eG

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EDITORIAL

HAROLD VAN DER HEIJDEN

ARVES has been organising endgame study solving events for more than a decade now. Of course the regular solving tournaments (which also have twomovers, three-movers, moremovers, helpmates and selfmates) have a much longer tradition, but it was to be expected that since endgame studies are more familiar to OTB players than other genres, this type of tournament would contribute to the popularisation of the composition art. This year, the world famous Corus GM tournament (formerly known as Hoogovens tournament) hosted an endgame study solving event. We are happy to include the report of its organizer and chief arbiter, Yochanan Afek, in this **EG**.

This also reminds us of a very funny photograph that we received following one of the recent ARVES study solvings. René Olthof, who was then arbiter, forwarded the studies to his friend GM Ian Rogers (Australia). Rogers replied: "I tried out the easier of the studies today on one of our most famous players but, as you can see from the photo, he picked up the wrong piece".

From this issue on, the Spotlight section is quite different. Editor Jarl Ulrichsen explains in his column.

Finally, I would like to draw attention to the update of **EG**'s index on ARVES' website that was compiled and kindly provided by Paul Valois.
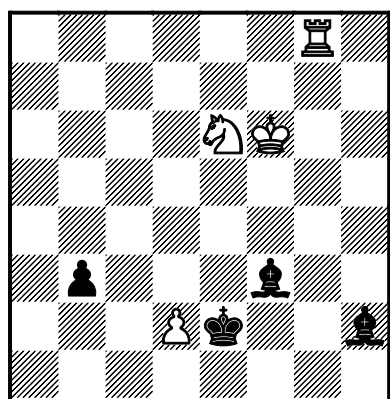
ORIGINALS (24)

Editor :
ED VAN DE GEVEL

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

Judge 2008-09: Sergey N. Tkachenko

We start this column with a study by Mario Guido García who found time not only to check most of the studies in this column, but also to send in five studies for this and future Originals columns. Here is the first:

No 16614 M.G. García

f6e2 0161.11 Win

No 16614 Mario Guido García (Argentina). 1.Sd4+ Kxd2/i 2.Sxf3+ Kc3/ii 3.Rc8+/iii Kd3 4.Rd8+/iv Kc3 5.Sd2 b2 6.Sb1+ Kc2 7.Sa3+ Kc3/v 8.Rd7/vi Bg1 9.Rd1 Bc5 10.Sb1+ Kc2 11.Rf1 Be3 12.Ke5 Bc1 13.Sa3+ Kb3 14.Rf3+ Ka2 15.Kd4 b1Q/vii 16.Sxb1 Kxb1 17.Kc3 Bh6 18.Rf7 Ka2 19.Rb7 Bg5 20.Rb3 wins.

i) Kd3 2.Sxb3 Kc4 3.Rc8+ wins, or Kf2 2.Sxb3 Bd5 3.Rh8 wins.

ii) Kc1 3.Se1 Bf4 4.Kf5 Bd2 5.Rc8+ Kb1 6.Sf3 wins.

iii) 3.Kg5? Bg3 4.Rc8+ Kd3 5.Rd8+ Kc3 6.Sd2 Be5 draws.

iv) 4.Rc6? b2 5.Se1+ Ke4 6.Rb6 Bg3 7.Sc2 Kd3 8.Sa3 Kc3 9.Ke6 Bf2 10.Rb8 Bc5 draws.

v) Kb3 8.Rd3+ Ka2 9.Sc4 Bg1/viii 10.Ra3+ Kb1 11.Ke6 Bd4 12.Kd5 wins.

vi) 8.Ke6? Bf4 9.Kf5 Bh6 10.Ke4 Kb3 11.Ra8 Bf8 12.Sb1 Kc2 13.Rxf8 Kxb1 14.Kd3 Ka1

15.Ra8+ Kb1 16.Kc3 Kc1 17.Rh8 b1S+ draws.

vii) Bh6 16.Sc4 Bg7+ 17.Kd5 b1S 18.Ke4 Sc3+ 19.Kd3 Kb3 20.Rf7 Bh8 21.Rf8 Bg7 22.Rg8 Bf6 23.Rb8+ Ka4 24.Sb6+ Ka3 25.Sd7 Sd5 26.Sxf6 Sxf6 27.Kd4 wins.

viii) b1S 10.Rh3 Bf4 11.Kf5 Bc1 12.Ke4 wins.

In our second study the Georgian trio show how to stop dangerous pawns and avoid stalemates to end with mate:

No 16615 D. Gurgenidze, Iu. Akobia & M. Gogberashvili
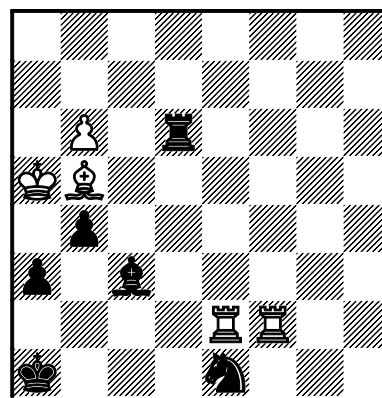
a5a1 0543.12 Win

No 16615 David Gurgenidze, Iuri Akobia, & Merab Gogberashvili (Georgia). 1.b7/i b3+ 2.Ka4 b2 3.b8Q Rd4+ 4.Bc4 Rxc4+ 5.Kxa3 Bb4+ 6.Qxb4/ii Rxb4/iii 7.Rxe1+/iv b1S+ (b1Q; Ra2 mate) 8.Rxb1+ (8.Kxb4? stalemate) Rxb1 9.Ra2 mate.

i) 1.Ra2+? Kb1 2.b7 b3+ 3.Ka4 bxa2 4.b8Q Rd4+ 5.Bc4+ Kc1 6.Rxa2 Rxc4+ draws.

ii) 6.Kb3? b1Q+ 7.Kxc4 Qc1+ 8.Kxb4 Sd3+ 9.Kb3 Sc5+ 10.Kb4 Sa6+ 11.Kb3 Sc5+ positional draw. But not Sxb8? 12.Ra2+ wins.

iii) Sc2+ 7.Rxc2 Rxb4 8.Kxb4 b1Q+ 9.Kc4/v wins.

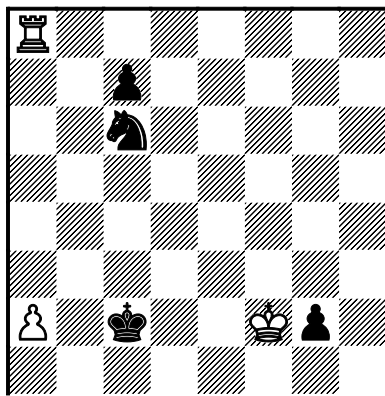iv) 7.Rxb2? Rxb2 8.Rxb2 Sd3 draws.

v) But not 9.Ka3? Qb2+ 10.Rxb2 stalemate, or 9.Kc5? Qg1 10.Ra2+ Kb1 draws, or 9.Ka4? Qd1 draws, or 9.Ka5? Qe1+ draws.

Alain Pallier lets a rook make the shortest steps possible 3.Rc7-b7 followed by 4.Rb7-a7 and 7.Ra7-a6 followed by 8.Ra6-a5 to end up where it started. This is all to reach a winning R+P vs. S endgame.

No 16616 A. Pallier

f2c2 0103.12 Win

No 16616 Alain Pallier (France). 1.Rc8/i Kb2 2.Rxc7 (a4 Ka3;) Sb4 3.Rb7 Ka3 4.Ra7+ Kb2 5.a4/ii Ka3 6.Kxg2 Sc6 7.Ra6 (7.Ra8 Kb4 draws, or 7.Rc7 Sa5 draws) Sb4 8.Ra5 Sd3 (Sa2; Ra8, or Sc6; Rc5) 9.Ra8 (Ra7 Kb4; Rd5 Sf4+;) Kb4 (Sc5; a5) 10.a5/iii wins.

i) 1.Kxg2 Kb2 draws, or 1.a4 Kb3 2.a5/iv Kb4 3.a6 Ka5 draws.

ii) 5.a3? Sc2/v 6.a4 Ka3 draws.

iii) 10.Rd8? Sc1 (Sf4+?; Kf3) 11 Rd4+ Ka5 draws.

iv) 2.Ra6 Sb4 3.Ra5 c5 draws.
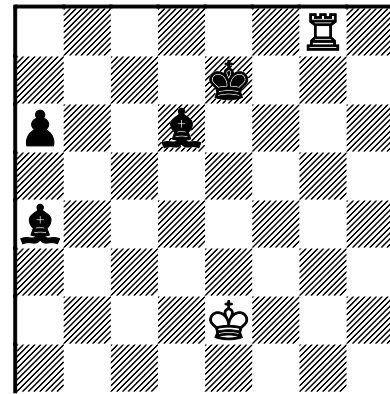
v) Sd3+? 6.Kxg2 Kb3 7.Re7 Sb2 8.Re3+ wins.

Our next study is also by a French composer, but is something completely different. Composer Jean-Marc Loustau could not have made his opening claim without silicon assistance.

No 16617 Jean-Marc Loustau (France) 1.Kd3/i and now

– Kd7 2.Rg7+/ii Kc8 3.Kc4, and now:

  • Bb5+ 4.Kb3 Bd3 5.Rf7 Be5 6.Kb4 Be4 7.Rf8+/iii (Re7? Bd6+;) and now:

No 16617 J.M. Loustau

e2e7 0160.01 Draw

  - Kb7 8.Kc5 Bg6 9.Rg8/iv Bf7 10.Rf8 Bg6 11.Rg8 Bf7 12.Rf8 (positional draw) Ba2 (Be6; Re8) 13.Rf2 Be6 14.Re2 (echo) draws, or:
  - Kd7/v 8.Ka5 Bd3 9.Rf3 Bc3+ 10.Kb6 Bd4+ 11.Ka5 (Kb7? Be4+;) Be2 12.Rf4 Bc3+ 13.Kb6 draws.

  • Bd7 (Bc6) 4.Rg6 Bb5+ 5.Kb3 Bf4 6.Rg4/vi Be3 7.Rg3 Bd2 8.Rg2 Be1 9.Rg1 and now:
    - Bf2 10.Rg2 Be1 11.Rg1 Bf2 12.Rg2 (echo) Bd4 11.Rg4 Bf6 12.Rg6 Bd4 13.Rg4 Bb6 14.Rg6 (positional draw) Bd4 15.Rg4 Be5 16.Rg5/vii draws, or:
    - Ba5 10.Rg5 Kc7 11.Rc5+ Kb6 12.Rg5/viii Kc6 13.Rh5 Kd6 14.Rg5 Kc6 15.Rh5/ix Kc7 16.Rc5+ positional draw.

  • a5 4.Rg6 Ba3 5.Ra6 Bb4 6.Rb6 Ba3 7.Ra6 positional draw.

– Bd7 2.Kd4 (2.Kc4? Be6+;) a5 3.Ra8 Bb4 4.Kd5 Bb5/x 5.Rb8 Be2 6.Kc6 Bf3+ 7.Kb5 Kd7 8.Rb6 and now:

  • Kc7 9.Re6 zz Kb7 10.Rb6+ Kc7 11.Re6 and now:
    - Bc3/xi 12.Kc5/xii Bb4+ 13.Kb5 Bc3 14.Kc5 Bg4 15.Rc6+ Kb7 16.Rb6+ and now:
      * Ka7 17.Kc4 Be1 18.Rb1 Bd2 19.Rb2 Be1 20.Rb1 (echoed positional draw) Bh4 21.Rh1 Bg5 22.Rg1 (echo) Be6+ 23.Kb5 Bd7+ 24.Kc4 (Kxa5? Bd2 mate) Be6+ 25.Kb5 perpetual check, or:

       * Be5 18.Rg6 Be2+ 19.Kb3 Bd1+
       20.Kc4 Be2+ 21.Kb3 Bf4 22.Rf6/xiii
       draws.

     - Bg4 12.Rc6+/xiv Kb7 13.Rb6+ Kc7
      14.Rc6+ perpetual check, or:

     - Bb7 12.Rh6/xv Bc8 13.Rh4/xvi Bd7+
      14.Ka6 Kc6 15.Rh6+/xvii Kc5
      16.Rh5+ Kc6 17.Rh6+ (Rxa5? Bc8+;)
      Kc7 16.Rh4 Bc8+ 17.Kb5 Bd7+
      18.Ka6 draws.

    • Be2+ 9.Ka4 Bd1+ 10.Kb5 Be2+ 11.Ka4
    Bd1+ 12.Kb5 Kc7 13.Rc6+ draws.

Many positional draws by repetition, about 15 including 7 perpetual checks (see also the notes ix and x). An echo can be seen in some of these positional draws. There are also some other ideas: reciprocal zugwang (note xii), mouse trap theme (note iii), a little square by the white Rook (note iv), a white anti-Roman (notes xiv and xvii).

i) This among others threatens: 2.Kc4 and 3.Rg6 Bb5+ 4.Kb3 Bf4 5.Rg4 Bd2 6.Rg2 draws.

Thematic try: 1.Rg7+? Kd8 and for example: 2.Kd3 Bd7 3.Kd4 a5, or 3.Kc4? Be6+ wins.

ii) Try: 2.Kc4? Kc7 3.Rg7+ Bd7 4.Rg6 Bb5+ wins.

iii) Not: 7.Ra7? Bb7 and the rook is prisoner (the mouse trap theme)!

iv) The white rook has played on a little square (rundlauf): g8-g7-f7-f8-g8.

v) Or Kc7 8.Re8 Bd6+ 9.Ka5 Bb7 10.Re6 Bf4 11.Rxa6 draws, or here Bd3 10.Re3 Bb5 11.Rb3 Be2 12.Rb2.

vi) The rook must stay on the g-line; for example here: 6.Rf6? Bc1 wins.

vii) In this line of play the rook visits all the squares of the g-line!

viii) Black zugwang! Notice that 12. Rh5 also works, a minor dual which changes nothing to the spirit of the manoeuvre. Not: 12.Rd5? Be1 13.Re5 Bd2 14.Rd5 Bc1 15.Rd1 Be3 16.Re1 Bf2 wins.

ix) b2 16.Rh2 Be1 17.Rh1 Bf2 18.Rh2 Be3 19.Rh3 Bd4 20.Rh4 positional draw.

x) Ba4 5.Rb8 (or 5.Kc4 Kd7 6.Rb8) Kd7 6.Kc4 Ba3 7.Ra8 Bb4 8.Rb8 positional draw.

xi) an interesting variation is: Bd2 12.Re7+ Kd6 13.Rh7 (Rg7) Bc6+ 14.Kb6 a4 15.Rh3 Bg5 16.Rd3+ Bd5 and 17.Kb5 draw. Or Be2+ 14.Kb6 a4 15.Rh2 Be3+ 16.Ka5 Bd1 17.Rh3 Bd2+ 18.Kb5 draws.

Here is a "thematic try": after Bd2, 12.Kc5? Bg4 13.Rc6+ Kb7 14.Rb6+ Ka7 and of course here 15.Kc4 would be stupid. But he could try: 15.Rb2 Be1 16.Rb1 Bh4 17.Rh1 Bg5 18.Rg1? Be3+ (echo). In the main variation, with the white King on c4, this position is a draw.

xii) Thematic try: 12.Kc4? Bd2 13.Kb5 Bb4 This try with enhances the fact we have a reciprocal zugwang position. The moves 14.Ka4, Ka6, Rb6, Ra6 or Re? are followed by a quick mate. The only serious white moves are 14.Kc4 and 14.Rh6 (Rg6, Rf6). 14.Kc4 looses as White leaves c6: 14.Kc4 Bc6 15.Rh6 Kb6. In the other case White leaves e2: 14.Rh6 Be2+ 15.Ka4 Bg4 16.Kb5 (Kb3? Bf3;) Bd7+ 17.Kc4 Bc6, or 17.Ka6 a4 wins. Or 14.Rg6 Be2+ 15.Ka4 Bh5 16.Re6 Bg4 17.Re4 Bd7+ 18.Kb3 Bc5 19.Kc4 Kb6 wins.

xiii) Not 22.Ka4? Bh5 23.Rf6 Be8+ and if 24.Kxa5? Bd2 is a model mate.

xiv) Not 12.Re4? Bd7+ 13.Ka6 Kc6 and of course 14.Re6+? doesn't work: this is the thematic try of a white "anti-Roman", which is achieved in 11...Bb7 line.

xv) Two threats: 13.Rh4 as in the main line, and the other: 13.Rh7+. Natural tries: 12.Rg6? Bc8 and 13.Rg4? Bxg4. Or 12.Rf6? Bc8 13.Rf4 Bd7+ 14.Ka6 Kc6 15.Rf6+ Kc5 and 16.Rf5+? Bxf5.

xvi) Not 13.Rh7+? Bd7+ 14.Ka6 a4. One of the purposes of 13.Rh4 is to block the pawn.

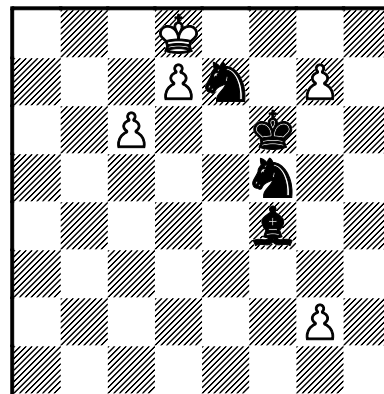xvii) As explained above, this is a white "anti-Roman".

The Hungarian/Georgian duo show a draw in a rook endgame with f- and h-pawns but both White and Black have two rooks...

No 16618 J. Mikitovics & Iu. Akobia

e5a6 0800.02 Draw

No 16618 Janos Mikitovics (Hungary) & Iuri Akobia (Georgia) 1.Rc1 f2/i 2.Ra1+ Kb5 3.Rb1+ Kc4 4.Ke4/ii Rg4+/iii 5.Ke3 (Kf3? Rg3+;) Ra2 6.Rc7+ Kd5 7.Rd1+ Ke5 8.Rc5+ Ke6/iv 9.Rc6+ Ke7 10.Rc7+ Ke8 11.Rc8+/v Kf7 12.Rc7+ Kg6 13.Rc6+ Kh5 14.Rc5+ Rg5 15.Rxg5+ Kxg5 16.Kf3/vi h3 17.Kg3 h2 18.Rf1 draws.

i) Re2+ 2.Kf5 Rg8 3.Rxh4 Rf8+/vii 4.Kg4 f2 5.Rf1 Re1 6.Rhh1 Re7 7.Rh5 Ref7 8.Kg3 draws, or Rb2 2.Ra1+ Kb6 3.Rxh4 f2 4.Rhh1 draws.

ii) 4.Rxh4+ Kd3 5.Rd4+ (Rhh1 Ke2;) Ke2 6.Re4+ Kf3 7.Rf4+ Kg2 wins.

iii) Re6+ 5.Kf3 Re1 6.Rxh4+ Kd3 7.Rh1 Re8/viii 8.Rb3+ Kc2 9.Rbb1/ix Rf8+ 10.Ke3/x Rd3+ 11.Ke2 Rd2+ 12.Ke3 Re8+ 13.Kf3 Rf8+ 14.Ke3 Rd3+ 15.Ke2 positional draw.

iv) Kf6 9.Rc6+ Ke7 10.Rc7+ Kf6 11.Rc6+ Kg7 draw.

v) 11.Rb1 Rg3+ 12.Kf4 Rb3 wins.

vi) 16.Rf1 Kg4 17.Rxf2 Ra3+ 18.Ke4 h3 19.Rh2 Kg3 wins.

vii) f2 4.Ra4+ Kb5 5.Raa1 Rf8+ 6.Kg4 draws.

viii) Re3+ 8.Kg2 Re8 9.Rh3+ Ke2 10.Rg3 draws.

ix) 9.Ra3 Rf8+ 10.Ke3 Rd7 11.Rf1 Re7+ 12.Kd4 Rf4+ 13.Kd5 Kd2 14.Ra2+ Ke3 15.Rb2 Rd4+ wins.

x) 10.Ke4 Re2+ 11.Kd4 Rd8+ 12.Kc4 Re4+ 13.Kc5 Re5+ 14.Kc6 Rh8 wins.

Richard Becker comes with a demonstration of knight promotions. The third white knight finally saves the day.

No 16619 R. Becker

d8f6 0036.40 Draw

No 16619 Richard Becker (United States) 1.g8S+/i Kf7 (Sxg8; 2.c7) 2.Sxe7 Sxe7 3.c7 Bg5 (Sd5; Kc8) 4.g3/ii Bf6 5.c8S Sd5+ 6.Se7 Ke6 7.Ke8 Sc7+ 8.Kd8 Sd5/iii 9.Ke8 Bxe7 10.d8S+ Kd6 11.Sb7+ (Sg7+) Ke6 12.Sd8+ draws.
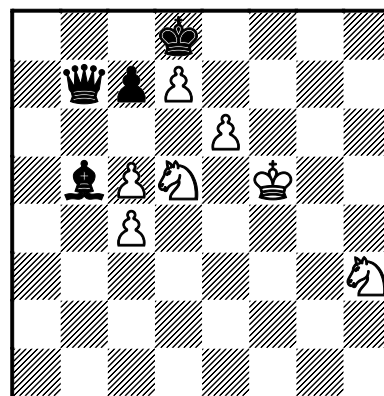
i) 1.g8Q Sxc6+ 2.Ke8 (Kc8 Sfe7+;) Sd6+ 3.Kf8 Bh6+ wins, or 1.c7 Sc6+ 2.Ke8 Sxg7+ wins.

ii) zugzwang 4.c8S Sd5+ 5.Se7 Ke6 6.Ke8 (Kc8 Sxe7+;) Sf6+ 7.Kd8 Sxd7 wins, or 4.g4 Bh4 5.g5 Bxg5 6.c8S Sd5+ 7.Se7 Ke6 8.Ke8 Sf6+ 9.Kd8 Sxd7 10.Ke8 Sf6+ 11.Kd8 Sd5 wins.

iii) Sb5 9.Kc8 Sd6+ 10.Kc7 draws.

This study by Sergei I. Tkachenko is based on a zugzwang position in the Troitzky endgame SS vs. pawn.

