White to play and win

EDITORIAL

HAROLD VAN DER HEIJDEN

Some **EG** readers have commented on articles in **EG**. Paul Valois and Marco Campioli supplied additions to my endgame study bibliography in EG*174*, the former pinpointing the book *The golden book of chess composition* by Yakov Vladimirov and Andrey Selivanov (Moscow 2007) and the latter supplying a whole list of endgame theory textbooks that also contain some endgame studies. Several readers also responded to my article on minor duals, and all of them more or less agreed with my views. I received a very interesting e-mail from Timothy Whitworth: "May I offer a comment about the search for alternative ways of introducing the finale of Jean de Ville-neuve-Esclapon's beautiful study (1st prize, *Schweizerische Schachzeitung*, 1923)? If we add a white pawn on h2 to V-E's original position, as suggested by Pal Benko in 1992, we do indeed have a masterly setting for the idea: the position is sound, the extra pawn disappears during the play, and the finale remains as clean as it always was. There is, however, one feature of the introductory play that is slightly regrettable. On the second move, V-E makes the black king capture a sitting duck on the crucial diagonal – the diagonal which the king must occupy if the finale is to work. It would be better if Black's move was provoked by an *active* sacrifice, and perhaps better still if the move did not involve a capture at all. Given the nature of the finale, we certainly want to see the black king moving onto this particular diagonal during the introductory play, and V-E was undoubtedly right to show this movement. The question is whether, in a different setting, the movement can be brought about in a better way. I think Leonid Kubbel has already provided us with the answer. See #236 in my revised edition of Kubbel's studies:

L. Kubbel
64. 1938
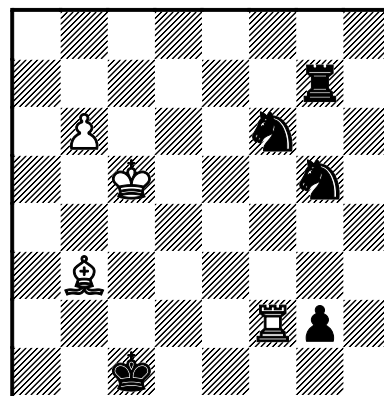
c5c1 0412.11 4/5 Draw

1.Rc2+/i Kb1 2.Rxg2 Sge4+ 3.Kc6 Rxg2 4.b7 Sd7 5.Kxd7 Sc5+ 6.Kc8 Sxb7 7.Bd5 Sd6+ 8.Kd7/ii Rg6 9.Be6 Se4 10.Bf5 Rd6+ 11.Ke7 Rd4 12.Ke6 Kc2 13.Ke5 Kd3 14.Kf4 draws.

i) The position of the black king is critical. With the king standing on c1, White can achieve nothing: 1.Rxg2 Sge4+ 3.Kc6 Rxg2 3.b7 Sd7 4.Kxd7 Sc5+ 5.Kc8 Sxb7 6.Bd5 Sd6+ 7.Kd7 Rg6 8.Be6 Sb5 wins.

ii) With the black king on b1, this threatens not only the knight but also the rook.

Kubbel's introductory play is so interesting and so elegant that contemporary composers will surely find it a hard act to follow".

This issue contains much interesting material, e.g. an open letter on the WCCT8 problems, Vlasák's computer-column is dedicated to a new application of the computer in chess (Emil Melnichenko of New Zealand brought the topic to my attention), and of course many a beautiful endgame study. I want to draw the reader's attention to the Corus endgame study solving event that takes place on January 31st 2009 (see the announcement elsewhere in this issue).

On behalf of **EG**'s editorial team I wish all readers a fruitful but especially a happy 2009.
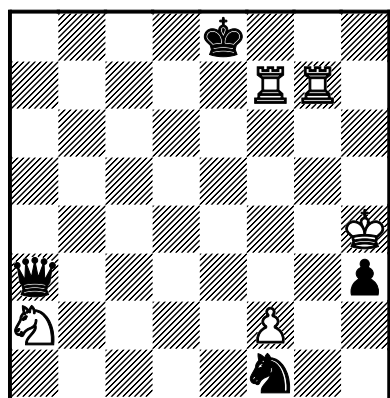
ORIGINALS (23)

Editor :
ED VAN DE GEVEL

Janos Mikitovics has asked to add a special caption to the diagram of his study. The editor of this column joins in wishing all readers a happy New Year.

No 16590 J. Mikitovics
Merry Christmas 2008
& Happy New Year 2009!

h4e8 3204.11 Win

No 16590 Janos Mikitovics (Hungary). 1.Rb7/i Kf8 (Qa4+; Kxh3) 2.Rgd7/ii Qe7+/iii 3.Kxh3 (Rxe7 h2;) Qe8/iv 4.Sc3/v Sd2 5.Se2/vi Se4/vii 6.Sf4 (f4 Qh5+;) Sc5 7.Sg6+ Kg8 (Qxg6; Rd8+) 8.Rg7 mate (Re7 Qc8+;).

i) 1.Rc7 Kf8 (Qa4+?; Kxh3) 2.Rgd7/viii Qa8/ix 3.Sc3 h2/x draws.

ii) 2.Rgf7+ Kg8, or 2.Rgc7 Qe7+ 3.Rxe7 h2 4.Rf7+ Kg8 5.Rg7+ Kf8/xi draws.

iii) Qa8 3.Kxh3 Qe8 4.Sc3 Sd2 5.Se2 transposes to the main line.

iv) Qe6+ 4.Kg2 Qg4+ 5.Kxf1 Qc4+ 6.Ke1 Qe6+ 7.Kd1 wins.

v) 4.Sc1? Qh5+/xii 5.Kg2 Qg5+ 6.Kxf1 Qxc1+, or 4.Kg2? Sd2 draws.

vi) 5.Kh4? Sf3+ 6.Kg3 Se5 7.Rdc7 Qg6+ 8.Kf4 Qf6+ 9.Ke4 Sc6 10.Rc8+ Sd8 11.Rbb8 Kf7 (Ke7; Sd5+) 12.Rxd8 Qxc3 draws according to the EGTB.

vii) Qe6+ 6.Kh2 Qh6+ 7.Kg1 Sf3+ 8.Kg2 (Kf1? Qh3 mate) Se1+ 9.Kf1/xiii Qh1+ 10.Sg1 Qg2+ 11.Ke2 wins, or Qh5+ 6.Kg2 Qf3+ 7.Kg1 Qg4+ 8.Sg3/xiv Sf3+ 9.Kf1 Qh3+ 10.Ke2 wins, or Sf3 6.Sf4 wins.

viii) 2.Rh7 Kg8 3.Rcg7+ Kf8 4.Rb7 Kg8 draws.

ix) Qe7+ 3.Kxh3 Qe6+ 4.Kg2 Qg4+ 5.Kxf1 wins.

x) Qe8 4.Kxh3 Sd2 5.Se2 Se4 6.Sf4 wins.

xi) Kh8 6.Rh7+ Kg8 7.Kg5 wins.

xii) Sd2 5.Se2 Se4 6.Sf4 transposes to the main line.

xiii) 9.Kg1 Sf3+ 10.Kg2 Se1+ 11.Kf1 is just loss of time.

xiv) 8.Kh1 Qh3+ 9.Kg1 Sf3 mate.

No 16591 M. Zinar
& S. Didukh
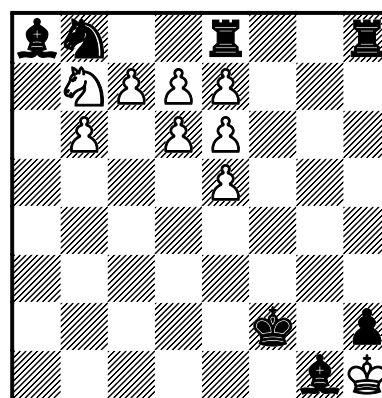
h1f2 0664.71 Draw

No 16591 Mikhail Zinar & Sergyi Didukh (Ukraine). 1.d8S Rxd8/i 2.exd8S Rxd8 (Sc6; 3.c8Q) 3.cxd8S Sc6 4.e7 Sxd8 5.exd8S Kg3 6.e6 Bxb6 7.e7 Bxd8 8.exd8S Kh3 9.d7 Kg3 10.Sc6 Bxb7 11.d8S Ba8/ii 12.Sb7 Bxb7 stalemate. Six promoted knights on the same square and four "phoenix" themes (four knights are taken and reborn on d8).

i) Bxb7+ 2.Sxb7 Kf3 3.d7 Bxb6 4.dxe8Q Rxe8 5.Sd6 draws.

ii) Ba6 12.Se6 Bf1 13.Sf4 draws.

EG's tester Mario Guido Garcia remarks that he found other studies with the same theme in the HvdH database, for instance by K. Stoichev (HHdbIII#06730 & #19454), V. Prigunov (#08055), A. Sochnyev (#13237) and by G. Shmulenson (#30098). Some of these studies have defects.

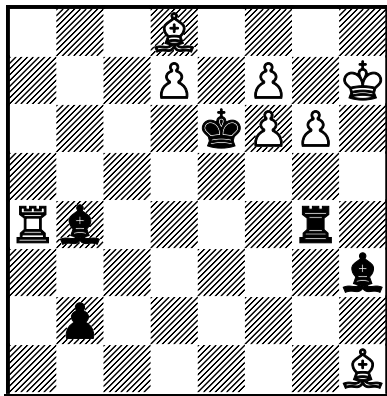We already have seen six S-promotions, so there are three more to go:

No 16592 S. Didukh
& S. Hornecker

h7e6 0450.41 BTM, Draw

No 16592 Sergiy Didukh (Ukraine) & Siegfried Hornecker (Germany). 1...b1Q 2.Be4 Qxe4/i 3.f8S+ (f8Q? Qxg6+;) Bxf8 4.Rxe4+ Rxe4 5.g7 Bf5+ 6.Kh8/ii Rh4+ 7.Kg8 Bxg7/iii 8.fxg7 Rg4 9.Kh8 (Kf8? Bh7;) Kf7 10.Bg5 Rxg5 11.d8S+ Kf6 12.g8S+ Ke5 (Kg6; Se7+) 13.Sf7+ draws.
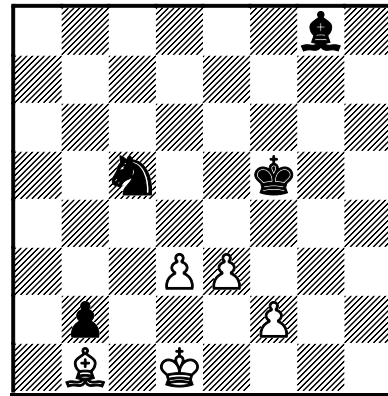
i) Rxe4 3.Rxb4 Qxb4 4.Be7 and White wins.

ii) 6.Kg8 Bxg7 7.fxg7 Kxd7 8.Kh8 Be6 wins.

iii) Bc5 8.f7 Bh7+ 9.Kh8 Rh5 10.f8Q and Black has only perpetual check.

Peter Boll enters a study which poses the question: is a study which already has been published on the internet still an original? HH: No, but we allow it for this tourney.

No 16593 P. Boll
& A. Rusz

d1f5 0043.31 Win

No 16593 Peter Boll (Netherlands) and Arpad Rusz (Hungary/Romania). 1.d4+ Se4/i 2.f3 Bb3+/ii 3.Ke1 (Bc2? b1Q+;) Bd5 4.Kf1/iii Bc4+ 5.Kg2 Bd5 6.Kh3 Bb7 7.Kh4 and wins.
i) Kg4 2.dxc5 Kf3 3.c6 Kxf2 4.Kd2 Kf3 5.c7 Be6 6.Kd3 wins.
ii) Bd5 3.fxe4+ Bxe4 4.Bxe4+ Kxe4 5.Kc2 wins.
iii) 4.fxe4+? Bxe4 5.Ba2 b1Q+ 6.Bxb1 Bxb1 draws.
iv) For example: Bc6 8.Kh5 Be8+ 9.Kh6 Bc6 10.Kg7 Bd5 11.Kf8 Bc6 12.Ke7 Bd5 13.Kd7 Bb7 14.Kc7 Bd5 15.Kb6 Ba8 16.Kb5 Bd5 17.Kb4 Bb7 18.Kc4 Ba8 19.Kb3 Bd5+ 20.Kxb2 Bc6 21.Bxe4+ Bxe4 22.fxe4+ Kxe4 23.Kc3 and wins.
Published on www.chessproblem.net (4 feb 2008)

The next study by Yochanan Afek has also already appeared on the internet, in this case on the site of the Essent tourney in Hoogeveen. Yochanan informs us that three solvers received a prize for finding the correct solution

No 16594 Yochanan Afek (Israel/Netherlands). 1.h7 Bg6+ 2.Kc4 Bxh7 3.d7 h2 4.d8Q h1Q 5.Qd1+ Kg6 6.Qb1+ Kf7 7.Qb7+ Qxb7 8.axb7 wins.

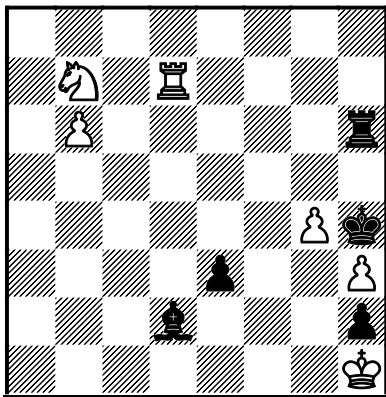Previously used for a solution contest at Hoogeveen 2008.

No 16594 Y. Afek
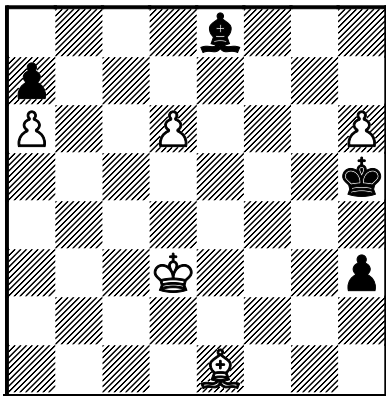
d3h5 0040.32 Win

Gerhard Josten shows a draw study in which the white S needs to jump all over the board to stop the dangerous black pawn.

No 16595 G. Josten

h1h4 0431.32 Draw

No 16595 Gerhard Josten (Germany). 1.Sd6/i e2/ii 2.Sf5+ Kxh3/iii 3.Rd3+ Kxg4 4.Se3+ Kg5 (Kf4; Sg2+) 5.Rd5+/iv Kf6 (Kf4; Sg2+) 6.Sg2/v Bf4 7.Rd4 Ke5 8.Rxf4 e1Q+ 9.Sxe1 Kxf4/vi 10.b7 Rh8 (Rb6; Kxh2) 11.Sd3+ Kg3 12.Sc5 Rb8 (Re8; Se4+) 13.Se4+ Kh3 14.Sf2+ Kg3 15.Se4+ draws.

i) 1.Sc5? e2 2.Sd3/vii Kg3 3.b7 Rb6 wins, or 1.Kxh2 e2 2.Re7 e1Q 3.Rxe1 Bxe1 wins, or 1.Re7 Kxh3 2.Sc5 Rxb6 3.Rh7+ Kg3 wins.

ii) Kxh3 2.Sf5/viii Rxb6/ix 3.Rh7+ Kxg4 4.Sxe3+/x Bxe3 5.Rg7+ Kf3 (Kf5; Kxh2) 6.Rf7+ Bf4/xi 7.Rb7 Rc6 8.Rc7 Bxc7 stalemate.

iii) Kg5 3.Rg7+ Rg6 4.Rxg6+ Kxg6 5.Sh4+ Kg5 6.Sg2 draws.

iv) 5.Sg2 Bf4 6.Rd5+ Kg4 wins.

v) 6.Sc2 Bf4 7.Rc5 Kg7 8.Rc4 Bb8 wins.

vi) Rxb6 10.Kxh2 Kxf4 11.Kh3 draws.

vii) 2.Re7 e1Q+ 3.Rxe1 Bxe1 wins.

viii) 2.g5 Re6 3.Rh7+ Kg4 4.Rxh2 e2 wins.

ix) e2 3.Rd3+ Kxg4 4.Se3+ draws.

x) 4.Sd4 Bc3 5.Rg7+ Kh5 6.Rh7+ Kg6 wins.

xi) Ke4 7.Re7+ Kd3 8.Kxh2 draws.

Janos Mikitovics opened this column and also ends it. The big question is – which h-pawn is more dangerous: the white one or the black one?

No 16596 J. Mikitovics
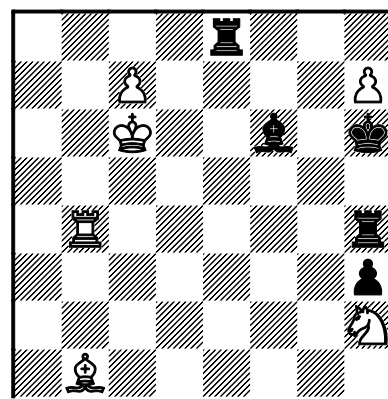
c6h6 0741.21 Win

No 16596 Janos Mikitovics (Hungary). 1.Kd7/i Rxb4 2.Kxe8 Rc4 3.Kd7 (Sg4+ Kg7;) Rd4+/ii 4.Kc6/iii Rc4+ 5.Kb7/iv Kg7/v 6.c8Q Rxc8 7.Kxc8 Be5 8.Sg4 Bd4/vi 9.Bf5/vii Bg1 10.Sf6 h2/viii 11.Sh5+/ix Kh8 12.Sg3 Bf2 13.Sh1 and White wins, because Black eventually cannot prevent White's king from capturing on h2.

i) 1.Rb8? Re6+ 2.Kd5/x Re5+ 3.Kd6 Rd4+ 4.Kc6 Rc4+ 5.Kb6 Rb4+ 6.Ka6 Ra4+ 7.Kb7 Rb4+ 8.Kc6 Rc4+ 9.Kd6 Rd4+ wins, or 1.Sg4+? Rxg4 2.Rxg4/xi h2 3.Be4 Rxe4 4.h8Q+/xii Bxh8 5.c8Q Rc4+ 6.Rxc4 h1Q+ wins, or 1.Kb7? Rxb4+/xiii wins.

ii) Kg7 4.c8Q Rxc8 5.Kxc8 Be5 6.Sg4 h2/xiv 7.Sf2 Bd4 8.Sh1 wins.

iii) 4.Ke6 Rc4 5.Kd7 Rd4+ 6.Kc6 is loss of time.

iv) 5.Kd7 Rd4+ 6.Kc6/xv Rc4+ is loss of time, 5.Kd6? Kg7/xvi wins.

v) Rxc7+ 6.Kxc7 wins, eg. Be5+ 7.Kd7 Kg7 8.Sg4 h2 9.Sf2 Bd4 10.Sh1 wins, or Rb4+

6.Ka6 wins, eg. Ra4+ (Rc4; Sg4+) 7.Kb6 Bd4+ 8.Kc6 Rc4+ 9.Kd7 Kg7 10.c8Q wins.

vi) h2 9.Sf2/xvii Bd4 10.Sh1 wins, or Bg3 9.Sh6 (9.Be4 h2, or 9.Sf6 Be5) h2 10.Sf5+ wins.

vii) 9.Be4? Bg1/xviii 10.Sf6 Kh8 11.Kd7 h2 (Bc5; Sg4) draws.

viii) Kh8 11.Se4 h2 12.Sg3 transposes to the main line.

ix) 11.Se8+? Kh8 draws, or 11.Be4? h1Q 12.Bxh1/xix Bd4 draws.

x) 2.Kd7 Re7+ 3.Kd6 Rd4+ 4.Kc6 Rc4+ wins.

xi) 2.h8Q+ Rxh8/xx 3.Rxg4 h2 4.Be4 Kh5 5.Rf4 h1Q 6.Bxh1 Kg5 7.Re4 Rxh1 8.Rg4+ Kxg4 draws.

xii) 4.c8Q Rc4+ 5.Rxc4 h1Q+ 6.Kd6 Qh2+ draws.

xiii) Rb8+ 2.cxb8Q Rxb4+ 3.Kc8 Rxb8+ 4.Kxb8 Be5+ 5.Kb7 Kg7 6.Sg4 Bd4 7.Bf5 transposes to the main line after 9.Bf5.

xiv) Bg3 7.Sh6 h2 8.Sf5+ wins.

xv) 6.Ke6 Rc4 7.Sg4+ Kg7 draws.

xvi) Bb2 6.Bd3 Rc1 7.Kd7 Kg7 8.c8Q Rxc8 9.Kxc8 Be5 10.Sg4 Bd4 11.Bf5 Bg1 12.Sf6 wins, or Be7+ 6.Kd7 Kg7 7.c8Q/xxi wins.

xvii) 9.Be4 Bg3/xxii draws.

xviii) Bc5 10.Bf5 Bg1 11.Sf6 wins.

xix) 12.Se8+ Kh8 13.Bxh1 Kxh7 draws.

xx) Bxh8 3.Rxg4 h2 (Be5; Kd7) 4.Rh4+ Kg5 5.Rh7 Be5 6.Kd7 wins.

xxi) 7.Sg4 Rxc7+ 8.Kxc7 Bc5 9.Kc6 Bg1 10.Sf6 Kh8 11.Be4 h2 draws.

xxii) Bd6 10.Sf2 Bc5 11.Sh1 wins.

CORUS SOLVING TOURNAMENT 2009

The first International **Corus Solving Tournament** for endgame studies will be held on **Saturday, January 31st 2009** at 11.00 in *De Moriaan* in Wijk aan Zee (Netherlands), as part of the world-famous festival.

Time control : 3 hours.

Prize-fund: 750 euros and book prizes sponsored by ARVES (Alexander Rueb Vereniging voor schaakEindspelStudie).

Entry fee: 15 euros; ARVES members and young solvers under 20: 10 euros; GMs and IMs free.

The Chief Arbiter will be Ward Stoffelen.

The penultimate round of the GM tournaments will be played in the afternoon at the same venue. For accommodation please visit www.coruschess.com (general information) The number of participants in the solving will be limited.

For details and registration please e-mail Y. Afek : afek26@gmail.com.

Please reprint!

SPOTLIGHT (19)

Editor :

JARL ULRICHSEN

Contributors: Mario Guido García (Argentina), Daniel Keith (France), Harold van der Heijden (The Netherlands), Marco Campioli (Italy), Siegfried Hornecker (Germany) and Jean-Marc Ricci (France).

174.16561, J. Timman. Ricci claims that 1…Sc6 (instead of 1…Sd5), threatening 2…Sb4, wins for Black. HH agrees and adds: 2.Bd3 Kg1 3.Re4 Kf2 4.Re2+ Kf3 4.Rb2 Sd4+.

P.258, Y. Afek. The author informs us that the diagram does not show the reciprocal zugzwang (which is clear from the text). The correct position is: d3b4 0003.21 e7.a4g7f6.

As there is nothing more to report in this issue, we seize the opportunity to bring comments on EG*21-40* sent us by García. Some of his remarks have been left out because I need more time to analyse them and would like to discuss some details with our excellent cook hunter. I have added some observations of my own.

EG*22*

1148, V. Neidze. Cook 5.Be2 Qc2+ 6.Kd6 Qg6+ 7.Kc7 Qc2+ and now 8.Bc4 Qh2+ 9.Kb7.

1161, E. Pogosjants. White also draws by playing 4.Kc1 f1Q+ 5.Se1 Qxe1+ 6.Qd1 Bb2+ 7.Kxb2 Qxd1 8.c8Q.

1179, V. Korolkov. Second solution 1.Rd8+ Kc6 2.Rd6+ Kc5 and now 3.Rd5+ Kxd5 4.b8Q. The queen takes the square g3 and a8Q+ is threatened. The author plays 3.Rg6, and after 3…Bg3+ 4.Rxg3 Rh1+ 5.Kxh1 Sxg3+ 6.Kh2 Sf1+ bK is safe on c5. In the solution being on d7 it cannot escape perpetual check.

1184, J. Lamoss. Dubious. 3.Ke6 d5 4.Sf5 Qg6 5.e3+ Kf3 6.h5 Qg1 7.h6 Qh2 8.Sd4+ Kg2 9.h7 seems to be a second solution as Black hardly can prevent the promotion of wPh7.

1194, V.N. Dolgov. García does not find any win after 1…Kh7 2.Rg5 and now Sc4 3.Rc5 Se3+ 4.Kd3 Bd8 5.Rc8 Bg5. A future database will decide the matter. Curiously, on an earlier occasion (January 2007), García also reported an alternative win in the line that seems to be the thematic try (but was not supplied in **EG**). After 1.Ra3 Sc4 2.Ra4 Se3+ 3.Kd3 Bb6 4.Rb4 Sd5 5.Rb5 Sf4+ 6.Ke4 Bc7, instead of 7.Rc5 Se6 8.Rc6 Kf7, White has the "zwischenschach" 7.Rg5+ Kh7 (Kf8 8.h6 Se6 9.Rg6 Kf7 10.h7, or Kf7 8.h6 Se6 9.Rg7+ Sxg7 10.h7) 8.Rc5 Se6 9.Rc6 Sg5+ (no Kf7) 10.Kf5 Bd8 11.Rd6 Sf7 12.Rd7 Kg8 13.h6 Kf8 14.h7 and the h7-pawn will eventually cost Black a piece.

