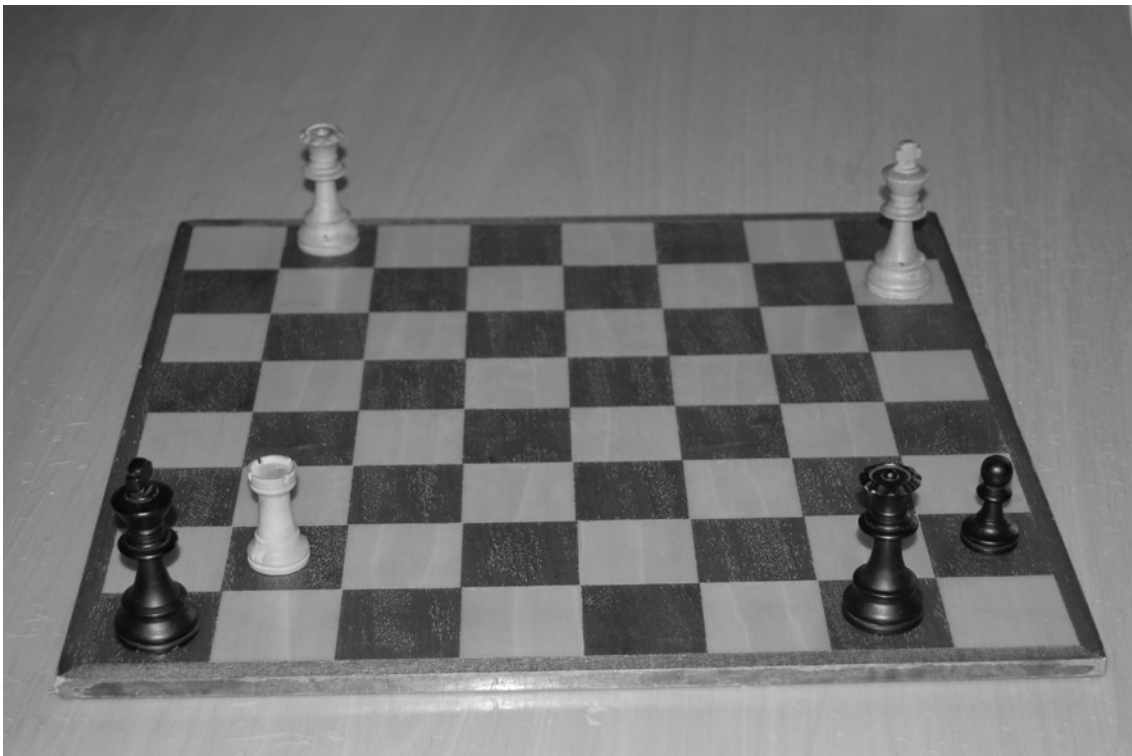


No. 177 – Vol. XV – July 2009



White to play and win

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EDITORIAL

HAROLD VAN DER HEIJDEN

On behalf of all endgame study friends I congratulate the founder of this magazine, and honorary member of ARVES, Arthur John Roycroft on his 80th birthday on July 25th.

ARVES recently organized a meeting in Amsterdam to honour him. Among the speakers were his friends John Beasley, Harrie

Grondijs, Rainer Staudte, Brian Stephenson, Jurgen Stigter, and Paul Valois.

I also congratulate another honorary ARVES member, our Belgian friend Julien Vandiest, who was 90 (!) on June 15th. Hans Bouwmeester, who visits Julien regularly, kindly wrote an article on the occasion for **EG**.



Kalmthout (Belgium), Summer 2003.

*From left to right: Ignace Vandecasteele, Hans Bouwmeester,
John Roycroft, Julien Vandiest and Roger Missiaen
(Photo: Ward Stoffelen)*

ORIGINALS (25)

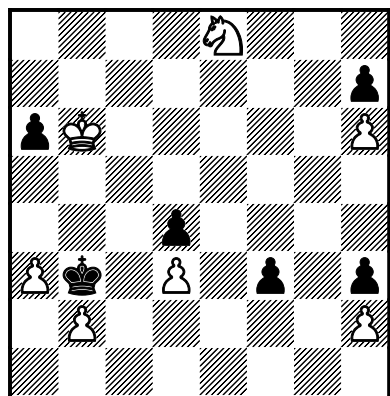
Editor :
ED VAN DE GEVEL

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

Judge 2008-09: Sergey N. Tkachenko

Just as the column in the April issue, this column starts in Argentina with a study by Mario Guido. White has to stop the f-pawn with his knight and to queen one of his pawns to meet the stipulation.

No 16771 Mario Guido Garcia



b6b3 0001.55 Win

No 16771 Mario Guido Garcia (Argentina).
1.Sf6/i and now:

– Kc2 2.Sg4 Kxd3 3.Kc5 Ke2/ii 4.Kxd4 f2
5.Sxf2 Kxf2 6.b4 Kg2 7.Ke3 Kxh2 8.Kf2
Kh1 9.Kg3 h2 10.Kf2 a5 11.a4 axb4 12.a5
wins, or:

– Kxb2 2.Se4/iii Kc2/iv 3.Sf2 Kd2 4.Kxa6
Ke3 5.Sxh3 Kxd3 6.Kb5 Ke3 7.Kc4 d3
8.Kc3 d2 9.Kc2 Ke2 10.Sg1+ Ke3 11.Sxf3
wins, or:

– f2 2.Se4 f1S 3.Sf2 wins, e.g. Sxh2 4.Kxa6
Sf3 5.Sxh3 Kxb2/v 6.a4 Kc2 7.Sf4 Se5
8.Kb5 Sxd3 9.Se2.

i) 1.Sd6? Kc2 2.Sf5 Kxb2 3.Kxa6 f2 4.Sg3
Kxa3 5.Kb5 Kb3 6.Kc5 Kc3 7.Se4+ Kxd3
8.Sxf2+ Ke3 draws.

ii) Ke4 4.Kc4 d3 5.Kc3 wins.

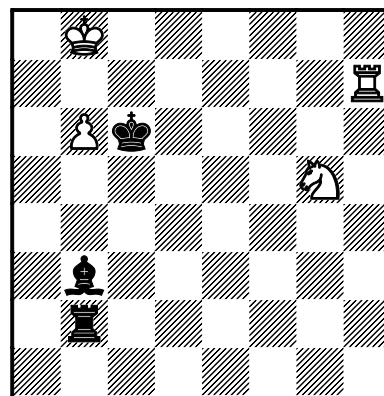
iii) 2.Sg4? Kxa3 3.Kxa6 Kb3 4.Kb5 Kc3
5.Sf2 Kd2 6.Kc4 Ke2 7.Sxh3 Ke3 draws.

iv) Kxa3 3.Kxa6 Kb3 4.Kb5 Kc2 5.Kc4 Kd1
6.Kxd4 wins.

v) Se5 6.Sf4 Kc2 7.b4 wins.

Janos dedicates a twin to John Roycroft. Please note the different stipulations of the two twins. Beware that the stipulation for the second twin: Black to draw, so opposed to “normal” draw studies the intention is that White does attempt to win, but does not succeed.

No 16772 Janos Mikitovics
Dedicated to John Roycroft,
for his 80th birthday



b8c6 0431.10

I: diagram, Win;

II: remove wSg5, add wSf7, Black(!) to Draw

No 16772 Janos Mikitovics (Hungary). I:
1.b7/i Bc4/ii 2.Rh6+/iii Kd7 3.Sh7/iv Kd8/v
4.Sf8/vi Bf1/vii 5.Se6+ Ke7 6.Sc5/viii Bg2
7.Rh2 Kd6 8.Sb3 Ra2/ix 9.Sa5/x Kd7 10.Sc4/
xi Rf2 11.Ka7/xii Ra2+ 12.Kb6 wins.

i) 1.Rh6+? Kb5/xiv 2.b7 Bd5 draws.

ii) Bd5 2.Kc8 wins, but not 2.Rc7+? Kd6
3.Sf7+ Ke6 draws.

iii) 2.Rc7+? Kd5 3.Rd7+ Kc6 4.Rh7 Be2
5.Rh6+ Kd7 6.Sf7 Rb5 7.Rh7 Kc6 8.Sd8+
Kd6 draws, or 2.Se4? Ba6 3.Rh6+ Kb5

4.Sc3+ Ka5 5.Rh5+ Kb4 draws, or 2.Kc8? Ba6 3.Rh6+ Kb5 4.Kc7 Rc2+ draws.

iv) 3.Se4? Rxb7+ 4.Kxb7 Bd5+ draws.

v) Bd3 4.Sf6+ Ke7 5.Sd5+ wins, or Rb1 4.Sf8+/xv Ke7 5.Sg6+ Kf6 6.Sf4+ wins.

vi) 4.Rd6+? Ke7 5.Kc7 Rxb7+ draws, 4.Sg5 Kd7 5.Sh7 is just loss of time.

vii) Ke7 5.Sg6+ Kf6 6.Sf4+ wins, or Ke8 (Rg4) 5.Se6 Bd5 6.Sc7+ wins.

viii) 6.Sf4? Kd7 7.Rh7+ (Rg6 Rd2;) Kc6 8.Rc7+ Kd6 9.Rg7 Kc6 10.Rg6+ Kd7 11.Rh6 Rb4/xvi 12.Sg6 Re4 13.Sf8+/xvii Ke7 14.Rc6 Bg2 15.Kc7 Rb4 16.Sg6+ Kf7 17.Se5+ Ke7 18.Sg6+ Kf7 19.Se5+ Ke7 positional draw, or 6.Sd4? Bg2 7.Sc6+ Kd7 draws.

ix) Re2 9.Ka7 Ra2+ 10.Kb6 wins.

x) 9.Sd4? Rf2 10.Sb5+ Kc5 draws.

xi) 10.Sb3? Kd6 11.Sd4 Rf2/xviii 12.Sb5+ Kc5 draws.

xii) 11.Se3? Rf8+ 12.Ka7 Bxb7 draws, or 11.Se5+? Kd6 draws.

xiii) 12.Kb8 Rf2 13.Ka7 wins, but is a loss of time.

xiv) Kd7? 2.Sf3 Re2 3.Rh7+ Kd6 4.Sd4 Re8+ 5.Ka7 Bd5 6.Sb5+ Kc5 7.Sc7 wins, or Kc5? 2.Se4+ Kd4/xix 3.Rh4 Ke3/xx 4.Sc3 Kd2/xxi 5.Rh3 Be6 6.Se4+ Kc1/xxii 7.Rc3+/xxiii Kb1 (Kd1; Kc7) 8.Rc6 Bd7 9.Rd6 wins.

xv) 4.Sf6+? Ke7 5.Ka7 Ra1+ 6.Kb6 Rb1+ 7.Kc7 Rc1 8.Rh1 Rc2 draws.

xvi) Rb3? 12.Rh7+ Kc6 13.Rc7+ Kd6 14.Rg7 Bc4 15.Kc8 Ke5 16.Rg3 Rxb7 17.Sg6+ wins.

xvii) 13.Rh7+ Kd6 14.Se7 Ba6 15.Rh6+ Re6 draws.

xviii) Kd7? 12.Sb5 Kd8 13.Sd6 Kd7 14.Sc4 Rf2 15.Ka7 wins, see main line 11.Ka7.

xix) Kd5 3.b7 Kxe4 4.Rb6 wins.

xx) Be6 4.Kc7 Rc2+ 5.Kd6 Bc8 6.Sc5+ wins.

xxi) Kd3 5.Rh3+ Kd4 6.b7 wins.

xxii) Kd1 7.Rd3+ Ke2 8.Rd6 Bg4 9.Sc3+ wins.

xxiii) 7.Rh1+? Kc2 8.Rh2+ Kc1 draws.

II: 1.Rh6+/i Kc5/ii 2.Se5 Rg2/iii 3.Sd7+ (Kc7 Bd5;) Kb5 (Kb4; Rd6) 4.Rd6 Bc2 (Rc2; b7) 5.Rd5+/iv Kc6 6.b7 Be4/v draws, e.g. 7.Rd4 Bf3 8.Rf4/vi Bd5 9.Kc8 Be6.

i) 1.b7 Bd5 draws, but not Be6? 2.Sd8+ wins.

ii) Kb5? 2.Sd6+ Kc5/vii 3.Se4+ Kd4 4.Rh4 Ke3/viii 5.Sc3/ix Kd2 6.Rh3 Be6 7.Se4+ Kc1/x 8.Rc3+/xi Kb1/xii 9.Rc6 Bd5 10.Sc3+ wins, or Kd7 2.Se5+ wins.

iii) Rb1? 3.Sd7+ Kd4 4.Rh4+ Kc3 (Ke3; Rb4) (Kd5) 5.Sf6/xiii Rf1 (Bd1) (Bc4;Kc7) 6.Se4+ Kb2 7.Rh2+ Kc1 (Ka3; Rh3) 8.Rh5 wins, or Bc2? 3.Kc7 wins, and not 3.Sd7+? Kd4 4.Rd6+ Kc4 5.Rd2 Kc3 6.Re2 Rb4 7.b7 Be4 8.Rxe4 Rxe4.

iv) 5.Rd4 Re2 6.Kc7 Be4 draws, or 5.Kc7 Be4 draws, or 5.Sf6 Bd1 (Bf5?; b7) 6.b7 Bf3 draws.

v) Kxd5? 7.Kc7 Rg8 8.Sf6+ wins, or Rg8+? 7.Ka7 Kxd5 8.Sf6+ wins, or Bb3? 7.Rd3 Bd5 8.Sf6 Bc4 9.Rc3 wins.

vi) 8.Rd3 Be4 draws, or 8.Se5+ Kb6 9.Rd6+/xiv Kc5 draws.

vii) Kxb6 3.Sc4+ wins, or Kb4 3.Rh5 Ba4 4.Rh4+ Kc5 5.Kc7 wins.

viii) Bf7 5.Kc7 Rc2+ 6.Kd6 wins.

ix) 5.Sf6? Bc4 6.Kc7 Rc2 7.Kd6 Rb2 8.Kc5 Ba6 draws.

x) Kd1 8.Rd3+ Ke2 9.Rd6 wins.

xi) 8.Rh1+? Kc2 9.Rh2+ Kc1 draws.

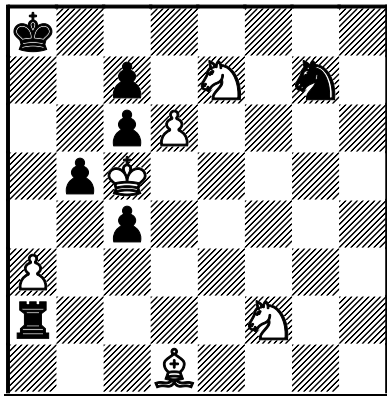
xii) Rc2 9.Rxc2+ Kxc2 10.Sf6 Bh3 11.Sd5 Bg2 12.Se3+ wins.

xiii) 5.Kc7 Bd5 6.Sf6 Bg2.

xiv) 9.Sxf3? Rg8+ 10.Rd8 Rxd8 mate.

The Italian duo Pietro and Marco show how to exploit the corner position of the black king.

No 16773 Pietro Rossi & Marco Campioli



c5a8 0315.24 Win

No 16773 Pietro Rossi & Marco Campioli (Italy). 1.Bg4/i cxd6+/ii 2.Kb6 (Kxc6 Rxf2 draws) Se6/iii 3.Bxe6/iv Re2/v 4.Se4/vi Rxe4/vii 5. Sd5 Kb8/viii 6.Sc7 c3 7. Sa6+ Ka8 8. Bd7 (Bc8 Re7; or Bf5 Ra4; or Bb3 Rc4;) Re7/x 9.Bxc6+ Rb7+ 10.Bxb7 mate

i) 1.dxc7 Se6+ 2.Kxc6 Sxc7 3.Kxc7 Rxf2 draws, or 1.d7 Se6+ 2.Kxc6 Rxf2 3.Bg4 Sd8+ 4.Kxc7 Rf8 5.Sg6 Rg8 6.Bf3+ Ka7 draws, or 1.Bf3 cxd6+ 2.Kb6 d5 draws, or 1.Se4 cxd6+ 2.Kb6 Rxa3 draws.

ii) Se6+ 2.Bxe6 cxd6+ 3.Kb6 transposes to the main line, Rxf2 2.dxc7 Rf8 3.Kb6 c3 4.Bf3 wins, or Kb7 2.d7 Rd2 3.Se4 Rd3 4.Sxc6 c3 5.Kxb5 c2 6.Sc5+ wins.

iii) Rxf2 3.Bc8 c3 4.Bb7+ Kb8 5.Sxc6 mate, or Rxa3 3.Sxc6 c3 4.Bc8 c2 5.Bb7 mate, or c3 3.Bc8 c2 4.Sxc6 c1Q 5.Bb7 mate.

iv) 3.Sxc6 Sc5 4.Kxb5 (Sd1 Rxa3;) Rxf2 draws, or 3.Se4 Sd8 4.Sxd6 (Sxc6 Sxc6) Rxa3 draws.

v) Rxf2 4.Bc8 c3 5.Bb7+ Kb8 6.Sxc6 mate, or Rxa3 4.Sxc6 c3 5.Bc8 c2 6.Bb7 mate.

vi) 4.Sxc6 Rxe6 draws, and not Rxf2 5.Bd5 wins, or 4.Kxc6 Rxe6 draws, and not Rxf2 5.Kb6 c3 6.Bd5+ wins, or 4.Bd7 Rxe7 draws, and not Rxf2 5.Bxc6+ wins, or 4.Bc8 Rxe7 draws, and not Rxf2 5.Bb7+ wins.

vii) c3 5.Bc8 c2 6.Sxc6 c1Q 7.Bb7 wins.

viii) Rxe6 6.Sc7+ Kb8 7.Sxe6 c3/xi 8.Sf4 wins, or c3 6.Sc7+ Kb8 7.Sa6+ transposes to the main line.

ix) 7.Bf5 Ra4 draws, but not c2 8.Sa6+ Ka8 9.Bxe4 c1Q 10.Bxc6+ wins, or 7.Bb3 Rc4

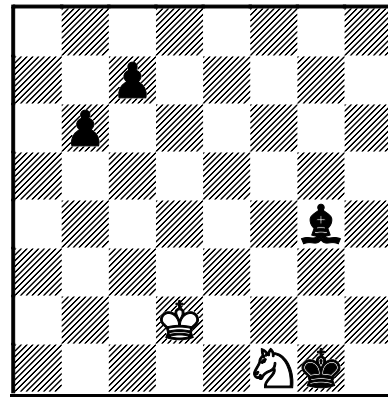
8.Bxc4 c2 9.Be6 c1Q 10.Sa6+ Ka8 11.Sc7+ draws.

x) c2 9.Bxc6 mate, or Rc4 9.Bc8 c2 10.Bb7 mate.

xi) b4 8.axb4 c5 9.b5 wins.

Jaroslav shows in two studies various positional draws in the 0031.02 endgame.

No 16774 Jaroslav Pospisil



d2g1 0031.02 Draw

No 16774 Jaroslav Pospisil (Czech Republic). 1.Se3/i and now

– Bf3 2.Sc2/ii Kf2/iii 3.Sd4 (Sb4 Bb7 wins) c5/iv 4.Se6 Bd5/v 5.Sc7 Bc4 6.Kc3 Bf7 7.Kd2/vi Bc4 8.Kc3 (positional draw I) draws, or:

– Be6 2.Sd1 and now:

- Kg2 3.Ke3/vii Kf1 4.Kd2/viii (positional draw II) Bg8 5.Sc3 Kf2 6.Sb5 c5 7.Sc7 draws, or:

- Bc4 3.Ke3 Kf1 4.Kd2 Kg1 5.Ke3 Kf1 6.Kd2 (positional draw III) Bb3 7.Sc3 Kf2 8.Sb5 draws.

i) 1.Sg3 Kg2 2.Se4 Kf3 wins, or 1.Ke1 Bf3 2.Sd2 (Se3 b5;) Bd5 wins.

ii) 2.Sf5 Bd5 3.Sd4 c6 4.Sf5 c5 5.Se7 Be6 6.Sg6 b5 7.Sf4 Bc4 8.Sg6 b4 9.Se5 Bb5 wins.

iii) c5 3.Sa3 Kf2/ix 4.Sc4 b5 5.Se5 Be2 6.Sd7 draws.

iv) Bd5 4.Sb5 c5 5.Sc7 Bc4 6.Kc3 see main line.

v) Bc6 5.Kc3 Bd7 6.Sc7 draws.

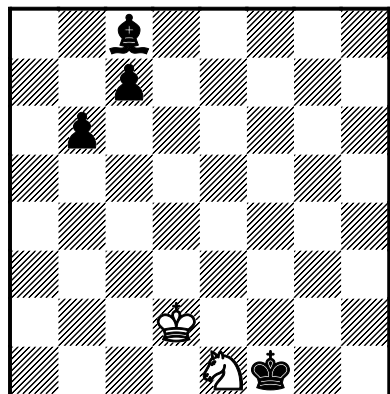
vi) 7.Sa8 b5 8.Sc7 b4+ 9.Kd3 Ke1 wins.

vii) 3.Sc3 Kf3 4.Sb5 c5 5.Sc7 Bc4 6.Kc3 Bf1 wins.

viii) 4.Sc3 Ke1 5.Sb5 c5 wins.

ix) Bc6 4.Sc4 b5 5.Se5 draws.

No 16775 Jaroslav Pospisil



d2f1 0031.02 Draw

No 16775 Jaroslav Pospisil (Czech Republic).

1.Sd3/i Ba6 2.Sb4 and now:

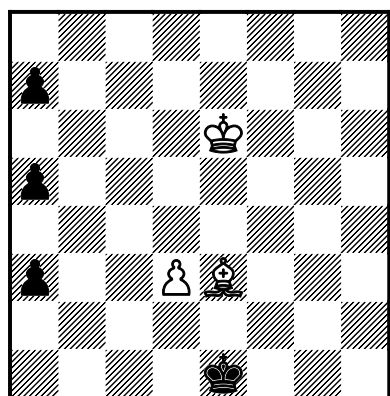
– Bb7 3.Sd3 Kg2 4.Ke3 Kg3 5.Sf4 Kg4 6.Se6 c5 7.Kd3 Ba6+ 8.Ke4 Bb7+ 9.Kd3 draws, or:

– Bc4 3.Kc3 Bf7 4.Sa6 c5 5.Kd2 Kf2 6.Sc7 Bc4 7.Kc3 Bf7 8.Kd2 draws.

i) 1.Sc2? Kf2 2.Sb4 Bb7 wins.

David has to make sure that the white bishop and pawn do not interfere with each other. The win is possible, but the road that leads to it is narrow...

No 16776 David Blundell



e6e1 0010.13 Win

No 16776 David Blundell (Wales). 1.Kd5/i Ke2/ii 2.Ke4 Kd1/iii 3.Bd4/iv Kc2 4.Ba1 (Be5? a2;) Kb1 (a2; d4 transposes to the main line) 5.Bc3 a2/v 6.d4 Kc2 7.Ba1 Kb1 8.Kd3 Kxa1 9.Kc2 a4 10.d5 a3 11.d6 a5 12.d7 a4 13.Kd2 Kb1 14.d8Q a1Q 15.Qd3+ Ka2 16.Qc4+ Kb2 17.Qc2 mate.

i) 1.Bc1? a2 2.Bb2 Kd2 3.d4 Kc2 4.Ba1 Kb1 5.Bc3 Kc2 draws, or 1.Ke5? a2 2.Bd4 Kd2 3.Ke4 Kc2 4.Ba1/vi Kb1 5.Bc3 a1Q 6.Bxa1 Kxa1 draws.

ii) a2 2.Bd4 Kd2 3.Kc4 Kc2 4.Bc3 Kb1 5.d4 wins.

iii) a2 3.Bd4 Kd2 4.Ba1 Kc2 5.d4 transposes to the main line.

iv) 3.Bxa7? a2 4.Bd4 Kc2 5.Ba1 Kb1 6.Bc3 a1Q 7.Bxa1 Kxa1 8.d4 a4 draws.

