 Sc4 draws.

iii) 5.Ka6? Sc6 6.Kb6 Sd4 draws

iv) Sf5+ 8.Ke5/vi Se7 9.Sd8 Kb2 10.Ke6 Sc8 11.c6 Kc3 12.c7 Kb4 13.Kd7 Sb6+ 14.Kc6 Sc8 15.Kb7 Sd6+ 16.Kb8 Kb5 17.Sb7 wins.

v) 10.Sc8? Sb5 11.c6 Sd4 12.c7 Sb5 draws.

vi) But not 8.Kd7? Sd4, or 8.Kd5? Kb2 9.Sd6 Se7+ 10.Ke6 Sc6 draw.

“After a tasteful sacrifice of the black rook an interesting position arises. Accurate play is needed to advance the pawn”.

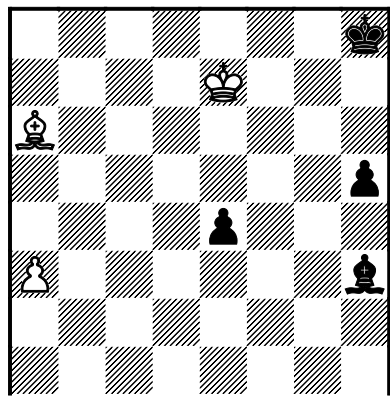


Oleg Pervakov and Axel Ornstein

StrateGems 2004-2005

Judge Gady Costeff considered 40 studies with a wide variety of themes, styles and material sources. The provisional award appeared in *Strategems* no.34 (iv-vi/2006) with confirmation until x2006.

No 16356 A. Ornstein
prize



e7h8 0040.12 3/4 Draw

No 16356 Axel Ornstein (Sweden). 1.Kd6/i Bc8/ii 2.Bf1 Ba6 3.Bxa6 h4 4.a4 h3 (e3;a5) 5.Bb7 e3 6.a5 e2 7.a6 e1Q 8.a7 Qd2+ 9.Kc6 (Kc7? Qa5+;) draws.

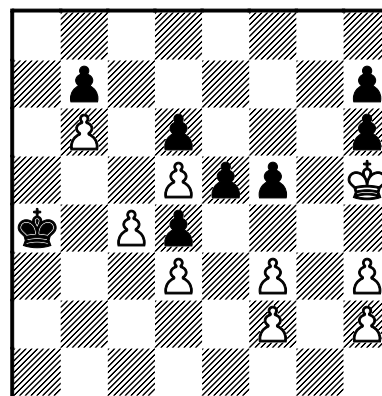
i) 1.Kf6? Bc8 2.Bf1 Ba6 3.Bxa6 h4 4.a4 h3 5.Bb7 e3 6.a5 e2 7.a6 e1Q 8.a7 Qf2+ wins.

ii) Bg4 2.Ke5 e3 3.Kf4 e2 4.Bxe2 Bxe2 5.Kg5, or h4 2.Ke5 Bc8 3.Bf1 Bh3 4.Kxe4 Bxf1 5.Kf4 Kg7 6.a4 Kf6 (Kg6; Kg4) 7.a5 Ke6 8.a6 Bxa6 9.Kg4 draw.

"The Bishop annihilation manoeuvre is known from Raina. The author gives it a new interpretation by reversing the colours and providing a surprising positional draw as the finale while improving the economy to a miniature. Elegant".

C.Raina, 1st comm. Romanian Champ. 1948, a1c1 0040.33 c2f1.a5d4h3a3a5h6 5/5 Win: 1.Be4 Kd2 2.Bb7 Kc3 3.d5 Kb4 4.Bxa6 Bxh3 5.Bf1 Bc8 6.Bh3 Bb7 7.d6 Bc6 8.Bg2 Kc5 9.Bxc6 Kxd6 10.Be8 wins. Cooked by Ornstein (3...Kd4) and Garcia (3...Bxh3).

No 16357 R. Khatyamov
1st honourable mention



h5a4 0000.87 9/8 Win

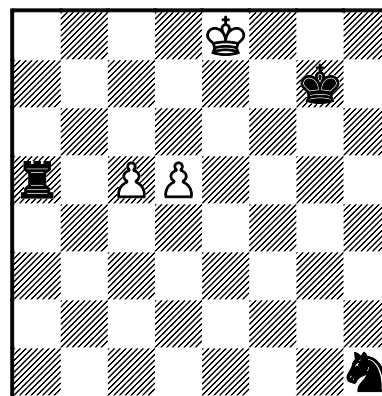
No 16357 Rashid Khatyamov (Russia). 1.c5 Kb5 2.cxd6 Kxb6 3.Kh4/i e4 4.fxe4 fxe4 5.Kg3/ii exd3 6.Kf3 h5 7.h4 h6 8.h3 ZZ wins.

i) Thematic try: 3.h4? e4 4.fxe4 fxe4 5.Kg4 exd3 6.Kf3 h5 7.h3 h6 ZZ and Black wins, but not h5+? 6.Kf4 exd3 7.Kf3 h6 8.h3 ZZ.

ii) 5.Kg4? h5+ 6.Kf4 exd3 7.Kf3 h4 and Black wins.

"An easy study with clear-cut play, full point zugzwang, thematic try, and the Pawn endgame's charme".

No 16358 A. Sochnev
2nd honourable mention



e8g7 0303.20 3/3 Draw

No 16358 Aleksei Sochnev (Russia). 1.c6/i Sg3 2.d6/ii Se4 3.d7 Sd6+ 4.Ke7 Sf7 5.d8S/iii Ra7+/iv 6.Sb7 Se5/v 7.Kd6 Kf6 8.c7/vi Ra6+/vii 9.Kd5 Sg6 10.c8S draws.

i) 1.d6? Ra8+ 2.Kd7 Sf2 3.c6 Sd3 4.c7 Se5+ 5.Ke7 Rc8 6.Ke6 Re8+, or here 2.Ke7 Sg3 3.c6 Sf5+ 4.Ke6 Rd8 5.d7 Sd4+ 6.Kd6 Sxc6 wins.

ii) 2.c7? Sf5 3.c8Q Sd6+ wins.

iii) 5.d8Q? Re5+ 6.Kd7 Rd5+ wins.

iv) Re5+ 6.Se6+, or Se5 6.c7 Ra8 7.Kd6 Kf6 8.Sc6 Sc4+ 9.Kc5.

v) Kg6 7.Kd7 Kf6 8.c7 Se5+ 9.Kd6 Ra8 10.Kd5.

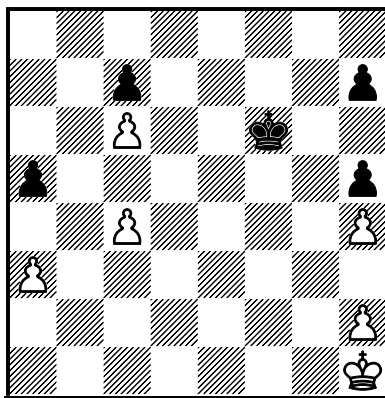
vi) 8.Kd5? Sg6 9.Kd6 Ra1 wins.

vii) Ra8 9.Sc5 Kf5 10.Sd7 Sc4+ 11.Kd5 Rc8 12.Kxc4 Rxc7+ 13.Sc5 draws.

"This improves on several studies showing two S-promotions".

No 16359 F. Vrabec

3rd honourable mention



h1f6 0000.54 6/5 Draw

No 16359 Franjo Vrabec (Sweden). 1.Kg2 Ke5 2.Kf3/i Kd4/ii 3.Kf4 Kxc4 4.Kg5 (Kf5? Kc5) a4/iii 5.h3/iv Kc3/v 6.Kf6/vi Kd4/vii 7.Kg7/viii Kc4 (Kc5;Kxh7) 8.Kg8/ix draws.

i) 2.Kg3? Ke4 3.a4 Ke3 4.h3 Ke4 5.Kf2 Kd4 6.Kf3 Kxc4 7.Kf4 Kc5 8.Kg5 Kxc6 9.Kxh5 Kd5 10.Kh6 c5 wins.

ii) Kd6 3.Ke4 Kxc6 4.Kd4.

iii) Kc5 5.Kxh5 Kxc6 6.Kh6 Kd7 7.Kxh7 c5 8.h5 c4 9.h6 c3 10.Kg8 c2 11.h7 c1Q 12.h8Q Qc4+ 13.Kh7 Qc2+ 14.Kg8 Qa2+ 15.Kg7 Qxa3 16.Qh5, or Kb3 5.Kf6 Kxa3 6.Ke7 Kb4

7.Kd7 a4 8.Kxc7 a3 9.Kb8 a2 10.c7, or in here Ka4 6.Ke7 Kb5 7.Kd7 Kb6 8.a4 h6 9.h3.

iv) 5.Kxh5? Kb3 6.Kh6 Kxa3 7.Kxh7 Kb3 8.Kg8 a3; 5.Kf6? Kc5 6.Kg7 Kxc6 7.Kxh7 Kd5 8.Kh6 c5; 5.Kh6? Kb3 6.Kxh5 Kxa3.

v) Kc5 6.Kxh5 Kc4 7.Kh6 Kb3 8.Kxh7 Kxa3 9.Kg8 Kb3 10.h5, or Kb3 6.Kf6 Kxa3 7.Ke7 Kb2 8.Kd7 a3 9.Kxc7 a2 10.Kb8/x a1Q 11.c7, or here Kb4 8.Kd7 a3 9.Kxc7 a2 10.Kb7 a1Q 11.c7 Qg7 12.Kb8 Qe5 13.Ka8 Qc5 14.Kb8 Qb6+ 15.Ka8 Qxc7 stalemate.

vi) 6.Kf5? Kd4 7.Kg5 Kc4, or 6.Kxh5? Kb3 7.Kh6 Kxa3.

vii) Kc4 7.Kg7 Kb3 (Kc5;Kxh7) 8.Kf7 Kxa3 9.Ke7 Kb2 10.Kd7 a3 11.Kxc7 a2 12.Kb8, or Kb3 7.Ke7

viii) 7.Ke7? Kc5 8.Kd7 Kb6; 7.Kf7? Kc5 8.Kg7 Kxc6 9.Kxh7 Kd5 10.Kh6 c5; 7.Kg5? Kc4 8.Kxh5 Kb3.

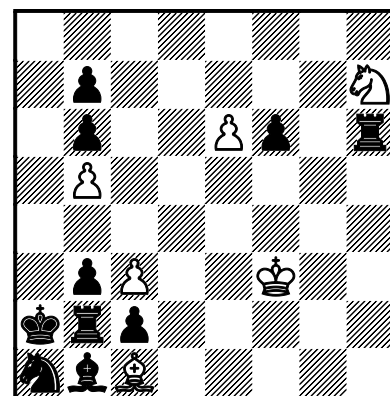
ix) 8.Kxh7? Kb3, or 8.Kf6? Kc5.

x) But not 10.Kb7? a1Q 11.c7 Qh1+ 12.Kb8 Qh2 13.Kb7 Qg2+ 14.Kb8 Qg3 15.Kb7 Qb3+ 16.Ka7 Qxh3 17.Kb8 Qxh4 wins.

"The play revolves about two black plans, each of which requires a different white response. If Black captures wpa3, White will capture bpc7 with an eventual stalemate. Alternatively, if Black captures wpc6, White must capture bph5 and bph7. At the intersection of these two paths lies the ZZ position following White's fine 5.h3!! . This study is a correction of two previous efforts by the author".

No 16360 D. Zimbeck

commendation



f3a2 0644.35 6/10 Win

No 16360 David Zimbeck (USA). 1.e7 Rh3+ 2.Kf4 Rh4+ 3.Kf5 Rh5+/i 4.Kxf6 Rh6+/ii 5.Kf5 Rh5+ 6.Kf4 Rh4+ 7.Kf3 Rh3+ 8.Ke2 Rh2+ 9.Kd3 Rh3+ 10.Kd4 Rh4+ 11.Kd5 Rh5+ 12.Kd6 Rh6+ 13.Sf6 Rxf6+/iii 14.Kd5 Rf5+ 15.Kd4 Rf4+ 16.Kd3 Rf3+/iv 17.Ke2 Rf7/v 18.e8R/vi wins.

i) Ka3 4.e8Q Ra4 5.Sxf6 Ra7 6.Sd5 Ra5 7.Qf8+ Ka2 8.Kf6 Ra7 9.c4.

ii) Rxb5 5.e8Q Ra5 6.Sg5.

iii) Rh8 14.Sd7 Re8 15.Sxb6.

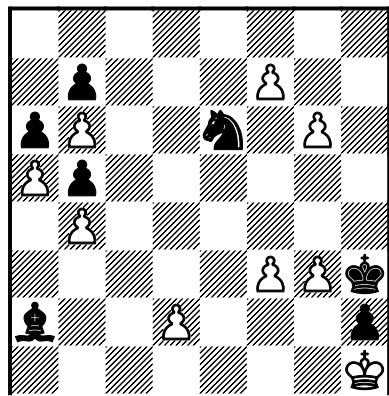
iv) Ra4 17.e8Q Ra5 18.c4 with a quick mate.

v) Rxc3 18.e8Q Ka3 19.Qe4 Rh3 20.Qd4 Rh1 21.Qxb2+ Kb4 22.Qd4+.

vi) 18.e8Q? Re7+ 19.Qxe7 stalemate.

"The composer adds a Rook promotion epilogue to the known King trek. The massive southwestern cage diminishes the effect".

No 16361 S. Tkachenko
commendation



h1h3 0033.84 9/7 Win

No 16361 Sergei Tkachenko (Ukraine). 1.g7 Bd5 2.f8Q/i Sxf8 3.gxf8R/ii Kxg3 4.d4 Bxf3+ 5.Rxf3+ Kxf3 6.d5 Ke4 7.d6 Kd5 8.d7 Kc6 9.d8S+/iii wins.

i) 2.f8R? Sxg7 3.g4 Kg3, or here 3.Rh8+ Kxg3 4.Rxh2 Bxf3+ 5.Kg1 Se6.

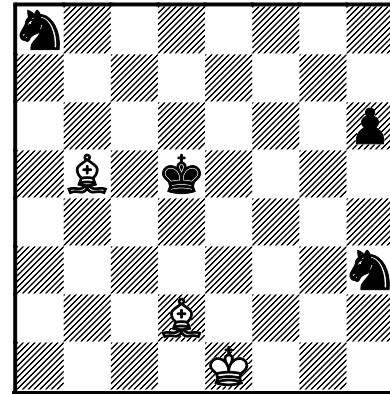
ii) 3.gxf8Q? Bxf3+ 4.Qxf3 stalemate.

"The bK tries for stalemate on h3 and c6 squares and is rebuffed by R and S promotions. Kondratev showed the same with a B rather than a R promotion".

V.Kondratev, 7th Hon.Mention *Shakhmaty v SSSR* 1977, a5d2 0001.55 a1.b4b6d4g3h3a6

b5b7c2h4 7/6 Win: 1.g4 c1S 2.g5 Kc3 3.g6 Kb2 4.g7 Kxa1 5.g8B Kb2 6.Bd5 Sb3+ 7.Bxb3 Kxb3 8.d5 Kc4 9.d6 Kd5 10.d7 Kc6 11.d8S+ wins.

No 16362 R. Khatyamov
commendation



e1d5 0026.01 3/4 Win

No 16362 Rashid Khatyamov (Russia). 1.Bf1 Sg5 2.Bg2+ Se4 3.Ba5 Kd4 4.Kf1 Ke5 5.Kg1 Kd4 6.Kh2 Ke5 7.Kh3 Kd5 8.Kh4 Kd4 9.Bf3/i Ke3 10.Bh1 Kd3 11.Bd8 Kd4 12.Bf3 Ke5 13.Bg2 h5 14.Ba5 Kd4 15.Bf3 Ke3 16.Bh1 Kd3 17.Bd8 Kd4 18.Bf3 Ke5/ii 19.Bg2 Kf4 20.Kxh5 wins/iii.

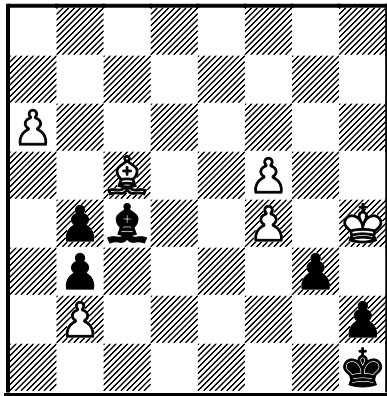
i) 9.Kh5? Sf6+ 10.Kg6 Sd5 draws.

ii) Ke3 19.Bg2 Kd4 20.Kxh5 wins.

iii) e.g. Kf5 21.Kh6 Ke5 22.Ba5 Kd4 23.Kg7 Ke5 24.Kf8 Kd4 25.Ke7 Ke5 26.Kd8 Kd4 27.Bh1 Ke3 28.Kd7 Kd4 29.Bd8 Ke5 30.Kc8 Sd6+ 31.Kb8 Sf7 32.Ba5, or Ke5 28.Kc8 Sd6+ 29.Kb8 Sc4 30.Bc3+.

"Following the introduction (concluding with 3.Ba5) we have an interesting position. The centrally placed bK is tied to the defense of Se4 while combining with it to try and block the wK's long journey to capture Sa8. Black can make it difficult but White can always temporize with his Bishops, whereas the bK and Se4 are more restricted and must eventually give away. The author has added bph5 to force the King-side route. Otherwise, White has a database win by either a Queen-side or king-side invasion".