1198, M. Räikkönen. After 6…Kg5 there is an alternative win by transferring wB to c1 via h2 starting with 8.Bb8 (instead of 8.Bd8). By playing 6.Ke6 Kf4 7.Ba5 Ke4 8.Bc7 however we are in the author's solution after move 10. (6.Ke5 in **EG** is a misprint.)

EG*23*

1215, A.P. Kuznetsov, A.J. Motor. Incorrect: 1…Bxh6 2.Bd4 c3. The composers overlooked 2…c3.

1266, Y. Dorogov. This has been corrected several times, but García has found a cook even in this version: 1…Re8 2.Se6 a2 3.Bf6 (Sd4+ Ka4;) Bf4+.

EG*24*

1274, L.I. Katsnelson. Cook 4.Sd7 (instead of 4.Se8). The fork on b6 and the threat to promote on f8 are decisive.

1279, V.N. Dolgov. Second solution 8.Kf5 Sg4 9.Rxh5 (EGTB).

1294, L.A. Mitrofanov. Cook: 3.Rc1 h1S 4.Sg4 Sg3 5.Rxc8 leads to an easy win. 3…h1Q 4.Ke2 leads to the main line. In the author's solution 6.Rg3 also wins. And finally (Ulrichsen) EGTB shows that not only 7.Rxc8, but also 7.Sd4 and 7.Sh4 win.

1296, T.B. Gorgiev. No solution. Black wins after 5…g4. Black threatens to play his g-pawn to g3.

1311, C.M. Bent. Dubious. Black can try 3…Kh7 4.Kb7 Sh5 5.Sxh5 Bg2+ 6.Ka6 Be5. The endgame 2Bs and S vs. 2S could turn out to be a win for Black. There is a risk that Black will be able to force the exchange of a pair of knights. Future databases will give us the ultimate answer. HH spots a forced cook: 3...Sc7 4.Kxc7 Se8+ 6.Sxe8 Be5+.

1328, H. Aloni. The cook 7.Rf1 was pointed out by W. Veitch in EG*25* p. 257. And worse: After 2…Rb7 3.Bf5 Bc6 Black seems to draw.

EG*25*

P. 242 no. 4, T.B. Gorgiev. The intended solution fails to 3…b6 4.Sd4 b5. On the other hand 2.Sfd2 b4 3.Kd3 b6 4.Kd4 b3 5.Kc3 leads to mate in a few moves.

P. 252 E, C.M. Bent. No solution. After 1.Sb4+ Black avoids the stalemate trap by playing 1…Kb7. Now 2.Sxd5 fails to 2…Bc4+ 3.Ka3 Bxd5 4.Kxa4 Bc6+ winning the other knight as well. Black keeps his extra material and wins easily.

P. 254 G, C.M. Bent. Second solution 3.Kxc5 (instead of 3.Kxa5) Bxd8 4.Sc6 threatening both 5.Sxd8 and 5.Sb4+. García suggests the move order 1…Sed6 2.Kb6 Ba5+, and we are back in the solution. 2.Kb6 seems to be the best move, but is Black really forced to play 2…Ba5+? (HH sees no other winning try).

1369, V. Nestorescu. This study was considered in EG*172* p. 96. and found to be seriously dualistic. But García claims that Black even draws by playing 1…Rb8+ 2.Kxc3 Ka2. Taking the pawn at once would of course be met by 3.Sc2+ mating in a few moves. García does not give more than these two moves, but

I assume that 3.Sc4 h2 4.Rh4 Rh8 5.Rxh8 h1Q 6.Rxh1 stalemate is a possible and study-like continuation. If 4.Re1 then 4…Rb3+ 5.Kd4 (Kc2 Rc3+;) Rh3 draws.

EG*26*

P. 275 F.1, P. Farago. Another prize winner collapses. Black draws after 2…h3 3.g7 (gxh3 Sf3;) d2 4.Kxd2 hxg2 5.g8Q g1Q.

P. 277 F.7, P. Farago. No solution. Black wins after 2…Rc1+ 3.Kf2 Rf1+ 4.Kg3 Be6. wQ can do nothing to help her consort and the threat 5…e1Q+ decides. In a later version bRc2 was moved to b2 (HH: by Farago himself already in *Tijdschrift* vi1949). This suggests that someone found the cook.

P. 277 F.9, P. Farago. García points out that Black draws in the main line after 11…Kf6 (instead of 11…Kf8) 12.Kb7 Rb3+ 13.Bb5 Rxb5+ 14.Ka6 Rb6+ 15.Ka5 Rb1 16.c7 Bb6+ 17.Ka4 Bxc7 18.h7 Rh1 19.Kb5 Rxh7 20.a8Q Re7 21.Kc6 Kxe6 (EGTB).

P. 279 F.14, P. Farago. The solution can be found in EG*28* p. 340-41 and Pa6 is black. In the line 4…Ke7 5.g7 García claims a win for Black after 5…Qe4+ (instead of 5…Qh1+), but this claim demands such extensive analysis that we leave them out for the present (If they are correct they will be found in HHdbIV!).

P. 281 B, T.B. Gorgiev, D. Godes. Second solution 2.Rd7+ Kb6 3.Sd5+ Bxd5 4.Bd8+ Ka6 5.Rxd5 Bxa7 6.Rd6+ Rb6 7.Rxb6+ Bxb6 8.Bc6.

1384, F. Bondarenko. Dubious. After 2…Sf3 3.b6 Rg1 4.b7 Rxd1 5.b8Q Ra1+ 6.Kb6 Rb1+ 7.Kc7 Rxb8 8.Kxb8 d3 9.g8Q Sg5 10.Kc7 Be4 Black would be able to establish a fortress.

1386, F. Bondarenko. The composer should have been more ambitious. White does not merely draw but even wins after 3.d4 Sb2 4.d5 Sd3 5.d6 Sf4 6.d4 Se6 7.gxh8Q+ Kxh8 8.d5. HH remarks that this does not mean that with another stipulation it would have been a correct study (as is sometimes said in similar cases). The cook just spoils the whole idea of the study.

1396, J. Knöppel. Black's play can hardly be recommended. White wins after 9.d5 and should not be satisfied with a draw.

1401, V. Bartolovic. Also 4.Rf1 (instead of 4.Rxc8+). Spotted by Campioli (in 2006).

1415, E. Thiele. Walter Veitch showed the second solution 4.Bxa8 in EG*29* p. 392. But the try 1.Bd8 a6+ 2.Kb6 Ra7 also wins if White continues 3.Sb7 (instead of 3.Bb7) b3 (bxc3; Bxe7) 4.Sxc5 Kxc8 5.Kxa7 b2 6.Bxe7 b1Q 7.d6. Black will have to give up his queen in a few moves.

1416, S. Bikos. The cook 2.Bxd6 should not be difficult to spot.

EG*27*

1447, F. Bondarenko. Dual 5.Sf4. HH: only waste of time: 5...Bxf4+ 6.Kh3 Bd6 7.c7.

1453, A. Popandopulo. No solution. Black wins of course after 1...bxc5+ Bxc5 Bb6.

1456, V. Evreinov. No solution. Black wins after 3...Kc5 4.Sb7+ Kc6 5.Sa5+ Kd7 6.Kxf8 Bxh6+ with 2Bs vs. S. In the solution Black can also play 6...Bh4 7.Kxf8 Be4, and we have once more reached an endgame with 2Bs vs. S (Ulrichsen).

1461, A.G. Kopnin. The composer overlooked that White also can draw by playing 7.Bb3 (instead of 7.Be8) followed by 8.Bd1+.

1476, J. Pospisil. Probably incorrect. After 1...Qxg1+ 2.Rxg1 Re4 3.Qa8 (Qa1 Rh4;) e1Q 4.Qg8 Rh2+ 5.Kxh2 Qf2+ White is in trouble.

1483, F.S. Bondarenko, V. Neidze. Cook 2.Kxa2 Qa5+ 3.Kb1 Bb6 4.Bb4 Qxb5 6.b3+ Kd5 c4+. The transposition 1.Kxa2 Kxc4 2.d7 is also possible.

1484, E. Janosi. Second solution 1.Kc4 g3 2.Bxh3 g2 3.Be6 g1Q 4.Bd5+ Qg2 5.Bb8. 1.Kd5 is also possible and leads to analogous play.

1492, R. Brieger. Cook 4.Be5, and Black cannot prevent wBb5 from reaching e6 or d7.

1505, E. Pogosjants. No solution. After 3...Rg5 White has some checks but they will soon come to an end, and then Black's material advantage will decide. Spotted by Hornecker (in 2006).

1507, F.S. Bondarenko. The composer and solvers overlooked the cook 12.Sxd5 (that wins more easily than the other cook 12.Sb5).

1514, V. Kovalenko. No solution. After 1.Rh7 Ra1 2.Kb4 a5+ (instead of 2...Kxc1) White cannot win.

EG*28*

1522, A. Lewandowski. Second solution. García claims that White also draws after 2.Kxe6 Ra3 3.Kf6. White threatens to play 4.Rd5.

1531, V. Nestorescu. Second solution 1.Sc3 Kg2 2.Rg5+ Kh3 (Kh1; Se4) 3.Rg3+ Kh4 (Kh2; Se4) 4.Rg4+ Kh5 5.Se4 f1Q Sg3+.

1534, B. Soukup-Bardon. García claims that 6.Bf5 also leads to a draw and I have not been able to refute this claim.

1545, G. Teodoru. The composer's solution is refuted by 4...Sc2 (instead of 4...Sc4). 4.Ke5 is probably White's best alternative to survive, but then the stalemate idea has gone and that means that the study has a cook as well (HH).

1547, G. Teodoru. Once more the analysis of the composer is incorrect. 4.Sg6 is supposed to draw because of 4...Kd4, but White wins after 5.Sf8 (instead of 5.Se7) a3 6.Se6+ Kc4 7.Sc5 a2 7.Sb3 Kb4 8.Kd5 Ka3 9.d4. Thus 4.Sg6 is a dual. 7.Sc1 should be the last move as not only 8.Sb3+ but also 8.Se2+ and 8.c3+ win (Ulrichsen; EGTB).

1562, S. Pivovar. Second solution 1.Rh5. Black cannot prevent all threats like 2.Kh7, 2.Rf5 or 2.Rd5.

1567, V. Dolgov. Incorrect: 1...Re1+ 2.K any Sb5.

1573, E.L. Pogosjants. Second solution. 1.Rb7 Kf8 2.Rxc8+ Rxc8 3.Ra7 Rc4 4.Kg5 draws (EGTB).

EG*29*

1595, L. Kulis. No solution. Black wins after 5...Bxa7+ (2Bs vs. S).

1626, M.N. Klinkov. No solution. White loses after 6...Kd6 (instead of 6...Kb4) 7.e8S+ Kd5, and Black wins the queen side pawns in a few moves.

1630, J. Vandiest. Dual. 4.f4 Bg7 5.Ke4 leads to the solution, and 4…Bxf4 5.Ke4 leads to a won bishop endgame.

EG30

1634, J. Vandiest. García claims that Black draws after 7…Kf6 8.e7 Kf7 9.Kc4 Ke8. Compared to the solution Black needs only one move to capture wP on e7 instead of two moves to capture wP on e6.

1638, J. Vandiest. The second solution 2.Qb7 Sxg3 3.Qh7+ Kg5 4.Be7 is not difficult to spot and is the obvious choice of any tournament player.

1651, P. Hufendiek. No solution. Black draws after 2…Kd4 (instead of 2…Re2) 3.Sf3+ Kd3 4.Se5+ Sxe5 5.e8Q Rb2+ 6.Ka4 b5+ 7.Qxb5 Rxb5 8.Kxb5 bxa6+.

1654, L.F. Topko. Second solution. 2.Ke4 Rg3 3.h7 Rxh7 4.Kd5 draws (EGTB). García corrects the opus by moving bRd3 to c3. This saves an important tempo for Black as bRc3 will not be under attack by wK.

1657, G. Kasparyan. Dubious. García suspects that White also draws after 2.Kf6 (instead of 2.Kf5) Rf3+ 3.Kg6 h1Q 4.Qxd8+ Kxb7 5.Qg5 Sc6 6.g8Q Se5+ 7.Kg7 Rf7+ 8.Qxf7 Sxf7 9.Qa5 (and not 9.Kxf7 that leads to a database win for Black after 9…Qf3+). This seems correct to me. I looked up this endgame study in Kaparyan's book, *Etiudy, Staty, Analizy* (Moscow 1988) p. 169 and found that the composer had improved it in 1974 by putting wK on f4. So the question arises: Did Kasparyan realise (without informing his readers) that the original version allows a dual draw?

EG31

1668, A.P. Kuznetzov. No solution. Black wins after 16…Sc2.

1671, C.M. Bent. Second solution. 6.Sf7+ Kd7 7.Kxb7 wins (EGTB).

P. 433 6 (3), V. Chekhover. García claims that Black wins after 10…a3 (instead of 10…Rg3+) 11.Be7 h4 12.Bd7 Re4 13.Bd6 h3 14 Kd3 Kb1.

P. 433 6 (4), T. Gorgiev, V. Rudenko. 1.g4+ Kg1 2.Ba7+ Kf1 which is meant to be a try turns out to be a second solution if White plays 3.Be4, and bSh4 is lost. The composers stuck to their idea and played 3…Bb7? This leads to a position in which 11…Rc3 gives check.

1715, I. Vandecasteele. Second solution 4.Ke2 Kf5 5.Se3+ Kf6 6.Sd5+. Vandecasteele later published an elegant and correct version of this opus although there is no indication that he ever observed the flaw.

1730, B. Olimpiev. Second solution 1.Se5 Qf1+ 2.Kd2 Qf2+ 3.Kc3 Qe1+ 4.Kc4, and White will soon escape the checks and his material advantage will then decide the outcome.

1739, L. Mitrofanov. Cook 7.Re5+ Kxe5 (Kd4; Re1) 8.Rxb5+ Kd4 9.Ka3.

1741, T. Gorgiev. The dual 8.Sa3+ Kd1 9.Sc4 f1S 10.Se3+ Sxe3 leads to the same finale as in the solution.

EG32

1744, J. Infantozzi. Second solution 5.Sh6 (the most natural move on the board). After 5…c3 6.h8Q c2 7.Qf8 Black can resign.

1749, P. Perkonoja. Second solution. 6.Qxc7 (threatening not only 7.Sf7+ but also 7.Se8) Sh6 7.Qe7 Qa2 8.Kg3 Qb3+ 9.Kh4 Qg8 10.Kh5 Qb3 11.Qe8+ Qg8 12.Qxe5 with a hopeless position for Black. HH thinks that the situation after 12...Sf7 13.Sxf7+ Qxf7+ is still not 100% clear. Instead, White wins by force by playing 12.f6 Qxe8+ 13.Sxe8 Kg8 14.fxg7 Sf7 15.e3 Sd8 16.Kg5 Sf7+ 17.Kf6 Sh6 18.Kxe5 Kf7 19.Sd6+ Kg8 20.Sf5 Sg4+ 21.Kf4 Sf6 22.Kg5 Sxe4+ 23.Kh6 Sf6 24.Se7+ Kf7 25.e4 Kxe7 26.e5 Sg8+ 27.Kxh7 Kf7 28.e6+. A long line, but without difficult moves.

1759, G. Bondarev. No solution 1…Qd1 2.Bg2+ Ke5. The composer gives 2…Kd4 that blocks the d-file. If now 3.c7 then 3…Sf1+ 4.Kh1 (Bxf1 Qd2+;) Qe1 5.c8Q (Rc5+ Kd6;) Se3+ mating in two moves.

1769, V. Jakimchik. No solution. 4...Kf6 5.Sd8 Sxc7 6.Kxc7 Sc4 is a database win.

1771, A. Sarychev. No solution. Black wins after 2…Sxg3 3.g8Q Kxg8+ 4.Ba6 Kf7. HH plays 3.Kd6. Spotlight's editor thinks that

1…Bxg7+ 2.Kxe4 d5+ 3.Kxd5 Bxc8 with a database win is even more convincing.

1796, C.M. Bent. The pendulum 6.Rg8 and 7.Rg1 threatening Sg3+ or Sg7+ respectively is only one way of drawing. After 5.Rxh3+ Black cannot escape perpetual check. Campioli, *The Best of Bent – Postscript* (2006).

1812, A. Sadikov. No solution. Black wins after 2…Kxa6 3.Ke5 Sd6 4.g7 Bb3 5.g8S Sc8.

1813, V. Pachman. Second solution 3.Sc6 threatening 4.Sd8; if 3…Qe8 then 4.Kc7 followed by 5.d5; if 3…Qc8 then 4.Sd8 Qxa6+ 5.Kd7 Qb5+ 6.Sc6; 3…Kf7 4.Sd8+ loses for Black.

1821, E. Dobrescu. García casts doubt even on this very elegant prizewinner. He plays the natural move 1.Bd5 (threatening 2.Bd6+) and continues 1…Qe3+ 2.Be4 Qc3+ 3.Kf5 Qd4 4.gxf3 Bxb5 5.Kxg5. These moves seem to be forced, and it is difficult to see how Black can make any progress.

1824, G. Nadareishvili. In the solution White plays for stalemate by moving 8.Kg1. "But how does Black win after 8.Qh3?", asks García.

1847, V.A. Bron. Second solution. After 1.g7+ Kh7 2.Rf8 Bf7 3.Rh8+ Kg6 4.Rxe8 Sxc6 5.d7 Black is defenceless. Or here 3...Qxh8 4.Sf8+ Kg8 5.gxh8Q+ Kxh8 6.c7.

1852, P. Perkonoja, A. Maksimoskikh. García casts doubt on the correctness. After 8…Rxb4 9.Sxd7 Sxd7 10.Ka5 (g6 Sb8+;) Rxb3 White is two pawns up, but it is not easy to find a clear cut win. Keith thinks that Black can draw by playing 7...Rxd3 8.Sxd7 Sxd7+ 9.Kxa6 Rxb3 10.b5 Kf4 11.g6 Rg3 12.Se7 Ke5.

EG*33*

P. 7 No. 3, T.B. Gorgiev. Second solution. The line 3.Kd3 Kd6 4.Ke3 Ke6 5.Kf3 Kf7 6.Kg4 Bf6 7.e5 Bd8 is meant to be a try. The composer overlooked that White draws after 6.h7 Bf6 7.e5.

1873, A. Alekseyev. Second solution 2.Se3 (threatening 3.Bd5); if 2…Sb4 then 3.Bc8+ Ke5 4.Sg4+ Kd4 5.Sf6; and if 2…Sf4 then 3.f8S+ wins material.

1878, L. Topko. Second solution. 3.hxg7 Ra4 4.Rf4 Ke5 5.Bxh7 Rxf4+ 6.Kh3 leads to an endgame with bR vs. wB.

1880, D. Makhatadze. Second solutions. In the author's solution White can also play 5.Rg2 c2 6.Bb2 d3 7.Bc1+ Kf3 8.Kg1 c4 9.Rf2+, and the black pawns are harmless. And worse: 1.Rg1 d4 2.Ba5 c3 3.Rg2+ Ke1 4.Rxa2; or in this line 3…Ke3 4.Rxa2 Kd3 5.Rg2 Kc4 6.Kg1 Kb5 7.Bxc3.

1881, G. Plokhodnikov, D. Makhatadze. Cook 15.Qg6+ Kf3 16.Qxf5+ Ke2 17.Qb5+ Kf3 18.Qh5+ Ke4 19.Qd5 mate; or 17…Rc4 18.Qxc4+ Kf3 19.Bd5 (or 19.Bh5) mate. If we add a black pawn on a6 17.Qb5+ is no longer possible.

1885, G. Amirkanov. No solution. 2…Sf6 is a serious mistake. Black draws after 2…h2 3.Bb7 Sf6 4.a7 Sxd7 5.a8Q Sb6+.

1894, T. Gorgiev. García shows that White also draws by playing 7.Kh6 Se6 8.Kxh7 Kb2 9.Kg6 Kxa3 10.Kf7 (EGTB). Looking up this opus in HHdbIII no. 30.000 I found the following line that is supposed to be drawn: 11…Kb2 12.a4 Sxa4 13.e6 Sc3 14.e7 Sb5+ 15.Kc5 Sc7 16.Kc6 Se8 17.Kb7 h5 18.Kxa7 h4 19.Kb8. According to EGTB this position is however lost for White. HH adds that the winning staircase manoeuvre is easy to spot even without an EGTB. See also Pervakov's article in this issue!

EG*34*

1902, A.P. Kuznetzov. No solution. After 2…c4 (instead of 2…e3+) 3.Rh3 c3+ 4.Ke2 a1Q 4.Rh1+ Ka2 5.Rxa1+ Kxa1 the black pawns cannot be stopped without heavy loss of material.

1906, P. Perkonoja. Second solution and exit of another 1st prize winner. 3.Rh8+ Kg5 4.Rg8+ Kf4 5.e8Q Rxe8 6.Rxe8, and there is no way to prevent White from sacrificing his rook for the black g-pawn. If 4…Sg6 then 5.e8Q Rxe8 6.Rxe8 g2 7.Re1. The composer overlooked 4.Rg8+ and played 4.e8Q.

1920, D. Banni. No solution. After 1…Kc8 (instead of 1.…Ba7) White cannot capture on a8 because of 2…Bf4. The alternative 2.Be4

Bf4 3.Rxc2+ Rxc2 4.Bxc2 bxa5 5.Bxa4 Sb6 offers White no chances.

1921, Y. Dorogov. No solution. Black has the upper hand after 1…h2 2.f7 (Rh7 Sh4) h1Q 3.f8Q Sd4 4.Rxe1 Qxd5+ 5.Ka1 Sc2+ 6.Kb2 Qd2, and White can only hope for a draw.

1928, V. Jakovenko. No solution. Black wins after 8…Bd3+ (instead of 8…Bf3+) with a database win.

1940, V. Dolgov, A.P. Kuznetzov. No solution. The composers have been blinded by the systematic and mechanic movements. Black draws after 3…Be8 as he will be able to sacrifice his bishop for the h-pawn and capture the a-pawn with his king.

EG*35*

1993, A.P. Kuznetzov, A. Motor. White also draws easily after 2.Se6 Ba8 3.Sc7 Bb7 4.Kd6. bPd5 will soon be captured. 3.Se6 in the solution is also possible.

1999, P. Perkonoja. Keith and García claim that Black draws after 3…cxd4 4.exd4 Kd5 5.Be5 Kc4 6.Kxa7 Kd3 7.Kb6 Kc2 8.Kc5 f4.

2001, A.S. Kakovin. Second solution 1.h3. This gives wK a safe harbour on h2, and after 1…Qh8 2.Be5 Qxh7 3.Rg7 Qh6 4.Kg2 Qh7 (hoping for 5.Rxh7 stalemate) 5.Kf3 wK climbs up to b6.

2006, V.A. Bron. This is based on the assumption that White must play 6.d8R to avoid the stalemate after 6.d8Q Sxe3 7.Qd2 Sc2+. But the second solution 6.Sd1 spoils the idea as 6...Sd2 is met by 7.Sc3 and now 7...Sf1 8.d8Q Sxe3 9.Sxb5 lifts the stalemate: 9...Bxb5 10.Qd2.

2008, C.M. Bent. Cook 6.Rb2+. This leads to immediate stalemate or loss of bBb8. Campioli, *The Best of Bent – Postscript* (2006).

2019, A.S. Kakovin. The composer is satisfied with a draw although White actually wins after 4.Be8+ (instead of 4.dxc5). HH remarks that Black doesn't have to lose (2...Ka7 3.Ra5+ repeating).

EG*36*

2023, V. Moz-Zhukin. No solution. After 3…Kh5 (instead of 3…Sd8) 4.Be3 Sd8 5.Bf5 b1Q 6.Bxb1 Sxd7+ there will be no stalemate.

2031, A.S. Kakovin, A.P. Kuznetsov. Second solution. The simple continuation 1.Rxa1 leads to a draw after 1…Ke4+ 2.Rxa3 h1Q+ 3.Rh2 Qf1+ 4.Rg2 Qe8 5.Qg5 since Black has no other option than forcing perpetual check by playing 5...Qh1+ 6.Rh2 Qf1+.

2049, J.J. van den Ende. No solution. Black wins after 9…Qa1+. White loses material after 10.Kc2 Qa4 11.Sb4 Ba5, or in this line 11.Bd7 Qa2+ 12.Kc3 Ba5+ 13.Sxa5 Qxa5+; if 10.Kd2 then 10…Ba5+ 11.Kc2 Qa2+ 12.Rb2 Qc4+ 13.Kb1 Qxc6.

2052, C.M. Bent. The second solution 1.Bc1 has been known for many years. After 1…Sf2+ 2.Kh4 Qa4+ 3.Rg4+ Black is lost (G. Bacqué, *Diagrammes* no.103 1992).

2061, N. Kralin. No solution. Black wins after 6…Kf4 (instead of 6…a6) as he now has a tempo in reserve and can play a6 at the right moment; e.g. 7.a3 Ke4 8.Kg4 Ke5 9.Kh5 Kf6 10.Kg4 Kxg6 11.h5+ Kf6 12.Kf4 a6.

2080, A. Tuljev. Instead of the study-like move 4.b3 White can play 4.axb4 with a database draw.