No 16620 S.I. Tkachenko


f5d8 3032.41 Win

No 16620 Sergei I Tkachenko (Ukrain) 1.Sg5 Bxd7 2.Sf7+ Ke8 3.exd7+ Kxd7 (Kxf7; d8S+) 4.c6+ Kxc6/ii 5.Sd8+ Kc5 6.Sxb7+ Kxc4 7.Ke5/iii c5 8.Ke4 zz Ka4/iv 10.Sc4 wins.

i) 1.Sf6 Bxd7 2.exd7 Qb1+ draws.

ii) Qxc6 5.Se5+ Kd6 6.Sxc6 wins.

iii) 7.Ke4 c5 zz and now 8.Sd6+ Kb3 draws, or 8.Sa5+ Kb5 draws.

iv) Kb3 9.Sa5+ Kc2 10.Sc4 wins, or Kb5 9.Sd6+ Ka4 10.Sc4 wins.

Ignace Vandecasteele shows how to incarcerate a black bishop.

No 16621 I. Vandecasteele
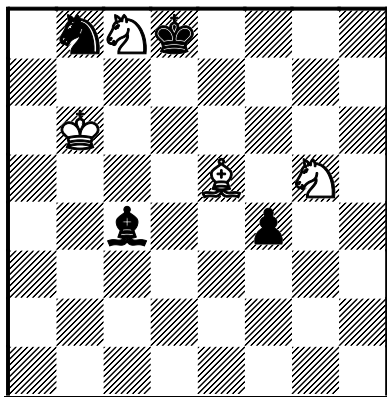
b6d8 0045.01 Win

No 16621 Ignace Vandecasteele (Belgium) 1.Kb7 Ba6+ 2.Kxb8 Bxc8 3.Bc7+ Kd7 4.Se4 f3 5.Bg3 Kd8/i 6.Bh4+ Kd7 7.Bf2 Kd8 8.Bb6+ Kd7 9.Be3 Kd8 10.Bg5+ Kd7 11.Bh4 f2 12.Bxf2 Kd8 13.Bb6+ Kd7 14.Bc7 Ba6 15.Sc5+ Kc6 16.Sxa6 Kb5 17.Kb7 wins.

i) f2 6.Bxf2 Kd8 7.Bb6+ Kd7 8.Bc7 Ba6 9.Sc5+ wins.

We end with the composer we started this column with. White needs to promote a lot of his pawns to win.

No 16622 M.G. García
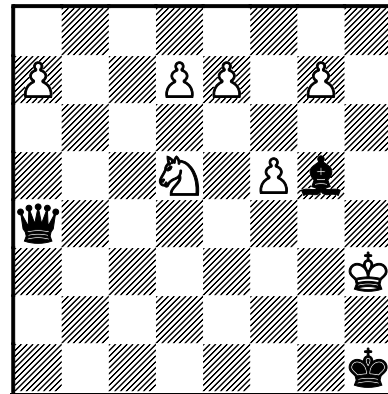
h3h1 3031.50 Win

No 16622 Mario Guido García (Argentina). 1.Sf4 and now:
- Qe4 2.Kg4 Qxf4+ 3.Kh5 Qxf5 4.a8Q+ Kh2 5.Qe4 Qxe4 6.e8Q Be7/i 7.Kh6 Qe3+ 8.Kh7 Qh3+ 9.Kg8 Qe6+ 10.Qf7 Qxd7 11.Qf2+ Kh1 12.Qf1+ Kh2 13.Kh8 Qd4 14.Qe2+ Kg3 15.Qxe7 and wins/ii, or:
- Qa2 2.Kg4/iii Bxe7 3.d8Q/iv Bxd8 4.a8Q+ Qxa8 5.g8Q wins, or:
- Bxf4 2.g8Q Qa3+ 3.Kh4/v Kh2 4.Kh5 Qh3+ 5.Kg6 Qg4+ 6.Kf6/vi wins.

i) Qh7+ 7.Kxg5 Qxg7+ 8.Kf5 Qh7+ 9.Ke5 Qg7+ 10.Kd5 Qg2+ 11.Qe4 wins.

ii) e.g. Kg4 16.Qe2+ Kg5 17.Qg2+ Kh6 18.Qh1+ Kg6 19.Qg1+ Qxg1 20.g8Q+.

iii) 2.Se2? Qxe2 3.a8Q+ Kg1 4.Qa1+ Kf2 5.Qa2 Qxa2 6.d8Q Qe2 7.Qd4+ Kf1 8.Qg4 Qd3+ 9.Qg3 Qxf5+ draws.

iv) 3.Kh5? Kh2 4.Kg6 Qxa7 draws.

v) 3.Kg4? Qg3+ 4.Kh5 Qxg8 5.a8Q+ Qxa8 6.e8Q Qf3+ 7.Kg6 Qg4+ 8.Kf6 Bg5+ draws.

vi) but not 6.Kh7? Qh4+ 7.Kg7 Qxe7+ 8.Qf7 Qg5+ 9.Kh7 Qh6+ draws.

SPOTLIGHT (20)

Editor :

JARL ULRICHSEN

The number of cooks found in endgame studies reprinted or published in **EG** is high. When I prepared this column I had to look up 300 entries sent me by our Argentine friend Mario García who, like our French friend Alain Pallier, has done a tremendous job by checking all endgame studies published in **EG**. But how many readers will really replay all the comments in Spotlight? Composers will of course look at their own endgame studies and Harold van der Heijden will add the material to his collection. But apart from that we suspect that many readers will simply go to the next section.

Editor in Chief van der Heijden and I have been discussing the contents of this column for a long time. We have decided to change the concept to make Spotlight more lively. Comments on endgame studies published recently in **EG** are of course welcome, and we also urge composers and readers to send us corrections of high quality oeuvres. Cooks of very important endgame studies in previous **EG**s will also be included as I still have a reserve in the contributions sent me by García and Pallier.

In this issue we shall take a closer look at some endgame studies by renowned composers. The point is not in any way to diminish their greatness but simply to show that even the best make oversights and sometimes happily succeed in correcting their mistakes. I base all my comments on García's analyses of EG*41–60*. He deserves all the credit. I have only made a selection of his findings that I hope can be of interest to our readers.

The late G.M. Kasparyan is regarded as one of the greatest endgame composers of all times. He was a strong player so his analyses are usually penetrating and flawless, but

sometimes even this giant blunders. EG*46* no. 2808 reproduced one of his prizewinners. After Black's move 7 the following position arises:

G.M. Kasparyan
5th prize *New Statesman (and Nation)* 1975
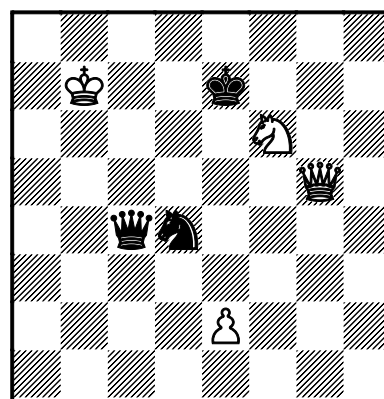
Win

After 8.Sd5+ Ke6 9.Qe7+ Kxd5 the innocent looking pawn on e2 delivers the *coup de grâce* 10.e4 mate. García points out that 8.Qg7+ wins after 8…Qf7 9.Sd5+ Ke6+ (or Ke8+) 10.Sc7+ followed by the capture of bSd4 next move. Looking up this endgame study in Kasparyan's book *Etjudy, Staty, Analisy* (Moscow 1988) p. 189 I found that Kasparyan mentions this line and gives 8.Qg7+ a question mark. He thinks that White only draws after 8…Kd6 9.Se4+ Kd5 10.Qf7+ Se6. He overlooks that the alternative check 9.Se8+ wins the queen after 9…Kc5 10.Qe7+ Kb5 (Kd5; e4/Sf6 mate) 11.Sd6+, or 9…Kd5 10.e4+, or finally 9…Ke6 10.Qg8+.

The high level of composition in Georgia is well-known to our readers. Gia Nadareishvili was the father of Georgian endgame study composition and left us many memorable oeuvres. But even he was not always sufficiently attentive and sometimes made surprising mistakes (EG*47* no. 2911).

G. Nadareishvili

2nd prize *UV CSTV* 1973
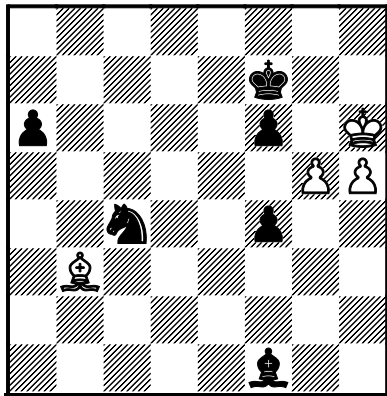
Draw

After 1.g6+ Kg8 2.g7 White threatens to play 3.Bc2 followed by 4.Bh7+ so 2…Bd3 is forced. Play in **EG** p. 433 continues 3.Bc2 Sb2 4.Bb3+ Bc4 5.Bc2 Bd3 6.Bb3+ Sc4 7.Bc2 Se5 8.Bb3+ Bc4 9.Bc2 Sf7+ 10.Kg6 Sh8+ 11.Kh6 Sf7+ 12.Kg6 Se5+ 13.Kh6. (The solution in *HHdbIII* differs slightly, but is essentially the same.) Composer, judges and readers all forgot to take the check on g4 into consideration. It can be made on different moves and wins immediately as Kg6 can be met by Bf7+ (Bd3+) and Se3+ (Se5+) picking up wB next move. This check could be avoided by putting a wP on f3 but Black also has the resource 10…Bd3+ followed by 11…Se5+ so there is no way to make the composition sound.

We continue with another famous Georgian, viz. David Gurgenidze (EG*41* no. 2377).

D. Gurgenidze

1st prize *64* 1973
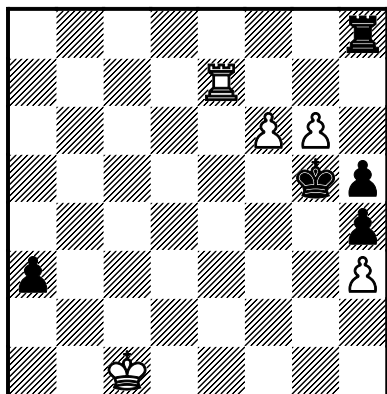
Win

The solution in EG*41* p. 244 runs 1.g7 Rc8+ 2.Rc7 a2 3.Kb2 Rb8+ 4.Rb7 a1Q+ 5.Kxa1 Ra8+ 6.Ra7 Rxa7+ 7.Kb2 Rxg7 8.fxg7 Kh6 9.g8R. White offers his rook three times. Black refuses to take it twice but is finally forced to capture it. In EG*41* p. 244 we are told that Black draws after 1.f7 Rc8+ 2.Rc7 a2. White wins however easily after 2.Kd2 Kxg6 3.Re8. A comment in EG*54* p. 95 shows that the cook had been spotted and the composition corrected as the same opus – with bRh8 on f8 – had taken part in the 7th Thematic Tourney of *Shakhmaty v SSSR* 1976 and had been awarded 2nd prize. It later turned out to be a 1st prize.

In the following example (EG*41* no. 2384) four eyes overlooked a rather simple refutation.

D. Gurgenidze and V. Neidze

hon. men. *64* 1973
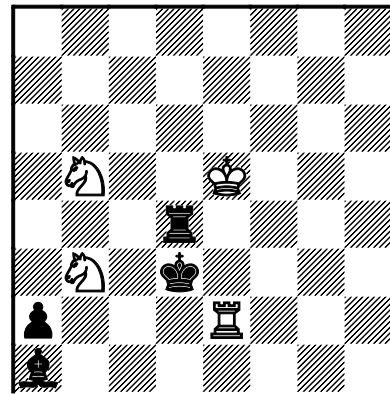
Win

The composers show a known mate in two symmetrical echo-variations. After 1.Sc1+ Kc4 2.Sa3+ Kc3 3.Rxa2 play splits into A. 3…Ra4 4.Rxa1 Kb2 5.Rb1+ Kxa3 6.Rb3 mate, and B. 3…Rd1 4.Rxa1 Kb2 5.Ra2+ Kxc1 6.Rc2 mate. This is very nice but 4…Kb2 is a serious blunder. If Black interposes 4…Ra5+ and 4…Re1+ respectively the mate is gone.

The Pole Jan Rusinek had a series of successes in the seventies and the eighties. The following opus reprinted in EG*60* no. 3998 is not one of his masterpieces, but rather a strange example of surprising analytic blindness.

J. Rusinek 1st-2nd hon. men.
Gazeta Czestochowska 1978
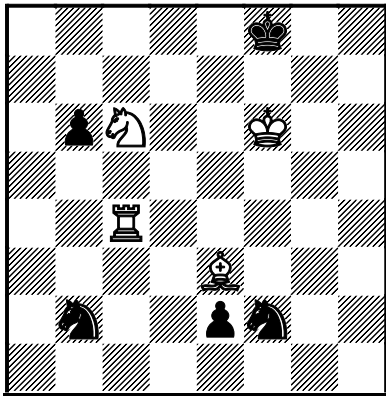
Win

The solution starts with 1.Rd4 and ends eight moves later with a nice mate. If the author however had remembered the slogan "never miss a check, it could be mate" he would probably have seen that 1.Bh6+ leads to mate in a few moves after either 1…Ke8 2.Rd4 or 1…Kg8 2.Kg6.

Rusinek published the article "Stalemate by Pinning in the Middle of the Board" in EG*51* p. 3–4 in which he mentioned one of his oeuvres that also appeared in EG*59* no. 3948.

J. Rusinek
3rd-4th prize *Szachy* 1977
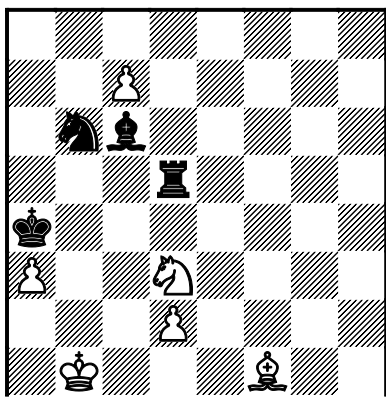
Draw

We first take a look at the composer's solution: 1.Sb2+ Kxa3 2.Sc4+ Sxc4 3.c8Q Sxd2+ 4.Kc1 Sb3+ 5.Kc2 Rc5+ 6.Bc4 Be4+ 7.Kc3 Rxc8 stalemate. This would have been a memorable endgame study if the solution had been unique. There is however a second solution af-

ter 3.Bxc4 Rc5 4.c8Q Be4+ 5.Bd3 Bxd3+ 6.Ka1 Rxc8 stalemate. I have seen this refutation somewhere but I cannot remember who spotted it first.

Romania has fostered many excellent composers, among them Emilian Dobrescu and Virgil Nestorescu. In the following example (EG*56* no. 3677) our access to oracle databases allows us to spot a simple second solution.

E. Dobrescu, 2nd hon. men.
Buletin Problemistic 1977
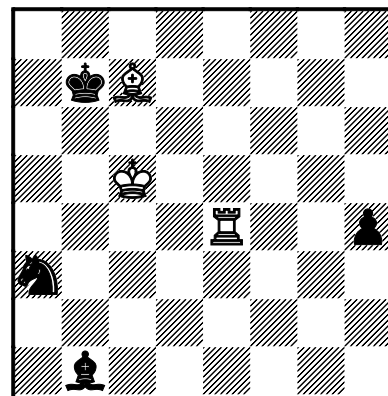
Win

After 1.Re7 Kc8 2.Bf4 Bf5 3.Rc7+ Kd8 4.Ra7 Sc2 5.Kd6, bK is driven into the NW corner. Black is even allowed to queen his h-pawn but must surrender it to the final attack by the white forces.

Nowadays we know that R+B vs. B+S is a general win if the bishops are of opposite colours. Thus 5.Bg5+ and 6.Bxh4 leads to an alternative win. García shows that this plan can be executed even faster by playing 3.Kc6 Bg6 4.Bg5 Sc4 5.Bxh4.

In this case it could be argued that our knowledge of these endgames was still limited at the time of the composition although I for one was sceptical of all such positions even 30 years ago as it was more or less impossible for humans to analyse them with a convincing outcome at that time. In the following endgame study by the same composer (EG*44* no. 2573) there is however no other explanation than pure oversight.

E. Dobrescu
3rd prize Petrov MT 1975
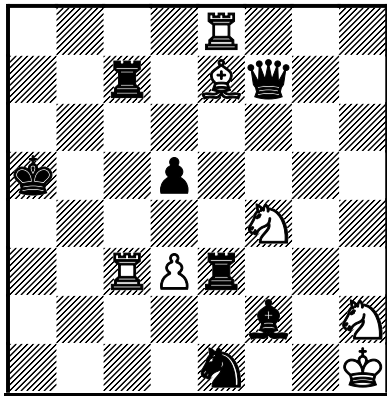
Win

After 1.Ra8+ Kb6 2.Rb8+ Ka7 3.Rxc7+ Kxb8 4.Bd6 Qf6 5.Rc6+ Kb7 6.Rb6+ Ka8 7. Ra6+ Kb7 8 Rb6+ Ka7 9.Bc5 Qc3 the composer has created a position in which wR+B+Sf4 force bQ to move like a pendulum between f6 and c3. From an aesthetic point of view all the dead wood on the board hurts but this is rather typical in compositions showing such mechanisms. The problem is that 1.Ra3+ leads to a prosaic draw after 1...Kb6 2.Rb3+ Kc6 3.Rc3+ Kd7 4.Rd8+ Kxe7 5.Rxc7+ Kxd8 6.Rxf7. (2.Rb8+ is also possible.) The composer was obviously blindfolded by his idea and to ensure that 1.Ra8+ must be the first move he deliberately placed the rook *en prise* on e8. Well, he is not the only one to be deceived by his idea. I myself have experienced the same fate more than once.

V. Nestorescu
4th prize Tbilisi Ty 1975
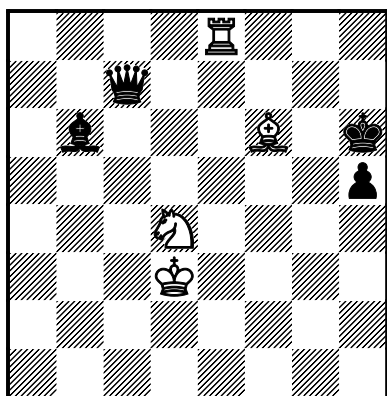
Draw

Dobrescu's compatriot Nestorescu also belongs to the top class of composers, but even he is not immune to blunders. In the following example (EG*48* no. 3045) he forgot to check an alternative. After Black's move 4 the following position arises (see previous diagram):

The solution continues 5.Bg7+ Kg6 6.Re6+ Kg5 7.Bf6+ Kg4 8.Re4+ Kh3 9.Rh4+. White wins the h-pawn and draws comfortably. 5.Bg5+ draws however quicker as the forced 5...Kg6 is met by 6.Bd8 Qg3+ 7.Re3.

Here is another example of an oversight made by the same composer (EG*55* no. 3555). The following diagram is taken from the finale after White's move 8.

V. Nestorescu
3rd prize *Magyar Sakkélet* 1977
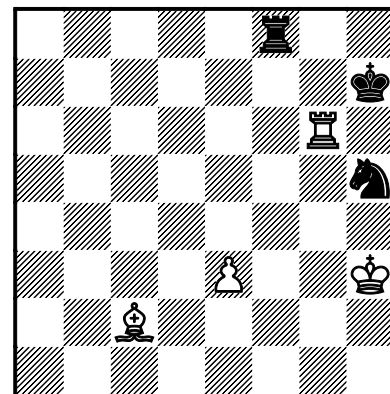
Win

The composer plays 8...Rh8 9.Kg4 Sg7 10.Ra6+ Kg8 11.Ra8+. García has however spotted an interesting defence by playing 8...Kh8. At first sight this seems to be a weak move as White can win bSh5 by continuing 9.Rh6+ Kg8 10.Rxh5. But then we see that Black has the rejoinder 9...Rf3+ winning the last White pawn with an obvious draw. Now that Black has moved out of the annoying discovered check he is free to play more actively, and I cannot find any way to win for White. But perhaps the composer himself can refute the refutation?!

Nikolay Kralin has an impressive list of merits but the following endgame study that earned him 2nd hon. men. (EG*46* no. 2793) shows a rather typical error. We take a look at the climax and enter the opus after White's move seven.

N. Kralin
2nd hon. men. *64* 1974
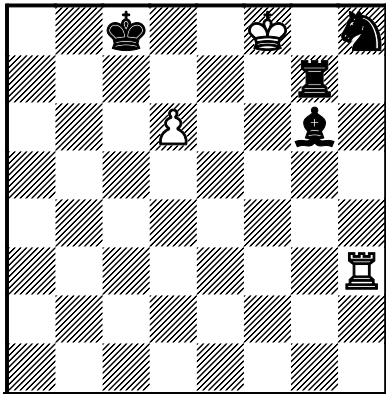
Draw

White has defended well and forced Black's men into unfavourable positions. Black's knight in the corner is lost after 7…Rf7+ 8.Kg8. Actually Black blundered away the win by his hasty move 8…Rf7+. The correct move is 8…Rd7, and after 9.Rxh8 Bh7 the curtain falls. White has been enticed into a well-known mousetrap.
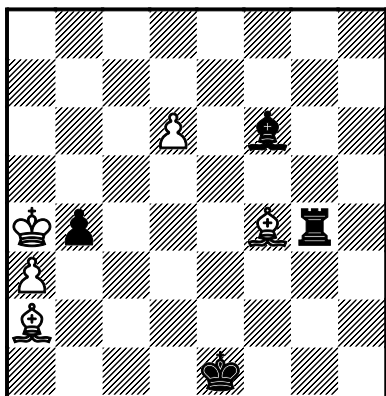
In the following opus by the same author (EG*42* no. 2443) the cook should not be too difficult to spot.

N. Kralin, hon. men.
Bulletin Central Chess Club USSR 1965

Draw

White's defence is based on stalemate: 1.Bh6 b3+ 2.Kxb3 Rg2 3.d7 Rb2+ 4.Ka4 Rxa2 5.Bg7 Be7 6.Bb2 Rxb2 7.d8Q Bxd8 stalemate. White has an alternative defence that most players would choose automatically, viz. 3.a4 giving wK a refuge on a3. After 3…Rb2+ 4.Ka3 Rb6 5.a5 White is not in danger of losing.

The late Russian Ernest Pogosyants is the most prolific composer ever. Van der Heijden's database contains 1800 endgame studies by this composer, but the real number of his output was probably much higher. It hardly comes as a surprise that Pogosyants, who has created so many memorable things, made many mistakes in his analyses. The reason seems rather obvious: He hardly had time to analyse properly. EG*47* no. 2932 offers a good illustration.

