eXg

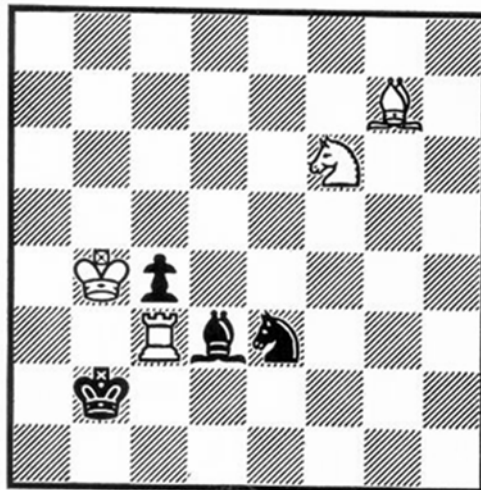## No. 178 – Vol. XV – October 2009

A.J. Roycroft

Test Tube Chess

*A Comprehensive
Introduction to the Chess
Endgame Study*

EDITORIAL

HAROLD VAN DER HEIJDEN

This is a very special issue of **EG**: ARVES is proud being able to honour "our" AJR with a special issue on his 80th birthday. The founder of our magazine desired to regain chief editorship of **EG** for one last, special time again, and takes full responsibility for it. This also meant that he could give his own view on the Bent MT.

AJR has decided that this is his farewell issue. In addition to the tributes you can find in this special issue, members of the **EG** editorial team also wrote short messages (in alphabetical order):

Hew Dundas: "I am fortunate in having had the privilege of assisting AJR in a small way, verifying the accuracy of materials by way of playthrough (and, more recently, in other assistance to EG). I have greatly enjoyed the challenge of unscrambling a complex study in this way, most notably in the few cases when the software controlling the footnotes has gone awry or moves are missing. Thank you, John, and may you enjoy 20 years of retirement to the full !"

Mario Guido Garcia: "This recognition of his creation, organization and dissemination of various expressions in the art of chess study is crystallized" Mario also dedicates an original study to AJR:

No 16925 M. Garcia
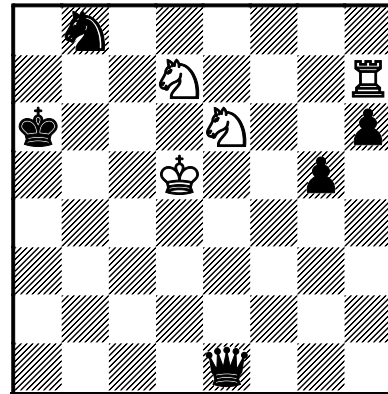
d5a6 3105.02 4/5 Win

No 16929 1.Sdc5+ Ka5 2.Ra7+ Kb6 3.Rb7+ Ka5 4.Sb3+ Ka4 (Ka6; Sec5) 5.Sec5+ Ka3 6.Ra7+ Sa6 7.Rxa6+ Kb4 8.Ta4+/i Kb5/ii 9.Sd4+ Kb6 10.Ra6+ Kc7 11.Ra7+ Kd8 12.Sc6+ Ke8 13.Ra8+ Kf7 14.Se5+ Ke7 15.Ra7+ Kf8/v 16.Se6+ Ke8 17.Ra8+ (Sd4? Qb1;) Ke7 18.Sc6+ Kf7 19.Rf8+ Kg6 20.Se5+ Kh7/vi 21.Rf7+ Kh8 22.Sg6+ Kg8 23.Rg7 mate.

i) 8.Sd3+? Kb5 9.Sxe1 Kxa6 draws.

ii) Kc3 9.Rc4+ Kb2 10.Sd3+ wins.

iii) Kb8 12.Sc6+ Kc8 13.Ra8+ Kc7 14.Se6+ Kb6 15.Rb8+ Ka6 16.Sc5 (Sc7) mate.

iv) 12.Sce6+? Ke8 13.Sf5 Qd2+ 14.Sed4 Kd8 (Ke5 Qb2+;) 15.Ke6 Qe1+ 16.Kf6 Qf1, or 12.Sde6+? Ke8 13.Se4 Qd1+ (Qh1) draw.

v) Ke8 16.Ke6 Kd8 17.Sa6, and Qe4 18.Rg7+ Kc8 19.Rg8+ Kb7 20.Sc5, or Kc8 18.Rc7+ Kd8 19.Rb7 wins.

vi) Kh5 21.Sg7+ Kh4 22.Sf3+ wins.

Oleg Pervakov: "I am delighted to congratulate my old, but absolutely young, friend Arthur John Roycroft on his anniversary! John's merits are well-known. There are people who advance the art of the study by fine products, and there are those people who propagandize our art throughout their life. There are not so many of the latter, and I think that John takes a predominating place among them. Thank you, our dear friend, I wish you health and new creative successes! Accept as a congratulation my original study in your honour":

No 16926 O. Pervakov
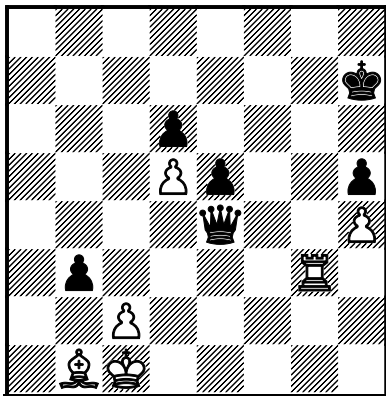
c1h7 3110.34 6/6 Win

No 16929 1.c3/i b2+ 2.Kxb2 Kh6/ii 3.Bc2/iii Qc4/iv 4.Rg6+ Kh7 5.Rg4+ e4 6.Rxe4 Qc7 7.Re7+/v Kh6 8.Rh7+ wins.

i) Not 1.cxb3? Kh6 2.Rg6+ Qxg6 3.Bxg6 Kxg6 4.b4 Kf6 5.Kd2 Ke7 6.Ke3 Kd7 7.Ke4 Kc7 8.Kf5 Kb6 draws, or 1.c4? b2+ 2.Kxb2 Kh6! 3.Bd3 Qd4+ and Black wins.

ii) Playing for stalemate. If Kh8 3.Rg8+ wins.

iii) Thematic try: 3.Bd3? Qa4 4.Rg6+ Kh7 5.Rg4+ e4 6.Rxe4 Qd1 7.Bc2 Qg1 8.Rg4+ Kh8 (Kh6?; 9.Rg6+) 9.Rxg1 with stalemate!

iv) Qxd5 4.Rg6+ Kh7 5.Rxd6+ wins.

v) 7.Rc4+? Kh6 8.Rxc7 again stalemate!

Jarl Ulrichsen: "Dear John. Thank you for all the years you have shared with us. Without your enthusiasm the world of endgame studies would have been poorer. Although you have decided to retire I feel sure that you will still be engaged in our wonderful hobby for many, many years. You have friends all over the world and I am proud and happy to be reckoned among them".

Harold van der Heijden: "Dear John. Thank you for everything! On behalf of the editorial team, ARVES and the rest of the endgame study world, I wish you a well-deserved retirement".

ORIGINALS (26)

### Editor :
ED VAN DE GEVEL

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

Judge 2008-09: Sergey N. Tkachenko

I have to start this column with an apology: Marco Campioli did send me an e-mail that to his surprise the study he just sent in for this column was awarded a prize in another tourney after two years of judging. Somehow I had missed the message in this e-mail completely and the study appeared in edition 25 of this column anyway, causing all kinds of confusion for which I am entirely to blame.

Over to the more pleasant part of this column, this edition's new studies. As in the last instalments we start again in Argentina with another study by Mario Guido:

No 16927 Mario Guido Garcia
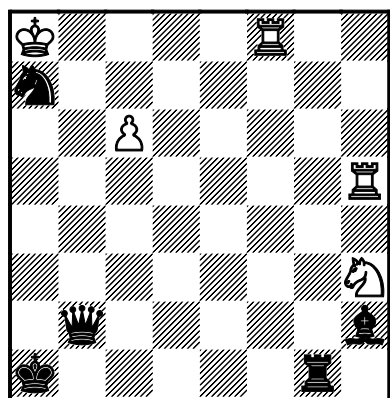
a8a1 3534.10 5/5 Draw

No 16927 Mario Guido Garcia (Argentina). 1.Ra5+ Kb1 2.Rxa7 Qc3/i 3.Sxg1/ii Qxc6+ 4.Rb7+ Kc2 5.Rf2+/iii Kd3 6.Rxh2 Qa6+ 7.Kb8 Qd6+ 8.Kc8 Qxh2 9.Rd7+ Ke3/iv 10.Re7+ Kf4 11.Rf7+ Kg4 12.Kd7 Qd2+ 13.Ke7 draws.

i) Qg2 3.Rb7+ Kc1 4.Sxg1/v Qxc6 5.Rf1+ Kc2 6.Rf2+ Kd3 7.Rxh2 draws.

ii) 3.c7? Bxc7 4.Sxg1 Qc6+ 5.Rb7+ Kc2 6.Sf3 Qd6 7.Sd4+ Kd3 8.Se6 Qa6+ 9.Ra7 Qc6+ 10.Rb7 Be5 11.Sg5 Qa6+ 12.Ra7 Qd6 13.Rc8

Qd5+ 14.Rb7 Qa2+ 15.Ra7 Qg2+ 16.Rb7 Qxg5 wins.

iii) 5.Sh3 Bd6 6.Rd8 Be7 7.Rh8 Bc5 8.Kb8 Bd6+ 9.Ka8 Qc3 10.Re8 Qxh3 wins.

iv) Kc4 10.Sf3 Qh8+ 11.Kc7 draws.

v) 4.c7? Bxc7 5.Sxg1 Qa2+ 6.Ra7 Qd5+ 7.Rb7 Bd6 8.Re8 Bc5 9.Kb8 Bxg1 wins.