2088, V. Nestorescu. Second solution 6.Bg4+ Ke1 7.Bf3 winning the rook (Qa3; Re8+); if 6…Kd3 then 7.Bf5+ and the best Black can hope for is R+P vs. R, but EGTB informs us that this rook endgame is drawn.

2092, N. Sikdar. Cook 4.Sf4+ instead of 4.Se1+ (EGTB).

2095, J. Roche. Second solution 2.Bf2 Rb8 3.Bg3+ Kf6 4.Bxb8 Kxf7, and White has 2Bs vs. S. EG gave the line 1…Rf1+ 2.Bf2 Sd3 3.Kg3 Rxf2 4.Bf3, but no one observed that this could be turned into a second solution.

EG*37*

2105, P. Petkov. Second solution 1.Sg3+ Kf4 2.Sh5+ Kg4 3.d7 Rd6 4.Sf6+ K any 5.h7; 1.d7 Rd6 2.Sg3+ leads to the same position.

2107, T.B. Gorgiev. Second solution 1.h5 Kf7 2.Kg4 Bd6, and now White can even play 3.Kf5 as 3…Bxh2 4.Kg5 leads to a database draw.

2112, V.V. Anufriev. Second solution 1.Be3+. There are no good squares for bK. 1…Kb5 is met by 2.Sd4+ Ka6 (Ka4 or Kb4; Bd2(+), or Kb6; Sf3+) 3.Rh6+ Kb7 4.Rh7+ Kc8 (Ka6; Sf3 or Kb8; Bf4+) 5.Sf5 Rg2 6.Sd6+ Kd8 7.Bd2; if 1…Kc6 then 2.Sd4+ Kb7 3.Rh7+ wins.

2122, P. Ruszczynski. No solution. García points out that Black wins after 2…Rc1+ 3.Kd2 Rc3 4.Bxd5 Rd3+ 5.Ke2 exd5 6.f6 Re3+ 7.Kd2 Rf3 (EGTB). I would prefer 3…Rf1 4.Bxd5 exd5 (EGTB).

2144, A. Motor. No solution. The composer was so fascinated by the knight wheel that he overlooked the simple refutation 2…Bd3 3.Bg2 Kc8.

2145, G. Amiryan. No solution. 3…Sxh2 is bad. The discovered check 3…Bf6+ wins wBh2 after 4.Kh3 Rh6+ 5.Kg2 Sxh2.

2150, A. Bor. No solution. Correct is 4…Qh5+ (instead of 4…Qf7+) 5.Ke4 Bc3 (threatening mate in one move) 6.Kf4 Qe5+ 7.Kg4 Qd4+ 8.K any Bxa1.

2152, N. Chernyavsky. García points out that Black draws after 5…Rg1+ (instead of 5…Re2+) as wK cannot escape without allowing Black to sacrifice his rook, give a check with his knight either on h4 or on d4 and then return home. This is however only part of the story. EGTB shows that 5…Sd6 and 5…Kc7 also draw. This means that Black can play 3…Sxf5 with a database draw (Ulrichsen).

2153, A. Kazantsev. No solution. Black wins after 1…Kg6 (threatening mate) 2.gxh6 Sf3+. (White draws after 1.exf7 but the stipulation is White to move and win.)

2156, G. Kasparyan. 3…Rd8 4.Rb8 Be7 and 5…Rxd3 lead to endgames with 2Bs vs. S. These cooks were found by Siegfried Hornecker some years ago; cf. HHdbIII no. 30027.

2159, E.L. Pogosjants. Second solution 1.Rg5 Bxe2 2.Rg1+. The same goes for 1.Rc5 (Hornecker).

2161, V.N. Dolgov. Second solution 3.Sf4 Be4 4.Ke3 Bh1 (Bd5; Kd4) 5.Sh5 Kf7 (c5; Sf6+) 6.Sg3 Bd5 7.Kd4 followed by 7.Kc5.

2166, E. Asaba. No solution. Black draws after 2…Bf5 (instead of 2…Bf3) 3.c7 Bc8 4.e6 (Bd5 Bf5;) Bb7. It should not be too difficult for a composer to analyse this simple position.

2184, B. Milosheski, Z. Mikhailovski. No solution. Black is not forced to accept the sacrifice of the bishop. He should answer 3…Kf7 (instead of 3…exd6). But HH thinks that there is a nice refutation of this cook involving a further bishop sacrifice: 4.Bxe7 Rxc7 5.Bf6 Rc6 6.h7 Rxf6+ 7.Ke5 Kxg7 8.h8Q+ Kxh8 9.Kxf6 wins.

2188, B. Milosheski, Z. Mikhailovski. Second solution 4.Sd6+ Kg4 5.Rg1+ Kh5 6.Rh1+ Qh4 7.Rxh4+ Kxh4 8.Sf5+, and the knight heads for b3. If we add a black pawn on a5 then Black can play a4 and prevent Sb3.

2192, Y. Bazlov, V. Kovalenko. No solution. Black draws after 4…Kb2. EG claims that 2.Ke3 is met by 2…Bb8 3.Rb7 g2 4.Kf2 Bg3+, but 5.Kxg3 wins of course as wBc5 controls g1. Thus there is a kind of solution but this is neither study-like nor intended by the composers.

2200, L. Katsnelson, A. Kotov. No solution. After 4…Rc2 5.Rg1 (Rxg5 Rc1+;) Rxf2 6.Rxg5 Rf1+ 7.Rg1 Rf2 8.Rgd1 Rh2+ 9.Kg1 Rg2+ 10.Kf1 Kg3 the draw is evident (Keith).

2206, N. Eremadze. Second solution 6.Se6 gxh4 7.Sg5 with a database win. Also 6.Se4.

EG38

P. 159 U22, V. Korolkov. M. Liburkin. The cook 5…Ra5 has been known for 60 years. The version without bPb3 is no better. García plays 1.Kb3 Rxd5 2.Kxb4 Rc5 3.Rh4 Kg7 4.Rc4 Rxc4 5.Kxc4 Kxh7 6.Kxd3, and White wins (EGTB). HH emphasizes that this obviously also works in the version with bPb3.

P. 159 U23, B. Didrikhson. There are other ways to win; e.g. 7.Rg1 and 10.Rh7.

2223, A.P. Kuznetzov. Second solution 2.Be4 a5 3.Rb7+ Ka6 4.Kc7 Qc3+ 5.Kb8 a4

5.Bd3+. Also 6.Rb5+ Ka6 7.Rb4 Ka5 8.Rxa4+ Qxa4 9.Bxa4 Kxa4 10.e4 (Ulrichsen).

2224, B. Olimpiev. There two second solutions: 4.f5 dxc5 5.h7 Bg7+ 6.f6 Bh8 7.Sc1 c4 8.Se2, and 5.Se7 Bxh6 6.Sg6 Bg7+ 7.Sge5 Bh8 8.d7 Bf6 9.Sc1+ Ka3 10.Se2.

2225, C.M. Bent. No solution. The position after 7.…Sf3 is lost for White (EGTB). The black moves in the solution are unique, and in the final position Black wins by either 10...Bd4 or 10...Kc4 (EGTB).

2229, A. Feoktiskov. Second solution 5.Se8+ (instead of 5.Se4) Kf8 6.Sf6 (EGTB). White threatens not only 7.Se4 as in the solution but also 7.Kg6.

2231, D. Gurgenidze. García questions the soundness of this well-known miniature. He plays 4…Ke6 (instead of 4…Kd5). White's best move seems to be 5.Ke8. Play continues as in the solution, but after 8.Sa3 Black has 8…Re1+.

2235, K. Kabiev. 1.Sc4 is probably the quickest win, but other moves like 1.Sb3 and 1.Kf3 win as well and they all seem to lead to the same finale.

2241, J. Fritz. Second solutions. García points out that 1.Kf4 Se7 2.Bf3 R8xa7 3.Bxb7 Rxb7 4.a5 wins for White. In the solution Spotlight's editor observes that the modest retreat 4.Kf3 with the double threat 5.Rxg8+ and 5.Bxa8 wins.

2245, W. Naef. Dubious. The natural move 1…Sc7 should have been analysed. Black's material advantage seems decisive.

2247, E. Janosi. García shows a second solution starting with 4.Rd8 Sc4 5.Bd4. But this is not the only problem (Ulrichsen). In the solution 2.Kg5 f4 3.Kxf4 is a database win, and so is 4.Rd8 Sc4 5.Rd4 S any 6.Rxf4+, and 7.Rxf3 (instead of 7.Rxg8). Also 1.Rd8 seems to work (Keith).

EG39

2266, A. Sarychev. No solution. Black wins by playing 2…Rd7 (instead of 2…Sb3). Now wSe8 can no longer play to d6. Black is a bishop ahead and wins on material.

2277, A.S. Kakovin, A.T. Motor. No solution. Considering the limited number of possible black moves, it should not be difficult to analyse the position and find 1…a3.

2282, G.A. Nadareishvili. Second solution. After 1.b8Q Bc6+ 2.Kg1 h2+ 3.Rxh2 gxh2+ (Qxb8; Rf7+) 4.Qxh2 there is no win for Black as wRa7 prevents Bd7+.

EG40

P. 207 no. 6, L. Nyeviczkey. Second solution 3.Sc4 Qxc4 4.g8Q+, and if 4…Qxg8 then 5.a8Q+ Bxa8 stalemate. So Black must try 4…Ke7, but after 5.Qg5+ Kd6 (Ke6; Qg8+) 6.Kg7 Black is in trouble. White's passed pawns are very dangerous.

P. 210 no. 22, T. Kok. Second solution 2.d7 Rd6 3.Sxf6 b5 4.Kb8 Rd3 5.Kc7. If we add a black pawn on h6 then White must play 2.Sxh6, and we are in the solution.

2294, A. Sarychev. No solution. The surprising 2…Bc3+ turns the tables. The endgame after 3.Kxc3 Rh3+ leads to a database win for Black because the bishops are of opposite colours.

**2295, V.S. Kovalenko.** Second solution 6.Rh7+ Kd6 7.Bb7.

2307, C.M. Bent. The solution allows many transpositions.

2315, A. Bor. Second solution 1.Qg2 with the triple threat 2.Qxc6, Qe4 and Qxg7. After 1…Sd4 2.Qxg7 Shf5 3.Qg2 all White has to do is to avoid knight forks (already reported by E. Pogosyants in *Chess Life* v1975).

2316, B. Petrenj. Second solution. 1.Kxc2 gxf2, and now of course 2.Rh4+ forcing bK to retreat with an obvious draw.

2323, F.S. Bondarenko, A.P. Kuznetsov. García does not find any win after 2…Kd2 3.Bc5 Kc2. And I do not find any win in the final position of the solution after 6.…Kf4 7.Kxh2 Ke4.

2326, F.S. Bondarenko, A.P. Kuznetsov. 2.Bh5 (instead of 2.Bf7+) Kf5 (f1Q; Bg4 mate) 3.Be2 is the most obvious second solution.
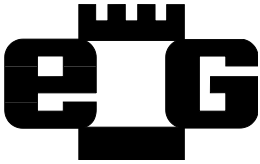
MARCEL DORÉ :
LIFE AND CAREER MILESTONES

Article

YOCHANAN AFEK

Marcel Doré was born on 8vi1932 in Lodz (Poland) and was five when his family moved to France and settled in Paris where he has lived ever since. He learnt the moves from his younger brother when he was 19 and soon afterwards showed strong interest in chess composition. His first problem, a two-mover, was published in March 1953.

In the first years the late Leon Segal guided him through the minefield of problem composition and the knowledge of various composition schools. Then came the time of his intellectual guide, Camil Seneca, with his strict approach to every new work and with the creation of *Thèmes-64*. As far as studies are concerned, Vitaly Halberstadt was a model for Marcel and influenced his entire work.

For family and professional reasons, from 1966 to 1999 Marcel scarcely composed which might explain his modest output: to date he has composed more than 50 problems (orthodox and helpmates) and around 30 studies, displaying mainly battles of Knight and pawn(s) vs. King and pawn(s) or of single minor piece and pawn(s) on each side. He has won 22 awards (out of 76 published problems and studies), from commendations to third prizes.

Twice married, Marcel has three children, five grandchildren and one great granddaughter. He retired in 1999 after 40 years as a financial director and an independent auditor.
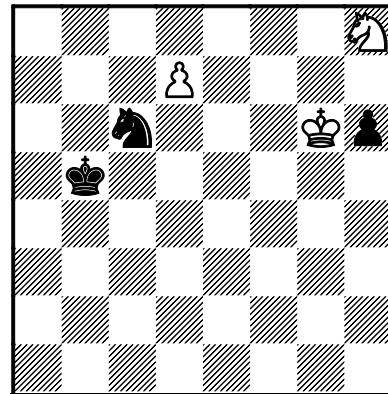
For his 75-Jubilee Tourney, he made the wish that new and interesting works could compete using the following material: one minor piece vs. one minor piece or one rook with at least 3 pawns (1+2 or 2+1). The award has satisfactory fulfilled this wish.

Selected studies

M.1 M. Doré
1st commendation Olympic Ty 1964

g6b5 0004.11 3/3 Win

1.Kg7/i Kb6 2.Kf8 Kc7 3.Ke8 h5 4.Sg6 (Sf7 h4;) Sd8 5.Sh4/ii Sb7 6.Ke7 Sd8 7.Sf5 Sc6+ 8.Ke8 Sd8 9.Sd6 Sc6 10.Sb5+ and 11.Sd4 wins.

i) 1.Kf6? and for instance 1…Kb6 2.Ke6 Kc7 3.Sg6 Sb8 draws.

ii) 5.Sf4? Sb7! 6.Ke7 (Sxh5 Sd6+;) 6…h4 7.Se6+ Kb6 draws.

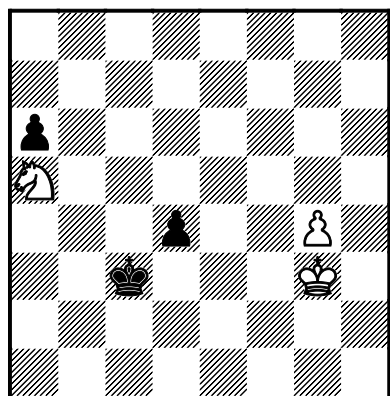iii) 7.Sf3 (?), 7.Sg2 (?) and 7.Sg6 (?) are losses of time.

iv) h4 10.Sb5+ Kb7 11.Kxd8 h3 12.Sd6+ Ka6 13.Se4(f5) wins.

Domination in a 0004-study: White forces promotion of a white pawn and prevents Black from promoting his pawn.

ii) d3 2.Sc5 d2 3.Se4+ Kc2 4.Sxd2 Kxd2 5.g5 wins, but not 2.Kf2? d2 3.Ke2 Kc2 and Black wins.

iii) 2.Sxa5? d3 and Black wins, or 2.g5? a4 draw.

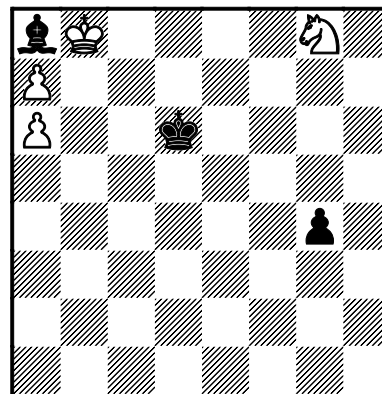iv) 4.g6? a3 5.g7 d2 6.Se4+ Kc2 7.Sxd2 a2 8.Sb3 Kxb3 draws.

v) d2 6.Sc4, or Kb3 6.Sd5 wins.

vi) 6.Sd5+? Kd4 7.Sf4 d2 8.Se2+ Kc4 draws.

Twice (1.Sb7! and 5.Sb6!) white knight moves away from black pawns.

No 3 M. Doré
1st hon. mention *Magyar Sakkvilag* 2004

b8d6 0031.21 4/3 Win

1.Sh6, and:

– g3 2.Sf5+ Kc6/ii 3.Kxa8/iii Kc7/iv 4.Sxg3 wins, or:

– Kc6 2.Sxg4/v Kb6 3.Kxa8 wins, or:

– Bf3 2.Sxg4/vi Kc5 3.a8Q Bxa8 4.Kxa8 Kb6 5.a7 wins.

i) 1.Sf6? g3 2.Se8+ Kd7 3.Kxa8 Kc8 4.Sd6+ Kc7 5.Sb5+ Kc8 draws.

ii) Kd7 3.Sxg3 Bc6 and, for instance, 4.a8Q Bxa8 5.Kxa8 Kc8 6.Ka7 Kc7 wins.

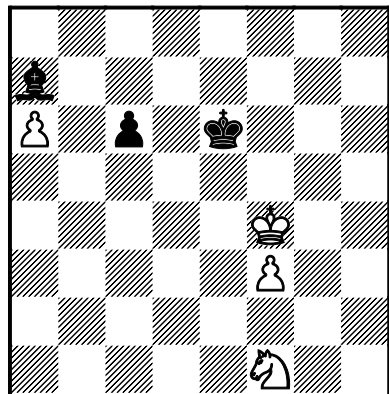iii) 3.Sxg3 Kb6 4.Kxa8 Kc7 draws.

iv) Kb6 4.Kb8 wins, but not 4.Sxg3? Kc7.

v) 2.Kxa8? Kc7 3.Sxg4 Kc8 draw.

vi) 2.a8Q ? Bxa8 3.Kxa8 g3 4.Sf5+ Kc6 5.Sxg3 Kb6 6.a7 Kc7 draws.

Doubling of Salvio principle (1604) and, in one line, doubling of the taboo theme, as defined by V.Halberstadt (here, refusal to capture bPg3)

M.2 M. Doré
2nd hon. mention *Europe-Echecs* 1998-99

g3c3 0001.12 3/3 Win

1.Sb7/i a5/ii 2.Sc5/iii d3 3.g5 (Sxd3? Kxd3;) a4 4.Sxa4+/iv Kc2 5.Sb6 Kc3/v 6.Kf2 (Kf3, Kf4), and:

– d2 7.Sd5+ Kd4 8.Se3 wins, or:

– Kd4 7.Sa4 d2 8.Sb2 wins.

i) 1.Sc6? a5 2.g5 d3 3.Kf2 d2 4.Ke2 a4 5.g6 Kc2 6.Sd4+ Kc1 and 7.Sb3+ is not possible. 1.Kf2 ? d3 2.Ke1 Kd4 3.Kd2 Ke4 4.Sc4 a5 draws.

M.4 M. Doré
commendation Meleghegyi 2005
Magyar Sakkvilag

f4e6 0031.21 4/3 Win

1.Ke4 Kd6 2.f4 Kc7 3.f5 Bc5 4.f6 (Ke5 Be7;) Kb6 5.Ke5 (Kf5) Kxa6 6.Ke6, and:

– Kb5 7.Sg3/ii Kc4 8.f7 (Sf5) Bf8 9.Kd7 Kd5 10.Sf5 (f7)/iii Ke5 11.Ke8 Bc5 (Bb4, Ba3) 12.Se7 wins, or:

– Bf8 7.Kd7 (Se3) c5 8.Se3 (Kd7)/iv Bh6 9.f7 Kb5 10.Sf5 (Ke8? c4;) wins.

i) 1.Kg5? Kd6 (Kd7) 2.f4 Kc7 3.f5 Bd4/v draws.

ii) 7.Kd7? Kc4 8.Sg3 Kd5 9.Sf5 Ke5, or 7.f7? Bf8 8.Kd7 c5 9.Ke8 Bh6 10.Se3 c4 draw.

iii) 10.Ke8? Bc5/a3 11.Sf5 Kc6 draws.

iv) (if 7.Kd7 first) 8.Ke8? Bh6 9.f7 c4 10.Se3 c3 11.Sd5 Kb5 (c2; Sb4+) 12.Sxc3 Kc4(6) draws.

v) But not Bc5 4.f6 Kb6 5.Kf5 wins.

S and pawns versus B and pawn in order to promote white f-pawn and to prevent promotion of the black c-pawn.

(See diagram M.5)

1.Se4/i Sf5+ 2.Kf7/ii c5 3.Kg6/iii Sd4 4.f7/ iv Se6 5.Kf6/v Sf8 6.Kg7/vi Se6+ 7.Kg8 c4 8.Sg5 Sf8 9.Kxf8 c3 10.Se6 (Sf3) and White wins.

i) Thematic try: 1.Sc4? Sxc4/vii 2.f7 Se5 and 3.f8S only draws (f8Q? Sg6+;).

ii) 2.Ke6? Sh6 3.Sc3 c5 4.Sd5 b5 5.Se3+ Kg1 (Kh1) 6.Sf5 b4/viii draws.

iii) 3.Ke6? Sh6 4.Sd6 b5 5.Sf5 b4 (c4?; Sxh6) 6.Sxh6 b3 draws.

iv) 4.Sg5? Sc6 with the threat 5...Sd8.

M.5 M. Doré
The Problemist 2007
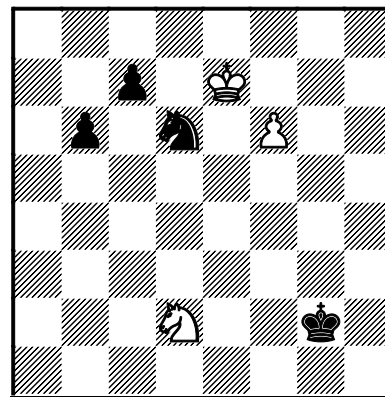
e7g2 0004.12 3/4 Win

v) 5.Sg5? Sf8+ 6.Kg7 Sd7/ix 7.Sh7 (Se4) c4 8.Sf6 c3 9.Sxd7 c2 draws.

vi) 6.Ke7? Sg6+ 7.Ke8 c4 8.Sc3 Kf3 9.Sd5 Ke4 10.Se7 c3 wins.

vii) But not Sf5+? 2.Ke6/x Sh6 3.Se3+ Kg1 4.Sf5 wins.

viii) But not c4? 7.Sxh6 c3 8.Sf5 (Sg4) wins.

ix) But not c4? 7.Kxf8 c3 8.Se6 c2 9.Sf4+.

x) 2.Kf7? Kh1 3.Kg6 Sd4 4.f7 Se6 5.Kf6 Sf8 6.Kg7 Se6+ 7.Kg8 c5 (b5) 8.Sd2 b5 (c5) 9.Sb3 c4 10.Sc5 c3 11.Sxe6 c2 (b4?; Sxc5) draws.

Anti-dual moves after 1...Sf5+ (main play: 2.Kf7!/2.Ke6?; thematic try: 2.Ke6!/2.Kf7?)

M.6 M. Doré
The Problemist 2008
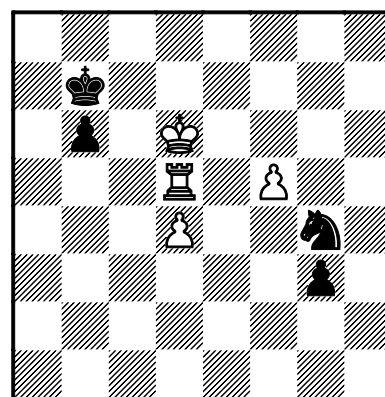
d6b7 0103.22 4/4 Win

1.Rb5/i g2 2.Rb1 Se3 3.Rc1/ii Sxf5+/iii 4.Ke5 Sh4 5.d5/iv Sf3+ 6.Kf6/v g1Q 7.Rxg1 Sxg1 8.d6 Kc6 9.Ke7/vi Sf3 10.d7 Se5 11.d8Q (11.d8R?) wins.

i) Thematic try: 1.f6? Sxf6/vii 2.Re5 (Rg5 Se4+;) g2 3.Re7+ Kb8/viii 4.Re1 Se4+ 5.Kc6 Sg5 6.d5 Sf3 7.d6 Se5+/ix 8.Kxb6 Kc8 draws (EGTB).

ii) 3.Rg1? Sxf5+ 4.Ke5 Sh4 5.Kf4 (d5 Sf3+;) Kc6 6.Kg4 Sg6/x 7.Kf5 Kd5 (Sh4+?; 8.Ke6) 8.Kxg6 Kxd4, or 7.Rxg2 Kd5 8.Rd2 Ke4 draw.

iii) Sf1 4.Rc7+ Ka6 5.Rg7 wins.

iv) 5.Kf4? b5 6.Kg4 Sg6 7.Kg3 Se7/xi 8.Kxg2 Sf5 draws (EGTB), or here 7.d5 b4 8.Kf5 Sh4+ 9.Ke6 Sf3 10.d6 b3 11.d7 b2 draws. If 5.Ke4? b5 6.d5 b4 7.d6 b3 8.d7 b2 9.Rd1 b1Q+/xii 10.Rxb1 Kc7 11.Rd1 Kd8 12.Ke5 Sf3+ (g1Q) draws, or here 9.d8S+ Kb6 10.Rb1 Kc5 11.Se6+ Kc4.

v) 6.Ke6? g1Q 7.Rxg1 Sxg1 8.d6 Sf3 9.d7 Sd4+ 10.Kd6 Sc6 and Black wins.

vi) 9.Ke6? Sf3(e2) 10.d7 Sd4+.

vii) But not g2? 2.f7 g1Q 3.f8Q wins.

viii) Ka6? 4.Re1 Se4+ 5.Kc6 Ka5 6.Rg1 wins.

ix) Sxe1? 8.d7 g1Q 9.d8Q+ Ka7 10.Qe7+ Ka6 11.Qa3 mate.

x) Kd5? 7.Kxh4 Kxd4 8.Rxg2 wins.

xi) b4 8.Kxg2; Kb6 8.Kxg2, or g1Q 8.Rxg1 wins (EGTB).

xii) g1Q? 10.Rxg1 Kc7 11.Rd1 Kd8 12.Ke5 Sf3+ 13.Kd6 wins.