E. Pogosyants, 1st comm.
Revista de Romana de Sah 1974
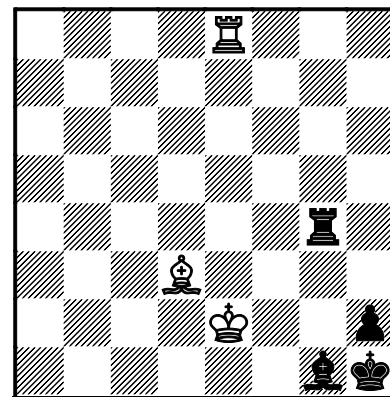
Win

White mates after 1.Rg8 Rg2+ 2.Kd1 Rxg8 3.Be4+ Rg2 4.Ke1 Ba7 5.Kf1 followed by 6.Bxg2 mate. It is however easy to see that there are no threats as long as the black rook prevents the checks of the white bishop. Thus 1...Rh4 (or some other rook move along the fourth row) draws.

The next example (EG*47* no. 2952) is no better.

E. Pogosyants
comm. *Mkhedruli* 1975

Draw

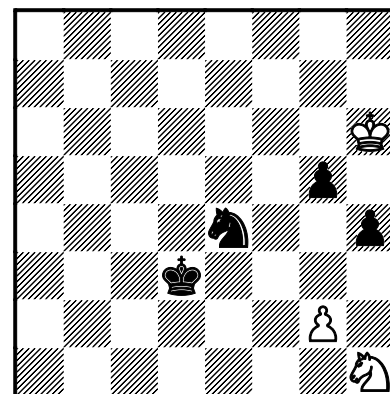Instead of the composer's solution 1.Kh5 Ke2 2.Kg4 Kf1 3.g3 h3 4.Kxh3 Kg1 5.g4 Kxg1 stalemate, White can play 1.Sf2+ Sxf2 2.Kxg5, and the last black pawn disappears next move. If we start the solution with the second move the endgame study seems to be correct.

Vasily Dolgov was both prolific and successful although many of his endgame studies have turned out to be incorrect. In the following opus (EG*42* no. 2438) he and his co-author A.P. Kuznetsov overlooked a rather simple second solution.

V. Dolgov, A.P. Kuznetsov
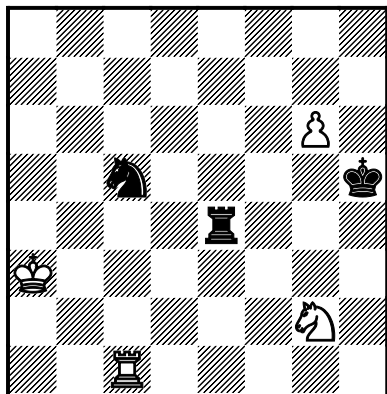3rd prize *Sachové Umenie* 1972
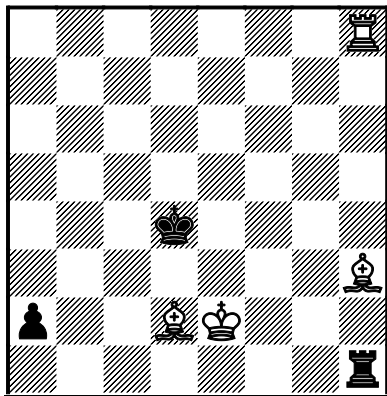
Win

After 1.Rh4+ Ke5 2.Bc3+ Kd6 the composers continue 3.Rh6+. But 3.Rd4+ also wins quickly as 3...Kc5 can be met by 4.Bf1 closing the 1st row. bPa2 is doomed and falls in a few moves.

In the next diagram (EG*43* no. 2464) I think that Dolgov was the victim of bad luck.

V. Dolgov
1st prize Lokker MT 1974

Win

After 1.g7 Ra4+ 2.Kb2 Sd3+ 3.Kb3 Ra8 4.Rh1+ Kg6 5.Rh8 Sc1+ White climbs up the b-file to escape the checks: 6.Kb4 Sa2+ 7.Kb5 Sc3+ 8.Kb6 Sa4+ 9.Kb7. The problem is that White can play 3.Kc3 (or 3.Kc2) Ra8 4.Kxd3 Kh6 5.Rc7 Rg8 6.Se3 Kg6 7.Rc6+ Kxg7 8.Sf5+, and Black is mated or loses the rook.

Few cities in the world can boast of so many fine composers as St. Petersburg. In our final example (EG*53* no. 3355) we present a joint composition by the still active Sergey Zakharov and the late Leonid Mitrofanov.

S. Zakharov, L. Mitrofanov 3rd prize
Bulletin Central Chess Club of USSR 1976
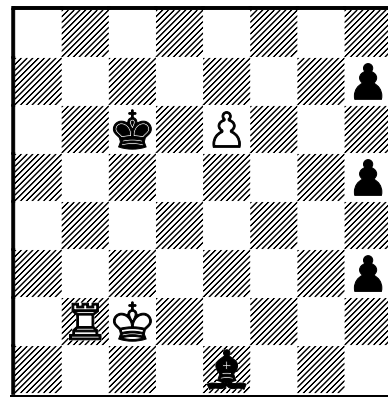
Win

White has a slight material advantage and if he succeeds in bringing his king to the assistance of his last pawn on e6 the win will only be a question of time and technique. Thus 1.Rb5 Bg3 2.Rd5 Bd6 3.Rxh5 h2 4.Kd3 Bg3 5.Ke4 Kd6 6.Kf5 and wins. This seems convincing. There is however a hole in the analyses. Black can prevent wK from approaching the pawn by playing 4...h1Q 5.Rxh1 Kd5 6.Re1 Be7 (EGTB).

I freely admit that I always feel sad when I see a beautiful idea spoiled by a cook. I can sense the joy composers felt over their composition and I really dislike having to tell them that it is faulty. So I hope that this column can also inspire composers and readers to try their hands at corrections.

We are pleased to inform our readers that Zakharov has actually succeeded in correcting this endgame study. Van der Heijden brings the following position to my attention:

S. Zakharov, comm.
Vecherny Leningrad 2005
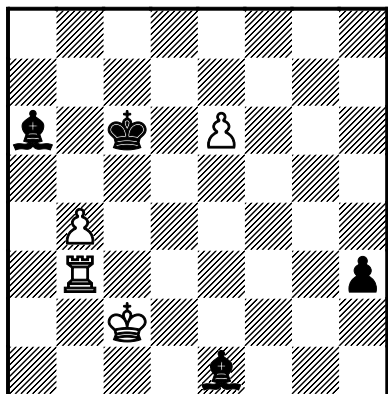
Win

The solution now runs 1.b5+ Bxb5 2.Rxb5 Bg3 Rd5 Bd6 4.Rh5 h2 5.Kd3 Bc7 6.Ke4 Kd6 7.Kf5 Ke7 8.Rh7+ Ke8 9.Kf6 Bd8+ 10.e7. The first moves are not exciting but it seems difficult to find a satisfactory introduction.

John Nunn receives the second prize from Arno Vrins during the Corus Solving tourney. See also pages 71-72.

JOHN ROYCROFT

I: Your assistant editor, a witness of the distressing FIDE PCCC plenary session which voted to accept the WCCT result without amendment, believes readers will be interested in additional background information.

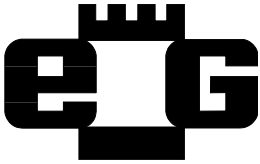Regarding the 8th WCCT, two errors of procedure were involved, both publicly acknowledged. Firstly, a judging country (Belarus) without explanation awarded zero points to four placed studies. (Other studies were, I understand, similarly treated, but I have no details.) Secondly, the tourney director, having failed to rectify this lapse, failed in his turn to suspend the distribution of the provisional award (all sections, all points, all names) to participating teams until a justification was received from Belarus for the zero scores. Such justifications would have enabled the director to validate/invalidate them and act accordingly. Following this premature publication the anonymity required by the WCCT rules and widely deemed fundamental to fair judging could not be maintained for any subsequent change in the award, if needed.

In voting on the WCCT award status, delegates therefore faced a dilemma: either to alter the 'provisional' results, thereby steam-rollering 'inviolable' anonymity; or to ratify it, thereby perpetuating an injustice. From the vote it is clear that, faced with this choice of evils, the majority of delegates decided to uphold the general principle of anonymity and formally accept the provisional results.

Shortly after the conclusion of the Jurmala meeting the tourney director Hans Gruber offered his resignation from all his FIDE PCCC responsibilities by a letter to the PCCC President.

PCCC President Uri Avner (Israel) has read the foregoing and confirms its essential accuracy.

II: No claim of anticipation or unsoundness (or accusation of database mining) attaching to the four studies having been substantiated, your assistant editor on his own initiative subsequently tried to shed light on the '0' points story. To eliminate possible misunderstanding he mailed all four germane entries (namely D55, D33, D13 and D47, here reproduced, together with points and comments) to the Russian-speaking senior Belarussian judge Mr Evgeny Dvizov of Zhlobin. Mr Dvizov, who has no direct e-mail, was politely invited to comment. A *prioritaire* communication was received from Mr Dvizov on 18ii2009, but the contents did not relate to the WCCT.

R.1 D55 Didukh (Ukraine)
15th place
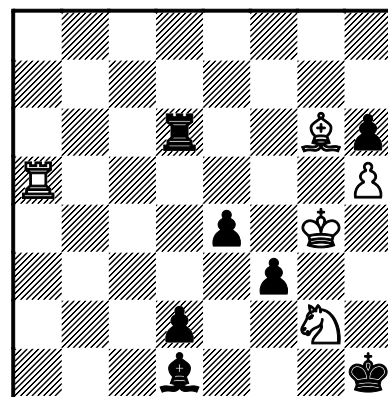
g4h1 0441.14 5/7 Draw

1.Se3 f2+/i 2.Kg3 f1S+/ii 3.Sxf1 Rd3+ 4.Kh4/iii Rh3+ 5.Kxh3 Bg4+ 6.Kh4/iv d1Q 7.Rd5/v Qxf1/vi 8.Bxe4+ Bf3/vii 9.Rd1 Qxd1 10.Bxf3+ Qxf3 stalemate.

i) Bc2 2.Ra1+. Kh2 2.Sxd1 f2 3.Rf5. Be2 2.Bxe4 Kh2 3.Bxf3 Rd4+ 4.Kf5 Bxf3 5.Sf1+ Kg2 6.Sxd2 Rxd2 7.Ra6.

ii) Kg1 3.Ra1 f1Q 4.Sxf1 Rd3+ 5.Kf4 Rf3+ 6.Kxe4.

iii) 4.Kf4? Rf3+ 5.Ke5 Rxf1 6.Bxe4+ Kh2 7.Rd5 Rf2.

iv) 6.Kg3? d1Q 7.Bxe4+ Kg1 8.Se3 Qe1+ 9.Kxg4 Qxa5.

v) 7.Bxe4+? Kg1 8.Rd5 Qe1+ 9.Sg3 Be2 10.Kh3 Bf1+ 11.Kg4 Bg2 12.Bxg2 Kxg2 13.Rd3 Qe6+.

vi) Qxd5 8.Bxe4+ Qxe4 9.Sg3+.

vii) Kh2 9.Kxg4 Qh3+ 10.Kf3 Qg3+ 11.Kf5 Qg5+ 12.Ke6 Qg4+ 13.Bf5 Qxh5 14.Rd3.

BLR 0: [no comment]

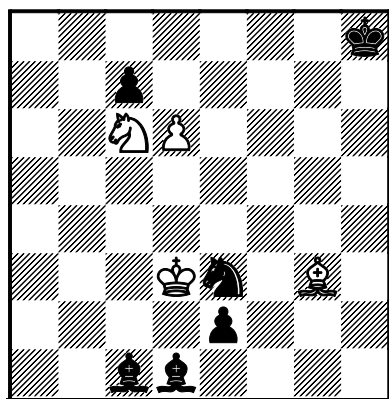FIN 3: The thematic play is doubled, the introductory play is less enjoyable.

GEO 1.5: [no comment]

ISR 2.5: Active black play and an uncommon appearance of the stalemate theme.

ROM 3: Good construction. Two consecutive thematic moves.

R.2 D33 Kralin & Pervakov (Russia)
19th-21st place

d3h8 0074.12 4/6 Win

1.d7/i e1S+/ii 2.Bxe1 Bc2+ 3.Ke2/iii Bd1+ 4.Kf2 Sg4+ 5.Kg3/iv Bg5 6.Bd2 Se5/v 7.Sxe5/vi Bf6 8.Bg5/vii "The theme again, on the same squares" Bxg5 9.Sf7+ Kg7 10.Sxg5 wins.

i) 1.dxc7? Bc2+ 2.Kxe2 Bf5 draw.

ii) Bc2+ 2.Kxe2 Bd1+ 3.Ke1 Sg2+ 4.Kxd1 Bg5 5.Ke2 Sh4/viii 6.Bf4 Bf6 7.Be5 wins.

iii) 3.Kc3? Sd5+ 4.Kxc2 Bg5 draw. 3.Kd4? Sf5+ 4.Kc3 Bg5 5.Kxc2 Kg8 6.Bb4 Kf7 draw.

iv) 5.Kf1? Bg5 6.Bd2 Bh4 draw.

v) Sh6 7.Bxg5 Sf7 8.Se5/ix Ba4 9.Sxf7+ wins.

vi) 7.Bc3? Ba4 8.Bxe5+ Kh7 draw.

vii) 8.Bc3? Kg8 9.Sc6 Bg5 10.Bb4 Kf7 draw.

viii) Kg8 6.Kf3 Sh4+ 7.Kg4 wins.

ix) "Theme, same squares e5/g5". 8.Bf6+? Kh8 9.Se5 Ba4 draw.

BLR 0: [no comment]

FIN 3: Lively play in the true spirit of the theme.

GEO 2.5: [no comment]

ISR 2.5: First Black, then White, display the thematic element. Nice tactics.

ROM 3: Good construction. Two thematic moves.

R.3 D13 Salai jr. & Kekely (Slovakia)
19th-21st place
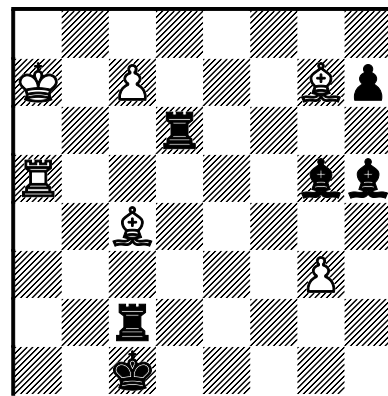
a7c1 0780.21 6/6 Draw

1.c8Q/i Be3+ 2.Kb8/ii Rb6+ 3.Qb7 Rxb7+ 4.Kxb7 Bf3+ 5.Bd5 Ra2 6.Bh6 (Rxa2? Bxd5+;) Bxd5+/iii 7.Rxd5 Bxh6 8.Rh5 Be3 9.Rh1+ (Rxh7? Ra7+;) Kc2 10.Rh2+ Kb3 11.Rxa2 Kxa2 12.Kc6 Kb3 13.Kd5 Kc3 14.Ke4 Kd2 15.Kf3 draw.

i) 1.Rxg5? Rxc4 2.Be5 Ra4+ 3.Kb8 Rb6+ wins.

ii) 2.Rc5? Rxc4 wins. 2.Ka8? Bf3+ wins.

iii) Rxa5 7.Bxe3+ Kc2 8.Bxf3 Ra3 9.Be4+ draw.

BLR 0: [no comment]

FIN 3: A thematic firework. A positive point is that tension lasts to the very end of the solution.

GEO 1.5: [no comment]

ISR 2.5: Consecutive thematic moves by both sides.

ROM 3: Economy; black and white theme.

R.4 D47 Micu & Nestorescu (Romania)
24th-25th place
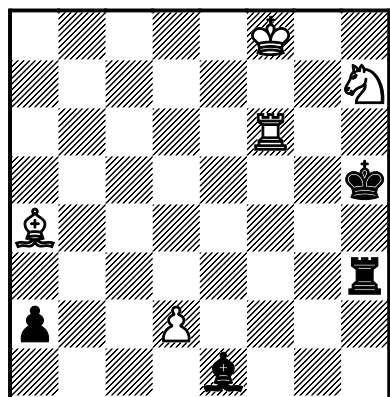
f8h5 0441.11 5/4 Win

1.Bd1+/i Kh4 2.Ra6 Bxd2 3.Rxa2/ii Ra3 "black thematic move" 4.Rxd2/iii "6-man" Rd3 5.Sg5/iv "white thematic move" Rxd2 6.Sf3+ and 7.Sxd2 wins.

i) 1.Be8+? Kg4 2.Bd7+ Kg3 3.Ra6 Rxh7 draw. 1.Ra6? Rf3+ 2.Kg8/v Rg3+ 3.Kf8 Rf3+ 4.Ke7 Rf7+ draw.

ii) 3.Kf7? Rh1 draw. 3.Rxa4+? Bb4+ 4.Rxb4+ Kg3 5.Ra4 Rxh7.

iii) 4.Rb2? Ra8+ 5.Kf7 Ra7+ 6.Kg8 Rg7+ 7.Kh8 Bc3 draw. 4.Rc2? Rc3 5.Rb2 Rc8+ 6.Kf7 Rc7+ draw.

iv) 5.Rxd3+ stalemate. 5.Rh2+? Kg3 6.Be2 Re3 7.Sf6 Kxh2 8.Sg4+ Kg3 9.Sxe3 Kf2 draw, but not 6...Rd2? 7.Sg5 Kxh2 8.Sf3+ Kg3 9.Sxd2 wins.

v) 2.Ke8 a1Q. 2.Ke7 Rf7+ 3.Kxf7 a1Q.

BLR 0: [no comment]

FIN 2: A small, neat example of a reciprocal performance of the theme.

GEO 3: [no comment]

ISR 2.5: The economy is appealing but Black's thematic 3...Ra3? is too cooperative, whereas after 3...Bb4+ the win requires at least 61 moves (per 7-man EGTB confirmed by Marc Bourzhutsky). [Presumably Israel consulted MarcB.]

ROM : – [same country].

YOCHANAN AFEK

All three Corus grandmaster tournaments this year saw youth players dominating an experienced field. At least in this respect the first Corus solving tourney for endgame studies was no exception. 18 years old Twan Burg, a FIDE master from Schijndel (a town in the Dutch southern province of Noord-Brabant) who plays for HMC Den Bosch, emerged a clear victor, ahead of a strong field, headed by two times solving world ch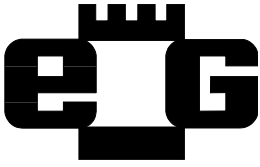ampion GM John Nunn and members of the Dutch and Belgian national solving teams. 22 solvers worked hard for 3 hours, trying to crack 9 tough studies especially created for this event by such composers as Jan Timman, Yochanan Afek, Piotr Murdzia, Andrzey Jasik, Gady Costeff, Ilham Aliev and Siegfried Hornecker. GM Daniel Stellwagen, a strong solver who could not take part in the official contest due to his participation in the top GM group, gave the entries a pilot try and classified them according to their difficulty. There was a prize-fund of 750 Euros and study database and book prizes. As expected, none of the solvers managed to crack all entries, yet Twan was best to conquer seven of them, scoring 36 points out of the maximum of 45.

The favourite, Englishman John Nunn, ended up second scoring 32 points, ahead of the Belgian champion Eddy van Beers 28. The money prize winners were followed by Dutch champion, Solving GM Dolf Wissmann and Martin van Essen 22 each. The event was organized by yours truly and sponsored by Corus tournament, ARVES and Harold van der Heijden. Chief arbiter was Ward Stoffelen from Belgium. Members of the organizing committee of Corus tournament, Theo Hoogland (in the opening ceremony) and Arno Vrins (in the prize-giving) who greeted the participants, expressed their wish to carry on the new tradition also next year as part of the world's most prestigious chess festival.

A special booklet (edited by Luc Palmans and printed by bernd ellinghoven) was presented with the full award of last year's monumental Corus-70 composing JT and distributed among players and officials.

Here are the complete final standings:

1. Twan Burg 36/45; 2. John Nunn (GB) 32; 3. Eddy van Beers (Bel.) 28; 4-5. Dolf Wissmann & Martin van Essen 22; 6-7. Chiel van Oostrom & Hans Uitenbroek 19; 8-9. Marcel Van Herck (Bel.) & Willem van Briemen 18; 10. René Olthof 17; 11. Nils Nijs (Bel.) 16; 12. Jan Baljé 15; 13. Bert van der Marel 14; 14. Harold van der Heijden 13; 15. Armen Hacijan 12; 16. Antti Parkkinen (Fin.) 11; 17-19. Harry Sibbing, Lex Jongsma & Harm Benak 10; 20. Semen Minyeyevtsev (Bel.) 9; 21-22. Guus Rol & Luc Palmans (Bel.) 8.

Here are three of the nine studies that were introduced for solving

A.1 Piotr Murdzia &
Andrzey Jasik (Poland)
The Problemist, March 2009
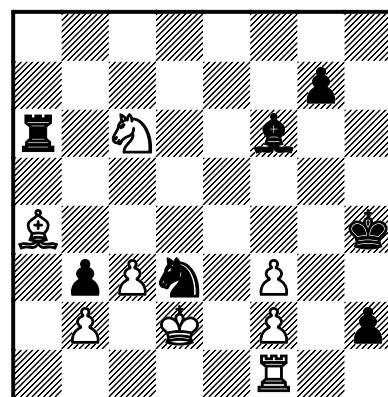
d2h4 0444.43 8/7 Draw

1.Bb5/i Ra1 2.Rxa1 Sc1 3.Rxc1 Bg5+ 4.f4 Bxf4+ 5.Ke2 Bxc1 6.Se5 h1Q 7.Bc6 Qh3 8.Bd7 Qg2 9.Bc6 Qh3 10.Bd7 Qh1 11.Bc6 draw.

i) 1.Rh1? Sxf2 2.Rxh2+ Kg3 wins.

A.2 Jan Timman (Netherlands)
The Problemist, March 2009
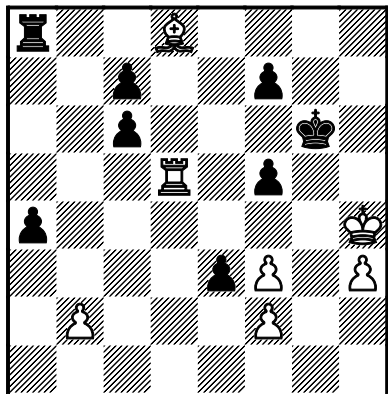
h4g6 0410.46 7/8 Win

1.Rd1 a3 2.bxa3 Ra4+ 3.f4 Rxf4+ 4.Kg3 Rd4 5.Rxd4 e2 6.Rd6+ Kh7 7.Rh6+ Kxh6 8.Bg5+ Kxg5 9.f4+ wins.