No 16363 B. Delobel
commendation



h4h1 0040.44 6/6 Win

No 16363 Bernard Delobel (USA). 1.a7/i g2 2.a8Q Bd5 3.Qd8/ii Bc4/iii 4.Kh3 Bd5 5.f6 Be6+ 6.Kh4 Bc4/iv 7.Qa8 Bd5 8.Qa5 Bc4/v 9.Qxb4 g1Q 10.Bxg1 hxg1Q 11.Qxc4 Qh2+ 12.Kg5 Qxb2 13.Qc6+ Qg2+/vi 14.Qxg2+ Kxg2 15.f7 b2 16.f8Q b1Q 17.f5 with a database win.

i) 1.Kxg3? Bxa6 2.f6 Bc4.

ii) 3.Qxd5?, or 3.Qa5? Bf3 4.Qa1+ g1Q 5.Bxg1 hxg1Q 6.Qxg1+ Kxg1 7.Kg5 Kf2 8.f6 Bd5 9.f5 Ke3 10.Kg6 Ke4 and bK is in time.

iii) Bb7 4.Qe7 Bc6 5.Qe6 Bd5 6.Qe5 Bb7/vii 7.f6 g1Q 8.f7 Bf3 9.Bxg1 hxg1Q 10.Qf5 Qf2+ 11.Kg5 Qg2+ 12.Kh6 Qh2+ 13.Kg6 Qc2 14.f8Q Be4 15.Qh6+ Kg2 16.Qxe4+ Qxe4+ 17.f5 wins, or Bc6 4.Qc8 Bd5/viii 5.Qd7 Bc6 6.Qe6 g1Q 7.Bxg1 hxg1Q 8.Qxc6+ Kh2 9.Qf3 Qe1+ 10.Kg5 wins.

iv) Bf7 7.f5 g1Q 8.Qa8+ Qg2 9.Qa1+ Qg1 10.Bxg1 hxg1Q 11.Qxg1+ Kxg1 12.Kg5 Kf2 13.Kh6 Ke3 14.Kg7 Bd5 15.f7 Bxf7 16.Kxf7 Kd2 17.f6 Kc2 18.Ke6 Kxb2 19.f7 Ka2 20.f8Q wins, or g1Q 7.Qa8+ Qg2 8.Qa1+ Qg1 9.Bxg1 hxg1Q 10.Qxg1+ Kxg1 11.Kg5 Kf2 12.Kg6 Ke3 13.f5 Bc4 14.f7 wins.

v) g1Q 9.Bxg1 hxg1Q 10.Qxd5+ Kh2 11.f7, or Bf3 9.Qa1+ g1Q 10.Bxg1 hxg1Q 11.Qxg1+ Kxg1 12.f7 win.

vi) Kg1 14.f7 Qa3 15.Qc3.

vii) Bf3 7.Qe3 Bb7 8.Qh3.

viii) Bf3 5.f6 g1Q 6.Bxg1 hxg1Q 7.Qh3+.

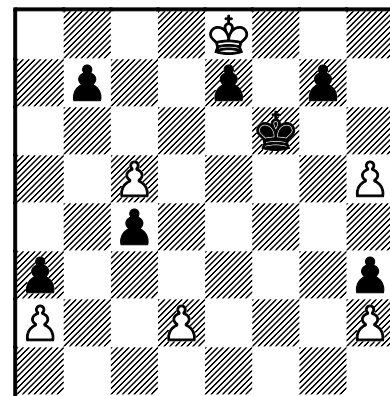
"The first six moves are promising. White makes progress while avoiding Black's des-

perado Bishop. The pedestrian conclusion is a let-down".

A study by Richard Becker won a commendation, but was cooked by Mark Bourzutschky (after the confirmation time ended): g2e5 0047.10 f7b4b7d3h7.d5 4/4 Draw: 1.Kf3 Kf5 2.Ke3 Sb2 3.d6 Sxd6 4.Ba2 Sdc4+ 5.Kd4 Sa3 6.Bb3 Sb5+ 7.Kd5 Sa3 8.Kd4 Kg6 9.Sf8+ Bxf8 10.Kc3 Bg7+ 11.Kb4 Bf8+ 12.Kc3 wins.

But: 1.d6 Sxd6 2.Ba2 Se4 and now 3.Kf3 cooks. Also 7.Ke3 cooks. And in addition 4...Sbc4+ 5.Kd4 Sa3 6.Bd5 Sdb5+ 7.Kd3 Be7 8.Be4+ Kg4 9.Bg6 Kf4 10.Be4 Sd6 11.Bg6 Sab5 12.Kc2 Sd4+ 13.Kd3 Sf3 14.Bh5 Se5+ 15.Ke2 Se4 16.Be8 Kf5 17.Ke3 Bc5+ 18.Ke2 Kg4 refutes.

No 16364 A. Pallier
commendation



e8f6 0000.56 6/7 Draw

No 16364 Alain Pallier (France). 1.Kd7/i Ke5/ii 2.Kxe7/iii Kf5/iv 3.Kf7(Kf8)/v Kg5 4.Kxg7/vi Kxh5 5.Kf6/vii Kg4 (Kh4;Kf5) 6.Ke5 (Ke6? Kf3;) Kf3/viii 7.Kd4 Kg2/ix 8.Ke3 Kxh2/x 9.Kf2 Kh1 10.Kf1 draws.

i) 1.Kd8? Ke6 2.Kc7 Kd5 3.Kb6 e5.

ii) e5 2.Kc7 e4 3.Kxb7 e3/xi 4.dxe3 c3 5.c6 c2 6.c7 c1Q 7.c8Q Qb1+/xii 8.Ka6 Qxa2 9.Qf8+ Qf7 10.Qxa3 Qxh5 11.Qd6+ draws.

iii) 2.Kc7? Kd4 3.Kb6 c3 4.dxc3+ Kc4; 2.Ke8? Ke6 3.Kf8/xiii Kf6 4.Ke8 e5 5.Kd7 e4 6.Kc7 e3 7.dxe3 c3 8.Kxb7 c2 9.c6 c1Q; 2.c6? bxc6 3.Kxc6 Kd4 win.

iv) Kd5 3.Kf7 Kxc5 4.Kxg7 b5 5.h6 b4 6.h7 b3 7.h8Q, or Kd4 3.Kf7 Kd3 4.Kxg7 Kxd2 5.h6 c3 6.h7 c2 7.h8Q c1Q 8.Qh6+ Kd1/xiv 9.Qxh3 Qxc5/xv 10.Qf3+ Kc1 11.Qxb7.

v) 3.Kd6? Ke4 4.Ke6/xvi Kd3 5.Kd5/xvii Kxd2 6.Kxc4 Ke3 7.Kb5 Kd3 8.Kb4 Kd4 9.Kxa3 Kxc5 10.Kb3 Kd4.

vi) 4.Kg8? Kxh5 5.Kxg7 Kg5.

vii) 5.Kf7? Kg4 6.Ke6 Kf3 7.Kd7 Kg2 8.Kc7 Kxh2 9.Kxb7 Kg1 10.c6 h2 11.c7 h1Q+ wins.

viii) c3 7.dxc3 Kf3 8.Kd4 Ke2 (Kg2? Ke3) 9.Ke4.

ix) Ke2 8.Kxc4 Kxd2 9.Kb3.

x) Kf1 9.d4 cxd3ep 10.Kxd3 Kg2 11.Ke2, or here c3 10.d5 Kg2 11.d6, or Kg2 10.d5.

xi) c3 4.dxc3 e3 5.c6 e2 6.c7 e1Q 7.c8Q Qb1+ 8.Ka6 Qxa2 9.Qf8+ Qf7 10.Qxa3 Qxh5 11.Qd6+ draws.

xii) Qxe3 8.Qf8+ Kg5 9.Qxg7+ Kxh5 10.Ka6 Qe2+ 11.Ka5 Qxa2 12.Qe5+ Kg6 13.Qd6+ Kg7 14.Qe7+ Qf7 15.Qxa3 draws.

xiii) 3.Kd8 Kd5 4.Kxe7 Kxc5 5.Kf7 b5 6.Kxg7 b4 7.h6 b3 8.h7 bxa2 9.h8Q a1Q+ wins.

xiv) Kc2 9.Qxh3 Qb2+ 10.Kf8 Kb1 11.Qe6 Qxa2 12.Qe1+ Kb2 13.Qe5+ Kc2 14.Qe2+, or here Qf6+ 11.Ke8 Qe5+ 12.Kd7 Qxc5 13.Qb3+ Kc1 14.Qxb7.

xv) Qb2+ 10.Kf8 Qf2+ 11.Ke8 Qxc5 12.Qf3+ Kc1 13.Qxb7.

xvi) 4.Kc7 Kd4 5.Kb6 c3 6.dxc3+ Kc4, or here 5.Kxb7 Kxc5 6.Kc7 c3 7.dxc3 Kc4 8.Kd7 Kxc3 9.Ke7 Kb2 10.Kf7 Kxa2 11.Kxg7 Kb1 12.h6 a2 13.h7 a1Q+ wins.

xvii) 5.Kf7 Kxd2 6.Kxg7 c3 7.h6 c2 8.h7 c1Q 9.h8Q Qa1+.

"For most of the solution the wK copies his adversary's moves. I wish the composer could have managed the imitation motif throughout the entire solution".

No 16365 Vladimir Neistadt (Russia). 1.Sg7+/i Kg6/ii 2.gxh6 Bd7 (Kxh6; Se6) 3.h4/iii Kxh6 4.Se6/iv Bxe6 5.Ke5 Bg4 6.Kf6 and 7.Bf8 mate.

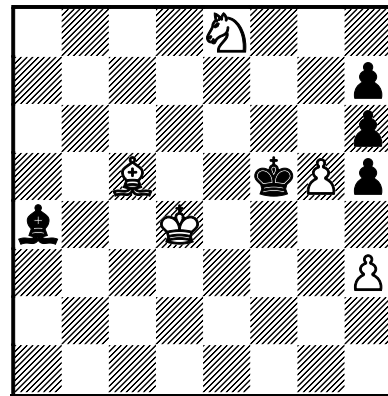
i) 1.Sd6+? Kxg5 2.Se4+ Kh4 3.Sf2 Kg3 4.Ke3 h4 5.Bd6+ Kg2.

ii) Kxg5 2.Be7+ Kg6 3.Se6 Kf7 4.Sc5.

iii) 3.Bf8? Bxh3 4.Ke5 Bg4 5.Be7 Bc8 6.Bh4 Bd7 7.Bf2 Bh3 8.Be3 Bc8 9.Se8 h4 10.Bf4 h3 11.Sd6 Bg4 12.Se4 Bc8 13.Kd4 h2.

iv) 4.Bf8? Kg6 5.Ke5 Kf7.

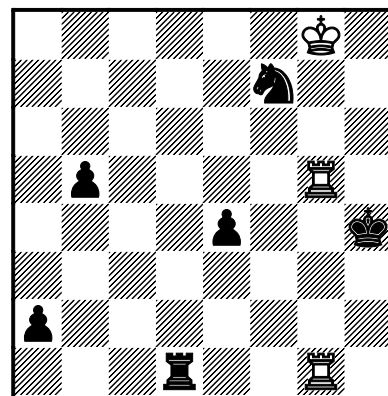
No 16365 V. Neistadt
commendation



d4f5 0041.23 5/5 Win

"A welcome mating study in an otherwise vegetarian award. Black incarcerates wS only to be defeated by a surprising desperado, leading to a piquant and satisfying checkmate".

No 16366 R. Becker
commendation



g8h4 0503.03 3/6 Draw

No 16366 Richard Becker (USA). 1.R5g4+/i Kh3 2.R4g3+/ii Kh4 3.Rg4+ Kh5 4.Kxf7 a1Q/iii 5.Rg5+ Kh4 6.R5g4+ Kh5 7.Rg5+ Kh6 8.Rg6+ Kh7 9.Rg7+ Qxg7+ 10.Rxg7+ Kh6 11.Rg3/iv Rd3 12.Rg1/v Rd6/vi 13.Ke7/vii Rb6 (Rg6;Re1) 14.Kd7 b4 15.Kc7 Rb5/viii 16.Kc6 Re5 17.Kd6 Re8 18.Kd7 Rb8 19.Kc7 draws.

i) 1.R1g4+? Kh3 2.Rg3+ Kh2 3.Rg2+ Kh1 wins.

ii) 2.R1g3+? Kh2 3.Rg2+ Kh1 4.Rxa2 Sh6+ wins.

iii) Rxg1 5.Rxg1 b4 6.Kf6 b3 7.Kf5 Kh6 8.Kf6 Kh5 9.Kf5 Kh4 10.Kf4 Kh3 11.Rh1+

Kg2 12.Ra1 Kf2 13.Kxe4 Kg3 14.Rg1+ Kh2
15.Ra1 Kg3 16.Rg1+ Kh3 17.Kf3 Kh4 18.Kf4
Kh5 19.Kf5 Kh6 20.Kf6 Kh5 21.Kf5 draws,
or in here Ke2 14.Kd4 Kd2 15.Kc4 Kc2
16.Kb4.

iv) 11.Rg2? e3 12.Re2/ix Kg5 13.Rxe3 Kf5
14.Rb3/x Rd7+ 15.Ke8 Rd5 16.Ke7 (Rb4
Ke6;) Ke4.

v) 12.Rg2? e3 13.Kf6 Rd2 14.Rg1 Rf2+ wins.

vi) e3 13.Kf6, or b4 13.Kf6 Rf3+ 14.Ke5.

vii) 13.Re1? b4 14.Rxe4 Rb6 15.Re2 b3
16.Rb2 Kg5 17.Ke7 Kf5 18.Kd7 Ke5 19.Kc7
Rb4 20.Kc6 Kd4 wins.

viii) Ra6 16.Re1 Re6 17.Kd7 Re5 18.Kd6 Re8
19.Kd7.

ix) 12.Kf6 Rd2 13.Rg1 Rf2+ 14.Ke5 e2
15.Re1 b4 16.Kd4 b3.

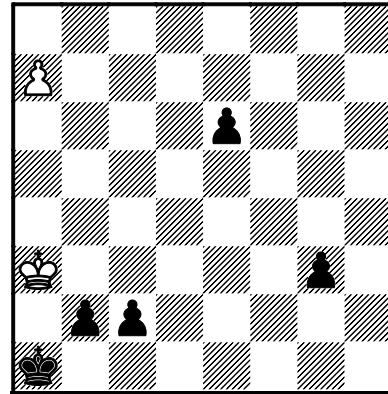
x) 14.Ke7 b4 15.Rb3 Rd4.

"This pretty positional draw was shown
several times by Dolgov. However, all his ver-
sions contain cooks in the introduction so this
could be the first analytically correct realiza-
tion".

No 16367 Siegfried Hornecker (Germany).
1.a8Q c1S/i 2.Qh8/ii e5/iii 3.Qxe5 Sd3 4.Qf6/
iv g2 5.Kb3 g1Q 6.Qa6+ Kb1 7.Qxd3+ Ka1

8.Qa6+ Kb1 9.Qa2+ Kc1 10.Qxb2+ Kd1
11.Qa1+(Qb1+) and 12.Qxg1 wins.

No 16367 S. Hornecker
commendation



a3a1 0000.14 2/5 Win

i) b1Q 2.Qh8+ and mate, or c1Q 2.Kb3+ Kb1
3.Qa2 mate, or b1S+ 2.Kb3+ winning.

ii) 2.Kb4+? Sa2+, or 2.Qf3? g2 3.Qc3

iii) Sd3 3.Kb3 e5 4.Qa8+ Kb1 5.Qe4 Ka1
6.Qa4+ Kb1 7.Qc4 Sc1+ 8.Ka3 wins.

iv) Tries: 4.Qg7? g2 5.Kb3 g1Q 6.Qxg1+
b1Q+, or 4.Qh8? g2 5.Qd4 g1Q 6.Qxg1+ b1Q
draw.

"Yes, it is database territory from move
three. However, the author did very well to get
there through an original Pawn study includ-
ing a minor promotion".

2nd Israel Retrospective Championship 1960-1969

The first retrospective Israel Championship for the period 1945-1959 was won by Hillel Aloni collecting 25 points, followed by Yaakov Dotan (13.5), Eliyahu Zakon (11), Dov Ehrlich (6), and others.

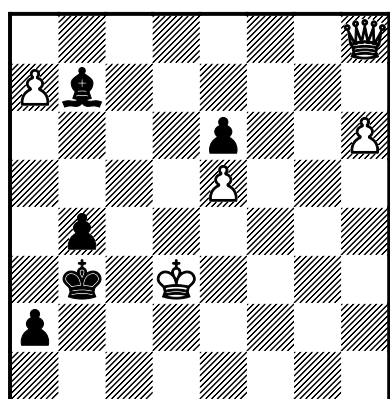
That tourney was judged by John Roycroft and Pauli Perkonoja (Finland). The first placed study in that award, by Yaakov Dotan, which won a commendation of *Lamerhav* 1955 and a first commendation in the Israel RT 1945-1962 (EG94.7002), was a case of plagiarism, as the study had originally been published by Theo van Scheltinga in *De Schaakwereld* of 19vi1941. Second place went to Zakon (EG94.6994) and third to Weber (EG94.6998).

In *Shahmat* vi1986 (!) the second retrospective tourney was announced for the period 1960-1969, but only three composers submitted studies. Israel's father of the endgame study, Hillel Aloni, recently decided to collect all relevant studies and to finish off this championship. Pauli Perkonoja and Harold van der Heijden judged the tourney together, and had fruitful discussions about correctness and anticipations, but independently awarded points. 63 studies by 25 composers were submitted and 6 were eliminated. Hillel Aloni tried (and often succeeded) to correct studies of other composers that had fallen victim to the correctness checking by the judges. The (final) award appeared in Variantim no. 43. Again, the championship was won by Hillel Aloni (74 points) in front of Yochanan Afek/Kopelovic (31), Don Ehrlich (17), Daniel Rosenfelder (15), Yehuda Hoch (13), Mordechai Shaham (7.5), Avi Kaufman (7), Arieh Kotzer (7), Shmuel Friedman (6.5), Zvi Cahane (6.5), Yeshayahu Segenreich (6), Avraham Luxenburg (5), Mordechai Shorek (4) and Yossi Retter (3).

Full analyses is only supplied for the studies that are new to EG.

No 16368 Y. Afek & S. Friedman

1st Place



d3b3 1030.33 5/5 Win

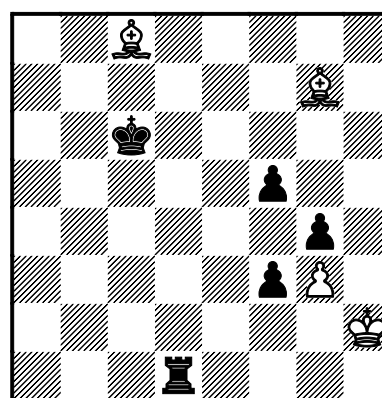
No 16368 Yochanan Afek & Shmuel Friedman. 1.Qc8 Bxc8 2.a8R Bb7 3.Ra7(Ra5) Bc6 4.h7 Ba4 5.Rxa4 Kxa4 6.h8R b3 7.Kc4 wins.

(1st Prize Israel RT 1968, EG31.1721)

“HvdH: This is the first two-fold sequential R-promotion with this stalemate. Nice play after the first underpromotion”.

No 16369 H.Aloni

2nd Place



h2c6 0320.13 4/5 Draw

I: diagram, II: move bKc6 to b6.