In a R vs S fight, White plays two paradoxical moves: 3.Rc1!, when 3…Sf1 and 4.g1Q is threatened and 5.d5! when Black has 5…Sf3+ and 6…g1Q.

Marcel Doré 75 JT (2007)

Yochanan Afek judges' report:

To celebrate his 75th birthday Marcel Doré has organized and kindly sponsored a theme tourney, dedicated to his favourite genre: natural and light-weighted struggles between single minor pieces or against a single rook with pawns on each side. Theme tourneys for endgame studies are not that common and material restrictions are even rarer and yet 32 entries were anonymously submitted to me for judging (21 composers from 15 countries took part). 12 of them were unfortunately found unsound, seriously anticipated or even simply non-thematic! For this thorough and skilful scanning of the entries, I am grateful to both the tournament director, Alain Pallier and our chess laboratory expert Harold van der Heijden. In the provisional award I initially included just a handful of entries according to my own personal taste. However, following further reconsideration and consulting the tourney director, I decided to extend the judging criteria and add to the final award several additional entries. I treated equally "normal" and potentially database mined positions provided that the latter contained additional "human" qualities. The general standard of the awarded entries is more than satisfactory.

No 16597 O. Pervakov
1st prize
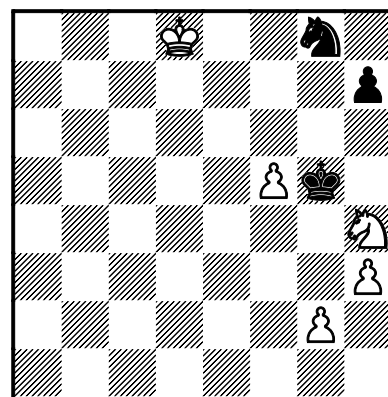
d8g5 0004.31 5/3 Win

No 16597 Oleg Pervakov (Russia). 1.g3 Kf6/i 2.Ke8/ii h5/iii 3.Sg2/iv Kxf5/v 4.Kf7 Sh6+/vi 5.Kg7 Sg4 6.Sh4+/vii Kg5 7.Sf3+ Kf5 8.Sd4+ Kg5/viii 9.h4 mate.
i) h5 (Sh6; Ke7) 2.Ke8 Sf6+ 3.Kf7 Se4 4.Ke7 Sf6 (Sxg3; f6) 5.Ke6 wins.

ii) 2.g4? h5 3.Sf3 hxg4 4.hxg4 Sh6 5.g5+ Kxf5 6.gxh6 Kg6, or here 3.gxh5 Kg5 4.Sf3+ Kxf5 draws.

iii) Se7 3.g4 Sd5 4.Sf3 h6/ix 5.Sd4 Sc3 6.Kf8 Se4 7.Kg8 Sg3/x 8.Kh7 h5 9.Kh6 hxg4 10.hxg4 Se4 11.Kh5 Sg3+ 12.Kh4. Or Sh6 3.g4 Sf7 4.Sg2 h5 5.Se3 Sd6+/xi 6.Kd7 Se4 7.gxh5 Kg5 8.h6 Kxh6 9.h4 Kh5 10.Sg2 Kg4 11.Ke6 win.

iv) 3.Sg6? Sh6 4.Se7 Kg7 5.h4 Kf6 6.Kf8 Sg4, or here 5.Kd8 Kf6 6.Kd7 h4 7.g4 Sxg4 draws.

v) Sh6 4.Se3 h4 5.gxh4 Sxf5 6.Sxf5 Kxf5 7.Kf7, Se7 4.Se3 Sc6 5.Sd5+ Kxf5 6.Se7+ Ke4/xii 7.Sxc6 Kf3 8.g4 hxg4 9.Se5+ Kf4/xiii 10.Sxg4 Kg3 11.Sf2 win.

vi) Sf6 5.Sh4+ Kg5 6.Sf3+ Kf5 7.Sd4+ Ke5 8.Kg6 Se4 9.Se2 Sf2 10.h4 Ke4 11.Kxh5 Kf3 12.Kg5 Se4+ 13.Kg6 Kxe2 14.h5 wins.

vii) White knight switchback.

viii) Black king switchback - to mate square.

ix) Sf4 5.Sd2 Sxh3 6.Se4+ Ke5 7.f6 Sf4 8.f7 Sg6 9.Sg3 Kf4 10.Sf5 Kxg4 11.Se7 wins.

x) Sf2 8.Se6 Sxh3 9.Sf8 Kg5 10.Sh7+ Kxg4 11.f6 Sf4 12.f7 Sg6 13.Kg7 wins.

xi) hxg4 6.Sxg4+ Kg7 7.Ke7 wins.

xii) Sxe7 7.Kxe7 h4 8.g4+ wins.

xiii) Kg3 10.hxg4 Kf4 11.Kf7 wins.

I had no doubt whatsoever in spotting this splendid knight ending as the best entry in the field. Natural play to maintain the fragile material advantage leads to a fabulous ideal mate following a pair of active self-blocks.

No 16598 Y. Bazlov
2nd prize
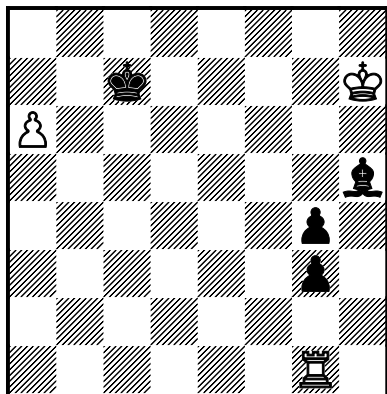
h7c7 0130.12 3/4 Win

No 16598 Yuri Bazlov (Russia). 1.Rb1/i g2/ii 2.a7 g1Q 3.a8S+/iii Kc6 4.Rxg1 Kb7 5.Rc1/iv Kxa8 6.Rc5 Bf7 (Be8; Rc8+) 7.Kg7 Be6/v 8.Kf6 Bd7 (Bg8; Rc8) 9.Ke7 Ba4 10.Ra5+ wins.

i) 1.a7? Kb7 2.Ra1 Ka8, or 1.Ra1? Kb8 2.a7+ Ka8 draw.

ii) Be8 2.a7 Bc6 3.Rc1+, Bf7 2.Rb7+ Kc6 3.Rxf7 g2 4.a7 win.

iii) 3.Rxg1? Kb7 4.Kh6 Be8/vi 5.Ra1 Ka8 6.Kg5 g3/vii 7.Kf4 g2 draws.

iv) 5.Kh6? Bf7 6.Rd1 Be8 (Ba2; Rd4) 7.Kg5 Bc6 8.Ra1 Kg5 9.g3 draws.

v) Bb3 (Ba2) 8.Ra5+ Kb7 9.Rb5+ wins.

vi) But not Bf7? 5.Rxg4 Kxa7 6.Rf7 wins.

vii) Bd7? 7.Kf4 e6 8.Ra3 Bc8 9.Ke5 g3 10.Kd6 g2 11.Rg3 Kxa7 12.Kc7 Bb7 13.Ra3+ Ba6 14.Ra1 g1Q 15.Rxg1 B- 16.Ra1+ wins.

A lovely miniature displaying a seemingly original R vs. B encounter. The foreplay introduces a temporary underpromoted guest star which, in my opinion, does not hurt the thematic unity but rather enriches it.

No 16599 H. van der Heijden
3rd prize
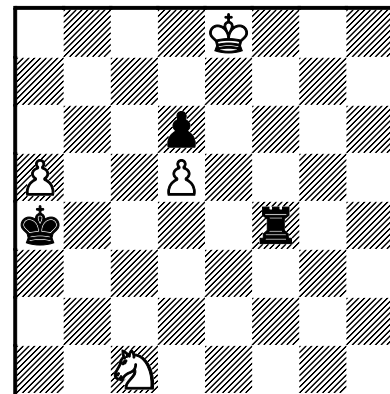
e8a4 0301.21 4/3 BTM, Draw

No 16599 Harold van der Heijden (Netherlands). 1…Rc4/i 2.Sd3 (Se2 Re4+;) Kb5/ii 3.Kd7/iii Rd4 4.Sf2/iv Rxd5/v 5.a6/vi Kxa6 (Kb6; Se4) 6.Kc6/vii Rd4 7.Sh1/viii Rd3/ix 8.Sf2 Rd4/x 9.Sh1 Ka5 10.Sg3 (Sf2? Kb4;) d5 (Kb4; Sf5) 11.Kc5 draws/xi.

i) Another strong attempt by Black is Rf1 2.Sd3/xii Kxa5/xiii 3.Ke7/xiv Rd1 4.Sb2 Rxd5 5.Sc4+ Kb4 6.Sxd6 draws, since after 6…Kc5, wS is not pinned, thanks to 3.Ke7.

ii) Rd4 3.a6 Rxd5 4.a7 Ra5 5.Kd7 Rxa7+ 6.Kxd6, or Kxa5 3.Ke7/xv Rd4 4.Sb2 Rxd5 5.Sc4+ Kb4 6.Sxd6, since after 6…Kc5 wS is not pinned.

iii) 3.Ke7? Rd4 4.Sf2 Rd5 5.a6 Kxa6 6.Ke6 Rd4 7.Sh1 Rd3 8.Sf2 Rd4 9.Sh1 Kb5 10.Sg3 d5 11.Ke5 Kc4 wins. Losing a tempo is not a good idea: 3.Kd8? Rd4 4.Sf2 Rxd5 5.Kc7 Rd4 6.a6 Kxa6 7.Kc6 Ka5 8.Sh1 Kb4, 3.a6? Rc7 and wK is cut-off.

iv) 4.Se1? Kc5 5.Kc7/xvi Rd1 6.Sc2 Rf1/xvii 7.Kb7 Rf7+ 8.Ka6 Re7 9.Sa3 Re8 10.Ka7 Re2 11.Sb1 Rb2 12.Sc3 Kd4 13.Sa4 Ra2 14.Sb6 Rxa5+ 15.Kb7 Rb5 16.Kc7 Rxb6 17.Kxb6 Kxd5, or 4.a6? Rxd3 5.a7 Ra3 6.Kxd6 Rxa7, or 4.Sc1+ Rxd5 5.a6 Kxa6 6.Kc6 Rc5+, or 4.Sb2? Rxd5 5.a6 Kxa6 6.Kc6 Rd4 all win for Black.

v) Kc5 5.a6 Kxd5 6.Kc7 draws.

vi) 5.Se4? Rd4, and 6.Sg3 d5 7.Kd6 Rg4 8.Sh1 d4 9.Sf2 Rg2 10.Sd3 Rg3 11.Sf2 d3, or 6.Sg5 Kxa5, or 6.Sxd6+ Kc5 pinning wS, winning. If 5.Sh1? Kxa5 6.Kc6 Rd3 7.Sf2 Rd4 8.Sh1 Kb4 9.Sg3 d5 10.Sf5 Rd2 11.Se3 d4 12.Sd5+ Kc4 win.

vii) 6.Se4? Kb6 7.Sxd6 Sf5 pinning wS, winning.

viii) 7.Sh3? Ka5 8.Sg5 Kb4 9.Se6 Rd2 10.Sc7 Kc4 11.Sa8 Rd4 12.Sb6+ Kd3 13.Sd5 Ke4 14.Sf6+ Kf5 15.Kd5 Ke5 wins.

ix) Rd2 8.Sg3 Ka5 9.Ke4, d5 9.Kc5 d4 10.Se4 Rd1 11.Kc4.

x) Rd2 (Rf3) 9.Se4.

xi) e.g Rd2 12.Sf5 (Sh5).

xii) 2.Se2? Re1, or 2.Sa2? Ra1 3.Sc3+ Kb4 (Ka5?; Kd7) 4.Se4 Re1 pinning wS.

xiii) Rf3 3.a6 Kb5 4.a7 Rh3 5.a8Q Rh8+ 6.Kd7 Rxa8 7.Kxd6 draws.

xiv) 3.Kd7? Rd1 4.Bf4 Rd4 5.Se6 Rxd5 6.Kc6 Rd1 7.Sf4 Ka4 (Kb4) 8.Sd5 (+) Kb3 9.Kxd6 Kc4 pinning wS.

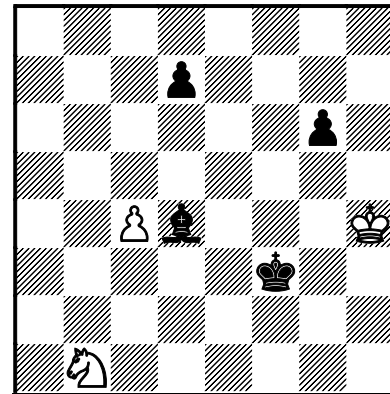xv) But not 3.Kd7? Rd4 4.Sf2 Rxd5 5.Kc6 Rd4 wins, e.g. 6.Sh1 Kb4 7.Sg3 d5.

xvi) 5.a6 Ra4 6.Ke6 Re4+.

xvii) But not Rxd5? 7.a6 Rf5 8.a7 Rf7+ 9.Kb8 Kb6 10.a8S+ draws.

Accurate and inspired sacrificial play spiced up by the "Let's go to the corner" motive.

No 16600 G. Josten & J. Mikitovics

1st hon. mention

h4f3 0031.12 3/4 Draw

No 16600 Gerhard Josten (Germany) & János Mikitovics (Hungary). 1.Kg5/i Ke3 (Be3+; Kxg6) 2.Sa3/ii Bc5/iii 3.Sb5 Kd3 4.Sc7 (Kxg6? Kxc4;) Kxc4 5.Se8 d5/iv 6.Kxg6 d4 7.Sf6 d3 8.Se4 Be3/v 9.Sg3 Kd4/vi 10.Sf1 Ke4 11.Kf6 Kf3/vii 12.Ke5 (Kf5? Bf4;) Ke2 (Kf2; Ke4) 13.Sg3+ Kf2 (Ke1; Se4) 14.Se4+ Kf3 15.Kd5 Bg1 (Bh6; Kd4) 16.Sd2+/viii draws.

i) 1.Sd2+? Ke2 2.Se4 Ke3 3.Sd6 Be5 4.Sc8 Kf4; 1.Sa3? Bf6+.

ii) 2.Kxg6? Kd3 3.Sa3 Bc5 4.Sb5 Kxc4 5.Sc7 Bd6 6.Se8 Be5 wins.

iii) Kd3 3.Sb5 Be3+ 4.Kxg6 draws.

iv) Bd4 6.Sd6+ Kd5 7.Sf7.

v) Kd4 9.Sd2 Bb4 10.Sb1 draws, switchback!
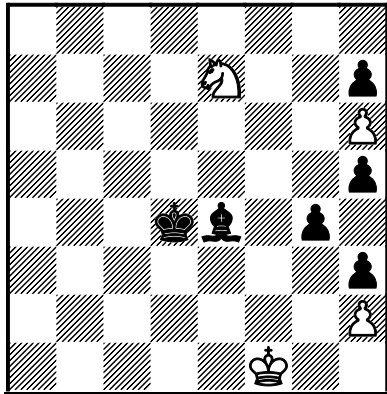
vi) d2 10.Sf1 d1Q 11.Sxe3+ draws.

vii) Bc1 12.Ke6 Bf4 13.Kf6 Kf3 14.Kf5 Ke2 15.Kxf4 Kxf1 16.Ke3 draws.

viii) 16.Sg5+? Ke3 (Ke2?; 17.Se4) 17.Se4 Bh2 18.Sc3 d2 wins.

An heroic salvation tour of the white knight throughout the entire board with a long series of only moves.

No 16601 R. Becker

2nd hon. mention

f1d4 0031.24 4/6 Draw

No 16601 Richard Becker (USA). 1.Kf2/i h4/
ii 2.Kf1/iii g3/iv 3.Kg1 zz Kc5/v 4.Sg8 Kd6
5.Sf6 Bf5 6.Kh1/vi Ke6 7.Se8 Bd3 8.Sg7+/vii
Ke5 (Kf6; hxg3) 9.Se8 Bb5 (Bg6) 10.Sc7 Bd3
11.Se8 Be4+ 12.Kg1 Bc6 13.Sc7 Kd6 14.Sa6
Bb5 15.Sb4 Kc5 16.Sc2 Bd3 17.Se3 Kd4
18.Sg4/viii Bf5 19.Sf6 Ke5 20.Se8 Bd7
21.Sc7 Kd6 22.Sa6 Bb5 23.Sb4 draws.

i) 1.Kg1? Kc5 2.Sg8 Kd6 3.Sf6 Bg6 4.Kf2
Ke6 wins.

ii) Kc5 2.Sg8 Kd6 3.Sf6 Bg6 4.Kg3 Ke6
5.Sxg4 hxg4 6.Kxg4 draws.

iii) 2.Kg1? g3 zz WTM, and 3.Sg8 Ke5 4.Se7
Kd6 5.Sc8+ Kc7 6.Se7 Kd7 7.Sg8 Ke6, or
3.Sc8 Kc5 4.Se7 Kd6 etc.

iv) Kc5 3.Sg8 Kd6 4.Sf6 Bf5 5.Sxg4, or Ke5
3.Sc8 Bd3+ 4.Kg1 (Kf2) Ke6 5.Sb6 draw.

v) Ke5 4.Sc8 Bd5 (Bf5) 5.Se7/ix Be4 6.Sc8
draws.

vi) Loss of time dual 6.Se8+ Kd7 7.Sf6+ Ke6
8.Se8 Bd3 9.Sg7+ Ke5 10.Se8 Bb5 11.Sc7
Bc4 12.Kh1(Se8) Bd3 13.Se8 (Kh1) Be4+ etc.

vii) 8.Kg1? Ke7 9.Sg7 Bg6 10.Kh1 Kf6
11.Kg1 Ke5 12.Kh1 Be4+ 13.Kg1 Bc6, or
here 9.Sc7 Bc4 10.Sa8 Kd6 (Kd8) 11.Sb6 Bb3
wins.

viii) 18.Sd1? Bf5 19.Sf2 Bd7 20.Sd1 Kd3
21.Sb2+ Kc3 22.Sd1+ Kd2 23.Sf2 Bf5 24.Sh1
gxh2+ wins.

ix) But not 5.Sb6? Be6 6.Sa4 Kd4 wins.

A knight escape behind the enemy lines
ending up in an original positional draw by
repetition. The author's claim that 6.Se8+ is
just a waste of time dual seems slightly dubi-
ous, however since it doesn't really change the
nature of play, I chose to let it enjoy the bene-
fit of the doubt. As Harold puts it instructive-
ly: "It is always difficult with waste of time
duals in draw studies"…

No 16602 G. Josten

3rd hon. mention
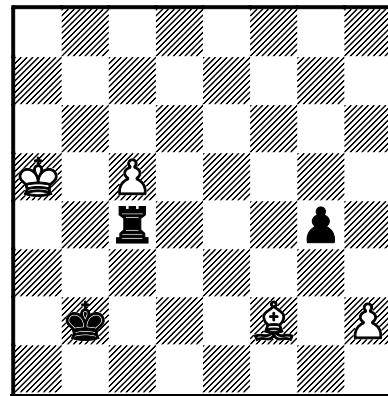
a5b2 0310.21 4/3 Win

No 16602 Gerhard Josten (Germany). 1.Kb5
(Kb6? Rc2;) Rc2/i 2.Bd4+ (Bg3? Kc3;) Kb3/ii
3.c6 Rd2/iii 4.Bg1/iv Rc2 (Rd1; c7) 5.Kb6/v
Kc4 6.c7 Kd5 (Kd3; Bc5) 7.Kb7 Ke4 (Rb2+;
Bb6) 8.Bf2/vi Kf3 (Rxf2; c8Q) 9.Bg3 Rb2+
10.Kc6 Rc2+ 11.Kd7 Rd2+ 12.Bd6 Rc2
13.c8Q wins.

i) Kc3 2.c6, Kb3 2.c6, Rf4 2.Bg3.

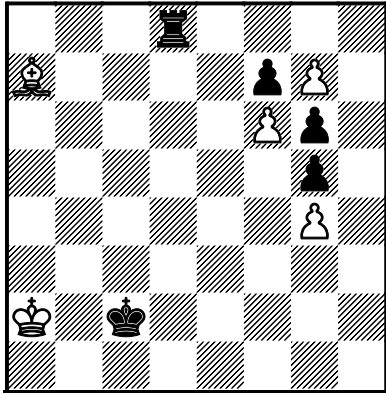ii) Ka3 3.c6 Kb3 4.Be5 wins.

iii) Rxh2 4.c7 Rc2 5.Bc5 wins.

iv) 4.Be5? Rd5+, 4.c7? Rxd4 5.c8Q Rb4+.

v) 5.Bd4? Rd2 6.Bg1 loss of time; 5.Bc5 ?
Rxh2.

vi) 8.Bb6? Kf3 9.c8Q Rxc8, 8.c8Q? Rxc8
9.Kxc8 Kf3 draw.

The precise play contains no special artistic
element; however at the end of the main line
all pieces still remain on the board.

No 16603 E. Melnichenko
special hon. mention

a2c2 0310.33 5/5 Win

No 16603 Emil Melnichenko (New Zealand). 1.Ka3 (Ka1 Ra8;) Kc3/i 2.Ka4/ii Kc4/iii 3.Ka5/iv Kd5 4.Kb6/v Ke5/vi 5.Kc7 Rg8/vii 6.Kd7 Kxf6 7.Bd4 mate.

i) Kd3 2.Bc5/viii Rg8/ix 3.Kb4 Ke4 4.Bf8/x Ke5/xi 5.Kc5/xii Kxf6/xiii 6.Kd6 Rxg7 (Rxf8; gxf8R) 7.Be7 mate.

ii) 2.Ka2? Ra8 3.Kb1 Kd3 4.Bc5 Rg8 5.Kb2 Ke4 6.Kc3 Kf4 7.Kd4 Kxg4 8.Ke5 Kh5 9.Kd6 Kh6 10.Bd4 (Ke7 Rxg7;) g4 11.Ke7 g3 12.Kxf7 Kh7 13.Ke6 g2 14.f7 g1Q 15.Bxg1 Kxg7, or 14.Kf7 Rc8 15.Bb6 g1Q 16.Bxg1 Rc7+ 17.Kf8 (Ke6 Rxg7;) Rc8+ 18.Kf7 Rc7+ draws.

iii) Kd3 3.Kb5 Ke4 4.Bc5 Rg8 5.Kc6 Ke5 e.g. 6.Kd7 Kxf6 7.Bd4 mate.

iv) 3.Ka3? Kd5 4.Be3 Ke4 5.Bxg5 Kf3 6.Kb4 Kxg4 7.Be3 Kf5 8.Bc5 Rg8 9.Be7 g5 draws.

v) 4.Be3? Ke4 5.Bc1/xiv Kf3 6.Kb6 Kxg4 7.Kc7 Rg8 8.Kd7 Kh5 9.Ke7 Kh6 10.Kxf7 (Bxg5+ Kxg5;) Kh7 11.Bb2/xv g4 12.Be5 Ra8 13.Bd4 g3 14.Ke7 g2 15.f7 g1Q 16.f8S+ Kg8 17.Bxg1 Kxg7 draws.

vi) 4.Bb6? Ra8+ 5.Kb5/xvi Ke5 6.Bc5 Rg8 7.Be7 Kf4 8.Kc6/xvii Kxg4 9.Kd7 Kf5 10.Bd8 g4 11.Ke7 g5 12.Bc7 Kg6 draws.

vi) Kd6 5.Kb7 Rg8 6.Bd4 Kd5 7.Bc3 Kd6 8.Bb2 Kd7 9.Ba3 Ke6 10.Be7 Ke5/xviii 11.Kc6 Kf4 12.Kd7 Kxg4 13.Bf8 Kh5 14.Ke7 Kh6 15.Kxf7 Kh7 16.Ke6 wins, Ke6 5.Kc7 Rg8/xix 6.Bd4 Re8/xx 7.Bc5 Rg8 e.g. 8.Be7 Kd5 9.Kd7 Ke5 10.Bc5 Kxf6 11.Bd4 mate, or Ra8 5.Kb7 Rg8 6.Kc7 Ke6/xxi 7.Bd4 Ra8

8.Bc5 Rg8 9.Be7 Kd5 10.Kd7 Ke5 11.Bc5 Kxf6/xxii 12.Bd4 mate.

vii) Kxf6 6.Kxd8 Kxg7 7.Bd4+ Kg8 (f6; Ke7) 8.Bf6 Kf8 9.Kd7 Kg8 10.Ke8 wins.

viii) But not 2.Bb6? Rg8 3.Kb4 Ke4 4.Kc5/xxiii Ke5 5.Kc6 Kxf6 and Black wins.

ix) Ra8+ 3.Kb4 Rb8+ 4.Ka5 Rg8 5.Kb6 Ke4 6.Kc7 Ke5 7.Kd7 Kxf6 8.Bd4 mate.