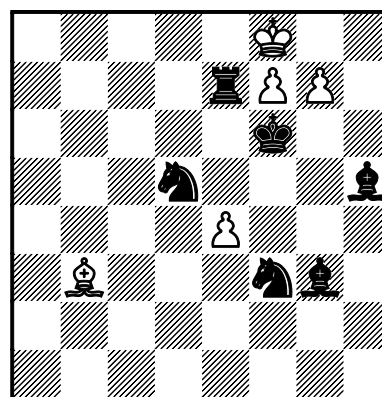
v) Kc2 6.Kd4 Kb3 7.Bxa5 a2 8.Bc3 a5 9.Ba1 a4 10.Kc5 Kc2 11.d4 a3 12.Kb4 Kb1 13.Bc3 wins.

vi) 4.Ke3 a4/vii 5.Ba1 Kb1 6.Kd2 Kxa1 7.Kc2 a3 8.d4 a5 9.d5 a4 draws.

vii) Kb1? 5.Kd2 a4 6.Bc3 a3 7.d4 a1Q 8.Bxa1 Kxa1 9.Kc2 a2 10.d5 a5 11.d6 a4 12.d7 a3 13.Kb3 Kb1 14.d8Q wins.

Richard writes about his new study: Three knight promotions is no great task, but neither is it easy. Here I send a different version of the same idea. The final position is shifted one file to the right. The black bishop's diagonal is now shorter, and a white pawn is not needed to control one of the diagonal's squares. Better economy did not result, though, for I needed some additional material to force the first knight promotion. On the plus side, we have the creation of two model stalemates.

No 16777 Richard Becker



f8f6 0376.30 Draw

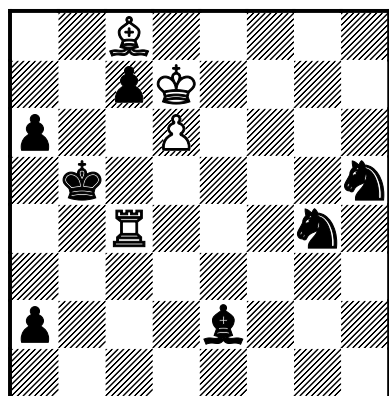
No 16777 Richard Becker (United States). 1.g8S+ (g8Q? Rxf7+;) Kg6/i 2.Sxe7+ Sxe7 3.Kxe7 Bh4+ 4.Kf8 Kh7 5.Bd1 Se5 6.Bxh5 Sd7+ 7.Ke8 Sf6+ 8.Kf8 Sxh5 9.e5/ii Sg7/iii 10.e6 Bg5/iv 11.e7 Bh6 12.e8S Sf5+ 13.Sg7

Kg6/v 14.Kg8 Se7+ 15.Kf8 Sf5 16.Kg8 Bxg7
17.f8S+ Kf6 18.Sd7+ (Sh7+) Kg6 19.Sf8+
draws.

- i) Ke5 2.Sxe7 Sxe7 3.Kxe7 Be1 4.Kf8 draws.
- ii) 9.Ke8? Sf6+ 10.Ke7 Sxe4+ wins.
- iii) Be1 10.e6 Bb4+ 11.e7 Sg7 stalemate.
- iv) Sxe6+ 11.Ke8 Kg7 12.f8Q+ Sxf8 stalemate.
- v) Sxg7 14.Ke7 Sf5+ 15.Ke8 Sd6+ 16.Ke7 draws.

We end with the composer we started with; in this study White has to stop the dangerous a-pawn.

No 16778 Mario Guido Garcia



d7b5 0146.13 Draw

No 16778 Mario Guido Garcia (Argentina).
1.Bxa6+ Ka5 2.Rc1 Bxa6 3.dxc7 Se5+/i
4.Kd8/ii Kb6/iii 5.c8Q/iv Sf7+ 6.Ke7/v Bxc8
7.Ra1 Sf4 8.Rxa2 draws.

- i) Shf6+ 4.Kd8 Se5 5.c8Q draws.
- ii) 4.Ke7? Kb4 5.Kd8 Kb3 6.c8Q Bxc8
7.Kxc8 Kb2 8.Rg1 Sf4 wins, or 4.Ke6? Sf4+
5.Kf5 Sc6 6.Ra1 Sb4 7.Kxf4 Kb6 wins.
- iii) Sf7+ 5.Ke7/vi Kb4 6.Kxf7 Kb3 7.Ke7 Sf4
8.Kd7 draws.
- iv) 5.Ra1? Sc6+ 6.Ke8 Sf6+ 7.Kf7 (Kf8 Sb4;)
Bc4+ 8.Kxf6 Kxc7 wins.
- v) 6.Kd7? Sf6+ 7.Ke6 Bxc8+ 8.Kxf6 Sd8
9.Ra1 Be6 10.Ke7 Kc7 11.Rc1+ Bc4
12.Rxc4+ Sc6+ wins.
- vi) 5.Kd7 Sf6+ 6.Ke6 Se8 7.c8Q Bxc8+
8.Rxc8 Sc7+ 9.Rxc7 Sd8+ 10.Kd5 Sc6
11.Kxc6 Ka6 12.Rc8 Ka7 13.Rc7+ Kb8
14.Rb7+ Ka8 wins.

SPOTLIGHT (21)

Editor :

JARL ULRICHSEN

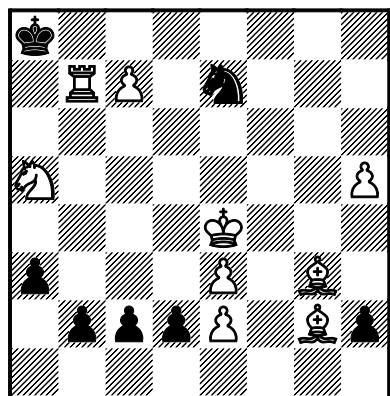
Contributors: Richard Becker (USA), Gady Costeff (USA), Ulrich Floeter (Germany), Mario Guido García (Argentina), Luis Miguel González (Spain).

In this issue I offer a mixture of corrections, comments on endgame studies recently published in **EG**, and my choice of some of the many cooks sent me by Mario García.

I first bring two corrections. Gady Costeff won 3rd prize in the Humour Tourney. The award was published in *EBUR* and reprinted in **EG Vol. XI** (= EG159–162) p. 262–272; cf. no. 15142 p. 263–264. A cook at the end of the solution was reported in EG173 p. 149. Costeff has sent us the following version:

G. Costeff

3rd prize Humour Tourney (corr.)



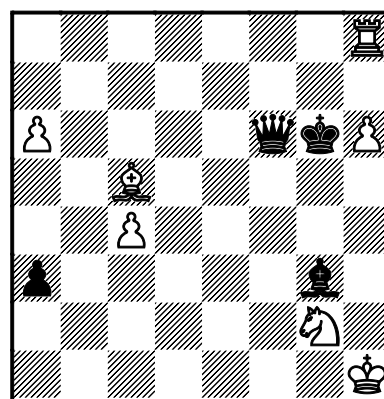
Win

The only difference between the original and this version is that bPe3 has been exchanged for a white pawn. The correction is exemplary in every respect as the idea and the position is intact. The solution remains the same as in **EG Vol. XI**, and we do not need to repeat it here.

Luis Miguel González' 3rd hon. men. in the Nona blitz tourney 2007 was cooked by our **EG**-tester Mario García; cf. EG176 p. 87. We have received a correction from the composer:

L.M. González

3rd hon. men. (corr.)



Draw

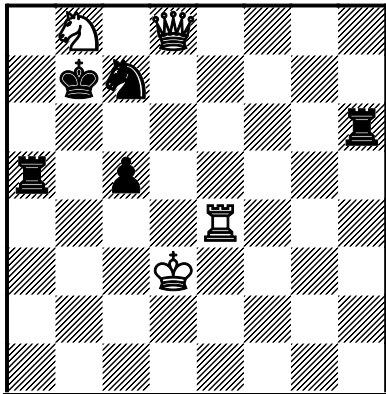
González has added a white pawn on c4 and moved wRa8 to h8. This is also a fine correction as the changes are minimal. The solution remains almost unchanged and runs: 1.Rg8+ Kxh6 2.a7 a2 3.a8Q a1Q+ 4.Qxa1 Qxa1+ 5.Bg1 Bf2 6.Sf4 Qf1 7.Se2 Qh3+ 8.Bh2 Qe6 9.Rg2 Qxe2 10.Bg1 Qh5+ 11.Rh2 Bh4 12.Bf2 Qf3+ 13.Kg1 Qd1+ 14.Kg2 draw. Compared to the play in the cook White now has 8.Rd5. González tells us that he has informed the judge David Gurgendidze about this new version and that the judge has approved of it.

Concerning his commended endgame study in EG176 supplement no. 16696 González would like to add the following line left out in the award: 4.Rxc8+? Kd7 5.Rc7+ Sxc7 6.Sb8+ Kc8 7.d7+ Kb7 8.d8Q Rxh6. This gives us the following diagram:

M. González

Comm. Azat Sadykov MT 2006

position after Black's 8th move in a sideline

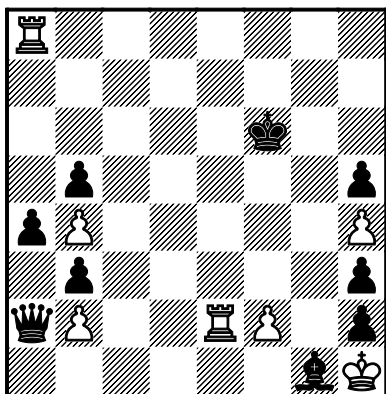


Although White has a great material advantage and many plausible moves at his disposal, the threatening attack of the black rooks combined with a potential loss of the knight on b8 makes it difficult for White to make any progress. The composer supports this assertion with extensive analyses that I leave out. After 1...Se2 2.Rxe2 White could play 9.Rb2+ in this line. 1...Se4 leads the rook to a less favourable square from which it can neither give a check in the b-file in this line nor give a check on f4 if White choose to play 3.Sc7+? that can be met by 3...Kf8. Thus 1...Se4 contributes to the final picture, but it also has other merits.

In his article **Pythagoras' Trousers. Part 1** in EG/75 p. 37–41 Oleg Pervakov showed the following endgame study by Nikolai Kralin (P.6 p. 39):

N. Kralin

1st prize Bondarenko JT 1974 (corr.)



Draw

Being sceptical of the introduction Pervakov starts with White's 3rd move (renumbered in EG as move 1). After 1.Rf8+ Kg7 the intended solution is 2.Rf3 setting up a future stalemate defence. Pervakov remarks that 2.Rf4 fails to 2...Qb1 3.Re7+ Kh6 4.Re6+ Qg6 5.Rxg6 Kxg6 6.Rf3 Kg7 7.Rxh3 (Rf5 a3;) Bxf2 8.Rd3 (preventing 8...Bd4) Bg1. Ulrich Floeter is not convinced by this analysis. He continues 7.Rg3+! Kf6 (Kh6; Rf3) 8.Re3 Kf5 (Bxf2; Rf3+) 9.Re1 Kf4 (Bxf2; Rf1) 10.Re2 Kf3 11.Re3+, and bK must return as 11...Kxf2 is met by 12.Rxb3. White's defence is actually not too complicated. When bK is on the f-file White keeps his rook on e1 and e3 to prevent bK from penetrating into his position and plays it to e2 as soon as bK reaches f4.

Richard Becker is one of the few composers who regularly checks the correctness of his own endgame studies, and he informs us that two of his oeuvres reprinted in EG are flawed.

Vol XI.14851, R. Becker. Incorrect. The point was supposed to be that Black draws if he can play pawn a4 to a3. Becker shows that White wins even after Black has played a3: 4.Be4 Sf2 5.Bf5 a3 6.Ke3 Sd1+ 7.Kd3 Sb2+ 8.Kd4 Sd1 9.Be6 (waiting) Ka8 10.Bd5+ Kb8 11.Bf3 Sf2 12.Ke3 Sh3 13.Bd5! Sg5 14.Kf4 Sh3+ 15.Kg3 Sg5 16.Kg4 Sh7 17.Be6 Sf6+ 18.Kf5. This analysis is relevant for another of Becker's endgame studies:

175.16601, R. Becker. The composer writes: "The dual in No.14851 is a win for Black here: 9...Be4+ 10.Kg1 Bc6 11.Sc7 Kd6 12.Sa6 Be4! etc. Additionally, Black wins with: 8...Kd6 9.Sh5 Ke5 10.hxg3 Be2 11.Sf4 Bf3+ 12.Kg1 hxg3 13.Sxh3 Kf5."

I have sometimes asked myself why and how cooks arise. There are of course many answers to this question. One explanation is evident: Many composers are weak players otb. and are not capable of analyzing their endgame studies properly. Chess programs will probably reduce the number of future cooks radically, but as we are usually still dealing with endgame studies composed years ago in

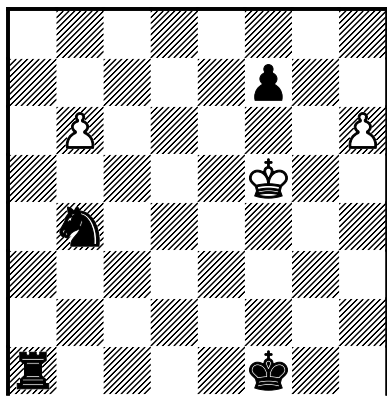
this column, it is not surprising to find many oversights.

On the other hand mistakes are found even in endgame studies by reputed composers who often show great analytical skill. Looking for psychological reasons is risky, but being a composer myself, I think I have a certain feeling for what happens in a creative process. Sometimes we misjudge the strength of a move or a threat. I will illustrate this point with four examples in which *discovered checks* are either underestimated or overrated.

It is easy to understand that composers unconsciously avoid positions in which kings are exposed to discovered checks. This could explain the cook in a prize winner by David Gurgenzidze (EG65 no. 4346).

D. Gurgenzidze

4th prize *Schakend Nederland* 1979



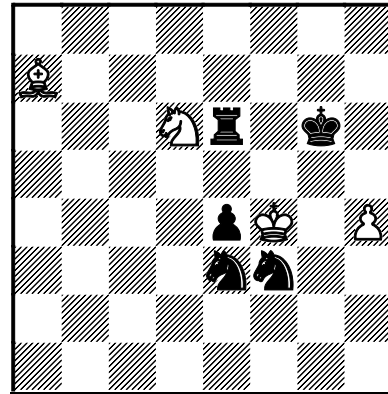
Draw

The solution runs: 1.b7 Sc6 2.b8Q Sxb8 3.h7 Ra5+ 4.Kg4 Sd7 5.h8Q Se5+ 6.Kg3 Ra3+ 7.Kh2 Sg4+ 8.Kh1 Sf2+ 9.Kh2 f5 10.Qc3 Sg4+ 11.Rh1 Sf2+ 12.Kh2. In ii) we are told that 2.h7 is met by 2...Ra5+ 3.Kg4 Se5+ 4.Kg3 Ra3+ 5.Kf4 Sg6+ 6.Kg5 Rb3. My introductory remarks indicates that 4.Kg3 is a mistake. The correct move is 4.Kg5 entering the mine field which after 4...Sg6+ (Sd7+; Kg4) 5.Kf6 turns out to be completely harmless. Black could try 4...Rb5, but after 5.Kf6 Sg6 6.Kxf7 Rb6 7.b8Q Rxb8 8.Kxg6 the draw is evident. Even 3...f5 4.Kg5 Se5 6.Kf6 is to no avail.

In EG73 no. 4951 Nikolai Kralin overlooked the same defensive resource.

N. Kralin

1st prize Belorussia Championship 1979

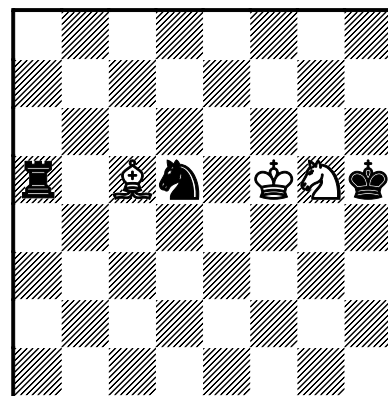


Draw

The solution ends with a nice stalemate: 1.h5+ Kxh5 2.Sxe4 Sg5 3.Sg3+ Kh4 4.Bxe3 Sh3+ 5.Kf3 Rf6+ 6.Kg2 Rg6 7.Kh2 Rxc3; 8.Bf2 Sxf2 stalemate. But why does not White capture the black knight on g5 on move 3? The composer gives the following line: 3.Sxg5 Sd5+ 4.Kf5 Ra6 5.Bc5 Ra5. This picturesque position with all men on the same row deserves a diagram.

N. Kralin

1st prize Belorussia Championship 1979
position after Black's 5th move in a sideline

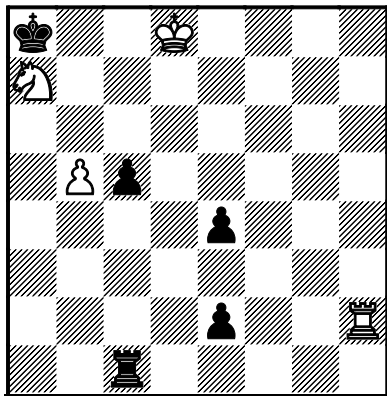


The white bishop is *en prise*, and if White protects it by playing 6.Se4 Black answers 6...Sc3 7.Sf6+ (Sxc3 Rxc5+;) Kh4 8.Sd7 Sa4, and if he tries 6.Se6 then Black answers 6...Sc7 (Sxc7 Rxc5+) 7.Sf4+ Kh6 8.Sd3 Sa6. This is true, but White does not need to protect his bishop. He can calmly move it either to d6 or to d4 and allow a seemingly destroying discovered check. I admit that it is easier to spot this when you have access to a database and can assure yourself that all discovered checks

are in vain, but at least I think that I know the reason why Kralin rejected this line. He probably assumed that letting White move the bishop would be suicide and found it unnecessary to analyze this line thoroughly.

In EG67 no. 4469 Alexander Kotov and Leonid Mitrofanov overlooked that the same defence could have saved Black.

A. Kotov and L. Mitrofanov
hon. men. *Chervoni Girnik* 1979



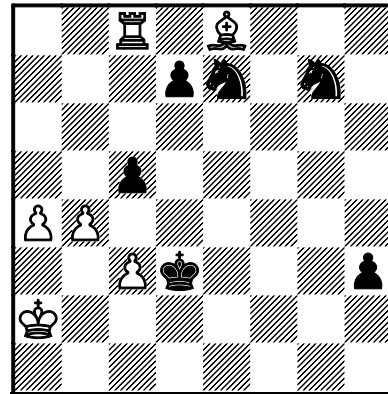
Win

The solution is ingenious: 1.Kc8 e1Q 2.Sc6 Ra1 3.b6 Qb1 4.Rh1 e3 5.Rf1 e2 6.Sb4 exf1Q 7.b7+ Ka7 8.b8Q mate. The line 1...Kxa7 2.Rh6 Ra1 3.b6+ Ka6 leads to a crushing discovered check: 4.b7+ Ka5 5.b8Q e1Q 6.Rb6. Once more we are blinded. The real mistake here is 4...Ka5. After the surprising 4...Kb5 5.b8Q+ Kc4 the Black king is out of danger and a black queen promotion next move cannot be prevented.

In the previous example the fear of a discovered check was unwarranted. The composers thought that it would decide the outcome immediately because they overlooked the surprising 5...Kb5 that allows White to promote with check. To let your opponent promote with check is seldom your first choice otb, and I believe that we all have a tendency to think schematically.

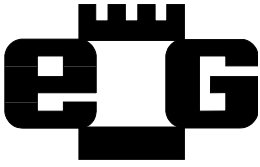
In a prize winner by Alexei Sochniev (EG78 no. 5321) a discovered check plays a decisive role.

A. Sochniev
prize Czechoslovak Ty 1976



Win

This is the composer's solution: 1.Rd8 h2 2.Bxd7 h1Q 3.Bc6+ Sd5 4.Rxd5+ Kxc3 5.Rxc5+ Kxb4 6.Rb5+ Kxa4 7.Bd7 Qh3 8.Rf5+ (discovered check!) Kb4 9.Rf4+ Kc5 10.Bxh3. In this case the discovered check combined with closing the diagonal h3-c8 (9.Rf5+) proved victorious. But García claims that the surprising 2...Sh5 leads to a draw. The black knight seems to leave the battlefield, but it prevents 3.Rh8. If White does not react immediately Black removes his king from the threatened discovered check. White can choose between moves like 3.Bc6+, 3.Be6+ or 3.Bg4+, but after 3...Kxc3 the win is not so obvious any longer. The best I can find for White is an endgame with KRB vs. KSSP. This could be a win. A future seven-man database will give us the answer, but it is always a pity when you have to support your main line with reference to a database win that may take hundred moves or more. If the composer succeeds in finding a convincing variation (or version) I shall be happy to publish it.



ARE 'CLASSIC' STUDIES STILL BEING COMPOSED?

JIM VICKERY

Is it possible nowadays to create classic studies, or were all the great basic ideas produced decades ago? Many contemporary studies win fully merited prizes for creativity and innovation, but few (other than those derived from computer tablebases) produce their effects by using a small number of men.

A truly classic study shows clarity and economy while incorporating a spine-tingling revelation. Its beauty does not depend on a connoisseur's knowledge of study history, but can be appreciated by any chess player. It is memorable not for its depth but for its powerful impact, hence the absence of an extraneous introductory phase or complex sub-variations. Every man plays its full part, and nothing is wasted.

Since major prizes are now regularly awarded for combining previous ideas, real novelty in simple settings may seem unachievable. I have, nevertheless, identified ten studies from 1983 to 2005, each containing between seven and eleven men, which can demonstrably be counted as classics in the traditional sense. Eight are first or second prize winners, so the judges undoubtedly found the ideas expressed to be unanticipated. All ten feature natural, game-like initial positions which would not frighten off non-experts and so would be ideal for demonstration purposes; and as a further incentive, many of them include a model mate (where each flight square is covered only once, and all White's men take part).

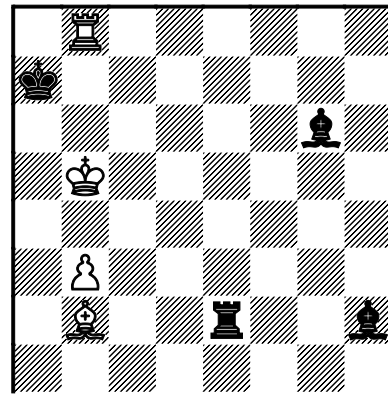
This is merely a personal selection but my conclusion is that while 'economic' classic studies are indeed (as expected) increasingly rare, the occasional such masterpiece can still be produced. Mario Matouš, whose efforts represent just under half the studies below,

emerges as the premier modern composer; a limpid clarity shines out from his most enduring work. There also remains the hope, even towards the end of the first decade of the twenty-first century, of being pleasantly surprised by a late flowering of classics from newcomers such as Sergiy Didukh.

The ten selected studies follow, in date order.

V.1 Yuri Bazlov

=1st/2nd prize Fizkultura i Sport;
Shakhmaty v SSSR 1983



b5a7 0470.10 4/4 Draw

1. Rg8

Both of White's pieces are en prise and he is behind on material so he has to act decisively.

1...Bd3+ 2.Kb4 Bd6+

Not 2...Rxb2 3.Kc3 Bh7 4.Rg7+ .

3.Kc3 Bb1

With the strong threat of Rc2+.

4.Ba1

Other moves lose at once.

4...Ra2

If 4...Be5+ 5.Kb4 Bxa1 6.Rg1 Rb2 then 7.Rh1 (or elsewhere along the first rank) produces an amusing draw where Black is completely tied up.

5.Re8

5.Rg5? (the other way to stop Be5+) fails to 5...Bf4 6.Rd5 Be4 7.Rd7+ Bb7 8.Bb2 Be5+.