A.3 Gady Costeff (Israel/USA)
The Problemist, March 2009
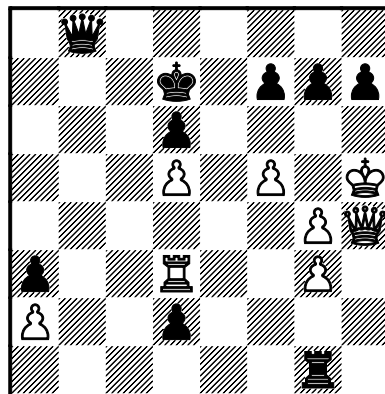
h5d7 4400.56 8/9 Draw

1.g5 d1Q+ 2.Rxd1 g6+ 3.Kh6 Rxd1 4.Qa4+ Ke7 5.Qxd1 Kf8 6.Qd4 Qb2 7.Qh8+ Qxh8 8.f6 Ke8 9.g4 Qf8+ 10.Kxh7 draw!

From left to right: Yochanan Afek, Arno Vrins and winner Twan Burg.

THE OLYMPIC SPIRIT
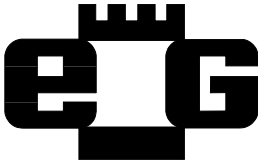
YOCHANAN AFEK

Prizewinners explained

Last year I was invited to act as the judge in the special composing tourney organized on the occasion of the chess Olympiad in Dresden, Germany. This leading event is usually a great opportunity to promote our art among general chess enthusiasts. However it seems that time and time again we fail to exploit such opportunities in full and at the end of the day the minimal response of the chess community to such a magnificent demonstration of chess spirit is rather disappointing.

41 composers from 17 countries took part in this tourney. Even the analytical standard was rather unusual since just a handful of the entries were found to be unsound. The refreshing phenomenon which seemed to dominate the final award was the tremendous success of local composers. German study composition has made considerable progress ov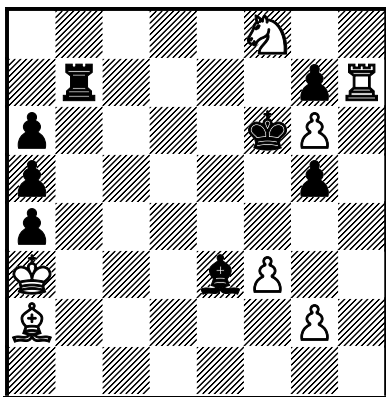er the last decade highlighted by its extraordinary performance in the recent WCCT. We therefore chose this time to salute its achievements with two of the most interesting prizewinners in the Olympic tourney.

A.1 Wieland Bruch & Martin Minski
1st Prize Olympic Tourney Dresden 2008

a3f6 0441.35 7/8 Win

One of the engines behind this success is the rising star **Martin Minski,** who combines an impressive composing career with various activities as a busy editor, organizer and judge. **Wieland Bruch,** his co-author for this Olympic victory, has been a renowned two-mover composer who seems to have found even better possibilities to channel his versatile skills in the study world.

Their co-production is "an astounding and daring concept displaying an exceptional pivot role of the white king in creating a series of zugzwang positions aimed to set his tied up pieces free…"

The very first step on the long road to victory is to meet the immediate black threat to create a deadly battery (as indeed occurs already after his third move). White's best chance to guard his entire property is to concentrate his forces at the upper right corner where the pieces can protect each other.

1.Rh8!

The only way: 1.Bd5? Bc1+! and 2.Ka2 Rb2+ 3.Ka1 Rxg2, or 2.Kxa4 Rb4+ 3.Kxa5 Rb5+ 4.Kxa6 Rxd5 draw.

1...Bc1+
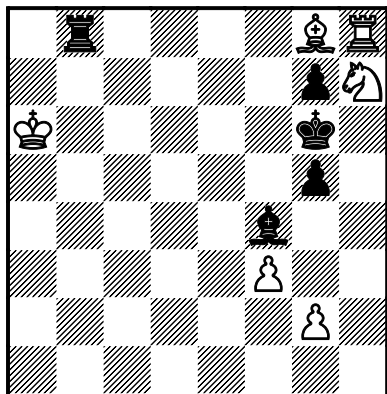
Ke7 2.Sh7 Rb4 3.Rc8, or Rb4 2.Rh1 Bc5 3.Sd7+ wins.

2.Kxa4 Rb4+ 3.Kxa5 Bd2! 4.Sh7+ Kxg6

4...Kf5 e.g. 5.g4+!, and Rxg4+ 6.Kb6! Rb4+ 7.Kc5 a5 8.Bc4 a4 9.Kd5 a3 10.Ra8 Kxg6 11.Bd3+ Kh6 12.Rxa3 wins, or Kxg6 6.Sf8+ Kf6 7.Rh2! Rb2+ 8.Ka4 Rxa2+ 9.Kb3 Ra1 10.Rxd2 wins.

5.Bg8! Rb8+ 6.Kxa6

Idea 7.Bf7+.

6...Bf4!

The first mission has been successfully accomplished as all white officers have been brought to safety but at what a price: A monstrous black battery has turned into a paralyzing black pin! The only active white piece left is therefore his majesty who tries to release the embarrassing stalemate of his army with the assistance of the zugzwang weapon. Some other alternative king moves along the main line might also prove efficient, however they would just prolong the solution for no use, loss of time duals.

7.g4!

7.Ka7? g4! 8.fxg4 Bg3 or 8.Bf7+ Kxf7 9.Rxb8 Bxb8+ 10.Kxb8 Kg6! draws.

7...Bc7!

7...Bd6 8.Ka7 Re8 9.Kb6 (Kb7) Rb8+ 10.Kc6 Bg3 11.Kc5! Bc7 12.Kd5 Bg3 13.Kc6 zz.

8.Ka7

Idea 9.Lf7+!

8...Re8!

8...Rd8 9.Kb7 Ba5 10.Kc6! zz.

9.Kb7 Ba5!

9...Bg3 10.Kb6! (Kc6? Rb8;) Rb8+ 11.Kc6! zz, or Be5 10.Kc6 (Kb6) Bf6 11.Kc7! zz Rxg8 12.Rxg8 wins.

10.Kc6! Rd8 11.Kb5 Bc7 12.Kc5! zz **Rb8!?**

12...Ba5 13.Kc6! zz Re8 14.Kd7 Rxg8 15.Rxg8 wins.

13.Kd5!

Idea 14.Ke6.
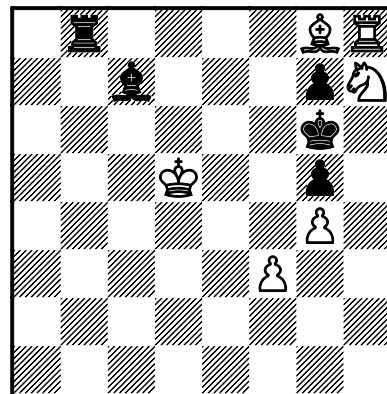
The sting of this ingenious double-edged structure is that while white seems totally tied up he might himself release at any moment one of his potentially harmful batteries: either against the Rook on the eighth rank or along the "h" file had the black bishop been forced to h2. A sort of "passive activity" which leaves black with only two Bishop moves:

Main line A:

13...Bg3 14.Kc6! zz **Bh2**

Bf4 15.Sxg5! see main line B after 17.Sxg5! This last move by Black enables White to open a second battery.

15.Kd7!!

Not immediately 15.Sf8+? Rxf8 16.Bh7+ Kf7 17.Bg6+ Ke7! 18.Rxh2 Rf6+! draws.

15...Rb7+ 16.Ke6 Rb6+ 17.Kd5! Rb8 18.Sf8+! Rxf8 19.Bh7+ Kf7 20.Bg6+! Kxg6 21.Rxf8 wins.

Main line B:

13...Bf4!? 14.Ke6!!

Not immediately 14.Sxg5? Rb5+! 15.Ke4 Bxg5 draws.

14...Rb6+ 15.Kd7 Rb7+ 16.Kc6! Rb8 17.Sxg5! Kxg5 18.Rh5+ Kf6 19.Rf5+ Ke7 20.Rf7+ Ke6 21.Rxg7+ Kf6 22.Rf7+ Kg5 23.Rf5+ Kh4 24.Rxf4 wins.

It is worthwhile making the effort to dive into the depth of this masterpiece and grasp its magic zugzwang mechanism in full. No doubt one of the most original concepts I have ever seen.

More and more otb grandmasters have made a serious try to create an endgame study of their own**. Michael Prusikin**, a German GM of Russian origin, last month shared first place in the national championship together with the young GM Arik Brown (who has himself been captivated by the charm of studies partly thanks to yours truly in various training sessions). Michael entered the olympic tourney with three studies of which I was especially impressed by the following one:
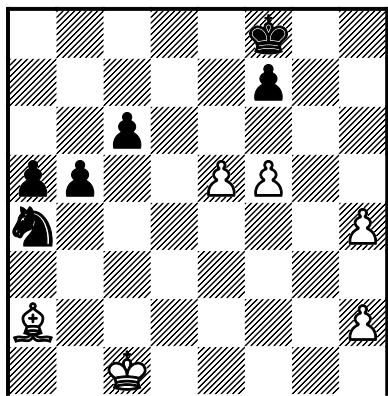
A.2 Michael Prusikin
Special prize Olympic Tourney Dresden 2008

c1f8 0013.44 6/6 Win

Actually we are witnessing here a drama with two acts. A lovely (though not really unexpected) sacrificial key triggers a breathtaking race of a knight against speedy passed pawns.

1.Bxf7! Kxf7

1...Sc5 2.e6 a4 3.Kb1 b4 4.h5 Se4 5.h6 Sf6 6.Bg6 c5 7.h7 Sxh7 8.Bxh7 Ke7 9.h4 and wins.

2.e6+ Kf6 3.h5 Sc3 4.h6 Sd5 5.e7!! Sxe7 6.h7 Sg6

Black is finally forced to return the piece since 6...Kg7 is met by 7.f6+! Kxf6 (Kxh7; fxe7) 8.h8Q+. That in fact points to the second phase- an independent pawn ending.

7.fxg6 Kg7 8.Kb2! c5

Or 8...a4 9.Ka3! (h3? b4;) c5 10.h3! Kh8 11.h4 Kg7 12.h5 c4 13.Kb4 wins.

9.h3!!

The Festina Lente theme: 9.h4? Kh8 10. h5 Kg7 draws. Also 9.Kb3? Kh8 and now 10.h3 a4+ 11.Ka3 c4 12.Kb4 Kg7 13.h4 Kh8 14.h5 Kg7 or here 10.h4 Kg7 11.h5 b4! 12.h6+ Kh8 13.Kb2 a4 draws.

9...Kh8 10.h4 Kg7 11.h5 Kh8 12.h6 b4

Likewise 12...c4 13.Kc3 a4 14. Kb4 or 12... a4 13. Ka3 c4 14. Kb4 and Black will run out of useful moves.

13.Kb3 c4+ 14.Kxc4

wins, e.g. 14...b3 15.Kxb3 a4+ 16.Ka2 a3 17.g7+ Kxh7 18.Kxa3.

The main drawback of this otherwise perfect concept is that the pawn ending has already been shown before (Guy c2f8 1995) which prevented the study from being awarded a "normal" prize. "However the introductory play still turns it into an exemplary multiphase masterpiece which every chess player would love to solve or at least to play through the solution".

One noticeable characteristic of several successful German entries in the Olympic tourney of last year is their highly daring approach introducing an eventful plot of broad scope with more than one phase. This might suggest another possible trend for those who still seek new horizons in a well trodden genre that never ceases to surprise.
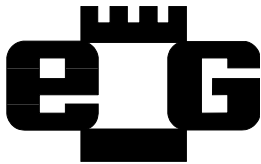
CQL FOR DUMMIES

EMIL VLASÁK

Computer Revolution of the Endgame Study

In the last 20 years, computers have changed many human intellectual activities. This includes chess, chess composition and chess study. Aspects of the computer revolution of the chess study have – step by step – been covered in my previous columns. Let us recapitulate the most prominent topics.

(1) The new **chess engines** of GM-strength have dramatically improved the soundness of studies (EG170, EG172). However as a result also heavy non-artistic positions have been composed and published as studies (EG173).

(2) **Endgame databases** (EGTBs) changed the results of endgame theory, especially in pawnless endings. To our surprise, the RBN-RB material (no matter if same-color-bishops) and also the RNN-RB one (EG168) are generally won.

Our Codex was changed, too, because of problems with the **originality**. Since the year 2008, computer databases explicitly have no copyright in relation to chess study originals. So a database position, i.e. analyzed and evaluated by a computer, can today be published as an original study (EG173).

(3) According to Kasparov, **computer databases** are the most important development for chess since invention of typography. And in the endgame study this can be said about the **Harold van der Heijden collection** (EG174).

(4) To make this picture complete, a tool named Chess Query Language (**CQL)** has to be mentioned.

So far it has not been discussed it in my column because of its difficulty. I estimate that no more than twenty chessplayers are able to use it, worldwide. So let us try to increase this sad count a little in this column.

What is CQL?

CQL is a tool allowing searches for complicated chess themes in computer databases. Here are several examples: "stalemate with several pins", "staircase manoeuvre" or "8th WCCT theme". Even top commercial software such as ChessBase or ChessAssistant have, so far, not been able to master such tasks.

CQL stands for Chess Query Language. *For experts: the abbreviation CQL is a small joke, imitating SQL a computer language widely used by common database applications.*

CQL is both

– a search software, specializing in endgame studies (but can be applied to chess games and problems).

– a formal language for this purpose.

The current version of CQL is 3.01 from 2004.

Yes, you have to program

Contemporary users expect that all software intelligence is encapsulated in several dialog boxes and can be assessed by mouse clicks. Unfortunately this is not possible in CQL, because chess themes are too rich and miscellaneous.

Thus there is no other way – you have to learn programming. The authors of the CQL – Gady Costeff and Lewis Stiller – did their best to simplify as much as possible. There is also an additional tool **VisualCQL**, written by me, to help you.

A complete CQL program is called a CQL **script** (or CQL **query**).

What do you need?

CQL does not need complicated subfolders on your hard drive. Simply create the C:\CQL directory and copy all requested files there. The list of files follows, for details about all items see the Link section.

Maybe some administrator rights problems could arise in the foolish Windows Vista, but that is beyond the scope of this article.

(1) First, you need some **endgame study database in PGN format** as a reference. The best choice is Harold's database, but it is not free. The current version III (and probably also the coming version IV) is delivered in PGN, so there are no additional problems.

Older versions are in the CBF or CBH formats. See the EG*174* computer column to learn how to convert them into the PGN format.

To make things easy, rename the database "heijden.pgn".

(2) The **CQL engine** is freely downloadable from Gady's website. You will get a single archive cql.zip, containing the engine itself (cql.exe) plus a manual and examples.

Extract all these to your CQL folder.

(3) The **Visual CQL** tool is freely downloadable from my website.

Extract all the files from the archives vcql.zip (user interface) and pgnv.zip (PGN viewer) to your CQL folder again.

(4) It is a good idea to create **a shortcut** to C:\CQL\VisulCQL.exe on your desktop.

Right click an empty desktop area. A local menu appears, select New >> Shortcut and browse to find and select the appointed exe file.

Now you are ready for your first attempts.

A Quick Overview

Using the created shortcut, run the VisualCQL software.

(1) The CQL skeleton and basic rules

The VisualCQL looks like a small text editor. **A basic script skeleton** is immediately ready to use. Without the VisualCQL, you would have to write it from scratch again and again.

```
(match
:pgn heijden.pgn      ;the name of the PGN file to look for studies
:output result.pgn    ;the name of the result file, must be nonempty

  (position

  );end position
); end match
```

Remember several important rules.

(1.1) A **semicolon** starts a **comment** – the CQL engine ignores it to the end of line.

My recommendation: continuously add comments to your CQL scripts! These can be saved to your hard drive for future modifications and re-use. After several months you will not understand your own ideas or constructions without comments!

(1.2) The starting skeleton is well commented, maybe even over-commented. So you can easily understand it. "heijden.pgn" is the name of the database to be searched, while the results are saved in the "result.pgn" database. The result.pgn database will be emptied and filled with the new search results!

(1.3) The **round brackets** "(" and ")" have to be strictly in pairs and well structured. Hard to explain it exactly here, remember for example mathematical formulas. Several brackets "(" could be open, but they have to closed ")" in a reverse order. The whole text from "(" to its corresponding ")" is called a **block**.

(1.4) Every CQL script is created by the large **"match" block**, which is rather a formal matter. It forms something like a container for other more actual blocks. In the starting skeleton you can recognize a single **"position" block** inserted (one could use more than one).

"Position" blocks are very important part of CQL scripts, acting as search units.

(2) Standard menu functions in the VisualCQL

The VisualCQL upper menu is almost standard.

(2.1) The CQL scripts can be saved (File >> Save As, File >> Save) and loaded again (File >> Open). "*.Cql" is always used as the file extension.

(2.2) Familiar clipboard functions (Edit >>Cut /Copy /Paste) are ready to ease your work.

(3) Special chess functions

Complete anticipation tests can be executed from the VisualCQL software, without leaving its environment. For this reason the following three special chess functions are available:

(3.1) The **Palette** icon helps you to insert CQL functions and skeletons, without writing them from a keyboard.

(3.2) The **Runner** icon starts Gady's and Lewis' searching engine.

(3.3) After the Runner has been finished, the **Eye** icon allows you to examine searching results.

(4) Example scripts

A lot of working examples have been supplied by the authors. Try the File >> Open dialog to see them. Examples have intuitive self-explaining names.

Pieces and board areas in the CQL

It is necessary to start with some dry definitions. Pieces and board areas create the basic CQL "alphabet". They are very easy to understand.

(1) Standard Pieces

```
KQRBNP for White pieces
kqrbn for Black pieces
```

(2) Nonstandard Pieces

```
A/a  White/Black any piece
M/m  White/Black major piece
I/i  White/Black minor piece
```

```
U    any piece
.    no piece (empty square)
?    any piece or empty square
```

(3) Board Areas

Like in the usual chess notation, board areas are written after the pieces in CLQ scripts. The exact "grammar" of them is sometimes difficult. Maybe an examination of several examples is the best way to learn it.

Remember:

- the square brackets ("[", "]") enclose a list of alternatives.

- the dash ("-") is for a range, abbreviating "from-to"

- and finally the question mark ("?") is for any row or column.

```
.e4           e4 square is free
[RB]c?        White rook or bishop on c-file (c1,c2..)
pd-e4-5       Black pawn in the center (d4, e4, d5, e5)
P[a2-7,h2-7]  White pawn on the a- or h- column
```

Using the Palette

You do not need to memorize nonstandard codes and keywords. Forget these, you can use the Palette.

Let us start with a small exercise.

(1) By a mouse click, locate the cursor at a free line in the "position" block.

(2) Click the upper Palette icon. You get the Palette.

(3) The Palette is a window with a table. The columns of this table are theme-structured, with fitting captions.

(4) In the second column (named "Pieces") click for example the "MinorWhite" cell.

(5) The Palette disappears and you have under the cursor the correct code "I" for a White minor piece.

The Palette incorporates the whole CQL language. So it acts as a help and the same time it saves your time – you need not write keywords and skeletons.

Your first example

It is time to create a simple, but nontrivial example.

We are searching for studies with the White king traveling from a1 to h1, or in the opposite direction. A simple example, but without CQL almost impossible or at least requiring a considerable amount of work. As we already know, the foundation stone of CQL is a "position" block, acting as a search unit. Several "position" blocks are taken by default as the "and" operator. It means all these position blocks have to match and only then the whole study is selected as suitable.

For advanced users: a more complex logical structures can be created, using logical operators in the CQL language – ":and"," :or", ":not".

The query finds studies where we have a white King at a1, but also sometimes a white King at h1:

```
(match
 :pgn heijden.pgn
 :output result.pgn
 (position Ka1)    ; WKa1
 (position Kh1)    ; WKh1
                   ; by default both positions have to match
 )                 ; end match
```

A note. I have reduced comments and formatting to make the whole CQL script more synoptic. Corresponding tip: In the Palette press the Alt key while clicking a keyword. This way a reduced one-line version of keywords or skeletons will be inserted .

Now you are ready to run the script prepared above.

(1) Click the Runner icon. A **CQL console** appears, where you can observe a searching process. It takes under one minute even on slow computers. As a result, the CQL engine reports 13 studies found in my HH III database.

(2) Close the CQL console pressing any key.

(3) Click the Eye icon. You get a **PGN viewer** allowing to examine studies, found by the engine.

The PGN viewer

After you click the Eye icon, you get the PGN viewer.

From the upper, it is created by:

(1) A game list.

(2) A chessboard on the left.

(3) A notation window on the right.

(4) Bottom buttons.

Using intuitive mouse clicks and double clicks, studies can be loaded from the list and their moves can be replayed. The notation window is click sensitive. The bottom buttons' clicks are for advanced functions, for example jumps in the game.

The "MATCH" comment

The CQL engine adds by default comments "MATCH" to fitting moves of matched studies.

Tip: There are bottom buttons to jump to the previous/next "MATCH" comment in a notation. In some cases this can be a very useful function.

Quick keyboard controls

The PGN viewer is also designed for rapid control from a numeric keyboard. This way, advanced users can complete the whole examination of matched studies with right-hand- fingers, without needing to move this hand.

Tip: Park the mouse cursor on any button on the bottom edge of the PGN viewer. Wait a while and you get a bubble help with its keyboard equivalent.

So you can:

– change studies using the 8/2 keys.

– replay moves through the 4/6 keys (plus the 5 key in branches).

– jump to the begin/end of the study through the 1/7 keys .

– jump to previous/next "MATCH" location through the 3/9 keys.

Tip: On notebooks with a reduced keyboard, the corresponding left "QEYC" keyboard block can be used as well.

Sublines and the dumb method

The CQL script just tested works only with main lines. To also search sublines, you have to add the keyword ":variations" in the position blocks. These now should look like:

```
(position
```

```
      :variations
     Ka1)
   (position
      :variations
     Kh1)
```

Remember: To make things well-ordered, keywords and functions begin in the CQL with a colon.

But running such a script, you not only get intended studies with the king's a1-h1 travel. You also find studies, in which for example the Ke1 goes to a1 in one line and to h1 in another line.

Unfortunately CQL does not have good subline management. This is not a problem of CQL, but rather of PGN. Also the PGN format has no standard way to differ thematic and technical sublines.