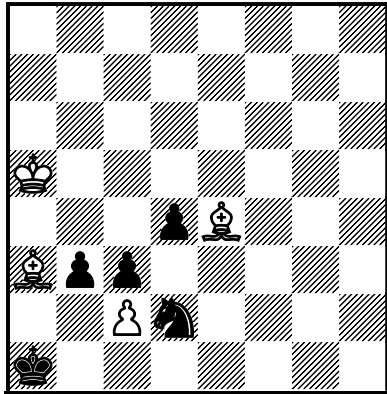
No 16369 Hillel Aloni. I: 1.Ba6 Rd2+ 2.Kh1 f4 3.Be5 fxc3 4.Bxc3 Rg2 5.Bf1 Rxc3 6.Kh2 draws, II: 1.Bxf5 f2 2.Bd4+ Rxd4 3.Kg2 Rd8 4.Bxc4 Rf8 5.Kf1 Kc5 6.Bh3 Kd4 7.Ke2 draws.

(7th Place International Friendship Match
1962-1964, EG5.185)

“HvdH: Nice twin”.

No 16370 H. Aloni

3rd/4th Place



a5a1 0023.13 4/5 Draw

No 16370 Hillel Aloni. 1.Bh7/i b2/ii 2.Bxb2+ cxb2/iii 3.c3/iv dxc3 4.Kb4 b1Q+ 5.Bxb1 Sxb1 6.Kb3 ZZ draws.

i) 1.Bd3? b2 2.Bxb2+ cxb2 3.c3 Sc4+ 4.Kb4 Se5, or 1.Bf5? b2 2.Bxb2+ cxb2 3.c3 Sc4+ 4.Kb4 Se3 5.Be4 Sd5+ 6.Kc4 dxc3 7.Kb3 b1Q+ 8.Bxb1 Kxb1, or 1.Bg6? b2 2.Bxb2+ cxb2 3.c3 Sc4+ 4.Kb4 Se5 5.Bc2 d3, or 1.cxb3? Sxe4 2.Kb4 d3 win.

ii) Sc4+ 2.Kb4 Sxa3 3.Kxb3, or Ka2 2.Kb4 Sb1 3.cxb3 Sxa3 4.Bd3 c2 5.Bxc2 Sxc2+ 6.Kc4 Kb2 7.b4, or Sb1 2.Bc5 b2 3.Bxd4 Ka2 4.Bg8+ Ka1 5.Bf7 draw.

iii) Kxb2 3.Kb4 Kc1 4.Kc5 Sf3 5.Be4 Kd2 6.Bh7 (Bxf3? d3;) Ke3 7.Kd5/v Sg1 8.Bf5 Se2/vi 9.Kc5/vii Sg3 10.Bd3 Se4+ 11.Kb4 Sf2 12.Bc4 Kd2 13.Bb3

iv) 3.c4? Sxc4+ 4.Kb4 Se5 wins.

v) Not 7.Kc4? Se5+ 8.Kb4 Kd2 or 8.Kd5 d3.

vi) Sh3 9.Bxh3 d3 10.Bf5 d2 11.Bg4.

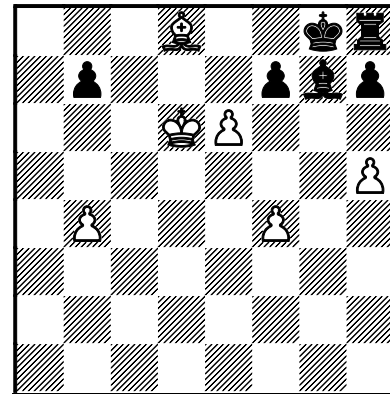
vii) Not 9.Ke5? Sg3 10.Bh7 Sh1 11.Kd5 Sf2 12.Kc4 Sd1 13.Bg6 Sb2+ 14.Kb3 Kd2 15.Bh7 d3 wins.

(2nd commendation *Shakhmaty v SSSR* 1960).

“HvdH: Nice key. Final position see L. Kubbel, *Deutsche Schachzeitung* 1907, c5a4 0106.23 e1b1h8.c2e5a2b4c3 4/6 Draw: 1.e6 Sg6 2.e7 Sxe7 3.Rxe7 Ka3 4.Ra7+ Kb2 5.Kxb4 a1Q 6.Rxa1 Kxa1 7.Kb3”.

No 16371 D. Rosenfelder

3rd/4th Place



d6g8 0340.43 6/6 Win

No 16371 Daniel Rosenfelder. 1.e7 Bf8 2.h6/i, and:

– b5/ii 3.Kd7/iii f5 4.e8R/iv Kf7 5.Re6 Bxb4 (Rg8; Rf6+) 6.Rf6+ wins/v, or:

– f5 3.Ke6/vi b5 4.e8B/vii Bxh6/viii 5.Bf7+ Kf8 6.Be7+ Kg7 7.Bf6+ Kf8 8.Bxh8 wins.

i) 2.Ke5? f6+/ix 3.Ke6 Bxe7 4.Bxe7 h6.

ii) b6 3.Kd7 or f6 3.Ke6 Bxe7 4.Bxe7 f5 5.Bf6 but not 4.Kxe7? f5.

iii) 3.f5? f6 4.Ke6 Bxe7(Kxe7) stalemate, or 4.exf8Q+ Kxf8 5.Bxf6 Rg8.

iv) 4.e8Q? stalemate.

v) e.g. Kg8 7.Ke8 Be7 8.Rf7 Bxd8 9.Rg7 mate.

vi) 3.Kd7? Bxe7 4.Kxe7 b5.

vii) 4.e8Q? (e8R?) stalemate, or 4.e8S Bxh6 draws.

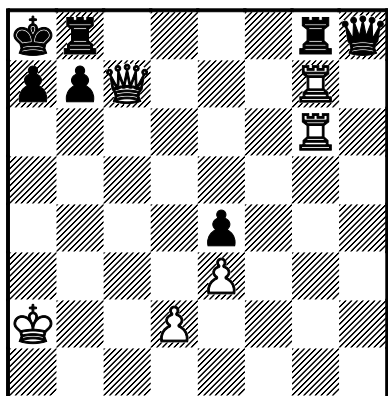
viii) Bxb4 5.Be7 Bxe7 6.Kxe7 b4 7.Bf7 mate.

ix) Not Kg7? 3.e8S+ Kg8 4.b5 h6 5.Bf6 Rh7 6.Sd6, or Kh6 4.Bg5+ Kxh5 5.Kf5 and White wins.

(*Chess Life & Review* 1969).

“HvdH: The parallel B/R underpromotion in this configuration is original”.

No 16372 A. Kotzer
5th/9th Place



a2a8 4800.23 6/7 Win

No 16372 Arieh Kotzer. 1.Ra6/i Qh5 2.Qb6 Qd5+ 3.Ka1/ii Qe5+ 4.d4/iii exd3ep+ 5.Ka2 Qd5+ 6.Ka3 wins/iv.

i) 1.Rh7? Rxc6, or 1.Qxb7+? Rxb7 2.Rxc8+ Rb8.

ii) Not immediately 3.Ka3? because of 3...Qd3+.

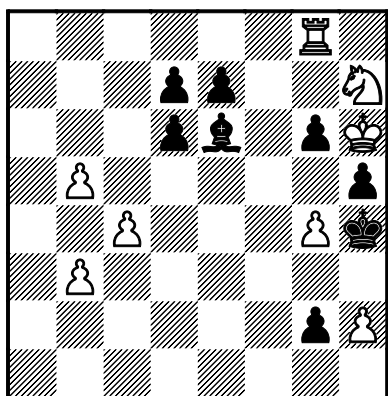
iii) After 4.Kb1? not 4...bxa6? 4.Rxa7 mate, but Qb5+ 5.Qxb5 bxa6.

iv) Since now Qd3+ is not possible.

(*Shahmat* 1964, version *Variantim* 1995)

“HvdH: original”.

No 16373 H. Aloni & A. Luxenburg
5th/9th Place



h6h4 0131.56 8/8 Win

No 16373 Hillel Aloni & Avraham Luxenburg. 1.Sg5/i hxg4 2.Rh8 Bf5 3.Sf7/ii g3 4.h3 Bxh3 5.Sg5/ii Kg4 6.Sxh3 Kxh3 7.Kg5 mate.

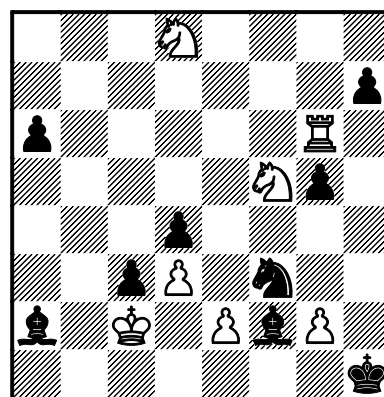
i) 1.b6? g1Q 2.b7 Bxc8.

ii) 5.Kxc6+? Kg4 6.Sg5 g1Q 7.Rh4+ (Sxh3 Qb1+;) Kxh4 8.Sf3+ Kg4 9.Sxg1 Bg2.

(4th Place International Friendship Match 1962-1964, correction H. Aloni, *Variantim* no.43 2006)

The original version (EG5.138) had no bPe7 and was cooked by 3.b6 g1Q 4.b7 g3 5.hxc3+ Kg4 6.b8Q Qe3 7.Qd8 (Siegfried Hornecker, HHdbII#36561 2000). Unfortunately, it now looks as though both versions have another cook: 6.Rf8 g1Q 7.Rf4+ Kxf4 8.Sxh3+ and 9.Sxg1, or g1S 7.Sxh3 Sxh3 8.Rf1 g2 9.Rb1 Sg5 10.Rg1 (HvdH).

No 16374 H. Aloni & D. Rosenfelder
5th/9th Place



c2h1 0165.35 7/9 Win

No 16374 Hillel Aloni & Daniel Rosenfelder. 1.Rh6+/i Sh2/ii 2.Rxa6/iii Bd5 (Bg8; Se7) 3.Ra1+/iv Bg1 (Kxc2; Ra5) 4.Ra5/v Bxc2 5.Sg3 mate.

i) 1.Rxa6? Se1+ 2.Kc1 Bd5.

ii) Kxc2 2.exf3 Kxf3 3.Sc6, or Sh4 2.g3.

iii) 2.Sc6? Kxc2 3.Scxd4 g4, or 2.g3? a5 3.Rxh7 a4 4.Sc6 Bb3+ 5.Kb1 Kg1 6.Scxd4 Sf1.

iv) 3.Rd6? Bxc2 4.Sxd4 g4.

v) 4.Sxd4? Kxc2 5.Kxc3 Be3.

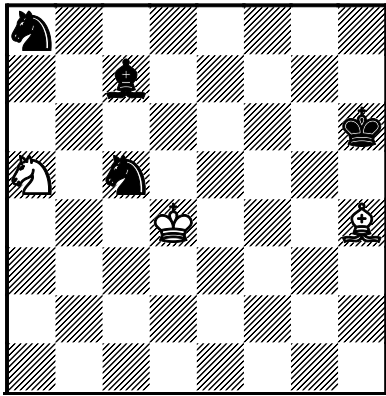
(16th Place International Friendship Match 1962-1964)

The original version (EG5.183) has no bpa6, and allows 2.g3 Kg1 3.Rxh7 Sg4 4.Sc6 Se3+ 5.Sxe3 dxe3 6.Rg7 Bxc3 7.Rxc5 Kf2 8.Sd4 (HvdH).

“PP: Otherwise more points, but wSd8 spoils a lot.

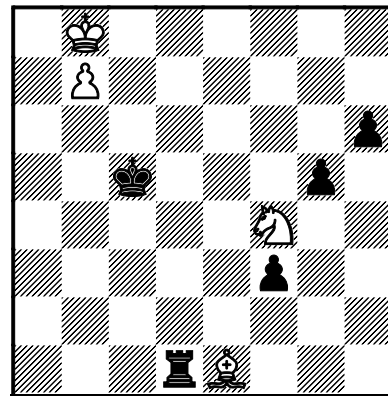
HvdH: Three active selfblocks and smothered mate”.

No 16375 A. Kaufman
5th/9th Place



d4h6 0047.00 3/4 BTM, Draw

No 16376 Y. Afek
5th/9th Place



b8c5 0311.13 4/5 Win

No 16375 Avi Kaufman. 1...Se6+ 2.Kd5 Sf4+ 3.Ke4/i Sg2 (Sg6; Be1) 4.Bf2 Bxa5 5.Kf3 Se1+ 6.Ke2 Sc2 7.Kd3 Sa3/ii 8.Bc5 Sb5/iii 9.Kc4/iv Sbc7/v 10.Bb4 Bb6 (Sb6+; Kb3) 11.Bc5 Ba5 12.Bb4 positional draw.

- i) 3.Kc6? Bxa5 4.Kb7 Sc7 5.Bd8 Sfe6 wins.
- ii) Sa1 8.Bd4 Sb3 9.Be3+ Kg6 10.Kc2 Sa1+ 11.Kb2, or Sb4+ 8.Kc4 Sa2 9.Be3+ Kg6 10.Kb3 Sb4(Sc3) 11.Bd2 draws.
- iii) Sb1 9.Kc2 Sc3 10.Be3+ Kg6 11.Bd2.
- iv) 9.Bf8+? Kg6 10.Kc4 Sa7 11.Bc5 Sb6+ 12.Kb3 Sc6 wins.
- v) Sc3 10.Bb4 Sb6+ 11.Kb3 draws.

(*Shahmat* 1968, version by Hilel Aloni)

“HH: Active selfblock Sc7/Bb6(Ba5). In the following two studies both knights perform an active selfblock: L. Kubbel, 1st honourable mention Casino di Saragossa 1929, e4g7 0047.10 h4f8b4c8g2.d5 4/4 Draw: 1.Bf2 Bxb4 2.d6 Sxd6+ 3.Kf3 Se1+ 4.Ke2 Sc2 5.Kd3 Sa3 6.Bd4+ Kf7 7.Bc3 Bc5 8.Bd4, and P. Perkonoja & H. Sokka, commendation *Schach-Echo* 1967, e6a8 0056.01 b1g7f1b5d2.b6 3/5 Draw: 1.Bg6 Sd4+ 2.Kxb6 Sc4+ 3.Kc7 Se6+ 4.Kd7 Sxg7 5.Ke7 Be2 6.Kf6 Sh5+ 7.Kg5 Sg3 8.Kf4 Sf1 9.Be4+ K- 10.Bf3 Bd3 11.Be4”.

No 16376 Yochanan Afek. 1.Kc7/i Rb1 2.Bb4+/ii Rxb4 3.Sd3+ Kd4/iii 4.Sxb4 f2 5.Sc2+ Ke4 6.b8Q f1Q 7.Qa8+/iv Ke5 8.Qe8+ and wins bQ by Se3+ or Qf8+.

- i) 1.Kc8? Rxe1 2.Sd3+ Kc6 3.Sxe1 f2, or 1.Bb4+? Kb6 2.Se6 Rd7.

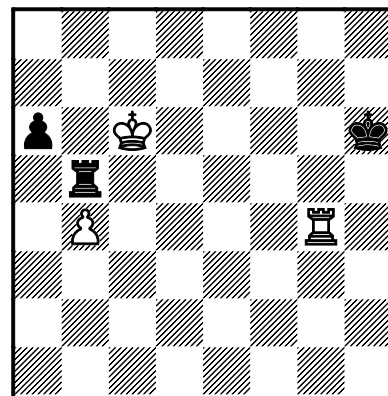
- ii) 2.Bf2+? Kc4 3.Bb6 Rxb6 4.Kxb6 f2 5.Sg2 Kd3, or 2.Sd3+? Kd4 3.Bb4 f2.

- iii) Kc4 4.Sxb4 f2 5.Sc2 Kd3 6.b8Q f1Q 7.Qb5+ wins bQ.

- iv) 7.Qb4+? (Qe8+?) Kf3.

“HH: 2.Bb4+! is original. Final stage: H. Rinck, *Deutsche Schachzeitung* 1903: e7e4 4001.02 b4a8e2.b2h2 3/4 Win: 1.Qf4+ Kd5 2.Qf3+ Kc4 3.Qxa8 b1Q 4.Qg8+ Kc5 5.Qc8+ Kd5 6.Sc3+ Kd4 7.Qh8+”.

No 16377 Z. Cahane
10th-16th Place



c6h6 0400.11 3/3 Win

No 16377 Zvi Cahane. 1.Rd4 Kg6/i 2.Rd6+ Kf7 3.Rd7+ Ke6/ii 4.Rb7 Rd5 5.Ra7/iii Rd4/iv 6.Rxa6 Rxb4 7.Kc5+ wins.

- i) Rf5 2.Kb6 Rf6+ 3.Ka5, or Kg5 2.Rd5+, or Kg7 2.Rd7+ Kf6 3.Rb7 win.

- ii) Ke8 4.Rb7 Rh5 5.Rb6 a5 6.Rb8+ Ke7 7.b5 Rh6+ 8.Kc7 wins.

- iii) 5.Rb6? a5 6.b5 Rd6+ 7.Kc7 Rxb6 8.Kxb6 a4, or 5.Kb6? Rd6+ 6.Ka5 Kd5 draw.

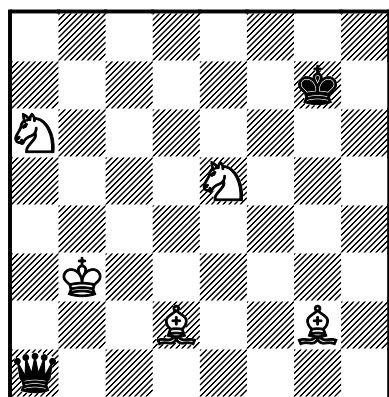
iv) Rd6+ 6.Kb7 Rd4 7.Rxa6+ Kd5 8.b5 with a won position.

(1st prize Israel RT 1963-1965, correction by Hillel Aloni, *Variantim* no. 43, 2006)

The original version (EG34.1959) was shifted one file up and was cooked by Jürgen Fleck (*EBUR* no.3, ix1997): 5.Rb7 a5 (a6; b6) 6.Rb8 Rd4 7.Ra8 Rc4 8.Kb7 a4 9.b6 Kd6 10.Ka7.

No 16378 H. Aloni

10th-16th Place



b3g7 3022.00 5/2 Win

No 16378 Hillel Aloni. 1.Sc7/i Qd1+/ii 2.Kc3 Qe2 3.Be4 Qxe4 4.Se8+ Kf8/iii 5.Sd7+ Ke7 6.Bg5+ Kxd7 (Kxe8; Sf6+) 7.Sf6+ Ke6 8.Sxe4 Kf5 9.Kd4(Kd3) wins.

i) 1.Sb4? Qd1+ 2.Kc3 Qe2, or 1.Sb8? Qb1+, or 1.Bb7? Qb1+, or 1.Sc5? Qg1 2.Se6+ Kf6.

ii) Qb1+ 2.Kc3 Qa1+ (Qg1; Bc6) 3.Kd3 Qa3+ 4.Bc3 Qd6+ 5.Sd5, or Qg1 2.Bc6 Qb6+ 3.Sb5 win.