In the next study, the Russian duo Oleg and Karen play with the theme shown in **EG***176*.16653. They have the following remark on this theme: *Between us this is named Eilazyan's theme. Eduard Eilazyan, our Ukranian friend of Armenian nationality, has recently dedicated a series of original studies and articles to it...*

No 16928 Oleg Pervakov & Karen Sumbatyan
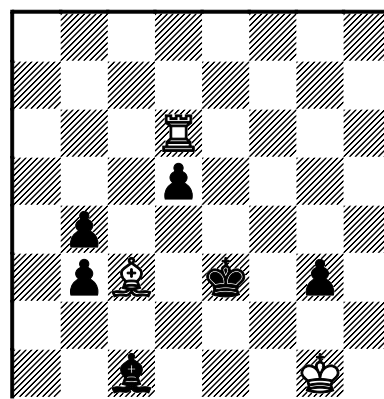
g1e3 0140.04 3/6 Draw

No 16928 Oleg Pervakov (Moscow) and Karen Sumbatyan (Russia). 1.Ba1/i Bd2/ii 2.Rxd5 Bc3/iii 3.Rd1/iv Bxa1 (Ke2; Rb1) 4.Rb1/v b2/vi 5.Kh1 and now:

– Kd3 6.Rg1 g2+/vii 7.Kh2! (Kxg2? Kc2;) Kc2 8.Rxg2+ Kc1 9.Rg1+ Kc2 10.Rg2+ draws, or:

– g2+ 6.Kxg2/viii Kd3 7.Rf1! Kc2 8.Rf2+ Kc1 9.Rf1+ Kc2 10.Rf2+ draws.

i) 1.Bg7? Ke4/ix 2.Rg6/x d4 3.Rg4+ Kf3! wins or 1.Bxb4? b2 2.Rb6 Kd3 3.Bc5 Kc2/xi 4.Kg2/xii Bf4 5.Kf3 Bc7 6.Rb7 b1Q 7.Rxb1 Kxb1 wins.

ii) b2 2.Bxb2 Bxb2 3.Rxd5 draws, or Kf3 2.Rf6+ Ke4 3.Rg6 b2/xiii 4.Bxb2 Bxb2 5.Rxg3 draws.

iii) Ke2 3.Kg2 Bc3 4.Rb5 Kd3 5.Rb7 Kc4 6.Rc7+ Kd3 7.Rb7 Kc2 8.Kxg3 draws.

iv) 3.Rb5? Kd3 4.Bxc3/xiv Kxc3 5.Rc5+ Kd4 6.Rb5 Kc4 wins or 3.Rg5? Kd2 4.Rxg3 Kc2 5.Rg2+ Kb1 wins.

v) 4.Rxa1? Kd2 5.Kh1 b2 6.Rg1 Kc2 7.Rg2+ Kb3 8.Rxg3+ Ka2 9.Rg2 Ka1 wins.

vi) Bc3 5.Rxb3 Kf3 6.Kf1 draws.

vii) Kc4 7.Kg2 draws, but not 7.Re1? Kb3 8.Rg1 Ka2 9.Rg2 b3 10.Re2 Ka3 11.Re1 b1Q! 12.Rxb1 Be5 wins.

viii) But not 6.Kh2? Kf2 7.Rg1 b1Q 8.Rxb1 Be5+ wins.

ix) Bd2? 2.Rxd5 Bc3 3.Bh6+! Kf3 4.Bc1 draws.

x) 2.Re6+ Kd3 3.Rd6 Be3+ 4.Kg2 d4 5.Rb6 Bd2 6.Rd6 Bc3 wins, or 2.Kg2 b2 3.Bxb2 Bxb2 4.Rb6 Bc3 5.Kxg3 d4 wins.

xi) Kc4? 4.Bf2! gxf2+ 5.Kxf2 draws.

xii) 4.Bd4 b1Q 5.Rxb1 Kxb1 wins.

xiii) d4 4.Rxg3 d3 5.Kf2 draws.

xiv) 4.Rb8 Bxa1 5.Rxb4 Kc2! wins.

Over to Germany where Gerhard shows a study in which the question seems to be not "who promotes first", but "who promotes last".

No 16929 Gerhard Josten
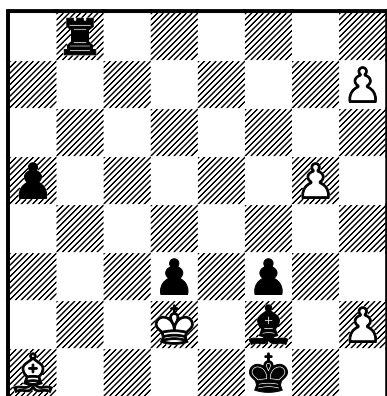
d2f1 0340.33 5/6 Win

No 16929 Gerhard Josten (Germany). 1.g6 Rb3/i 2.h8Q Be1+ 3.Kc1 d2+ 4.Kc2 Rb1 5.Qh3+ Ke2 6.Qe6+ Kf2/ii 7.Bd4+ (Kxb1? d1Q+;) Kf1 (Kg2; Qg4+) 8.Qc4+ Kg2 9.Kxb1 d1Q+ 10.Ka2/iii Qd2+/iv 11.Bb2 Qe2/v 12.Qxe2+ fxe2 13.g7 Bg3 14.Bc3 e1Q 15.Bxe1 wins.

i) Be1+ 2.Kxd3 Rd8+ 3.Bd4 Bf2 4.h8Q Rxd4+ 5.Qxd4 Bxd4 6.Kxd4 f2 7.g7 Ke1 8.g8Q f1Q 9.Qg3+! wins.

ii) Kf1 7.Qc4+ Kg2 8.Qg4+ wins.

iii) 10.Kb2 f2 11.g7 Qd2+ 12.Kb3 a4+ 13.Ka3 Qb4+ 14.Qxb4 Bxb4+ 15.Kxb4 f1Q 16.g8Q+ Kxh2 draws.

iv) Bf2 11.g7 Bxd4 12.g8Q+ wins.

v) f2 12.g7 f1Q 13.g8Q+ wins, or Qb4 12.Qxb4 axb4 13.g7 wins.

From Belgium, Ignace sends a study that he describes as follows:

*This is a extension of the study Kf8 Re1 Rg2 / Kh8 Rh1 Rh2 e2 e7 + by R. Missiaen, (*Schaaknieuws *25xii2004) in a miniature form. The black king is forced first upwards, then downwards, again upwards and finally mated on his way downwards.*

Yes, up and down and up and down it goes:

No 16930 Ignace Vandecasteele,
after Missiaen
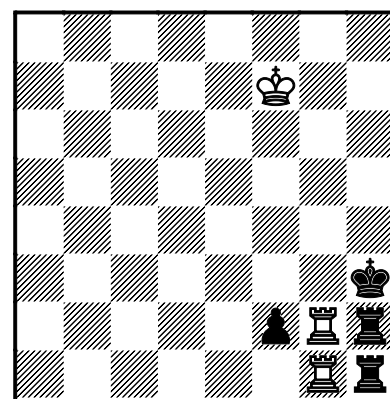
f7h3 0800.01 3/4 Win

No 16930 Ignace Vandecasteele (Belgium). 1.Rg3+ Kh4 2.Rg4+ Kh5 3.Rg5+ Kh6/i 4.Rg6+ Kh5/ii 5.R1g5+ Kh4 6.Rg4+ Kh3/iii 7.Rg3+ Kh4 8.R6g4+ Kh5 9.Rg5+ Kh6/iv 10.Rg6+ Kh7/v 11.Rg7+ Kh8/vi 12.Rg8+ Kh7 13.R3g7+ Kh6 14.Rh8 mate.

i) Kh4 4.R1g4+ Kh3 5.Rg3+ Kh4 6.Kg6 f1Q 7.R5g4 mate.

ii) Kh7 5.Rg7+ Kh6/vii 6.R1g6+ Kh5 7.Rh7 mate.

iii) Kh5 7.Kg7 f1Q 8.R6g5 mate.

iv) Kh4 10.Kg6 f1Q 11.R3g4+ mate.

v) Kh5 11.Kg7 Kh4 (f1Q; Rh6 mate) 12.Kh6 f1Q 13.R6g4 mate.

vi) Kh6 12.R3g6+ Kh5 13.Rh7 mate.

vii) Kh8 6.Rg8+ Kh7 7.R1g7+ Kh6 8.Rh8 mate.

Next ARVES - Meeting

Saturday, December 5th, 2009 12h00

Max Euwe-Centrum

Max Euweplein 30

1017 Amsterdam

+31 20 6257017

Details on the website:

http://www.arves.org

SPOTLIGHT (22)

Editor :

JARL ULRICHSEN

Contributors: Marco Campioli (Italy), Mario Guido García (Argentina), Daniel Keith (France) and Michael Roxlau (Germany).

We begin this column with a small correction: **EG***177*.16806 p. 199 is erroneously attributed solely to P. Rossi. It is a joint composition by Pietro Rossi *and* Marco Campioli. This piece of information comes from the latter who attached a copy of the original letter to the tourney director Lubomir Anastasov.

Michael Roxlau judged the annual informal tourney of the Hungarian Chess Federation 2006 in which only the endgame studies that appeared in *Magyar Sakkvilág* 2006 participated; cf. **EG***177* Supplement pp. 222–228. Concerning R. Becker's 2nd honourable mention on p. 227 the judge remarks that "Kazantsev used the knight promotion in a very similar form". HH was not able to locate the mentioned anticipation, but Michael has sent us the relevant position.

A. Kazantsev

64 1976 (**EG**#3231)
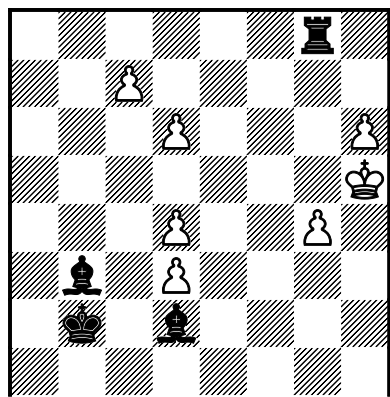
Draw

After **1.d7 Bg5 2.d8S Bxd8 3.cxd8S Ba4 4.h7 Be8+ 5.Kh6 Rg6+ 6.Kh5 Kc3 7.Sf7 Bxf7 8.h8S Rf6+ 9.Sxf7 Rxf7 10.g5 Kxd4 11.g6 Rf1 12.g7 Rg1 13.Kh6 Ke5 14.Kh7**

Kf6 White saves himself by **15.g8S+**. I am not sure that I would regard this as an anticipation in the strict sense of the word although they share a common motive at the end of the solution. There are probably many endgame studies ending with the same or a similar promotion, and the positions are very different.

I would like to add that Kazantsev's opus seems to be incorrect. The composer gives the line 2…Ba4 3.Sc6 Bxc6 4.c8Q Rxc8 5.Kxg5 Bb5 6.d5 Bxd3 7.Kf6 Rg8 8.d6 Rg6+ 9.Ke7 as drawn, but I do not see how White draws after the simple 9…Bb5. 7…Rd8 8.Ke6 Bc4 9.g5 Bxd5+ (Rxd5?; h7) is another obvious refutation. In the main line White can also play 7.h8S as 7…Rf6+ (Rg8+; hSf7) 8.dSf7 Bxf7+ 9.Sxf7 Rxf7 10.g5 leads to the solution.

Our French contributor Daniel Keith has showed me several of his corrections of flawed endgame studies over the last five years, but as Spotlight was intended for comments on endgame studies published in **EG**, I could not include them in this column. In **EG***176* p. 61 we heralded a change of our policy and invited readers *inter alia* to send us corrections of high quality oeuvres. I am happy to bring a recent contribution by Daniel.

The late Vladimir Bron (1909–1985) is one of the giants in the history of chess composition. He was not only a very fine composer of endgame studies but also an eminent problemist, known particularly for his three-movers. He won numerous prizes in both disciplines and qualified for the title of grandmaster of FIDE for chess compositions in 1976. His first great success was his 2nd prize in *Shakhmaty Listok* in 1928. The original version turned out to be flawed and a correction also met with the same fate. We publish here the third attempt, it

has been regarded as sound up to now and can be found in Bron's collection (in Russian) *Selected Endgame Studies and Problems* (Fizkultura i Sport, Moscow 1969).

V.A. Bron
2nd prize *Shakhmaty Listok* 1928 I
(correction)
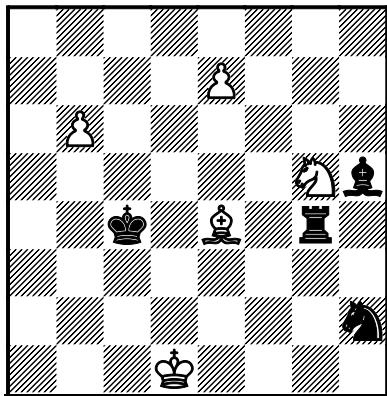
Draw

The solution runs: **1.e8Q Rxg5+ 2.Kd2 Sf1+ 3.Kc2 Se3+ 4.Kd2 Bxe8 5.b7 Sf1+ 6.Kc2 Rg8 7.Bd5+ Kxd5 8.b8Q Bg6+ 7.Kc3 Rxb8** stalemate. If Black plays **8…Ba4+** then **9.Kc1 Rxb8** leads to stalemate.