In recent years I acted as a judge or a director of several international tourneys. New PGNs which I received from composers often use the comment "main" at a start of thematic lines. But it is not accepted as a standard, and Harold's database uses it only partly.

The dumb method

You have two ways to overcome this problem.

(1) To use more complicated CQL constructions. These will be discussed later.

(2) To use simple "superfluous" CQL scripts and examine the results "by hand".

The second way I call the **dumb method**. The dumb method helps in many cases

– where CQL doesn't work well (later I will give an example)

– if an exact query would be difficult to write.

I myself use it often.

For example, the ":variations" version of our Ka1-h1 script generates only 31 studies. It takes only several minutes to replay all them in a blitz tempo.

Other basic keywords and functions

Besides pieces and board areas, there are several other basic functions. I only give here the most important ones, for the full survey see the Palette.

```
:wtm :btm                    White to move  Black to move
:mate :stalemate :check :nocheck
                             These don't need a comment
:initial :terminal           The initial or terminal position of the study
:enpassant :noenpassant   The next move is/isn't enpassant
:movefrom :moveto :promote Examples follow
```

Examples

```
:promote [RBN]  ;the next move is any white's underpromotion
:promote [BN]a8 ;the next move is promotion to B or N on a8
:movefrom U?8   ;any piece will move from the 8th rank
:moveto .a2     ;any piece will move to the empty square a2
:moveto rh1     ;any (white) piece takes a black rook on h1
```

Remember, CQL has no deeper chess intelligence. All searched themes have to appear on the board. If a PGN line ends only one move before an obvious mate or stalemate (which is often the case), they are not recognized by the CQL engine.

Programming by example, shifts and flips

A composer is frequently interested in some pieces-pattern, no matter where exactly placed on the board. The CQL language has a very easy way to master such cases. You can describe only one

certain pattern and generalize it, using shift/flip functions. Run the Palette to observe the rich repertoire of shift/flip functions.

(1) As an example, let's find studies with the well-known stalemate idea like Ke1/Ra2 Se3.

To save space, a formal "match" block, identical to the one given above, is omitted in the next examples.

```
(position
    :stalemate
    Ke1 ne3 r?2
    :shifthorizontal    ;move the pattern horizontally
);end position
```

This easy script finds all such stalemates with the White king on the 1st rank.

Remember, shift/flip functions – although seemingly easy – are really hidden cycles. In other words, the "position" filter has to be computed many times. So the searching time increases considerably.

(2) When adding a ":flip" function, you will find all studies with the king on the edge of the board.

```
(position
    :stalemate
    Ke1 ne3 r?2
    :shifthorizontal    ;move the pattern horizontally
    :flip               ;and flip the patter in addition
);end position
```

(3) And by using the ":shift" function instead of the ":shifthorizontal" one, you get also studies with central stalemates, like Ke6-Ke4 Ra7 Se8.

You get also several nonsenses as a "bonus", because the shift operators don't work correctly near the board's edge. Use a midboard position instead (Ke2 ne4 r?3) and voila – only correct studies are found!

For advanced users: The shift/flip concept is an excellent way to get useful results quickly. But technically it cannot master more independent shifting patterns.

So the CQL language (from version 3.0 on) has also a classical cycle statement (with variables and keywords ":forany", ":tagmatch") at one's disposal. In this way cycles can be nestled. It solves also the problem how to distinguish two same pieces.

Counting in CQL scripts

You can count a number of pieces, a power of pieces, a number of attacks to several square and a number of matches. Examples follow.

```
:piececount R 2           ;there are exactly 2 White rooks
:piececount p 3 5         ;3,4 or 5 Black pawns
:piececount [Aa] 0 5      ;5 or less pieces on the board
:piececount I[c1-8] 1 2   ;1 or 2 white minor pieces on the c-file
```

A power of pieces uses the usual weights Q=9, R=5, B=N=3, P=1. Remember K=0.

```
:power a 6                ;Black's power is 6
:power [M] 5 10           ;White has R (5), Q (9) or RR (10)
:powerdifference U 1      ;White has material advantage 1 pawn
:powerdifference [MmIi] -2 ;Black (a negative value)is an exchange ahead
:attackcount A rh3 1 2    ;White pieces attack bRh3 1 or 2 times
```

Repeated matches could be tested using a ":matchcount" function.

For example you need studies with repeated return the white king to the "a1" square.

The code for a five- or more times return (in the main line) follows.

```
(position
     :movefrom K?? ;the King moves
```

```
        :moveto ?a1    ;to a1 - no matter if empty or capture
        :matchcount 5 20)
```

For advanced users: The ":matchcount" function allows the counting of only one event. Using variables again (functions ":accumulate" and ":sumrange"), more independent events can be counted and evaluated. The situation is similar to ":forany" cycles.

Finding pins

CQL has a rich repertoire of "ray" functions. which test if the set of pieces is on one line. Examples.

```
:ray (q A K)          ;any white piece pinned by Black's queen
:raydiagonal(Q B n k) ;the 4 pieces - in the given order - on any diagonal
:rayvertical(K . . k) ;Kings in vertical opposition
                      ;with at least two empty squares
:ray (a A K)          ;any white piece pinned ??
```

A small testing question – in the last example, must it be a pin? Of course not, because of the "a" could be for example a knight. This problem is elegantly solved by the ":rayattack" function.

```
:rayattack a A K      ;it is surely a pin
:rayattack a A K 2 3  ;2-3 pins on the board
```

Several times I have been asked to find a trendy theme "stalemate with pins". Using the ":rayattack" function, it is very easy. Here is the code for 3 and more pins.

```
(position :wtm
          :stalemate
          :rayattack (a A K) 3 5)
```

You try and experiment modifying this script.

It seems that no study with 5 pins was composed, perhaps because it would need at least one promoted piece.

Only one study with 4 pins is found (Martsvalashvili 1987), but it is a wrong result. The CQL engine doesn't find this better setting: Jasik, StrateGems 1998. For some reason, this is only recognized as a 3-pins-study. Yes, any software is full of bugs and again the dumb method helps you to overcome them.

Sequence and gapped sequence

The very useful ":sequence" function culminates our beginners' course. Shortly, it defines a continuous (uninterrupted) sequence of positions.

Its structure is a little complicated. In the basic "position" block the ":sequence" function is nested with a lot of other "position" blocks. That's why I give the full script listing. This example searches for a queen's staircase.

```
(match
:pgn heijden.pgn
:output result.pgn
 (position          ;the basic position container
  :shift            ;to find also "shifted" positions
  :sequence         ;sequence function
   (                ;start sequence bracket
     (position Qa2)
     (position)     ;Black's move, any position matches it
     (position Qb2)
     (position)
     (position Qb3)
     (position)
     (position Qc3)
     (position)
```

```
      (position Qc4)
    )                  ;end sequence bracket
  )                    ;end basic position bracket
)                      ;end match bracket
```

Also a ":gappedsequence" function is available in the CQL. It works alike the ":sequence", but this sequence of positions can be interrupted. In other words, move gaps are allowed.

":Gappedsequence" is also an easy way to overcome our old problem with the King's travel.

```
(position
  :variations          ;search also in sublines
  :gappedsequence
    ((position Ka1)
     (position Kh1))  ; end gappedsequence
);end position
```

The correct direction a1-h1 is found here and in addition, sublines are mastered correctly.

For advanced users

What to do next?

(1) There is a complex **":relation"** function. It allows you to search for studies with similar positions, differing only in small detail. It was developed to master the 7th WCCT theme, which cannot be probably made using normal CQL functions. The complete script was published in EG151.

(2) You should study and test functions with variables (":forany", ":accumulate"). Writing the script for the 8th WCCT, I have had to use the ":forany" cycle, because two independent pieces act here. For all that, the result was only rough and it had be to combined with the dumb method.

(3) Instead of writing very difficult scripts, an easy way to combine elements that make up a theme is to run a script with the description of the first element and use the result-file as the input for the query with the description of the second element.

And my final information for you: I love CQL, but surprisingly there are themes which cannot be found even using it.

A small example: CQL is probably unable to find studies with vertically symmetvrical position somewhere in the solution. To master such specialties, some ultimate CQL version (or another future tool) will be needed to deal with variables, math functions and low-level access to squares and pieces,. Actually, the latest CQL improvements head primarily to this direction, Unfortunately, it would mean higher difficulty for users.

Links

http://www.rbnn.com/cql/ Gady Costeff. All about CQL – download, manual, examples, articles.

http://www.vlasak.biz/vcql.htm Emil Vlasák. All about CQL. Visual CQL.

http://home.concepts.nl/~he16442/ Harold van der Heijden – database.

Costeff,G.: CQL – Chess Query Language, EG*151*. Gady's introductory article.

Nona blitz tourney 2007

Definitive published: 30ix2007 on the Internet. Judge: David Gurgenidze (Georgia). The organisers and IGM Nona Gaprindashvili express gratitude to all participants. 52 entries were received from 30 composers. A reference to 'provisional' survives in the definitive award. The announcement date was 17vi2007 with a closing date of 17viii2007. The judge dates his provisional award 31viii2007 and the definitive 30ix2007.

No 16623 R. Becker & Iu. Akobia
1st prize
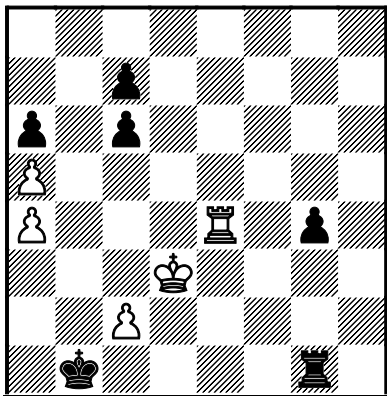
d3b1 0400.34 5/6 Draw

No 16623 Richard Becker (USA) & Iuri Akobia (Georgia). 1.c4/i g3/ii 2.Re2 c5/iii 3.Rd2/iv Kc1/v 4.Rc2+ (Ra2) Kb1 5.Rd2/vi g2/vii 6.Kc3 with:

– Rc1+ 7.Kb3 Rc3+/viii 8.Kxc3 g1Q 9.Rd1+ Qxd1 – echo stalemate, or

– Ka1 7.Rc2/ix c6 8.Kb3/x Rb1+ 9.Ka3 and:
  • Rb3+ 10.Kxb3 g1Q 11.Rc1+ Qxc1 – the echo stalemate, or
  • Rd1 10.Ra2+ Kb1 11.Rb2+ Kc1 12.Rxg2 Rd3+ 13.Ka2 Rd2+ 14.Ka1 Rxg2 stalemate.

i) 1.Rb4+? Kc1 2.Ke3 Kxc2 wins. 1.c3? Kb2 2.Rb4+ Ka3 wins. 1.Kc3? Kc1 2.Kb3 wins.

ii) c5 2.Ke2 Kb2 3.Re6 Kb3 4.Rxa6 Kxa4 5.Rc6 Kb4 6.a6 draw.

iii) Rd1+ 3.Kc3 Rc1+ 4.Kb3 (Kd3) draw.

iv) 3.Ke4? Rd1 4.Kf3 (Rg2, Rd4+;) Rd4 wins. 3.Ke3? Rc1 wins, not Rd1? 4.Rg2 drawing.

v) Rf1 4.Rg2 Rf3+ 5.Ke4 Rc3 6.Kd5 Kc1 7.Kxc5 Kd1 8.Kc6 draw.

vi) 5.Re2? Rd1+ 6.Ke3 Rd4 7.Kf3 Rxc4 wins.

vii) Ka1 6.Ke4 Rh1 7.Rg2 Rd1 8.Rxg3 draw. c6 6.Ke3 Rc1 7.Kd3 Rf1 8.Rg2 Rf3+ 9.Ke4 draw. Rf1 6.Rg2 Rf3+ 7.Ke4 Rc3 8.Kd5 draw.

viii) g1Q 8.Rb2+ Ka1 9.Ra2+ Kb1 10.Rb2+ draw.

ix) Thematic try: 7.Kd3? c6zz 8.Kc3 Rc1+ 9.Kb3 Rb1+/xi 10.Ka3 Rb3+ 11.Kxb3 g1Q wins. 12.Ra2+ Kb1 13.Rb2+ Kc1 14.Rc2+ Kd1 wins.

x) Thematic try: 8.Rb2? Rc1+ 9.Kb3 Rc3+ (Rb1? Ka3) 10.Kxc3 g1Q wins.

xi) 9...Rc3+? 10.Kxc3 g1Q 11.Rd1+ Qxd1 stalemate.

"An excellent study. Black tries to use zugzwang motives, but White answers with a cascade of stalemates."

No 16624 S. Didukh
2nd prize
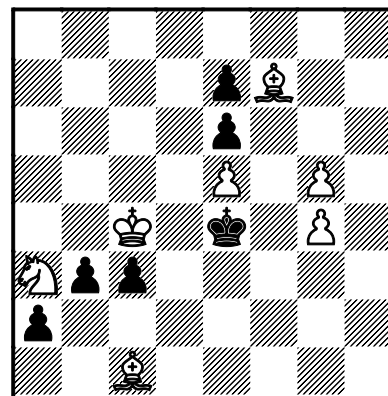
c4e4 0021.35 7/6 Win

No 16624 Sergei Didukh (Ukraine). 1.Bg6+/i Kf3/ii 2.Bb2/iii cxb2 3.Bb1 a1Q 4.Kb4/iv Kf4 5.g6 Kg5 6.g7 Kh6 7.g8B/v Kg5 8.Bxe6 Kf4 9.Bxb3 e6 10.B3a2/vi Kxe5 11.g5 win.

i) 1.Kxc3? a1Q+ 2.Bb2 Qe1+ 3.Kxb3 Qd1+ 4.Kb4 Qe2 5.Bc3 Qxg4 draw. 1.g6? a1Q 2.g7 Qxc1 3.g8Q Qxa3 draw.

ii) Kxe5?? 2.Kc5 a1Q 3.Sc4 mate.

iii) 2.Kxb3? a1Q 3.Kc2 Qa2+ 4.Kxc3 Qa1+ 5.Kc2 Qd4 6.Bd3 Qa4+ 7.Kc3 Qd1 8.Bb2 Qe1+ 9.Kc4 Qd2 draw.

– 85 –

iv) Thematic try: 4.Kxb3? Kf4 5.g6 Kg5 6.g7 Kh6 7.g8S+/vii Kg5 8.Sxe7 Kxg4 9.Sd5 Kf3 10.Kb4/viii Ke2 (f2) 11.Sf4+ Ke3 (Kf3) 12.Sxe6 Qxb1 13.Sxb1 Ke4, draw with useless wSS.

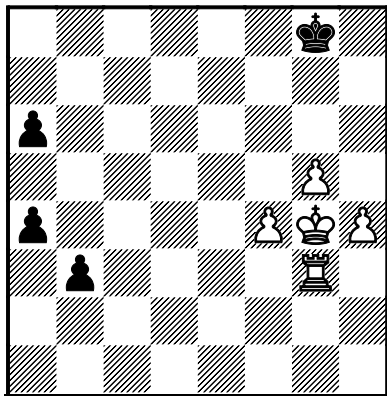v) 7.g8R? Qxa3+ 8.Kxa3 stalemate.

vi) 10.Bxe6? Kxe5 11.eBa2 Kf4 draw.

vii) 7.g8B Kg5 8.Bxe6 Kf4 9.Bc4 e6 10.Kb4 Qxa3+ 11.Kxa3 Kxg4, draw – useless wBB.

viii) 10.Sb6 Ke3 11.Sbc4+ Kd4 draw.

"A new interpretation of a known idea (V. Smyslov) with a beautiful thematic try."

No 16625 Y. Afek
3rd/4th prize

g4g8 0100.33 5/4 Win

No 16625 Yochanan Afek (Israel). 1.Re3/i b2 2.Re8+ Kf7/ii 3.Re1 a3 4.f5/iii a2 5.g6+ Kf8/iv 6.f6 b1Q 7.g7+ Kf7 8.Re7+ Kxf6 9.g8S+ Kg6 10.h5 model mate.

i) 1.Rd3? b2 2.Rd8+ Kg7 3.Rb8 a3 4.f5 a2 5.f6+ Kf7 6.Rxb2 a1Q 7.Rb7+ Kf8 8.Kf5 Qf1+ 9.Kg6 Qd3+ draw.

ii) Kg7 3.Re1 a3 4.f5 a2 5.f6+ Kf8 6.g6, comes to the main line.

iii) 4.Kf5? Kg7 5.g6 Kh6 6.Kf6 a2 7.Re8 Kh5 8.Rh8+ Kg4 9.g7 a1Q (b1Q, Kf3, Kh3) 10.g8Q+ Kh3 draw.

iv) Kf6 6.Re6+ Kg7 7.Kg5 b1Q 8.f6+ Kf8 9.g7+ Kf7 10.Re7+ Kg8 11.Re8+ wins. Kg7 6.Kg5 b1Q (Kf8 a1Q) 7.f6+ Kf8 8.g7+ Kf7 9.Re7+ Kg8 10.Re8+ wins.

"A known mating finale (De Barbieri) is realised on a high technical level."

No 16626 S.N. Tkachenko
3rd/4th prize
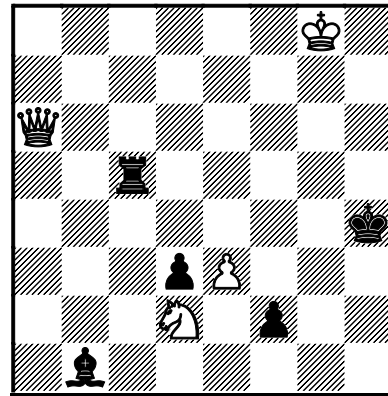
g8h4 1331.12 4/5 BTM, Win

No 16626 Sergei N. Tkachenko (Ukraine). 1...Rg5+ 2.Kh8/i Rh5+ 3.Kg7 Rg5+ 4.Kf6 f1Q+ 5.Sxf1 Rg6+ 6.Kxg6 d2+ 7.e4 (key move) Bxe4+ 8.Kg7 (Kf7? d1Q;) d1Q 9.Qf6+/ii Kh3 10.Qh6+ Kg2 11.Se3+ wins.

i) 2.Kf7? f1Q+ 3.Sxf1 Rf5+ 4.Ke6 Rxf1 5.e4 Kg3 draw.

ii) Explaining why 8.Kf6? would have been mistaken.

"A two-edged tactical struggle with elegant nuances in the finale."

No 16627 V. Kalandadze
special prize
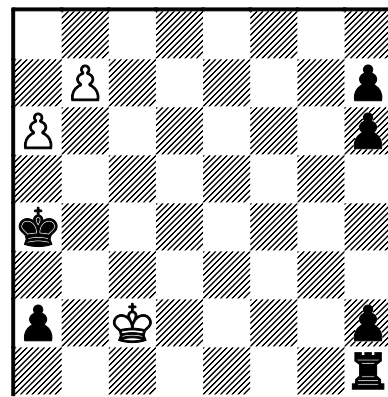
c2a4 0300.24 3/6 Win

No 16627 Velimir Kalandadze (Georgia). 1.a7 Rc1+ 2.Kd2 Rd1+ 3.Ke2 Re1+ 4.Kf2 Rf1+ 5.Kg3 Rg1+ 6.Kxh2 Rh1+ 7.Kg2 Rg1+ 8.Kf3 Rf1+ 9.Ke4 Re1+ 10.Kd5 Rd1+ 11.Ke6 Re1+ 12.Kf7/i Rf1+ 13.Kg8 Rg1+ 14.Kxh7 Rg7+ 15.Kh8 wins, not 15.Kxh6? Rxb7 16.a8Q+ Kb3 17.Qxb7+ Kc2 draw.

i) 12.Kd7? Rd1+ 13.Kc8 Rc1+ 14.Kb8 Kb3 15.a8Q Kb2 draw.

"White's king travels an exact route for concealment at the top corner of the board."

No 16628 A. Sochnev
1st honourable mention
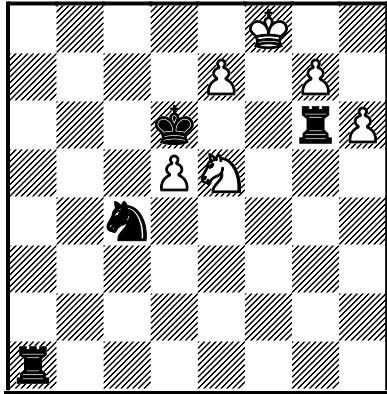
f8d6 0604.40 6/4 BTM, Draw

No 16628 Aleksei Sochnev (Russia). 1...Ra8+ 2.e8Q Rxe8+ 3.Kf7 Sxe5+ 4.Kxe8zz Rg1 5.Kf8 Sd7+ 6.Kf7/i Se5+ 7.Kf8 Rf1+ 8.Kg8 Ra1 9.Kh7/ii Ra7 10.Kh8 Sg6+ 11.Kh7 Se5 12.Kh8 Sg6+ 13.Kh7 Se7 14.g8Q Sxg8+ 15.Kxg8 Ke5 16.h7 Kf6 17.h8Q+ Kg6 18.Kf8 Ra8+ 19.Ke7 Rxh8 20.d6 Rh7+ 21.Ke6 draw.
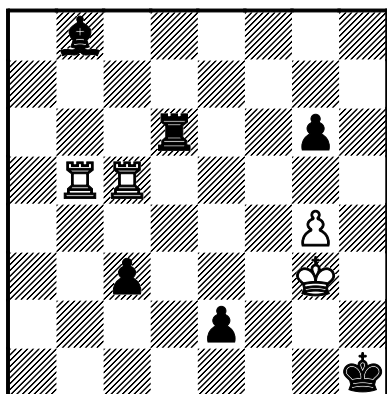
i) 6.Kg8? Ke7 7.d6+ Ke6 8.Kh8 Kf7 9.h7 Sf6 10.g8Q+/iii Sxg8 11.d7 Se7 12.d8Q Sg6 mate.

ii) 9.Kh8? Sg6+ 10.Kh7 Se7 11.g8Q Sxg8 12.Kxg8 Ke7 13.h7 Rg1+ wins.

iii) 10.d7 Rxg7 11.d8Q Rxh7 mate.

"There are several ideas in this study, but communication between them is conditional only."