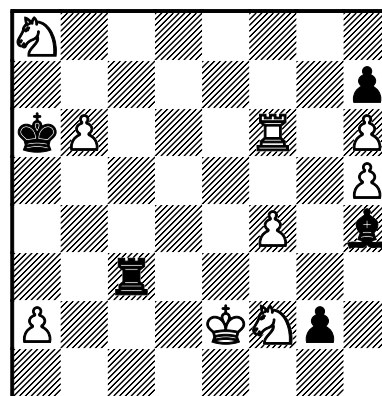
iii) Kh8 5.Sf7+ Kg8 (Kh7) 6.Sf6+ wins.

(1st honourable mention Galitzky MT 1964)

No 16379 Hillel Aloni. 1.b7+ Kxb7 2.Rf7+ Kxa8 3.Rg7 Rc2+ 4.Ke3 Rxf2 5.a3 Kb8 6.a4 Ka8 7.a5 Kb8 8.a6 Ka8 9.a7 Ra2 10.Kf3 Rf2+ 11.Ke3 Ra2 12.Kf3 positional draw (2nd Prize Israel RT 1968, EG35.1971).

No 16379 H. Aloni

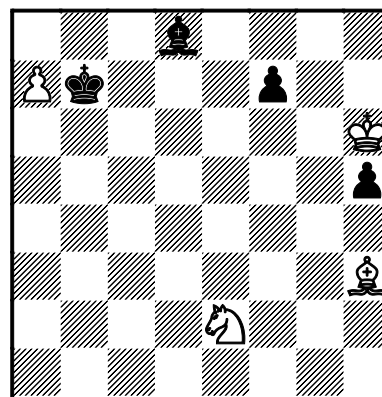
10th-16th Place



e2a6 0432.52 9/5 Draw

No 16380 Y. Hoch & H. Aloni

10th-16th Place



h6b7 0041.12 4/4 Win

No 16380 Yehuda Hoch & Hillel Aloni. 1.Sd4 Bb6 2.Bc8+ Ka8/i 3.Sc6 h4 4.Kg5/ii Bf2/iii 5.Kf6/iv Bxa7/v 6.Ke7 h3 7.Kd7 (Kd7? Bb6+;) Bb6/vi 8.Ba6 h2 9.Kc8 h1Q 10.Bb7 mate.

i) Kxa7 3.Sc6+ Ka8 4.Kxh5 wins.

ii) 4.Kh5? Bf2 5.Kg4 f5+ 6.Bxf5 Bxa7 7.Bc8 Bf2.

iii) f5 5.Kxh4 f4 6.Kg4 Be3 7.Ba6 wins.

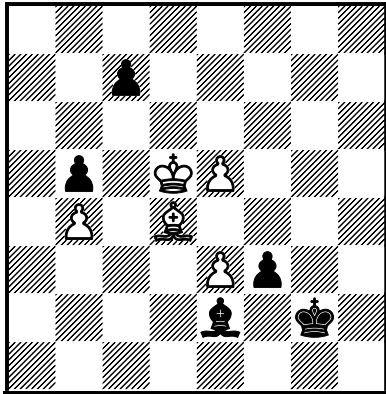
iv) 5.Kf5? h3, or 5.Kf4? Bxa7 6.Ke5 h3 7.Kd6 Bb6 draw.

v) h3 6.Bxh3 Kb7 7.Bc8+ wins.

vi) h2 8.Kc7 Bb8+ 9.Kb6 Ba7+ 10.Ka6 and mate.

(2nd Prize *Springaren* 1965)

No 16381 D. Ehrlich
10th-16th Place

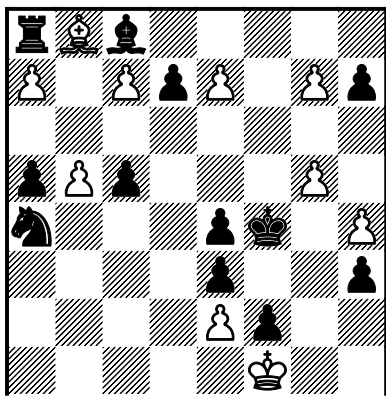


d5g2 0040.33 5/5 Draw

No 16381 Dov Ehrlich. 1.e4/i f2 2.Bxf2 Kxf2 3.Kc5 Ke3 4.e6 Kxe4 5.e7 Bh5 6.e8Q+ Bxe8 stalemate.

(*Tidskrift för Schack* 1961, but also commendation Israel RT 1963-1965, EG34.1960)

No 16382 H. Aloni
10th-16th Place



f1f4 0343.88 10/12 Draw

No 16382 Hillel Aloni. 1.e8Q/i h2 2.Qf8+/ii Kg3 3.Qd6+ Kh3 4.Qxh2+ Kxh2 5.g8Q Sb6 6.Qxc8/iii Sxc8/iv 7.g6/v hxg6 8.h5 gxh5 9.b6 c4 10.b7 c3 11.bxa8R/vi c2 stalemate.

i) 1.g8Q? h2 2.Qf7+ Kg3 and mate cannot be prevented.

ii) 2.Kg2? f1Q+ 3.Kxh2 Qf2+ 4.Kh1 Kg3 5.Qe5+ Kh3.

iii) 6.Qf8? Sc4/vii 7.Qf4+ Kh3, or 6.Qf7? Sc4 7.Qxc4 d5 8.Qxd5 Bh3 mate.

iv) Sc4 7.Qxd7 Sd2+ 8.Qxd2 exd2 9.c8Q with check.

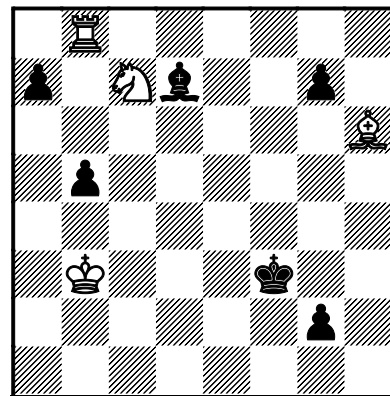
v) 7.b6? c4 8.b7 c3 9.bxa8Q c2 and mates.

vi) 11.bxa8Q? c2 wins.

vii) Not d5? 7.Qf4+ Kh1 8.Qxe3.

(*Ceskoslovensky Sach* 1961)

No 16383 Y. Hoch
10th-16th Place



b3f3 0141.04 4/6 Draw

No 16383 Yehuda Hoch. 1.Rf8+ Ke2/i 2.Rf2+/ii Kxf2 3.Bxg7 Ke3 4.Bf8/iii Kd4 5.Sxb5+/iv Bxb5 (Kd5; Sc3+) 6.Kb4 a5+ 7.Kxa5/v g1Q 8.Bc5+ Kxc5 stalemate.

i) Ke4 2.Rf4+ Ke5 3.Bxg7+ Kxf4 4.Bd4.

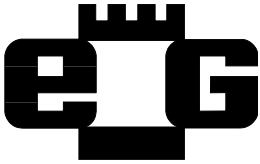
ii) 2.Be3? Be6+ but not Kxe3? 3.Sd5+ Kd4 4.Sf4 or Ke4 4.Sc3+ Ke3 5.Sd5+.

iii) 4.Sxb5? Kd3 5.Bd4 a6 6.Sc3 Kxd4 7.Se2+ Ke3, or 4.Kc3? b4+ 5.Kc4 Ke4 6.Bd4 b3 7.Sd5 Be6 8.Kxb3 Kxd4, but not Bxd5+? 9.Kc3 a5 10.Ba7.

iv) 5.Kb4? a5+, or 5.Sa6? Bc8 6.Kb4 Bxa6 7.Bc5+ Kd3 win.

v) 7.Kxb5? a4 8.Bc5+ Kd5 9.Kb4 a3 and the pawns decide.

(*Sinfonie Scacchistica* 1968)



Themes & Tasks

THE SOUL OF CHESS

OLEG PERVAKOV

“Pawns are the soul of chess!” – until now nobody has denied this well-known motto of Philidor, and it is not very likely that anyone will. The nominally weakest force at the start of game can play an important or even a main role during a game.

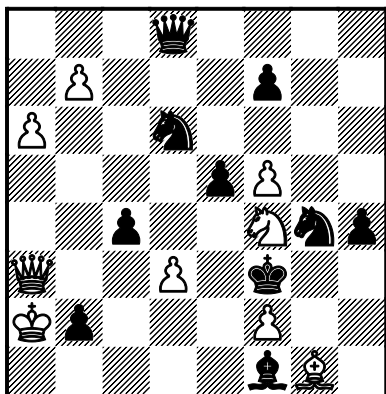
In composition, various themes are connected with pawns. For example: quadruple play of a pawn from the initial position to four different squares (“albino” and “pickaninny”), promotions – including into all four pieces, “excelsior”, the Valladao and Babson tasks... Naturally, it is easier to realize such complex plans in problems. But study composers also can be proud of something!

Let us postpone a detailed discussion of perhaps the most fascinating move of a pawn – promotion – and in this article first have a look at other interesting roles of the pawn.

1. – Albino (or pickaninny, if the black pawn plays)

P.1 O. Pervakov

1st Prize Sochniev 40 JT, 2002



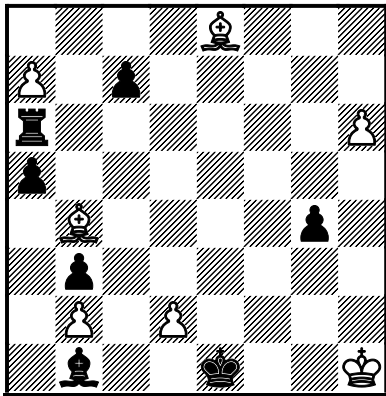
a2f3 4047.55 9/10 Win

After **1.a7!** (1.dxc4+? Kxf4 2.a7 Sxc4! 3.b8Q Sxa3; 1.Qxb2? Sxb7 2.axb7 Qb8 or here 2.Qxb7+ Kxf4 3.Qe4+ Kg5) the black queen has to move into the line of the battery formed by Bg1 and pawn f2. **1...Qb6!** (Sb5 2.a8Q b1Q+ 3.Kxb1 Sxa3+ 4.Ka2) **2.dxc4+ Kxf4**. Now the time to sacrifice the white queen has come: **3.Qg3+! Kxf5** (hxc3 4.fxc3+ – the f-pawn has played to g3 – Kxc3 5.Bxb6 Bxc4+ 6.Kxb2 Sxb7 7.a8Q Bd5 8.Qa4, or here Sxc4 6.Bd4 exd4 7.b8Q+) **4.Qxg4+! Kf6!** (Kxc4 5.f3+, and the f-pawn has moved one square forward) **5.Qg5+! Ke6!** (Kxc4 6.f4+, and the f-pawn has jumped to f4) **6.Qxe5+! Kd7!** (Kxe5; f4+) **7.b8S+!** (7.Qxd6+? Qxd6 8.b8Q Bxc4+ 9.Kxb2 Qd2+ 10.Ka3 Qa5+) **7...Kd8!** (Kc8 8.Qh8+ Kb7 9.a8Q+! Kxa8 10.Sd7+, or here Kc7 9.a8S+ another knight promotion) Now White has to prepare the main plan. Not 8.Qg5+? Ke8 9.Qg8+ Ke7 10.Qf8+!? because of Kxf8! 11.Sd7+ Kg7! 12.Sxb6 Sxc4! 13.a8Q Bd3 14.Qg2+ Kh7!, and the h4-pawn rescues Black. Correct is **8.Qf6+!** (8.Qh8+? Se8!; 8.Sc6+? Qxc6 9.Qa5+ Ke7 10.a8Q Qxc4+ 11.Kxb2 Qe2+ 12.Kc1 Qc4+) **Ke8 9.Qh8+ Ke7 10.Qxh4+! Ke8!**, and now that the h4-pawn h4 has been removed, the main plan follows: **11.Qh8+ Ke7 12.Qf8+! Ke6!** (Kxf8 13.Sd7+ Kg7 14.Sxb6 Sxc4 15.a8Q Bd3 16.Qg2+ Kh7 17.Qh3+) **13.Qh6+ Ke7** (f6 14.Qxf6+! Kxf6 15.Sd7+, but not 14.Qe3+? Qxe3 15.fxe3 Bxc4+ 16.Kxb2 Bd5 17.Sa6 Sb5 18.Bh2 Ba8 19.Bb8 Kd5) **14.Qe3+! Qxe3 15.Sc6+! Kd7 16.fxe3** – the pawn has played to the fourth square – e3, and White wins.

Besides the “albino” theme, the study featured a double knight promotion and a 6-fold queen sacrifice at six different squares.

2. – Excelsior

P.2 O. Pervakov
1st Prize Philidor MT 1994



h1e1 0350.44 7/7 Win

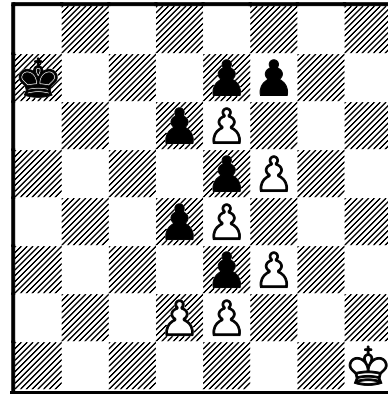
At first sight, White's chances seem to be connected with the passed "a" and "d"-pawns... **1.d3+** (Bad is 1.Bc5? in view of Rxb6+ 2.Kg1 Be4) **1...Kf1** (axb4; h7) **2.Kh2** (the black g-pawn is not less dangerous: 2.Bf8? g3) **2...Rxb6+**. An interesting, but unsuccessful attempt to activate the bishop is: Bxd3 3.h7 Rh6+ (Bxh7; Bb5+) 4.Kg3 Be4 5.Bb5+ Kg1 6.Bc5+ Kh1 7.Bd3 Bg2 8.Be3 Rh3+ 9.Kxg4 Kh2 10.Bf1! and White wins. **3.Kg3 Ra6**. It seems that White is given a set-down. In fact, after the natural 4.Bc5? Bxd3 5.Bc6 Ke1 6.a8Q Rxa8 7.Bxa8 the white bishops cannot cope with the strong shelter of their rival after 7...Kd2. For example: 8.Bc6 (8.Kxg4 Kc2 9.Bd4 a4 or 9.Ba3 c5) Kc1 9.Bd4 Be2 10.Ba4 Bd1. And immediately advancing the d-pawn leads to a prompt counter by the black a-pawn: 4.d4? Bd3 5.Bc5 a4 6.Bc6 a3! And still, as in a national Russian song: "Soldiers are brave boys, but where are your wives?.." **4.Bb5!** "...Our wives – the guns are charged!" **Rxa7 5.d4+ Kg1 6.Bc5** (again building the pawn-bishop battery; but not at once 6.d5? axb4) **Ra8 7.d5+ Kh1 8.Bc6** (It is still not possible to leave it up to the old guy: 8.d6? Be4 9.dxc7 Bb7, or 9.d7 c6) **8...Ra6**. And now follows the final acceleration of the duel's hero – the initially modest pawn d2: **9.d6+** (Bb7? Rd6!;) **Rxc6 10.d7 Rxc5 11.d8Q** and mate.

If we closely look at an initial position, we conclude that the bishop b4 is a promoted

piece, so another white pawn has performed an excelsior.

This theme is humorously presented in following two studies.

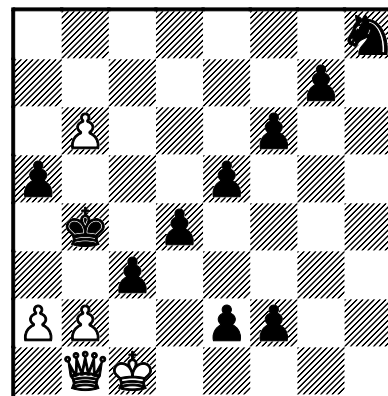
P.3 J. van Reek
Comm. *Shakhmaty v SSSR*, 1969



h1a7 0000.66 7/7 Win

1.dxe3 fxe6 2.exd4! (2.fxe6? dxe3 3.Kg2 Kb6 4.f4 exf4 5.Kf3 Kc5 6.Kxf4 Kd4 7.Kf5 Kc3) **exf5 3.dxe5 fxe4. dxe5 4.exf5 Kb6 5.Kg2 Kc5 6.e4 Kd4 7.Kh3 Ke3 8.Kg3 Kd3 9.Kh4 Ke3 10.Kg4** does not save Black. **4.exd6 exf3** (or exd6 5.fxe4 Kb6 6.Kg2 Kc6 7.Kf3 Kd7 8.Ke3 Ke7 9.Kd4 Ke6 10.e3) **5.dxe7 fxe2 6.e8Q**. An original steeple-chase!

P.4 V. Korolkov
Problem, 1958



c1b4 1003.38 5/10 Win

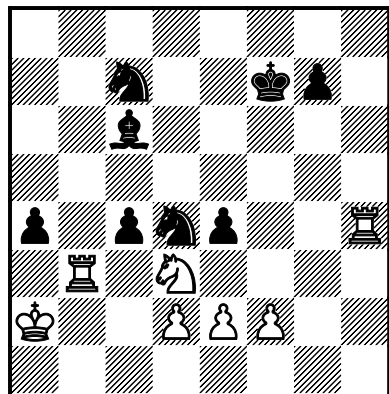
1.bxc3+ (1.b7? e1Q+ 2.Kc2 Qd2 mate; 1.Kc2? e1Q 2.bxc3+ Kc5 3.cxd4+ exd4) **1...Kc5!** (Kxc3 2.Qb3 mate; Kc4 2.Qb3+ Kd3 3.Qc2+ Ke3 4.Qd2+ Kf3 5.Qd3+ Kg2 6.Qxe2) **2.cxd4+** (2.Kb2? e1Q 3.cxd4+ Kxd4 4.Qc2 f1Q) **2...Kd6** (Kxd4 3.Qb2+ Ke3 4.Qd2+; exd4 3.Qf5+; Kc6 3.Qc2+; Kd5

3.Qb3+ Ke4 4.Qc2+ Ke3 5.Qc3+) **3.dxe5+** (3.Kc2? e1Q 4.Qb5 f1Q 5.Qc5+ Ke6) **3...Ke7!** (Kxe5 4.Qb2+; fxe5 4.Qd3+; Kc6 4.Qe4+; Ke6 4.Qb3+) **4.exf6+ Kf8** (Kxf6 5.Qb2+; gxf6 5.Qe4+; Kf7 5.Qb3+ Kg6 6.Qg3+; Ke6 5.Qe4+) **5.fxg7+** (Qh7? f1Q+;) **5...Kg8** (Kxg7 6.Qb2+; Kf7 6.Qb3+; Ke7 6.Qe4+) **6.gxh8Q+**! The triumphal end of the ascent! Bad is 6.Qb3+? Sf7 7.b7 e1Q+ 8.Kb2 Qe5+ 9.Ka3 f1Q 10.b8Q+ Qxb8 11.Qxb8+ Kxg7. **6...Kxh8 7.Qb2+ Kg8 8.Qxe2.**

The famous composer Vladimir Korolkov would have been 100 years old on November 7, 2007. In his creativity he was fond of records, including pawn tasks. In this article some characteristic examples are included.