Solvers quickly observe that 1.b7? is met by 1…Rxg5+ followed by 2…Rg8 and the white passed pawns are under control. The point of 1.e8Q is to block the eighth row. Before Black captures the new born queen, he brings his knight into play forcing white's king to move to a white square. He then lays his rook in ambush on g8 planning to win the second white queen with Ba4+. White thwarts this plan by sacrificing his last minor piece, conjuring up two nice stalemates.

Daniel Keith points out that White can move out of the threatened discovered check by playing 1.Kd2. 1…Rxg5 2.e8Q leads to the same play as in the author's solution and is thus a second solution. Daniel does not feel satisfied with demolishing the composition, but he also proposes a simple correction:

V.A. Bron
2nd prize *Shakhmaty Listok* 1928 I
correction by Daniel Keith
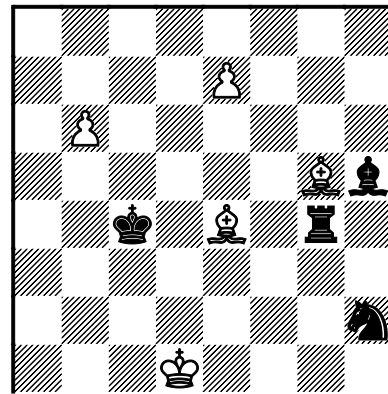
Draw

The only difference is that wSg5 has been replaced by wBg5. Now 1.Kd2? would be met by 1…Rxe4.

Just like the corrections in the previous issue, this version is exemplary in every way. The idea and the solution are intact and the change of the initial position is as minimal as possible. We hope that readers who would like to try their hands at corrections will be able to show the same elegance.

I now turn to a new theme: I would like to draw the attention of our readers to the following five positions. I give only the main line of each opus as sidelines can be found in **EG**.

V. Novikov
1st commendation
Revista Romana de Sah 1978
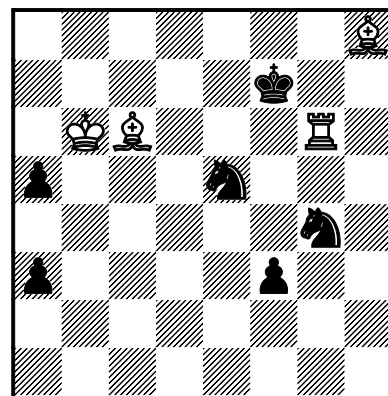
Win

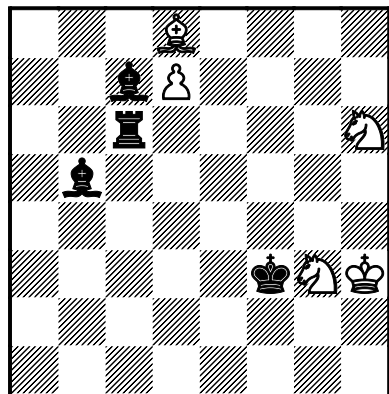**1.Rg7+ Ke6 2. Bxf3 a2 3.Bxg4+ Kd6 4.Re7 a1Q 5.Bxe5+ Qxe5 6.Rd7** mate; cf. **EG***62*. 4117.

J. Makletsov
2nd honourable mention
Magyar Sakkélet 1979

Draw

1.hSf5 Rh6+ 2.Sh4+ Rxh4+ 3.Bxh4 Bxd7+ 4. Kh2 Kf2 5.Kh1 Bc6+ 6.Se4+ Kf1 7.Bg3 Bxg3 stalemate; cf. EG*63*.4212.

P. Babitch
7th honourable mention Bron JT 1980
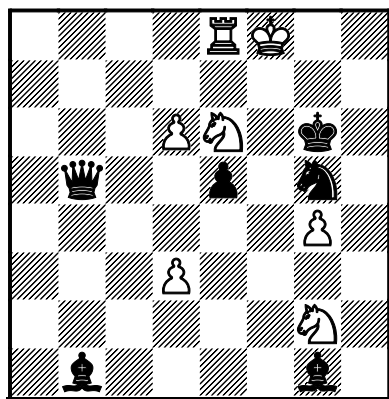
Draw

1.Sh4+ Kf6 2.Sxg5 Bxd3 3.Sh7+ Bxh7 4.g5+ Kxg5 5.Rxe5+ Qxg5 6.Sf3+ Kf6 7.Sxe5 Kxe5 8.d7 Bb6 9.Ke7 Bc5 10.Kf7 Bb6 11.Ke7; cf. **EG***66*.4415.

V. Nestorescu
2nd honourable mention
Revista de Romana de Sah 1980
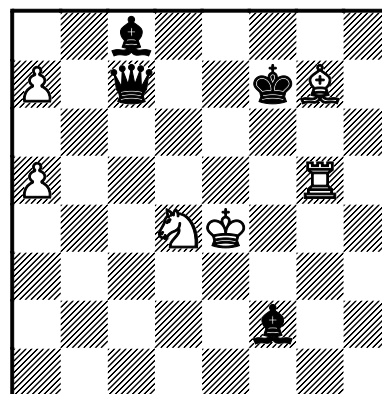
Draw

1.a8Q Bb7+ 2.Kd3 Bxa8 3.Rf5+ Kg6 4.Rg5+ Kh7 5.Rh5+ Kg8 6.Rh8+ Kf7 7.Rxa8 Qg3+ 8.Kc4 Qc7+ 9.Kd3; cf. **EG***70*.4653.

V. Kos
1st prize, Heuäcker MT
(*Die Schwalbe* 1981)

Draw

1.Sg6+ Kf7 2.Sh8+ Ke6 3.Se4 Be1+ 4.Kc4 Ke5+ 5.Kd3 Bh7 6.Sf7+ Kd5 7.fSg5 fxg5 8.Ke3 Bxe4 stalemate; cf. **EG***71*.4776.

At first glance these positions do not seem to have anything in common. A closer look, however, reveals that they have one thing in common, and if we had added the GBR codes readers would perhaps have observed that the material of the stronger side includes two bishops whereas the weaker side has one or two knights. Thus there is a potentially won endgame for the stronger side if the material can be reduced to a position with 2Bs vs. S as this is a gen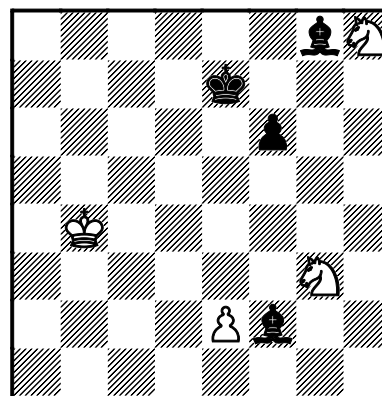eral win on material. And this is exactly what happens in the second solution of the first example and in the refutations of the other examples. I emphasize that these observations should, as usual, be credited to our top class cook hunter Argentine Mario García.

Now let us see how García demolishes these compositions. In Novikov's opus the second solution is not difficult to spot when we know what to look for. White can simply play 1.Rxg4 Sxg4 2.Bxf3. Black still has two pawns on the a-file but they do not represent any real threat and will fall in a few moves. Actually doubt has already been raised on the soundness by the reproduction in **EG***62*. We are told in note iii on p. 367 that Black draws after 4.Kb5 a1Q 5.Rd7+ Sxd7 6.Bxa1 'if theory is correct'. I assume that the editor in chief, John Roycroft, was not quite convinced by this. No one however observed that the same kind of endgame would arise after the simple 1.Rxg4.

In the second example the composer Makletsov has deliberately put bK and bR on squares that allow a knight fork on d4. This fork is however not dangerous for Black. After 1.hSf5 Black should ignore the threatened fork and play 1…Bxd8 2.Sd4+ Kf4 3.Sxc6 Bxc6 with a winning material.

In Nestorescu's endgame study the mistake is 6…Kf7. Black wins after 6…Kxg7 7.Se6+ Kxh8 8.Sxc7 although he needs another 79 moves to overcome the enemy. In the collection *Studii de Sah* by E. Dobrescu and V. Nestorescu (Editura Sport-Turism, 1984) the composer does not mention this line. He must have regarded it as an obvious draw; cf. infra.

Babitch gives the alternative 2…Qxd3 instead of 2…Bxd3 and continues 3.Se4+ Qxe4 4.g5+ Kxg5 5.Rxe5+ Kxh4 6.Rxe4+ Bxe4 7.d7 Bc5+ 8.Kf7 Bd5+ 9.Ke8 Bc6 10.Kd8 Bd6 11.Kc8. This line is drawn but Black can improve on his play. García gives 5…Qxe5 6.Sf3+ Kf5 7.Sxe5 Bc5, and once more the pair of bishops gains the upper hand. The readers should observe the finesse 6…Kf5. 6…Kf6? would throw away the win as 7…Bc5 is no longer possible because of the fork on d7. Black can also play 5…Kf6 6.Rxe4 Bxe4 although this line takes more moves (Ulrichsen).

Finally we come to the 1st prize winner by Kos: 2…Ke6 does not forfeit the win, but 2…Kg7 3.Sh5+ Kxh8 4.Sxf6 loses for White in 77 moves. Actually Black gets a second chance some moves later. Instead of 8…Bxe4 Black should calmly move his bishop out of the threatened fork on f6. After 8…Bf5 9.Sxg5 White can postpone the loss for more than 77 moves, but his destiny is sealed (Ulrichsen).

Thus all these compositions are flawed. The second solution in the first of them is easy to spot when you know that 2Bs vs. S is a general win on material. The line 4.Kb5 in note iii shows that Novikov regarded the endgame 2Bs vs. S as a draw. Three other compositions by Makletsov, Nestorescu and Kos are all based on a common defensive resource, viz. a knight fork, that reduces the material to 2Bs vs. S. This indicates beyond doubt that these composers also regarded the GBR class 0023 as a draw. In the endgame study by Babitch the composer overlooked the best black move so we cannot tell for sure how he would have evaluated this material.

In the defence of these composers it could be argued that they trusted the endgame theory of those days and that it is unfair to judge them by our present knowledge. Of course, as late as the time of Kos' composition computers had still not changed the endgame theory of the GBR class 0023. Two articles in **EG** inform us about this change and they were writ-

ten in 1983 and 1984; cf. **EG***74* pp. 217–219 and **EG***75* pp. 249–252.

The problem with this defence is that endgame theory did not claim that 2Bs vs. S is always a draw. On the contrary endgame theory maintained that the weaker side is generally lost. It only allowed for one exception:

J. Kling and B. Horwitz 1851
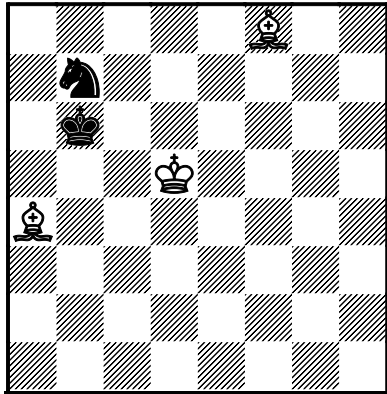
Kling and Horwitz regarded this position (and mirrored positions) as a typical fortress and assumed that the stronger side can make no progress. If the weaker side is not able to set up this defensive formation Kling and Horwitz assumed that the two bishops would win. Thus the composers could be blamed for not having shown how the weaker side reaches the Kling–Horwitz position. It is probably quite impossible to show this convincingly, but it is a composer's duty to show the correctness, and if this cannot be done he should leave the idea.