x) 4.Be7? Kf4 5.Kc5 Kxg4 6.Kd6 Kf5 7.Kd7 g4 8.Bd8 g5 9.Ke7 Kg6; 4.Kc4? Kf4 5.Kd5 Kxg4 6.Kd6 Kh5 7.Ke7 Kh6 8.Kxf7 Kh7 9.Bd4 Rd8 10.Ke7 Rxd4 11.f7 Kxg7 =.

xi) Kf4 5.Kc5 Kxg4 6.Kd6 Kh5 7.Ke7 Kh6 8.Kxf7 Kh7 9.Ke7 g4 10.f7 g3 11.Kf6 g2 12.Bc5 Rc8 13.f8Q wins, or here Ke5 6.Kc6 Ke6 7.Kc7 Ke5 8.Kd7 Kxf6 9.Kd6 Rxg7 (Rxf8; gxf8R) 10.Be7 mate.

xii) 5.Be7 Kf4 6.Kc5 Kxg4 7.Kd6 Kf5, and 8.Kd7 g4 9.Bd8 g5 10.Ke7 Kg6, or 8.Bd8 Rxd8+ 9.Ke7 Ra8 10.Kxf7 Ra7+ 11.Kf8 Kxf6.

xiii) Ke6 6.Kc6 Kxf6 7.Kd6 wins.

xiv) 5.Bxg5 Kf3 6.Kb6 Kxg4 7.Bd2 Kf5 8.Bc3 g5 draws.

xv) 11.Bxg5 Rxg7+ 12.fxg7 stalemate.

xvi) 5.Kb4 Ke5 6.Bc5 Rg8 7.Be7 Kf4 8.Kc5 Kxg4 9.Kd6 Kf5 10.Kd7 g4 11.Bd8 g5 12.Ke7 Kg6 draws.

xvii) 8.Bc5 Kxg4 9.Kc6 Kf5 10.Kd7 Kxf6 draws.

xviii) Kd7 11.Bf8 Kd8 12.Kc6 Kc8 (Ke8; Kc7) 13.Be7 Kb8 14.Kd7 Kb7 15.Bf8.

xix) Rd7+ 6.Kc6 Rd6+/xxiv 7.Kb5 Rd8 8.Bc5 Rg8 9.Be7 Kd7 10.Kb6 Rb8+ 11.Ka7 Rg8 12.Kb7 Ke6 13.Kc7 Kd5 14.Kd7 Ke5 e.g. 15.Bc5 Kxf6 16.Bd4 mate, or here Rd5+ 8.Bc5 Rd8 9.Bf8.

xx) Kd5 7.Kd7 Kxd4 8.Ke7 Ke5 9.Kxf7 Rc8 10.Kxg6 wins.

xxi) Ke5 7.Kd7 Ra8 8.Bc5 Rg8 9.Ke7 Rc8 10.Kxf7 Rxc5 11.g8Q wins.

xxii) Rb8 12.Bf8+, Kf4 12.Ke7, Kd5 12.Ke7 Kxc5 (Rc8; Kxf7) 13.Kxf7 win.

xxiii) 4.Kc4 Rc8+ 5.Bc5 Ke5 6.Kb5 Rg8 7.Be7 Kf4 8.Kc6 Kxg4 9.Kd7 Kf5 10.Bd8 g4 11.Ke7 g5 12.Bc7 Kg6 draws, or 12.Kxf7

Rxd8 13.Ke7 Rg8 14.Kf7 Ra8 15.Ke7 Kg6 and Black wins.

xxiv) Rxa7 7.g8Q, and Ra4 8.Qd8 Rc4+ (Ra7; Qd6) 9.Kb5 Rxg4 10.Qc8+, or Kxf6 8.Qd8+ Ke5 9.Qb8+, or Ra1 8.Qe8+ Kxf6 9.Qh8+, or Ra2 8.Qd8 Rc2+ 9.Kb5 Ke5 10.Qe7+ Kf4 11.Qxf7 wins.

Actually it is more of a king show where the thematic figures enter the drama as late as the very last act. Even the pawns are set for the inevitable finale right from the beginning and yet the solution is far from easy and its reasoning is quite impressive.

No 16604 E. Melnichenko
1st commendation
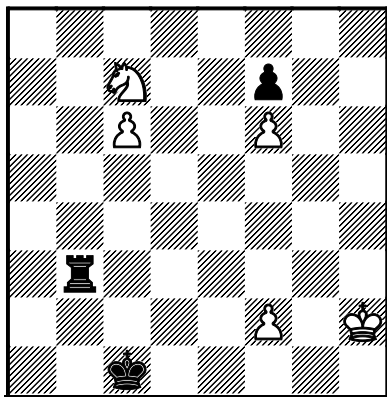
h2c1 0301.31 5/3 Win

No 16604 Emil Melnichenko (New Zealand). 1.Se8/i Rc3 2.c7 Kc2/ii 3.f3/iii Kb3/iv 4.Kg3 Rc4/v 5.f4 Kb4 (Ka4) 6.Kg4 Rc5/vi 7.f5 and wins/vii.

i) 1.Sd5? Rb5 2.c7 Rc5 3.Kg3 Rc4 4.f4 Kd2 5.Kg4/viii Kd3 6.Kg5 Ke4 7.Se7 Rxc7 8.Kh6 Rd7 9.f5 Ke5 10.Kg7 Rd6, 1.Se6? Rc3 2.Sd8/xix Kc2 3.Kg2 (f3 Rxf3;) Kb3 4.f3 Kb4 5.Kg3 Kb5 6.Kg4 Kb6 7.Sxf7 Kxc6 draws.

ii) Kd2 3.f3 Rc4/xx 4.Kg3 Ke2 5.f4 Ke3 6.Kg4 Rxf4+ 7.Kg5 Rc4 8.Kh6, or here Ke3 5.f4 Kd4 (Rc5) 6.Sd6 Rxc7 7.Sb5+.

iii) 3.Kg2? Kb3, and 4.Kf1 Kb4 5.Ke2 Rc6 6.Kd3 Kc5 7.f4 Kd5 8.f5 Ke5 9.Ke3 Kxf5 10.Sd6+ Kxf6 draws, or 4.f3 Kb4 5.Kg3 Rc4 6.f4 Ka5 7.Kg4 Rc5 8.Kf3/xxi Kb6 9.Ke4 Kb7 10.Sd6+ Kxc7 11.Sxf7, or here 10.Kd4 Rc6 11.Kd5 Re6 12.Sd6+ Kxc7 13.Sxf7 Rxf6.

iv) Kd3 4.Kg3 Rc4 5.f4 Rc1 6.Kg4 Rc5 7.f5 Ke3 8.Kg5 Rc2 9.Kh6 Kd4 10.Kg7/xxii Rc6

11.Kxf7 draws, or here Kd4 6.Sd6 Rxc7 7.Sb5+.

v) Kb4 5.Kf4/xxiii Rc5 6.Ke4 Ka5 7.Kd4 Kb6 8.f4/xxiv Rc1/xxv 9.Ke5 Re1+ (Rxc7; Sxc7) 10.Kd6 Rxe8 11.Kd7 Ra8 12.c8Q Rxc8 13.Kxc8 wins, or Rc5 5.Kf4/xxvi Kb4 6.Ke4 Ka5 7.Kd4 Kb6 8.f4 Rc1/xxvii 9.Ke5 Rc6 10.Kd5 Kb7 (Rc1; Kd6) 11.c8Q+ Rxc8 12.Sd6+ Kc7 13.Sxc8 Kxc8 14.Kd6 Kd8 15.f5 wins.

vi) Ka5 7.Kg5 Kb6 8.Kh6 Rc1 9.Kg7 Kb7 10.Kxf7 wins.

vii) e.g.Ka5 8.Kg5 Kb6 9.Kh6 Kb7 10.Kg7 Rd5 11.Kxf7 Re5 12.Kg7 Rxe8 13.f7 Re7 14.Kg8 wins, or Kc8 11.Kxf7 Kd7 12.Kg7 Re5 13.f7 Re7 14.f6.

viii) 5.Kf3 Kd3 6.Sb4+ Kd4 7.Sa6 Kd5 8.Kg4 Ke6 9.Kf3 Kd7 10.Ke3 Kc8 11.f5 Kb7 12.Kd3 Rf4 or here 8.Ke3 Re4+ 9.Kf3 Re8.

xix) 2.c7 Kd2 3.f4 Ke3 4.Kg3 Ke4+ 5.Kg4 Kd5 6.f5 Ke5 7.Kg5 Rc4; 2.Sd4 Rc4 3.Sb3+ Kc2 4.Sa5 Rc5.

xx) Ke2 4.Kg3 Rxf3+ (4...Ke3 5.Kg4 Rc5 6.f4) 5.Kg4 Rc3 6.Kg5 Kf3 7.Kh6 Kf4 8.Kg7 Ke5 9.Kxf7 Rc1 (Rc1; Ke7) 10.Ke7 Re3+ 11.Kd7 Rd3+ 12.Sd6.

xxi) 8.f5 Kb6 9.Kg5 Kb7, and 10.Sd6+ Kxc7 11.Sxf7 Rc1 (Rc2, Rc3), or 10.Kh6 Re5 11.Kg7 Rxe8 12.Kxf7 Re4 13.Kg8 Re5 14.f7 Rxf5 or here 11.c8Q+ Kxc8 12.Sd6+ Kd7 13.Sxf7 Rxf5.

xxii) 10.Sd6 Rxc7 11.Sb5+ Ke5 12.Sxc7 Kxf6.

xxiii) 5.Kg4 Rc5 6.f4 Ka5 7.f5 Kb6 8.Kg5 Kb7 9.Sd6+ Kxc7 10.Sxf7 Rc1.

xxiv) 8.Ke4 Kb7 9.Sd6+ Kxc7 10.Sxf7 or here 9.Kd4 Rc6 10.Kd5 Re6 11.Sd6+ Kxc7 12.Sxf7 Rxf6.

xxv) Rc6 9.Kd5, and Rxc7 10.Sxc7 Kxc7 11.Ke5, or Kb7 10.c8Q+ Rxc8 11.Sd6+ Kc7 12.Sxc8 Kxc8 13.Kd6 Kd8 14.f5, or Rc1 10.Kd6 Rd1+ (Kb7; Kd7) 11.Ke7 Kb7 12.Kxf7 Re1 13.Kf8 Rh1 14.f7.

xxvi) 5.f4 Kb4 6.Kg4 Ka5 7.f5 Kb6 8.Kg5 Kb7 9.Kh6 Rd5 10.Kg7 Rd7 11.Kf8 Kc8 12.Kg7 Kb7, or here 9.Sd6+? Kxc7 10.Sxf7 Rc1.

xxvii) Rc6 9.Kd5 Rxc7 10.Sxc7 Kxc7 11.Ke5, or here Kb7 10.c8Q+ Rxc8 11.Sd6+.

A systematic manoeuvre. The composer's original solution should be shortened to 7 moves since the eighth move contains a major dual.

No 16605 L. Katsnelson
2nd commendation
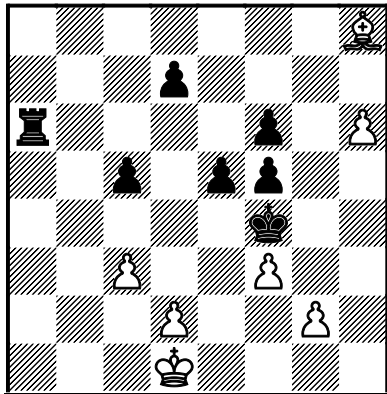
d1f4 0310.55 5/3 Win.

No 16605 Leonard Katsnelson (Russia). 1.h7/i Ra1+ 2.Ke2 Rh1 3.Bxf6 Rxh7 4.Kf2 Rh2 5.Be7 c4 6.Bd8 d6 7.Be7 d5 8.Bd8 (zz) d4 9.cxd4 (Be7? dxc3;) exd4 (Rxg2+; Kxg2) 10.Bc7+ wins.

i) 1.Bg7? Ra1+ 2.Ke2 Rh1; 1.Ke2? Kg5.

ii) Thematic try 5.Bd8? c4 6.Be7 d6 (zz) =.

A real B vs. R encounter with even a slight reciprocal zugzwang in a kind of a moremover format.

No 16606 A. Rusz
3rd commendation
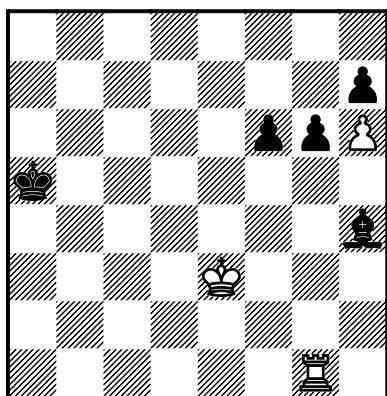
e3a5 0310.13 3/5 Win

No 16606 Arpad Rusz (Rumania). 1.Rxg6 (Rh1? Bg5+;) Bg5+ (hxg6; h7) 2.Kd4/i Kb4

3.Kd5 Kc3 4.Ke6 Kd4/ii 5.Kf7/iii Ke5/iv 6.Kg8/v wins.

i) 2.Ke4? hxg6 3.h7 f5+ 4.Ke5 Bc1 and Black wins.

ii) The first antidual: Kd3 5.Rxf6/vi Ke4 (Bxf6; Kxf6) 6.Rg6 switchback Be3 (Kf4; Kf7) 7.Rg4+ Kf3 8.Rh4 wins.

iii) 5.Rxf6? Bxf6 6.Kxf6 Kd5 7.Kg7 Ke6 8.Kxh7 Kf7 draws.

iv) The second antidual: Ke4 6.Kg7/vii Bxh6+ 7.Rxh6 wins.

v) 6.Kg7? hxg6 7.h7 f5 8.h8Q Bf6+ and Black wins.

vi) But not 5.Kf7? Bxh6 6.Rxh6 f5 7.Kf6 f4 8.Kg5 f3 9.Rf6 Ke2, or here 7.Rf6 Ke4 8.Kg7 Kf4 9.Kh6 Kg4 draws.

vii) But not 6.Kg8? Bxh6 7.Rxh6 f5 8.Kxh7 f4 draws.

Just as in the special HM, the kings are the main heroes while the thematic pieces make just one move each...

No 16607 E. Melnichenko
special commendation
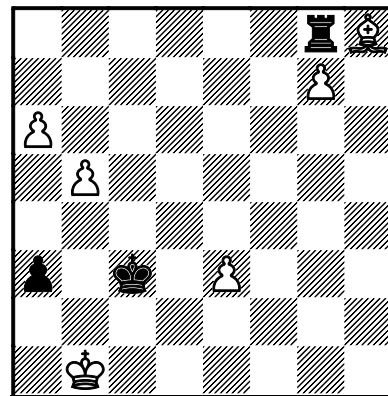
b1c3 0310.41 6/3 Win

No 16607 Emil Melnichenko (New Zealand). 1.b6/i Kb3 2.b7 a2+ 3.Ka1 Rd8 (Ka3; 4.a7) 4.g8Q+ Rxg8 5.Bg7 Rd8 6.Bd4 Rf8/ii 7.Bf6 Rg8 8.Bg5 (Bg7 Rd8;) Rh8 9.Bh4 Rf8 (Rg8; Bg3) 10.Be1 (Bf2 Rd8;) Rd8 11.Bd2 Rh8 12.Bc1 wins.

i) 1.Ka2? Kb4 2.a7 Kxb5 3.Kxa3 Ka6 4.Kb4 Kxa7 5.Kc5 Rd8 6.Kc6 Kb8 7.e4 Kc8 8.e5 Re8 9.Kd6 Kd8 10.e6 Rg8 11.e7+ Ke8 12.Ke6 Rxg7, or here 11.Ke5 Ke7 12.Kf5 Ra8 draws, or 1.a7? Kb3 2.Kc1/iii a2 3.a8Q Rxa8 4.g8Q+

Rxg8 5.Bd4 Rc8+ 6.Kd2 Rd8, or here 5.Bf6 Rg2 6.b6 Rc2+ 7.Kd1 Rc3.

ii) Rg8 7.e4 Rf8 8.Bf6 Rg8 9.Bg5 Rh8 10.Bc1 wins.

iii) 2.b6 a2+ 3.Ka1 Rd8, or 3.Kc1 a1Q+ 4.Kd2 Qf1 wins.

The concept of blocking the rook from reaching the deadly first rank is well trodden yet this version seems to be one of the most elegant ones.

*
* *

Finally I would like to thank both all participants for their efforts and my friend Marcel for his initiative and for inviting me to act as the judge in his 75th birthday tourney. Actually, I felt an irresistible urge to take part in the competition as a composer, but that was obviously not possible.

Therefore I take this opportunity to dedicate an original study, displaying the required theme, to Marcel, wishing him many years of good health and fruitful creativity.

No 16608 Y. Afek (original)
Dedicated to Marcel Doré
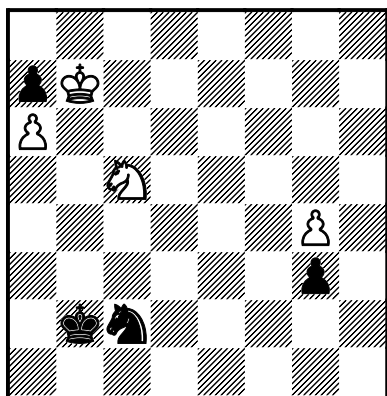
b7b2 0004.22 4/4 Win

No 16608 Yochanan Afek (Netherlands). 1.Sd3+ Kc3 2.Sf4 Kd4 3.Se2+ Ke3 4.Sxg3

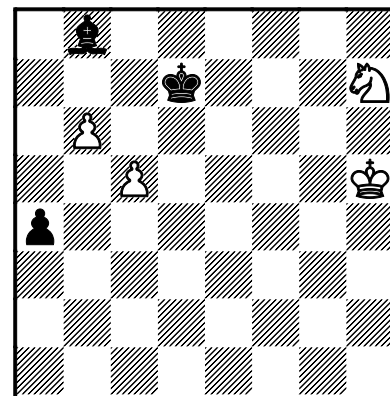Kf4 5.Sh1 Kxg4 (Sb4; Sf2) 6.Sf2+ Kf5 7.Sd3 Ke4 8.Kxa7 wins.

i) 3.Sh5? g2 4.Sf4 g1S 5.g5 Ke5 6.Kxa7 Sb4 7.g6 Kf6 8.Sd5+ Sxd5 9.Kb7 Kxg6 10.a7 Se2 11.a8Q Sef4, or here 7.Sd3+ Sxd3 8.Kb6 Sf3 9.g6 Kf6 10.a7 Kxg6 11.a8Q Sfe5 draws.

ii) Let us go to the corner! 5.Sf5? (Sf1?) Kxg4 (Sb4?; Se3) 6.Se3+ Sxe3 7.Kxa7 Sf5; 5.Sh5+ Kg5/iii.

iii) But not Kxg4? 6.Sf6+ Kf5 7.Sd5 wins.

*
* *

No 16609 A.Pallier (original)
Dedicated to Marcel Doré

h5d7 0031.21 4/3 Draw

No 16609 Alain Pallier (France). 1.Sf6+/i Kc6/ii 2.Se4 Be5/iii 3.Sf2/iv a3 4.Sd3 Bc3 5.Sc1 draws.

i) 1.Sf8+? Kc6; 1.Kg4?(Kg5) a3; 1.Sg5? a3.

ii) Ke7 2.c6 Kd6 3.c7; Kc8 2.Sd5 (c6? a3;) a3 3.Sb4.

iii) a3? 3.Sc3 Kxc5 (Be5; Sa2) 4.b7 Kc4 5.Sa2.

iv) Thematic try: 3.Sd2? Kxc5 4.Sb1 Kxb6 5.Kg6 Kc5 6.Kf5 Kd5 wins, but not Bb2? 7.Ke6 Kc6 8.Ke7 Kc7 9.Ke6.

v) Kxc5 4.Sd3+ Kxb6 5.Sxe5 Kc5 6.Sd3+; Bd4 4.Sd3.

László Zoltán 65 JT (2007)

This formal tourney was organized by the Hungarian Chess Federation and had a set theme: endgame studies (win or draw) were required where both White and Black render the same theme(s) or motif(s). The theme may be shown in the main line, a thematic try or a line.

The award was published in *Magyar Sakkvilág* ix2007, and (in English) on the website of the chess federation. Jubilee and judge Zoltán received 9 studies.

No 16610 P. Bennó
prize
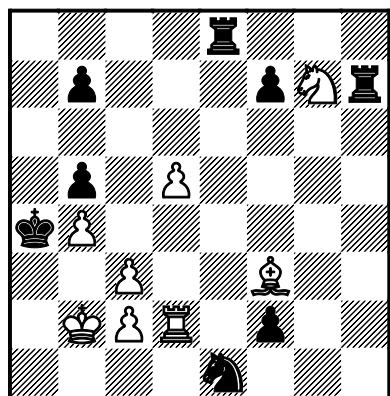
b2a4 0744.44 8/8 Win

No 16610 Pál Benno (Hungary). 1.d6/i Sxf3/ii 2.d7 Rd8 3.Rd1 Rh1 4.Rxh1 Sg1 5.Rh8 Rxh8 6.Se8 wins.

i) 1.Sxe8? f1Q 2.Rd1/iii Sd3+ 3.Rxd3 Rh2 4.Rd1 Rxc2+ 5.Kxc2 Qf2+ 6.Rd2 Qxf3 draws, or here 2.Be2 Rh2 3.Bxf1 Rxd2 wins, or 1.Rd1? Sd3+ win.

ii) Sd3+ 2.Rxd3 Re1 3.Bd5 wins.

"Black's beautiful and complex combination of themes is outplayed by an identical combination of White. The author shows in good style that White wins, despite of the fact that Black was a tempo ahead".

No 16611 C. Bill Jones & Richard Becker (USA). 1.Sf7/i f3/ii 2.Se5 f2 3.Sg4 f1S/iii 4.c4/iv Sd2 5.c5 Sb3 6.c6 Sd4 7.c7 Sb5 8.c8S wins

i) 1.Sdc6? Kd2 2.Se5 Kc3 3.Sd5+ Kxc2 4.Sxf4 g5 draws, or 1.Se6? f3 2.Sd4 f2 3.Sf5 Kd2 4.Sg3 Kc3 5.Sd3 g5 6.Sxf2 Kxc2 draws, or 1.c4? f3 2.Sd3 Ke2 3.Sf4+ Ke3 draws.

ii) Kd2 2.Sg5 Kc3 3.Sd5+ (Sd3+) Kxc2 4.Sxf4 wins.

iii) Kd2 4.Sxf2 Kc3 5.Sfd3 g5 6.Kd7/v g4 7.Kc6 g3 8.Kb5 g2 9.Sf4 g1Q 10.Se2+ wins.

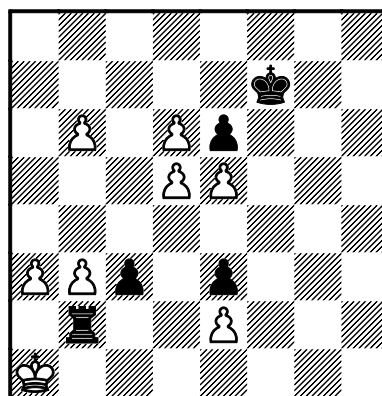**No 16611** C.B. Jones & R. Becker
sp.prize
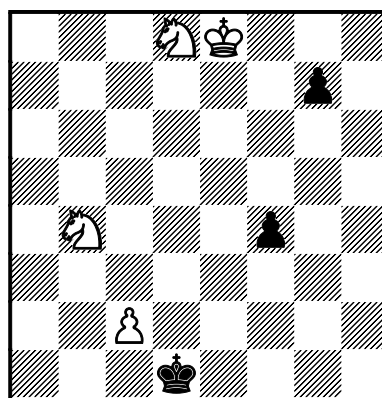
e8d1 0002.12 4/3 Win

iv) 4.Ke7? Sd2 5.Ke6 Sc4 6.Kd5 Sa3 draw.
v) But not 6.Ke7? g4 7.Kd6 g3 8.Kc5 g2 9.Sf4 g1Q+ draw.

"Beautiful cavalry miniature with a perfect theme presentation".

No 16612 Y. Afek
honourable mention

a1f7 0300.73 8/5 Draw

No 16612 Yochanan Afek (Israel/Netherlands). 1.d7/i Ke7 2.b4 Rb3 3.Ka2 Rb2+

4.Ka1 Rb3 5.Ka2 c2 6.b7/ii c1S+ 7.Ka1 Rxa3+ 8.Kb2/iii Rb3+ 9.Ka1 Rxb4 10.d6+ Kxd7 11.b8S+/iv Kc8/v 12.d7+ Kd8 13.Sc6+ draws.

i) 1.b7? Rxb3 wins, or 1.b4? Rb3 2.b7/vi Rxa3+ 3.Kb1 Rb3+ 4.Kc2 Rxb4 5.Kxc3 Rxb7 6.dxe6+ Kxe6 wins, or here 2.Ka2 c2, or 2.d7 Rxa3+ 3.Kb1 Ra8.