No 16629 M. Croitor
2nd honourable mention

g3h1 0530.13 4/6 Draw

No 16629 Mihail Croitor (Moldova). 1.Kf2 Re6/i 2.Rb1+ Kh2 3.Rxc3 Ba7+ 4.Kf3/ii e1Q 5.Rxe1 Rxe1 6.Rc6 g5/iii 7.Rc2+ Kh1 8.Rh2+ Kg1 9.Rg2+ Kf1 10.Rf2+, and Bxf2 stalemate, or Kg1 11.Rg2+ draw.

i) Ba7 2.Kxe2 Rd2+ 3.Ke1/iv Bxc5 4.Rxc5 Rd4 5.g5 Rg4, and 6.Ke2 Kh2, or 6.Rxc3 Rxg5, winning.

ii) 4.Ke1? Kg2 5.Kd2 Bf2 wins.

iii) Rf1+ 7.Ke2 Rf2+ 8.Ke1 g5 9.Rg6 Be3 10.Rxg5 draw.

iv) 3.Kf3 [Is this a dual? AJR] Bxc5 4.Rxc5 c2 5.Ke3 Rg2 6.Kf4 Kh2 7.Rc3 draw, avoiding, in this, 5.Kf4? g5+ 6.Kxg5 Rd5+ 7.Rxd5 c1Q+, when Black wins.

"The moves for preparation of the stalemates good enough, however the stalemate positions are less interesting."

The third honourable mention by L. Gonzales (Spain) was cooked by **EG**-tester Mario García: h1g5 3141.21 f6a8c5g3g2. a6h6a3 6/4=. Intended: 1.Rg8+ Kxh6 2.a7 a2 3.a8Q a1Q+ 4.Qxa1 Qxa1+ 5.Bg1 Bf2 6.Sf4 Qf1 7.Se2 Qh3+ 8.Bh2 Qe6 9.Rg2/iv Qxe2 10.Bg1 Qh5+ 11.Rh2 Bh4 12.Bf2 Qd5+ 13.Kg1 Qd1+ 14.Kg2 draw.

But incorrect: 5...Qe5 6.Be3+ Kh7 7.Rg5 Qd6 8.Rh5+ Kg8 9.Rg5+ Kf7 10.Sf4 Qc6+ 11.Sd5 Bh4 12.Rh5 Qc4 13.Sf4 Qe4+ 14.Sg2 Bg3 15.Bg1 Qg4 16.Rh8 Kg7, or here 9.Bd4 Qg6 10.Rh8+ Kf7 11.Rh3 Ke8 12.Bg1 Qg4 13.Rh6 Kf7, or 6.Se3 Qe4+ 7.Sg2 Qf3 8.Bh2 Qf1+ 9.Bg1 Bf2 and Black wins.

No 16630 J. Mikitovics
4th honourable mention
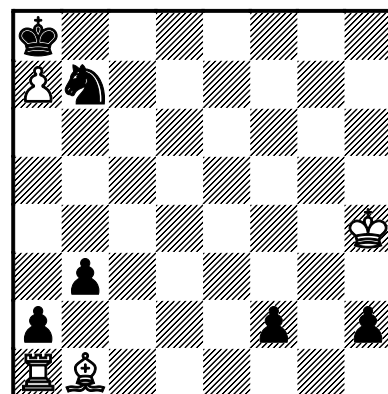
h4a8 0113.14 4/6 Draw

I: diagram

II: remove wBb1; add wBh1

No 16630 Janos Mikitovics (Hungary).

I: 1.Bxa2 bxa2 2.Kg3 Sc5 3.Kxf2 Sb3 4.Re1/i Sd2 5.Kg2, with:

– h1Q+ 6.Kxh1 Sb1 7.Re8+ Kxa7 8.Re7+ Kb6 9.Re6+ Kb5 10.Re5+ Kb4 11.Re4+ Kb3 12.Re3+ Kc2 13.Re2+ Sd2 14.Re1 draw, or

– Sb1 6.Re8+ Kxa7 7.Re7+ Kb6 8.Re6+ Kb5 9.Re5+ Kb4 10.Re4+ Kb3 11.Re3+ Kc2 12.Re2+ Sd2 13.Re1 Kb2 14.Kh1 Sb1 15.Re2+ Kc1 16.Rxa2 draws.

II: 1.Bd5 b2/i 2.Bxb7+ Kxa7 3.Rxa2+ Kb8 4.Rxb2 f1Q 5.Bh1+ draw. [Was 5.Ba6(Bg2)+? not analysed because of duals following h1Q+;, perhaps? But duals do not always make a line easier to see. Has the solver-sceptic been side-lined? AJR]

"In these twin-studies, the 'family likeness' is only in the initial position."

No 16631 G. Josten & M. Minski
5th honourable mention
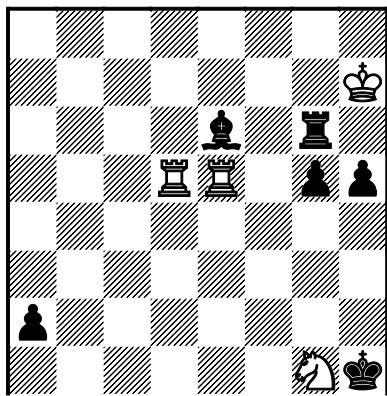
h7h1 0531.03 4/6 Win

No 16631 Gerhard Josten & Martin Minski (Germany). 1.Rd1 Bb3 2.Ra1/i Bc2 3.Sf3+ Bb1 4.Rxa2 Ra6+/ii 5.Kh8 with:

– Bxa2 6.Re2 Ra8+ 7.Kg7 Ra7+ 8.Kh6 Ra6+ 9.Kxg5 Bd5 10.Rh2 mate, or

– Rxa2 6.Rxg5 Ra8+ 7.Kg7 Ra7+ 8.Kf8 Ra8+ 9.Ke7 Ra7+ 10.Kd8 Ra8+ 11.Kc7 Ra7+ 12.Kb6 Rb7+ 13.Ka5/iii Ra7+ 14.Kb4 Be4 15.Rg1 mate.

i) 2.dRe1? Re6 draw. 2.Rc1? Rc6 draw. 2.Rd2? a1Q 3.Sf3 Qxe5 wins.

ii) Re6+ 5.Kg7 Bxa2 6.Rxg5 Re7+ 7.Kh6 Re6+ 8.Kxh5 wins.

iii) 13.Kxb7? Be4+ draw. 13.Kc5? Rc7+ draw.

"A combinational game of both sides. The impression is spoiled by the static bK."

No 16632 J. Gerhold
1st commendation
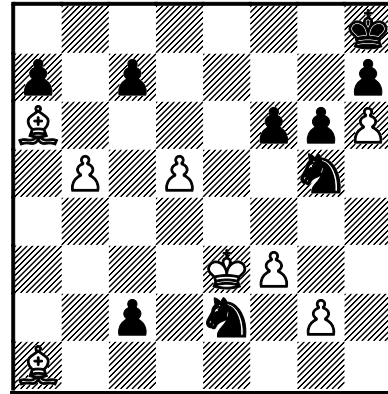
e3h8 0026.56 8/9 Win

No 16632 Jörg Gerhold (Germany). 1.Bb2/i c1Q+/ii 2.Bxc1 Sxc1 3.d6 cxd6 4.b6 axb6 5.Bc4 b5 6.Bd5 b4 7.Kd2 Sxf3+ 8.gxf3 b3 9.Kxc1 wins.

i) 1.Bxf6+? Kg8 2.Bb2 c1Q+ 3.Bxc1 Sxc1 4.d6 cxd6 5.b6 axb6 6.Bc4+ Kf8 7.Kd2 Sf7 draw.

ii) Sg3 2.Kd2 Sf7 3.Bd4 Sf5 4.Bxa7 S7d6 5.Bb8, and Se8 6.Bb7 fSd6 7.Bc6 Kg8 8.Bxe8 Sxe8 9.b6 cxb6 10.d6, or Sd4 6.b6 Sb3+ 7.Kxc2 Sc5 8.Bxc7 winning.

No 16633 V. Kovalenko
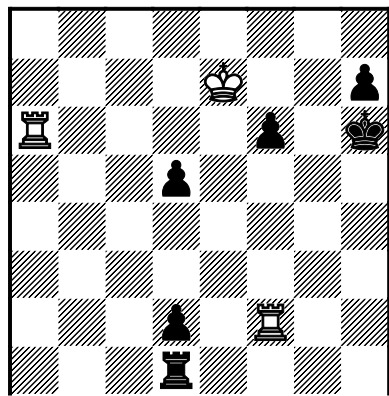2nd commendation
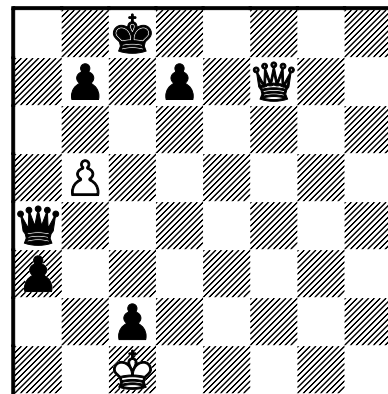
c1c8 4000.14 3/6 Win

No 16633 Vitaly S. Kovalenko (Russia). 1.b6 Qh4 2.Qf8+ Qd8 3.Qc5+ Kb8 4.Qd6+ Kc8/i 5.Kxc2 a2 6.Kb2 a1Q+ 7.Kxa1 Qh8+ 8.Ka2

Qg8+ 9.Ka3 Qd8 10.Kb2/ii Qh8+ 11.Kc2 Qh7+ (Kd8; Qb8+) 12.Kd2 Kd8 13.Qf8 mate.

i) Ka8 5.Qxa3+ Kb8 6.Qa7+ Kc8 7.Qa8 mate.

ii) 10.Kb3? Qg8+ 11.Kb2 Qg7+ draw.

No 16634 M. Campioli
### 3rd commendation

e7h6 0500.04 3/6 BTM, Draw

No 16634 Marco Campioli (Italy). 1...Re1+ 2.Kxf6/i d1Q 3.Rh2+ Qh5 4.Rxh5+/ii Kxh5 5.Kf5 Rf1+ 6.Ke5 Rd1 7.Kf4 (Kf5) Rf1+ 8.Ke5 Kg5 9.Kxd5 Re1 10.Ra8/iii h5 11.Rg8+ Kf5 12.Rf8+ Kg4 13.Rg8+ Kh3 14.Kd4 h4 15.Kd3 draw.

i) 2.Kf7? d1Q 3.aRxf6+ Kg5 4.Rg2+ Qg4 5.Rxg4+ Kxg4 6.Rd6 Re5 wins.

ii) 4.aRa2? Re3 5.Rxh5+ Kxh5 6.Kf5 Kh4 7.Rd2 Rf3+ wins.

iii) 10.Ra7? h5 11.Rg7+ Kh6 12.Rg8 h4 wins.

No 16635 G. Popov
4th commendation
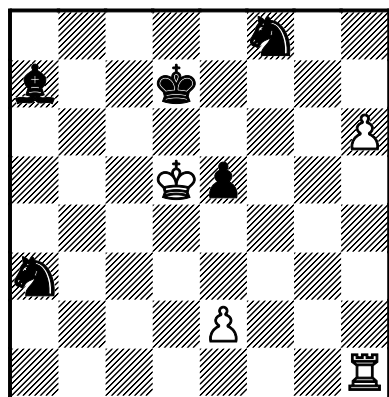
d5d7 0136.21 4/5 Win

No 16635 Grigory Popov (Belgorod, Russia). 1.h7 Sg6 2.h8Q Sxh8 3.Rh7+ Kc8 4.Rxa7 Sb5 5.Ra8+ Kb7 6.Rxh8 Sc3+ 7.Kxe5 Sxe2 8.Rh3

Kb6 9.Re3 Sc1 10.Kd4 Kb5 11.Kc3 Sa2+ 12.Kb3 Sb4 13.Re5+ wins.

MG observes that the solution should be shortened until after 8.Rh3, since also 8.Rb3+ wins. At first this looks like a waste of time dual since after 8...Ka5 White has to play 9.Re3 after all. But 9...Sc1 and now 10.Kd4? (as in the main line doesn't win because of 10....Kb4 (Ka4). Instead White has a new win: 10.Rc3 (Sa2; Ra3+) and wins.

No 16636 A. Pallier
5th commendation
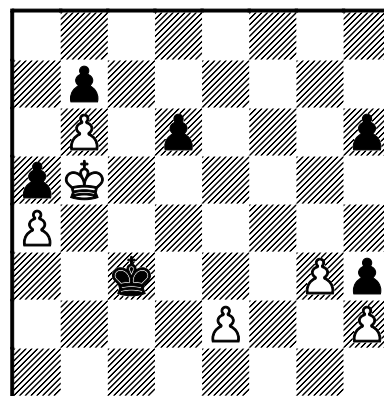
b5c3 0000.55 6/6 Draw

No 16636 Alain Pallier (France). 1.g4/i Kb3 2.e4/ii Kc3 3.Kxa5 Kc4 4.e5/iii dxe5 5.g5 hxg5 stalemate.
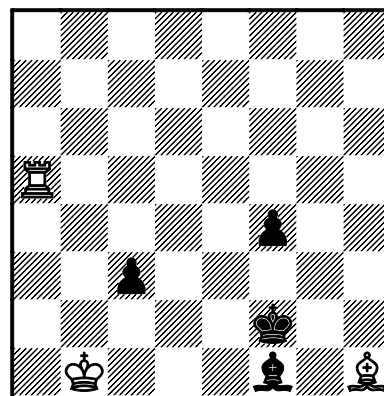
i) 1.e4? h5 2.Kxa5 Kc4 wins. 1.e3? h5 2.e4 Kd4 3.Kxa5 Kc4. 1.Kxa5? Kc4 2.g4 d5 3.e4 dxe4 wins.

ii) 2.Kxa5? Kc4 3.e4 Kc5 4.g5 hxg5 wins.

iii) 4.g5? hxg5 5.e5 Kd5 wins.

Miniatures Section

No 16637 R. Becker
prize

b1f2 0140.02 3/4 Win

No 16637 Richard Becker (USA). 1.Bb7/i (Looking ahead to move 8) Bd3+/ii 2.Kc1 f3 3.Rg5 Ke2/iii 4.Re5+ Kf2 5.Re6/iv (Again, looking ahead to move 8) Be2 6.Kc2 Kg3 7.Rg6+ Kh4/v 8.Ba6 Bxa6 9.Rxa6 f2 10.Ra1/vi Kg3 11.Kd3 Kg2 12.Ke2 wins

i) Thematic try: 1.Bc6? Bd3+ 2.Kc1 f3 3.Rg5 Ke2 4.Re5+ Kf2 5.Re8 Be2 6.Kc2 Kg3 7.Rg8+ Kh4 8.Rf8 Kg3 9.Kxc3 f2 draw. 1.Kc2? f3 2.Kxc3 Bg2 draw.

ii) f3 2.Kc2 Kg3 3.Rg5+ Kf4 4.Rg8 (Rg7) f2 5.Kxc3 Bb5 6.Bg2 Ba6 7.Kd4 Bb5 8.Rg6 wins.

iii) Ke3 4.Rg3 Be2 (Be4; Ba6) 5.Kc2 Kf4 6.Rg7 f2 7.Bg2 wins. Be2 4.Kc2 Ke1 5.Rg1+ Kf2 6.Rg6 (Rg4) Ke1 7.Rb6 (Rb4) Bd1+ 8.Kxc3 f2 9.Ba6 (Bg2) f1Q 10.Bxf1 Kxf1 11.Rb1 Ke2 12.Ra1zz wins.

iv) 5.Kd1? Be2+ 6.Kc2 Kg3 draw.

v) Kh3 8.Bc8+ Kh2 9.Bg4 wins.

vi) 10.Rf6? Kg3 11.Kd3 c2 draw.

"Very surprising actions on the board of rook and bishop."

MG: This is suspect. After 5.Re7 Be2 6.Bc8 Kg3 7.Rg7+ Kf2 8.Bg4 Bd3 9.Kd1 Ke3 10.Rf7 Be4 11.Bc8 also wins; or Bf17.Kd1 Bd3 8.Rf7 Kg3 9.Rg7+ Kf2 10.Bb7, or Bd3 7.Kd1 Kf1 8.Bh3+ Kf2 9.Rg7 Ke3 10.Rf7 Kf2 11.Bg3 Be4 12.Re7 Bd3 13.Rd7 Be4 14.Bh3 Kg3 15.Bf1 wins. But there are many other possibilities.... Perhaps the composer can shed some light?

No 16638 J. Pospíšil
1st honourable mention
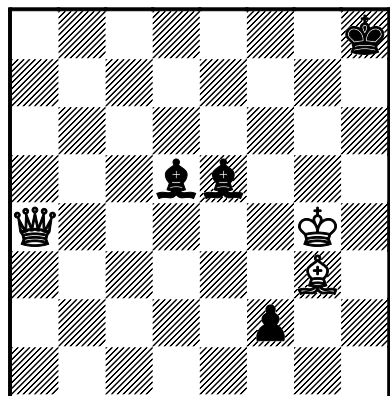
g4h8 1070.01 3/4 BTM, Win

No 16638 Jaroslav Pospíšil (Czech Republic). If 1...Bf3+ 2.Kg5 Bxg3 3.Kh6 Bf4+ 4.Qxf4 Bd5 5.Qf8+ Bg8 6.Qg7 mate. Or if 1...f1Q 2.Bxe5+ Kh7 3.Qc2+ Be4 4.Qc7+ wins. Better, therefore: 1...Be6+ 2.Kg5 Bf6+ 3.Kg6 f1Q 4.Qe8+ Bg8 5.Be5 Qg2+ 6.Kxf6 Qg4 7.Qb8/i Qh5 8.Qf8 Qf7+ 9.Kg5+ Kh7 10.Qh6 mate.

i) 7.Qa8? Qe6+ 8.Kg5+ Qxe5+ draw.

"White effectively uses the created battery."

MG: The main line should end with 7.Qb8 since otherwise e.g. 8.Bc3 would be a dual: Qf7+ 9.Kg5+ Kh7 10.Qh2+ (or 10.Qb1+) with a different win.

No 16639 Yu. Bazlov
2nd honourable mention
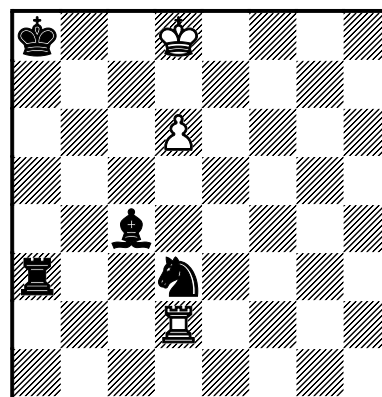
d8a8 0433.10 3/4 Draw

No 16639 Yuri Bazlov (Russia). 1.d7 Se5 (Sc5; Rc2) 2.Ke8 (Ke7? Ra7;) Bb5 3.Rd5 Bxd7+ 4.Kd8 Re3 5.Kc7 Rc3+ 6.Kd8 Rc8+ 7.Ke7 Re8+ 8.Kd6 Re6+ 9.Kc7 Rc6+ 10.Kd8 Re6 11.Kc7 draw.
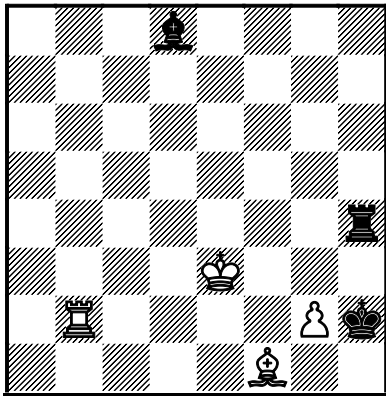
"The interesting finale is presented in economical form. However, in moves of both sides, obviously there is no 'fire'."

No 16640 Ilham Aliev & Araz Almammadov (Azerbaijan). 1.g3+ Kxg3 2.Rg2+ Kh3 3.Kf3 (for 4.Rf2 mate) Rh5/i 4.Rg5+ Kh4 5.Rg4 mate.

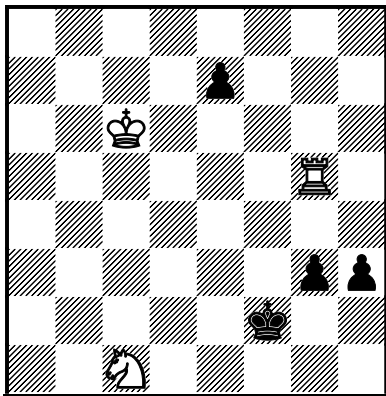i) Rh6 4.Rg6+. Rh7 4.Rg7+. Rh8 4.Rg8+.

"The nice study of small form."

No 16640 I. Aliev & A. Almammadov
3rd honourable mention

e3h2 0440.10 4/3 Win

No 16641 Iu. Akobia
4th/5th honourable mention

c6f2 0101.03 3/4 Win

No 16641 Iuri Akobia (Georgia). 1.Se2/i.g2 2.Sf4 g1S 3.Sd3+ Kf1 4.Rf5+/ii Kg2/iii 5.Rf2+ Kg3 6.Rb2/iv h2/v 7.Sf2 Kf3 8.Sh1 Se2 9.Kd5/vi Kg2 10.Ke4 e5 (Kxh1; Kf3) 11.Rxe2+ Kxh1 12.Kf3 wins.

i) 1.Sd3+? Kf3 (Kg2? Sf4+) 2.Rh5 h2 draw.

ii) 4.Rh5? Kg2 5.Rb5 Sf3 6.Rb2+ Kg1 7.Rb1+ Kg2 8.Sf4+ Kg3 9.Sh5+ Kg4 draw.

iii) Ke2 5.Se5 h2 (e6; Rf8) 6.Rh5 wins.

iv) Thematic try: 6.Ra2? h2/vii 7.Sf2 Kf3 8.Sh1 Se2 9.Kc5 (Kd5, Sc3+;) e5 9.Ra3+ Kg2 draw.

v) Sf3 7.Sf2 (Kd5) h2 8.Sh1+ (Kd5) Kf4 9.Kd5 Ke3 10.Rb3+ Kf4 11.Rb4+ wins.

vi) The riposte 9...Sc3+ has been eliminated by 6.Rb2 – cf. (iv).

vii) 6...e5? 7.Kd5 h2 8.Sf2 Kf4 9.Sh1 Sf3 10.Ra4+ Sd4 11.Rc4 Kf5 12.Rc8 wins.

"A pleasant study with 6.Rb2 an unexpected choice of move."