It is interesting that the endgame 2Bs vs. S appeared in the 17th game of the match for the World Championship in 1961:

M. Botvinnik – M. Tal
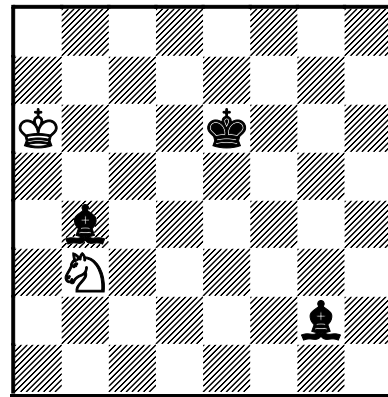
White's last move was 77.Kxa6 and the game continued 77…Bf1+ 78.Kb6 Kd6 79.Sa5. White now threatens 80.Sb7+ reaching the Kling–Horwitz position, but Tal obviously knew this defensive resource and answered 79…Bc5+, and after 80.Kb7 Be2 81.Sb3 Be3 82.Sa5 Kc5 83 Kc7 (once more threatening Sb7+) Bf4+ Botvinnik resigned as the knight is lost in a few moves. If Botvinnik had succeeded in setting up the Kling–Horwitz position, theory could have been changed in 1961. I am convinced that Tal would have tried to win. 11 years later Roycroft showed that the position is not a fortress, although he still believed that Black could probably take up a comparable position in another corner; cf. **EG***74* p. 218. It is reasonable to believe that Tal would have found a way to chase Botvinnik's king and knight away, but would he also have been able to win? We cannot tell for sure as this never happened, but *if* it had happened and *if* Tal had won then endgame theory would have been changed even without computers. So near and yet so far away.

POSTPONING SATISFACTION
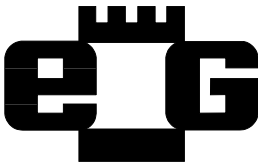
YOCHANAN AFEK

Prizewinners explained

The three selected masterpieces this time show seemingly different types of battles but they have a lot in common: they all won top honours in leading Russian competitions, they all seek merely a draw but, above all, they all display original concepts of pure logic based on a long range consideration which sets up the tiny looking yet decisive difference between the virtual play and the real one.

A.1 L. Katsnelson & A. Sochnev
1st prize *Zadachi i Etiudy* 2007
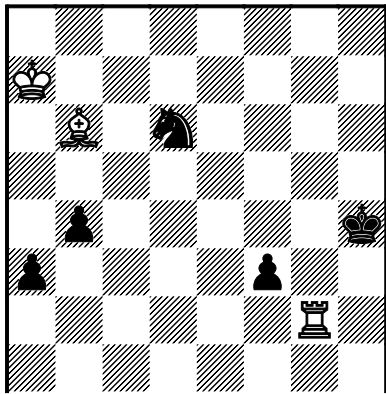
a7h4 0113.03 3/5 Draw

White's material advantage is clearly outweighed by the pair of connected passed pawns in view of the remoteness of the white king. Vigorous action is urgently required. **1.Bf2+ Kh5 2.Rh2+ Kg5 3.Bc5! Sb5+ 4.Kb8!!** This is a great concept of anticipating the future! In the later stage of the battle White will have to leave his king as far as possible in order not to obstruct the complete domination of his rook over the black monarch along the entire board. Why then not play immediately 4.Ka8 and help reach that goal with no delay? The reason is that, on the seventh move, a reciprocal zugzwang position will arise in which White badly needs a good

waiting move and then any attempt for a neutral one would spoil the eventual domination set-up as demonstrated by the main thematic try: 4.Ka8? b3 5.Bxa3 Sxa3 6.Rb2 (Rf2 Kf4!;) Kg4! 7.Kb8 Sc2 8.Rxb3 f2 9.Rb1 Se1 10.Rb4+ Kg5 11.Rb5+ Kg6 12.Rb6+ Kg7 13.Rb7+ Kf8 wins. White therefore wisely chooses "to postpone satisfaction" and go to the corner at that critical moment yet to come. And why not use the other square for the very same purpose? The secondary thematic try shows that such an attempt spoils the zugzwang: 4.Kb7? b3 5.Bxa3 Sxa3 6.Rb2 Sc4! 7.Rxb3 Sa5 wins. **4...b3 5.Bxa3 Sxa3 6.Rb2 Kg4** This is the critical moment where either side would gladly pass over the move to his counterpart and White's wise patience pays off! **7.Ka8!! Sc2 8.Rxb3 f2 9.Rb1 Se1** And now with the white king in the corner, the board has been cleared up in perfect timing for the perfect domination and consequently a positional draw by repetition. **10.Rb4+ Kg5 11.Rb5+ Kg6 12.Rb6+ Kg7 13.Rb7+ Kf8 14.Rb8+ Ke7 15.Rb7+ Ke6 16.Rb6+ Ke5 17.Rb5+ Ke4 18.Rb4+ Ke3 19.Rb3+ Kd2 20.Rb2+ Sc2 21.Rb1 Se1 22.Rb2+** draw.

(A.2) Stopping the black pawn is about to cost White both his knights and then Black will have the sufficient material advantage of a bishop and two knights vs. bishop to secure a rather easy win. White's only chance to survive is to swap bishops but that would be feasible in one circumstance: he should first get rid of his own "c" pawn to avoid a Troitzky win and to leave his counterpart with a useless pair of knights. Let us follow the course of events one by one:
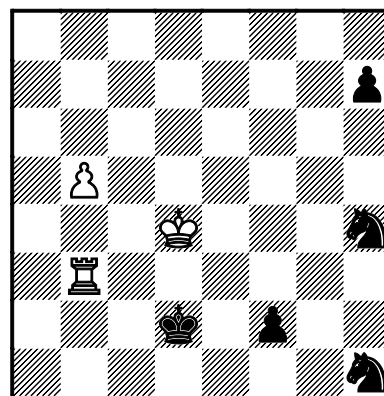
A.2 S. Osintsev
1st prize *64* 2006

f8c4 0048.21 6/5 Draw

A.3 S. Didukh
1st prize *Shakhmatnaya Poezia* 2007-2008
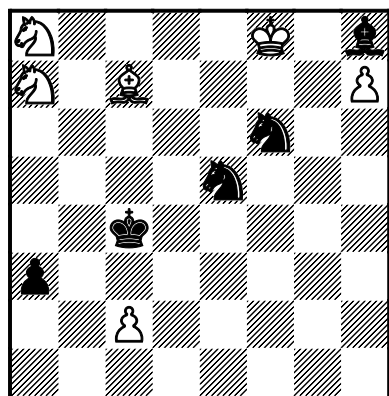

d4d2 0106.12 3/5 Draw

1.Sb6+ Capturing the knight proves futile: 1.Bxe5? Sxh7+ 2.Kg8 Bxe5 3.Sb6+ Kb4 4.Sc6+ Kb5 5.Sxe5 Sf6+ 6.Kf7 a2 etc. **1...Kc5 2.Sa4+ Kb4 3.Sc3! Sed7+ 4.Ke7!!** White faces a very difficult choice which is demonstrated with a long thematic try: 4.Kf7? Kxc3 5.Sb5+ Kb4 6.Sxa3 Kxa3 7.Bd6+ Ka4 8.c4 Ka5 9.c5 Kb5, reciprocal zugzwang followed and explained by an immediate second one. 10.Bf4 (10.c6? Kxc6 11.Bf4 Kd5 12.Bh6 Se5+ 13.Kf8 Ke6 and now 14.Bg7 is met by a mate in one.) 10...Kc6 This is the second decisive reciprocal zugzwang that prevents White of sacrificing his "c" pawn. If the white bishop tries "to wait", for example with 11.Bc1, then Se5+ and Seg4 would hinder his initial plan to trade the bishops. 11.Bh6 Se5+ (Sh5; Kg8) 12.Kf8 Kd7! 13.Bg7 (c6+? Ke6!;) Sxh7+ 14.Kg8 Sf6+ 15.Kf8 Bxg7+! 16.Kxg7 Se8+ 17.Kf8 Sc6! with a Troitzky win. **4...Kxc3 5.Sb5+ Kb4 6.Sxa3 Kxa3 7.Bd6+ Ka4 8.c4 Ka5 9.c5 Kb5 10.Kf7!!** zz **10...Kc6 11.Bf4** zz Vive la petite difference! An incredible domination again! Now Black lacks a proper waiting move and the only movable piece-his majesty- unleashes the white pawn! **11...Kd5 12.c6! Kxc6 13.Bh6 Se5+ 14.Kf8 Kd6 15.Bg7 Sxh7+ 16.Kg8 Sf6+ 17.Kf8 Sfd7+ 18.Kg8 Sf6+ 19.Kf8!** Positional draw!

Last but not least is a brilliant first prize-winner by my successor in *The Problemist*, which is not only the most economical piece in terms of matter but requires almost no words to explain the logical process as here for a change no reciprocal zugzwang is involved. **1.Rb2+!** (1.Rb1? Sf3+ 2.Ke4 Se1 3.Rb2+ Kc3 4.Rxf2 Sxf2+ wins) **1...Kc1 2.Ra2!!** As early as that pops up the thematic try. Why not 2.Rxf2? will become apparent in the most crystal-clear manner "just" 15 moves further! So patience, dear readers, and you won't regret it! **2...Kb1 3.Rxf2 Sxf2 4.Ke3!!** And not immediately 4.b6? Sf5+! 5.Ke5 Se7 6.Kf6 Sc6 7.Kg5 Se4+ 8.Kh6 Sf6 9.Kg7 h5 10.Kxf6 h4 wins. **4...Sh3 5.b6 Sf5+ 6.Kf3 Sd6** Or 6...Sd4+ 7.Kg4 Sf2+ 8.Kg5 Se4+ 9.Kh6 Sf6 10.Kg7 h5 11.Kxf6 h4 12.Ke5 with a Réti-like double weakness. 12...h3. **7.Kg4 Sf2+ 8.Kh5! Sfe4 9.Kh6 Sf6 10.Kg7 Sde8+ 11.Kh6 Sd6 12.Kg7 h5 13.Kxf6 h4 14.Ke5 h3 15.Kxd6 h2 16.b7 h1Q 17.b8Q+** Check! If, much earlier, White had hastily played 2.Rxf2? the black king would now be on c1 and the non-check promotion would allow the skewer 17...Qh2+! It's all about postponing satisfaction, isn't it?

ADVANCED FEATURES OF CQL

EMIL VLASÁK

Computer News
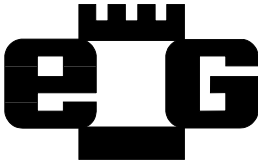
I have been receiving requests to complete my CQL article from EG176 so in this issue several advanced features of Chess Query Language are being discussed.

My thanks to CQL authors Gady Costeff and Lewis Stiller for their help when I consulted them. As a result of our discussions, the ***new CQL engine version 3.02*** is now available. You must update before testing the :accumulate feature.

The relation function

The idea

Simply put, the ***:relation*** keyword allows to search for studies in which two (or more) similar positions arise during the solution; i.e. echoes.