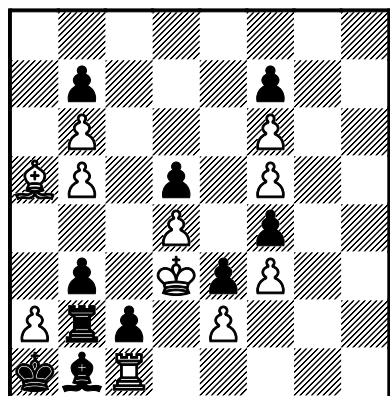ii) 6.d6+? Kxd7 7.b7 c1Q 8.Kxb3 Qd1+ 9.Kc3 Qd2+ 10.Kb3 Qd5+ wins.

iii) 8.Kb1 is a minor dual.

iv) 11.b8Q? Sb3+ 12.Ka2 Rxb8 wins.

v) Rxb8 stalemate, or Ke8 12.d7+ Ke7 13.Sc6+ Kxd7 14.Sxb4 draws.

   "Mutual knight promotion with checks! The motifs are similar but not identical".

No 16613 A. Rusz
commendation

d3a1 0440.87 11/10 Draw

No 16613 Árpád Rusz (Romania). 1.a3/i Ra2 2.Bc3+ b2 3.Rxc2 Bxc2+/ii 4.Kxc2 Rxa3 5.Bxb2+ Ka2 6.Bxa3 Kxa3 7.Kc3 Ka4 8.Kc2/iii Kb4 9.Kd3 Kxb5/iv 10.Kc3 Kc6 11.Kb3 (Kb4? Kxb6;) Kxb6 12.Kb4 Kc6 13.Ka4/v b5+ 14.Ka5 draws.

i) Thematic try: 1.Bc3? bxa2/vi 2.Be1 Rxb5 3.Bc3+ Rb2 4.Be1 Rxb6 5.Bc3+ Rb2 wins, or 1.Bb4? Rxa2/vii 2.Bc3+ b2 wins.

ii) Rxa3 stalemate.

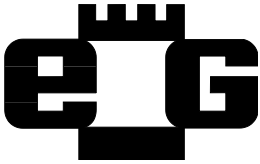iii) 8.Kd3? Kb4 9.Kc2 Kc4 wins.

iv) Kb3 stalemate.

v) 13.Ka5? b5 14.Kb4 Kb6 15.Kb3 Ka5 16.Ka3 b4+ 17.Kb3 Kb5 wins.

vi) But not Kxa2? 2.Bb4 Ka1 3.Bc3 Ka2 4.Bb4 draws.

vii) Not bxa2? 2.Bc3 stalemate.

   "Mutual zugzwangs and pins in a monstrous construct deserving attention".

STILL MARCHING ON

YOCHANAN AFEK

Prizewinners explained

For decades it seemed that the Russian grand maestro of the pawn endings, **N.D. Grigoryev**, had showed us all about pawn endings. I have regularly used many of his fine creations to explain the basics and more complex motives to my chess pupils and they appreciated them for their clarity and purity. We had to wait quite a long time until the Ukrainian wizard **Mikhail Zinar** opened our eyes to new horizons in an endless series of shining masterpieces. And then, all of a sudden, Zinar's poetry ceased too and even the personal fate of this legendary composer remained mysterious and worrisome for some years. The pawn ending seemed to have sunk into a long and lasting sleep again. However, good and old genres never die and in recent years more and more composers have shown an increasing interest in discovering new ideas and combining old ones with and without the help of legitimate computer utilities. I have witnessed this positive trend in the steady stream of pawn endings which I receive for publication in my column in *The Problemist*. One of the persons to thank for this revival is the Frenchman **Alain Pallier**. Here is one of his more surprising recent discoveries:

A.1 A. Pallier
4th prize Husak MT 2006
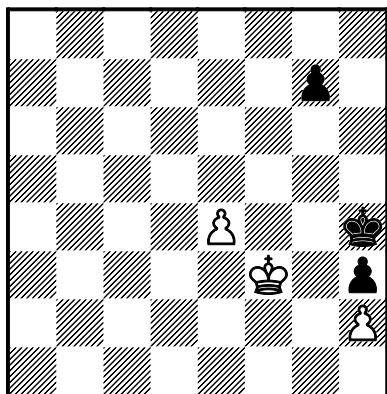
f3h4 0000.22 3/3 Win

In this simple looking position of material equality, white still has the edge thanks to his passed pawn and space advantage. First he should block his opponent's route to the center.

1.Kf4 g6! (Typical pawn strategy: No rush! Try to avoid running out of **spare** moves as demonstrated by the alternative: 1...g5+ 2.Kf5 g4 3.Kf4 Kh5 4.e5 Kg6 5.Kxg4 wins) **2.Ke5!!** (The sting! If 2.e5? g5+ 3.Kf5 g4 *4.Kf4 Kh5* we have reached the key position of reciprocal zugzwang with White to play (and consequently a draw), while following 4.e6 g3 5.e7 gxh2 6.e8Q h1Q 7.Qe7+ Kg3 8.Qd6+ Kg2 it is draw again) **2...g5** (2...Kg4 3.Kf6 Kf3 4.e5 Kg2 5.e6 Kxh2 6.e7 Kg2 7.e8Q h2 8.Qe4+ wins) **3.Kf5!! g4 4.Kf4** (An exemplary triangulation manoeuvre has cleverly lost a tempo and passed the move to the other player so after 4...Kh5 5.e5 it is again the same reciprocal zugzwang key position yet this time it is Black to play!) **g3 5.hxg3+ Kh5 6.Kf3 Kg5 7.Kf2! Kg4 8.Kg1! wins.**

Mikhail Zinar was happily rediscovered last year and his memorable life story was masterfully told here by his countrymen Sergey Tkachenko and Sergiy Didukh (EG *173*) He hasn't yet made a full comeback as a composer but acted as the judge of a theme tourney which was organized by the highly attractive magazine *The Ukrainian Problemist* and dedicated to ... you guessed correctly, pawn endings. The event proved considerably successful with 109 entries of 32 composers from 15 countries. Especially successful was Ukraine's mega-star **Sergiy Didukh** with 2 prizes and an honourable mention. He managed to meet the judge's special affection for pawn endings that display various or consecutive underpromotions and the more the better!

A.2 S. Didukh
1st-2nd prize *The Ukrainian Problemist*, 2008
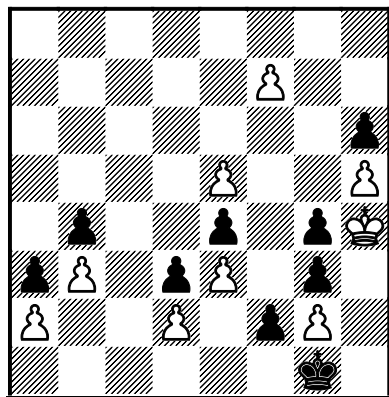
White wins

The diagrammed position is already special with all 16 pawns wisely used. The composer extended a known position and created a multiphase study that synthesizes, on one chess board, three different underpromotions, starting from the kingside and ending up on the queenside. The solution however needs not too many comments:

1.f8R! (1.f8Q? Kh2! and next 2...f1Q! 3.Qxf1 stalemate!) **1...f1Q 2.Rxf1+ Kxf1 3.Kxg3 Ke2 4.e6 Kxd2 5.e7 Kxe3 6.e8R!** (6.e8Q? d2 7.Qd7 d1Q! 8.Qxd1 and another stalemate!) **6...d2 7.Rd8 Ke2 8.Kxg4 d1Q 9.Rxd1 Kxd1 10.Kf4 Kc2 11.Kxe4 Kb2 12.Kd3 Kxa2 13.Kc2 Ka1 14.g4 Ka2 15.g5 hxg5 16.h6 g4 17.h7 g3 18.h8B!** (18.h8Q? g2 19.Qg7 g1Q 20.Qxg1 and a third stalemate) **18...g2 19.Bd4** wins.

Didukh also shared the third prize with the Russian **Nikolay Ryabinin** who managed to insert in a pawn ending his most favourite logical contents: selecting a correct plan based on a slight detail which makes the only yet the

whole difference between the long thematic try and the actual equally lengthy solution.

A.3 N. Ryabinin
3rd-4th prize *The Ukrainian Problemist*, 2008
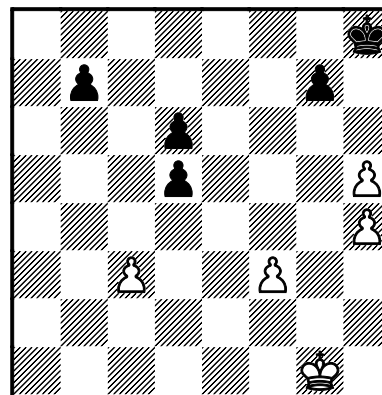
Draw

The thematic try is the most natural and direct attempt: 1.Kf2? seems to work perfectly following 1...Kh7 2.Ke3 Kh6 3.Kd4 Kxh5 4.Kxd5 Kxh4 5.Kxd6 Kg3 6.Kc7 Kxf3 7.Kxb7 Ke4 8.Kc6!! (not 8.c4 Kd4 9.Kc6 Kxc4 wins) 8...g5 9.c4 g4 10.c5 g3 11.Kb7 g2 12.c6 g1Q 13.c7 with the desired draw, however black has a much more forceful continuation at his disposal: 1...d4! 2.c4 Kh7 3.Ke2 Kh6 4.Kd3 Kxh5 5.Kxd4 Kxh4 6.Kd5 Kg3 7.Kxd6 Kxf3 8.Kc7 Ke4 9.Kxb7 Kd4 10. Kc6 Kxc4 11.Kd6 Kd4 12.Ke6 Ke4 and wins. This final position should give the crucial clue to the right way. **1.h6!!** What is the difference? If you haven't found yet go patiently along the very same route: **1...g6 2.Kf2 d4! 3.c4! Kh7 4.Ke2 Kxh6 5.Kd3 Kh5 6.Kxd4 Kxh4 7.Kd5 Kg3 8.Kxd6 Kxf3 9.Kc7 Ke4 10.Kxb7 Kd4 11.Kc6 Kxc4 12.Kd6 Kd4 13.Ke6 Ke4** here it is! **14.Kf6 Draw!** Vive la petite difference!

COMPUTER RECOGNITION OF BEAUTY IN CHESS

EMIL VLASÁK
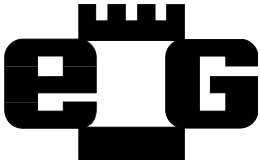
Two scientists – Azlan Iqbal and Mashkuri Yaacob (I&Y), Tenaga Nasional University, Malaysia – have started experiments on machine recognition of chess aesthetics. This research is the basis for Azlan Iqbal's doctoral thesis (with the University of Malaysia) on the subject. Initially, I had prepared just a short description of two of their scientific articles leaving out the complex formulas. After that Azlan was contacted. He appeared to be a very nice and active man with a lot of ideas. He is quoted several times in this article to enhance the information.

Basic idea

To evaluate Beauty one should assess it according to the aesthetic principles as identified in chess literature (see [8-13]). Simply said, Beauty is an emergent property of these elements combined, one of which is chess themes.

An analogous method has been used in computer recognition of Beauty in music where discrete representations (e.g. frequency of notes, intervals etc.) of particular attributes (e.g. pitch, volume etc.) are scored. From my viewpoint, evaluation of Beauty of chess seems to be easier than that of music, but still difficult enough. The aesthetics model proposed for chess is applicable to both real games (o.t.b.) and compositions.

Chess patterns

For the experiments, three-movers were used. The authors examined two different kinds of patterns:

(1) The Meson Database with 12,552 random composed three-movers.

(2) Three-movers taken from random o.t.b. games between experts. The well-known MegaDatabase 2008 was the source of these positions. Only high quality games between players having Elo-ratings of over 2000 were used, totaling 19,344 combinations.

White was chosen as the active side. Of course, in three-movers the tree structure is limited and White always wins. This makes the experimental work more consistent. For the chess endgame study area (especially for studies with a draw stipulation) more work and data is needed to ensure that experimental results are consistent.

Refined Principles of Aesthetics

There were eight principles of aesthetics derived and refined from the relevant literature, as follows.

(1) Violate heuristics (1.1 Keep your king safe, 1.2 Capture enemy material, 1.3 Do not leave your own pieces en prise, 1.4 Increase mobility of your pieces).

(2) Use the weakest piece possible

(3) Use all of the piece's power

(4) Win with less material

(5) Sacrifice material

(6) Checkmate economically

(7) Sparsity (it means low density of pieces on the chessboard)

(8) Apply chess themes

The principles are evaluated at relevant points in the combination (e.g. "win with less material", only at the start). The last one, "Apply chess themes" was classified into its own group based on a set of 10 themes common to both real games and compositions.

(8.1) Fork

(8.2) Pin

(8.3) Skewer

(8.4) X-Ray

(8.5) Discovered/double attack

(8.6) Zugzwang

(8.7) Smothered mate

(8.8) Crosscheck

(8.9) Promotion

(8.10) Switchback

Scoring elements

The predominant part of the authors' papers (see the Reference section) describes mathematical formulas giving a numeric score for each aesthetic principle and theme. Standard chess metrics are used as parameters – the Shannon pawn unit (with the value of 10 assigned to the king and mating squares), board squares (e.g. for calculating distance) and piece count. These are translated into higher "game properties" such as piece power, mobility and piece field. The properties are then combined into a formula for an aesthetic principle, in a way that captures its strengths and penalizes its weaknesses.

Several formulas are transparent and very easy to understand, but the others are rather difficult even for experienced mathematicians. Individually, some formulas seem to work well, while some others are a little controversial. There are two notable advantages of the aesthetics model. The first is its "building blocks" of established metrics and properties inherent to the logic of the game. This minimizes arbitrariness and maximizes consensus. The second is the focus on aesthetics per se, making it applicable to both real games and compositions. This prevents aesthetics from being conflated with composition conventions, or brilliancy characteristics in real games. In short, the model uses suitable and computable aesthetic elements from both domains so aesthetics can be seen as an independent component applicable to both in varying degrees. This is demonstrable because technically the pieces, board, rules, achievement (checkmate) and length (3 moves) were kept the same during experiments.

Examples of Individual Evaluation

I have selected two examples (one principle and one theme) with very easy "math".

(1) Winning with less material. This element is used only when White is at a material disadvantage.

score = (black material – white material)/38

This formula is quite clear. The beauty score is growing linearly with a material unbalance, which seems to be fully acceptable. The mysterious 38 in the denominator deserves a special comment. It is the maximum amount of expendable material for a side (at least one pawn must be left) where checkmate is still possible, however unlikely. Theoretically, Black would have some material on the board that would blockade his own king and facilitate the checkmate. This way the score for this aesthetic principle is "normalized" without the need for an arbitrary or derived coefficient, i.e. the maximum value is 1. Similar denominators are used in most of the formulas and the authors refer to them as "benchmarks". This will be discussed later.
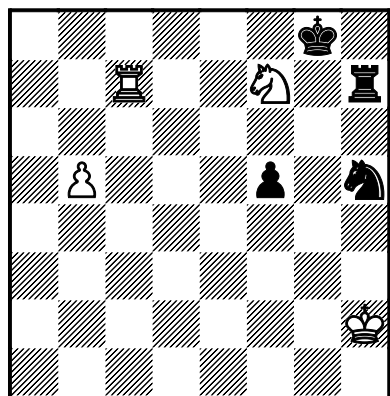
(2) Zugwang

score = number of possible legal moves of the side in zugzwang /30

First to the benchmark: 30 is used because it is the average number of moves in a typical chess position (Shannon, 1950; Allis, 1994). It is not as accurate as in the previous example, because the "maximal" zugzwang (a zugzwang with the maximum possible moves) is an open question (maybe a reader could find and demonstrate it). Zugzwangs with more than 30 legal moves are possible but uncommon, and would score more than 1, given their extreme nature.

Here are two examples from my own practice.

V.1 Emil Vlasák and Jindich Šulc
2nd Pr. Macek 90JT 1999

V.1 Emil Vlasák and Jindich Šulc
2nd Pr. Macek 90JT 1999

h2g8 0404.11 4/4 Win

V.2 Michal Hlinka and Emil Vlasák
6th comm *Shakhmaty in SSSR* 1988

g2b8 0430.11 3/4 Draw

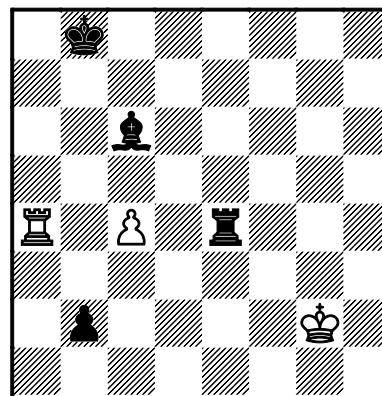**1.b6 Sf6+ 2.Kg1!** /i **Rxf7 3.b7 Rf8 4.Kg2!!** zz **f4 5.Kf3!** zz.

i) 2.Kg3!? f4+! 3.Kf2! Rh2+ 4.Ke1!? f3! 5.b7 (5.Sg5 Rb2 6.b7 f2+ 7.Kf1 Sg4 8.Rc8+ Kg7 9.b8Q Se3 mate) 5...Re2+!! 6.Kd1 (6.Kf1 Rb2 7.Sh6+ (7.Se5 Sd5 8.Rc8+ Kg7 9.b8Q Se3+) 7...Kh8 8.Sf5 Sg4 9.Rc8+ Kh7 10.b8Q Sh2+) 6...Rb2 7.Sh6+ Kh8 8.Sf5 f2 9.Sg3 Sd5 10.Rc8+ Kg7 11.b8Q Se3+ 12.Kc1 Rxb8 13.Rxb8 f1Q+ 14.Sxf1 Sxf1 15.Rb3 Kg6 16.Rh3 Kg5.

The nice mutual zugzwang was found in the heritage of the Czech composer Jindich Šulc (1911-1998). Finding it, I was very exhilarated. The position (especially of the black pieces) seems to be very natural; it seems to originate from a game. But at the same time even for strong o.t.b. players the winning idea is quite unexpected and they fail to find the solution. Despite the short and easy introductions and a moderate aesthetics score of 0.5 for the zugzwang theme ([6+7+1+1])/30) the study won a high prize in a formal international tourney.

(diagram V.2)

1.Rb4+ Kc8 Rg4! 3.Ke3 Rg2 4.Kd4! 4.Kd3? Ba4! 5.Kc3 Rc2+ 6.Kd3 Kc7 zz. **4...Rc2 5.Kd3 Ba4 6.Rb6** zz **Kd7 7.Rb7+! Kc6 8.Rb8! Kd6 9.Rb6+ Kc7 10.Rb4!** zz. Or **1...Kc7 2.Kf2 Rg4 3.Ke3 Rg2 4.Kd3!** 4.Kd4? Rc2 5.Kd3 Ba4 zz. **4...Ba4 5.Kc3 Rc2+ 6.Kd3** zz.

The technical construction seems to be much better than in V.1 – long play with no captures, two parallel lines (1...Kc8/Kc7) both with the same mutual zugzwang, always shown with wtm and btm. And in addition also the zugzwang aesthetic score 0.7 ([7+5+5+4]/30) is higher than in V.1. But for all that I am feeling – with the judges – that V.1 is better because of the excellent Šulc discovery.

Is something wrong with zugzwang scoring? Or maybe originality plays here the leading role? And how to divide originality and beauty in such an element?

Azlan: The authors indeed acknowledge that originality is difficult to evaluate reliably and therefore did not incorporate it into the zugzwang formula, or any of the others. If originality could indeed be quantified, it would most likely have its own formula and contribute to the overall aesthetics of a move or combination. For a three-mover with a zugzwang (e.g. after White's second move), the overall aesthetic value of the combination (i.e. including the 7 aesthetic principles and 9 remaining themes, if any) would add to its perceived beauty.

Adding everything together

Finally, all the principle and theme scores are added together giving the final beauty value for a combination or move sequence. And here I see a potential problem of the whole concept – despite "normalization" through

benchmarks, apples are still being added to pears.

In similar cases – such as an evaluation function of chess engines – **weight coefficients** are usually applied to address this issue. Chess engines' coefficients are tuned-up for the maximal strength, often automatically through an auto-player and/or a high-quality games database.

But how to tune-up beauty coefficients modeling a human feeling? I see a promising way. We have a lot of endgame study tourneys in databases. After excluding less original pieces, beauty coefficients could be adjusted to get the maximum coincidence with human judgments.

Azlan: However, this possibly presents two problems. (1) the tuned values are based strictly on a particular data set, and (2) the formulas may not be applicable to the beauty of o.t.b. endings (outside of compositions) that do not have an overall "composed nature" to them. This is why the authors preferred relying on the standard metrics, properties and logic of the game compared to tuning. It is a compromise of sorts but consistent with aesthetics in both compositions and real games.

The authors contend that while some composers might insist that certain themes or principles are more important than others, this is possibly similar to bias due to personal taste. The aesthetic evaluation model they proposed therefore assumes that all principles and themes evaluated are *potentially* of equal value (i.e. theoretical maximum score of 1). This is more likely to find agreement amongst most observers.

Chesthetica

Also a computer program called CHESTHETICA was developed by the main researcher, Azlan Iqbal, over the course of two years. It incorporates the aesthetics model. It contains over 12,000 lines of code and runs on Microsoft Windows 98 and above. The program and instructions are available from the main author (see the Link section).

Azlan kindly provided a copy for my personal testing. I expected typical "scientific" software with a cryptographic command-line interface and was very surprised to see a nice, user friendly, GUI. However there are a lot of functions (for example a built-in 3# solver) and you'll need to read author's instructions before to start.

The first picture shows the main screen and the second one the evaluation form. The famous composition by Al-Adli (9th century, Book of Chess) is displayed with the score 3.0.

Results

The 7 aesthetic principles and 10 themes (in combination) were assessed and tested by the authors using the program on 19,344 o.t.b. combinations and 12,552 compositions. I&Y supplied a lot of data and even a graph, finally coming to the conclusion that the composed three-movers were more beautiful than the game combinations to a statistically significant degree. O.t.b. combinations scored, on average, 1.66 whereas compositions scored 2.32. This is consistent with the expectation that compositions contain *more* beauty than combinations in real games.

But as a chess player and composer I would first need to see the database with the three movers and their beauty scores. By the way, the composed three-movers usually have rankings in tourneys, so there is a possibility to compare them with the computer results.

In Azlan's doctoral thesis, there is a total of six experiments that demonstrate computational aesthetic recognition capability in chess, conformity of the computational evaluations to authoritative human assesment (i.e. evaluating combinations in books on chess beauty) and a relatively strong, positive correlation of the computational assessments with human player aesthetic assessment (r=0.648, Spearman rank correlation) based on four surveys with an online chess community and over four hundred respondents.

Chesthetica – main screen
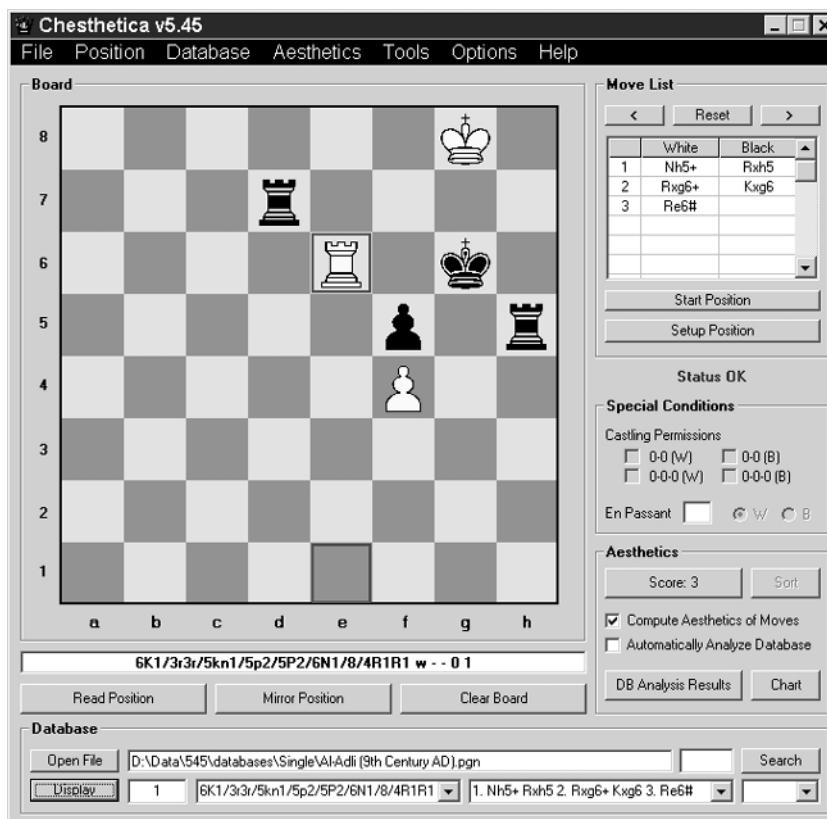
Chesthetica – evaluation form
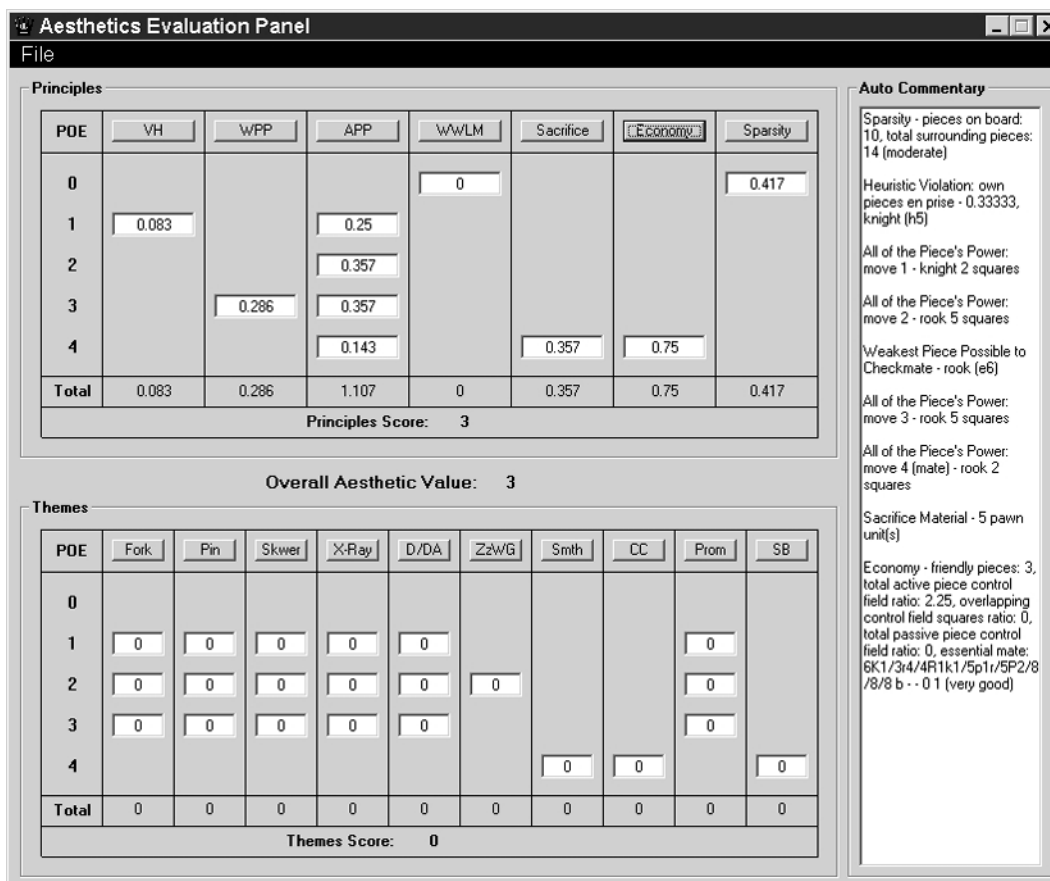
Expectations?