5...Rxa1 6.Re1

6.Kb2 Bg6 7.Re6 Ra6 8.Rxg6 allows the nasty surprise 8...Be5+. White now has to keep addressing this threat of a check on the dark diagonal.

6...Bf8 7.Rg1 Bd6 8.Re1 Ba2 9.Re4

The saving resource, preparing Rc4+ if Black abandons the a1-h8 diagonal checks. But not 9.Rxa1 Be5+; 9.Re2 Ba3 10.Rc2 Bb1; or 9.Re6 Ba3.

9...Bf8 10.Rg4 Bb1 11.Rg1

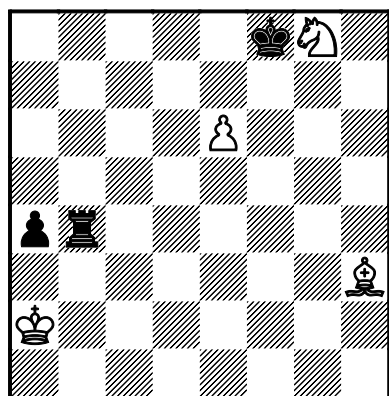
11.Kb2 Bf5 12.Rg8 Rb1+ forces the losing 13.Kc3.

11...Bd6 12.Re1 Bf8 13.Rg1 Ba2 14.Rg4

and draws as seen above. A well-oiled mechanism with minimal working parts.

V.2 Mario Matouš

2nd prize *Ceskoslovensky šach* 1984



a2f8 0311.11 4/3 Win

1.e7+

It is hard to believe that anything exceptional can arise from this wholly natural position. 1.Sf6? Rh4 2.Bf5 Rh2+ 3.Ka1 Rf2 4.Sd7+ Ke7 5.Bg4 Rf4 leaves White stalled.

1...Kf7

If 1...Ke8 then 2.Sf6+ Kxe7 3.Sd5+ wins outright.

2.Be6+ Ke8 3.Bf5

White strives to get in a diagonal check, but needs to choose the correct direction. 3.Bd5? Rb8 4.Bc6+ Kf7 5.Bd5+ Ke8 (but not

5...Kg7? 6.Ka3) 6.Bf3 Kd7 7.Bg4+ Kd6 only draws.

3...Rb6

3...Rb8 4.Bg6+ Kd7 5.e8Q+ Rxe8 6.Sf6+ reveals the key winning idea.

4.Bd3

4.Bc2? Re6 5.Bxa4+ Kf7 6.Bb3 Ke8 7.Bxe6 with a snappy stalemate; or 4.Bg4? Rb5 5.Bd1 Re5 sacrificing the rook for pawn and piece.

4...a3

4...Kf7 5.Bc4+ Ke8 6.Be2 Rb8 7.Bh5+; or 4...Kd7 5.Bc2 Ra6 6.Ka3 (a fine quiet move) Ra8 7.Bxa4+.

5.Ka1

5.Kxa3? Re6 6.Bb5+ Kf7 7.Bc4 Ke8 8.Bxe6 is stalemate again, and bishop moves do not help (e.g. 9.Be2 Rb2+).

5...Kd7

If 5...a2 then 6.Be2, of course.

6.Bc2

6.Be2? Rb8 7.Bg4+ Kd6; or 6.Bf5+? Ke8 7.Bc2 Kf7 8.Ba4 Rb8 are frustrating draws.

6...Ra6 7.Bf5+ Ke8 8.Bd3 Rb6 9.Be2

Black has now run out of useful moves, so we can move smoothly to the anticipated conclusion.

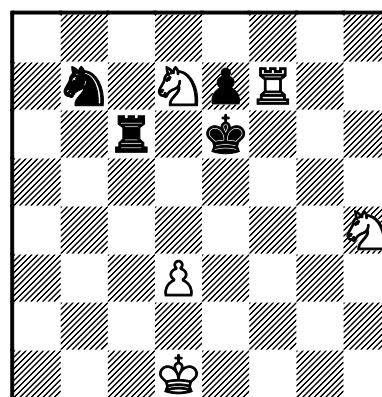
9...Rb8 10.Bh5+ Kd7 11.e8Q+ Rxe8 12.Sf6+

and wins. The moves trace a delicate arabesque across the board.

V.3 Yuri Bazlov & Vitaly Kovalenko

2nd prize Polish Chess Federation Tourney;

Problemista 1985



d1e6 0405.11 5/4 Win

1.Se5

White is a piece up but his forces are poorly co-ordinated. 1.Sb8? Rc8 2.Rf2 Rxb8 3.Rb2 Rd8 is insufficient to win.

1...Rd6

If 1...Kxe5 then 2.Rxe7+ Kd4 3.Sf3+ Kc3 4.Rxb7 Rf6 5.Se1 holds everything together.

2.Kd2

Preserving the vital d-pawn, along with subtle threats. 2.Shf3? allows Rxd3+; 2.Kc2? fails to 2...Sd8 3.Rf5 Rd5; and 2.Shg6? Rxd3+ 3.Kc2 Rd7 4.Sf8+ Kxe5 5.Sxd7+ Ke6 6.Se5 Sd6 is a counter-attacking draw.

2...Sd8

Otherwise white remains a piece up in the ending, e.g. 2...Sc5 3.Rf3 Rd5 (3...Kxe5 4.Rf5+ Kd4 6.Sf3 mate) 4.Shg6.

3.Rf5 Rd5 4.Rf8 Kxe5 5.Sg6+ Kd4

5...Ke6 6.Sf4+ Ke5 7.Sxd5 Se6 8.Rf7 Kxd5 9.Rxe7.

6.Sxe7

6.Sf4? Sc6 7.Sxd5 Kxd5 and 6.Rf4+ Kc5 7.Sxe7 Rd7 are both, subject to modern computer verification, technical draws.

6...Se6

6...Rd7 7.Rxd8 Rxd8 permits the winning fork 8.Sc6+.

7.Rf6 Rd6

If 7...Rb5 8.Sc6+ (8.Rxe6 Rb2+ 9.Kc1 Rh2 10.Rd6+ Kc3 is a surprise draw) Kd5 9.Rxe6 Rb6 10.Re5+ (Rh6 Rxc6;) Kd6 (10...Kxc6 11.Re6+ now leads to a won pawn ending) 11.Sa5 finally triumphs.

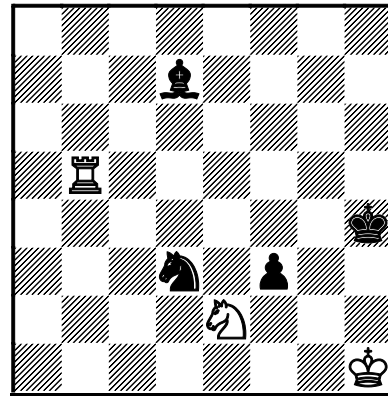
8.Rf5 Sc5

8...Rd7 9.Sc6 mate; or 8...Sc7 9. Ra5, when Black is curiously helpless against 10.Sf5+.

9.Rd5+ Rxd5 10.Sc6

when a mid-board model mate completes a thoroughbred creation.

V.4 Mario Matouš 1st prize Bron MT 1990



h1h4 0134.01 3/4 Draw

1.Sd4

This normal-looking position is in fact full of tension. Both 1.Sc3? f2 2.Rb1 Se1 3.Rb4+ Kh3 4.Rf4 Bc6+; and 1.Sg1? Sf2+ 2.Kh2 Sg4+ 3.Kh1 f2 4.Sf3+ Kg3 see Black overcome White's defence.

1...f2

1...Bxb5 2.Sxb5 Kg3 3.Kg1 Sf4 4.Sd6 and the knight returns just in time.

2.Rb1

2.Rf5? Bxf5 3.Sxf5+ Kh3 4.Sg3 Sf4 5.Sf1 Sh5 and mate next move; or, more mundanely, 2.Sf3+? Kg3.

2...Se1

Not 2...Bc6+ 3.Kh2 Se1 4.Sf5+ stopping the pawn.

3.Sf3+ Kh3

3...Kg3 4.Rxe1 (Not 4.Sxe1 f1Q/R mate) Bc6 5.Rg1+ Kh3 (5...Kxf3 6.Kh2 is a saving resource) 6.Rg3+ Kxg3 stalemate.

4. Rxe1 Bc6

The position looks hopeless, but White has the ideal solution with...

5.Re4 f1Q/R+

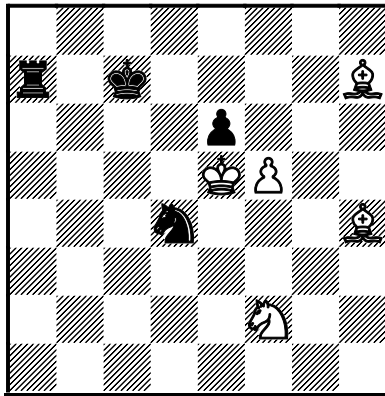
5...Bxe4 stalemate, or 5...Kg3 6.Rg4+ Kxf3 7.Rg1 Ba8 8.Kh2, drawing.

6.Sg1+ Kg3

with a memorable stalemate featuring two pinned pieces. A great study which required only seven pieces and six moves.

V.5 Marc Lavaud

1st prize *Phénix* 1994-1996



e5c7 0324.11 5/4 Win

1.f6

White's hopes reside in advance of the f-pawn, since 1.Kxd4? Ra4+ is no use.

1...Sf3+ 2.Kxe6 Ra6+

If 2...Sxh4 then 3.f7 Ra8 4.Be4, corralling the knight and eventually winning. There are many variations to prove this, but they do not form an integral part of the study; for example, after 4...Rd8 White can win with (a) 5.Sg4 Rd6+ 6.Ke5 Rd8 7.Sf6 Rf8 8.Ke6 Rxf7 9.Kxf7 Kd6 10.Sg4 Kc5 11.Kf6 Kd4 12.Bh1; (b) 5.Sh3 Rd6+ 6.Ke5 Rd8 7.Sg5 Kb6 8.Se6 Rh8 9.Kf6; or even (c) 5.Sd3 Rh8 6.Sf4 Rf8 7.Ke7.

3.Ke7 Ra7 4.f7

4.Be4? Kb6+ 5.Ke6 Sxh4 6.f7 Rxf7 7.Kxf7 Kc5 8.Kf6 Kd4 9.Kg5 Ke3 and Black's extra tempo proves crucial.

4...Kc6+

4...Kb6+ turns out to be an inferior square after 5.Ke6 Rxf7 6.Bd8+ Rc7 7.Kd6.

5.Ke6 Rxf7 6.Be4+ Kc5

Now White needs fresh inspiration.

7.Bd8 Rf4

7...Se5 8.Sd3+ Kd4 (8...Sxd3 9.Kxf7 with a computer-verified win) 9.Sxe5 wins.

8.Sd3+ Kd4 9.Bb6+ Kxe4

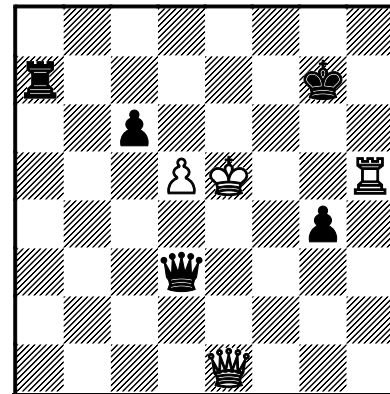
9...Kc4 loses simply to 10.Sxf4.

10.Sf2

with a model mate as the Black's king's flight squares have suddenly evaporated. This artistic study merits inclusion despite the theoretical variations.

V.6 Pal Benko

=1st/2nd prize MSSZ 2000 AT; M Magyar Sakkélet 2000



e5g7 4400.12 4/5 Win

1.Rg5+

White needs to marshal his forces without allowing counterplay from Black's menacing major pieces. (The position would hardly raise suspicion if given as a snapshot from a rapid-play game.)

1...Kf8

1...Kh8 2.Qh1+ Rh7 3.Qa1 Rg7 4.Rh5+ Kg8 5.Qa8+ (yet another corner) Kf7 6.Rf5+ Kg6 7.Qxc6+ Kh7 8.Rh5+ Kg8 9.Qe8 mate.

2.Qb4+

Not 2.Qf2+? Rf7 3.Qc5+ Re7+ 4.Kf6 Qh7 when Black has found a defence.

2...Re7+ 3.Kf6 Qe4

3...Qh7 now fails to 4.Rg8+ Kxg8 5.Qb8+. After 3...Qe4, however, it is not immediately obvious how White can make progress.

4.Rh5 Qf3+ 5.Rf5 Qe4 6.Qb8+

Or 6.Kg6+? Ke8 7.Qb8+ Kd7 8.Qb7+ Kd8 9.Qxc6 Rg7+, when Black has survived.

6...Re8 7.Qc7 Re7

7...Qe7+ 8.Kg6+ Kg8 9.Re5 – a startling cross-pin.

8.Qc8+ Re8 9.Kg6+ Kg8 10.Qc7 Re7

If 10...Qe7 then 11. Re5 wins as before.

11.Qd8+ Re8 12.Qh4

Making use of a new diagonal to threaten mate.

12...Qe7

12.Re7 13.Qf6 is unanswerable. Black seems to have everything covered, but now comes the decisive coup.

13.Rf8+ Kxf8

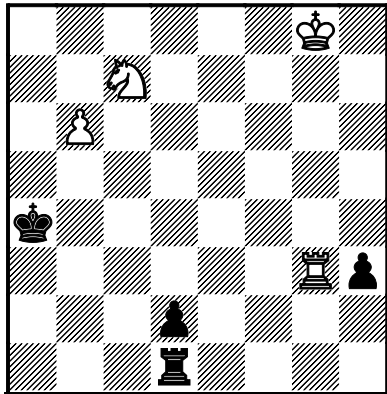
13...Qxf8 14. Qh7 mate; or 13...Rxf8
14.Qxe7 with mate to follow shortly.

14.Qh8 mate.

The white queen's orbits around the essential, albeit static, pawns are mesmeric.

V.7 Mario Matouš

2nd prize *Ceskoslovensky šach* 2001



g8a4 0401.12 4/4 Win

1.Rg4+

1.b7? Rb1 2.Rg4+ Ka3 is not the correct path to victory.

1...Ka5

1...Ka3 2.Sb5+, followed by queening the pawn, is straightforward enough.

2.b7 Rb1 3.Rg5+ Ka4 4.Sb5

Not 4.Rb5? d1Q 5.b8Q, when Black has too many checks.

4...Rxb5

4...d1Q 5.Sc3+ Ka3 6.Sxb1+ Qxb1 7.Ra5+ is a neat finish.

5.Rxb5 d1Q

5...Kxb5 6.b8Q+ Kc4 7.Qc8+ Kd4 8.Qc2 Ke3 9.Qd1 h2 and 10.Qh1 mops up.

6.b8Q Qg1+

Black has various reasonable tries, but they all just fail; e.g. 6...h2 7.Qe8 h1Q 8.Rb7+ Ka3 9.Qa8+ Qa4 10.Qf8+ Ka2 11.Qf2+; or 6...Qg4+ 7 Kf8 Qf3+ (7...Qh4 8.Rb6 and the white king flees to the queenside) 8.Ke7 h2 (8...Qa3+ 9.Ke8 h2 10.Qb6; or 8...Qe4+ 9.Re5) 9. Qe8 h1Q 10.Rb7+ Qc6 11.Qa8+.

7.Kh7 h2

White now has a forced, but not obvious, mate.

**8.Rb4+ Ka3 9.Rb3+ Ka2 10.Rb2+ Ka1
11.Qh8**

The final key move.

11...h1Q+

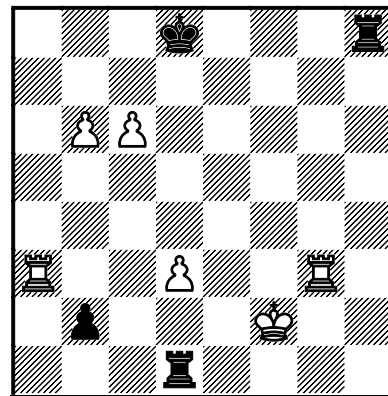
After 11...Qc1 both 12.Rb7+ Ka2 13.Qg8+ and 12.Rxh2+ win.

12.Rh2+ Kb1 13.Qb2 mate.

Great precision and harmony with so few pieces.

V.8 Mario Matouš

5th prize *Ceskoslovensky šach* 2001



f2d8 0800.31 6/4 Win

1.Rg7

With a transparent mate threat.

1...Rf8+

1...Rf1+ 2.Ke3 Rh3+ 3.Kd4 Rh4+ 4.Kc3 b1S+ 5.Kb3 Sxa3 6.b7; or 1. ..Rd2+ (or 1...Rh2+ 2.Kg3 Rg1+ 3.Kxh2 similarly) 2.Kf3 Rh3+ 3.Kg4 Rg2+ 4.Kxh3 Rxg7 5.Rb3 both win for White.

2.Ke3

2.Ke2? Re8+ 3.Kf2 Rf1+.

2...Re8+ 3.Kd4 Rxd3+ 4.Rxd3

4.Kxd3? b1Q+ is simple enough. White's immediate mate threat has now been removed, so black can queen his pawn.

4...b1Q 5.Kc4+

For the implications of 5.Kc3+? see the final note.

5...Kc8 6.b7+ Kb8 7.Rd8+ Rxd8 8.c7+ Ka7 9.b8Q+

9.cxd8Q? Qc2+ 10.Kb5 Qb3+ 11.Kc6 Qc3+ 12.Kd6 Qd4+ and Black surprisingly draws either by perpetual check or by capturing the rook with check.

9...Rxb8

9...Ka6 is met by 10.c8Q+.

10.c8S++

A move to savour.

10...Ka6

10...Ka8 11.Ra7 mate.

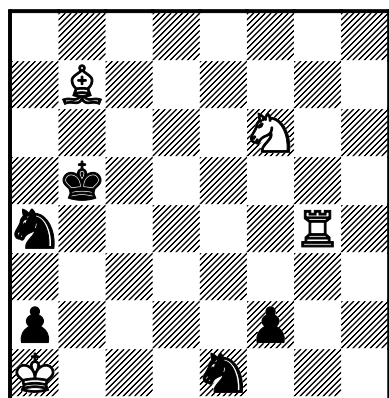
11.Ra7

A model mate, which explains why the king must be on c4, not c3. The forcing sequence is more than compensated for by the neat finish.

The final two examples give hope for the future. Sergiy Didukh began composing in 2003, and his philosophy chimes with that of this article. He writes of the great composers that "their studies are full of combinative subtleties, often in the simplest positions; the introduction is in harmony with the finale, and the solution's thread isn't complicated with knots of annoying analytic variations. I hope that the same can be said of my own studies." [quoted in EG155 (2005), p. 401]

V.9 Sergiy Didukh

64-Shakmatnoe Obozrenie 2004



a1b5 0117.02 4/5 Draw

1.Ba6+

If 1.Rf4? then 1...Sc2+ 2.Kxa2 Sc3+ 3.Kb3 Sd4+ 4.Kb2 Sd1+ is a clever drawing line.

1...Ka5

1...Kxa6 2.Rxa4+ K~ 3.Rf4 is hopeless for Black.

2.Sd5

2.Rf4? Sc3 3.Rxf2 Kxa6, and 2.Se4? Kxa6 both lead to a theoretical draw of rook and knight versus two knights.

2...Sc2+ 3.Kxa2 Sb6 4.Sc7

4.Sxb6? is met by 4...Kxa6.

4...Sb4+

4...Sa8 5 Rg5+ (5.Sxa8? Kxa6 6.Rf4 Kb7 7.Rxf2 transposes) Kb6 6.Sxa8+ Kxa6 7.Rf5 Kb7 8.Rxf2 wins.

5.Ka3 Sxa6

White now produces a punchy finish.

6.Rg5+ Sd5 7.Sxd5

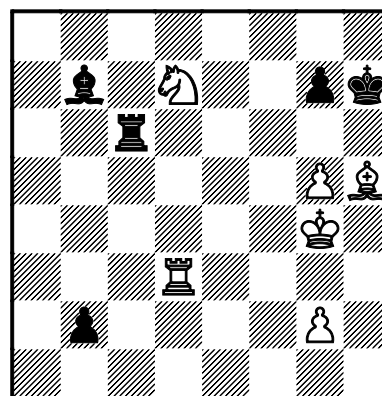
Not 7.Rxd5+? Kb6 8.Sa8+ Kb7, drawing.

7...f1Q 8.Se3+ Qb5 9.Sc4

with a sparkling model mate.

V.10 Sergiy Didukh

EG155.14241 2005



g4h7 0441.22 6/5 Win

1. Bf7

After 1.Rb3? Rc4+ 2.Kg3 Rc3+, or 1.g6+? Kh6 2.Se5 Rc4+ 3.Sxc4 b1Q 4.Se5 Qb4+ White's attack is thwarted.

1...b1Q

Both 1...g6 2.Sf6+ Kg7 3.Ba2 Bc8+ 4.Kf3 Ra6 5.Rc3 Rxa2 6.Rc7+, and 1...Bc8 2.Rh3+ Rh6 3.g6+ Kh8 4.Rb3 showcase the white rook's agility.

2.Sf8+

Starting a forced line of six moves leading to capture of the queen.

2...Kh8 3.Sg6+ Rxc6 4.Rd8+ Kh7 5.Bg8+ Kh8 6.Ba2+ Kh7 7.Bxb1 Be4

White seems stymied, as 8.Bxe4 is stalemate.

8.Rd3 Kg8

8...Bxd3 9.Bxd3, or 8...Re6 9.Re3 Bxb1 10.Rxe6 are simple endgame wins.

9.Ba2+ Kf8 10.Rd2

A fine, unexpected move, embarrassing the free-ranging black bishop.

10...Ra6

Everything loses: 10...Ba8 11.Rd8+, or 10...Bb7 11.Rf2+ Ke7 12.Rf7+, or 10...Bc6 11.Kf5 Be8 12.Be6 Ke7 13.Re2 Kf8 (13...Bf7 14.Bxf7+ Kxf7 15.Re7+ produces a won pawn ending) 14.Rb2 (other moves also win here, but that is a minor matter at this stage) Rxe6 (Ke7; Rb6) 15.Kxe6. The g2 pawn not only prevents the drawing possibility Bh1 but guarantees a R+P v. B+P win in various lines.

11.Rf2+ Ke7 12. Re2 K~ 13.Bc4

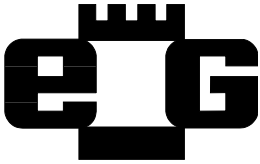
and wins by pure geometry. This is a prize winner in all but name, and qualifies alongside the other examples as a modern classic.