The ***7th WCCT theme*** is another case where we can use the :relation keyword. We recall: *In a certain position ("position X"), a piece of his own side prevents White from carrying out his plan. In the course of the solution White sacrifices this piece. Consequently, position X' arises, which is identical in every detail to position X, but without the eliminated piece...*

An example

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

 (position
  Ke6 be7 be4 nd5 ; The characteristic P1 position
    :relation      ; built-in structure for finding of echoes
     (:pattern     ; only the 4 thematic pieces given above are considered
                   ; and not for example a pawn elsewhere on the board
      :shift       ; the same "picture" of the 4 pieces, shifted
      :samesidetomove   ; in P1 and P2 the same side is to move
    )                   ; end of relation
  )                     ; end of position
)                       ; end of the main match block
```

How does it work?

1. As always, the main part of the CQL script is a standard ***position block.*** Here we enter position P1. In our example, P1 is an unusual pattern with the white king surrounded by black minor pieces.

2. In addition, the script contains a ***:relation structure***, built into the position block.

3. This relation structure contains ***"relation keywords"***, mostly defining differences between P1 and P2. Many of those seem to be similar to normal CQL keywords, but in fact they work differently.

Only one :relation structure may be used within a given position block. Even then the whole matter is complicated and so far I haven't seen a CQL script with more than one relation.

The result

As a result we just get a single study, by Dobrescu, *Revista de Romana de Sah* 1979 (hhdbIII, 2005, contains 3 versions of it). The searched pattern is really echoed here, also the positions (Ke5 -Be7, Be4, Sf6), (Kb3 – Bb1, Bb4, Sa2) and (Kb2 – Bb1, Bb4, Sc3) can be found here. Note that the relevant places are marked as "MATCH2" in the comments of the result PGN database.

Basic relation keywords

Let us start with easily understandable "relation keywords". I repeat, they look similar to "main level" CQL keywords, but you should understand that they are principally of another nature.

The most important one is surely the ***:pattern*** keyword. It says that only the pattern defined in the main position block is counted and no other (non-thematic) pieces.

Remove the :pattern from our example and the Dobrescu study will not be found. In searching for echoes the :pattern is an almost standard keyword to be used in the relation structures.

Besides the ***:shift*** keyword – for searching shifted patterns – also the ***:flip*** is available. This allows flipped positions to be searched.

Add the :flip keyword in our example and again the Dobrescu studies are found. But note that there are extra ***MATCH2 comments*** now. Yes, the pattern is repeated twice and also present in the horizontal form (Kc4 – Bc4, Be4, Sd5), (Kd4 – Bc4, Be4, Sc3) – an excellent accomplishment by the well-known composer!

The side to move

By using the keywords ***:samesidetomove***, ***:changesidetomove*** or ***:ignoresidetomove*** you can control the side to move in the position P2. I hope that they are self-explanatory.

Removing trivial matches

Please note that, in our illustrative script, also a trivial case of the pattern (Ke5 - Be7, Be4, Sd5) is found and marked as MATCH2. There are two keywords ***:originaldifferentcount*** and ***:originalsamecount*** to avoid such cases. Using them you can define the number of squares which are different or the same in positions P1 and P2.

It seems that the simplest way is to add a line like:

```
originalsamecount 0
```

to our script. Yes, the identical pattern problem is gone, but there is another hitch. Several other matches are not found, for example the first one (Ke5 - Be7, Be4, Sf6). Of course, it has several common squares with the starting pattern. One of the correct ways is to use

```
:originaldifferentcount 1 4
```

The P2 has to differ at least in one square. Indeed in this case the comments "MATCH2" are placed fully correctly.

Serial or parallel synthesis?

By default, the main line is searched. So in our example the Dobrescu study with ***serial synthesis*** is found. The keyword ***:variationsonly*** causes the P2 to be searched in variations only, which means ***parallel synthesis***. And, finally, the ***:variations*** keyword searches in the whole solution (main line and sublines), providing studies with ***complex syntheses***.

A parallel synthesis example

Here is an example of parallel synthesis. We want to find echoes of the well-known stalemate wKa3 – bRb1 bSc3.

```
(position
    Ka1 nc1
    :stalemate
    :piececount [Aa] 4
    :shiftvertical; the same picture shifted
    :flip          ; the same picture also flipped
    :relation      ; built-in structure for finding of echoes
     (:pattern     ; only the 2 thematic pieces given above are considered
                   ; and not for example some technical pawn
      :shift       ; the same picture shifted
      :flip        ; the same picture also flipped
      :originaldifferentcount 1 4   ; no trivial cases
      :variationsonly   ; searching only in variations,
      )                 ; end of relation
      rb?               ; not in pattern, but important
    )                   ; end of position
```

This script needs some comments:

1. To find the intended position P1, I have used several CQL features. The exact pattern Ka1-Nc1 can be shifted vertically and flipped, to find positions on all borders of the board. Only stalemates are searched. And the :piececount function selects only economical studies without extra black pieces.

2. The black rook is not in the main pattern. If so, only exact echoes would be found. But we know that the rook usually doesn't precisely copy the moving K-S pair. Some years ago, testing CQL for the first time, I solved this problem using a two pass method, searching for a second time in the result database. But it seems that another pattern could be placed after the relation block. In this example it works well. This way the stalemates with queen are excluded and for example the well-known Liburkin study ("64" 1933) with threefold stalemate is found.

3. For all that, there are a lot of extra fake matches in the result database. The position P2 (1) could not be a stalemate end even (2) more material can exist in P2 on the board.

Probably there is no way to test if the P2 is also a stalemate. Some future perfect "relation" version should feature more keywords, repeating other basic CQL keywords.

In the next paragraph we will see the keyword *:newpiececount*. It seems to solve the problem (2), but it doesn't. *As I understand, using it with the :pattern keyword makes no sense.*

The 7th WCCT

Searching for the 7th WCCT theme is slightly different than searching for echoes. Again, I will give the working script first.

```
(position  :relation (:missingpiececount A 1 10) )
```

We do not use the *:pattern* relation-keyword here because the theme requests the whole board position to be repeated. To control the results, there are two special keywords *:missingpiececount* and *:newpiececount*. They say: in P2 some pieces vanish or appear comparing to P1, on some squares. In case of using shift or flip, the *untransformed P2* is considered to evaluate new/missingpiececount.

Their syntax is the same as in the basic CQL keyword *:piececount* – i.e. a piece designator followed by a range specifier.

In our script the position P2 has to be almost the same as P1 but several (between 1 to 10) white pieces have to vanish in comparison with P1.

For some entertainment you can try to change this range. Surprisingly there is one record-holding study by Larsen from 1932 with 7 sacrifices to reach stalemate (maybe it was not considered thematic in the WCCT) and Gurgenidze 1972, where White wins after having discarded 6 pawns.

Advanced experiments with relation

To test the CQL possibilities I have tried this script

```
(position
:relation (
      :shift
      :originaldifferentcount 5 100
      :missingpiececount A 1))
```

Yes, only one white piece has to disappear in P2 this time. But in addition P2 has to be shifted the same time. The *:originaldifferentcount* guarantees the real shift. It works, after an extremely long run I found the 15 studies, usually pawn endings.

While writing this article, I have tested the *:newpiececount* a little deeper. Intuitively it seems that promoted pieces are a main reason for using it: yes, but you have to use the correct parameters. Surprisingly, two scripts which differ only in the lines:

```
:newpiececount A 1
:missingpiececount A 1
```

give the same result. It means that it does not matter whether you test before or after. The only differences in the output are switched comments MATCH and MATCH2.

But the following script does work, finding studies with a bishop that appeared after promotion with the rest of the position unchanged.

```
(position
   :relation (
      :missingpiececount P 1
      :newpiececount B 1))
```

Again, you cannot miss *:missingpiececount*, else you also get studies with bishop sacrifices.

Symmetry in the solution

I finished my article in **EG** 176 with the comment that not all themes could be found with CQL. The editor-in-chief requested an example and in a time trouble I gave "a vertically symmetrical position somewhere in the solution". I have to apologize for that bad example, because of using the :relation mechanism it can be partly solved. Gady Costeff provided the following script:

```
(position
    :relation (
      :samesidetomove              ; same side to move in P1 and P2
      :originaldifferentcount 1 100 ; disallow identical positions
      :flip                        ; allow flips
            )
   );end position
```

Using it, you get a lot of fake diagonal symmetries (only 3 vertical symmetries from 72 matches), because there is not a finer *:flipvertical* relation keyword. But in principle it works.

Gady himself gives another example: *Lewis and I agree that there are things that cannot be done in CQL... We could not figure out a way to do the same where only a subset of the pieces is involved.*

<div align="center">

Cycles and variables in CQL

</div>

What is a cycle and a variable?

Cycle is one of the fundamental building stones of every programming language. By means of a short and elegant command, a programmer forces the computer to repeat some process many times. For example to search all board squares.

To control cycles you usually need **variables**. A variable contains a value, for example a chess piece. This value can change during the process (that's why it is called a "variable"). Usually variables have intuitive names, reminding programmers of their purpose.

Stop! The basic set of CQL, discussed in EG 176, is surely a programming language. Well then – and where are the cycles? Of course, they are there but hidden. Every time you write :shift or even Kb?, CQL internally generates a cycle, searching all squares in the appropriate board region. Such a concept was intentionally chosen by authors to make things more easy for chess players. It is an excellent idea, because for easy tasks you get good results apparently without programming.

But quickly it came to light that for complex queries more access to internal structures was necessary. In other words, for advanced use we needed cycles and variables.

First, **:accumulate** and **:sumrange** appeared in CQL version 2.0, followed by **tagging** (**:forany**) in version 3.0. The first one counts occurrences in hidden cycles (:shift, :flip) and the second one is directly connected with pieces.

Pretransformmatchcount

Let us assume that we need to find studies with a five fold return of the white king to square e1. The script is easy:

```
(position :movefrom K?? :moveto ?e1 :matchcount 5 )
```

Now let's add the keyword **:shifthorizontal** in this script. What does it mean?

1. CQL starts with a1 square and scans the whole solution for matches, which are counted in some hidden internal variable.

2. Then the first vertical shift occurs, the a1 is changed to b1 and new scan is made. The internal match counter continues to count matches.

3. Than the same with c1, d1, ...h1.

The result is clear – we get studies with five times entry of white king anywhere to the first rank. For example in the Nashoni study (Chess in Israel 2004) we have 3.Kxf1, 4.Ke1, 6.Kf1, 7.Kg1, 8.Kh1; a total five "thematic" moves.

The first attempt to refine the control of cycles was made in CQL version 1.2 with the keyword **:pretransformmatchcount**. Although it looks complicated, it works easily and fine.

```
(position :movefrom K?? :moveto ?e1
          :shifthorizontal
          :pretransformmatchcount 5 )
```

The internal match counter is zeroed after every transformation, in our case after every horizontal shift. As result we get studies where the white king reenters five times **some particular square on the first rank**. For example in Sonkin 1998 wK plays five times to f1, while in Kos 1987 wK plays five times to d1.

Also :pretransformmatchcount can work with a range, for example :pretransformmatchcount 5 7 means five, six or seven repetitions.

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Counting transformations needed

Suppose you need to find studies with doubled white pawns. After you hit the idea to use the *:piececount* function, it is not a difficult task. But what to do if you ask for example studies with three doublers? Let us try the following script.

```
(position
  :piececount P[d2-7] 2 6   ;white doubled pawns
  :shifthorizontal          ;all columns are searched
  :matchcount 3             ;it has to occur 3 times
  );end position
```

Unfortunately, this does not work at all: many studies with a single doubled pawn are found. Why? It is enough for any single doubled pair to remain in the solution during 3 half-moves. Naturally the :pretransformmatchcount gives the same result.

So, we do not need to count matched positions, but matched transformations.

Introduction to the accumulator

Maybe CQL could have had something like :transformcount. But the authors skipped this easy step and in version 3 added a transformations counter (an *accumulator*) based on variables. It is a more flexible solution, but also a little bit more difficult to explain. Again, we start with a didactic script.