3. – En-passant capture

P.5 A. Doluchanov & V. Korolkov
Modern Chess Endings, 1937



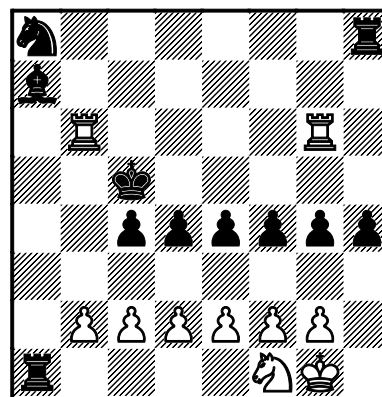
a2f7 0237.34 7/8 Win

1.Se5+ (After 1.Rb4? exd3 2.Rxd4 dxe2 3.Rb1 Se6 the strong pawn e2 compensates for Black's material loss) **1...Ke6** (poor is Kf6 2.Sg4+ Kg5 3.Rbh3 Sf5 4.Se5 Sxh4 5.Sxc6 wins) **2.Rb6 Kxe5 3.e3 Sf5!** (In contrast with Sf3 4.Rxc6 Sd5 5.Rh5+ here the knight would prevent a rook check) **4.Rxc6 Sd5!** (Sxh4 5.Rxc7 with a simple technical win) **5.f4+** (But not 5.d4+? exd3 6.f4+, and the king has a safe square e4 – Ke4 7.Rxc4+ Kf3 8.Rh2 (Rh3+ Kg4;) Sfxe3 with a draw) **5...exf3 6.d4+ cxd3 7.Re4+! Kxe4 8.Re6** mate. A beautiful mate with four active blocks after two en-passant captures!

Six en-passant captures figure in task P6.

P.6 V. Korolkov

Comm. *Shakhmaty v SSSR*, 1940



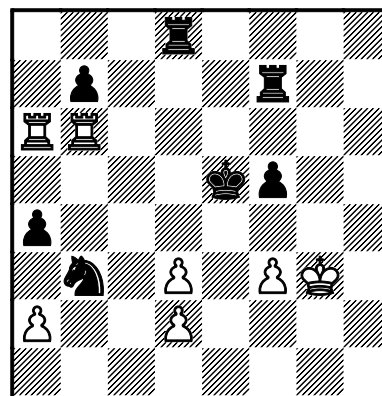
g1c5 0834.66 10/11 Draw

1.b4+! cxb3. Here and later the black king cannot return to the 5th rank because of immediate mate. **2.Rgc6+ Kd5 3.c4+! dxc3 4.Rd6+ Ke5 5.d4+! exd3 6.Re6+ Kf5 7.e4+! fxe3 8.Rf6+ Kg5 9.f4+! gxf3 10.Rg6+ Kh5 11.g4+! hxg3 12.Rg5+ Kxg5 13.Rg6+**, and a desperado white rook remains. Draw!

4. – Fork

A fork is one of the most piquant deeds of the modest pawn – as if to run two opponent's pieces through with one's sword. In the record study P7 Black succeeds in doing it no less than three times. However, White avoids defeat by equally inventive play.

P.7 V. Korolkov, L. Mitrofanov
1st prize FIDE Ty 1958



g3e5 0803.43 7/7 Draw

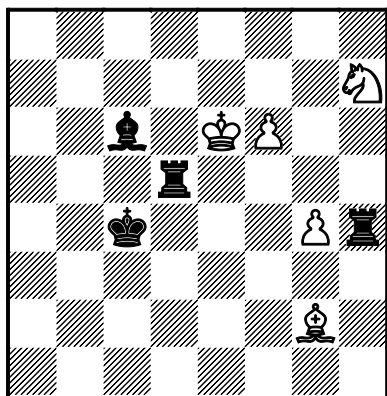
1.Rb5+! (Other continuations do not lead to the goal: 1.Rxa4? f4+ 2.Kf2 Sc5 3.Ra5 Rd5 4.d4+ Kxd4 5.Rb4+ Kd3 6.Ra3+ Kxd2 7.Rb2+ Kc1 8.Re2 Sd3+, or here 2.Rxf4 Rxf4 3.Rb5+ Sc5! 4.Rxc5+ Kd6; 1.Re6+? Kd5

2.Rf6 Rxf6 3.Rxf6 Sd4; 1.f4+? Kd5 2.Rb5+ Sc5 3.Raa5 Rg8+ 4.Kf3 Rc7 5.d4 Kxd4 6.Rb4+ Kd3; 1.d4+? Kd5 2.Rb5+ Kc4 3.Rab6 Kxd4 4.Rb4+ Kd3 5.Rxb7 f4+ 6.Kf2 Rxb7 7.Rxb7 Kxd2) **1...Sc5!** (a sacrifice to distract the rook to the c-file) **2.Rxc5+** (2.Raa5? f4+ 3.Kf2 b6! 4.Rxb6 Rd5 5.d4+ Kxd4 6.Rb4+ Kd3 7.Rbb5 Kc4 8.Ke2 Re7+ 9.Kd1 Sd3 10.Rxd5 Re1+ 11.Kc2 Rc1 ends with a mate) **Kd4 3.Raa5!** (A necessary move to construct a stalemate. Quickly losing is 3.Rc4+? Kxd3 4.Raxa4 b5!) **3...Rg7+!** (Black withdraws the rook from a vulnerable position. After b6 4.Rxf5! Rg7+ 5.Rg5 Rxc5+ 6.Rxc5 Kxd3 it is a drawn endgame: 7.Rb5 Rb8 8.Rb2 b5 9.f4 b4 10.f5 Ke4 11.f6 Ke5 12.Kf3 Kxf6 13.Ke4 Ke6 14.Kd4 Kd6 15.Kc4) **4.Kf4! b6! 5.Rc4+ Kxd3 6.Raxa4 b5! 7.Rc3+ Kxd2 8.Raa3 b4!**, and a final stalemate combination: **9.Rc5! bxa3 10.Rd5+ Rxd5.**

In the following study we see two royal pawn forks.

P.8 P. Perkonaja

1st Prize *Tidskrift for Schack*, 1971



e6c4 0641.20 5/4 Draw

1.f7 (of course, not 1.Bxd5+? Bxd5+ 2.Ke5 Rxh7) **Rh6+ 2.Sf6** (Ke7? Rxh7;) **Bd7+ 3.Ke7 Re5+ 4.Kd6 Re6+!** (Of course avoiding Rxf6+ 5.Kxe5 Rxf7 6.Bd5+) **5.Kxd7 Rxf6 6.g5!!** (Play for a stalemate. 6.Ke7? is still premature: Re6+ 7.Kd7 Rd6+ 8.Ke7 Rhe6+ 9.Kf8 Re5 10.Kg7 Rg5+ 11.Kf8 Re6 12.Bd5+ Rxd5!, but not 12...Kxd5?) **6...Rxf7+** (Rd6+;

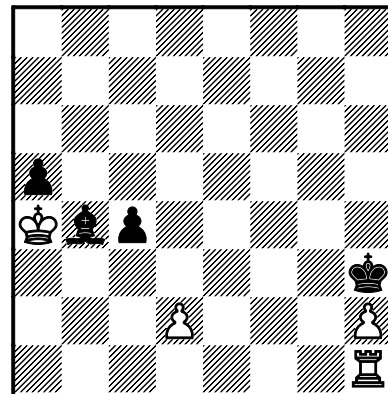
7.Kc7) **7.Ke8 Rhh7** (Rf2 8.gxh6 Rxc2 9.Kf7) **8.g6 Re7+ 9.Kf8 Rhg7**, and now the final accord: **10.Bd5+! Kc5** (10...Kxd5 stalemate) **11.Bf7!** Draws!

5. – Kamikaze Pawn

Another effective trick of a pawn which is clearly illustrated in P9.

P.9 M. Liburkin

4th prize Erevan Ty, 1940



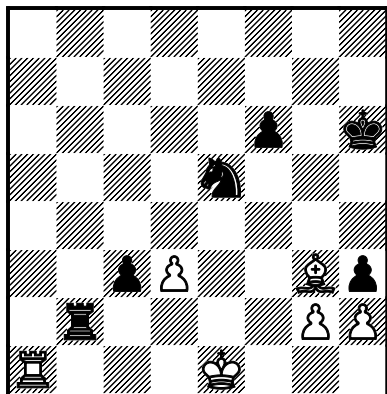
a4h3 0130.22 4/4 Win

1.Rd1! Kh4. In case of immediate capture of the pawn the black king reaches the fatal second rank: Kxh2 2.Kb5 c3 3.d4 Ba3 (Kg2 4.Kc4 Kf3 5.Kd3 Kf4 6.Re1 Kf5 7.Re2, or here a4 6.Rb1 Ba5 7.Ra1) 4.Ka4 c2 (Bb4 5.d5 Kg2 6.Kb3) and 5.Rd2+. **2.h3!** (2.Kb5? c3 3.d4 Ba3) **2...Kh5!** (Black waves from accepting “Danaë’s gift”: in case of 2...Kxh3 later a check by the rook on 3rd rank will finish the game) **3.h4! Kh6 4.h5! Kh7 5.h6! Kh8 6.h7! Kxh7.** There is no space for further retreat, so it is necessary to accept the sacrifice. **7.Kb5 c3 8.d4 Ba3 9.Ka4 Bb2** (c2 10.Rh1+! since the h-file is open) **10.Kb3 a4+ 11.Kc2 Kg7** (11...a3 12.d5 a2 13.d6 a1Q 14.Rxa1 Bxa1 15.d7) **12.d5 Kf7 13.Re1 Kf6 14.Re2** and wins.

The authors of P10 managed to double Liburkin’s idea, and in addition added a thematic try in which White gets into a position of mutual zugzwang.

P.10 E. Kolesnikov, N. Kralin
& An. Kuznetsov

2nd Hon. mention *Tidskrift for Schack*, 1995



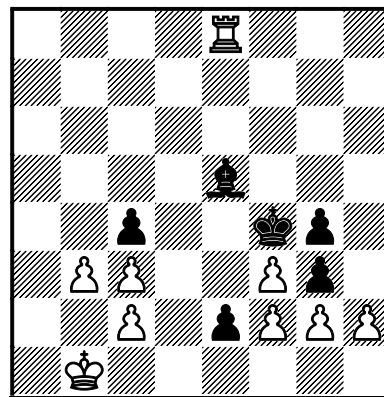
e1h6 0413.33 6/6 Win

1.Bf4+!! (The hasty 1.Bxe5? fxe5 2.gxh3 Rxh2 3.0-0-0! Ra2! 4.h4 Kh5! leads to a position of mutual zugzwang in Black's favour) **Kh5! 2.Bxe5 fxe5 3.gxh3 Rg2!** Black inventively finds chances. The natural Rxh2 4.0-0-0! Ra2 5.h4! leads to the above considered position of zugzwang, but now in favour of White. **4.0-0-0! Ra2! 5.h4!** The first kamikaze pawn starts its attack. **Kh6 6.h5! Kh7 7.h6! Kh8 8.h7! Kxh7 9.h4!** (9.h3? Kh6 10.h4 Kh5) **Kh6 10.h5!** And now the second kamikaze pawn goes to fight! **Kh7 11.h6! Kh8 12.h7! Kxh7 13.Rh1+**, and the white rook is able to leave the disastrous first line in time, drawing.

6. – Decisive play of two, three, four or more pawns on a single file

What can be weaker than such pawns? But sometimes in chess they are good, because they are full of paradoxes! Surely we all remember the well-known ending E. Ortueta – A. Sanz (Madrid 1934), in which doubled pawns are stronger than a rook and knight. With many studies on this theme I pinpoint the simple, but very intelligible P11 by the unforgettable V. Korolkov.

P.11 V. Korolkov
Shakhmaty v SSSR, 1921



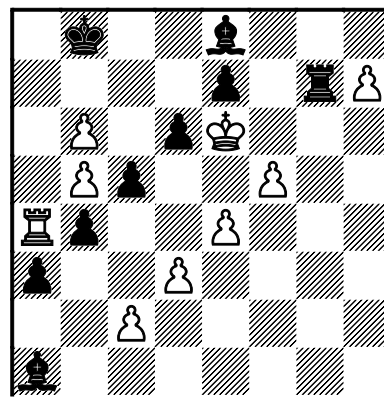
b1f4 0130.74 9/6 Win

1.hxg3+ Kf5 2.fxg4+ Kf6 3.g5+! Kf5 4.g4+! Kf4 5.g3+! all three pawns on the g-file have played. **Ke4 6.f3+ Kd5 7.bxc4+ Kd6.** And now the three pawns on the c-file contribute to the victory: **8.c5+! Kd5 9.c4+! Kd4 10.c3+!** wins.

7. – Systematic manoeuvres with pawns participating

A lot of studies have been based on this theme. I show two examples. In P12 a systematic manoeuvre is preceded by a beautiful sacrifice of the rook, freeing a necessary square for the king.

P.12 P12. D. Gurgenzidze
4th prize *Molodost Gruzii*, 1970



e6b8 0460.75 9/9 Win

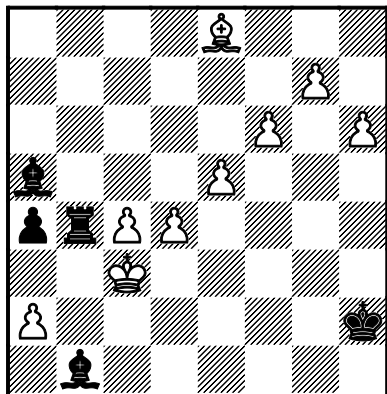
First a thematic try: **1.h8Q? Rg6+ 2.f6!** (countering the battery) **Rxf6+ 3.Kd5 Rf5+ 4.e5! Rxe5+ 5.Kc4 Re4+ 6.d4! Rxd4+ 7.Kb3 Rd3+ 8.c3! Rxc3+,** and it is necessary to play **9.Ka2.** But then White even loses after **b3+ 10.Kxa3 b2+ 11.Ka2 b1Q+ 12.Kxb1 Rc1+**

13.Kxc1 Bxh8 14.Rg4 Bf7. But what happens if we offer rook with tempo? Well, we shall try! **1.Ra8+! Kb7!** (putting a small trap) **2.Rb8+!** (but not 2.h8Q? Rg6+ 3.f6 Rxf6+ 4.Kd5 Bf7 mate) **Kxb8 3.h8Q Rg6+**, and now the king, rook and pawns join in a systematic manoeuvre: **4.f6! Rxf6+ 5.Kd5 Rf5+ 6.e5! Rxe5+ 7.Kc4 Re4+ 8.d4! Rxd4+ 9.Kb3 Rd3+ 10.c3! Rxc3+**. The square a4 is available now, so **11.Ka4!** is possible (11.Ka2? b3+ 12.Kxa3 (12.Kxa1 Rc1 mate) b2+ 13.Ka2 (13.Ka4 Ra3+! 14.Kxa3 b1S+) b1Q+ 14.Kxb1 Rc1+ 15.Kxc1 Bxh8) and mate follows.

In P13 the first systematic manoeuvre occurs against the background of the construction of four black rook and bishop batteries. Then the white king, pursued by the enemy bishop, returns to the camp on the same track.

P.13 O. Pervakov

4th/5th prize *Shakhmaty v SSSR*, 1990



c3h2 0370.71 9/5 Win

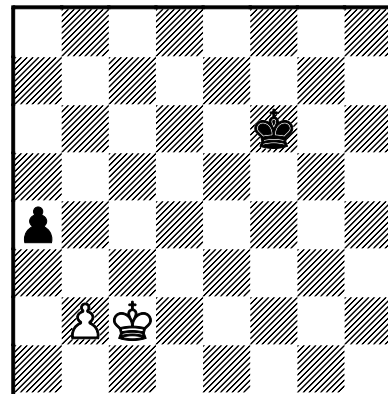
The threat of instant mate demands resolute action by White. **1.d5!** The king cannot escape after 1.c5? Rb8+ 2.Kc4 Bxa2+ 3.Kd3 Bb1+ 4.Ke2 Rb2+ 5.Kf3 Rb3+ 6.Kg4 Rg3+ or 1.Kd2? Rb2+ 2.Ke3 Rg2 3.d5 Bb6+ 4.Kf3 Rg3+ 5.Ke2 Rg2+ 6.Kd1 Bc2+ 7.Kc1 Be3+ 8.Kb2 Bd4+ 9.Ka3 Bc5+. **Rb5+! 2.Kd4 Bb6+ 3.c5! Rxc5! 4.e6!** (again not 4.d6? Rc1+ 5.Kd5 Bxa2+ 6.Ke4 Bb1+ 7.Kf3 Rc3+ 8.Ke2 Rc2+ 9.Kd1 Rg2) **4...Rc6+! 5.Ke5 Bc7+ 6.d6! Rxd6! 7.f7!** The pawns move in formation! Again bad is 7.e7? Rd2+ 8.Ke6 Bxa2+

9.Kf5 Bb1+ 10.Kg4 Rd4+ 11.Kf3 Rf4+ 12.Ke2 Re4+ 13.Kd1 a3 14.Bc6 a2 15.h7 Rd4+. **Rd7+ 8.Kf6 Bd8+ 9.e7! Rxe7! 10.g8Q.** So, in a relay race the white pawns have helped their girlfriend “g” to promote to queen. But Black’s arguments have not been settled yet... **Rxf7+! 11.Ke5!** (a sidestep is punished immediately: 11.Ke6? Bxa2+; 11.Kxf7? Bxa2+) **Bc7+ 12.Kd4! Bb6+ 13.Kc3! Ba5+ 14.Kb2! Rb7+**, and the doped bishop begins to work: **15.Bb5!** (Bad are 15.Ka3? Bb4+ 16.Kxa4 Bc2+ or 15.Kc1? Bd3!) **Rxb5+ 16.Ka3 Bb4+ 17.Kxa4**, winning.