Sources

- V1) Yu. Bazlov (1983): **EG79.5532**
- V2) M. Matouš (1984): **EG82.5832**
- V3) Y. Bazlov & V. Kovalenko (1985): **HHdbIII**
- V4) M. Matouš (1990): **EG104.8351**
- V5) M. Lavaud (1998): **EG156.14391**
- V6) P. Benko (2000): **EG158.14521**
- V7) M. Matouš (2001): **EG152.13966**
- V8) M. Matouš (2001): **EG152.13970**
- V9) S. Didukh (2004): **HHdbIII**
- V10) S. Didukh (2005): **EG155.14241**



Mario Matous



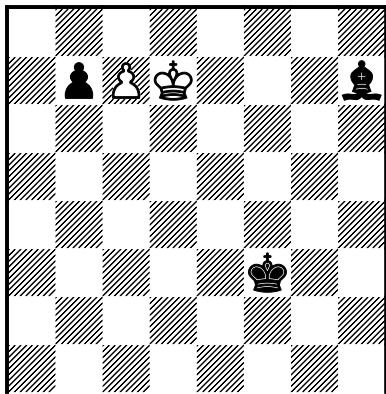
**Prizewinners
explained**

THE POSITIONAL DRAWS OF SARYCHEV

YOCHANAN AFEK

This column usually selects a couple of recent prizewinners and tries to make their contents as transparent as possible. This time I permit myself to deviate and to pay tribute to a deceased composer whose 100th anniversary is commemorated this year. We don't know too much about the private life of **Aleksandr Vasilievich Sarychev** (1909-1987), only that he was a Russian living in Baku, studying oil technology in its national oil academy. That is the institute in which the problemist Professor Mejnun Vahidov was among the victims of a terror-attack on April 30th. Alexander had also a twin brother, Kiril Vasilievich (1909-1950) with whom he collaborated in creating some 14 of a total output of roughly 80 studies. The brothers published their first study as early as in 1927 and in the following year, when they were merely 19, they came up with their most renowned creation:

A.1 A. & K. Sarychev
commendation *Shakhmatny Listok* II/1928
version



d7f3 0030.11 2/3 Draw

Most of the readers are likely to be familiar with this classical baby-study yet it is always a pleasure to witness one of the most amazing paradoxes chess can offer:

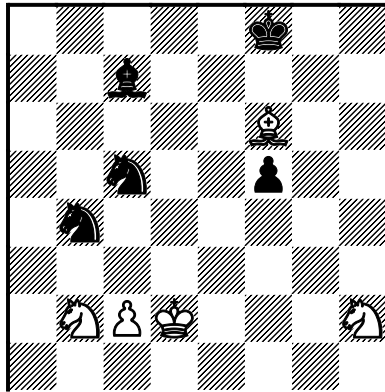
Apparently there is no obvious way to trade pawns: 1.Ke6? Ke4! Or 1.Kd6? Bf5 2.Kc5 Ke4 3.Kb6 Bc8 4.Ka7 b5 etc. The only way is the stunning **1.Kc8!!** where White not only blocks his own pawn but also loses two tempi letting the black pawn proceed to promotion undisturbed. **1...b5 2.Kd7!!** This stunning switch-back is the only move doing the trick. It is essential to prevent the protection of the black pawn while blocking its counterpart on the key post c8. **2...b4 3.Kd6 Bf5 4.Ke5!** That is the point! By attacking the Bishop White wins back the invested tempi in a Réti-like manner and gets to the pawn just in time. **4...Bc8 5.Kd4** Mission accomplished!

The collaboration between the two brothers ceased in 1930 and Kiril probably did not publish any studies thereafter. That was also the first break Alexander took from his artistic activity (the second one, for 6 years, occurred following Kiril's premature death). It was not until five years later that he published his next study for the first time on his own. From then on throughout the rest of his career the dominant theme in his studies were mainly mechanisms of positional draws. In this modern era when numerous obscure positional draws are often presented on endless pages of computer output, I sometimes badly miss the clarity and purity of classicists such as Kasparian, Gurvich, Liburkin, Sarychev and others who man-

aged to create complex draw mechanisms as true pieces of art, accessible to the average human consumer and offering pleasure rather than torture. Here is a selection of first prize winners by the late master for your enjoyment. Actually there is nothing much to explain, as all three of them are crystal clear.

A.2 A. Sarychev

1st prize *Sakhmaty v SSSR 40 JT* 1966

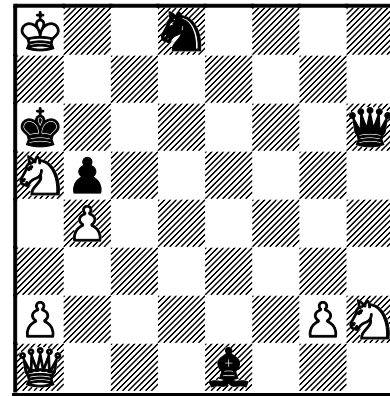


d2f8 0048.11 5/4 Draw

White is facing a double threat: a direct one on his knight and a fork against his Bishop.
1.Sf3! Se4+ 2.Kc1! Sxf6 3.Sd4 Be5 4.Sxf5 (4.c3? Bxd4 5.cxd4 Sbd5) **4...Sa2+ 5.Kb1 Sc3+ 6.Ka1!** As 6.Kc1 allows mate in two) **6...Sa4** (6...Sd1 7.c3! Bxc3 8.Kb1 Sxb2 9.Kc2) **7.c3! Bxc3 8.Ka2 Sxb2 9.Kb3 Be5** (9...Se4 10.Sd6; 9...Sd5 10.Se3) **10.Sh4!** threatening **11.Sf3 10...Bg3 11.Sf5 Be5 12.Sh4** positional draw!

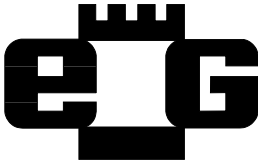
A.3 A. Sarychev

1st prize *Gorgiev MT* 1977



a8a6 4035.31 7/5 Draw

In view of the heavy threats on the eighth rank White's only chance is to centralize his queen. **1.Qe5!** whereas now after **1...Qf8 2.Qb8! Qe7 3.Qc8+ Kb6 4.Qb8+** it is perpetual check. **1...Qg6 2.a4! Qxg2+** (Not 2...bxa4?? 3.Qe2+ Kb6 4.Sc4+ Kc7 5.Qe7+ and wins) **3.Sf3!** This Knight will just disturb the great defensive idea. **3...Qxf3+ 4.Kb8 Sc6+! 5.Sxc6 Bg3** Black has finally managed to set the deadly pin however... **6.axb5+ Kb6 7.Ka8!** The point becomes apparent: **7...Bxe5** is stalemate! **7...Qa3+ 8.Sa5!** Again, following **8...Bxe5** and the white knight is pinned with a stalemate on a different line **8...Qf3+ 9.Sc6 Qf8+ 10.Sb8! Qf3+** (10...Bxe5, a third stalemate with pin and again on a new line!) **11.Sc6** And so on: positional Draw or stalemate!



1. What is Web 2.0?

Surely you know classical web pages, based on concepts from the era of slow dial-up connections. Many such webs still serve excellently, for example the ARVES page.

(as usual all links can be found in the link section below). But today's fast permanent connections and new technologies allow much more. Several modern webs almost give you the feeling that you are using a local EXE application. This is called "Web 2.0".

Imagine, that during holiday or travel you end up in an internet café without any chess software. Despite that, by using Web 2.0, you can replay games and studies, test EGTBs, search in chess databases or even play chess in a virtual chess club.

Pioneer "Web 2.0 applications" were usually business applications, like internet-banking or e-shopping, that you may be familiar with.

The web browser there serves as a "**virtual machine**", straightening out differences between Windows, Mac, Linux and other computer operating systems. *Unfortunately, browsers were not originally constructed for such a task and that slows down their speed and decreases possibilities.* The rest of this column is **about online access to chess data stored on the internet.**

Many other interesting features (chess diagram generators, ELO calculators, playing clients, ICF server, chess e-book shops) are not directly connected with the endgame study and will not be discussed in EG.

2. EGTBs online

Even when one is working with one's computer at home, you probably do not have all the 6-men endings available on your hard disk (they occupy a terabyte of space). So, surely, online EGTBs are the most important "web application" for endgame study enthusiasts.

2.1 Bleicher

For endgame study purposes I exclusively use **Eiko Bleicher's** web or its mirror on the **Shredderchess** site.

Any position can be set up with a mouse and there are advanced features of shifting and flipping the board. But this website also allows a more effective way – pasting position directly from the clipboard. Just click **Input FEN** button followed by Ctrl+V .

*Of course, the required position's FEN has to be placed in the clipboard before doing so. **Fritz or ChessBase 9/10** have the function **Edit >> Copy >> Copy Position**. It is even possible to define a hotkey for this task (**Tools >> Customize**).*

With a fast internet connection the result appears almost instantly. Now you can penetrate in depth clicking the requested move (directly in the right moves-pane) or returning using the Back button. *Unfortunately, it is not possible to store the moves and to copy them back to Fritz, so one has to keep track by writing down the moves. Such an option would make this website almost perfect!*

Please enter max. 6 pieces (incl. kings).
 *** NEW! All 6-men tables online (except 5 vs. 1). ***

White to move

Black to move

Win in 5

Move	Value
Rd1-b1	Win in 5
Rd1-a1	Win in 8
Rd1-c1	Draw
Rd1-e1	Draw
Rd1-f1	Draw
Rd1-g1	Draw
Rd1-h1	Draw
Rd1-d2	Draw
Rd1-d3	Draw
Rd1-d4	Draw
Rd1-d5	Draw
Bc2-b1	Draw
Bc2-b3	Draw
Bc2-a4	Draw
Bc2-d3	Draw
Bc2-e4	Draw
Bc2-f5	Draw
Bc2-g6	Draw

FEN: 3kr3/8/3K4/8/8/8/2B5/3R4 w - - 0 1

Flip Board

Input FEN

Back

Figure 1: 6 men on the Bleicher and Shredderchess web sites.

2.2 ChessOK

Another interesting tablebase website is **ChessOK**, connected with the well-known Russian Convecta company. It displays *the whole variation* (based on moves with the highest score), but it omits alternative moves. During testing time the button Load FEN doesn't work (from both Internet Explorer 8 and Firefox 3) and also several tablebase files seem to be missing (for example NN vs. P).

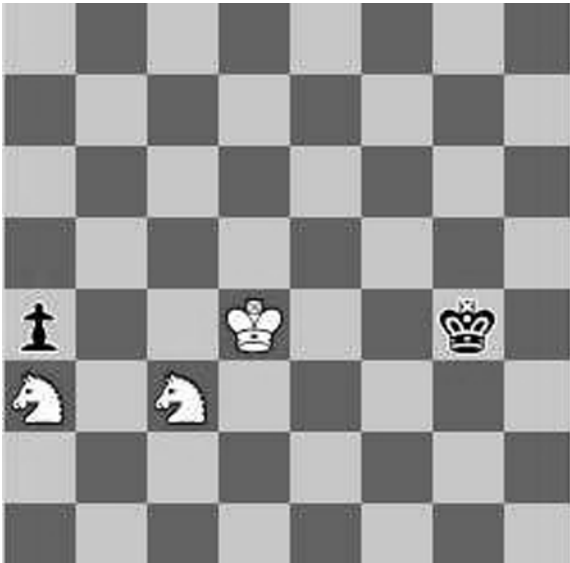
2.3 Tamplin's web knows the 50 move rule

The **50 move rule** is important for o.t.b. and correspondence games. Unlike the previously mentioned websites the **John Tamplin's JAET** web is able to take this rule into account. Not all tablebase files are available here, but on the other hand several "metrics" (DTC, DTM, DTZ and DTZ50) are used at the same time.

DTZ is short for distance-to-zeroing-move; zeroing move being a move, which resets the 50 move rule. But in pawn endings the DTZ value doesn't help much to evaluate a position, because the pawn may advance in several phases. That is the reason for the "summary" metric **DTZ50**. By

the way, DTZ50 values assume that the evaluated position is the first move after a capture or pawn push. So by playing several moves, the DTZ50 seems to be inconsistent.

It should also be noted that on this website the DTM/C/Z/Z50 values indicate the number of moves and not plies!



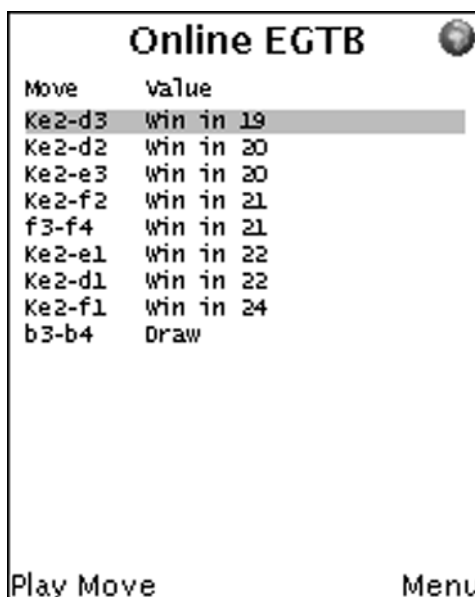
Move	DTC	DTM	DTZ	DTZ50
<u>Kf5</u>	87	88	49	½-½
<u>Kf4</u>	86	87	46	½-½
<u>Kh5</u>	83	84	43	½-½
<u>Kf3</u>	83	84	43	½-½
<u>Kh3</u>	83	84	43	½-½
<u>Kh4</u>	83	84	43	½-½
<u>Kg5</u>	83	84	43	1-0/50
<u>Kg3</u>	83	84	43	1-0/50

Figure 2: The 50 move rule

The position in Figure 2 is a win in the endgame study, but a draw in a correspondence game. You can see that six black moves save the game, and also that after 1...Kg3 (Kg5)? White has a tight win under the 50 move rule.

2.4 GSM phone access

Shredderchess offers software for mobile phones for 25 Euro. Besides playing games it can also access EGTBs. For each query one has to pay a small charge (2 Eurocents), so it is hardly a tool for regular use. But when analyzing on the beach it could be very useful. Shredder for mobile phones also allows remote access to the big opening tree and to the strong engine Shredder running on a fast computer.



Move	Value
Ke2-d3	Win in 19
Ke2-d2	Win in 20
Ke2-e3	Win in 20
Ke2-f2	Win in 21
f3-f4	Win in 21
Ke2-e1	Win in 22
Ke2-d1	Win in 22
Ke2-f1	Win in 24
b3-b4	Draw

Figure 3: Shredder for mobile phones

3. Replaying studies online

Numerous websites offer the possibility of replaying games and studies online without any additional software. I give two characteristic examples.

3.1 The ChessBase Java script system

The ChessBase company offers a very good system based on Java scripting language. For example, see the *Polášek&Vlasák JT50 award* on my website.

Figure 4: ChessBase Java script

You have here almost full use of the Fritz software apart from running engines for analyses.

Of course, the replaying buttons immediately below the diagram are used preferentially. In addition, the right notation pane is click-sensitive. And the left pane under the diagram allows switching to another study.

How to create such a website?

Surprisingly, this is not difficult with the **ChessBase 9/10** software.

You only need an appropriate database. In the games window, select the required games (or use Ctrl+A to select the whole database). After right clicking on this selection you get a local menu. Now choose the item "Output" followed by "HTML+Java Script replay". Several files are generated and it is sufficient to copy these on your website and add a link. During the creating process several features can be adjusted, for example the colours of the board.

Unfortunately, the younger (and cheaper) sibling Fritz does not know this trick.

3.2 Keating's Java chess

Michael Keating (MyChess web) offers a free solution using Java.

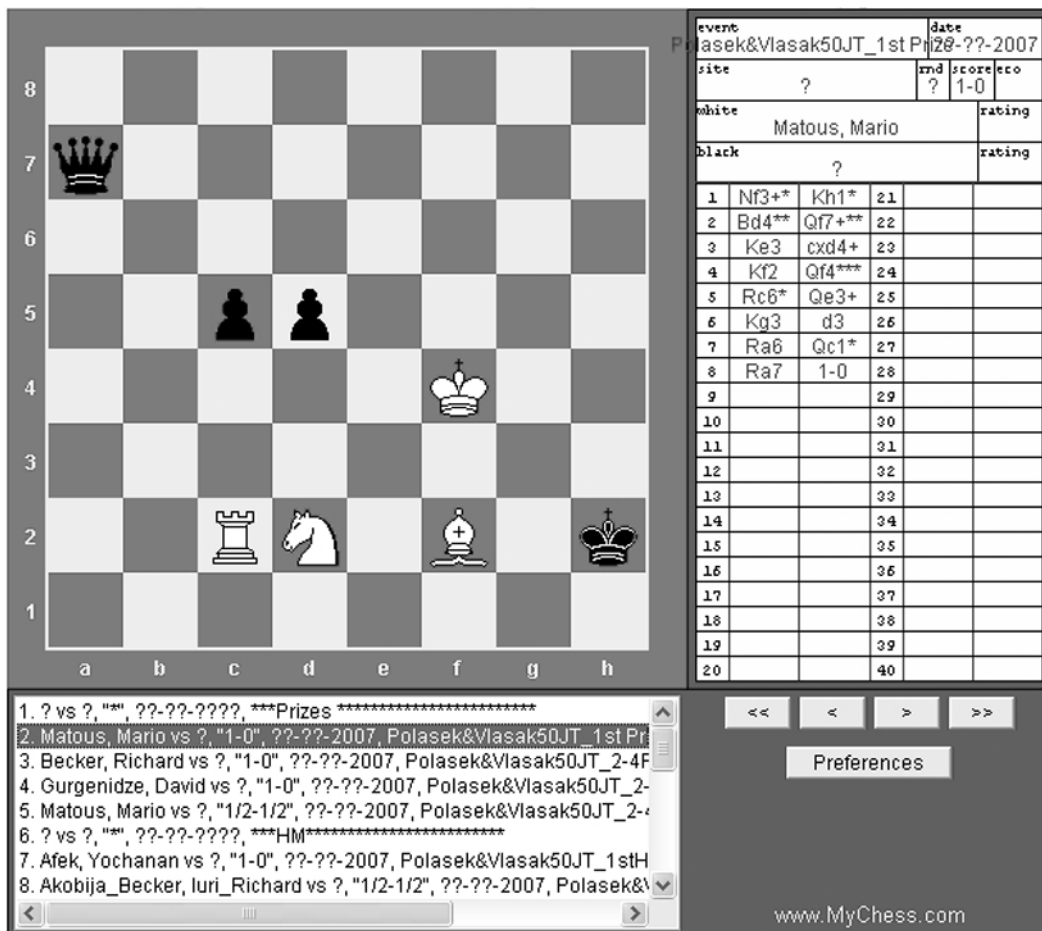


Figure 5: Keating's Java animator

Michael's system also allows you to select games, replay moves include sublimes and display comments. But the "score-sheet" concept is more suitable for games – you can't see all sublimes at the same time.

*Also this system is easy to implement. Just copy several Java *.class files plus the appropriate PGN database to your website and finally edit the HTML template page.*

A note for advanced users: Java is not the same technology as Java Script. The client computer needs the free JRE (Java Runtime Environment) software to be installed.

4. Online databases

4.1 ChessLive

Let us start with a databases of chess games. **ChessLive by ChessBase** is an excellent game collection with 4.2 million games. The games of specific players can be found quickly and replayed.

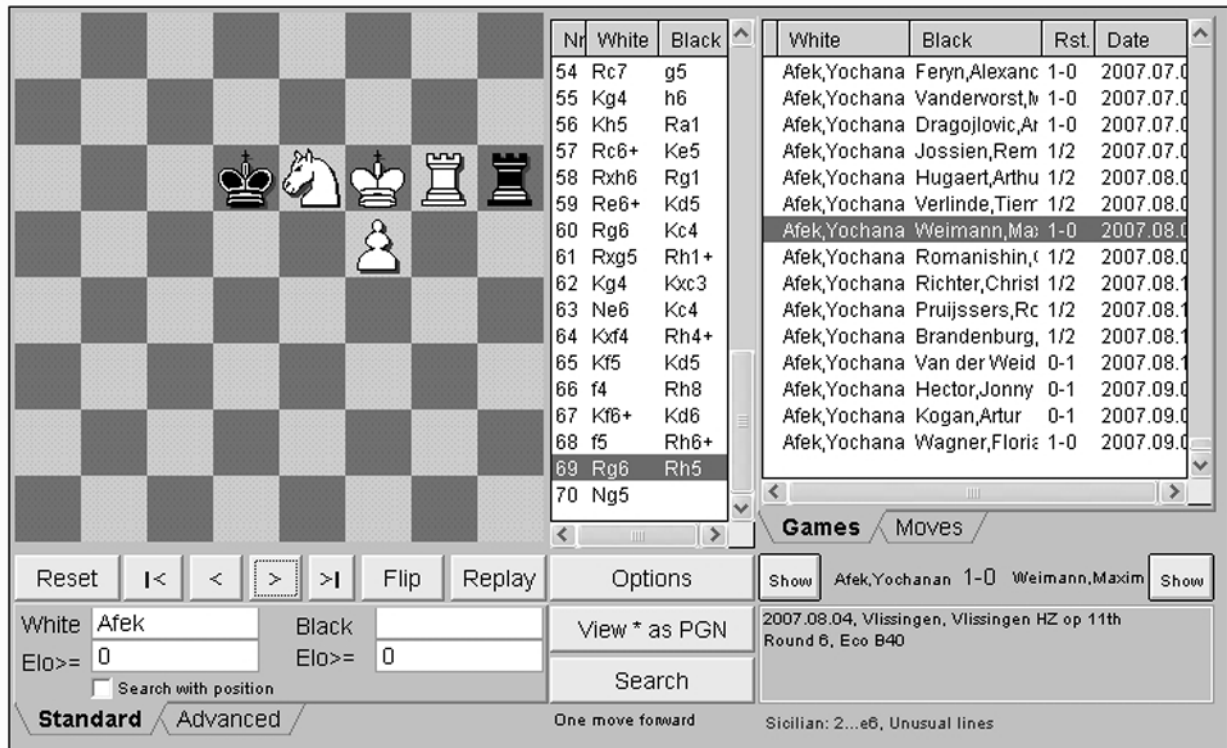


Figure 6: ChessLive

I was able to find here about 3000 of Timman games, 1100 of Afek, 210 of Kasparian and even 6 Vlasak ones. ChessLive needs JRE to be installed on your PC.

4.2 Opening theory online

Do you need quick information about a certain opening? **Shredderchess** gives a full tree with detailed statistics to every known opening position.

4.3 Chess Problem online

The **PDB Server** (Gerd Wilts + 30 contributors) contains nearly 160.000 composed problems. In particular the helpmate subset (taken from John Niemann's collection) is very good, covering over 80 percent of all compositions published. Queries for authors and sources are available and searching by material is planned. Online replaying is possible. An internet link on every problem can be created.

4.4 Croitor's endgame study online

I have intentionally discussed other chess genres before to show the situation in the endgame study which is not good. I know of only one online database (a beta version) created by **Mihail Croitor**. It has appeared only recently (December 2008) and it was the primary impulse to write this column.

Mihail's database incorporates about 19.000 studies, a little over the number of studies in EG. According to the author, all studies were taken from the Internet.

You can search for composers, for the number of pieces, for stipulation and for a number of themes. These are limited, for example zugzwang is missing. In addition, at present this option isn't very reliable, for example only one Bristol study is found in the whole collection.

Figure 7: Croitor's searching query

As result of the searching query you get a synoptic table. Every study has here a feature PGN-Live!, allowing a comfortable animation programmed by Milan Velimirovic.

Figure 8: The result table and the "PGNLive!" animation

Your web is very useful for us – thanks, Mihail! But the main problem with studies remains unsolved.

During my tests I often discover cooks or wrong sources in HH's database. Sometimes these are used in my articles, sometimes these are sent to Spotlight and often these wait forgotten on my

hard disk. In any case, other HH-database users do not have direct access to these findings and I have no information about theirs.

As we have seen, on-line web technologies could solve this problem. But there are considerable technical barriers - the data is copyrighted, and you need a good commercial hosting plus a lot of programming work...

Links

<http://www.arves.org/> ARVES – a classic, but useful web page for endgame studies.

<http://www.k4it.de/index.php?topic=egtb&lang=de> 6men Eiko Bleicher, Berlin.

<http://www.shredderchess.de/online-schach/online-datenbanken/endspiel-datenbank.html> 6 men mirror, Shredderchess.

http://chessok.com/?page_id=361 ChessOK (Convecta), 6 men.

<http://chess.jaet.org/endings/> John Tamplin's interface. Several metrics include DTZ50.

<http://www.lokasoft.nl/tbweb.htm> Lokasoft, not updated from 2001. Usable for 5 men positions.

<http://www.shredderchess.com/chess-program/shredder-mobile.html> Shredder for Mobile Phones with EGTB access.

<http://www.vlasak.biz/pv50.htm> Polášek&Vlasák JT50, click "Replay".

<http://www.mychess.com/> Michael Keating's java animator include sources for free.

<http://www.chessclub.com/chessviewer/> Another game animator by Andrew Gove, ICC.

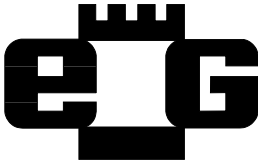
<http://www.chesslive.de/> Online games ChessBase.