**No 16642** A. Rusz
4th/5th honourable mention
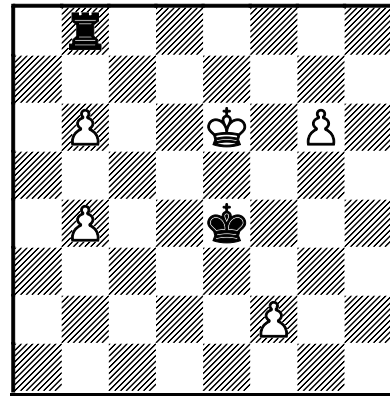
e6e4 0300.40 5/2 Win

No 16642 Arpad Rusz (Romania). 1.g7 Kf3/i 2.b5/ii Rxb6+ 3.Kf7 Rb7+ 4.Kg6 Rb6+ 5.Kh7 Rb7 6.b6/iii Kf4 7.Kh8 Rxb6 8.g8Q Rh6+ 9.Kg7 wins.

i) Rxb6+ 2.Kf7 Rb7+ 3.Kg6 Rb6+ 4.Kh7 Rb7 5.Kh8 (b5? Kf4;) Rxb4 6.g8Q wins: bK blocks the 4th rank.

ii) Thematic try: 2.b7? Kxf2 3.Kd6 Rg8 4.Ke6/iv Rb8 5.Kd6 Rg8 positional draw.

iii) 6.Kh8? Rxb5 7.g8Q Rh5+ 8.Kg7 Rg5+ draw.

iv) 4.b5 Ke3 5.Kc7 Rxg7+ 6.Kb6 Rg8 7.Ka7 Kd4 8.b6 Kc5 draw.

"The second move of White determines the plotline of the study."

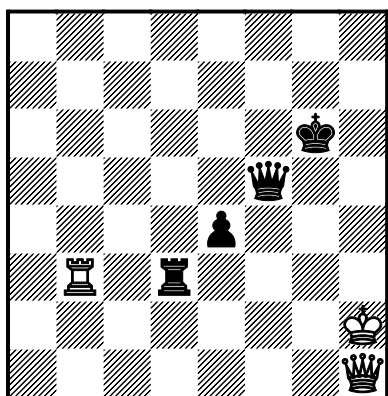**No 16643** S. Hornecker
1st commendation
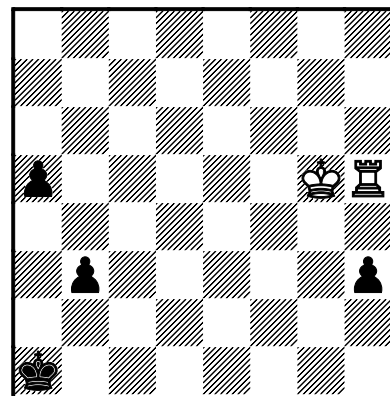
g5a1 0100.03 2/4 Draw

No 16643 Siegfried Hornecker (Germany). 1.Kf6/i b2/ii 2.Rxa5+ Kb1 3.Ra8 h2 4.Rh8 Ka1 5.Ra8+ Kb1 6.Rh8 Kc1 7.Rxh2 b1Q 8.Rh1+ draw.

i) 1.Kg6? b2 2.Rxa5+ Kb1 3.Ra8 h2 4.Rh8 Kc1 5.Rxh2 b1Q+ wins. 1.Kh6? b2 2.Rxa5+ Kb1 3.Rh5 Kc2 4.Rc5+ Kb3 5.Rb5+ Kc3 6.Kg6 h2 wins. 1.Kg4? a4 2.Ra5 h2 3.Rxa4+ Kb2 wins. 1.Kf4? a4 2.Ra5 h2 3.Rxa4+ Kb2 wins.

ii) a4 2.Ra5 draw. h2 2.Rxa5+ Kb1 3.Rh5 draw.

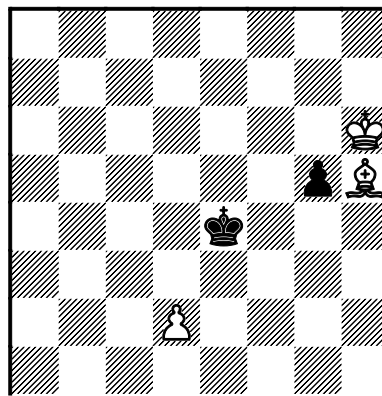**No 16644** S. Hornecker
2nd commendation

h2g6 4400.01 3/4 Draw

No 16644 Siegfried Hornecker (Germany). 1.Qg2+/i.Kh5 2.Rxd3 exd3 3.Kh1/ii Kh4 4.Qf2+ Qxf2 stalemate.

i) 1.Qg1+? Kh5 2.Rxd3 exd3 wins. 1.Rxd3? exd3/iii 2.Qg2+ Kf6 3.Qa8 Ke5 wins.

ii) 3.Qa8? Kg4 4.Qg2+ Kh4 wins.

iii) Qf2+? 2.Qg2+ Qxg2+ 3.Kxg2 draw.

No 16645 V. Lebedev (Russia)
3rd commendation

h6e4 0010.11 3/2 Win

No 16645 V. Lebedev (Russia). 1.Bg6+/i Kf4 2.Kh5 g4 3.Kh4/ii g3 4.Kh3 Kf3 5.d3 wins.

i) 1.Kxg5? Kd3 draw. 1.Be2? g4 2.Kg5 g3 3.Bf1 g2 4.Bxg2+ Kd3 draw.
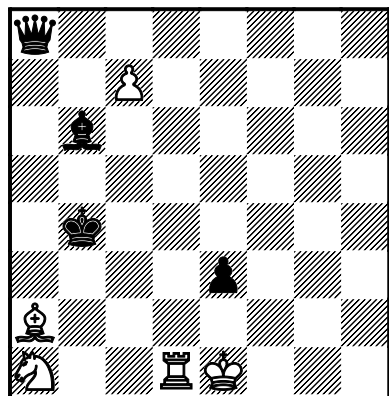
ii) 3.Bd3? g3 4.Bf1 Ke4 (Kf3; Kh4) 5.Kh4 g2 draw.
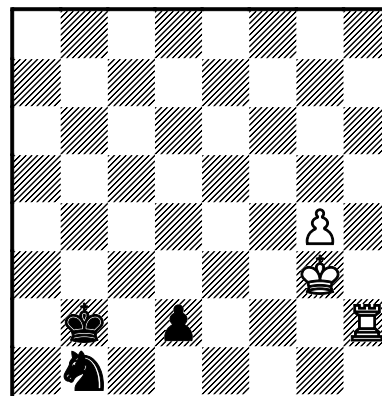
Zadachy i Etyudy 2005

Judge: Oleg Pervakov (Moscow)

No 16646 S. Didukh
1st prize

e1b4 3141.11 5/4 Draw

No 16647 A. Sochnev
2nd prize

g3b2 0103.11 3/3 Win

No 16646 1.Sc2+? Kc3 2.Sd4 Bxc7 wins. 1.Rb1+ Ka5 (Ka4; Rxb6) 2.Sb3+/i Ka6/ii 3.Sc5+ Ka7 (Bxc5; Bc4+) 4.Bd5/iii Qxd5/iv 5.Ra1+ Ba5 6.Rxa5+ Kb6 7.Rb5+ (Sb3? Qg2;) Kxb5 (Kxc7; Sa6+) 8.Se4 Qxe4/v 9.c8Q Qh4+ 10.Kd1 Qd4+ 11.Ke2 Qd2+ 12.Kf3 Qf2+ 13.Ke4 e2 14.Qd7+ perpetual check.

i) 2.Bd5? Qf8 3.Sb3+ Ka4 4.Ke2 Qf2+ 5.Kd3 Qf5+ 6.Be4 Qd7+ 7.Ke2 Qxc7 wins.

ii) Ka4 3.Sc5+ Ka3 4.Be6 Qh1+ 5.Ke2 Qh2+ 6.Kd3 Bxc7 7.Rb3+ wins.

iii) 4.Be6? Qh1+ 5.Ke2 Qh2+ 6.Kd3 Qd6+ 7.Ke2 Qd2+ 8.Kf3 Bxc7 wins.

iv) Qh8 5.c8Q Qxc8 6.Ra1+ draw.

v) Qd7 9.c8Q Qxc8 10.Sd6+ draw.

"Does this remind you of something? Many will remember Korolkov's great move Se2!! (eg no. 151 in VAK's posthumous 1998 book). The highly talented Ukrainian study composer has come up with an equally memorable move, while retaining the maestro's style with his introduction: sharp combinative stuff lathered with sacrifices. Speaking personally I would have ended the solution with the Se4!! move. This is underlined by the drawing dual 13.Kg4."

No 16647 The try 1.Kf4? works against: Kc2? 2.g5 Sc3 3.Ke5 Sd1 4.Kd4, as we shall see, but Black plays: Kc1(Kc3) 2.Rxd2/i Kxd2 3.g5 Sc3 4.Ke5 Sd1, and old-timer Grigoriev tells us the rest: 5.g6 Se3 6.Kf6 Sd5+ 7.Kf7 Se3 8.Kf6 Sd5+ positional draw.

The solution: 1.g5, with:

– Kc1 2.Rh1+/ii d1Q/iii 3.Rxd1+ Kxd1 4.Kf4/iv Sc3 5.Ke5/v Se2 6.g6 Sg3 7.g7 wins, or

– Kc2 2.Kf4/vi Sc3 3.Ke5 Sd1 4.Kd4 (g6? Se3;) Kc1 5.Rh1 (g6? Sf2;) Kc2 6.Rf1/vii Sc3 7.Rf2/viii Sd1 8.Rg2 and wins, avoiding 8.Re2? Kc1 9.g6 Se3 draw.

i) If 2.Rh1+, then Black must avoid: d1Q? 3.Rxd1+ Kxd1 4.g5 (a main line), but play instead: Kc2 3.g5 Sc3 4.Ke5 d1Q draw.

ii) wR has to give himself up on d1. 2.Rxd2? Kxd2 3.Kf4 Sc3 4.Ke5 Sd1 draws, as in the first move try.

iii) Kc2 3.g6 Sc3 4.g7 Se4+ 5.Kf3 Sf6 6.Ke2 wins.

iv) 4.g6? Sc3 5.g7 Se4+ 6.Kf4 Sf6.

v) This is what it's all about: d1 is blocked, so not available to bS.

vi) 2.g6? Sc3 3.g7 Se4+ 4.Kf4 Sf6 5.Kf5 Sg8 draw.

vii) 6.g6? Sf2 7.Rf1 Sg4 draw.

– 93 –

viii) 7.g6? Se2+ 8.Ke3 Sg3 9.Rf2 Sf5+ draw.

"I had already labelled this as a 6-man based effort (the tautology is, methinks, not inappropriate!). If there is someone to whom this is new I would refer them to the magazine *64* where I present my award for 2004. [This is still not available to **EG**. AJR] Aleksei's study is the latest in a series built upon this database – first extract, then start working! The try is excellent, there is logic, and we see a pair of interesting variations. That's what was there at the start – namely an idea, not mere 'mining' of a computer position!"

No 16648 L. Katsnelson
3rd prize
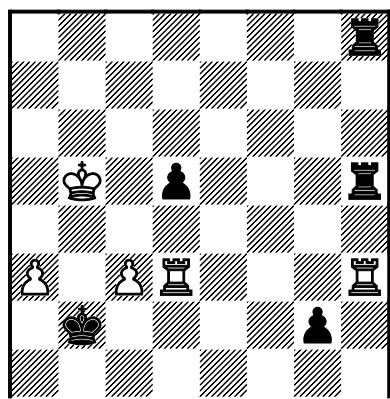
b5b2 0800.22 5/5 Draw

No 16648 1.hRg3 d4+ 2.Kc4/i g1Q/ii 3.Rxg1 dxc3 4.Rg2+ c2 5.Rb3+ Ka1/iii 6.Rxc2 Rc8+ 7.Kd3 Rh3+ 8.Kd4 Rh4+ 9.Kd3 Rd8+ 10.Kc3 Rh3+ 11.Kc4 Rc8+ 12.Kd4/iv Rd8+ 13.Kc4 Rh4+ 14.Kc3 Rc8+ 15.Kd3 Rh3+ 16.Kd4, now anti-clockwise. An interesting device for perpetual motion involving wK.

i) Try: 2.Kb4? Rb8+ 3.Ka4 Kc2 4.Rxd4 g1Q 5.Rxg1 Kxc3 6.Rg3+ Kxd4 7.Rd3+ Ke5 8.Re3+ Kf6 9.Re6+ Kg7 10.Re7+ Kh8 wins.

ii) Rc8+ 3.Kxd4 Rd8+ 4.Kc4 Rxd3 5.Rxg2+ K- 6.Kxd3, when White actually wins.

iii) Kc1 6.Rg1+ Kd2 7.Rd3+ Ke2 8.Rg2+ Ke1 9.Rxc2 Rc8+ 10.Kb3 Rb5+ 11.Ka4 draw.

iv) wK rotates clockwise, in the interests of wR's safety.

"A highly original finale in this ending with the composer's favourite teams of rooks. It's regrettable that, as we recollect it, the composer's previous experiments with this idea did

not turn out so well. We say this not by any means as a reproach to the qualified master – but the final position shouts sacrifices. And maybe His Playful Highness would be better pleased if all (!) thematic pieces arrived in their allotted places!"
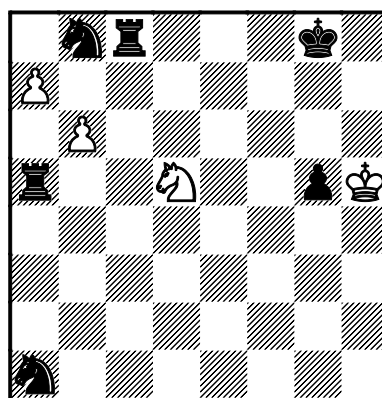
No 16649 A. Belyavsky
4th prize
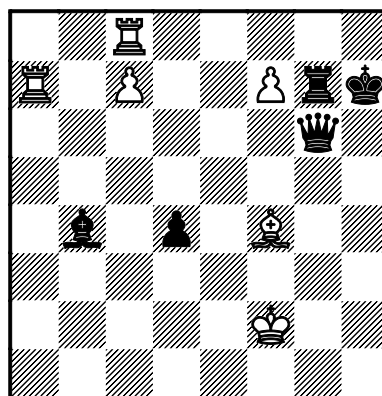
f2h7 3540.21 6/5 Win

No 16649 "A standard sacrifice starts us off. An exclamation mark is facultative. After all, Black threatens 1...Qg2 mate." 1.Rh8+ Kxh8 2.c8Q+ Bf8 (Kh7; Qh3+) 3.Qxf8+ Kh7 4.Qg8+ Rxg8 5.f8S+ Kh8 6.Be5+ Qg7 7.Rf7 d3 8.Bc3/i d2 9.Ke2 d1Q+ 10.Qxd1 Qxc3 (Rxf8; Bxg7+) 11.Rh7 mate.

i) 8.Ba1? d2 9.Ke2 d1Q+ wins.

"A real beauty!"

No 16650 S. Zakharov
1st honourable mention

h5g8 0607.21 4/6 Draw

No 16650 1.Se7+? Kg7 2.Sxc8 Sd7 3.b7 Sf6 mate. So what is wrong with the instant 1.b7? Let's examine this deep try: 1.b7? Rd8 2.a8Q Sb3 (Ra6? Sc7) 3.Se7+/i Kg7 4.Sc6 Rh8+

5.Kg4 Sxc6 6.b8Q Rxb8 7.Qxc6 Rb4+ 8.Kg3 aRb5 wins. The solution: 1.a8Q Rxa8 2.b7 Sc6/ii 3.Sb6 g4/iii 4.Kh4/iv g3/v 5.Kh3 (Kxg3? Ra3+;) g2 6.Kh2 (Kxg2? Ra2+;) Sc2 7.Kxg2/vi Se1+ (Se3+; Kh3) 8.Kh1(Kh3)/vii Re8 9.bxa8Q Rxa8 10.Sxa8 draws.

i) 3.Sb6 Kg7 4.Sd7 Rh8+ 5.Kg4 Sxd7 6.Qc8 Ra4+ 7.Kg3/viii bSc5 8.b8Q Se4+ 9.Kg2 Sxb8, and Black wins.

ii) Sd7 3.Se7+ Kg7 4.bxc8Q Rxc8 5.Sxc8 Kf6 6.Sd6 Sc5 7.Sf7 draw.

iii) Kg7 4.bxc8Q Rxc8 5.Sxc8 Kf6 6.Sd6 draw.

iv) 4.Kxg4? Ra4+. 4.bxc8Q? Rxc8 5.Sxc8 g3 wins.

v) Se5 5.bxc8Q Rxc8 6.Sxc8 Sc2 7.Se7+ Kf7 8.Sc6 draw.

vi) The second rank is obstructed. 7.bxc8Q? Rxc8 8.Sxc8 Se1 9.Sd6 Se5 wins.

vii) 8.Kf1(Kf3)? Rf8+. 8.Kg1? Sf3+. 8.Kg3? Sf1+.

viii) 7.Kxg5 bSc5 8.b8Q Rxc8 9.Qxc8 Se4+.

"I like studies with corner play, where nothing else is on! The idea may not be new (a king using a pawn as a shield) but together with this notorious play the study calls for a long look!"

No 16651 A. Sochnev
2nd honourable mention
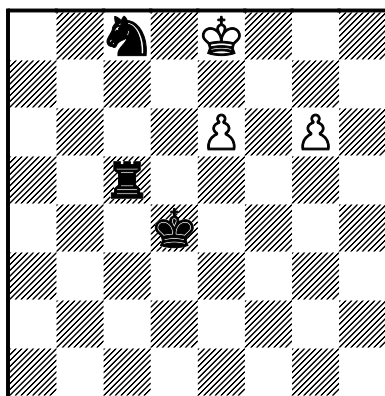
e8d4 0303.20 3/3 Draw

No 16651 1.g7 Sd6+ 2.Kd7/i Se4 3.e7/ii Rg5 4.e8S Sf2/iii 5.Ke7/iv Sg4 6.Kf8 Sh6/v 7.Sf6/vi Rf5 8.Ke7 Re5+ 9.Kf8 Rf5 10.Ke7 Rg5 11.Kf8 Rg6 – or positional draw – 12.g8S draw.

i) 2.Ke7? Sf5+ 3.Kf6 Sh6 4.Kg6 Sg8 5.Kf7 Rc8 6.e7 Sh6 wins.

ii) 3.e8S? Rg5 4.Sh6 Sc5+ wins.

iii) bS is heading for h6. Ke5 5.Ke7 Sf6 6.Kf8 draw.

iv) wK heads for f8 by the shortest route. 5.Ke6? Sg4 6.Kf7 Sh6+ 7.Kf6 Rg1, and if 8.Sc7 Kc5 9.Se6+ Kd6 10.Sf8 Rf1+ 11.Kg6 Sg8, or if 8.Sd6 Kd5 9.Se8 Kc6 10.Ke7 Re1+ 11.Kf8 Rf1+ 12.Ke7 Sg8+ 13.Ke6 Rf2, and Black will win.

v) Rf5+ 7.Ke7 Sh6 8.Sf6 draw.

vi) 7.Sd6? Ra5 8.Ke7 Kd5 9.Se8 Ke5 10.Kf8 Ra8 11.Ke7 Ra7 wins.

"S-promotions with minimal material is one of Sochnev's hobby-horses. Like the previous study it's not all that original, so – an honourable mention."

No 16652 V. Vlasenko
3rd honourable mention
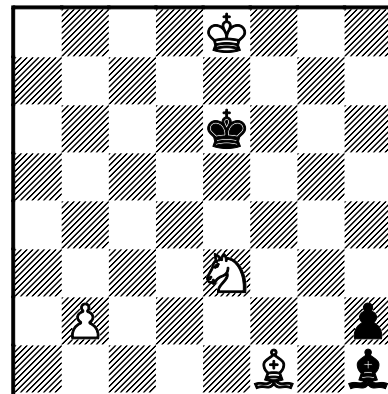
e8e6 0041.11 4/3 Draw

No 16652 Thematic try: 1.Sg2? Ke5 2.b4 Ke4, and 3.Ba6 Kf3 4.Bb7+ Kf2 5.Se3 Bf3 wins, or 3.b5 Kf3 4.b6 Bxg2 5.b7 h1Q 6.b8Q Qh8+, and wQ is lost. 1.Bh3+ Kd6 2.Sg2 Ke5 3.b4 Ke4 4.b5 Kf3 5.b6 Bxg2 6.b7 h1Q 7.b8Q draws, as bQ lacks access to h8.

"Pleasing logic. A piece of advice to the composer, who makes no mention of any dual: in the 1.Sg2? try there is an alternative win by: 1...Kf5 2.b4 Kg4 3.b5 Kg3 4.b6 Bxg2 5.Bxg2 Kxg2 6.b7 h1Q. If it's to be a genuine thematic try then the refutation ought to be unique."

V. Prigunov won 4th honourable mention with the following study: e8g8 0703.75 g4a5c3a2.a7b5d5e3f3g7h6a3d7f2f6g6 9/9+.

1.h7+ Kxg7 2.h8Q+ Kxh8 3.Kf7 g5 4.Rg2 f1S 5.Rg1 Sh2 6.Rh1 Rc2 7.b6 d6 8.Kg6 Rb2 9.Rxh2+ Kg8 10.Rc2 Kf8 11.Kxf6 Rxc2 12.b7 wins. But MG spotted a miraculous cook: 6.Rg3 Rc4 7.e4 g4 8.fxg4 Rc3 9.b6 d6 10.Rxc3 Sxc3 11.Kg6 Sxg4 12.b7 Se5+ 13.Kf5 Kg7 14.a8Q.

No 16653 L. Abramov & A. Kuryatnikov
5th honourable mention
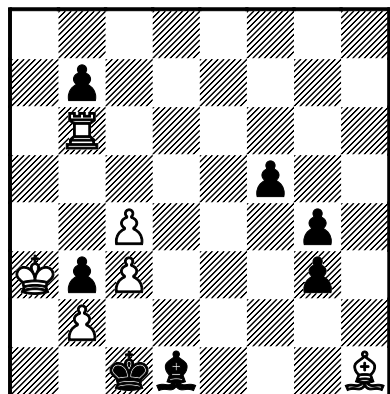
a3c1 0140.35 6/7 Draw

No 16653 1.Rxb7? f4 2.c5 f3 3.c6 g2 4.Bxg2 fxg2 5.c7 g1Q 6.c8Q Qf2 7.Rxb3 Qa7+ 8.Kb4 Qb6+ wins. 1.Rf6 Bf3 2.Rxf5 Bxh1 3.Rf1+ Kd2 4.Rg1/i g2 5.Kxb3 Ke3 6.Rc1 Kf2 7.Rc2+ Kg3 8.Rc1 Kh2 9.Rc2, when "bK will not find shelter on h1, taken as that square is by bB (obstruction). Black has to be satisfied with a draw. The honour is for the outstanding 4.Rg1!!"

i) Thematic try: 4.Rxh1? Ke3 5.Kxb3 g2 6.Rc1 Kf2 7.Rc2+ Kg3 8.Rc1 Kh2 9.Rc2+ Kh1 win.