Vlasák: The readership of **EG** consist of endgame study composers and solvers so I have to discuss the possible practical use in this area. Maybe I could suggest a possible direction of further work?

Even if some future CHESTHETICA will almost perfectly score the beauty of #3 otb combinations and compositions, for most players it will remain only an interesting toy without any practical use in theirs hunt for tournament points. But a good version specializing in endgame studies would have a chance of broad practical use and respect.

Azlan (shortened):

15 of the 17 formulae I developed can be applied directly to endgame studies that do not end in checkmate. I have not performed any experiments on such studies because I lacked the human-rated (i.e. composition judge-rated) positions to compare them against. In fact, your chief editor had already proposed that judge-rated studies could be examined. I am interested to test this idea.

Here are some other possible applications.

(1) To harvest beautiful combinations from large databases of o.t.b. games. (2) To solve complex chess problems if the formulae are made to function as heuristics. (3) To improve automatic chess commentators. (4) To improve chess personality modules. Computer programs can play with a more human-like style. (5) To improve automatic chess composers which currently address aesthetics superficially. (6) To assist judges of composition tourneys. If the beauty score generated by my model is factored into their assessment (maybe even just 10-20%), it might help reduce the current level of arbitrariness and increase the level of objectivity. ***The aesthetics model is certainly not designed to replace judges.*** (7) To assist psychologists in the study of traditional aesthetic principles and human perception. Chess is a convenient and reliable domain for this.
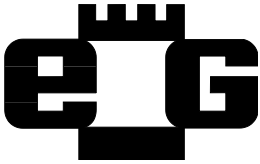
Summary

The machine recognition of chess aesthetics is an interesting area of artificial intelligence and it is very good that experiments have been started, but more work is needed to adapt the model and implement it as a helpful software tool for endgame study judges.

There are several arithmetic judging systems for endgame studies using a combination of formulas and manual evaluation. A known classic is the Botvinnik-Neidze system [3].

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[4] Azlan's e-mail address: azlan@uniten.edu.my

[5] The full name of the main author is *Mohammed Azlan Bin Mohamed Iqbal*. His publications and scientific activities http://metalab.uniten.edu.my/~azlan/Publications/

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PYTHAGORAS' TROUSERS
PART 1

OLEG PERVAKOV

Themes & Tasks

The majority of chess ideas is connected with chessboard geometry. In chess composition perhaps the systematic manoeuvre of a single piece or a whole complex of pieces is the brightest of such ideas. I must admit that I an old admirer of geometry on the chessboard as a whole or systematic manoeuvre in particular. And this love began in my school days when I surprised the teacher and the whole class during one of the mathematics lessons demonstrating a clear proof of Pythagoras' theorem with the help of a chessboard (the hypotenuse square is equal to the sum of the squared legs of a triangle — "Pythagoras trousers on all parties are equal!"). Take two chessboards, draw on each of them four straight lines and there is the proof!

The great Genrikh Kasparyan considered the classification of systematic manoeuvres in which a complex of pieces is involved a difficult problem. Therefore, in this first article on this very broad and interesting theme I will concentrate on a simple, but rather attractive manoeuvre: the staircase.

1. The royal staircase

The simplest motivation for staircase manoeuvre of the king is battery play. It is presented in light form in the old P1.

At first, room for activity of the white king is created: **1.Sb6+ Ka7 2.Sc8+ Qxc8** (Ka8; Kc5+). Then the second battery is constructed: **3.Bg1+ Ka8.** And now follows a staircase descent of the king: **4.Kd4+ Ka7 5.Ke4+ Ka8 6.Ke3+ Ka7 7.Kf3+ Ka8 8.Kf2+ Ka7 9.Ke1+**, wins. Simple, but tasteful!

P.1 M. Platov
Vechernaya Moskva 1927
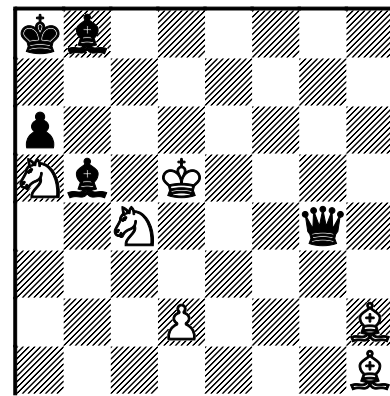
Win

2. The queen staircase

Staircase marches are very typical for queens. Their basic motivations are connected with forced actions forcing mate or winning material. I shall not pinpoint on tasks here. These are all based on trivial consumption of black pieces during numerous queen descents and ascents. Instead, I will concentrate on three curious examples.

**P.2** E. Zakon
Jerusalem Post 1953
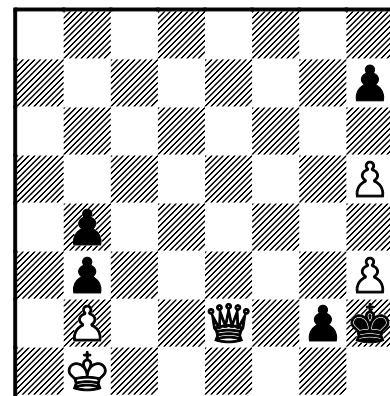
Win

The pawn h3 does not allow White to win in a standard way. For example: 1.Kc1? Kh1 2.Qe4 Kh2 3.Qf4+ Kh1 draws. Also a staircase march of the queen, in order to capture black pawn h7, makes no sense: Black will promote the pawn g2 to a queen with check. We do notice that the black pawn g2 is pinned. So White has a tempo. But what to do with this advantage? Only the far-sighted and beautiful **1.Ka1!!** works. This apparently completely inferior move has a deeply hidden motivation. **1...Kh1 2.Qe4 Kh2 3.Qe5+ Kh1 4.Qd5 Kh2 5.Qd6+ Kh1 6.Qc6 Kh2 7.Qc7+ Kh1 8.Qxh7 g1Q+ 9.Qb1!** This is the point! The white king cleared the square b1 for its own queen. Another line is similar: 6...h6 7.Kb1! Kh2 8.Qd6+ Kh1 9.Qxh6 g1Q+ 10.Qc1! Classic!

In the following example the white queen ascents and descents the staircase three times with the help of two pawn's closings – at first a queen line and then a bishop line.

**P.3** G. Nadareishvili

2nd comm. *Shakhmaty v SSSR* 1946
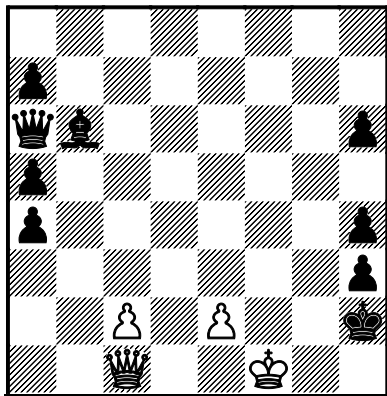
Win

1.Qf4+ Kh1 2.Qe4+ Kh2 3.Qe5+ Kh1 4.Qd5+ Kh2 5.Qd6+ Kh1 6.Qc6+ Kh2 7.c4! Unpins pawn 2… **7…Kg3 8.Qf3+ Kh2 9.Qf4+ Kh1 10.Qe4+ Kh2 11.Qe5+ Kh1 12.Qd5+ Kh2 13.Qd6+ Kh1 14.Qc6+ Kh2 15.e3!** … and now closes the diagonal b6-g1 for the black bishop. **15…a3** (Kg3 16.Qd6+ Kg4 17.Qf4+ Kh5 18.Qf5 mate) **16.Qd6+ Kh1 17.Qd5+ Kh2 18.Qe5+ Kh1 19.Qe4+ Kh2 20.Qf4+ Kh1 21.Qf3+ Kh2 22.Qf2+ Kh1 23.Qg1** mate.

P.4 V. Smyslov

Moi Etyudi 2005
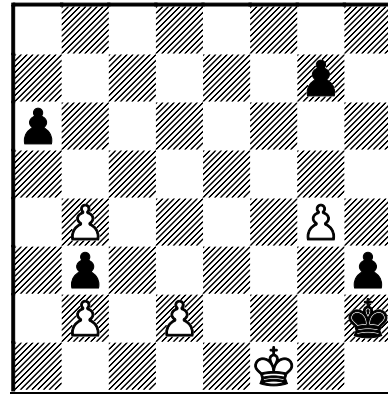
Win

The 7th world champion of chess, Vasily Smyslov, is the champion among champions in studies. After having stopped playing tournaments, he switched to composition. In 2005 his collection *Moi Etyudi* (*My Studies*) with 114 studies was published. I remember how I was working on the first edition of the collection (Smyslov asked me to be the editor) when Vasily Vasilevich came to *64* to select photos and drawings from our archive for the upcoming book. When this was done he called to inform his wife that he was leaving for home. But then he decided to show me a new study. He put the position on the board and we soon started analyzing it deeply. One hour passed after the other. Nadezhda Andreyevna worrying about her husband had to call a couple of times before Vasily Vasilevich went home. And he left the envelope with photos and drawings on the table…

After the obvious **1.Kf2 Kh1** the move 2.d4 looks absolutely natural. But it misses the win which will only become clear after 11 (!) moves. Also wrong is 2.g5? a5! 3.b5 a4 4.b6 a3 5.b7 axb2 6.b8Q b1Q 7.Qg3 Qf5+! since White has lost control over the f5-square. Only the incredible **2.d3!!** brings White the victory. Black's counter play is connected with stalemate. However, the direct 2…h2 is impossible because of a fast mate. So two pawn moves remain:

A. 2…a5 3.b5 a4 4.b6 a3 5.b7 axb2 6.b8Q b1Q. And now the white queen approaches the black king: **7.Qb7+ Kh2 8.Qc7+ Kh1**

9.Qc6+ Kh2 10.Qd6+ Kh1 11.Qd5+ Kh2 12.Qe5+ Kh1 13.Qe4+! This check became possible thanks to the closing of the diagonal b1-h7 on the second move! **13…Kh2 14.Qf4+ Kh1 15.Qf3+ Kh2 16.Qg3+ Kh1 17.Qxh3 mate.**

B. 2…g5 3.Kg3! a5 5.b5 a4. In case the king escapes from the corner – 4…Kg1 5.Kxh3 a4 6.b6 a3 7.b7 axb2 8.b8Q Black will lose its new queen: 8…b1Q 9.Qh2+ Kf1 10.Qh1+. **5.b6 a3 6.b7 axb2 7.b8Q b1Q.** And now the queen goes down to the victim on another staircase. **8.Qb7+ Kg1 9.Qb6+ Kh1 10.Qc6+ Kg1 11.Qc5+ Kh1 12.Qd5+ Kg1 13.Qd4+ Kh1 14.Qe4+! Kg1 15.Qe2** (15.Qe3 only defers the inevitable final) wins.

3. The rook staircase

Now it is the rook's turn. There are many more motivations for staircase manoeuvres than for the king and the queen case.

P.5 G. Kasparyan
3rd prize tourney in connection with
the 3rd Moscow Chess Tournament 1936
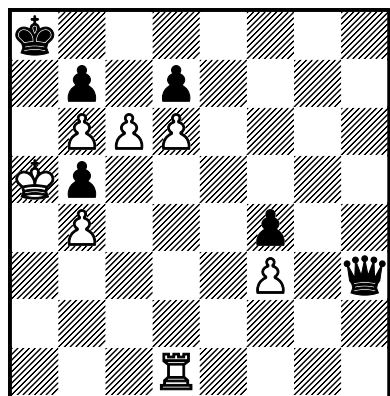
Win

1.c7! There is an amusing draw after 1.cxd7?! Qxd7 2.Rh1 Qg7 3.d7 Qd4 4.Rg1 Qd5! 5.Rg2 Kb8! 6.Rh2 Qd4 7.Rh1 Ka8! 8.Rg1 Qd5, when the white rook path is the square g1-h1-h2-g2. For the sake of justice it is necessary to tell that Black has other ways to draw, for example, 3...Qg8 4.Rh2. **1...Qh8.** Black's defence is based on the check threat on the a-file. **2.Rd4! Qg8! 3.Rd5! Qh8 4.Re5 Qg8 5.Re6 Qh8** (dxe6; d7) **6.Rf6 Qg8 7.Rf7 Qh8.** Otherwise Black will eventually lose be-

cause of zugzwang, for example, 7...Qe8 8.Rxf4 Qg8 9.Rf7 Qe8 10.Rg7 Qh8 11.f4. **8.Rg7 Qe8 9.Rg2!** After 9.Rg1 Qh8 White is obliged to return to 10.Rg7 in view of 10.Re1? Qa1+. **9...Qh8 10.Ra2.** Now the rook manoeuvres make sense: White has created the decisive rook and king battery. **10…Qg8 11.Kxb5+** wins.

P.6 N. Kralin

1st prize Bondarenko JT 1974 (correction)
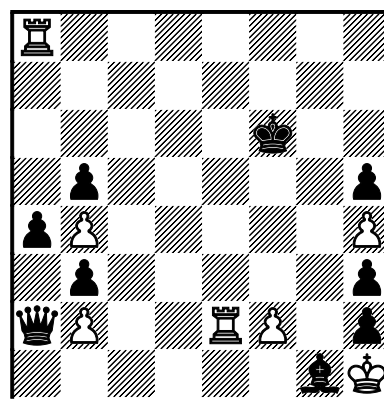
Draw

The initial position had wRc2 and bKe5 (1.Re2+ Kf6) but I believe it is cooked by: 1.Rc5+! Ke4 2.Re8+ Kd3 3.Rd8+ Ke2 4.Re8+ Kf1 5.Rc1+ Kxf2 6.Rc7! Kf1 7.Rc1+ Kf2 8.Rc7).

1.Rf8+ Kg7 2.Rf3! Setting up a stalemate construction! The careless 2.Rf4? fails to Qb1 3.Re7+ Kh6 4.Re6+ Qg6 5.Rxg6+ Kxg6 6.Rf3 trying to keep a position with the help of zugzwang is easily parried by 6…Kg7! 7.Rxh3 (Rf5 a3!;) 7...Bxf2 8.Rd3 (Kxh2 Bd4;) 8...Bg1. **2...Qb1.** Black has no other options other than bringing the queen into play. **3.Re7+ Kg8 4.Re8+ Kg7 5.Re7+ Kh6 6.Re6+ Qg6! 7.Rc6!** Preparing a positional drawn: **7…Kh7** (7...Qxc6 stalemate involving a pinned rook f3) **8.Rc7+!** (8.Rxg6? Kxg6 9.Rxh3 Bxf2 we have seen before) **8...Qg7! 9.Rb7! Kh8** (9...Qxb7 stalemate) **10.Rb8+ Qg8! 11.Ra8! Kh7** (11...Qxa8 stalemate) **12.Ra7+ Qg7 13.Rb7 Kh6 14.Rb6+ Qg6 15.Rc6**, and the white rook secures the draw by a perpetual upward-downward manoeuvre on a staircase.

P.7 J. Fritz
1st prize Czechoslovakian ty, 1954 (vers.)
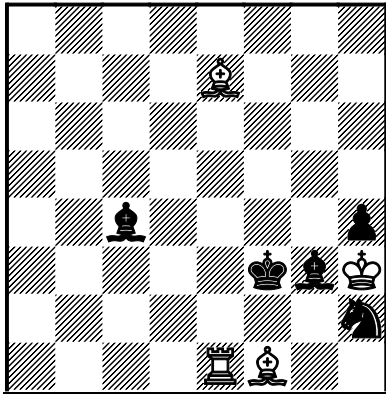
Win

The tense initial position calls for resolute actions. **1.Bg2+ Kf2 2.Re4!** Simultaneously threatening mate and winning the knight. **2...Be2!** Mate has, of course, priority. Black has to abandon the knight. But the piece loss is compensated by… mate counter play! **3.Bc5+.** After 3.Bxh4 Bxh4 4.Rxh4 a draw position is reached according to the 6-men EGTB, e.g. 4...Bf1! **3...Ke1 4.Bg1 Kd2!** (the knight is already doomed: 4...Sg4 5.Bf3) **5.Bxh2 Bd3**, and a nice systematic manoeuvre with an ascent of the white rook: **6.Rd4!** (6.Bxg3 Bxe4 7.Bf4+ Kd3) **6...Kc3 7.Rd5 Bc4! 8.Rc5! Kb4 9.Rc6 Bb5 10.Rb6 Ka5 11.Rb7 Ba6 12.Ra7.** And the edge of the board secures White a win!

The following study, which already appeared in one of my previous articles, is also an excellent example of the theme. The Georgian grandmaster is a great master in the synthesis of various themes and ideas in studies!

(P.8) Here the white pawns help the black rook in a staircase march. **1.Ra8+!** It is necessary to get rid of the rook before the manoeuvring! After 1.h8Q? Rg6+ 2.f6 Rxf6+ 3.Kd5 Rf5+ 4.e5 Rxe5+ 5.Kc4 Re4+ 6.d4 Rxd4+ 7.Kb3 Rd3+ 8.c3 Rxc3+ the 4-square is inaccessible to the white king, and has to play 9.Ka2 b3+ 10.Kxa3 b2+ 11.Ka2 b1Q+ 12.Kxb1 Rc1+ 13.Kxc1 Bxh8 14.Rg4 Bf7, and Black wins. **1...Kb7! 2.Rb8+!** (too early is 2.h8Q? Rg6+ 3.f6 Rxf6+ 4.Kd5 Bf7 mate) **2...Kxb8 3.h8Q Rg6+ 4.f6! Rxf6+ 5.Kd5 Rf5+ 6.e5! Rxe5+ 7.Kc4 Re4+ 8.d4! Rxd4+**

9.Kb3 Rd3+ 10.c3! Rxc3+ 11.Ka4! We already know the consequences of 11.Ka2?: 11…b3+ 12.Kxa3 (12.Kxa1 Rc1 mate) 12...b2+ 13.Ka2 (13.Ka4 Ra3+! 14.Kxa3 b1S+) 13...b1Q+ 14.Kxb1 Rc1+ 15.Kxc1 Bxh8 wins. After the text move white king is safe.

P.8 D. Gurgenidze
4th prize *Molodost Gruzzi* 1970
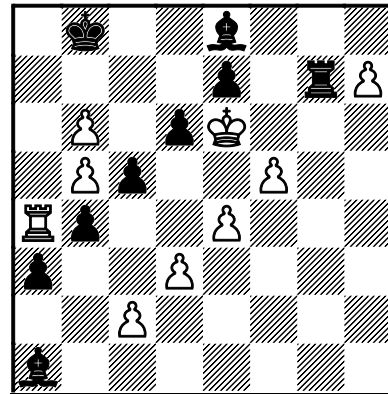
Win

In staircase manoeuvres also two pieces can take part simultaneously. Here are two characteristic examples.

4. The rook and king staircase

P.9 G. Kasparyan
1st prize VLKSM 20 JT 1938
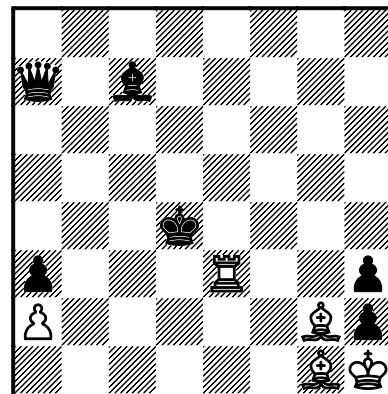
Win

1.Re4+! The queen winning manoeuvre has to be prepared carefully. Too hasty is 1.Rd3+? Kxd3 2.Bf1+ Kc2 3.Bxa7 Kb2 4.Bc4 Be5, and Black constructed an impenetrable fortress. **1...Kd5!** Exposes himself to the second battery. Die with music! A short torture awaits Black after 1...Kd3 2.Bf1+ Kxe4 3.Bxa7 Bd6 4.Bb6 Kf3 5.Bxh3 Ke2 6.Bf5 Kd2 7.Bd4 Ke2

8.Kg2 Kd2 9.Be4 Ke2 10.Kh3! Kf1 (10...Kd2 11.Kg4 h1Q 12.Bxh1 Kc2 13.Be4+) 11.Kg4 Bb4 12.Kf5 Be1 13.Ke6 Bf2 14.Kd5. **2.Rd4+ Kc5.** Adhering to the selected way. After 2...Ke5 3.Rd5+ Ke6 4.Bxh3+ Kxd5 5.Bxa7 Kc4 White does not let the black king pass to the saving square b2: 6.Be3! Kc3 7.Bc1! Bd6 8.Bf5. **3.Rd5+ Kc6!** (Kc4; Bf1+) **4.Rc5+ Kb6** (familiar 4...Kd6 5.Rc6+ Kd7 6.Bxh3+ Kxc6 7.Bxa7) **5.Rc6+ Kb7 6.Rb6+.** With a small but decisive advantage. My computer insists on 6.Rxc7+? Kxc7 7.Bxa7 hxg2+; the "poor fellow" does not know that corner 8 not win! **6…Kc8 7.Bxh3+ Kd8 8.Rd6+ Bxd6 9.Bxa7.** Now the black king is far from square b2 and White easily wins. Excellent work of the double battery! Thus the black king, having a wide choice of squares, becomes courageous under the double checks.

5. The rook and queen staircase

P.10 S. Didukh
1st prize Humor Tourney 2004
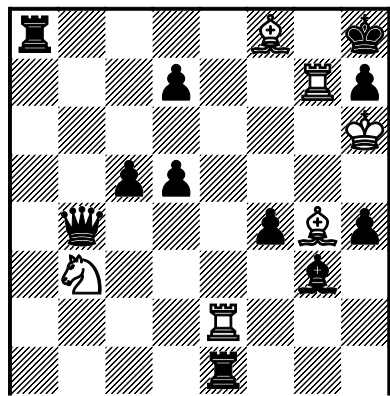
Draw

1.Be6! It is necessary to close the e-file. Too early is 1.Bd6? Qc3 2.Re5 Qxe5 3.Bxe5 Rxe5 4.Rxh7+ Kg8 5.Rg7+ Kf8 6.Sxc5 Rd8 7.Sxd7+ Rxd7 8.Rxd7 Ke8. **1...dxe6 2.Bd6! Qc3 3.Sd4! Qxd4.** The best chance. The refusal of capture 3...Qd3 leads to a draw after 4.Be5! Rxe2 (4...Qxd4 5.Ra2! Rxa2 6.Rg6+ Rxe5 7.Rg8+ Kxg8) 5.Rxh7+ Kg8 6.Rg7+ Kf8 7.Bd6+ Ke8 8.Re7+. **4.Re5!** (Be5? f3;) **4...Qd3!** Accepting the sacrifice quickly ends with a stalemate: 4...Qxe5 5.Bxe5 Rxe5 6.Rg8+ Kxg8. **5.Re4!** (5.Reg5? f3! 6.Be5 Bxe5) **5...Qc3!** (Qxe4; Be5!) **6.Rd4!** It is not a good idea leave the queen more space: 6.Re5? Qc2 7.Re4 Qb2 8.Re5 Qb1 9.Re4 Qa1 10.Re5 Ra7 11.Rxa7 Qxa7 12.Rg5 f3!, and Black wins. **6...Qc2 7.Rd3!** (7.Ra4? Rf8! 8.Ra8! Qf5! 9.Be5! Qh5+! 10.Kxh5 Rxe5+ 11.Kh6 Rh5+!) **7...Qb2 8.Rc3 Qb1 9.Rc2 Qa1 10.Rb2!** (Rc3? Ra7;). The queen is forced against the ropes of the box ring and must capture the rook: **10...Qxb2.** But now a simple stalemate combination decides: **11.Be5! Rxe5** (or 11...f3 12.Rxg3+ Rxe5 13.Rg8+ Kxg8; 11...Rf8 12.Rxh7+ Kg8 13.Rg7+) **12.Rg8+! Kxg8** stalemate.