<http://db.mychess.com/> Online games MyChess.

<http://www.shredderchess.de/online-schach/online-datenbanken/eroeffnungs-datenbank.html> Online opening tree, Shredderchess.

<http://www.softdecc.com/pdb/index.pdb> PDB database of 158650 chess problems.

<http://www.endgame.tu2.ru/> Mihail Croitor - online study database, over 19165 pieces.



JULIEN VANDIEST 90 YEARS!

HANS BOUWMEESTER

A few years ago I got acquainted with Julien at an ARVES meeting. I congratulated him on the wonderful introduction he had written for the book of his friend Ignace Vandecasteele: *64 Studies on 64 Squares*. His writing style betrayed not only great erudition, remarkable knowledge of endgame literature, but also a commitment to music.

Since that day we have been in touch regularly, and many a time we crossed swords in our conversations. Usually it was I who came up short. Julien proved to be at once lawyer, philosopher, musician, and art connoisseur, and he appeared privy to a significant portion of world literature. He taught me the relationship between the various forms of science. "I know almost nothing", he was wont to say, and I know he is sincere.

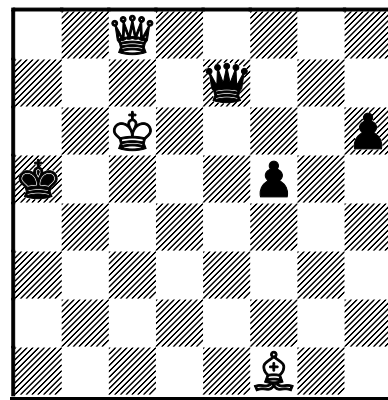
With aging come problems not only for the man himself, but in no small degree for his partner in life. Seen in this light Julien and his wife Maria sometimes experience difficult days in their home in Antwerp. Undoubtedly many wish them many good days to come. He who enjoys ninety years of beauty in colour and sound, and of language in its most sparkling forms, is a gifted man.

On my 75th birthday, almost five years in the past already, Julien sent me a beautiful study of his. Many a time I demonstrated it with admiration to friends of the immortal game of chess. In an endgame of queen and bishop against queen, Julien's speciality, the black king is hunted diagonally across the board and then returns to his 'native soil' only to be inevitably pushed towards checkmate.

I never analyzed the étude with Fritz 10 or Rybka, simply because I'm clumsy with machines. But that's irrelevant. As far as I can

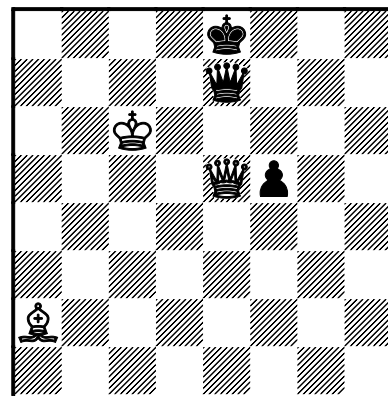
tell the sometimes astounding victory strategies are flawless.

Julien Vandiest
EBUR 2004



c6a5 4010.02 3/4 Win

- 1.Qa6+/i Kb4 2.Qc4+ Ka3 3.Qc3+ Ka2
- 4.Bc4+ Kb1 5.Bd3+ Ka2 6.Qc2+ Ka3 7.Qc1+
- Kb3/ii 8.Bc2+ Kc3 (Kc4) 9.Bb1+ Kd4
- 10.Qd2+ Ke5 11.Qe3+ Kf6 12.Qxh6+ Ke5
- (Kf7; Ba2+) 13.Qh2+ Kd4/iv 14.Qd2+ Ke5
- 15.Qe1+ Kf6 16.Qh4+ Kf7 17.Ba2+ Ke8
- 18.Qh8+ Qf8 19.Qe5+ Qe7



- 20.Be6/v Qb4/vi 21.Bxf5+ Kf7/vii
- 22.Qe6+ (Be6+? Kg6;) Kg7 23.Qg6+ Kf8
- 24.Qh6+ Kf7/viii 25.Bg6+ Ke6 26.Bh7+ Ke5/
- ix 27.Qg5+ Kd4 28.Qh4+ Kc3 29.Qe1+ Kb3

30.Bg8+ Ka4 31.Qa1+ Qa3 32.Qd1+ Ka5
33.Qd5+ Kb4 34.Qc4+ Ka5 35.Qb5 mate.

i) 1.Qxf5+? Kb4 2.Qb1+ Kc3 3.Qd3+ Kb2.

ii) Best defence. After Ka4 8.Bc2+ Ka5
(Kb4; Qd2+) 9.Qa1+ Kb4 10.Qd4+ and Black
is mated.

iii) Kb3 10.Qc2+ Kb4 11.Qd2+ Kb3
12.Bc2+ Kb2 13.Bd1+ Kb1 14.Qc2+ Ka1
15.Qc3+ Ka2 16.Bb3+.

iv) Kf6 14.Qh4+ is main. f4 14.Qh5+ Kd4
15.Qd1+ Ke5 16.Qe1+ Kf6 17.Qh4+ Kf7
18.Ba2+ Ke8 19.Qh5+ Kd8 20.Qd5+ Qe8
21.Qg8+ Qf8 22.Qg6+ Kd8 23.Qd3+.

v) A move that roars with silence. An ex-
pression of the late Mr. Evert Straat, a famous
chess journalist of the *Volkskrant*, a major
Dutch newspaper.

vi) f4 21.Qb8+ Qd8 22.Bd7+ Ke7 23.Qd6+
Kf7 24.Be6+ Ke8 25.Bf7+ and wins. Also
Qh4 21.Qb8+ Ke7 22.Qd6+, or Qg5 21.Qb8+
Ke7 22.Qd6+ Kf6 23.Qd8+ Kg6 24.Bf7+.

vii) Kf8 22.Qf6+. Qe7 22.Bg6+.

viii) Ke8 25.Bg6+ Kd8 26.Qh8+ Ke7
27.Qe5+.

ix) There's no way back: Ke7 27.Qg5+ Kf7
28.Bg6+ Kg7 29.Bh5+ Kh7 30.Qg6+ Kh8
31.Qf6+ and mate in four.



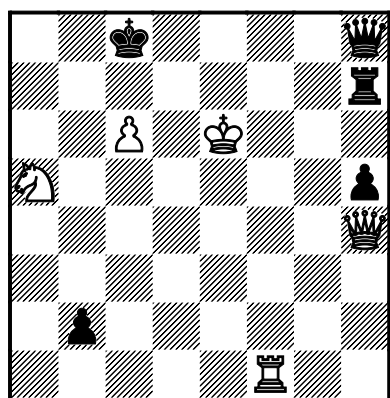
Julien Vandiest (2003)

8th WCCT (2008)

Theme: In the main line of a win or draw study where an unprotected white or black piece A is directly attacked, White or Black instantaneously (right on the following move) places another piece B (of the same colour as A) en-prise (again unprotected and directly attacked). This thematic move resulting in the two white or the two black pieces A and B hanging, must be a quiet one, i.e. not a check, or a capture. A and B may be any piece except pawns.

Judging countries: Belarus, Finland, Georgia, Israel, and Romania.

No 16779 M. Minski & G. Sonntag
1st place



e6c8 4401.12 5/5 Win

No 16779 Martin Minski & Gunter Sonntag (Germany). 1.Sc4/i b1Q/ii 2.Rxb1/iii Rh6+ (Qg8+; Ke5) 3.Kd5 Qg8+ 4.Kc5/iv Rxc6+/v 5.Kxc6, and:

– **Qg6+ 6.Qf6**/vi Qxf6+ (Qxb1; Qf8+) 7.Sd6+ Kd8 8.Rb8+ Ke7 9.Re8 mate, or:

– Qe6+ 6.Kc5/vii **Qf5+**/viii **7.Se5**/ix Qxe5+/x 8.Kc4 Qe2+ 9.Kb4/xi Qd2+ 10.Ka3/xii Qd3+ (Qe3+; Rb3) 11.Rb3 wins.

i) 1.Kd5? Rg7 2.Qf6 (Qh3+ Rg4;) Qd8+ 3.Qxd8+ Kxd8 4.Sb3/xiii Kc7 5.Sd4 Rg5+ 6.Kc4 Kb6, or 1.Qh3? Qd4 2.Qf5 Qg4 3.Rb1 Rh6+ 4.Ke5+ Qxf5+ 5.Kxf5 h4, or 1.Sb7? Qg8+ 2.Kd6 Qg6+ 3.Kc5 Qc2+ draw.

ii) Rg7 2.Sb6+, or Rh6+ 2.Kd5, or Qg8+ 2.Kd6 b1Q (Rh6+; Kc5) 3.Qh3+ (3.Rxb1 Qg6+;) Kd8 4.Rxb1 Rh6+ 5.Ke5/xiv Qe8+ 6.Kd4 wins.

iii) 2.Sd6+? Kc7 3.Rxb1 Rh6+ 4.Kf7 Qh7+ draws.

iv) 4.Kd4? Qg7+ 5.Kc5 Rxc6+ 6.Kxc6 Qb7+ 7.Kc5 (Rabx7 stalemate) Qxb1 8.Sb6+ (Sd6+) Kb7 (Kd7).

v) Qf8+ 5.Kb5 Qf5+ 6.Ka6 Rxc6+ 7.Sb6+ Rxb6+ 8.Rxb6 wins.

vi) 6.Sd6+? Qxd6+ 7.Kxd6 stalemate, or 6.Kc5? Qxb1 7.Sd6+ Kd7, or 6.Kd5? Qf5+ 7.Se5 (Kc6 Qg6+;) Qxb1 8.Qh3+ Kb7 draws.

vii) 6.Kb5? Qc6+ 7.Ka5 (Kxc6 stalemate) Qa8+ 8.Kb4 Qb7+ 9.Kc5 Qxb1 10.Sb6+ (Sd6+) Kb7 (Kd7).

viii) Qc6+ 7.Kd4, but not 7.Kxc6? stalemate.

ix) 7.Kd4? Qxb1, or 7.Kd6? Qxb1, or 7.Kc6? Qe6+ 8.Sd6+ Qxd6+ 9.Kxd6 stalemate.

x) Qxb1 8.Qh3+ (or Qc4) Kb7 9.Qg2+ Kc8 10.Qg8+ Kb7 11.Qd5+ Ka7 12.Sc6+ Ka6 13.Sb4+ wins.

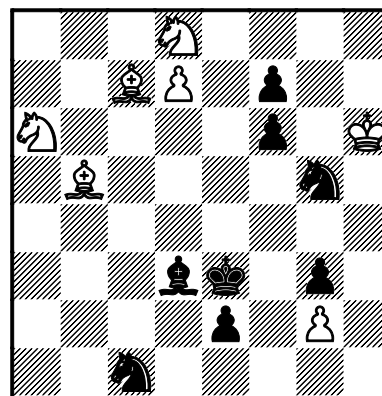
xi) 9.Kd4? Qd2+, or 9.Kc3? Qe3+ 10.Kc4 Qe2+, or 9.Kb3? Qd3+ 10.Kb2 Qb5+, or 9.Kd5? Qd3+ draws.

xii) 10.Ka4? Qa2+, or 10.Kb3? Qd3+ draws.

xiii) 4.Sc4 Kc7 5.Rb1 Rg5+ 6.Se5 Rg2 7.Sf3 h4 draw.

xiv) But not 5.Kc5? Rxc6+ 6.Kxc6 Qxc4+.

No 16780 V. Kozirev & O. Pervakov
2nd place



h6e3 0058.24 7/8 Win

No 16780 Vasily Kozirev & Oleg Pervakov (Russia). 1.Bb6+/i Kf4/ii 2.Ba5 **Bxb5** 3.Sc6 Se6 4.Sc7/iii **Sd8** 5.Sxb5/iv Sxc6/v 6.Sd4 **Sb3**/vi 7.Sxb3/vii Sxa5/viii 8.d8Q e1Q 9.Qxf6+ Ke3/ix 10.Qf3 mate.

i) 1.Bxg3? Bxb5 2.Sc6 Se6, or 1.Ba5? Bxb5 2.Sc6 Se6.

ii) Ke4 2.Sc5+ Kf4 3.Ba5 Bxb5 4.Sc6 wins.

iii) 4.Sc5? Sd8 5.Sxd8 Bxd7 6.Bd2+ Kg4 7.Sxd7 Sd3 8.Sxf6+ Kf5 9.Sh5 e1Q 10.Bxe1 Sxe1 11.Sxg3+ Kg4 12.Se2 Sxg2 draws.

iv) 5.Sd5+? Kf5 6.Sd4+ Ke5 7.Sxb5 Kxd5 8.Bxd8 e1Q 9.Bxf6 Kc6 10.d8Q Kxb5, or here 6.Sxd8 Bxd7 7.Se3+ Ke4 8.Sc2 Sd3 9.Sxf7 Sf4 10.Se1 Bc6 11.Sd6+ Ke3 draw.

v) e1Q 6.Bxe1 Sxc6 7.Bd2+ Ke5 8.Bxc1 Ke6 9.Sd4+ Kxd7 10.Sxc6 Kxc6 11.Kg7 Kd5 12.Kxf7 f5 13.Kf6 Ke4 14.Kg5 Kd3 15.Kxf5 Ke2 16.Kg4 Kf2 17.Kh3 wins.

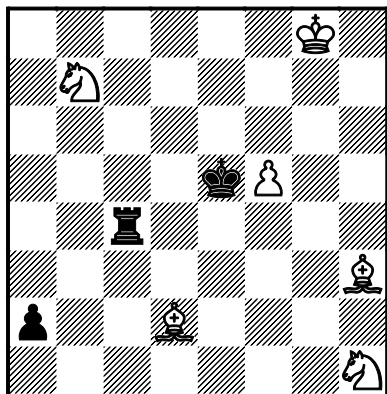
vi) e1Q 7.Bxe1 Sd8 8.Ba5 Sb7 9.Bd2+ Ke4 10.Sb5 Sb3 11.Sd6+, or Sxa5 7.Sxe2+ Sxe2 8.d8Q win.

vii) 7.Sxc6? Sxa5 8.d8Q e1Q 9.Qxf6+ Ke3 10.Qf3+ Kd2 draws.

viii) Ke5 8.Be1 Kd6 9.Sd4 Kxd7 10.Sxc6 Kxc6 11.Kg7 f5 12.Bxg3 f4 13.Bf2 Kd5 14.Kxf7 Ke5 15.Kg6 Ke6 16.Kg5 Ke5 17.Kg4 Ke4 18.Be1 Ke3 19.Bh4 Ke4 20.Bf2 wins.

ix) Ke4 10.Qe7+, or Kg4 10.Qg5 mate.

No 16781 I. Akobia
3rd place



g8e5 0322.11 6/3 Draw

No 16781 Iuri Akobia (Georgia). 1.Bh6/i Rc8+ 2.Kh7/ii Rc7+ 3.Bg7+ Rxg7+/iii 4.Kxg7 a1Q 5.Sf2, and:

– **Qd4 6.Sc5** Kd5+ 7.f6 draws, or:

– Qg1+ 6.Sg4+ Kxf5 7.Sc5 **Qg3**/iv **8.Sd3** Qxh3 (Qxd3; Sf2) 9.Sh6+ Kg5/v 10.Sf7+ Kh4 (Kg4; Sf2+) 11.Sde5 Qf5 (Qe6) 12.Sg6+ draws.

i) 1.Sd8? a1Q/vi 2.Sf7+ Kd5/vii 3.Bg2+ Kd4 4.Sg3/viii Rc8+ 5.Kg7 Kd3+ 6.f6 Kxd2, or 1.Sa5? Rc8+ 2.Kg7 a1Q win.

ii) 2.Kf7? Rc7+ 3.Kg6 a1Q 4.Sf2 Qa6+ 5.Kg5 Qf6+ wins.

iii) Kf4 4.Sd8 a1Q 5.Se6+ Kf3 6.Sxc7 Qxh1 7.f6 draws.

iv) Qxc5 8.Sf2+ Kg5 (Kf4, Ke5) 9.Se4+ (Sd3+, Sd3+) draw.

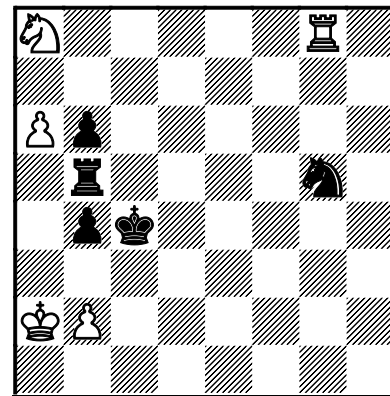
v) Ke4 10.Sf2+, or Ke6 10.Sf4+ draws.

vi) But not Rc8? 2.Kg7 a1Q 3.Sf7+ Kd5+ 4.f6 Qg1+ 5.Sg5 Rd8 6.Bf4 Qxh1 7.f7 Qa1+ 8.Kg6 draws.

vii) But not Kd4 3.f6 Kd5 4.Kg7 Qxh1 5.Sg5 Rh4 6.f7 Qa1+ 7.Kg6 Qh8 8.Bg2+ Kd6 9.Se4+ draws.

viii) 4.Bh6 Rc8+ 5.Kh7 Qa2 6.Bg7+ Kc5

No 16782 W. Bruch & M. Minski
4th place



a2c4 0404.22 5/5 Win

No 16782 Wieland Bruch & Martin Minski (Germany). 1.a7/i Ra5+/ii 2.Kb1, and:

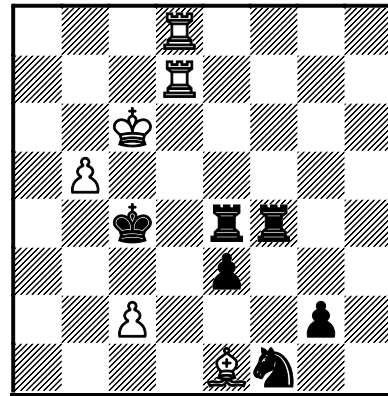
– Rxa7 3.Sxb6+ Kb3/iii 4.Re8/iv Se6/v 5.Rxe6 **Re7 6.Sa4**/vi Rc7/vii 7.Ra6 (Sb6? Re7;) Rh7 8.Sc5+ Kc4 9.Rc6/viii Kb5/ix 10.Rc8 wins, or:

– Re5/x 3.Kc2/xi b3+ 4.Kd1/xii Sf3 5.Sxb6+ **Kb5**/xiii **6.Rg5**/xiv Kxb6/xv 7.Rxe5 wins/xvi.

i) 1.Rc8+? Kd3/xvii 2.Sc7 Rc5/xviii 3.Kb1/xix Se6/xx 4.a7 Sxc7 5.Rxc7 Ra5, or

- 1.Sxb6+? Rxb6, or 1.Kb1? Re5 (or Rf5)
 2.Sxb6+ Kb3 draws.
- ii) b3+ 2.Kb1 Re5 3.Sxb6+xxi Kb4 4.Sd5+ Rxd5 5.Rb8+ Kc4 6.Rc8+ Kb4 7.a8Q wins.
- iii) Kb5 4.Sc8, or Kd4 4.Rxg5 wins.
- iv) 4.Rxg5? Rg7 5.Rxg7 stalemate. 4.Rd8? Se4 5.Rd3+ Sc3+ 6.bxc3 bxc3.
- v) Se4 5.Rxe4 Re7 6.Rxb4+ (or Sc4) Kxb4 7.Sd5+ wins.
- vi) 6.Rxe7? stalemate, or 6.Sd7? Rxd7 draws.
- vii) Rxe6 7.Sc5+, or Rh7 7.Sc5+ Kc4 8.Rc6/xxii.
- viii) 9.Ra5? b3, or 9.Se4? Rh1+ 10.Kc2 b3+ 11.Kd2 Rh2+ 12.Kc1 Rh1+ draws.
- ix) Rh1+ 10.Ka2 b3+ 11.Sxb3+ (Ka3? Ra1+;) wins.
- x) Kb3 3.Re8/xxiii Rxa7 4.Sxb6 is main line.
- xi) 3.Kc1? Re1+ 4.Kc2 b3+ 5.Kd2 Sf3 mate. 3.Sxb6+? Kb3 4.Kc1 Re1+ 5.Kd2 Sf3+ 6.Kd3 Se5+ 7.Kd2 Sf3+ 8.Kd3 Se5+ 9.Kd4 Sc6+ 10.Kd5 Sxa7, or 3.Rc8+? Kb3, or 3.Rf8? Kb3 4.Rf1 Se4, or 3.Rxg5? Rxg5 4.Sxb6+ Kb3 draw.
- xii) 4.Kd2? Sf3+ 5.Kd1 Re1 mate. 4.Kc1? Re1+ 5.Kd2 Sf3 mate.
- xiii) Kd3 6.Rd8+ (Rg1? Ra5;) wins.
- xiv) 6.Rg1? Re8 7.a8Q Rxa8 8.Sxa8 Sxg1 draw. 6.a8Q? Re1 mate.
- xv) Rxg5 (Sxg5) 7.a8Q wins.
- xvi) Kxa7 8.Re3 Sd4 9.Rd3, or Sxe5 8.a8Q wins.
- xvii) But not Kd4? 2.Sc7 Rc5 3.a7 Ra5+ 4.Kb3 Rxa7 5.Sb5+ wins.
- xviii) But not Ra5+? 3.Kb3 Sf3 4.Rd8+ Ke4 5.Rd6 wins.
- xix) 3.a7 Ra5+ 4.Kb3 Rxa7, or 3.Kb3 Se6 4.a7 Sd4+ 5.Ka4 Ra5+ draws.
- xx) Ra5 4.Rd8+ Ke4 5.Rd5 Rxa6 6.Rxg5 wins.
- xxi) But not 3.Rc8+? Kb4 4.Sxb6 Sf3 5.Rc4+ Kb5 6.Rc1 Kxb6 7.a8Q Sd2+ 8.Ka1 Ra5+ 9.Qxa5+ Kxa5 draws.
- xxii) But not 8.Re5? b3 9.Kc1 Kd4, or 8.Se4? Rh1+ 9.Kc2 b3+.
- xxiii) But not 3.Sxb6? Re5 4.Kc1 Re1+ 5.Kd2 Sf3+ 6.Kd3 Se5+ 7.Kd2 Sf3+ 8.Kd3 Se5+ 9.Kd4 Sc6+ 10.Kd5 Sxa7 draws.

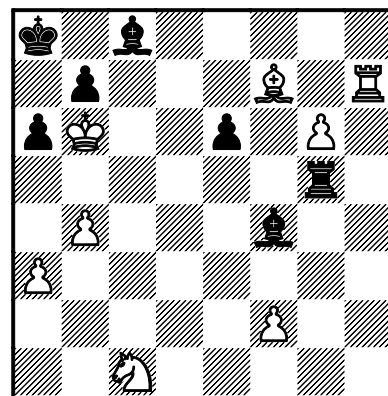
No 16783 L. Salai
 5th place



c6c4 0813.22 6/6 Draw

- No 16783 Ladislav Salai jr (Slovakia). 1.Rg8/i **Rg4** 2.**Re7** Ref4/ii 3.Rf7 Rd4/iii 4.Ra7/iv Rd6+ 5.Kxd6 Rxg8 6.Ra4+ Kxb5 7.Rb4+ Ka6 8.Ra4+ Kb7 9.Rb4+ Kc8 10.Rc4+ Kd8 11.Ba5+/v Ke8 12.Re4+ Kf7 13.Rf4+ Kg6 14.Rg4+ Kh7 15.Rh4+ Kg6 16.Rg4+ draws.
- i) 1.Rg7? **Rg4** 2.**Re8** Rd4 3.Ra8 Rd6+ 4.Kxd6 Rxg7 5.Ra4+ Kxb5 6.Rb4+ Ka6 7.Ra4+ Kb7 8.Rb4+ Kc8/vi 9.Rc4+ Kd8 10.Ba5+ Ke8 wins, e.g. 11.Re4+ Kf8 12.Rf4+ Kg8.
- ii) g1Q 3.Rxe4+ Rxe4 4.Rxg1 draw.
- iii) g1Q 4.Rxf4+ Rxf4 5.Rxg1 draw.
- iv) 4.Rf5? Sd2 5.Rc5+ Kb4 wins.
- v) 11.Bh4+? Ke8 12.Re4+ Kf7 13.Rf4+ Kg6 14.Rg4+ Kh7 wins.
- vi) But not Ka8 9.Ra4+ Ra7? 10.Rg4 Ra1 11.Kc6 Rxe1 12.Rg8+ Ka7 13.Rg7+ Ka6 14.Rg8 Ka5 15.Kc5 draws.