```
(position
  :piececount P[d2-7] 2 6 ;white doubled pawn
  :shifthorizontal          ;all columns are searched
  :accumulate MyCount       ;the variable (or accumulator) named MyCount
  :sumrange   MyCount 3     ;real match if accumulator=3
  :markall                  ;continue the cycle after first match
  );end position
```

1. Let us start with the keyword *:accumulate*. It has two roles. (1) it defines the variable "MyCount" and (2) it adds up successful transformations in hidden cycles, created by *:shifthorizontal*. So MyCount=1 after the first doubled pawns are found, MyCount=2 after the second one etc.

2. Our variable has a symbolic name "MyCount". Other names ("number_of_doubled") would be equally well.

3. The *:sumrange* keyword compares the variable "MyCount" with a given range. It is the crucial point of the whole script and only if it matches is the study added to the result database. The variable name "MyCount" has to be present in the "sumrange" line, because of the possibility to use more accumulators in the script.

4. In classical CQL the keyword *:markall* only has a "cosmetic" motivation – all matches are marked in the notes of the result database. Here its function is deeper – it ensures CQL does not end after the first match and finishes all hidden cycles.

The result

With the newest CQL version 3.02 this script works well. Let us try to use the theoretically maximal range 4 (4x2 pawns) and we get for example several Korolkov studies.

```
  Conditions
```

The accumulator feature is more or less experimental. The accumulator is cleared when a new position is reached. Thus *:accumulate* should not be used inside of *:not* or the *:sequence* keywords. Note that *:flipcolor* probably has unexpected results when used with :accumulate, because the accumulator is not cleared between color flips.

A deeper view to :sumrange

I have tested another problem: white pawn forks to minor pieces.

```
(position
  Pe2 [nb]d3 [nb]f3          ;white pawn forks two black minors
  :shift                     ;all positions are searched
  :accumulate MyFork
  :sumrange   MyFork  3 100
  :markall
 );end position
```

But it does not work at all. Why not?

To find the reason, let us test forks to more pieces.

```
  Pe2 [qrbn]d3   [qrbn]f3
```

Fortunately, the king of romanticism, Korolkov, composed a fantastic study in 1957 which matches and at the same time it becomes clear what the problem with our script was. All forks have to occur at the same time on the board.

Gady writes: *CQL appears to be behaving according to its specification. Each forked pattern is searched for within a position, not between positions.*

Here is Gady's script for several forks.

```
(position
 :matchcount 3 100
 Pe2 [nb]d3 [nb]f3
 :shift
 :sequence (
    (position)
    (position :not Pe2 [nb]d3 [nb]f3)
  ) ;end sequence
 :markall)
 )    ;end position
```

If some fork remains on the board for several moves, only the latest occurrence is counted in **:matchcount**. So only different forks are counted, with exception of repeated forks as for example Blathy 1890. It could be surely improved, but our old good dummy method is the best solution here.

And here is Lewis' script searching for several ***forks on different columns***. Such studies are rare. To get some illustrative results, the task is a little enhanced.

```
(position
 :initial               ;only start position is searched
 :variations            ;to search sublines, too
 :shifthorizontal       ;but all horizontal shifts are tested
 :accumulate MyFork
 :sumrange MyFork 3 8
 :gappedsequence (      ;it forces to test the whole line of solution
   (position            ;nested position
     :shiftvertical     ;to find forks on all ranks
     Pe2 [kqrnb]d3 [kqrnb]f3 ;forks to all pieces
     :flipcolor         ;both white and black forks
   )                    ;end nestled position
 )                      ;end gapped sequence
 )                      ;end main position
```

Several interesting studies are found, for example Bron 1963 and Bor 1968.

*Lewis' trick can be widely used to solve the **:sumrange** limitation we encountered in the Korolkov example.*

Gady's and Lewis' examples also give us another lesson – advanced QCL programming is not a routine matter; sometimes it is more like an art!

More accumulators

More accumulators could be used in a script. Here is an example based on our doubled pawn finder. This time both white and black doubled pawns are searched for.

```
(match
:pgn heijden.pgn      ;the name of the PGN file to look for studies
:output result.pgn    ;the name of the result file, must be nonempty
(position             ;match a position with 3 white and 3 black doublers
 :sumrange white_doubler 3
 :sumrange black_doubler 3
 :markall
 :and(          ;and operator for following position 1 and position 2
    (position   ;position1
     :piececount P[d2-7] 2 6
     :shifthorizontal
     :accumulate white_doubler
     )          ;end position1
    (position ;position2
     :piececount p[d2-7] 2 6
     :shifthorizontal
     :accumulate black_doubler
     )          ;end position2
    )           ;and operator
 );main position
);end match
```

It works well, 6 relevant studies being found in HHdbIII (2005).

A note for advanced users: accumulators are defined in the main position filter. It is not changed during the search, so accumulators are not zeroed.

Tagging

Suppose that we are interested in studies in which the same white knight visits both corner squares a8 and h8. With the earliest version of CQL the best that could be done was something like

```
(position Na8)(position Nh8)
```

Remember, more "positions" are taken by default as the *:and* operator. It means both conditions have to match and that is what we need.

Unfortunately such a script does not work very well. Besides the intended studies (as for example Kopá 1978) we get a lot of ballast due to the fact that a position could have more than one knight. Yes, we can try to filter the number of knights, but maybe a second knight is present in several studies in which a single knight does visit both corners! And in addition, of course, there are underpromotions...

A pure solution of this and similar problems is called *tagging*. Let us skip the rather complicated definitions and begin with an easy example.

```
(match
:pgn heijden.pgn
:output result.pgn
:forany MyKnights [N]      ;loop over possible knights
 (position $MyKnights[a8])
 (position $MyKnights[h8])
)                          ;end match
```

How does it work

1. The fundamental tagging keyword is *:forany*. It is placed in the header, *before* position blocks. It is accompanied by a variable (here *MyKnights*) and by a piece designator [N].

2. The CQL authors call this variable as a ***tag*** and the whole process as ***tagging***.

3. CQL initially scans the whole main line or whole solution (when :variations is added to the script) for all pieces corresponding with the said designator. In our case those pieces are all of the knights, including those appearing by pawn promotion during the solution. All such pieces are given a unique number. Using this number, CQL can distinguish all knights, including future (promoted during solution) knights.

4. For all such pieces their number is stored in the variable (or, if you want, in the tag) and the CQL script is processed.

For example if we have two knights in the initial position plus one knight promotion, the script is processed three times.

5. As you see in our didactic example, the ***$ operator*** changes the unique number stored in the tag into the correct piece designator. Popularly said, in our script ***$MyKnights*** is not only the N, but ***even the same N*** in both position blocks.

Note: To avoid mismatches, the square designators after the tag have to be enclosed in brackets.

The tagmatch function

Our didactic script works fine, because the acting squares a8 and h8 cannot hold pawns. But if you need the same task with for example a7 and h7, fake matches could occur. For example $My-Knights [a7] can be also a pawn before promotion. To avoid it, you can use the additional ***:tagmatch*** function.

```
(position $MyKnights[a7]
        :tagmatch MyKnights N) ;in MyKnights is a knight and not a pawn
It matches only if the piece in MyKnights is a knight in the corresponding
move.
```

Excelsior

The authors give several interesting scripts using tagging. For example "the same piece delivers at least 30 checks in the game", "a knight visits at least twenty different squares" or "excelsior". Let us look at the latter in a very elegant form:

```
(match :pgn heijden.pgn
 :output out.pgn
 :forany MyPawn [P]
 (position :initial
        :tagmatch MyPawn P?2
            ;initially pawn stands in his starting position
        :gappedsequence(           ;after some moves
          (position :movefrom $MyPawn
                    :promote U)  ;the same pawn promotes
                    )            ;end gappedsequence
  )                              ;end position
 )                               ;end match
```

The :tagmatch is used here also for testing the pawn's position. A white pawn starts on the second rank and the same pawn promotes during the solution.

Two variables

Two :forany cycles could be nested in one script.

Here is a typical author's example: "a black knight chases a white one constantly trying to sacrifice itself".

```
:forany hunter  [n]    ;this is the black knight - hunter
:forany escapee [N]    ;this is the white knight - escapee
 (position
  :tagmatch hunter  n ;the hunter is a black knight
  :tagmatch escapee N ;the escapee is a white knight
  :sequence(
      (position :wtm
               :attackcount $hunter $escapee 1
               :movefrom $escapee)
      (position :movefrom $hunter)
      (position :attackcount $hunter $escapee 1))
    :matchcount 4 100   ;this self-sacrifice sequence occurs several times
  ); end main position
```

The theme is well-known, 11 studies are found in HHdbIII. The oldest is Heks 1933 followed by Troitzky 1936.

The 8th WCCT

Finally I give a complex script, partly solving the WCCT8 theme. To make things simple, the theme is only considered from the side of White: *In the main line an unprotected white piece A is directly attacked. White on the very following move places another piece B en-prise. A quiet move is requested, not a check, nor a capture. A and B are not pawns.*

Two ***independent*** white pieces act here. So the hidden cycles (:shift, :flip) cannot solve this problem and I have used two nestled ***:forany*** cycles.

```
:forany MyPasSac [QRBN] ; the thematic A piece - passive sacrifice
:forany MyActSac [QRBN] ; the thematic B piece - active sacrifice

(position                           ;the main filter
 :sequence (
 (position                          ;position 1 of the sequence
   :btm
   :tagmatch   MyActSac [QRBN]  ;not a pawn
   :tagmatch   MyPasSac [QRBN]  ;not a pawn
   :attackcount  a $MyPasSac 0  ;thematic A not yet attacked here
  )                             ;end position 1

  (position                          ;position 2 of the sequence
   :nocheck                          ;not check
   :attackcount a $MyPasSac 1 9   ;the thematic A is attacked now
  :attackcount A $MyPasSac 0     ;and it is not guarded

   :attackcount a $MyActSac 0     ;the thematic B not attacked
   :movefrom     $MyActSac        ;but it moves
     :moveto    .                 ;to an empty square - no capture
   )                              ;end position 2

   (position                          ;position 3 of the sequence
     :nocheck                         ;not check again
     :attackcount a $MyPasSac 1 9 ;the thematic A is still attacked
```