(To be continued)

OPEN LETTER
SLOVAK ORGANISATION FOR CHESS COMPOSITION

Dear Mr President of PCCC,

Dear delegates,

During the ceremony announcing the outcome of the 8th World Chess Composition Tournament at the Jurmala congress our delegate was not allowed to explain the reason for our rejection of the prizes for both the team and individual results, and so the Slovak Organisation for Chess Composition considers it necessary to provide the explanation by means of this open letter.

We highly esteem the responsible approach of all the participating teams, who prepared their WCCT entries over a period of years and tried hard to make them the best possible. A huge amount of work was done by the competition organisers, preparing the themes, announcing the competition rules and conditions as well as the judging principles, and maintaining contact with the team captains. Expert work was also done by the judging countries, who had to evaluate the problems as objectively as possible in line with the spirit of the judging principles. The final phase of the tournament is thus all the more incomprehensible, as it was clearly shown that the judgement in the studies section had seriously breached competition rules. Nevertheless, the PCCC showed no inclination to correct this and as a result the distorted results were confirmed by a vote. Slovakia could not agree with such a contentious procedure and therefore, despite the achievement of the best result in our history, the team captain took a stand on principle and rejected both the team and individual composing prizes.

As the 8th WCCT results were confirmed in Jurmala, the Slovak Organisation for Chess Composition is forced to acknowledge them as they stand. However, in the name of all interested in fair play, that is, in the conduct of competitions according to the spirit of their rules, it hereby calls upon the PCCC Presidium publicly to answer the following questions:

In the studies section, why were the zero marks allowed to stand for compositions D13, D33, D47 and D55, if according to the rules such marks can be given only to incorrect, anticipated or unpublishable compositions? D13, for example, was correct and original; its publishability was confirmed by other judges who gave it 1.5, 2.5, 3.0 and 3.0 points respectively.

Why was this breach of competition rules not signalled by the tournament director to the Belarussian judges as soon as he had received their scores? All other judges obeyed the rules and nobody else gave a zero score to any composition in the whole WCCT award.

Why were these zero values left unnoticed by the director, if he himself had (according to his explanation) appealed in a letter to all judging countries to reconsider any of their scores which differed by at least 2 points from those of the other judging countries? In the case of our composition D13 this difference amounted to as much as 3 points.

Why, even then, did he not proceed in accordance with the letter which he had sent to judging countries, warning them that failure to reconsider such marks would lead to appropriate action in cooperation with the PCCC President? No reconsideration was made regarding D13, but no action was taken either.

Furthermore, why was there no reconsideration of the zero scores of the Belarussian judges, even when it came to light that the tournament director was not telling the truth and that Belarus had not been made aware of the zero scores problem?

And then, why was there no reconsideration of the zero scores even after the Belarussian captain admitted that zero had been given to certain entries because their solutions ended up in an

EGTB database positions? This difficulty had already been dealt with in principle some time previously.

How is it possible that despite all the facts confirming the irregularity of the scores for D13, D33, D47 and D55 in the studies section, the PCCC Presidium drew no conclusions, but allowed the distorted preliminary award to be confirmed by a vote?

And finally why, in the critical situation, when the anonymity of the competing compositions had already been violated, were interested parties allowed to participate in the vote on the decision?

We love chess composition and we value the work of anyone who furthers its development. A correct relationship with all chess composition fans means a great deal to us. That is exactly why we want to see fair competition, according to the rules, in chess composition. It is also why we advocate open public discussion of mistakes made in the final phase of the 8th WCCT. We see that as the only way to preserve correct mutual relationships for the future, and to create a peaceful and creative atmosphere for the cultivation of our common hobby. It is essential that any recurrence of similar problems in future should be prevented.

Yours faithfully,

All members of the Executive Council of the Slovak Organisation for Chess Composition:
Emil Klemanic, President
Bedrich Formanek, Honorary PCCC President
Juraj Brabec
Jan Golha
Peter Gvozdjak
Ladislav Salai Jr.
Lubomir Siran
(signed by their own hands)
Bratislava 21st October 2008

Postscript HH: This open letter was sent to me by Bedrich Formanek by e-mail. He gives me his word that all the 7 people signed it. Formanek requested me to publish it as it is, i.e. even without English proofreading. Publication of this letter in **EG** does not in any way mean that I agree with its contents. I also do not intend to have an extensive discussion on the affair in **EG**, so future contributions shall only be considered with great hesitation, especially of those who are not personally involved.

REVIEWS

Editor:
JOHN ROYCROFT

Problem-skak

Problem-skak is the new composition magazine of the Danish Chess Problem Society, following *Tema Danicum*. It is a quarterly. ISSN 1903-0169. A5. In Danish. The editor is Kaare Vissing Andersen – **kv.local@vis-erne.dk**.

Kaare himself not only compiles the studies section, which in the 28-page second issue consists of a six-page article – with two originals by Jens Kristiansen, both with mating finales – but contributes an 'after Selesniev' on another page, with 'Draw?' as stipulation. So far there are no photos.

R.1 Jens Kristiansen
Problem-skak, Summer 2008
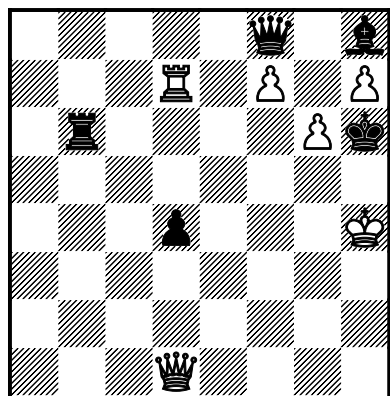
h4h6 4430.31 6/5 Win

1.g7 Kxg7 2.Qxd4+ Rf6 3.Kh5 Kxh7 4.Qe4+ Kg7 5.Qg4+ Kh7 6.Qg8+ Qxg8 7.f8S mate.

AJR: When Kristiansen succeeds in getting all the major players to move on stage, then watch out, Mr. Bazlov!

Problemist Ukraini Special No. 2, 2008. In Russian.

The 140 pages of non-study awards in the Valery Kopyl 50 'Fest' for the larger-than-life Ukrainian solver-composer GM and co-sponsor, indeed sports not a single study, but the concluding 30 pages of coloured photos, mainly of groups, reveal, here and there, several luminaries more or less familiar to **EG** habitués: S.N. Tkachenko, Nikolai Griva, Valery Krivenko, A. Selivanov, A. Mikholap, Valery Gorbunov, N. Kondratiuk, S. Kirilichenko, A. Frolkin, Oleg Pervakov, S. Borodavkin, L. Salai (jnr.), A. Zinchuk and the Semenenko twins.

1000 ('*A thousand chessboard adventures*'), compiled and presented by Yakov VLADIMIROV. Moscow, 2006. In Russian. 480 pages. ISBN 5-17-041586-9 and 5-271-15843-8.

The name of the eminent GM author guarantees variety and quality, as always. But what is there here for **EG**'s addicted readers, when the first study diagram is no. 20? Well, what about serving as useful propaganda for composition among players? In this connection, speaking for myself I have failed to find a player with a knowledge of Russian combined with a latent yearning for multiple promotions. But perhaps I haven't tried hard enough!

SchaakStudieSpinsels, Ignace VANDECASTEELE. 302 pages, over 200 study diagrams, composed (the diagrams themselves too) by the author. ARVES Yearbook, 2008. In Dutch, with lapses into English. ISBN/EAN 978-90-9022776-4.

The overall impression of sobriety rather than exuberance is macabrely reinforced by the scalped and trepanned, if not lobotomised, pawns, leaving, let's hope, their souls intact. Fortunately, the studied benevolence of the talented and productive Belgian composer beams at us from the frontispiece and redresses the balance. This is the third and largest of

Vandecasteele's selected studies, the earlier pair dating from 1994 and 1997, it important for the serious enthusiast to possess.

The organisation is of some interest, as it starts with corrections to 'faulty five-piecers', moving systematically, man by man, up the scale until by p241 we are with 9 or more on the board. For Vandecasteele this really is the limit – but, we insist, this is certainly not a limitation.

A fistful of originals is included. Wins and draws are separated in the handy GBR code directory (handy also for checking diagrams), telling us – what we make of it is our affair – that wins far outnumber draws, and that no draw includes a queen of either colour. Readers who delve can also see how far they agree with veteran compatriot and Ignace's friend of over half a century Julien Vandiest's view that one should not 'expect .. a battle of [the] sensational...' and that he 'is... at his best when putting ... white bishops and/or knights against their black colleagues, with every now and then a black rook ....'

444 Pomocník, Vladislav Buka. 2003. In Czech, with an introduction in English.

Another booklet without a study – it comprises 444 helpmates – but with a friendly aside on p. 3: 'He has introduced several promising novices to the art of chess composition. Stanislav Nosek from Daice, who is still active as an endgame composer, published his first chess study in *Zemdlské noviny* on 24v1969. K. Snížek, P. Hons and J. Vosáhlo followed'.

Review of XXI Century Tourneys – 1, Year 2001. Nikolaev (Ukraine) 2004.

Review of XXI Century Tourneys – 2, Year 2001. Nikolaev (Ukraine) 2004.

Review of XXI Century Tourneys – 3, Years 2001-2004. Nikolaev (Ukraine) 2004.

Review of XXI Century Tourneys – 4, Years 2002-2005. Nikolaev (Ukraine) 2005.

Review of XXI Century Tourneys – 5, Years 2002-2005. Nikolaev (Ukraine) 2005.

The aim of this project is clearly to reproduce world-wide awards – at least the bare bone of composers, diagrams, main line solutions, and tourney identification, including the judge(s) – in a convenient format for, well, for what? With a run of only 50, marketing seems infeasible. Nevertheless the organisation "Problemist Pribuzhya" puts out many titles and this series looks like continuing.

Not only have the Nikolaevites to a remarkable extent succeeded in their aim – OK, a limit of 1,000 compositions per volume must impose restrictions – but each mini-volume, in fewer than 150 A5 pages every time, includes composers' names, countries, and often dates of birth. There is more. Each volume has a page listing the judges and pointing to the tourneys they judged. Notation is Western algebraic non-figurine. The whole may not be beautiful, but utilitarian it is – a valiant attempt at a Hansard of composition. Nos. 6 and 7 were mentioned in **EG** recently.

e-mail: **stk38@ukr.net**

IV. ČESKÉ ALBUM šachových skladeb 1998-2000. 2003. 80 (unnumbered!) pages.

V. ČESKÉ ALBUM šachových skladeb 2001-2003. 2007. 80 (numbered!) pages.

These Czech Albums – the earlier in six sections, the later in seven – are in the Czech language, employing white/black figurine algebraic notation. 20 studies in the first, and 43 in the second. In all, 18 well-annotated Matouš studies are presented for reader delectation – something to boost sales.

Chervony Girnik tourneys 1958-2004. Poltava, 2008. 312 pages. Hard cover. In Russian. Edition size: 300 (three hundred). ISBN 978-966-8419-40-9. Diagrams are unnumbered.

29 tourney awards run by the Ukrainian coal-mining area newspaper are reproduced. The composer index gives towns of origin.

From the front cover's nwspaper background we decipher an e-mail address: **rminer@rminer.dp.ua**

From a modest start in 1958, these tourneys in due course attracted top judges and top composers, though neither Korolkov nor Kasparyan figure. It was the eighth, in 1965, that first included a section for studies – it was followed by 19 more. It was Dmitri Kanonik, apparently an Air Force meteorologist, who set the ball in motion and maintained it until his death in 1992 (his year of birth is not given), when V. Podlivailo, also now deceased, succeeded him.

Great trouble and care have been taken. We are not going to get anything better on this tourney series, whose story compares interestingly with that of ASSIAC's *New Statesman* column begun nine years earlier.

The vicissitudes of producing such a compilation from old newspaper files (the publication itself dates from 1924) emerge quite clearly from a perusal of the pages. The book's title (which we have not reproduced) tells us 'XXX' tourneys, but was there a ninth? It is unclear whether there is a numbering error, carelessness in omitting to number, or simply 'losing count'. Whatever the reason, the 'thirty' is one short.

What were the editors to do about the errors and misprints that are endemic to any newspaper? They faced a genuine dilemma, for an award, once printed, ought to be irrevocable, but how many readers want errors to be perpetuated? They decided to correct wherever possible – they do not appear to have addressed the studies, though – with or without permission from surviving composers.

No 1st prize was awarded in the studies section of the 14th tourney (1973), and one would have liked more detail about this. The 'jury' of Shmulenson and Kanonik received comments on the provisional award (we are left in the dark over the original first prize)

and decided to give 'second' prize to V.N. Dolgov for:
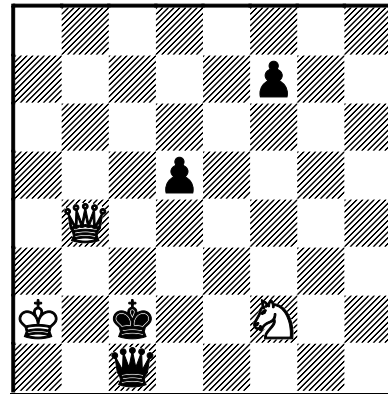

a2c2 4001.02 3/4 Win

1.Qb8 Kc3 2.Qc7+ Kd2 3.Qf4+ Kc2 4.Qb4 f6 5.Qb8 Kc3 6.Qc7+ Kd2 7.Qf4+ Kc2 8.Qb4 f5 9.Qb8 Kc3 10.Qc7+ Kd2 11.Qf4+ Kc2 12.Qxf5+ Kc3 13.Qe5+ d4 14.Qa5+ Kc2 15.Qb4 wins.

***Shakhmatny gorizont* ('The chess horizon'), N.P. SHISHIGIN. Kizil, 1982. 116 pages. Hard cover. In Russian. No ISBN.**

I liked this little book targeted at beginners already knowing the moves and living in the author's locality of Tuva in the far south of Siberia. The touch is light for all phases of the game and composition, with 19 pages devoted to the endgame. Even Q+P vs. Q is covered. To take a typical example the 'wrong bishop' principle is accompanied by this shining exception.

R.2 A. Troitzky

1896
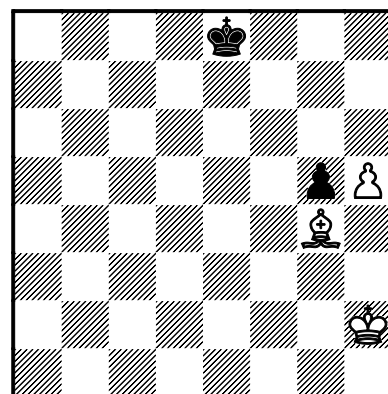
h2e8 0010.11 3/2+

1.Be6 Ke7 2.h6 Kf6 3.Bf5 Kf7 4.Bh7 Kf6. Black loses solely due to his own bPg5. 5.Kg3 Kf7 6.Kg4 Kf6 7.Kh5 wins.

The book's title defeats us.

***They left their mark*, Imants DULBERGS. Sub-title: Prominent Latvian chess composers. Kalnciems, 2008. In English, with a guide to the pronunciation of Latvian.**

This 32-page booklet was a delightful enclosure with the traditional welcome material awaiting participants in the WCCC at Jurmala. Study composers are naturally prominent in this neat product by the Latvian problemist. At up to eight diagrams to the page the chess fodder is rich. A brief biographical note precedes the examples, but there are no photographs. We were astonished to read that Roberts Skuja's study (1910-1984) output numbered 123.

***Scacchia Ludus*, ed. Hans HOLLÄNDER and Ulrich SCHÄDLER. Sub-title: *Studien zur Schachgeschichte*. Feenschach 2008. 616+ pages. Illustrated. Edition size: 500. Volume I in a projected 'History of Chess' series. The content: thirteen articles in German (two translated from Italian) and English.**

From the studies standpoint the two articles (in English) by GM Yuri Averbakh stand out. One, with 142 diagrams, recounts the development of shatranj. The other, with 46 diagrams, covers the history of endings.

From the, dare we say, overpowering German contributions – the standard varies, we suggest, from little more than regurgitation to deep academic research – we learned at least one fascinating snippet: Vladimir Nabokov began his glittering literary career with a translation into Russian in 1923 of Lewis Carroll's *Through the Looking Glass*.

***Jubilee tourney awards – A. Mikholap-35.* 2005. 32 pages plus cover. No edition size. No ISBN.**

Seven sections (one for studies). Diagrams and several illustrations. No overall account, so no mention of announcement, closing date or award publication date. In Russian and Belarussian. Pages at the end include a selfmate award for the magazine *Albino* (presumably a reference to 'White' Russia) and announcement of another selfmate tourney with closing date 1xi2006.

As a document this cries out for re-issue with corrections. Figurines were intended, but none printed, creating another level of puzzle: which piece moved to the stated square?! The studies judge died and no one took over to check his work. There is technical acknowledgement to Aleksandr Bulavka (from Klichev/Klichaw, the same town as A. Mikholap) who was also the country's team captain in the 8th WCCT, about whose judgement by the Belarus judge (Dvizov) in the studies section (zeroes for alleged 'database' extraction) there were voluble and protracted protestations during PCCC sessions in Jurmala. Despite these drawbacks there was double compensation for this reviewer: the beautiful fauna depicted on the postage stamps affixed to the envelope that contained the brochure: *Martes martes*, *Carduelis cannabina*, *Mustela lutreola* and *Fic eblachypoleuca*; and the lovely photo of a kitten playing chess against a dog with a board full of chessmen – the fact that the board is set up incorrectly is readily adjusted by viewing the page against the light from the other side.

***100 Endgames You Must Know*, Jesus DE LA VILLA. 2008. 248 pages. ISBN-13: 978-90-5691-244-4. No index.**

Another book by a GM, for players, and a good one, despite the (publisher's?) gimmick of '100' and the prevalence of the first person 'I' (a book on the endgame is not an interview). But for studies enthusiasts?

This is another matter, and one worth examining. A good example is in the handling of the 4-man endgame rook against knight, to which the author devotes four pages. We read: *If the knight is separated from the king, it can be lost.* Since many studies hinge on exactly when such positions are drawn, this advice is of no value to us. Not that an up-to-date book on endgame theory for studies enthusiasts ex-

ists – it doesn't. (Who would dare publish such a book?)

A sad nail in the review coffin is the solecism 'Sam Lloyd', eluding both Steve Giddins, responsible for 'Correction', and René Olthof, responsible for 'Proofreading'.

***Compositori Scacchisti Emiliani*, Oscar Bonivento and Ivo Fasiori. 2008. 134 A4 pages. 150 numbered copies. 381 diagrams. No ISBN. In Italian, with a preface in English. Photographs. No originals.**

'Local' books on chess composition are not unique to Russia. This lovingly researched and presented volume is devoted exclusively to composers From the Emilia Region of Italy, which includes Bologna. Composers who were Emilians by choice rather than by birth, or who have their own collections (such as Enrico Paoli) are not included. The oh so human intention, which succeeds, is to present every traceable composer with something, no necessarily selected on quality. Four studies are inserted among the first 327 diagrams, which are then followed by a section devoted exclusively to studies, no fewer than 54, by the four composers Franco Bertoli, Marino Bertolotti, Marco Campioli and Mario Tamburini.

OPEN LETTER BY CZECH PROBLEMISTS

Dear Mr. President of the PCCC, dear delegates,

giving zero marks to studies D13, D33, D55, and D47 by Belarus in the studies section in the 8th WCCT is in conflict with PCCC rules and with information contained in a letter by the tournament director. The order of winners was thus affected.

In this situation, the PCCC confirmed by a vote the irregular award.

Under these circumstances, we support in full arguments in the Open letter by the Slovak Organisation for Chess Composition adding following:

1. Arguments, if any, referring to the EGTB are obviously inconsistent with reality. Thematic parts of four studies that got zero marks by Belarus are not databased at all in D13, D33 and D55, and partly only in D47. However, D16 being clearly a databased study, got a 3.5 mark by Belarus.

2. We miss a complete outcome of all participated studies with their marks. The studies not being placed in the award might also be affected.

In our opinion, it is not possible to consider the decision of the PCCC as final and closed, and that is why we call upon the PCCC to revoke it and to find a fair solution of this issue.

Yours faithfully,
Praha, 5 December 2008

signed by:

Vladislav Bunka, Josef Burda, Alexander Fica, Miroslav Henrych, Vladimir Janal, Jiri Jelinek, Stanislav Juricek, Pavel Kamenik, Jaroslav Karel, Vaclav Kotesovec, Zdenek Libis, Josef Marsalek, Evzen Pavlovsky, Milan Petras, Jaroslav Polasek, Frantisek Sabol, Ivan Skoba, Jan Sevcik, Lubos Ursta, Miloslav Vanka, Emil Vlasak, Miroslav Voracek

OBITUARIES

Editor:

JOHN ROYCROFT

† H.J. (Henk) van Donk
(24xi1920-1xi2008)

Henk van Donk was the "champion" of the Royal Dutch Chess Society (KNSB) otb competition: he played no fewer than 60 seasons and he holds the record of the largest number of games played in the general KNSB league. Henk was also an endgame study enthusiast. Although he did not compose himself, he was a very active member of ARVES. He was one of its founders in 1988 and wrote - together with Jan van Reek - two important endgame study books (*Carel Mann*; 1991, *Endgame Study Composing in The Netherlands and Flanders*; 1992) and was a regular attendee at ARVES meetings. Last, but not least, he was ARVES' librarian (the collection consisting primarily of Cor de Feijter's endgame study books) and took care of ARVES' archive.

Henk could talk for hours about his comprehensive collection of endgame studies by Dutch composers. He copied everything he could find (not only moves, but also text) by hand on cards. Of course he had completely covered obvious sources like *Tijdschrift, De Schaakwereld* and *Schakend Nederland,* but he had also researched old newspapers and many foreign sources. He had been working on his collection for decades. When I started my own endgame study collection he provided me with a lot of useful hints and also sent me numerous "new" endgame studies.

The picture was taken by me during the last ARVES meeting he visited, on 5x2002 in Antwerp, Belgium. "You probably need that photo for my obituary", he said. *(HH)*

† C.J.F. (Frits) Böttcher
(17x1915-23xi2008)

Professor Böttcher was a very famous Dutch scientist, e.g. one of the founders of the global think tank known as the Club of Rome. Some details about his professional career can be found (only in Dutch) in Wikipedia (the link is also available at the ARVES-website) http://nl.wikipedia.org/wiki/Frits_B%C3%B6ttcher.

Frits published all of his 20 endgame studies between 1934 and 1942, the golden age of

Dutch endgame study composition. Despite the pressure of his professional career, he never lost interest in endgame studies and was one of ARVES' founders in 1988. *(HH)*

C.J.F. Böttcher

† Robert Graham Wade
(10iv1921-29xi2008)

Known universally as 'Bob', the New Zealand born otb master was twice British champion. He was unusual among leading players in that throughout his life he took a close interest in compositional chess, listening attentively to many talks at meetings of the British Chess Problem Society, often in the company of Les Blackstock, also a player..

Bob was one of the 11 present at the inaugural meeting of The Chess Endgame Study Circle in St Bride's Institute, Ludgate Square, in 1965, where he showed his originality by proposing that one of the aims of the CESC should be the blurring of distinctions between the game and composition.

AJR's old chess rival in his IBM(UK) days was John F. Wheeler, who tells this story about Bob. While both were playing in a Seniors Team event in Dresden Bob asked John if he could guess where he, Bob, was on Coronation Day in 1953. John said he knew exactly where Bob was – he was playing a Living Chess game against Rowena Bruce on the south coast. John knew this because he, John, was Bob's king's bishop (12-year-old John was too tall to be a pawn). Bob played him to c4 and sacrificed him on f7 on the sixth move!

While still fit enough to travel Bob used to visit William ('Bill') Byrne, not a particularly strong player, but a senior **EG** subscriber living in Fleet (Hampshire). Though never pushing himself Bob was willing to talk to, listen to, and spend time with, anyone. Bill regularly phoned AJR after such a visit. *(AJR)*

EG Subscription

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It is of course possible with any kind of payment to save bank charges by paying for more years or for more persons at the same time, as some subscribers already do, or in cash at the annual World Congress of Chess Composition (WCCC) run in conjunction with meetings of the FIDE Permanent Commission for Chess Composition (PCCC).

For all information, **especially change of address**, please contact the treasurer:

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