No 16784 J. Rusinek
 6th place



b6a8 0471.43 8/7 Win

No 16784 Jan Rusinek (Poland). 1.Be8/i Kb8/
ii **2.Sd3**/iii **Bd7**/iv **3.Se5** Bc8 (Bxe8; Rh8)
4.Sf3 Rd5/v 5.Ba4/vi Rd6+/vii 6.Kc5 b6+/viii
7.Kc4 b5+/ix 8.Kc3/x wins/xi.

i) 1.a4? Kb8 2.Be8 (Bg8) Bxc1.

ii) Bxc1 2.Rc7 (or Kc7) Kb8 3.Rxc1 e5 4.Rc7.

iii) 2.Ba4? (Bc6?) Bxc1.

iv) Bd6 3.f4 (or Sc5).

v) Rg2 5.Kc5 (or b5), or Rf5 5.Bc6 bxc6
6.Sd4.

vi) 5.a4? Bd6, or 5.Bc6? bxc6 6.Rf7 Rb5+
7.Kxc6 Bb7+ 8.Kd7 Bxf3 9.Rxf4 Bh5, or here
6.g7 Bc7+ 7.Kxc6 Bb7 mate, or 6.Kxc6 Rd3
7.g7 Rc3+ 8.Kb6 Bc7 mate.

vii) e5 6.g7 Rd6+ 7.Kc5 Rg6 8.Sh4 (or Be8).

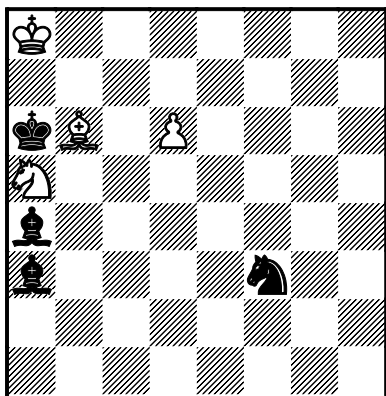
viii) b5 7.Bb3 Rd8 8.Sd4 Bb7 9.Sxe6, or Rd8
7.g7.

ix) e5 8.g7 Be6+ 9.Kc3 Rd8 10.Rh8 Bg8
11.Bc2.

x) 8.Bxb5? (Kb3? Rd3+;) axb5+ 9.Kxb5 Ba6+
10.Kc5 Rd5+, or here 10.Ka4 Bd3 11.Rh8+
Kb7 12.g7 Rc6.

xi) e.g. bxa4 9.g7 Rd8 10.Rh8.

No 16785 R. Becker
=7/8th place



a8a6 0074.10 4/4 Draw

No 16785 Richard Becker (USA). **1.Sc4** **Se5**/i
2.Sxe5 (Sxa3? Sd7;) Bxd6 **3.Ba5**/ii Be8
4.Bb6/iii Bb5 5.Bd8 Ba4/iv 6.Ba5 Bc2 7.Sc6
Bf5 8.Bd8/v **Be4** **9.Bc7** Bxc7 stalemate.

i) Bb4 2.Kb8 Bb5 3.Kc7

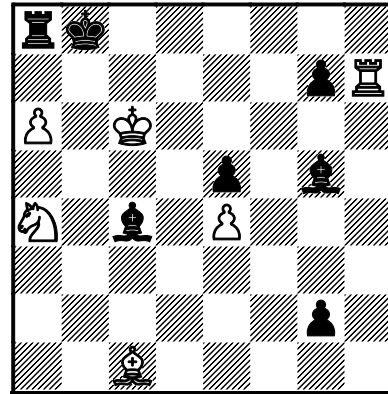
ii) 3.Bd8? Bb5 4.Bb6 Bf1, or here 4.Ba5?
Kxa5 win.

iii) 4.Bc3? Bb5 5.Bd4 Bf1 wins.

iv) Bf1 6.Sc6 Bg2 7.Bc7.

vi) 8.Bb4? Bg3 9.Ba5 Bc8 wins.

No 16786 G. Amann
=7/8th place



c6b8 0471.23 6/7 Win

No 16786 Günter Amann (Austria). 1.a7+/i
Kxa7/ii 2.Rxg7+ **Bf7**/iii 3.Rxf7+/iv Ka6
4.Sc5+/v Ka5 5.Bxg5 Ra6+/vi 6.Sxa6/vii **g1Q**
7.Rf2 (Rf3 Qb6+;) Qxf2/viii 8.Sc5 Qc2 (Kb4;
Sd3+) 9.Bd2+ Qxd2 10.Sb3+ Kb4 11.Sxd2
wins.

i) 1.Sb6? Bb5+ 2.Kxb5 Rxa6 3.Kxa6 g1Q.

ii) Kc8 2.Rh8+ Bd8 3.Sb6 mate. Rxa7 2.Rh8+
wins.

iii) Kb8 3.Rb7+ Kc8 4.Sb6+ Kd8 5.Bxg5+.

iv) 3.Bxg5? Rc8+ 4.Kd7 g1Q. 3.Rxg5? Be8+.

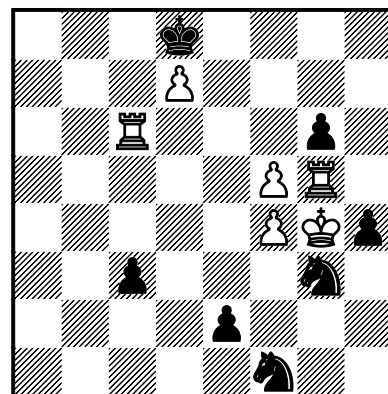
v) 4.Bxg5? Rc8+ 5.Kd7 g1Q.

vi) Rc8+ 6.Kd6 g1Q 7.Bd2+ Kb5 8.Rb7+ Kc4
9.Rb4 mate.

vii) 6.Kd5? g1Q 7.Bd8+ Rb6 8.Bxb6+ Kxb6.

viii) Qa1 8.Sc5, or Qxg5 (Kxa6) 8.Ra2 mate.

No 16787 O. Pervakov & B. Sidorov
9th place

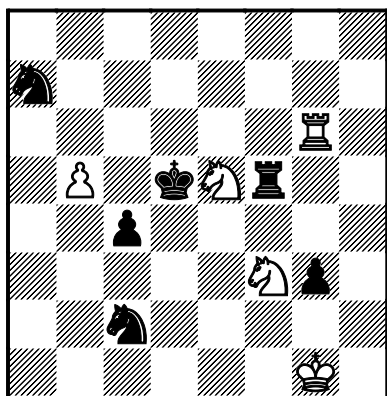


g4d8 0206.34 6/7 Draw

No 16787 Oleg Pervakov & Boris Sidorov (Russia). 1.Re6 c2/i 2.Rgxc6/ii Sh2+/iii 3.Kh3/iv Sxf5 4.Rg8+/v **Kxd7 5.Rc8** Se3/vi 6.Rcc6 (Rec6? Sd5;) Sc4 7.Kxh2/vii c1Q 8.Red6+ Ke7 9.Re6+ Kf7 10.Rf6+ Kg7 11.Rg6+ Kh7 12.Rh6+ Kg7 13.Rhg6+ draws.

- i) gxf5+ 2.Kh3 Se4 3.Rg7 wins.
- ii) 2.fxg6? c1Q 3.g7 Sh2+ 4.Kh3 Qf1+ 5.Kxh4 Qxf4+ 6.Kh3 Qxg5 wins.
- iii) c1Q 3.Rg8+ Kxd7 4.Rg7+ Kd8 5.Rg8+ draw.
- iv) 3.Kxh4? Sxf5+, or 3.Kg5? Sf3+ 4.Kg4/viii Sxf5 5.Ra6/ix c1Q 6.Rg8+ Kxd7 7.Ra7+ Qc7 8.Rxc7+ Kxc7 9.Re8 e1Q 10.Rxe1 Sxe1 wins.
- v) 4.Re8+? Kxd7 5.Rc6/x Se7. 4.Rg1? Sf1 wins.
- vi) Kxe6 6.Rxc2 Sd4/xi 7.Rxe2+ Sxe2 8.f5+ Kf6 9.Kxh4, or Kxc8 6.Rxe2 c1Q 7.Rc2+ Qxc2 draws.
- vii) 7.f5? c1Q 8.Red6+ Sxd6 9.Rxc1 Sf3 10.Kg4 Se5+ 11.Kxh4 Sxf5+ 12.Kg5 Sd3 13.Rh1 Se3 wins.
- viii) 4.Kf6 Sh5+ 5.Kf7 e1Q wins.
- ix) 5.Kxf5 Sd4+ 6.Kf6 Sxe6 7.Rg1 Sxf4 wins.
- x) Theme move in try: 5.Ra8 c1Q 6.Ra7+ Qc7 7.Rxc7+ Kxc7 8.Re6 Sf3 9.Rxe2 Sg1+ wins.
- xi) e1Q 7.Re2+ Qxe2 draw.

No 16788 P. Bennó
10th place



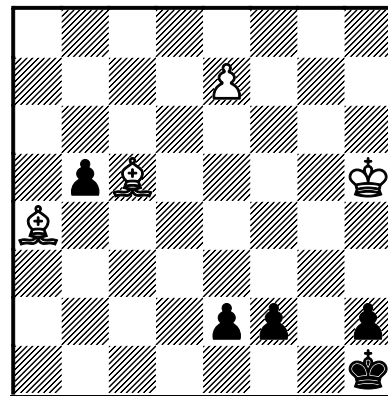
g1d5 0408.12 5/6 Win

No 16788 Pál Bennó (Hungary). 1.b6 Se1/i 2.bxa7 (Sxe1? Rxe5;) Sxf3+ 3.Sxf3/ii Rf8 4.Rg5+ Kc6/iii 5.Se5+ Kb7/iv 6.Rg7+ Ka6

7.Sc6 Ra8 8.Rg4 (Kg2? Kb6;) **Kb5** (Kb6; Rxc4) **9.Rg8** Rxc4 10.Sb8 wins.

- i) Sc6 2.Sxc6 Rxf3 3.b7 Se3 4.Sb4+ wins.
- ii) 3.Kh1? Kxe5 4.a8Q g2+ 5.Kxg2 Sh4+ 6.Kg3 Sxg6 draws.
- iii) Kd6 5.Sd2 c3 6.Se4+ Kc6 7.Sxc3 wins.
- iv) Kb6 6.Sd7+ Kxa7 7.Sxf8.

No 16789 M. Matous
11th place

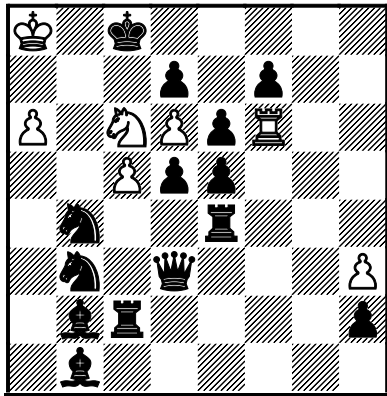


h5h1 0020.14 4/5 Win

No 16789 Mário Matous (Czech Republic). 1.e8Q/i e1Q/ii 2.Qa8+/iii Kg1 3.Qg8+ Kh1/iv 4.Qd5+ Kg1 5.Qg5+ Kh1 6.Bxb5 Qd1+ (f1Q; Bc6+) 7.Kh4/v, and now:

- Qf3 8.Qc1+ **f1Q 9.Bc6** wins, or:
- f1Q 8.Bc6+, and now:
 - **Qdf3 9.Qc1**, or:
 - **Qff3 9.Qc1** Qxc6/vi 10.Qxd1+ Kg2 11.Qe2+ Kh1 12.Qf1 mate.
- i) 1.Bxf2? Kg2 2.e8Q h1Q+ 3.Bh4 e1Q 4.Qc6+ Kh2 5.Qd6+ Kg2 6.Qd5+ Kh2.
- ii) f1Q 2.Qe4+ Qg2 3.Bc2 b4 4.Kh4 b3 5.Bd3 b2 6.Bb1, or Kg2 2.Qe4+ Kg1/vii 3.Qg4+ Kf1 4.Qh3+ Ke1 5.Bb4 mate.
- iii) 2.Qc6+? Kg1 3.Qg6+ Kh1 4.Bxb5 Qe5+.
- iv) Kf1 4.Bxb5+ Qe2+ 5.Bxe2+ Kxe2 6.Qc4+ Kd2 7.Qf1.
- v) 7.Kh6? f1Q 8.Bc6+ Qdf3 9.Qc1 Qxc6+.
- vi) Kg2 10.Qxd1 Qxc6 11.Qe2+ Kh1 12.Qf1 mate, or here h1Q+ 11.Qxh1+ Kxh1 12.Bxf3+.
- vii) Kg3 3.Qg4 mate, or Kf1 3.Qh1 mate.

No 16790 H. Hurme
12th place



a8c8 3767.46 7/14 Win

No 16790 Harri Hurme (Finland). 1.Sa7+/i Kd8 2.Rh6, and:

– Qxh3 3.Rxh3 Rh4 4.Rxh4 h1Q 5.Rxh1 (Rxb4? d4+;) Rh2 6.Rxh2 Bh7 7.Rxh7 e4 8.Rh3 Sxa6/ii 9.Rg3/iii Bg7/iv 10.Sb5/v Ke8 11.Sc7+ Kf8 12.Rxb3 Sxc5 13.Rb8 mate, or:

– Rh4 3.Rxh4, and now:

- Qh7 4.Rxb4 (Rxh7 e4;) wins, or:
- h1Q 4.Rxh1 Rh2 5.Rxh2 Rh4 6.Rxh4 e4 7.Rg4 wins.

i) 1.Se7+? Kd8 2.Rh6 Qxa6+.

ii) Be5 (or Bg7) 9.Rxb3 Sxa6 10.Rb6 Bd4 (Sc7+; Kb7) 11.Rxa6 Bxc5 12.Kb7 Bxd6 13.Rxd6 Ke7 14.Sb5 e3 (f5; Kc7) 15.Ra6 f5 16.Kb6 f4 17.Kc5 f3 18.Ra1 f2 19.Sc3 Kf6 20.Kd4 wins, or here d6 17.Kc6 f4 18.Sd4 e5 19.Kxd5 wins.

iii) 9.Rxb3? Bd4 10.Rg3/vi Sc7+ 11.dxc7+/vii Kxc7 12.Sb5+ Kc6 13.Sxd4+ Kxc5 14.Sb3+ Kb4 15.Kb7 f5 16.Kc7 f4 17.Rh3 f3 18.Sd2 Kc3 19.Sf1/viii Kd4 20.Sh2 Ke3 21.Kd6 d4 22.Ke5 d6+ 23.Kxd6 d3 24.Ke5 d2 25.Sg4+ Ke2 26.Rh2+ f2 27.Sxf2 e3 draws.

iv) Sc7+ 10.dxc7+ Kxc7 11.Rxb3 Bd4 12.Rb7+ Kd8 13.c6 dxc6 14.Sxc6+ Ke8 15.Sxd4 wins.

v) 10.Rxg7? Sc7+ 11.Kb8/ix Se8 12.Rg8 Sd4 draws, e.g. 13.Kb7 e3 14.c6 dxc6 15.Sxc6+ Kd7 16.Sxd4 Sxd6+.

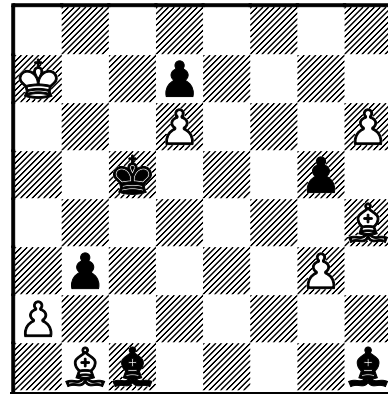
vi) 10.Rb6 Bxc5 11.Rxa6 e3 12.Sb5 (Kb7 Bxd6;) f5 13.Kb7 Ke8, or 10.c6 dxc6 11.Sxc6+ Kd7 12.Sxd4 Kxd6 draw.

vii) 11.Kb7 Se8 12.Rg8 Bxc5 13.Sb5 Bxd6 14.Sxd6 Ke7 draw.

viii) 19.Sxf3 exf3 20.Rxf3+ Kc2 draw.

ix) 11.dxc7+ Kxc7 12.Rxf7 Sxc5 draw.

No 16791 A. Jasik
13th place



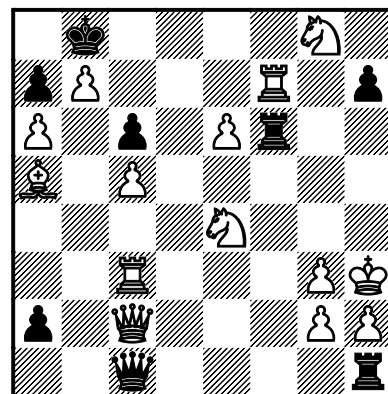
a7c5 0080.43 7/6 Draw

No 16791 Andrzej Jasik (Poland). 1.h7/i Bb2 2.Bxg5 Be4 3.Bc1/ii Bh8 4.Ba3+ Kb5 5.Bb21 bxa2 (Bxb2; a4+) 6.Bd3+ Bxd3 7.Bxh8 Bxh7 8.g4 draws.

i) 1.axb3? gxh4 2.h7 Bb2 3.gxh4 Kxd6.

ii) 3.Bxe4? bxa2, or 3.Be3+? Kxd6 4.Bf4+ Ke6 win.

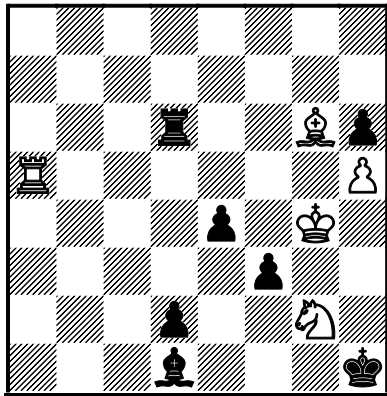
No 16792 I. Bondar & U. Bartosh
14th place



h3b8 4812.74 14/8 BTM, Win

No 16792 Ivan Bondar & Uladzimir Bartosh (Belarus). 1...Rxh2+ 2.Kxh2 Rh6+ 3.Sxh6 Qh1+ 4.Kxh1 a1Q+ 5.Qb1 Qxb1+ 6.Rc1 Qxc1+ 7.Be1 Qxe1+ 8.Rf1 Qxf1+ 9.Kh2 Qe2 10.Sf6 Qxe6 11.Shg4 Kc7 12.Se5 wins.

No 16793 S. Didukh
15th place



g4h1 0441.14 5/7 Draw

No 16793 Sergey Didukh (Ukraine). 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) Be2 2.Bxe4 Kh2 3.Bxf3 Rd4+ 4.Kf5 Bxf3 5.Sf1+ Kg2 6.Sxd2 Rxd2 7.Ra6, or Bc2 2.Ra1+, or Kh2 2.Sxd1 f2 3.Rf5.

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.

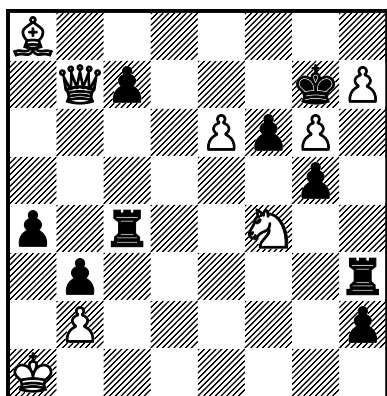
iv) 6.Kg3? d1Q 7.Bxe4+ Kg1 8.Se3 Qe1+ 9.Kxg4 Qxa5.

v) 7.Bxe4+? Kg1 8.Rd5 Qe1+ 9.Sg3 Be2 10.Kh3 Bf1+ 11.Kg4 Bg2.

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

vii) Kh2 9.Kxg4 Qh3+ 10.Kf4 Qg3+ 11.Kf5 Qg5+ 12.Ke6 Qg4+ 13.Bf5 Qxh5 14.Rd3.

No 16794 C.B. Jones
16th place



a1g7 1611.46 8/9 Win

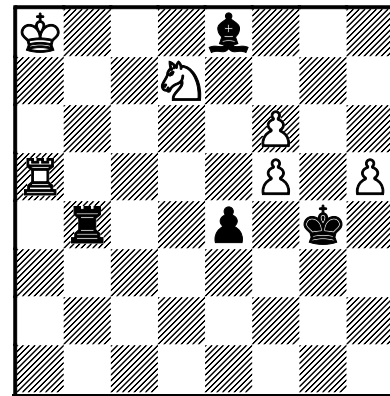
No 16794 C. Bill Jones (USA). 1.Qh1 (Se2? Rc2;) Rxf4 2.e7 Re3 3.h8Q+ Kxh8 4.Qxh2+ Rh4 **5.Qd2/i Rd4** (Rf4; Bf3) **6.Be4**, and:

– Rdx4 7.e8Q+ Rxe8 8.Qh2+ wins, or:

– Rxe4 7.Qh2+ Rh4 8.e8Q wins.

i) 5.Qf2? Rf4 6.Qh2+ Rh4 loss of time.

No 16795 H. Hurme
=17/18th place



a8g4 0431.31 6/4 Win

No 16795 Harri Hurme (Finland). 1.f7/i Bxf7 2.h6/ii Rb1 3.Se5+/iii Kxf5/iv 4.h7/v Bd5+ 5.Rxd5 Ra1+ 6.Kb8/vi Rh1 7.Sf7+ **Ke6** **8.Rd1/vii** wins/viii.

i) 1.h6? Bxd7 2.h7 (Rc5 e3;) Bc6+ 3.Ka7 Rb7+.

ii) 2.Se5+? Kxh5 draws, e.g. 3.Sxf7 e3 4.Re5 (Sd6 Kg5;) Rb6 5.Rxe3 Rf6.

iii) 3.h7? Rh1 4.Se5+ Kg3 5.Sxf7 Rxx7 6.Sd6 e3 7.f6 e2 8.Re5 Kf2 9.Se4+ Kf3 10.Sg5+ Kf4 11.f7 Rh8+ 12.Re8 e1Q, or 3.Sf6+? Kf3 (Kf4?; Sh5+) 4.h7 Rh1 5.Ra7 Bc4 6.Rc7 Bd3 7.Rc8 e3 8.h8Q Rxx8 9.Rxx8 Bxf5 draws.

iv) Kg3 4.Sxf7 Rh1 5.f6 wins.

v) try: 4.Sxf7+? **Kg6** **5.Rh5** Ra1+ 6.Kb8 Rb1+ 7.Kc8 Rc1+ 8.Kd8 (Kd7 Rf1;) Ra1 9.h7/ix Ra8+ 10.Kc7 Kxx5 11.Sd8 Ra7+ 12.Sb7 Ra8 draws.

vi) 6.Ra5? Rxa5+ 7.Kb7 Rxe5 8.h8Q e3, or 6.Kb7? Rh1 7.Sf7+ Ke6 8.Rd1 Rxx7.