```
        :attackcount A $MyPasSac 0    ;and still not guarded

        :attackcount a $MyActSac 1 9 ;the thematic B now attacked, too
        :attackcount A $MyActSac  0   ;and it is not guarded, too
    )                                 ;end position 3
  )                                   ;end sequence
 )                                    ;end main position filter
```

It seems to work. The interested reader can now, as an easy exercise, rewrite the script for the theme demonstrated by Black.

Links

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

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

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

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

From left to right: Gady Costeff (father of CQL)
and John Roycroft

Uralsky Problemist 2005

Judge: Nikolai Kralin (Moscow)

No 16931 Y. Afek
1st/2nd prize
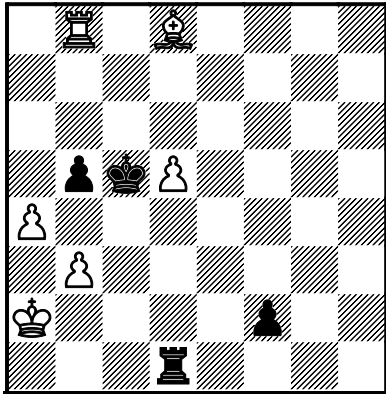
a2c5 0410.32 6/4 Draw

No 16931 Yochanan Afek (Israel/Netherlands). 1.Be7+? Kd4 2.Rf8 bxa4 3.bxa4 f1Q 4.Rxf1 Rxf1 5.d6 Rd1 draw. So: 1.Bb6+ Kb4 2.Bxf2 Rd2+ 3.Kb1 Kxb3 4.Be3 Rd1+ 5.Bc1 Kxa4 6.Kb2/i Rxd5 7.Bd2 Rxd2+/ii 8.Kc3, winning bR thanks to the mating threat.

i) 6.Kc2? Rxd5 7.Bd2 Rc5+ 8.Bc3 b4 9.Rxb4+ Ka5 draw.

ii) b4 8.Rxb4+ Ka5 9.Rd4+, winning bR.

"A characteristic Afek product with its sharp solution that will bring pleasure to all true lovers of chess."

No 16932 S. Osintsev
1st/2nd prize
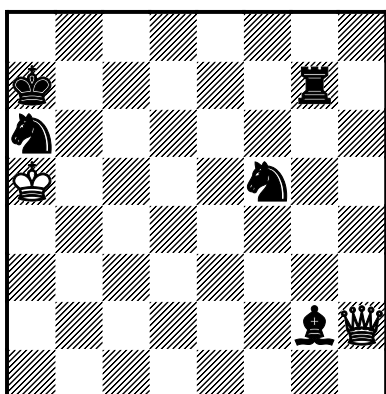
a5a7 1336.00 2/5 Draw

No 16932 Sergei Osintsev (Russia). As it stands Black has a winning force, but he will be losing a knight after 2.Qf2 in the introduction. 1.Qg1+ Ka8 2.Qf2 Sb8 3.Qxf5 Sc6+ 4.Kb6/i Rb7+ 5.Ka6zz Bd5 6.Qg4 Rb2/ii 7.Qc8+ Sb8+ 8.Ka5 Bc6 9.Qf5 Rb7 10.Qg5 Be8 11.Qg8 Bc6 12.Qg5 Bd7 13.Qg2zz Sc6+ 14.Ka4 Sd4+ 15.Ka3 Be6 16.Qe4 Sb5+ 17.Kb2 Sd6+ 18.Ka1 Sxe4 stalemate.

i) 4.Ka6? Rb7zz 5.Qf8+ Sb8+ 6.Ka5 Bc6 7.Qf1 Be8 8.Qg2 Bd7zz, after which the battery prepared by 'Be8' will account for wQ: 9.Qe4 Sc6+ 10.Ka4 Sd4+ 11.Ka3 (Ka5,Sb3+;) Sb5+ 12.Kb2 Sd6+.

ii) Rb8 7.Qe2 Bf7 8.Qe4 Be8 9.Qd5 Rb7 10.Qg8 Sb8+ 11.Ka5 Bc6 12.Qg5 Be8 13.Qg8 Bd7 14.Qg2. Or Sa7 7.Qa4zz Rb1 8.Qd7 Bb7+ 9.Ka5 Bc6 10.Qxa7+ Kxa7 stalemate.

"In the main line wQ's well-crafted labours tease bB onto the e6 square, leading to a corner stalemate."

"This 'aristocrat' [ie, pawnless study] subtly and elegantly works in assorted battery play."

No 16933 Iu. Akobia & R. Becker
honourable mention
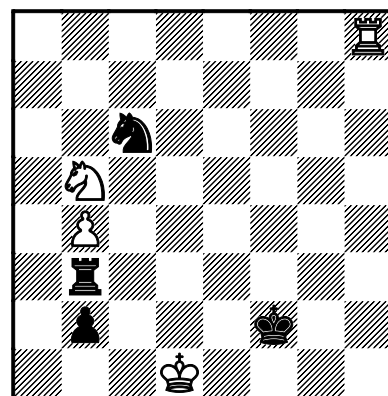
d1f2 0404.11 4/4 Draw

No 16933 Iuri Akobia (Georgia) & Richard Becker (USA). 1.Sc3? Sd4 2.Rh7 Kf3 3.Rf7+ Ke3 4.Re7+ Kd3. So: 1.Sa3 Rxa3 2.Kc2/ii Rb3 3.Kb1 Kg3 4.Rg8+ Kh3 5.Rh8+ Kg3 6.Rg8+ Kf3 7.Rh8 Kg3 8.Rg8+ Kf2 9.Rh8 Kg1 10.Re8 Kf1 11.Re4zz Kf2 12.Rh4 Kg1

13.Rg4+ Kf2 14.Rh4 Kg3 15.Re4 Kf3 16.Rh4 Kg3 17.Re4 Sxb4 18.Rg4+ Kh3 19.Rh4+ Kxh4 stalemate.

i) 2.Rh2+? Ke3 3.Rxb2 Ra1+ 4.Kc2 Sd4+ 5.Kc3 Rc1+ 6.Rc2 Rxc2 mate.

"Interesting zugzwang motifs but the concluding play is rather flat."

No 16934 V. Vlasenko
honourable mention
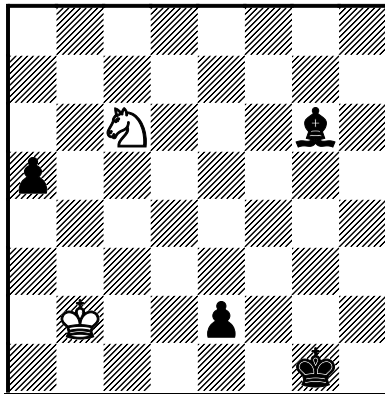
b2g1 0031.02 2/4 Draw

No 16934 Valery Vlasenko (Ukraine). 1.Sd4 e1S 2.Sb3/i a4 3.Sc5 Be8 4.Se4 Kf1/ii 5.Sc3 Kf2 6.Ka3 Sc2+ 7.Kb2 Se3 8.Ka3 Sc4+ 9.Kb4 Sb2 10.Ka3 draw.

i) 2.Ka3? Be8 3.Sb3 a4 4.Sc5 Sc2+ 5.Kb2 Se3 6.Ka3 Sc4+ 7.Kb4 Sb6 wins.

ii) Bf7 5.Sc5 Be8 6.Se4. Or Sd3 5.Ka3 Se5 6.Sc3 Sc4+ 7.Kb4 Sb6 8.Kc5.

"Nice, with underpromotion and positional draw on the theme of alternating attack."

No 16935 S. Didukh
honourable mention
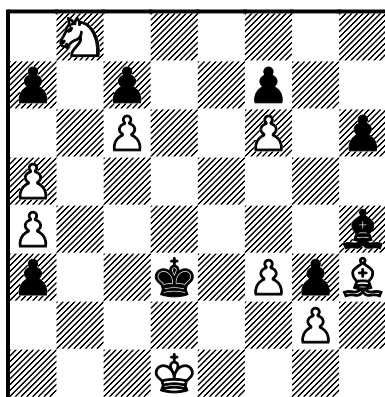
d1d3 0041.66 9/8 Draw

No 16935 Sergei Didukh (Ukraine). 1.Bf5+ Kc3 2.Bb1 Kb2 3.Ba2 Kxa2 4.Kc2 Bg5 5.Sa6

Bf4 6.Sb4+ Ka1 7.Sd3 Be3 8.Sb4 Bd4 9.Sa6 Be5 10.Sc5 Bb2 11.Se4 Be5 12.Sc5 Bb2 13.Se4 draw.

"Despite the presence of so many 'technical' pawns the S vs. B duel based on corresponding squares is far from trivial."

No 16936 L. Katsnelson
commendation
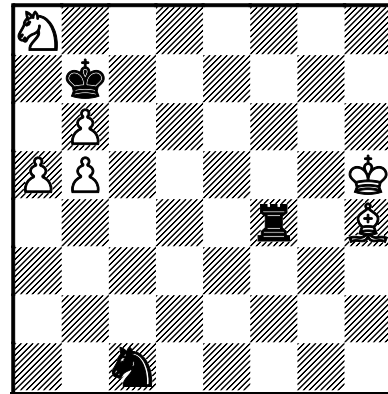
h5b7 0314.30 6/3 Win

No 16936 Leonard Katsnelson (St Petersburg). 1.a6+ Kxa8 2.b7+ Ka7 3.b6+ Kb8 4.Bd8 Rf7 5.Bc7+ Rxc7 6.a7+ Kxb7 7.bxc7 wins.

Thematic try: 4.Bg3? Se2 5.Bh2 Sg3 6.Kg5, and Bxg3 stalemate with pinned rook, or Rg4+ 7.Kxg4 stalemate with pinned knight.

No 16937 R. Khatyamov
commendation
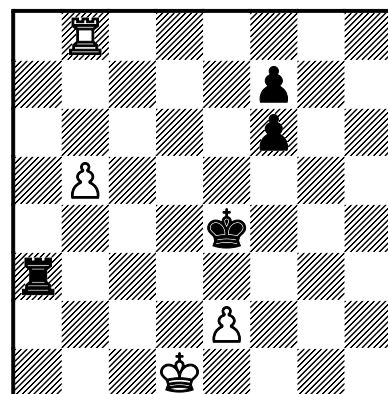
d1e4 0400.22 4/4 Win

No 16937 Rashid Khatyamov (Russia). 1.b6 Rb3 2.b7 Kf4 3.Ke1 Rb1+ 4.Kf2 Rb2 5.Kf1 Rb1+ 6.Kg2 Rb2 7.Kf2 f5 8.Kf1 Rb1+ 9.Kg2 Rb2 10.Kf2 f6 11.Kg1 Rb3 12.Kf1 Rb1 13.Kg2 Rb2 14.Kf2, winning by zugzwang.

The study is "Fodder for the player, but 5.Kg1 also works."

No 16938 P. Rossi
commendation
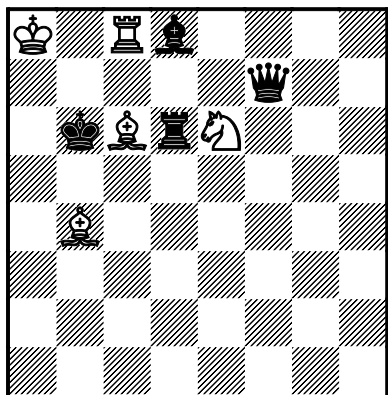
a8b6 3451.00 5/4 Draw