No 16654 V. Katsnelson & R. Staudte
commendation
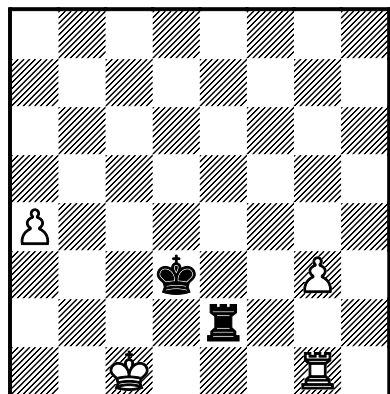
c1d3 0400.20 4/2 Win

No 16654 1.Rf1? Re3, and if 2.g4 Re4 3.Rf3+ Kd4 4.g5 Ke5 5.Ra3 Rg4 draw, or if 2.Kb2 Rxg3 3.Rf4 Rg1 4.a5 Rg5 5.Ra4 Rb5+ 6.Ka2 Kc2 7.a6 Rb2+ draw. 1.g4, with:
– Ra2 2.Rg3+ Ke4 3.g5 Kf4 4.g6 Kxg3 5.g7, winning, so Black may prefer:
– Rc2+ 2.Kd1/i Rd2+ 3.Ke1 Re2+ 4.Kf1 Ra2 5.Rg2/ii Rxa4 6.Kf2 Ke4 7.Kg3 Ke5 8.Rf2 Ke6/iii 9.Kh4 Ra8 10.g5 Rh8+/iv 11.Kg4 Ke7 12.g6 Rf8 13.Rf5/v Rf6 14.Kg5 Rxf5+ 15.Kxf5 Kf8 16.Kf6 wins.

i) 2.Kb1? Rc4 3.Rg3+ Ke4 4.g5 Kf4 5.Ra3 Kxg5 6.Kb2 Kf6 7.a5 Ke7 8.a6 Rc8 9.Kb3 Kd6 10.Ka4 Kc7 11.Rc3+ Kd8 (Kb8? a7+) 12.Rb3 Rc6, and 13.Ka5 Kc7 14.a7 Rc1, or 13.Kb5 Kc7 14.a7 Rb6+.
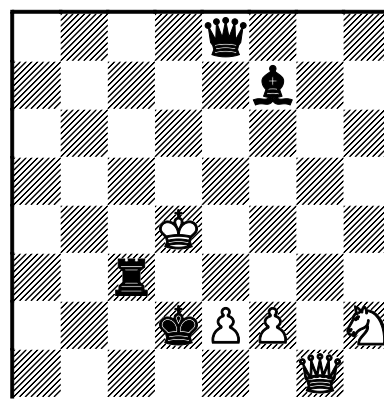
ii) 5.Rg3+? Ke4 6.g5 Kf4 7.g6 Kxg3 8.g7 Kf3 9.Ke1 Rg2 wins. No better: 5.g5? Ke3 (Ke4? Rg2) 6.g6 (Rg2? Ra1 mate) Kf3 7.Rg3+ Kxg3 8.g7 Kf3 wins.

iii) Ra8 9.g5 Ra4 10.Rf8 Rb4 11.Kf3 (g6? Rb6;) Ka4 12.Kg6 wins.

iv) Ke7 11.Kh5 (g6? Rf8;) Rh8+ 12.Kg6 wins.

v) White's moves 12 and 13 can be switched – a move-order dual.

No 16655 E. Kudelich
commendation

d4d2 4331.20 5/4 Draw

No 16655 1.Sf1+ Kc2 2.Se3+ Rxe3 3.fxe3 Qe7 4.Qe1/i Qf6+/ii 5.Ke4/iii Be8 6.Kd5 Bc6+ 7.Kc5/iv Bb7 (Bg2; Qa5) 8.Qa5 draw, but neither: 8.Qg3? Qc6+ 9.Kb4 Qb6+ 10.Kc4 Bc8 11.Kd5 Be6+ 12.Ke5 Qe7, nor 8.Qg1? Qc6+ 9.Kb4 Qd6+ 10.Kb5 Ba6+ 11.Ka5 Bxe2 12.Qg5 Qa6+ 13.Kb4 Qb6+ 14.Ka4 Bd1.

i) 4.Qf2? Qd6+ 5.Ke4 Bd5+. 4.Qg3(Qh2)? Qb4+ 5.Ke5 Qb8+. 4.Qg7? Qb4+ 5.Ke5 Qb2+.
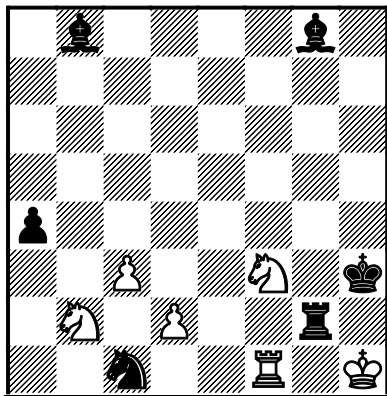
ii) Qd6+ 5.Ke4 Bd5+ 6.Kf5 Qe6+ 7.Kg5 draw.

iii) 5.Kc5? Qe5+ 6.Kb6 Qd6+ 7.Kb5 Be8+ 8.Kc4 Qe5 9.Qg1 Kd2 10.e4/v Qb5+ 11.Kd4 Qb6+ wins.

iv) 7.Kc4? Qe5 8.e4 Bb5+ 9.Kb4 Ba6 wins.

v) 10.Qg8 Qc3+ 11.Kd5 Qb3+. 10.Qg4 Qb5+ 11.Kd4 Qb4+. 10.Qh1 Qc3+ 11.Kd5 Qc6+.

No 16656 L. Abramov
& A. Kuryatnikov
### commendation

h1h3 0465.21 6/6 Draw

No 16656 1.Sg1+ Rxg1+ 2.Kxg1 Ba7+ 3.d4 Se2+ 4.Kf2 Sxc3 5.Sxa4 Bxd4+ 6.Ke1/i Sxa4 7.Rf4 Bc3+ 8.Kf1 (Kf2? Sc5/Sb2;) Bb3 9.Ke2 Kg3 10.Re4/ii Kg2 11.Rg4+/iii Kh3 12.Rf4 (Re4? Kg3; zz) Kg3 13.Re4 Kh2 14.Rh4+ Kg3 15.Re4 positional draw.

i) A laconic note tells us that '6.Kf3 loses', without offering moves. Without consulting a database AJR suggests: 6.Kf3 Bd5+ 7.Kf4 Bg2 8.Re1 Sxa4, with an e-long-ated win after Black has first safeguarded and then coordinated his force.

ii) A deliciously balanced position, which WTM loses. But it's BTM.

iii) 11.Kd3? loses (OK, it takes a while) to moves of bBc3 to a1 or a5 or h8, but *C* tells us that f6 is best.
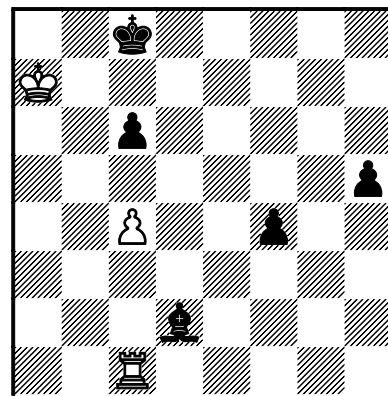
No 16657 E. Kudelich
commendation
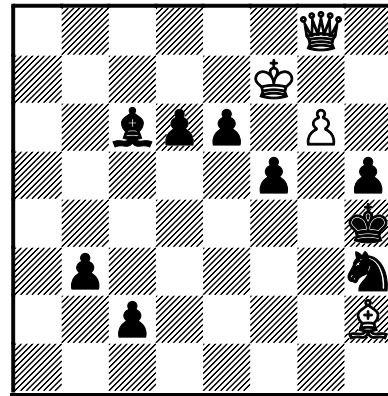
f7h4 1043.16 4/9 Win

No 16657 1.Qd8+ Sg5+/i 2.Qxg5+ Kxg5 3.g7 Be8+/ii 4.Kxe8 c1Q 5.g8Q+ Kh6 (Kf6; Qf7+) 6.Kf7 Qc7+ 7.Kf6 Qc3+ 8.Be5 Qxe5+ 9.Kf7 wins.

i) Kg4 2.Qxd6 Sg5+ 3.Ke7 h4 4.Qxc6 wins.

ii) c1Q 4.g8Q+ Kh4 5.Qg3 mate. Kg4 4.g8Q+ Kf3 5.Qg3+ Ke2 6.Qc3 Bd5 7.Bxd6 wins.

No 16658 Iu. Akobia & R. Becker
special commendation

a7c8 0130.13 3/5 Draw

No 16658 1.Rf1? Be3+ 2.Ka6 c5 (Kc7? c5) 3.Kb5 Kd7 4.Rh1 f3 5.Rxh5 f2 6.Rh1 Ke6 wins. 1.Rh1 Be3+ (f3; Kb6) 2.c5/i Bxc5+ (f3; Kb6) 3.Ka8 Bf2/ii 4.Rh2/iii Bd4 5.Rh4 (Rxh5? Be3; WTM) Be3 6.Rxh5 BTM Kc7/iv 7.Rd5 BTM Kb6/v 8.Rf5 Kc7 9.Rd5 Kb6 10.Rf5, with positional draw, or: c5 11.Rxf4 Bxf4 stalemate.

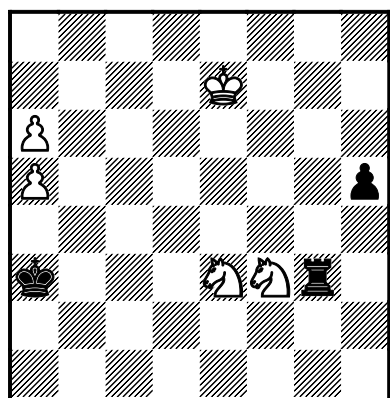i) 2.Ka6? f3 3.Rxh5 f2 4.Rh1 Kc7 wins.

ii) f3 4.Rf1 f2 5.Rxf2 draw.

iii) Thematic try: 4.Rxh5? Be3zz 5.Rd5 Kc7zz 6.Rf5 Kd6 7.Kb7 c5 8.Kb6 c4+ 9.Kb5 c3 wins.

iv) f3 7.Rf5 f2 8.Rxf2 stalemate. Kd7 7.Kb7 c5 8.Kb6, and f3 9.Rd5+ Ke6 10.Rd3, or c4+ 9.Kb5 c3 10.Rh2 draw.

v) cxd5 stalemate. c5 8.Rxc5+ Bxc5 stalemate. f3 8.Rf5 f2 9.Rxf2 Bxf2 stalemate.

No 16659 S. Osintsev
special commendation

e7a3 0302.21 5/3 Win

No 16659 waPP will be hard to hold on to, while bhP is primed for the Troitzky h3 threshold: 1.Sc4+? Kb4 2.fSe5 Rg8 3.a7 Ra8 4.Kd6 Rxa7/i 5.Sc6+ Kxc4 6.Sxa7 h4 7.a6 h3. Or 1.Sf5? Rg8 2.Kd6 Ka4 3.Kc6 Kxa5 draw. So: 1.Sd5 Ka4/ii 2.Sc7 Rg7+/iii 3.Kd6/iv Rg6+ 4.Kd5/v Rxa6/vi 5.Sxa6 Kxa5 6.Sb8/vii

h4 (Kb5; Sh4) 7.Kc5/viii Ka4 8.Sc6 Kb3 9.Kd4 Ka3 10.Kc3 Ka4 11.Kc4 h3 12.Sh2 wins, despite bP having attained the drawing zone. bK is hamstrung and mate will transpire either on h1 (after wS sacrifice on h2), or on h8 if the sacrifice is declined, as Troitzky himself first showed in his series in the *Deutsche Schachzeitung* 1909-1910.

i) Being rusty on his Troitzky AJR would have liked the exposition to say if 4...Kb5 or 4...h4 are errors, and if so, why.

ii) Rg6 2.Sc7 Rc6 3.Kd7 Rc5 4.Sh4 Rxa5 5.Kc6 Ra4 6.a7 Rxa7 7.Sb5+ wins. Or Rg7+ 2.Kd6 Rg6+ 3.Kc5 Rxa6 4.Kb5 Rxa5+ 5.Kxa5 h4 6.Kb5 h3 7.Sh2 Kb3, with a possible continuation: 8.Kc5 Ka4 9.Kb6 Ka3 10.Ka5 Kb3 11.Kb5 Kc2 12.Kc4 Kd2 13.Kd4 Kc2 14.Sb4+ Kb3 15.Sc6 Ka4 16.Kc4 wins.

iii) Rg8 3.a7 Kxa5 4.Se8 wins.

iv) 3.Kd8? Rg8+ 4.Se8 Rg6 5.a7 Ra6 draw.

v) 4.Kc5? Rxa6 5.Sxa6 Kxa5 6.Sb8 h4 7.Sh2 h3zz 8.Kc4 Kb6 draw – the a8 corner is a h(e)aven for bK!

vi) Kxa5 5.a7 Rg8 6.Kc5 h4 7.Se5 Ka4 8.Sc6 h3 9.Sb8 win.

vii) 6.Sc7? Kb6 7.Kd6 h4 draw.

viii) The tempo move that has been waiting in the wings!

REVIEWS

Editor:
JOHN ROYCROFT

***The Major Tactics of Chess*, Franklin K. YOUNG, 1926 (reprint of 1898 edition). 272 pages. 142 diagrams.**

***Chess Primer via Studies* (Шахматный учебник в этюдах), V. POZHARSKY, 2007 (second edition of 2005, see EG*166* p214). 208 pages. 304 studies. In Russian. ISBN 978-5-222-12394-2.**

The only common factor linking these two titles is their re-publishing. No chessplayer could learn anything from the absurdly mis-titled book by the Bostonian; no chessplayer can fail to learn from the Rostov-on-Don trainer's book with scores of top class studies selected with the help of GM Oleg Pervakov and with a title that means what it says. Despite a fistful of enticing diagrams (such as the one we show, taken from p. 239)
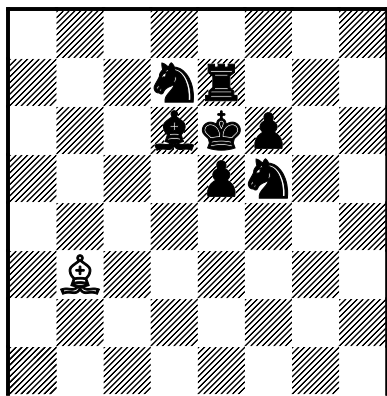
e6 0346.02 1/7 checkmate (no wK)

not a single study is between the American covers, while the Russian book is packed with

them from end to end, liberally commented. Both books have jargon-words and both claim to explain them, but there any similarity ends: one clarifies, the other muddies. For instance, Young's opening three paragraphs read:

"MAJOR TACTICS is that branch of the science of chess strategetics which treats of the evolutions appertaining to any given integer of chess force when acting either alone, or in co-operation with a kindred integer, against any adverse integer of chess force; the latter acting alone, or, in combination with any of its kindred integers.

An Evolution is that combination of the primary elements – time, locality and force – whereby is made a numerical gain; either by the reduction of the adverse material, or by the augmentation of the kindred body of chess pieces.

In every evolution, the primary elements time, locality and force – are determinate and the proposition always may be mathematically demonstrated."

Young thinks he is helping the reader understand what making a (winning) capture entails. In between laughing and tearing our hair we grudgingly acknowledge that the word 'kindred' could be adopted more widely. A drawback – probably the only one – of the Russian book is that no diagram declares which side is to move. Yet this was so easy to have done. The studies, though, remain simply wonderful.

*O*BITUARY

Editor:
JOHN ROYCROFT

† Boris Nikolaevich Sidorov (31viii1937-6viii2008)

A quick search fails to locate a photo of the well known fluent composer from Apsheronsk in the south of Russia. Over 200 of his studies figure on the HvdH CD, but as three originals are in *Zadachy i Etyudy* 46 that carries a brief obituary he was composing right up to his sad and sudden departure. Most information about him is in an article in *Shakhmatnaya kompozitsia* 77 two years ago, by his fellow Apsheronskian Georgy Kochetov. From this we learn that Sidorov was born in Prokopievsk, had a secondary education, and gained a living repairing sewing machines. He was an active sportsman, what with cycling and keeping fit with dumb-bells and weights, while he also composed verses (many were published), and participated in five Odessa festivals – so there must be photos of him somewhere. We know nothing more of his private life.

Sidorov's versatility as a study composer – he also composed problems – is shown by the wide variety of associates he happily and successfully composed alongside. Many of his positions have a natural air, but he was never averse to bottling up a king of either colour with a barrier of pawns in order to set a piquant geometrical or underpromotion notion that bore no relation to the over-the-board game.

Sidorov received **EG** and occasionally corresponded in Russian, but it seems he never enjoyed an e-mail facility.

SNIPPETS

Editor:
JOHN ROYCROFT

1. – Commenting on an Akobia prizewinner in his *Springaren* 110 2005-2006 award GM N. Kralin writes: *It is hard to know how to relate to studies of this kind.... ... To my mind, all correct studies, whether 'baby' or 'monster', have a right to exist, apart from those with predecessors ... Here the author has shown, by synthesis of two variations (Nalimov assisting), some defences in a very difficult endgame. However, when there are only six men left ... all variations are distinct and clear, while the variations David Bergkwist (1hm) adduces tend to disappear into murky complexities – the fact that White really had no choice was clear to the judge only after using the Internet and consulting Nalimov.*

2. – In a letter published in November 2008's *The Problemist* John Beasley writes:

Once the definitive database for certain material exists, a computer can quickly and easily churn out all the positions in various important classes.

(a) All positions of reciprocal zugzwang.

(b) All positions where the win takes at least three moves longer if White is to play. This immediately identifies all potential triangulation and lose-a-move study positions, and it is a simple matter to play through each in turn and to see which are indeed valid studies.

(c) All positions with a single unique winning [JohnB might have added 'or drawing'. AJR] *move of a certain kind (say, a non-capturing S-move into a corner) ...*

When studies are selected for an anthology, such considerations are irrelevant. When a composer's contribution and achievement are assessed, they would seem to be very relevant indeed.

3. – In the October 2008 issue of the British monthly *CHESS*, there is a long interview with Ray Keene O.B.E., in the course of which the GM opines: *I never enjoyed crossword puzzles or endgame studies ... things where people know the answer and you just say yes or no ... I think the computer has taken away some of the creativity of chess ...*

4. – The last of the long sequence of quarterly Chess Endgame Study Circle meetings held in AJR's house (in Colindale in London NW9) took place in October 2008. But the tradition lives on. The first meeting of 2009 was held on Friday 9th January in Pushkin House, 5a Bloomsbury Square (entrance on Bloomsbury Way). Ian Watson vividly described his solving experience at Antalya in 2008 (see below), and Paul Valois reported on his delving for original studies published in *Izvestia* over the years. Everyone will be welcome at future meetings, for which there is anticipated to be no charge. More details can be found on the *www.PushkinHouse.org* website, especially under *Events* and *Partnerships & Sponsors*.

5. – Studies were prominent at Antalya (Turkey) where the 4th European Solving Championship was held 24iii-3iv2008. In addition to three studies in the championship itself, there was a study in each of the two rounds of the 'Open', a studies-only 'Open' solving with six, and a composing event organised by Andrei Selivanov (Russia). In this last a single award ('1st place') was made to Ilham Aliev (Azerbaijan), who also won the studies-only 'Open' with maximum points, the same score as Evgeny Viktorov and Marcel van Herck but with a spectacular solving time of 57 minutes compared with 103 and 111.

6. – What is your favourite studies misprint, diagram errors excepted? One of mine arises in the late Spaniard Dr Carlos R. Lafora's book *Finales de Ajedrez!* (1961, but it carries no publication year) devoted exclusively to endings with bishops of opposite colours. The book's final diagram a Harold Lommer original bearing the serial number '349'. However, the name list right at the back gives '350' when we look up Lommer. So what is wrong? An errata page is no help at all. It turns out that the list allocates '349' to a 1946 study by Prokeš, of which there is no trace. Now the concluding, quite short, section of Lafora's book concentrates on mates or mating threats. So, our procedure is simple: we consult the HvdH CD for Prokeš, the year 1946, and the GBR code 0040.mn. In no time at all we put our finger on the only study satisfying these criteria.

S.1 L. Prokeš

3rd prize *Tijdschrift v.d. KNSB* 1946
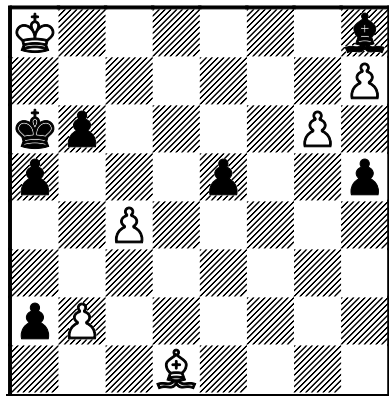
a8a6 0040.45 6/7 Win

1.g7 Bxg7 2.b3 a1Q 3.Bf3 b5 4.c5 a4 5.b4 e4 6.Bxe4 Qf6. If bQ could play to g7 Black would win. Due to White's look-ahead first move, it's White who wins. 7.Bb7 mate.

7. – The active and friendly German composer Siegfried Hornecker, having read a recent article of mine published in *MAT PLUS REVIEW*, responds with the following to my appeal for composers and judges to set down their stance on 'database' studies in no more than 50 words (see EG*168*).

In judging tourneys no distinction should be made between 'database' positions and others. However, for FIDE Album selection purposes different considerations arise: for a tourney the study has priority, for an Album it is the composer. In submitting originals the author should include 'mining' information and supply humanly comprehensible variations.

8. – It is one of **EG**'s duties to keep readers abreast of awards and news. It is regrettable when this or that item is delayed. Some reasons are given or implied in the 'catch-up' **EG** Vol.XI, but the consequences of periodicity and mailing habits may be less obvious. The admirable St Petersburg quarterly *Zadachy i etyudy* issue 46 listed definitive changes to the provisional award in the prestigious Korolkov Centenary tourney published two issues earlier. Now as to dates, ZiE46 was 'distributed' on 25xi2008, AJR's copy was mailed some four weeks later, and was delivered on 23ii2009. This was just a few days before the deadline for submitting material for **EG**'s April 2009 issue. Tight!

9. – Correction. The reference to Ludgate 'Square' on p50 of EG*175* should have been to Ludgate Circus.

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