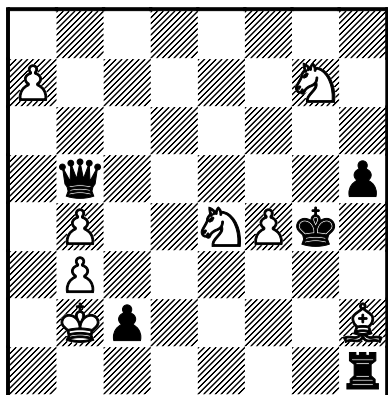
vii) 8.Rd8? Rxx7 9.Sg5+ Ke7 draws.

viii) e.g. Rxd1 9.h8Q, or Kxf7 9.Rxx1, or Rxx7 9.Sg5+.

ix) 9.Ke8 Ra8+ draw, e.g. 10.Sd8 Kh7 11.Ke7 e3 12.Sf7 e2 13.Rh1 Ra7+ 14.Ke6 Ra6+ 15.Kf5 Ra5+ 16.Ke4 Ra4+ 17.Ke3 Ra5

18.Kxe2 Rf5 19.Rf1 Rxf1 20.Kxf1 Kg6
draws.

No 16796 D. Gurgenidze
=17/18th place



b2g4 3312.42 8/5 Win

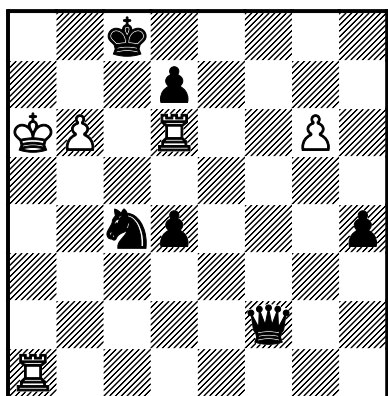
No 16796 David Gurgenidze (Georgia).
1.Sf2+ Kh4 2.Bg3+ Kxg3 3.Sxh1+ Kh4
4.a8Q/i c1Q+ 5.Kxc1 Qf1+ 6.Kb2 **Qg2+**
7.Sf2/ii Qxf2+/iii 8.Ka3 wins.

i) Try: 4.Sf5+? Qxf5 5.a8Q c1Q+ 6.Kxc1
Qc8+ 7.Qxc8 stalemate.

ii) 7.Qxg2? stalemate.

iii) Qxa8 8.Sf5 mate.

No 16797 L. Topko & V. Syzonenko
=19/21st place



a6c8 3203.23 5/6 Win

No 16797 Leonid Topko & Viktor Syzonenko
(Ukraine). 1.g7 Qg2/i 2.Rf6/ii **Qxg7**/iii **3.Rg1**
Qh8 4.Rfg6/iv Sxb6 5.Kxb6/v Qd8+ 6.Ka6
Kc7/vi 7.Rc1+ Kb8 8.Rb6+ Ka8 9.Ra1 Qg5
10.Ra5 Qd2 11.Kb5+ Qxa5+ 12.Kxa5 wins.

i) Qf7 2.Rg1 Sxb6 3.g8Q+ wins.

ii) 2.Rh6? **Qxg7 3.Rg1** Qf8.

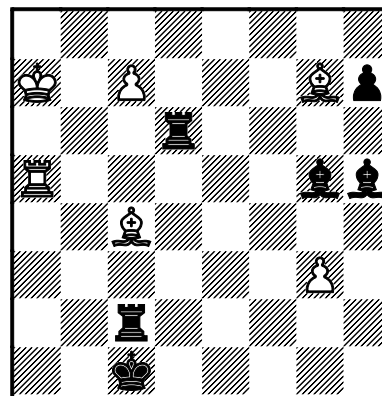
iii) Qa8+ 3.Kb5 Qd5+ 4.Kb4 Sxb6 5.Rxb6
Kc7 6.Rg6 Qg8 (Qb7+; Kc4) 7.Ra7+ Kb8
8.Rxd7 Kc8 9.Ra7 Kb8 10.Re7.

iv) 4.Rgf1? Sxb6 5.Kxb6 Qd8+ 6.Ka6 Qe7
7.Rc1+ Kd8.

v) 5.Rg8+? Qxg8 6.Rxg8+ Kc7.

vi) Qe7 7.Rc1+ Kd8 8.Rg8+.

No 16798 L. Salai & L. Kekely
=19/21st place



a7c1 0780.21 6/6 Draw

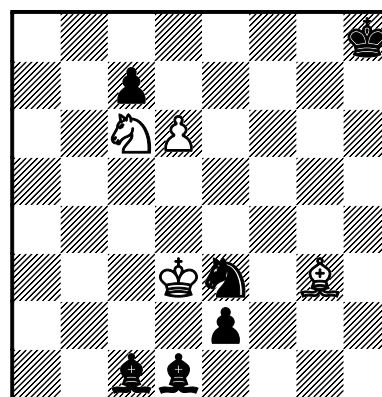
No 16798 Ladislav Salai jr & Lubos Kekely
(Slovakia). 1.c8Q/i Be3+ 2.Kb8/ii Rb6+
3.Qb7 Rxb7+ 4.Kxb7 Bf3+ **5.Bd5 Ra2 6.Bh6**
(Rxa2? Bxd5+;) Bxd5+/iii 7.Rxd5 Bxh6
8.Rh5 Be3 9.Rh1+ (Rxb7? Ra7+;) Kc2
10.Rh2+ Kb3 11.Rxa2 Kxa2 12.Kc6 Kb3
13.Kd5 Kc3 14.Ke4 Kd2 15.Kf3 draws.

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

ii) 2.Rc5? Rxc4, or 2.Ka8? Bf3+ win.

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

No 16799 N. Kralin & O. Pervakov
=19/21st place

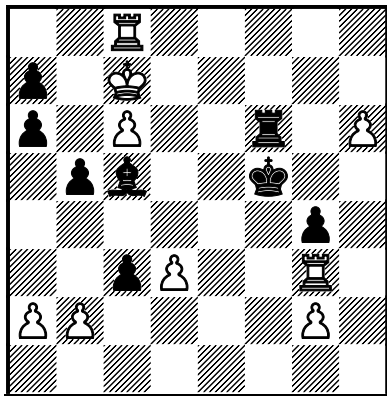


d3h8 0074.12 4/6 Win

No 16799 Nikolai Kralin & Oleg Pervakov (Russia). 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 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 6.Bf4 Bf6 7.Be5 wins, or here Kg8 6.Kf3 Sh4+ 7.Kg4 wins.
- iii) 3.Kd4? Sf5+ 4.Kc3 Bg5 5.Kxc2 Kg8 6.Bb4 Kf7, or 3.Kc3? Sd5+ 4.Kxc2 Bg5 draw.
- iv) 5.Kf1? Bg5 6.Bd2 Bh4 draw.
- v) Sh6 7.Bxg5 Sf7 8.Se5/viii Ba4 9.Sxf7+ wins.
- vi) 7.Bc3? Ba4 8.Bxe5+ Kh7 draws.
- vii) 8.Bc3? Kg8 9.Sc6 Bg5 10.Bb4 Kf7 draws.
- viii) But not 8.Bf6+? Kh7 9.Se5 Ba4 draws.

No 16800 H. van der Heijden
22nd place



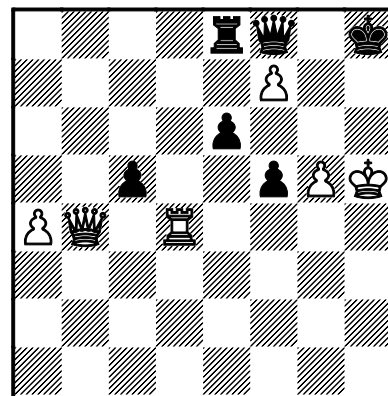
c7f5 0530.65 9/8 Win

No 16800 Harold van der Heijden (the Netherlands). 1.h7/i Rf7+/ii 2.Kb8/iii Rxh7/iv 3.c7/v Rxc7/vi 4.Rxc7/vii cxb2/viii 5.Rxc5+/ix **Kf4/x** **6.Re5** (d4 b1Q;) b1Q/xi 7.Rge3 Qh1 8.g3 mate.

- i) 1.bxc3? Rf7+ 2.Kb8 Bd6+ 3.c7 Bxg3 or here 2.Kd8 Rf8+ 3.Kd7 Rf7+ 4.Kd8 (Ke8 Ke6;) Rf8+ draws.
- ii) Bd6+ 2.Kd7 wins, e.g. Be5 3.h8Q Rf7+ 4.Ke8 Bxh8 5.bxc3 Rh7 6.d4 b4 7.Rb8 bxc3 8.Rb7 c2 9.Rc3 Bxd4 10.Rxc2 Rh8+ 11.Kd7 Rh7+ 12.Kd6 Be5+ 13.Kd5.
- iii) 2.Kd8? Rxh7 3.bxc3 Bb6+ 4.Ke8 Ke6 5.Kf8 Rh8+ 6.Kg7 Rxc8 wins.

- iv) Bd6+ 3.c7 Rxh7 see line vi).
- v) 3.bxc3? Bd6+ 4.c7 Bxg3 5.Kb7 Rf7 6.Kc6 Rf6+ 7.Kb7 Rf7.
- vi) Bd6 4.Re3 cxb2 5.Re1 Re7 6.Rb1 Re2 7.Kxa7 Rc2 8.Rxb2 Rxc7+ 9.Rxc7 Bxc7 10.Kxa6, or Rf7 4.bxc3 Bf2 5.Rxg4 Kxg4 6.Rg8+ win.
- vii) 4.d4? Rxc8+ 5.Kxc8 cxb2 6.Rb3 Bxd4.
- viii) Bd6 5.Re3 cxb2 6.Re1 a5 7.Rb1, or Kf4 5.d4 Kxg3 6.Rxc5 cxb2 7.Rc3+ Kxg2 8.Rb3 win.
- ix) 5.d4? b1Q 6.Rxc5+ Kf4, or 5.Rf7+? Kg5/xii 6.Rf1 Bd4 7.Kb7 Kh4 8.Rxg4+ Kxg4 9.Kxa6 Kg3 10.Kxb5 Kxg2 11.Rd1 Kf2 12.Kc4 Ke2 13.Rh1 Bf6 14.d4 Kd2.
- x) Kf6 6.d4 b1Q 7.Ra3 Qe4 8.Rxa6+ Kf7 9.Rc7+ Ke8 10.Raxa7.
- xi) Kxg3 7.Re1, or Kxe5 7.d4+ Kxd4 8.Rb3 wins.
- xii) But not Ke6? 6.Rf1 Bd6+ 7.Kxa7 Bxg3 8.Kxa6 Bf4 9.Rb1 Bc1 10.Kxb5 Kd5 11.a4 Kd4 12.a5 Kxd3 13.a6 Kc2 14.Rxb2+ Kxb2 15.a7 wins.

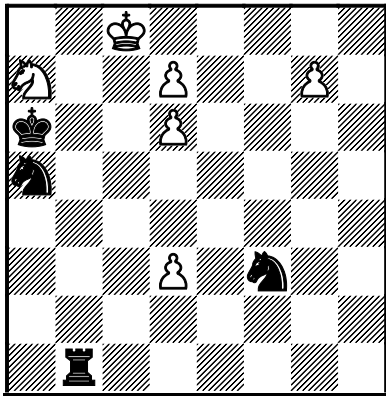
No 16801 B. Ilincic
23rd place



h5h8 4400.33 6/6 Win

- No 16801** Borislav Ilincic (Serbia). 1.Qb7/i **Re7** (Rb8; Qc7) **2.Rd8** (Rd7 Kg7;), and:
- Qxd8 3.Qb2+ e5 4.Qb6 Qxb6 5.f8Q+ Kh7 6.Qxe7+ wins, or:
 - Rxb7 3.Rxf8+ Kg7 4.Rh8 Rxf7 5.g6 wins.
- i) 1.Qxc5? Qxf7+ 2.g6 Qb7, or 1.Rh4? Kg7, or 1.Qb5? Rb8

No 16802 I. Murarasu
24/25th place

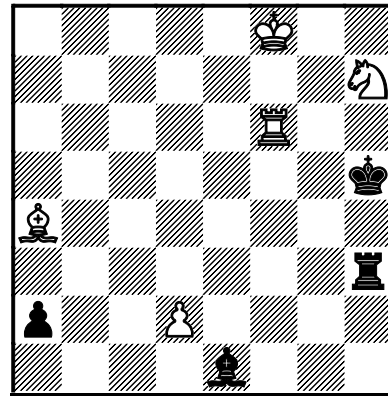


c8a6 0307.40 6/4 BTM, Win

No 16802 Ion Murarasu (Romania). Either:

- Kxa7 2.d8Q Rb8+ 3.Kd7 Se5+ 4.Ke8 Rxd8+ 5.Kxd8 Sf7+ 6.Kc7 wins, or:
- Rc1+ 2.Kb8 Rb1+ 3.Ka8 Rb7 4.Sb5/i Kxb5 5.d8Q/ii Rxc7 6.Qf8/iii Rd7/iv 7.Qf5+ (Qxf3? Rxd6;) Se5 (Kc6; Qxa5) 8.Qxe5+ **Ka6 9.Qe7** Sc4 10.Kb8/v Sb6 11.d4 wins.
- i) 4.d8Q? Rxa7+ 5.Kb8 Sc6+ 6.Kc8 Ra8+ 7.Kc7 Rxd8, or 4.Sc8? Sc6 draws.
- ii) 5.g8Q? Rxd7 6.Qe8 Kc6 draw.
- iii) 6.Qf6? Rg8+ 7.Ka7 Sc6+ draw.
- iv) Rg1 7.d7 Sc6 8.Kb7 Ra1 9.Qb8 Sxb8 10.d8Q wins.
- v) 10.dxc4? Rd8+ 11.Qxd8 stalemate, or 10.d4? Rxe7 11.dxe7 Sd6 draws.

No 16803 N. Micu & V. Nestorescu
24/25th place



f8h5 0441.11 5/4 Win

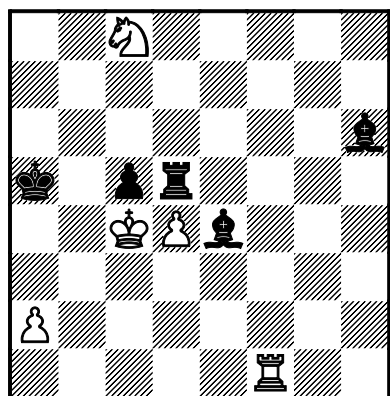
No 16803 Nicolae Micu & Virgil Nestorescu (Romania). 1.Bd1+/i Kh4 2.Ra6 Bxd2

- 3.**Rxa2/ii Ra3** 4.Rxd2/iii **Rd3 5.Sg5/iv** Rxd2 6.Sf3+ Kg3 7.Sxd2 wins.
- i) 1.Be8+? Kg4 2.Bd7+ Kg3 3.Ra6 Rxh7, or 1.Ra6? Rf3+ 2.Kg8/v Rg3+ 3.Kf8 Rf3+ 4.Ke7 Rf7+ draws.
- ii) 3.Ra4+? Bb4+ 4.Rxb4+ Kg3 5.Ra4 Rxh7, or 3.Kf7? Rh1 draw.
- iii) 4.Rb2? Ra8+ 5.Kf7 Ra7+ 6.Kg8 Rg7+ 7.Kh8 Bc3, or 4.Rc2? Rc3 5.Rb2 Rc8+ 6.Kf7 Rc7+ draw.
- iv) 5.Rxd3? stalemate, or 5.Rh2+? Kg3 6.Be2 Re3/vi 7.Sf6 Kxh2 8.Sg4+ Kg3 9.Sxe3 Kf2 draws.
- v) 2.Ke8 a1Q, or 2.Ke7 Rf7+ 3.Kxf7 a1Q.
- vi) But not Rd2? 7.Sg5 Kxh2 8.Sf3+ Kg3 9.Sxd2 wins.

15th Meeting of Solidarnost 2005-2006

Franjo Vrabec judged this formal tourney. 26 studies competed. The award (dated xi2006!) was published as a brochure.

No 16804 R. Becker
prize



c4a5 0461.21 5/5 Draw

No 16804 Richard Becker (USA). 1.Re1/i Rxd4+/ii 2.Kxc5 Rb4/iii 3.Sd6 Bf8/iv 4.Rf1/v Be7 5.Rf4/vi Ka4/vii 6.Rf7/viii Rb7 (Rb5+; Kd4) 7.Rf4 Rb5+/ix 8.Kd4 (Kc4) Rb4+ 9.Kc5 Ka3/x 10.Rf3+/xi Bxf3 (Kb2; Re3) stalemate.

i) 1.Rf7? Rxd4+ 2.Kxc5 Rd5+ 3.Kc4 Be3 wins.

ii) Bf3 2.Re7 Rxd4+ 3.Kxc5 Rd5+ 4.Kc4 draws.

iii) Bg7 3.Sd6 (Se7), or Rd5+ 3.Kc4 Re5 4.Kd4 Bg7 5.Rxe4, or Ra4 3.Sd6 Bd3 (Bf8; Rf1) 4.Sb7+/xii Ka6 5.Re6+ draws.

iv) Bd3 4.Re8/xiii Ba6 5.Ra8 Be3+ 6.Kd5/xiv Kb6 7.Rb8+ Ka5 8.Ra8 Ra4 (Rd4+; Kc6) 9.Sc4+ Rxc4 10.Rxa6+ draws.

v) 4.a3? Rb5+ 5.Kd4 (Kc4 Bd5+;) Bg7+ and 6.Ke3 Rb1, or 6.Kxe4 Re5+ wins.

vi) 5.Rf7? Rb7, or 5.Re1? Rb5+ 6.Kd4 Bf6+ 7.Ke3 Rb1 win.

vii) Ka6 6.a3 (a4? Ka5;) Ra4 7.Rf7 draws.

viii) 6.a3? Kxa3 7.Rf3+ Rb3 8.Rf7 Rb7, or 6.Rg4? Rb5+ 7.Kd4 (Kc4 Bf3;) Bf3 8.Rg3 (Rf4 Rb4+;) Rd5+ 9.Ke3 Bh1 10.Rg1 Rh5 wins.

ix) Rc7+ 8.Kb6 Rc6+ 9.Kb7.

x) Ka5 10.a3 (Rg4).

xi) 10.Rg4? Ra4 11.Rg3+ Kb2 12.Re3 Bf8 wins.

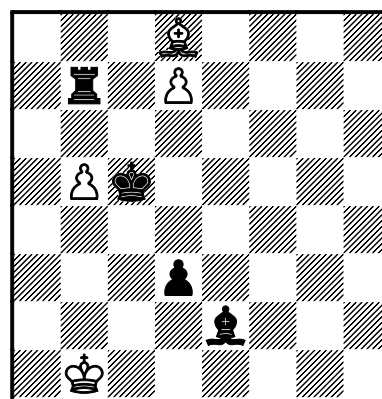
xii) But not 4.Re7? Ka6 5.Re8 Ka7 6.Re7+ Kb8, or 4.Re8? Ba6 5.Ra8 Be3+ 6.Kc6 Kb4.

xiii) Not 4.Re7? Ba6 5.Ra7 Be3+.

xiv) 6.Kc6? Rb6+ 7.Kd5 Kb4 wins.

The award supplies a study for comparison: G. Kasparian, 4th HM *Magyar Sakkélet* 1986, a6b8 0564.10 a5c3e2d2g2a8d5.b5 5/5 Draw: 1.b6 Bf1 2.Rc8+! Kxc8 3.b7+ (3.Ka7? Sxb6 4.Sxb6+ Kc7 5.Rc5+ Kd6 6.Rc8 Be3) 3...Kb8 4.bxa8Q+ Kxa8 5.Rb5 Re6+ (Bf4 6.Sb6+ Kb8 7.Sd5+ Kc8 8.Rc5+ Kb8 9.Rb5+ Kc8 10.Rc5+ Kd7 11.Sxf4) 6.Sb6+ Kb8 stalemate.

No 16805 V. Kalyagin & S. Osintsev
1st honourable mention



b1c5 0340.21 4/4 Win

No 16805 Viktor Kaljagin & Sergey Osintsev (Russia). 1.Be7+ Kxb5 2.d8Q d2/i 3.Qxd2 Kc4+ 4.Kc1/ii Rxe7 5.Qd6/iii Re3 (Re4; Kc2) 6.Qc6+/iv Kd4/v 7.Kd2/vi Re4 (Re5; Qd6+) 8.Qd6+ Kc4 9.Kc2zz (Qg6 Kd5;) Bg4/x 10.Qd3+ wins.

i) Kc6+ 3.Ka2 Rd7 4.Qe8 d2 5.Qc8+ Rc7 6.Qe6+ wins.

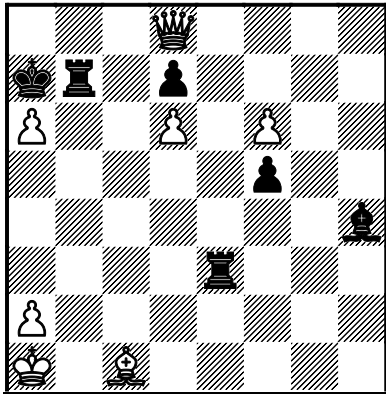
ii) Thematic try: 4.Kc2? (Bb4? Bd3+;) Rxe7 5.Qd6 Re4 ZZ 6.Qc6+ Kd4 7.Kd2 Ke5 draw.

iii) 5.Qg5? Re4 6.Kd2 Bg4.

iv) 6.Qf4+? (Kd2? Rd3+;) Kd3 7.Qd6+ Ke4 8.Kd2 Rd3+ draw.

- v) Kd3 7.Qd5+ Kc3 8.Qd2+ wins.
 vi) 7.Qb6+? Kd3 8.Qd6+ Ke4 draws.
 vii) Bf1 10.Qa6+, or Re3 10.Qf4+ win.

No 16806 P. Rossi
 2nd honourable mention



a1a7 1640.42 7/6 BTM, Draw

No 16806 Pietro Rossi (Italy). 1...Re8/i 2.Qxe8/ii Bxf6+ 3.Bb2 Rxb2/iii 4.Qf7/iv Bh8/v 5.a4/vi f4 6.Qe7/vii Bc3/viii 7.Qf7/ix Bh8/x 8.Qe7/xi f3/xii 9.Qe3+/xiii Kxa6/xiv 10.Qd3+/xv Ka7/xvi 11.Qe3+/xvii Ka6/xviii 12.Qd3+ Kb6 13.Qe3+/xix Ka6/xx 14.Qd3+ Ka5/xxi 15.Qc3+/xxii Bxc3 stalemate.