And in conclusion two well-known studies.
“One against one”

P.14 F. Cassidy

The Chess Monthly, 1884

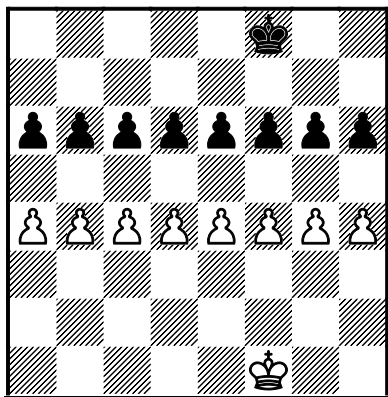


c2f6 0000.11 2/2 Win

1.Kb1!! A surprising move! The white king chooses the longest way to the a4-pawn. After the careless 1.Kc3? a3! Black is rescued. **1...a3!** The best chance. If Ke5 2.Ka2 Kd5 3.Ka3 Kc5 4.Kxa4 Kb6 5.Kb4. **2.b3!** An Odessa proverb goes: “ШИРОКО ШАГАЕШЬ – ШТАНЫ ПОРВЕШЬ!”, “When you walk straddle-legged, you will tear your trousers”: 2.b4? Ke5 3.Ka2 Kd5 4.Kxa3 Kc6 5.Ka4 Kb6! drawing. **Ke5 3.Ka2 Kd5 4.Kxa3 Kc6 5.Ka4! Kb6 6.Kb4**, winning the opposition and the game.

“Eight against eight”.

P.15 P. Cathignol
Comm. Thèmes-64, 1981

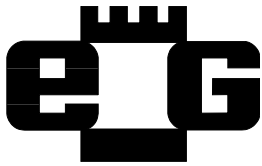


f1f8 0000.88 9/9 Win

Where to start the pawn breakthrough?
1.a5? bxa5; 1.b5? cxb5!; 1.c5? dxc5!; 1.e5?
fxe5!; 1.g5? fxg5! do not work. Only **1.d5** is
correct, and the main line of the study is:
1...exd5 2.exd5 cxd5 3.a5! bxa5 4.b5! axb5
5.cxb5 Ke7 6.b6! Kd7 7.b7! Kc7 8.g5! fxg5
9.h5! gxh5 10.f5 a4 11.f6 a3 12.f7 a2
13.b8Q+ Kxb8 14.f8Q+.

Try to analyse other opportunities for
White yourself, and you certain take pleasure!
See you soon!





Article

50TH WCCC RHODES, 13-20 OCTOBER 2007

JOHN ROYCROFT

Studies raised their heads, Cerberus style, three times.

1. – The 2006 Study of the Year was chosen by the studies subcommittee. AJR stood in for the spokesman Yochanan Afek who was fully engaged playing chess somewhere else. There were five other members, who all played their part: Gady Costeff, Noam Elkies, David Gurgidze, Nikolai Kralin and Oleg Pervakov. The sub-committee's one meeting was graced with the presence of interested lookers-on: Indrek Aunver, Margus Sööt, Ofer Comay. Although first published in 2007 the chosen study had been entered for the Bent MT which had a closing date in 2006. This was acceptable, and certainly had the big advantage of giving a great study wide publicity early in its life.

2. – Art. 13 of the Codex is headed 'Soundness'. For reasons that no one could subsequently explain a revision affecting studies proposed by the Codex sub-committee a year earlier was passed on a show of hands by the full PCCC. The Codex sub-committee, be it noted, had no studies person on its membership, and the only studies expert among the 27 delegates was GM David Gurgidze. The proposed wording was that a study was 'rendered unsound by duals in the main line'. Only Gurgidze abstained. IGM Jonathan Mestel, learning of this decision only minutes later, expostulated that the Commission had just killed the Saavedra (which has a wK-move dual in the main line)! Fortunately an English-speaking member of the studies subcommittee was available for consultation between sessions, so a sensible alternative wording was drafted – and adopted unanimously –

to avoid the Commission being made a laughing-stock to the world. The wording of new paragraph (3) now reads: Studies are unsound if there is a method of fulfilling the stipulation which is different from the author's solution, and may also be rendered unsound by serious duals in the main line, but even in the main line many kinds of duals are normally tolerated. A new footnote 16a reads: The seriousness of a dual is a matter for the judge.

[Earlier the Russian delegate Andrei Selivanov had dropped a bombshell by reporting that the 'big' FIDE had proposed to bring composition chess and chess philately under a new and separate department headed by someone to be appointed by President Ilyumzhinov. Think what use they could have made of the narrowly avoided faux pas over 'study soundness'. Subsequently the PCCC President sent a strongly worded letter to FIDE.]

3. – The FIDE Album sub-committee also had no studies member on board. But it faced a dual crisis with the hanging 2001-2003 Album selections. We pass over the fairy section, where a judge had awarded four points (ie, the maximum) to practically every submission. In the studies section one judge (new readers are referred to EG166) had in a number of cases veered to the opposite extreme. The Album sub-committee was at its wits end so handed the hot potato back to the PCCC President, Uri Avner of Israel. Uri decided to call a meeting of the largely inactive Sub-Committee for Judging, consisting of himself, past PCCC President John Rice, and John Roycroft, all of whom were (luckily?) present. Uri's idea was to draft a wording that would ask studies judges of PCCC events (including FIDE Album

selection, WCCT and WCCI, but not affecting events outside the aegis of the PCCC) to proceed with their work as if all entries had been composed before the advent of computers onto the composing scene. There was no great difficulty in meeting this desire (see 8.9 in the official minutes), but whether the desired result will be achieved remains to be seen. Uri Avner's response to AJR's question 'What about the awarding of titles for composing?' was that that was a quite distinct matter because there were already a number of different proposals to alter the present system.

4. – A most excellent history, some 3½ pages long, of the Permanent Commission of the FIDÉ for Chess Composition (PCCC) had been prepared by honorary president Klaus Wenda (Austria). It is hoped that this will be made widely available, as much of the early detail is known today to very few.

5. – Chess composition titles awarded (with relevance to studies):

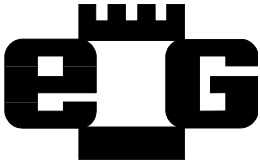
- Honorary Master: Sonomun Chimedtseren (Mongolia)
- International Master: Vitaly Kovalenko (Russia), Anatoly Stepanov (Russia)
- FIDE Master: Dan Meinking (USA).

6. – The Danish delegate reported that a start may soon be made to the scan-recording

of the life-time collection made by the late J.P. Toft (over 500,000 cards).

7. – To an audience of about 100, almost all problemists, AJR put up a 3-er by Robin Matthews taken from the latter's book *Mostly Three=Movers*. Observing that the 3-er sported all four knights he demonstrated that every other Matthews problem in the book with four knights could be retrieved in just a second or two. Asking his audience if they knew what the trick was, only Noam Elkies and Gunter Büsing raised a hand. The answer, of course, is a prepared sheet of the force present in the 237 Robin Matthews diagrams listed by GBR code – at zero cost and 100% low-tech. By chanting the '1-for-white plus three-for-black' mantra the assembled company quickly learned how to do likewise for themselves. The selfsame list can be used with equal ease for almost any question regarding presence (or absence – the digit '0' serves) of specific force that you might think of. So, if you were short of a topic, the next lecture to your chess club is catered for. Do you agree that every chess book with more than a few diagrams would benefit from a GBR code index?

8. – The 2008 venue for the 51st WCCC is Jurmala in Latvia. The choice was made by an overwhelming majority in a secret ballot. The date will be either the last week in August or the first week in September.



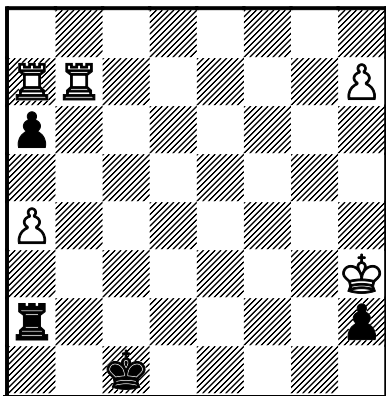
**Prizewinners
explained**

HIS EXCELLENCY... THE ROOK!

YOCHANAN AFEK

Modern rook endings are almost instinctively associated with the Georgian school of chess composition. Previously, this type of ending was considered rather technical, a necessary dry piece of knowledge which every player needed to acquire just because it happened to be the most frequent one in tournament practice. The Georgian composers who learned to appreciate the unique qualities of the mighty piece have radically changed this traditional approach proving that rook endings can be as lively, as tactical, and as full of surprises as others. The rook is a powerful piece but, unlike the queen, can be restrained and controlled even with minimal additional material. Moreover, a well-coordinated pair of rooks, even on an almost empty board, is capable of creating miracles, namely those amazing systematic manoeuvres that somehow never occur in the realm of competitive chess.

A.1 V. Kalandadze
1st-3rd Prize Gurgenedze JT 2004



h3c1 0500.22 5/4 Win

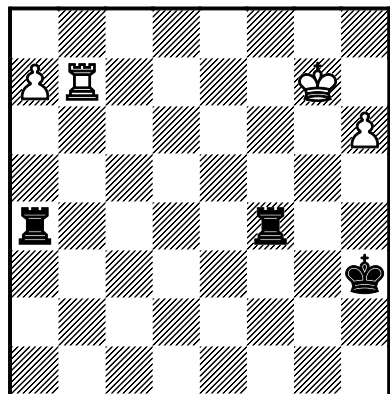
A representative *par excellence* of this rook cult is **Velimir Kalandadze** (72) who has successfully created dozens of such harmonious rook tangos, occasionally collaborating with compatriot composers, notably David Gurgenedze. Here is one of his such recent efforts (**A.1**).

The beautiful thing about this type of study is that there is not too much to explain. The moves usually speak for themselves: **1.Rc7+ Kd1 2.Rd7+ Ke1** The King cannot yet look back: **2...Kc1 3.Rac7+** with a consequent invasion of the first rank. **3.Re7+ Kf1 4.Rf7+ Kg1 5.Rg7+ Kf1!** Time to return home. The pawn that should not be blocked also guards the first rank. **6.Raf7+ Ke1 7.Re7+ Kd1 8.Rd7+ Kc1 9.Rc7+ Kb1 10.Rb7+ Ka1 11.Rg1+!! hxg1S+!** A vital tempo-check or else the black king is facing a deadly check since the lethal diagonal has just opened. **12.Kg3 Se2+ 13.Kg4 Rxa4+ 14.Kg5**

Caution is still required: **14.Kh5? Sg3+! 15.Kg5 Ra5+ 16.Kh4 Rh5+ 17.Kxg3 a5 18.Kg4 Rh2! 19.Ra7 Kb2** drawing. **14...Ra5+ 15.Kh6** wins.

A jubilee tourney was organized to celebrate Kalandadze's 70th birthday, with a special section for rook endings (what else?). It appeared that the level here was even higher than in the general section which probably did not upset the jubilant too much. He was especially delighted with the following charming miniature:

A.2 V. Kartvelishvili
1st Prize Kalandadze 70 JT 2006,
Special section



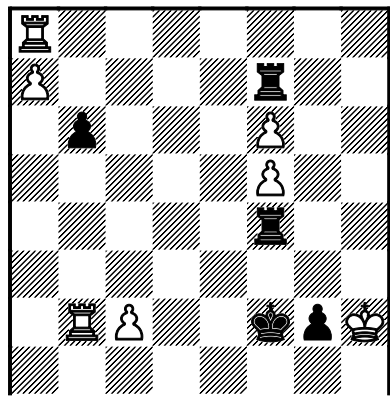
g7h3 0700.20 4/3 Win

1.h7 Rh4 2.Kg8 Rhg4+ 3.Kf8 Rgf4+ 4.Ke8 Rfe4+ Here and later 4...Rh4 would allow 5.Rg7 followed by a king march back to g8 **5.Kd8 Red4+** Again 5...Rh4 6.Rg7 Rh6 7.Ke8 winning. **6.Kc8 Rdc4+ 7.Kb8 Rh4 8.Rg7! Raf4 9.Rg8 Rb4+ 10.Kc8 Rbc4+ 11.Kd8 Rcd4+ 12.Ke8 Rde4+ 13.Kf8 Ref4+ 14.Kg7 Rfg4+ 15.Kh8 Ra4 16.a8Q** wins.

On top of the systematic movement, the theme of return is also demonstrated in the simplest and most comprehensible form.

Much more original and sophisticated was this interpretation of the young Ukrainian composer:

A.3 S. Didukh
4th Prize Kalandadze 70 JT 2006,
Special section



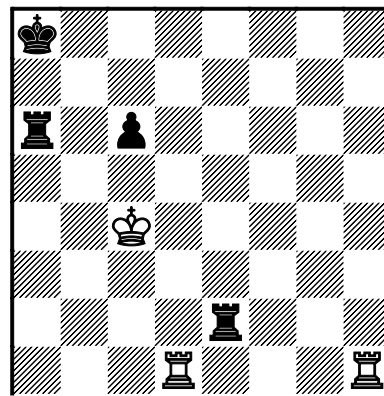
h2f2 0800.42 7/5 Win

1.c3+! Festina Lente! The reason to postpone the natural 1.c4+ is clarified as late as on move 14! **Kf1 2.Rxg2** While 2.Kg3? g1Q+

3.Kxf4 Qc5 4.Rb1+ Kf2 5.Rb2+ Kf1 6.Rh8 Qc7+ 7.Kg4 Rg7+! is just a draw. **Rf2 3.Rxf2+ Kxf2 4.Kh3!** Another long term plan, to become apparent on move 12! Instead following 4.Rh8? Rxa7 5.Rh4 Kf3 6.Rb4 Rc7 7.c4 Rc6 8.f7 Rf6 9.Rxb6 Rxf7 10.f6 Kf4 the draw is once again inevitable. **Kf3 5.Kh4 Kf4 6.Kh5! Kxf5 7.Kh4 Kf4** Not Rc7 8.f7! Rxf7 9.Kg3 wins. **8.Kh3 Kf3 9.Kh2 Kf2** Losing faster is Rh7+ 10.Kg1 b5 11.f7 Rxf7 12.Kf1 and wins. **10.Rh8 Rxa7 11.Rh5 Rf7 12.Rf5+!** Here it is! The king's tango was aimed at vacating this square for this vital Rook check. **Ke3 13.Kg3(h3) Kd3 14.Rf3+!** And now the first move choice becomes apparent as White can defend his pawn now. If 1.c4? then now after Kd4 14. Rf4+ Ke5 the f6 pawn is lost. Alternatively 14.Kg4? Kxc3 15.Kg5 Kc4 16.Kg6 Rf8 17.Kg7 Rb8 18.f7 b5 19.f8Q Rxf8 would also lead to a mere draw. **Ke4 15.Kg4 b5 16.Rf5! Kd3 17.Kg5** wins.

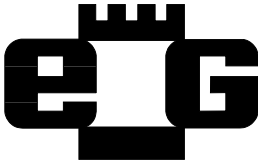
Let us conclude this selection with another lovely miniature demonstrating a duel between two pairs of rooks:

A.4 Y. Bazlov
1st Prize *Uralsky Problemist 10 AT* 2003



c4a8 0800.01 3/4 Win

Here too there is no need for commentary except that one should select the right rook to start with: 1.Rh8+? Kb7 2.Rd7+ Kb6 3.Rb8+ Ka5 4.Rd1 Re4+ 5.Kd3 Ra4 draws. **1.Rd8+! Kb7 2.Rh7+ Kb6 3.Rb8+ Ka5 4.Rh1! Re4+ 5.Kd3! Rf4** (Ra4 6.Rh5+ c5 7.Rxc5 mate) **6.Ra1+ Ra4 7.Rxa4+ Kxa4 8.Rb1! Ka5 9.Kc4! Ra7** (Rb6 10.Ra1 mate) **10.Kc5! Ka6 11.Kxc6** wins.



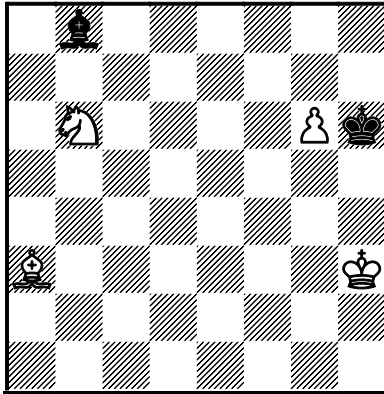
History

A DIP INTO THE ARCHIVES

TIMOTHY WHITWORTH

The study by Abram Gurvich shown in diagram **W.1** is well known. The story that lies behind it, however, is less familiar and may be worth telling. So let us start at the beginning.

W.1 A.S. Gurvich
1st Honourable Mention
Shakhmaty 1928/I



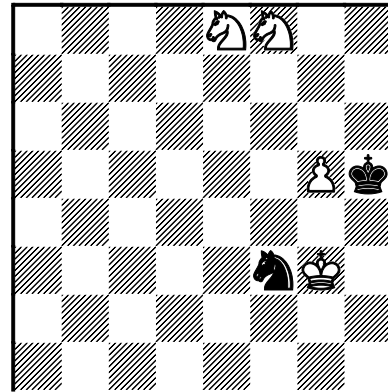
h3h6 0041.10 4/2 Win

In January 1928, **W.1** appeared in *Shakhmaty* and the solution was given four months later: **1.Sd7 Bc7** (1...Ba7 2.Se5 Kg7 3.Bb2 wins) **2.Sf8 Be5 3.Kg4** (3.Kh4? Bb2 4.Bc5 Bd4 5.g7 Bf6+ 6.Kg4 Kxg7 draws) **3...Bb2 4.Bc5!** (4.g7? Kxg7 5.Se6+ Kf6 draws) **4...Bd4 5.g7! Bxg7 6.Be3 mate**. “An elegant miniature!” was the comment of Vasily Platov, the editor of the studies section of the magazine. The publication of this study prompted Tigran Gorgiev to compose something along similar lines, but with a knight delivering the mate, instead of Gurvich’s bishop. Gorgiev’s piece was published with a dedication to Gurvich in the issue of *Shakhmatny Listok* dated 25 September 1928.

The solution of **W.2** appeared in the issue of 10 February 1929: **1.g6 Sh4 2.Sg7+ Kg5** (2...Kh6 3.Kxh4 Kxg7 4.Kg5 wins) **3.Sge6+ Kh6** (3...Kh5 4.Sf4+ Kg5 5.Sh7+ wins) **4.g7!**

(avoiding 4.Kxh4? stalemate) **4...Sf5+ 5.Kg4 Sxg7 6.Sd4 S~ 7.S(x)f5 mate**. If Black tries 1...Sd4, then 2.Kf4 Sc6 3.g7 Se7 4.Ke5 Kg5 5.Ke6 Sg8 6.Sd6 Sh6 7.Sf7+ wins. “A charming study by the youthful composer” was Leonid Kubbel’s editorial comment. Gorgiev had just turned eighteen when this study was published.

W.2 T.B. Gorgiev
1st Honourable Mention
Shakhmatny Listok 1928/II



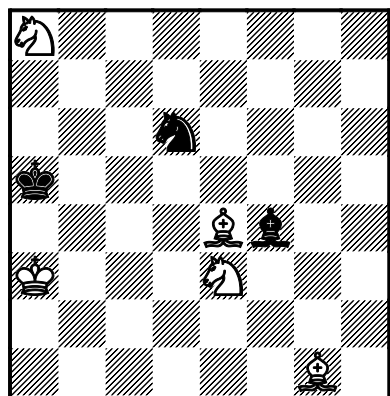
g3h5 0005.10 4/2 Win

Now it was Gurvich’s turn to take note of the work of his fellow composer. He conceived the idea of bringing together the two mating finishes in a single study. It did not take him long to produce **W.3**. Dedicating the study to Gorgiev, he entered it for a tourney organised by *Vechernyaya Moskva*, the closing date for which was 31 December 1929.

The results of the tourney, with Gurvich’s study taking the first prize, were soon declared. Vasily Platov, who had been the judge, gave the full honours list in his studies column in *64*, 20 March 1930. In addition, he quoted Gurvich’s prizewinning position. Four months later, in the issue dated 30 July 1930, the readers of *64* were given the solution of **W.3**:

1.Sd5 Bc1+ 2.Kb3 Sxe4 3.Sdc7 Sd2+ 4.Kc2 Sb3 5.Kxb3 Be3 6.Bh2 Bg1 7.Bf4! Be3 8.Sb6! followed by 8...Bxf4 9.Sc4 mate, or 8...Bxb6 9.Bd2 mate. They were also given the disappointing news that the move 3.Sac7 enables White to win more simply. Because of this defect, the study was eliminated and the first prize was transferred to the study by Gorgiev that had originally been awarded the third prize. Zalkind's second prizewinner remained in second place: a transposition of moves at the end of the solution was found to be possible and this blemish barred its promotion.

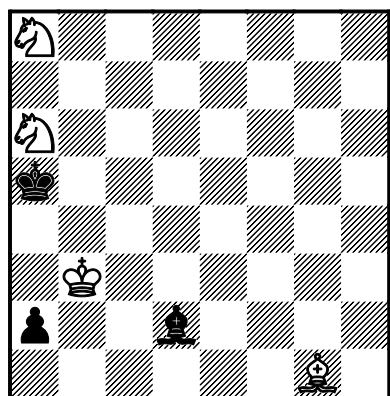
W.3 A.S. Gurvich
Vechernyaya Moskva 1930



a3a5 0055.00 5/3 Win

After this hiccup, Gurvich devised a fresh setting for his wonderful idea. It was published in 64, 15 January 1932.

W.4 A.S. Gurvich
Vechernyaya Moskva 1930
version 64 1932

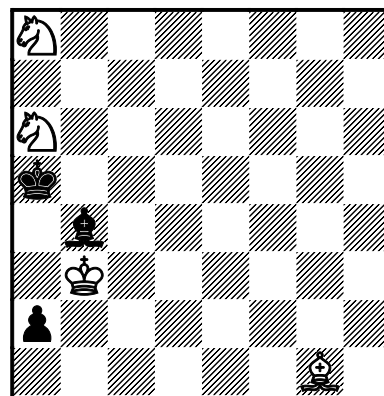


b3a5 0042.01 4/3 Win

The solution of **W.4** was given in the issue of 64 dated February-March 1933: **1.S6c7**

a1S+ 2.Kb2 Sb3 3.Kxb3 Be3 4.Bh2 Bg1 5.Bf4! Be3 6.Sb6! followed by 6...Bxb6 7.Bd2 mate, or 6...Bxf4 7.Sc4 mate. This version of the study became widely quoted. It was included as #307 in the 1955 collection *Sovietsky shakhmatny etyud* ("650") and this led to a fresh discovery. In a two-page article in *Shakhmaty v SSSR*, March 1957, some of the studies in 650 were shown to be unsound, including Gurvich's #307. It was Vladimir Bron who contributed the observation that the move 3.Sb6 (instead of 3.Kxb3) is playable because it leads to the capture of one of Black's pieces. Gurvich's remedy was also given: the black bishop must start on b4.

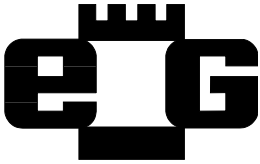
W.5 A.S. Gurvich
Vechernyaya Moskva 1930
correction *Shakhmaty v SSSR* 1957



b3a5 0042.01 4/3 Win

The solution of **W.5** is essentially the same as that of the previous version: **1.S6c7** (threatening immediate mate) **1...a1S+** 2.Kb2 Sb3 (by giving up the knight in this way, Black gains the chance of a stalemate defence) 3.Kxb3 Bc5 4.Bh2 Bg1 (4...Bd6 5.Sb6 wins) 5.Bf4! Be3 6.Sb6! followed by 6...Bxb6 7.Bd2 mate, or 6...Bxf4 7.Sc4 mate. If Black plays 6...Kxb6, then 7.Sd5+ wins.

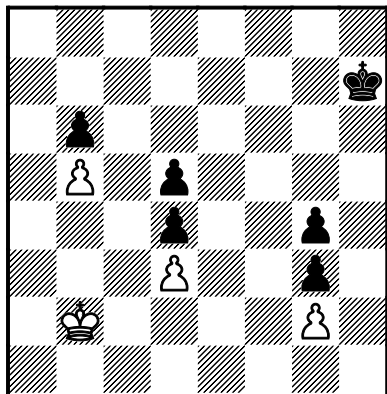
Gurvich included the study, now at last in its final form, in his 1961 collection *Etyudy*. However, in the heading above the diagram he made a mistake in crediting the original version with "1st prize" in the *Vechernyaya Moskva* tourney. This mistake has been repeated time and again by others. Is the study diminished without a prize? Of course not. A fine study needs no prize to validate its quality.



What are hash tables?

A classic chess engine described in the last column (EG170) fails in several studies with transpositions. A typical case is a blocked pawn endgame with “corresponding squares”. As an example let us demonstrate V.1 with a nice key.

V.1 V. Chupin 1982



b2h7 0000.35 4/6 Draw

1.Ka1! Kh6 2.Kb1 Kh5 3.Kc1 Kg5 4.Kc2 Kf4 5.Kd2 Kf5 6.Kc1 Kf6 7.Kb1 Ke5 8.Kc2 Kd6 9.Kb3 Ke7 10.Ka2 Kf7 11.Ka1 Kg8 12.Kb2 Kf8 13.Kb1 Ke8 14.Kb2 Kd7 15.Ka3 Kd8 16.Kb3 Kc8 17.Kb2 Kc7 18.Ka2 Kd6 19.Kb3 Kc5 20.Ka4 draw.

The usual move tree is created, but the classic mini-max algorithm has no way to recognize that there are groups of equal positions. Equal positions are evaluated over and over again and capacity is wasted. That is why a classical engine doesn't reach the needed depth and the correct defence is not found.

A solution has been known for a long time: “hash tables” (in older sources: “transposition tables”). Their main principle is easy to understand. Every evaluated position is written into

a special table in quick memory (RAM) and before the evaluation of a new position first the hash tables are consulted.

It has a dramatic effect. Let us make a small demonstration. You need an older chess program that allows the switching-off of hash tables. An ideal one is ChessGenius 3 (1994), a strong MS DOS software running in Windows XP without problems. It is freely downloadable from the Chess Museum (see link section). With Options/Hash tables=off, the position V.1 remains unsolved after hours, the “natural” 1.Kc2? being displayed most of the time as the best move. But after switching Hash tables=on, the correct move 1.Ka1! is indicated immediately.

By the way, although modern engines find the correct move instantly, we cannot be quite satisfied. Rybka indicates 1.Ka1! as the best move, but evaluates it as a black win (-3.6 pawns, -+). It is able to refute other moves (-6 pawns), but unable to evaluate the position correctly as a draw. The same goes for Shredder and Hiarc only the values are of course a little different. For correspondence square studies, Fritz is the best choice; it indicates not only 1.Ka1!, but also evaluates it as a clear draw 0.0 (=).

Hash tables in Fritz GUI

In a Fritz GUI choose the menu Engine / Change main engine. There are two quicker ways – a keyboard shortcut F3 or a mouse click on engine name in an engine thinking pane. As a result you get a dialog box “Load engine” with combo-box “Hashtable size” and button “Clear Hashtables”. I hope their functions will be clear after reading this article.

Hash tables size

The most frequent question I hear from correspondence players is what the optimal size of hash tables is. There is probably no easy way to determine the optimal size. If some math formula existed or if a maximum value should be used, engines could set themselves up. But I don't know of any engine which does that. The optimal value differs not only from engine to engine but also from position to position and from computer to computer. Let us have a look at the matter in more detail.

Hashing

It is time to enlighten the first part of the term "hash tables". A full code describing a chess position needs almost 30 bytes. Using full codes would lead to huge transposition tables resulting in slow searches. We need something more clever.

So by means of math algorithms the full position code is "hashed" into 8 (or even less) bytes. Of course the result is not fully worthwhile and several different chess positions have the same hash code. It is assumed that "near" chess positions (taken from a single tree) cannot have an equal hash code. *But there is no 100% guarantee. Hash collisions could be the cause of rare mysterious errors of chess engines.* If you don't understand it, imagine a small school class. The first names are usually sufficient to correctly identify the pupils. But if there are two Johns, we have hash collision and problems...

So a chess position is represented by a hash code. The hash code is not only small, but part of it is used for direct addressing hash table memory. Exactly speaking, hash tables are not "searched". If an engine needs to test or write in hash tables, it immediately knows the correct "placement". **So in principle bigger hash tables shouldn't slow down engines.**

After all they slow down!

For another experiment I used Fritz 7 software from the year 2001. It has a built-in benchmark (FritzMark) connected with the

loaded engine. So a speed test could be done with several hash table sizes.

By the way, the FritzMark in the new Fritz-es 9/10 is a standalone program which is not connected with hash size adjusted in a GUI and is therefore unusable for our test.

On a Core2Duo 6320 with 1G RAM I obtained the following values:

hash size Mbytes	speed kN/s
32	1380
256	1334
512	1274
789	1257

This test is reproducible on other computers and it says undoubtedly that hash table size slows down engines! To clear this paradox I consulted several chess programmers on the CSS Forum – thanks above all to Tord Romstad (Glarung) and Gerd Isenberg (Isichess).

It seems CPU-cache-effects are the main reason. A CPU cache (to make things more complicated, there are usually L1 and L2 caches) is several times faster than the computer's RAM, but it has a small size and has to be swapped from time to time with the main RAM.

As different processors have different cache size (from 128k for old Celerons to 4M for a brand new Core2Quad), an optimal size of hash tables may be different even with the same engine and position, but with different CPUs.

Swapping hash tables to hard drive

Another problem with hash tables is a multitasking Windows' environment. To supply sufficient RAM to all running applications, Windows temporarily saves portions of the RAM to the slow hard drive. Yes, it is analogous to the CPU cache problem on a higher level. But hard drives are too slow and swapping hash tables is quite unacceptable for engine speed. Modern chess software such as FritzGUI warns you if you setup too big a hash table size.

What to do?

So bigger hash tables slow down engines, but not dramatically. In a position with transpositions this is more than sufficiently compensated, in other positions it isn't. But there is a clear trend today to use big hash table sizes. New engines even don't allow switching hash tables off. Maybe they also use additional effects of hash tables, for example for self-learning.

If you need maximal chess power, for example for an important computer-chess tournament game or for overnight analysis, stop all other processes include antivirus programs to avoid hard disc swapping and set the maximum size allowed by GUI.

If you run also other software (Word, Excel, Outlook, ICQ, Skype, antivirus, firewall) at the same time, setup a lower value. Even 32M is enough to get acceptable results.

Permanent hash tables

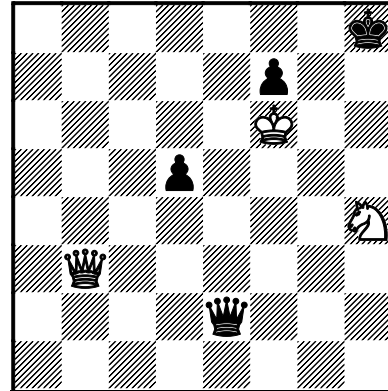
In the first hash table implementations (in PC chess about 1991), tables were cleaned up after every operation like "take back a move". It seems to be logical: an analysis begins from a new root and needs free space in hash tables. But for an interactive analysis it would be better to keep hash tables' content alive. "Permanent hash tables" are one of the best discoveries in computer chess analysis. It was probably introduced by Hiarcs 7.32 in the year 1999 and other engines followed it quickly. Hash tables are not cleared before stepping along lines and it gives a human an excellent possibility to teach engines.

Probably a pair of examples is the best way to explain this interesting feature (V.2).

1.Sg6+! fxc6 2.Qh3+! Kg8! 3.Qc8+ Kh7 4.Qd7+! Kh6 5.Qh3+ Qh5 6.Qe3+ g5 7.Qd3! Qe8 8.Qh3+ Qh5 9.Qf5 the well-known zugzwang motive **9...d4 10.Qe4 d3**

11.Qxd3 Qe8 12.Qh3+ Qh5 13.Qf5 g4 14.Qf4+ Kh7 15.Qc7+ Kh6 16.Qg7 mate.

V.2 Mario Matouš
Studistica 2000



f6h8 4001.02 3/4 Win

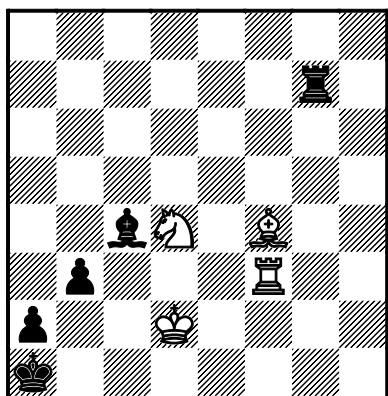
Engines don't see the whole solution or maybe would take hours to find it. But we don't need to wait and there is an easy way to speed up matters. With Engine/Infinite analysis replay the solution or – if you have lines in a database – step through the main line to the move 9.Qf5. Suddenly an engine indicates a mate in 8 or something like this. Now slowly take back moves always waiting for indication of a winning score. It takes only seconds and you are quickly back in move one with a "trained" engine. Now for example sublines could be tested.

It works fine with Hiarcs, Shredder, Fritz, Rybka and others. Engines have a different sensitivity, for worse ones you need longer times making "take-backs".

The permanent-hash-pioneer Hiarcs was for a long time one of the best in this field, but the latest version 11 is, for some reason, worse so I still like to use Hiarcs 10.

If you repeat tests, Hiarcs will be too excellent even after restarting the computer. That is to say it saves positions with deeply changed evaluation in the file `hiarcs.lrn` in its directory. To give repeatedly comparable results, you have always to delete that "self-learning" file.

V.3 Mario Matouš
L'Italia Scacchistica 1981



d2a1 0441.02 4/5 Win

1.Sc2+ bxc2 2.Rf1+ Bxf1 3.Kc1 Re7
4.Bd2 Rc7 5.Bb4 Rc8 6.Be7 Rc6 7.Bf8 Rg6
8.Bc5 Rg4 9.Ba3 wins.

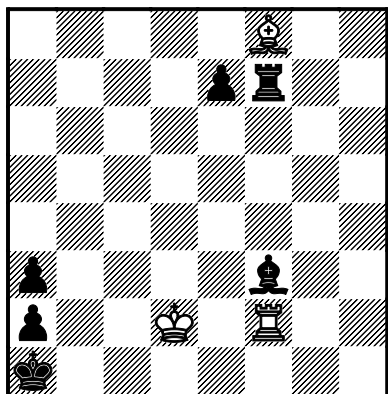
Studies with piece' duels are partly related with corresponding squares studies. The permanent hash method usually works fine here.

Matouš composed several nice “duel” studies and V.3 is an example for your experiments. An appropriate synchronization point is 3...Re7. Fritz is excellent here; after several seconds of training it's ready to explain and test different sublimes.

Waiting for new feature

Permanent hash tables are excellent in some positions but they aren't a universal position for all cases.

V.4 Emil Vlasák and Karel Husák
Československý šach 1992



d2a1 0440.02 3/6 Draw

1.Kc2! Be4+ 2.Kc1 Rh7 /i 3.Rh2 Rf7
4.Rf2 Rxf2 5.Bg7+ Rf6 6.Bh8! positional draw.

i) 2...Bf5!? 3.Bxe7 Rxe7 4.Rxf5 Rc7+ 5.Kd2 Kb2 6.Rb5+. The reason of Pa3 is now visible.

Try to “show” the whole solution of V.4 to any top chess engine. Unfortunately, not a single one understands even the final position and thus permanent hash tables don't work here. We need a more powerful feature allowing the forcing upon an engine a correct evaluation of certain positions.

I remember that the very old Zarkov software from 198? allowed it, but it was quickly forgotten. I have waited for something like that for many years...

Solution of test from EG 170 – Mario Matouš 2007: 1.Sf2! a3 2.c7 Ba6 3.Sd3 Bxd3 4.Kc8! a2 5.Kb8 Ba6 6.Ka7 Bc8 7.Kb8 Bf5 8.a6! a1Q 9.c8Q! Bxc8 10.a7.

Links

<http://www.gambitchess.com/progr.htm>
Chess Museum, free versions of Fritz 1, 2, 3, Genius 1, 2, 3 and other classic.

<http://f23.parsimony.net/forum50826/>
Computer Schach und Spiele (CSS) Forum.

What to read

<http://www.seanet.com/~brucemo/topics/hashing.htm> Bruce Moreland about chess programming and hash tables.

REVIEWS

Editor:
JOHN ROYCROFT

Online Index to EG

With no fanfare, at one bound nearly every reader of **EG** has at his fingertips a comprehensive index to the magazine's complete contents, yes, from *EGI* in July 1965. Moreover, at no cost. The 'only' cost has been the hundreds of hours of labour by Paul Valois of Leeds in the North-East of England. An anonymous continental confessed at Rhodes that until he heard the name Valois spoken he thought it was pronounced to rhyme with Alois (as in Alois Wotawa) rather than with 'fatwa'.