- i) Re1 2.axb7, or Re6 2.Be3+/xxiii Kxa6 3.Qa8+.
 ii) 2.Qa5? Bxf6+, or 2.Be3+? Kxa6 (Rxe3?; axb7).
 iii) Bxb2+ 4.Kb1 Kxa6 5.Qa8+ Ra7 6.Qf3 Rb7 7.Kc2.
 iv) 4.Qf8? Bd4 (Bc3) 5.Qxf5 Rb3 mate, or 4.Qe7? (Qe3+ Rb6+;) Bxe7 5.Kxb2 (dxe7 Rb8;) Bxd6.
 v) Be5 (Bd4, Bc3) 5.a3/xxiv Bh8 6.Qe7/xxv f4/xxvi 7.a4/xxvii f3/xxviii 8.Qe3+/xxix Kxa6 9.Qd3+ see main line.
 vi) 5.a3? f4, and 6.a4 f3 7.a5 f2, or 6.Qxf4? Rf2+, 6.Qe8? Rb8+, 6.Qh5? Rh2+, 6.Qxd7+? Rb7+ wins.
 vii) 6.Qxf4? Rf2+, or 6.a5? f3 7.Qe7 Kxa6/xxx 8.Qf7 f2 9.Qc4+ Ka7/xxxi 10.Qa6+ Kb8 (Kxa6? stalemate) 11.Qf1 Re2+ 12.Kb1 Re1+, or 6.Qe8? (Qf8?, Qg8?) Rb8+, or 6.Qh5? (Qh7?) Rh2+ wins.
 viii) f3 7.Qe3+, and Kxa6 8.Qd3+, or Ka8 8.Qxf3+ Ka7 9.Qe3+ Kxa6 10.Qd3+ Ka5

- 11.Qc3+ Bxc3 or here Ka8 10.Qf3+ Ka7 11.Qe3+.
 ix) 7.a5? Bh8/xxxii 8.Qf7 f3 9.Qe7 Kxa6/xxx-iii 10.Qf7 f2 (Kxa5?; Qh5+), or 7.Qxd7+? Rb7+, or 7.Qf8? Rb8+ win.
 x) f3 8.Qxf3 Bh8 9.Qe3+, or Bd4 8.Qxf4 Bh8 9.Qe3+, or Be5 8.Qf5 Bh8 9.Qc5+/xxxiv Ka8/xxxv 10.Qd5+ Ka7 11.Qc5+ draws.
 xi) 8.a5? f3; 8.Qxf4? Rf2+; 8.Qe8? Rb8+; 8.Qh5? Rh2+; 8.Qxd7+? Rb7+.
 xii) Kxa6 9.Qf7/xxxvi f3/xxxvii 10.Qc4+ Ka7/xxxviii 11.Qc5+ (Qc7+? Rb7+;) Kb8 (Ka6; Qc8+) 12.Qc7+ Ka8 13.Qa5+ (Qc8+ Rb8+;).
 xiii) 9.a5? Kxa6/xix 10.Qf7 f2, or 9.Qd8? (Qe8?, Qf8?) Rb8+; 9.Qh4? (Qh7?) Rh2+; 9.Qxd7+? Rb7+.
 xiv) Ka8 10.Qxf3+ Ka7 (Kb8; Qf8+) 11.Qe3+ Kxa6 12.Qd3+ Ka5 13.Qc3+ Bxc3 stalemate.
 xv) 10.Qxf3? Rf2+; 10.Qh6? Rh2+; 10.Qe8? Rb8+; 10.a5? Re2+ but not Kxa5? 11.Qc3+ Bxc3 stalemate.
 xvi) Ka5 11.Qc3+ Bxc3 stalemate; Kb7 11.Qxf3+ and Ka7 12.Qe3+, or Kb6 12.a5+ Ka7 (Kxa5?; Qxh5+) 13.Qe3+.
 xvii) 11.Qh7? Rb8; 11.Qxf3? Rf2+.
 xviii) Ka8 (Kb7) 12.Qxf3+ draws; Rb6+ 12.Ka2 Ka6 13.Qxf3 wins.
 xix) 13.a5+? Kc5/xl 14.Qf5+/xli Kb4 (Kxd6?; Qf8+) 15.Qf8 (Qe4+ Ka3;) Bc3/xlii 16.Qf4+ Kb3 17.Qf7+ Ka3.
 xx) Kb7 14.Qxf3+; Ka5 14.Qa7+ Kb4 15.Qb8+ Kxa4 16.Qxh8 Rd2 17.Qa8+ Kb5 18.Qxf3, or Kc6 14.Qxf3+ Kb6 15.a5+ Ka7 (Kxa5?; Qh5+) 16.Qe3+.
 xxi) Ka7 15.Qe3+; Kb7 15.Qxf3+.
 xxii) 15.Qf5+? (Qd5+?) Rb5+, or 15.Qd4? Rh2, avoiding Bxd4? stalemate.
 xxiii) But not 2.axb7? Bxf6+ 3.Bb2 Re1 mate.
 xxiv) But not 5.a4? Bh8 6.Qe7 f4 7.a5 Kxa6 8.Qf7 f3 9.Qc4+ Ka7 10.Qa6+ Kb8 (Kxa6? stalemate).
 xxv) 6.Qh5? (Qh7?) Rh2+; 6.Qxd7+? Rb7+; 6.Qe8? (Qf8?, Qg8?) Rb8+ wins.

xxvi) Kxa6 7.a4 f4 8.Qf7 f3 9.Qc4+ Ka5 10.Qc7+ Rb6+ 11.Ka2, or Re2+ 7.Kb1 Rxe7 (Rb2+; Kc1) 8.dxe7 wins.

xxvii) 7.Qf7? f3 8.Qxf3 Rf2+ wins.

xxviii) Kxa6 8.Qf7 f3 9.Qc4+.

xxix) 8.a5? Kxa6 9.Qf7 f2 10.Qc4+ Ka7 11.Qa6+ Kb8 (Kxa6? stalemate) 12.Qf1 Re2+ 13.Kb1 Re1+ wins.

xxx) f2 8.Qe3+ Kxa6 9.Qd3+ Rb5+ 10.Ka2.

xxxii) Kxa5 10.Qa6+ Kxa6 stalemate.

xxxii) But not Bd4? 8.Qe4 Bh8 9.Qd4+ Bxd4 stalemate.

xxxiii) But not f2? 10.Qe3+ Kxa6 11.Qd3+ Ka7 12.Qe3+ Ka8 13.Qf3+ Ka7 14.Qe3+.

xxxiv) But not 9.Qf7? f3 10.Qe7 f2 wins.

xxxv) Kb8 10.a7+ Ka8 11.Qd5+ Kxa7 12.Qc5+ draws, but not 10.Qc7+? Ka8 11.Qc8+ Rb8+ wins.

xxxvi) 9.a5? f3 10.Qf7 f2 11.Qc4+ Ka7 12.Qa6+ Kb8 (Kxa6? stalemate) 13.Qf1 Re2+ 14.Kb1 Re1+.

xxxvii) Ka7 10.Qe7; Ka5 10.Qh5+.

xxxviii) Kb7 11.Qc7+; Ka5 11.Qc3+ Bxc3 stalemate.

xxxix) But not f2? 10.Qe3+ Kxa6 11.Qd3+ Ka7 12.Qe3+ Ka8 13.Qf3+.

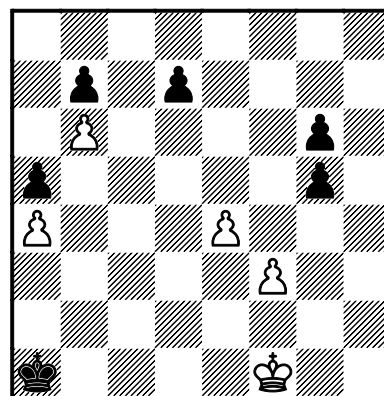
xl) Ka7? 14.Qe3+; Kb7? 14.Qxf3+ Ka7 15.Qe3+; Kxa5? 14.Qa6+ Kxa6 stalemate.

xli) 14.Qe3+ (Qa3+ Kc4;) Kb4 15.Qe8 Bd4 16.Qe4 Kc4 17.Qf4 f2 18.a6 Rb6+.

xlii) But not Bd4? (Kxa5?; Qxh8) 16.Qf4 Kc5 17.Qf5+ Kxd6 18.Qf8+ Ke5 19.Qe7+ Kf4 20.Qxd7, or here Kb4 18.Qf4 Kc4 19.Qf7+.

HH remarks that this is sad example where almost all legal moves are “analysed” with numerous repetitions. That is very annoying for readers and EG-editors and spoils the artistic impression of a study. Both composers and editor of the award should have re-worked this into a reader-friendly version. This time EG reproduces the analyses but for similar cases in the future we will possibly only supply the main line.

No 16807 A. Pallier
commendation



f1a1 0000.45 5/6 Draw

No 16807 Alain Pallier (France). 1.Ke2/i Kb2 2.Kd3/ii Kb3 3.e5/iii Kxa4 (Kb4; Kd4) 4.Kc4 (Kd4? Kb4;) Ka3/iv 5.Kc5 (Kd5)/v a4 6.Kd6 Kb4 7.Kxd7 a3 8.e6 a2 9.e7 a1Q 10.e8Q Qa4+/vi 11.Kd8 (Ke7) Qxe8+ 12.Kxe8 Kb5 13.Kf7 Kxb6 14.Kxg6 Kc5 15.Kxg5 b5 16.f4 (Kf4 Kd4;) b4 17.f5 b3 18.f6 Kd6 19.Kh6/vii b2 20.f7 Ke7 21.Kg7 draws.

i) 1.e5? Kb2 2.Ke2 Kc3 3.Ke3 Kc4 4.Ke4 Kc5; 1.Kf2? Kb2 2.Ke3 Kc3; 1.Kg2? Kb2 (Ka2) 2.Kg3 Kb3 (Ka3) 3.Kg4 Kxa4 4.Kxg5 Kb5 5.f4 a4 6.f5 gxf5 7.exf5 a3 8.f6 a2 9.f7 a1Q 10.f8Q Qe5+ (Qg1+).

ii) 2.e5? Kc3; 2.Ke3? Kc3.

iii) 3.Kd4? Kxa4 4.Kc5/viii Kb3 5.Kd6 a4 6.Kxd7/xix a3 7.e5 a2 8.e6 a1Q wins.

iv) g4 5.fxg4 g5 6.Kc5 Kb3 7.Kd6 a4 8.Kxd7 a3 9.e6 a2 10.e7 a1Q 11.e8Q.

v) 5.Kc3? a4 wins.

vi) Qd1+ 11.Kc7 Qxf3 (Qd5; Qxg6) 12.Qxg6 g4 13.Qb1+, and Kc3 14.Qc1+ Kd3 15.Qb1+ Ke3 16.Qc1+ Kf2 17.Qd2+ Kg3 18.Qd6+ Kh3 19.Qh6+ Kg2 20.Qd2+ Kf1 21.Qc1+ Kg2 22.Qd2+ Kg1 23.Qe1+ Kh2 24.Qd2+, or Kc4 14.Qc2+ Kd4 15.Qd2+ Ke5 (Ke4; Kxb7) 16.Qd6+ Kf5 17.Qf8+ Ke4 18.Qb4+.

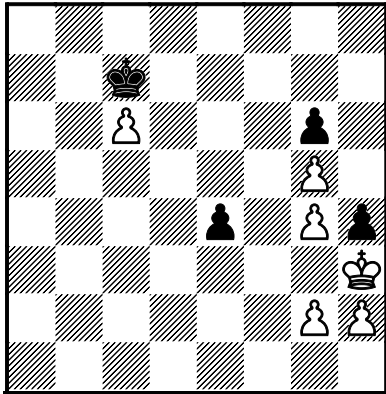
vii) 19.Kg6? b2 20.f7 b1Q+ 21.Kg7 Qg1+ wins.

viii) 4.Kc4 Ka3 5.Kd5 (Kc5) Kb4 6.Kd6 a4 7.Kxd7 a3 8.e5 a2 9.e6 a1Q wins.

xix) 6.Kc7 a3 7.Kxb7 a2 8.Kc7 a1Q wins.

The composer mentioned that the final phase of the study is known from: J. Moravec, 1st prize *Ceskoslovensky Sach* 1952, g8d7 0000.11 .e2a6 2/2 Draw: 1.Kf7 Kd6 2.Kf6 Kd5 3.Kf5 a5 4.e4+ Kc6 5.e5 a4 6.e6 a3 7.Kg6 a2 8.e7 Kd7 9.Kf7 draws.

No 16808 V. Kovalenko
commendation



h3c7 0000.53 6/4 BTM, Draw

No 16808 Vitaly Kovalenko (Russia). 1...e3 2.Kxh4/i e2 3.h3 (g3? e1S;) e1Q+ 4.g3 Kd6 5.c7 Qe7/ii 6.c8S+/iii Ke6 7.Sxe7 Kxe7 stalemate.

i) 2.g3? e2 3.Kxh4 e1S 4.Kh3 Kxc6 5.Kh4 Kd5 6.Kh3 Ke4 7.Kh4 Kf3 8.Kh3 Kf2 9.Kh4 Kg2 10.h3 Sf3 mate.

ii) Qe8 6.c8Q Qxc8 stalemate.

iii) 6.c8Q? Qh7 mate.

Another “complicated” study (cf. 2nd HM) by Rossi, awarded with a commendation, turns out to be cooked. We’re happy to skip all sublimes: a7f8 1641.01 f1b6g7b7a6f7.c6 4/5 Win: 1.Qf6 Rxb7+ 2.Kxa6 Ra7+ 3.Kb6 Rb7+ 4.Kxc6 Rc7+ 5.Kd6 Rd7+ 6.Ke6 Kg8 7.Sh6+ Kh7 8.Qh4 wins.

MG: 7.Sd6 Rde7+ 8.Kd5 wins (EGTB).

REVIEWS

Editor:

JOHN ROYCROFT

A: *Karl Marx Plays Chess*, Andrew SOLTIS, 1991. 310 pages. ISBN 0-8129-1906-8.

B: *The Pride of Russia*, V.A. CHARUSHIN, 1994. 208 pages. In Russian. No ISBN.

C: *The Very Unusual Book About Chess*, Yelena DEMBO, 2005. 136 pages. ISBN 960-630-606-2.

None of these three titles (here referred to as **A**, **B** and **C**) is main-stream study material, but each has its distinct ‘something’. **B** is a tribute to the memory of Russian GM Petr Dubinin (1909-1983), a non-charismatic Nizhnenovgorodian who, besides excelling over-the-board and in correspondence play, composed at least two studies, one (57991 on the HvdH CD) with more than one solution. Studies and endgames are more prominent in **A**, which brings together many of Soltis’ contributions to the American monthly *Chess Life*. As Soltis’ admirable index shows, the author is an Anglophile, so it is a pity when, in citing the late D.J. Morgan’s long-running and often tongue-in-cheek column in the *BCM*, he writes that Morgan spent most of his life in Scotland, when it was Wales. But such slips hardly detract from the book’s readability and incidental endgame items – if you buy a copy as a present for someone you will almost cer-

tainly change your mind and hang on to it for yourself. **C** is very different again. Born in Russia in 1983 and now living in Greece, Yelena Dembo, already with Women’s International Grandmaster and Men’s International Master titles, is a chess trainer unashamedly extravert for the excitement to be found in chess. Dembo’s vocabulary and choice of phrase often jar or grate (there is no mention of a translator) but her heart is in just the right place, and sometimes she gets it spot-on in expressing her infectious glee at this or that move or idea. There are no studies, but the word ‘study’ occurs time and again as a verb. If we don’t care for ‘Dembo-rules’ (most of them are just pointers), ‘blow-back’ (find a better word yourself!), ‘gifted’ (for a move), ‘polemics that was given rise’, and there are more such mini-blemishes, we must at least recognise that the author makes her meaning clear from her context and copious illustrations. There are no openings lines, and (almost) no lengthy variations – with Dembo the idea is king, and she is addressing the young, so this 79-year-old was flattered. Let’s wind up our review by quoting Dembo’s lure chosen for the exercises that end four of her five (yes, only five) chapters: Easy, but Nice!

OBITUARIES

Editor:
JOHN ROYCROFT

† Viktor Melnichenko (5viii1939-11ii2009)

Ukrainian problemist (from Kotovsk, on the line north from Odessa and not far from the border with Moldova), prominent at WC-CC gatherings, but not as a delegate. With his knowledge of English he was always ready to help as an ad hoc interpreter, AJR being a grateful beneficiary in 1975 at Tbilisi. Studies were not prominent in his long-running Ko-

tovskie vesti column but the Rezvov 75 JT was a fine exception. Barry Barnes' memories of this outgoing maverick, who will be greatly missed, are, along with ample evidence of his achievements in the 2-er field, in the May 2009 *Problemist*.

† I.J. ('Jack') Good (born Isidore Jacob Gudak, 9xii1916-5iv2009)

London born statistician of Polish origin. One of the last survivors of the wartime Bletchley Park code-breakers, colleague of gurus Alan Turing and Donald Michie. Subsequently moved to the USA where he held a professorship in Virginia. From the *Guardian* obituary (29iv2009) we learn that one of his

many scientific papers is signed 'K. Caj Doog', and that, as is allowed in Virginia, he chose his car registration number to be: 007 IJG. A strong chessplayer, he has not left his mark on the endgame, but it is interesting that a prescient paper (1965) described 'the first Ultraintelligent Machine'.

† Mezhnun Vagidov (27vii1946-30iv2009)

Prominent Azerbaijani problemist, organiser and publicist for composition, also a script-writer for TV comedies. Tragically, he was one of a number of victims of a lone gunman

who ran amok in the Azerbaijan State Oil Academy in Baku, where it seems Mezhnun was an instructor. See photo in EG87 and review in EG136.

**† Raphael Joseph Arie ('Raaphy') Persitz
(26vii1934-4ii2009)**

Very strong Israeli player who lived in Britain for a number of years. Subscriber to, and enthusiast for, **EG**.

**† Mikhail Yakovlevich Podgaets
(23vii1947-14v2009)**

The Ukrainian otb IM, despite high placings in USSR championships, was apparently

never awarded the GM title. He co-judged his own 50 JT – see *EG133*.

**† Eugenio Cisneris Oñate
(21x1916-2009)**

Spanish composer of 13 studies, **EG** subscriber, friend of Harold Lommer when the latter moved to Valencia. He did not write a book on studies.



SNIPPETS

Editor:
JOHN ROYCROFT

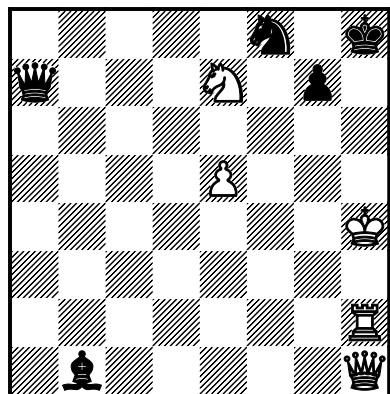
1. – Kramnik-DeepFritz (2006) - Roger Missiaen (2009)

ref: EG167.16217 (p271)

The composing challenge posed (in **Snippet 8** of January 2007) has been well and truly conquered by our veteran correspondent from Harelbeke, Belgium.

S.1 R. Missiaen
first publication

after game Kramnik-DeepFritz, 2006



h4h8 4134.11 5/5 Win

1.Kg5+? Bh7 2.Sg6+ Sxg6. 1.Kg3+ Bh7
2.Rxh7+ Sxh7 3.Sg6+ Kg8 4.Qd5+ Qf7
5.Se7+ Kf8 6.Qd8+ Qe8 7.Sg6+ Kf7 8.e6+
Qxe6 9.Sh8 mate.

2. – The lead correspondence item in the June 2009 issue of *Chess Life* (official organ of the United States Chess Federation):

Can *Chess Life* be persuaded to distinguish between ‘problems’ and ‘studies’? Pretty well every other chess magazine does! The Russians, who ought to know, use for ‘mate in n’ and for ‘win’ and ‘draw’ stipulations. In French: problème and étude; German: Problem and Studie. The generic term is ‘chess composition’. That’s my sole complaint about *Chess Life*!

3. – Like Viktor Melnichenko, Mike Bent, Viktor Kondratev, and Donald Michie in recent years, it seems that Boris Sidorov also died, directly or indirectly, as a consequence of a traffic accident.

4. – A great ‘database debate’ has been taking place in print, but, alas, not in **EG**. No fewer than six contributions are included in *Zadachy i etyudy* No. 47, that carries the distribution date 21iv2009. They are the varied reactions to a 15-page essay ‘The Nalimov tables – is there a problem?’ published in *ZiE* No. 44. Everything is in Russian.

The six contributors:

Sergei Osintsev (two pages in his 2007 award), ‘judge knowledgeably and on merit’

Oleg Pervakov (four pages), ‘How I became a classic’

John Roycroft (3½ pages) ‘My commentary’

Sergei Didukh (three pages), ‘The eclipse of reason’

Iuri Akobia (one page), ‘Problem? What problem?!’

Viktor Sizonenko (one page), ‘Problem? Of course there’s a problem’

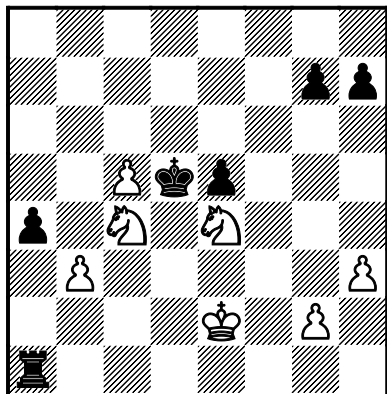
Aleksei Sochniev (four pages), ‘A final word’

L. and V. Katsnelson (one page, in editorial capacity), ‘On the presentation of the solution’.

5. – Alekhine’s annotations in his *My Best Games of Chess 1908-1923* include two references to studies. One, to 36.R-Q5, ‘which attacks one solidly defended pawn and allows the immediate advance of the other’, in his Vienna 1922 game against Tartakover, is well known: ...conclusion resembles a composed

study. The other, with E. Cohn as Black, Stockholm 1912, is less familiar:

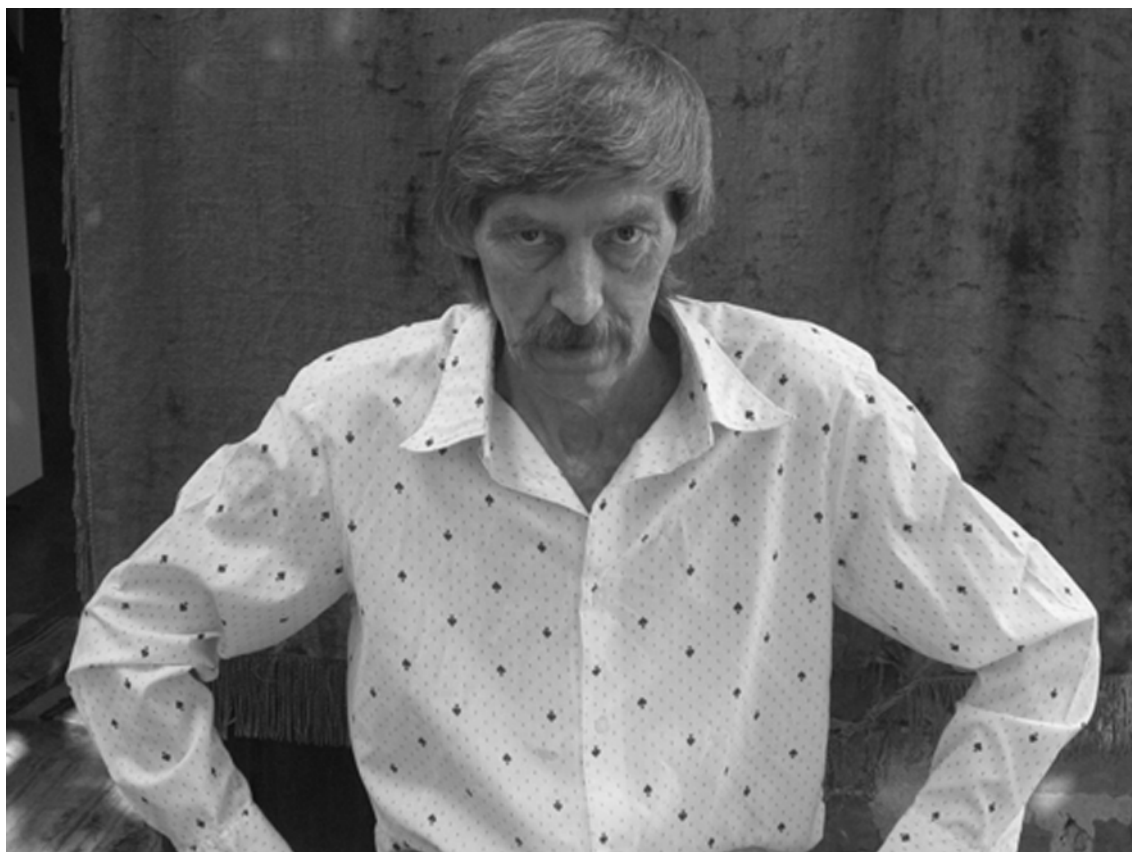
position after Black's 40...a4



e2d5 0302.44 7/6

The annotation, here adapted, reads: ...I thought that the following variation, which is not unlike an end-game study, would ensure the win: 41.b4 Kxc4 42.c6 Ra2+ (Kxb4; Sc3) 43.Kd1 Kd5 44.Sc3+. But I noticed in time that Black could play 41...Kxe4...

6. – Mikhail Zinar includes no fewer than 12 originals of his own in an article *V. Bron and the Pawn Study* published in *Shakhmatnaya poezia* No. 43, the second issue of 2008.



Mikhail Zinar

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