To look up a position or a composer (by name), readers and others have our chief editor's lifetime hobby, the grand CD, publicly available. For questions about the contents of any **EG**, your newly retired chief editor is at your beck and call. For PDF images there is the online site produced and maintained by Gady Costeff and Lewis Siller. For the answer to almost anything else you might think of there is now the Valois index.

On hearing 'anything else' you may well ask 'Such as what?' Well, hearken. What is the record of any tourney judge you can think of? In which **EG** is the complete award of any particular year of *Shakhmaty v SSSR*? Has such-and-such a book been reviewed? Who has written the most articles? What about all those scattered references to 'oracle' database results, such as lists of reciprocal zugzwangs? If you go to the ARVES website you'll find the Valois index – and the answers. There is more.

Paul Valois, co-editor with myself at **EG**'s outset, is now a retired university librarian. With his superior knowledge of the Russian language, which I relied on enormously in **EG**'s early days, Paul was in his element on

the island of Rhodes in October 2007 as Britain's delegate to the FIDE PCCC in succession to John Rice, who was 'only' fluent in German. But John did have Paul as secretary.

I have yet to meet anyone to compare with Paul Valois. We lose sight of him – he melts away – and then out of the blue he comes up with something useful, fully fashioned and user-friendly, a something that everyone has wished for, many have talked about, but which no one actually did.

Paul so abhors publicity that he hasn't got e-mail at home. Perhaps we are the winners in this, for if Paul had had e-mail he might have wasted so much time that we would not today have this grand index. And yes, before you carp, Paul has undertaken to maintain it. I wouldn't put it past him even to add those precious-to-some accents and diacritics.

***The endgame through study eyes*, by David GURGENIDZE. Tbilisi 2007. ISBN 978-99940-66-61-2. 204 A4-sized pages. 558 diagrams. In Russian. Illustrated.**

***Let's learn the Endgame! – III*, by David GURGENIDZE. Tbilisi 2006. ISBN 99940-66-09-9. 120 A4-sized pages. In Georgian. Illustrated.**

The Georgian composition grandmaster continues his volume-by-volume exposition of endgame theory via illustrative studies. The larger book is for wide consumption, the smaller is his third targeting Georgian chess-playing youth. The point of the latter is emphasised by the diagram numbering: 517 to 754. The smaller book is a subset of the larger.

We shall describe the content of the Russian language volume. There are over 40 'themes' linking players and composers with the development of endgame theory, always

with a ‘postage stamp’ mugshot or similar placed in a top corner to attract attention and accompanied, resembling a Windows drop-down menu, by a piece of biography. For example, the late Anglo-American Joseph Edmund Peckover’s passport photo text informs us (truly!) that he was an honorary member of the New York cricket club.

There is no attempt at chronology. This is the right choice, the visual stringing us along to a mini-theme enticingly presented with examples. The formula’s persuasiveness is hard to withstand.

Indexing is good, but would be improved by use of the GBR code.

Nothing but good would come of a British publisher plucking up the courage to translate Gurgendidze’s latest, tidy up the photos, and do some marketing.

The cover of the Georgian book sports this attractive position:

b1e1 0030.20 b7.c5d5 3/2+.

We search both books in vain for a GBR index to trace this, so we leaf through all the diagrams. Not there. However, having solved it (not too hard) we find it as no.67 in:

***Malyutkas for All*, by David GURGENIDZE, Tbilisi 2005. ISBN 99940-0-483-2, 60 pages. 100 diagrams. In Russian.**

That’s right. Five – in a few instances just four – chessmen to each diagram. All composed by the Georgian composition grandmaster. And, with scarce a breath of the computer, 39 of them have never been published before. There is an ocean of commentary, and a valuable introduction from the twice world champion who began composing studies 35 years ago. The most unoriginal parts of the book are the nine ‘chapter headings’ listing the material.

***The Golden Book of Chess Composition*, assembled by Yakov VLADIMIROV and Andrei SELIVANOV. Moscow 2007.**

Three diagrams, with the solutions, to every one of 372 pages. Diagrams 798 to 991 are

studies. No ISBN. Edition size: 100. Introduction, name index, and a tight-lipped comment to each composition, are in both Russian and English. Paper good but hard cover binding on our copy comes away at the spine. The monochrome figurines are well spaced, well sized, and do not jar.

The idea is to fill the historical gap in the *FIDE Album* series by covering the period 1850 to 1913. This assumes that Alexandre’s collection of 2,000 published in 1846 is adequate for the era before, and the 1914-1944 retrospective *FIDE Album* leads the aftermath. We raise an eyebrow, as far as studies are concerned, that the twin Tattersall volumes (1910-1911) with their thousand studies, do not get a mention. Still carping, we have neither ever found a use for the here slavishly followed *FIDE Album* diagram sequencing by piece total, nor enjoyed penny-pinching comments – there are no others – such as ‘Pieces play’ or ‘Domination’.

But it was a big effort, one that needed to be done. It has earned a resounding hurrah.

***FIDE Album 1998-2000*. October 2007, Aachen. 630 pages. The familiar hard blue cover. Edition size: 600. Weight: 1.1 kg. No ISBN. Monochrome figurine notation.**

The production and binding are fully up to the standard expected.

There are the usual eight genres, the section D for studies comprising 96 selections from the 684 submitted by composers some five years ago to the Section Director Harold van der Heijden, served by the three judges – Gady Costeff (Israel/USA), Oscar Carlsson (Argentina) and Oleg Pervakov (Russia).

The solutions to the studies are quite extensive, with tri-lingual annotations in French, German and English.

Definitions, an all-genres-together composer index (but without nationalities) and an alphabetical list of themes bring the volume to a resounding close.

It is only too easy to gloss over the time and effort, all unpaid, that went into the complex and long-drawn-out pre-printing stages – each stage calling for patient, polyglot co-ordination – of such an elegant opus.

***Compositori Scacchisti Italiani della seconda metà dell' '800*, by Oscar BONIVENTO & Ivo FASIORI. Bologna, 2007. 136 pages. No ISBN. 150 copies only. In Italian, with a preface in English.**

Sherlock Holmes would undoubtedly have recognised this piece of research as a monograph. The second half of the 19th century in Italy does not leap to the mind as a subject for a book on chess composition. Yet here it is, and it includes a chronological list of Italian chess columns, 78 of them, for the period. Studies take up only eight pages, the 18 examples including game endings, where the only names new to us (Velcich, G. Dalla Rosa, Sgroi, Ceccarini, Dagnino) occur. Three examples are anonymous finishes to café games.

1. *Shakhova kompozitsia Ukrain – Litopis 2005*, Nikolaev 2006. 332 pages. 1500 diagrams.
2. *Shakhova kompozitsia Ukrain – Litopis 2006*, Nikolaev 2007. 328 pages. 1500 diagrams.

3. *Chess Composition – XXI Century 6*. Nikolaev 2007. pp 626-750.

4. *Chess Composition – XXI Century 7*. Nikolaev 2007. pp 751-875.

With edition sizes of 100 or less, and language mostly Russian, there are barriers to using any of these four volumes, which are without ISBN.

They are nevertheless invaluable, chiefly for their Ukrainian content: 3 and 4 reproduce tourney and (team) championship awards, respectively 112 and 85, ten and seven of them being for studies.

1 and 2 are volumes 10 and 11 in an annual series, 'Litopis' (or 'Shorichnik') being Ukrainian for yearbook. They do not conform to a tidy pattern. Articles by Viktor Melnichenko on WCCC gatherings, and by arch problemist IGM Valentin Rudenko on whatever takes his fancy – even studies attract his passing attention – are interspersed with awards and sections devoted to the generally recently published work of particular composers. So, no actual originals, but look closer and we find a batch of previously unpublished studies by Vladislav Tarasiuk. Then, in 1, over 60 pages are devoted to a 2001 article by the late Vladimir Archakov, with 121 diagrams, over 20 of which are studies, mostly joint compositions with Mikhail Zinar, whose demise is prematurely reported in 2.

SNIPPETS

Editor :
JOHN ROYCROFT

1. – IGM John Nunn, winner of the Individual World Solving Championship at Rhodes, told me his secret for the rounds where there is a trio of tough problems: he brings three sets!

2. – John Nunn again, observing in *New in Chess* (2007/7): It's practically impossible to play a decent endgame at 30 seconds per move (especially considering that you still have to write the moves down). One of the worst things about this type of time-limit is the total destruction of endgame play – future endgame books will not contain many examples from the 21st century!

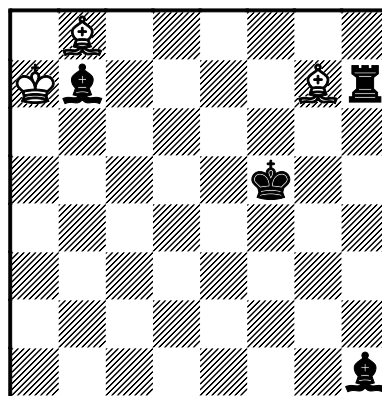
3. – Background to the selection of the 2006 Study of the Year at Rhodes. All six members of the studies sub-committee present at Rhodes voted, by making up to five (ordered) selections from the valid 18 prepared in advance by Yochanan Afek (who had canvassed widely) and AJR. Three voted for just one, two voted for three, and one voted for four. The 'winner' received five votes, the next two studies receiving two votes each.

With the help of Michael McDowell the SotY selection was e-mailed from Rhodes to Yochanan Afek, who, having approved, was able to circulate the good news far and wide. An unprecedentedly large reaction, over 30 responses, is evidence of the impression created. So at least one of the Bent MT provisional award has a large audience! EG expects to present the definitive award in April 2008.

4. – On the subject of the Bent MT prize-list an extraordinary piece by Grigory Slepian, highly placed, required space-hungry supporting *C* lines that were excluded from the otherwise full award published in *The Problemist*. We give the missing *C* lines

here (but not the study itself, which is under an analytical cloud).

R.1.



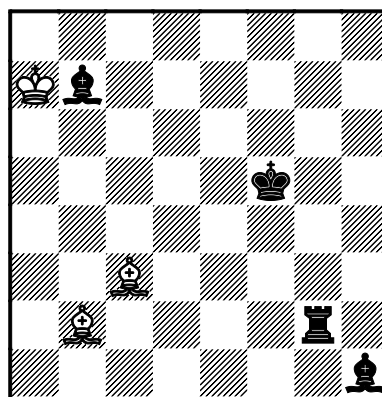
a7f5 0380.00 3/4 =

C 7-man 'oracle' database position after 6...Rxb7 in F. Slepian's entry in the Bent MT provisional award

C play: 1.bBe5! Rh4 2.Bd4! Re4 3.gBe5! Re2 4.Bb2! Rc2 5.eBc3! Rg2. Black can make no progress if White's bishop pair maintains the containing blocking moves. The five white moves are computer-confirmed (by Bourzutschky and Konoval) as unique to that end.

However, if Black gets to move again after 5...Rg2, he wins, as the following line illustrates.

R.2.



a7f5 0380.00 3/4 BTM

C 7-man ‘oracle’ database position after 5...Rg2

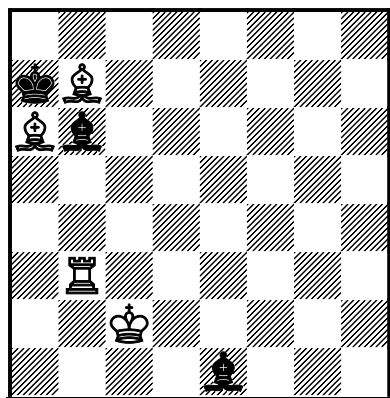
C 1...Rg6 2.Bf6 Rg8 3.Kb6 Rc8 4.fBe5 Bbe4 5.Bc7 Ke6 6.bBe5 Kd5 7.Kb5 hBf3 8.Kb4 Ra8 9.Kc3 Ra2 10.Kb3 Rc2 11.Kb4 Rc4+ 12.Ka5 Rc1 13.Kb4 Bd1 14.cBd6 Bd3 15.Bg3 Kc6 16.dBe5 Rc4+ 17.Ka3 Kb5 18.Be1 Rc2 19.Bd4 Bc4 20.Bb2 Re2 21.Bb4 Bd5 22.B4c3 Re3 23.Ba1 Rf3 24.aBb2 Ba2, and:

– 25.Ba1 Kc4 26.aBb2 Rf7 27.Ba1 Rb7 28.Bd2 Rb3+ 29.Ka4 Rd3+ 30.Ka5 Rxd2, and Black wins, or

– 25.Kxa2 Bc2 26.Be5 Kc4 27.eBc3 Be4 28.Ba1 Rf8 29.Be5 Rf2+ 30.Ka3 Bb1 31.aBb2 Rf7 32.bBd4 Rb7 33.Bh8 Bc2 34.hBf6 Rb4 35.fBe5 Rb3+ 36.Ka4 Rb7+ 37.Ka3 Bf5 38.Bc3 Bd7 39.Bf6 Rb3+ 40.Ka2 Be6 41.Bb2 Kd3 42.Kb1 Kd2 43.Bg5+ Kd1 44.Bf4 Bf5+ 45.Ka2 Kc2 46.bBc1 Be6 47.Bg5 Rh3+ 48.Ka1 Rh8 49.Ba3 Rb8, and Black wins again.

You ain’t seen nothing yet. Try the next.

R.3.



c2a7 0180.00 4/3 BTM, White wins

C a reciprocal zugzwang

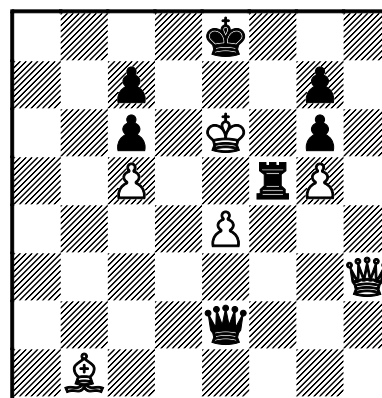
The computer program written by Mark Bourzutschky and Yakov Konoval – a fine piece of Americo-Russian cooperation – tells us that WTM cannot win. We believe it but don’t understand it. We give a BTM winning line. The reader is entitled – and welcome – to draw his own conclusions and make his own conjectures.

The ‘!’ punctuation denotes a unique move to win.

C 1...eBa5 (eBf2; Rc3!) 2.Bc8! Be1 3.aBb7 Bc5 4.Rb5! Bb6 5.Rb2 eBa5 6.Bf3 Bc3 7.Rb3! cBd4 8.Ra3+ Kb8 9.Ra8+ Kc7 10.Kd3 Bf6 11.fBg4 Be7 12.cBd7 Kd6 13.Ke4 Bf6 14.Re8 Be7 15.Rh8 bBd8 16.Rh6+ Bf6 17. Ba4 dBe7 18.Rh5 Bg5 19.Rh1 Bd2 20.Rh8 dBg5 21.Rc8 eBf6 22.Rc6+ Ke7 23.Re6+ Kf8 24.Re8+ Kg7 25.aBd1 Bh6 26.Bh5 hBg5 27.Kf5 Bh6 28.Bb3 hBg5 29.Bg6 Bh4 30.Rg8+ Kh6 31.Rf8 hBg5 32.Rf7 Bg7 33.Rd7 B5f6 34.Bg8 Bg5 35.Be8 Bh4 36.Kf4 Bg5+ 37.Kg4 B5f6 38.Rd6 Bh8 39.Kf5 hBg7 40.Rd2 Bh4 41.Rg2 hBf6 42. Rh2+ Bh4 43.Rxh4 mate.

5. – It feels a very long time (in fact it was only in late 2003, see EG/51 p153) since I bleated to a certain highly skilled composer that I was unable – having tried off and on for years – to concoct a position showing a forced draw by repetition in which Black and White in turn threaten mate in one, in true study fashion neither side having an alternative escape. More or less by return of post came this (unpublished till now):

R.4.



e6e8 4310.34 6/7=

Solution: 1.Qb3 Rd5 2.Qh3 Rf5.

Composed by: Go Defy Facts (thanks too to The San-Bin Person).

6. – In the Olympic Palace hotel I entered a lift crowded with excited Russians only to be greeted with gales of laughter directed at me. It turned out that Russia had just defeated England 2-1 in Moscow. That was football. The tables were turned the next day when

Britain won the WCSC team solving ahead of Russia!

7. – On the stairs this time Oleg Pervakov asked me, in Russian, if I had seen ‘Nana’. Who? I scratched my head. Then grammar dawned: the final ‘a’ of ‘Nana’ was the obligatory accusative ending for a male in Russian usage. Pervakov was looking for ‘Nunn’. Oleg the journalist had arranged to interview the victorious British IGM for the magazine *64*, of which Oleg is an editor. I hope they understood each other.

8. – Paul Valois was for the first time British delegate. Another delegate, familiar with the name but not with the pronunciation, confessed that he had believed it to rhyme with ‘Alois’ (as in Wotawa, so: ‘fallow-iss’) and was astonished to learn that it rhymed rather with ‘fatwa’, the ‘v’ being soft.

9. – You’ve noticed the ‘MORFI’ name badge heading the report on Rhodes? By dint of persistent wheedling I obtained this – but

only on my last day – from one of the prettier hotel restaurant waitresses.

10. – If, like me, you have wondered how the late Leopold Mitrofanov came to be a fan of Canadian actress/singer Deanna Durbin, the answer has to be that the American film *A Hundred Men and a Girl* (1937) was shown widely in the USSR, having been approved by that avid film buff Joseph Stalin. The plot involved a choir of the out-of-work. (See Wikipedia, *The Guardian* 14xi2007 and *Stalin – Court of the Red Tsar* by Simon Sebag Montefiore, 2003.)

11. – Complementing the obituary of Donald Michie in EG170 are five information-rich pages in the *International Computer Games Association Journal* Vol.30 No.3 of September 2007, due to David Levy. Included is by far the best description we have seen of Michie's noughts-and-crosses solution device MENACE (1960).



John Nunn, David Friedgood and Jonathan Mestel (Wageningen, 2006)

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The annual subscription to **EG** (Jan. 1 – Dec. 31) is **25,00** euro for 4 issues.

Payable to ARVES : IBAN : NL68 PSTB 0000 0540 95

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For all information, please contact the treasurer:

Marcel Van Herck

Brialmontlei 66, B-2018 Antwerpen, Belgium

e-mail : arves@skynet.be

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IBAN : BE54 3200 5929 8897

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ISSN-0012-7671

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