No 16938 Pietro Rossi (Italy). 1.Bc5+ Ka6 2.Sxd8 Rxd8 3.Rxd8 Qc7 4.Bb5+ Kxb5 5.Rb8+ Ka6 6.Rb6+ Ka5 7.Bb4+ Kxb6 8.Ba5+ Kxa5 stalemate.

"Another 'aristocrat' with active white pieces play on a restricted section of the chessboard."

No 16939 A. Kuryatnikov
special honourable mention
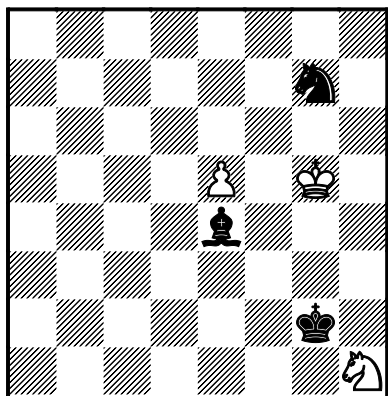
g5g2 0034.10 3/3 Draw

No 16939 Anatoly Kuryatnikov (Russia). 1.Kf4 Bf3 2.Sg3 Se6+ 3.Kf5 Sc5 4.Kf4 Kf2 5.e6 Sd3+ 6.Kg5 Kxg3 7.e7 Bc6 8.Kf6 Sc5 9.Kf7 Se4 10.e8S draw.

"Familiar S-promotion following the sparkling checkmate picture if 5.Sf5? Se6 mate!"

No 16940 E. Kudelich
special honourable mention
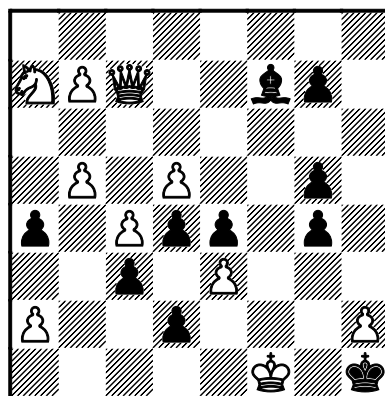
f1h1 1031.78 10/10 Win

No 16940 Eduard Kudelich (Russia). 1.Ke2 d3+ 2.Kd1 Bh5 3.Qg3 a3 4.b8B/i g6 5.Qg1+ Kxg1 6.Bg3 Kf1 7.Sc6 c2+ 8.Kxd2 c1Q+ 9.Kxc1 Ke2 10.Sd4+ wins.

i) 4.b8Q? g6 5.Qg2+ Kxg2+ 6.Qg3+ Kh1 7.Sc6 c2+ 8.Kxd2 c1Q+ 9.Kxc1 d2+ 10.Kc2 d1Q+ 11.Kc3 Qd2+ 12.Kxd2 stalemate.

"A romantic study on standard lines: walling-in, underpromotion for stalemate."

No 16941 V. Tarasiuk
special commendation
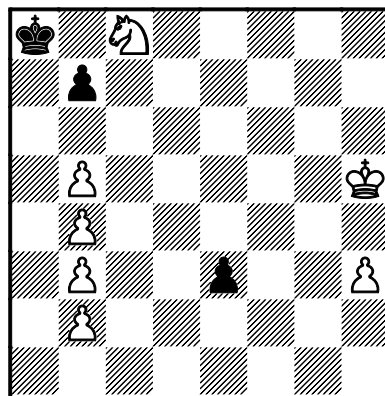
h5a8 0001.52 7/3 Draw

No 16941 Vladislav Tarasiuk (Ukraine). 1.Sb6+ Ka7 2.Sd7 e2 3.b6+ Ka8 4.Kg6 e1Q 5.Kf7 Qe4 6.b5/i Qe1 7.b4 Qe4 8.h4 Qxh4 9.Ke6 Qxb4 10.b3 Qa3 11.Kf7 Qb4 12.Ke6 positional draw.

i) 6.h4? Qxh4 7.Ke6 Qe4 8.Kb8 Qe6 wins.

No 16942 M. Minski & R. Staudte
special commendation
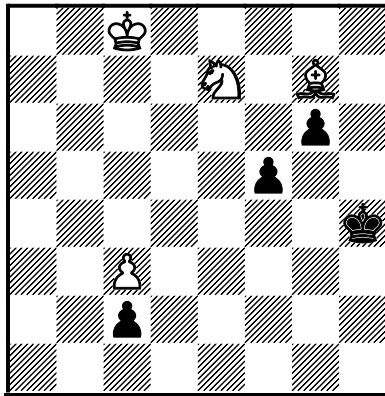
c8h4 0011.13 4/4 Draw

No 16943 V. Kondratev
special commendation
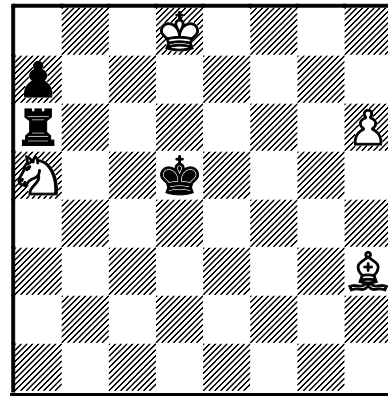
d8d5 0311.11 4/3 Win

No 16942 Martin Minski & Rainer Staudte (Germany). 1.Sxg6+? Kg5 2.Be5 Kxg6 3.Bf4 Kh5 4.c4 Kg4 5.Bc1 f4 6.c5 f3 7.c6 f2 8.c7 f1Q 9.Kb8 Qb5+ wins. So: 1.Bh6 g5 2.Sxf5+ Kh5 3.Sg3+ Kxh6 4.Se2 g4 5.c4 g3 6.c5 g2 7.c6 g1Q 8.Sxg1 c1Q 9.c7 Kg7 10.Sf3 Kf6 11.Se5 Qb2 12.Kd7 Qb5+ 13.Sc6 Qd5+ 14.Kc8 Ke6 15.Sd8+ Ke7 16.Kb8 Qd6 17.Sb7 Qf4 18.Sc5 Qe5 19.Kb7 Qd5+ 20.Kb8 draw.

No 16943 Vladimir Kondratev (Gavrilov Posad, Russia). 1.Sc6 Rxc6/i 2.Bg2+ Ke5 3.Bxc6 Kf6 4.Be8 a5 5.Bh5 a4 6.Ke8 a3 7.Kf8 a2 8.h7 a1Q 9.h8Q+ K- 10.Kxa1 wins.
i) Ra4 2.Se7+ Kc5 3.Sg6 Rd4+ 4.Kc7 Rd3 5.Bg2 wins.

Uralsky Problemist 2006

In terms of quality this was the best ever in *Uralsky Problemist*. 36 entries by 32 composers from 7 countries. The level was very good, with a quantity of memorable, bright studies.

No 16944 N. Kralin
1st prize
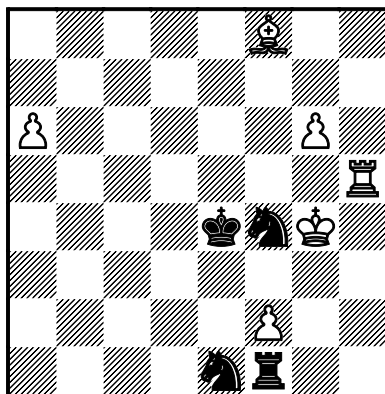
g4e4 0416.30 6/4 Draw

No 16944 Nikolai Kralin (Moscow). At any price the mating threats must be eliminated. 1.Re5+ Kxe5 2.Bd6+ Kxd6 3.a7 Ke5 4.a8Q Rg1+ 5.Kh4 Sf3+ 6.Qxf3 Kf5 7.g7 Rg6 8.g8S/i Rxg8 9.Qe4+ Kxe4 10.f3+ Kxf3 stalemate.
i) 8.Qd1? Rh6+ 9.Kg3 Rh3 mate. 8.g8Q? Rh6+ 9.Qh5+ Rxh5+ 10.Kg3 Rh3 mate. Composing skill – something more than mere technique, surely – is evident in the move-order dual avoidance line: 8.Qe4+? Kxe4 9.f3+ Kxf3 10.g8Q Sg2+, observes AJR.

"White's whole force – rook, bishop, knight, queen and pawn – is sacrificed one af-

ter, and all for stalemate. One of the respected grandmaster's most memorable studies."

No 16945 S. Didukh
2nd prize
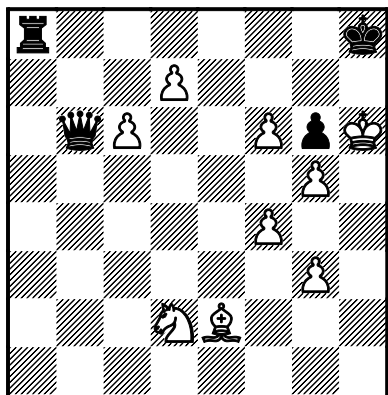
h6h8 3311.61 9/4 Win

No 16945 Sergei Didukh (Ukraine). 1.Sf3? Qxc6 2.Sh4 Qe6 3.Sxg6+ Kg8 4.Bf3 Qh3+ 5.Bh5 Qe6 6.Se7+ Kh8 7.f5 Qxd7 8.Bf7 Rg8 draw. *1.f5* gxf5 2.c7 Qxc7 3.g6 Rf8 4.g7+ Kg8 5.Bc4+ Rf7 6.Bxf7+ Kxf7 7.Sc4 Qxg3 8.Se5+ Qxe5 9.d8S+/i, and Kg8 10.f7 mate, or Kxf6 10.g8S mate.

i) Phoenix!

"A rare ideal checkmate with a pair of promoted knights amalgamated with active self-block of two squares. Sergei Didukh has truly arrived on the scene as one of the world's strongest composers. Keep it up!"

No 16946 S. Osintsev
3rd prize
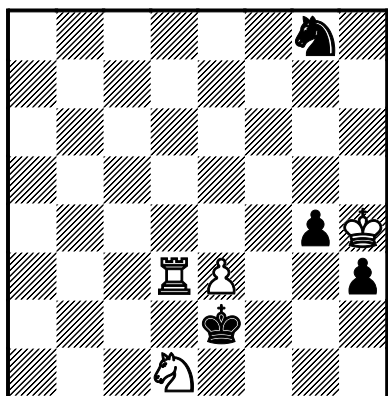
h4e2 0104.12 4/4 Win

No 16946 Sergei Osintsev (Ekaterinburg). It's no easy matter to choose the right square for wR, seeing that wS is to be sacrificed. 1.Ra3 Kxd1 2.Kg3 Sf6 3.Ra2/i Ke1 4.Rb2/ii Kd1 5.Rb6 Se4+ 6.Kxg4 Ke2 7.Rb4 Sc3 8.Rb2+ Kd3/iii 9.Kf3 wins.

i) 3.Ra6? Se4+ 4.Kxg4 Ke2 5.Kf4 Sc3 6.e4 Kf2 7.e5 h2 8.Rh6 Kg2 9.e6 h1Q 10.Rxh1 Kxh1 11.Ke5 Sb5 draw.

ii) "Paradoxically occupying the previously spurned b-file."

iii) "The check came about solely due to the prescient b-file presence."

"Highly technical stuff from the master from the Urals – and far from easy."

No 16947 N. Kralin
4th prize
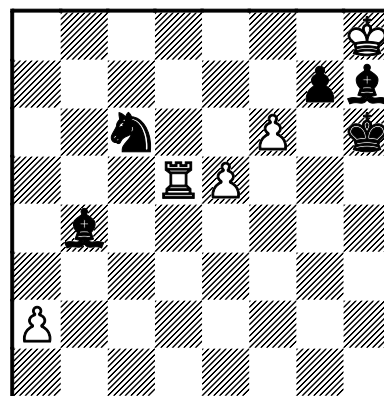
h8h6 0163.31 5/5 Draw

No 16947 Nikolai Kralin (Moscow). 1.a3 Bxa3 2.fxg7 Se7 3.Rd6+/i Bxd6 4.g8S+ Sxg8 5.exd6/ii Kg6 6.d7 Sh6 7.d8S draw.

i) 3.g8Q? Bxg8 4.Rd6+ Kh5 5.Kg7 Bc4.

ii) "Had it not been for White's very first move Black could now play: Sf6 6.d7 Sxd7, eliminating all stalemates."

"As with the above Didukh we have a pair of S-promotions."

No 16948 Iu. Akobia & D. Gurgenidze
5th prize
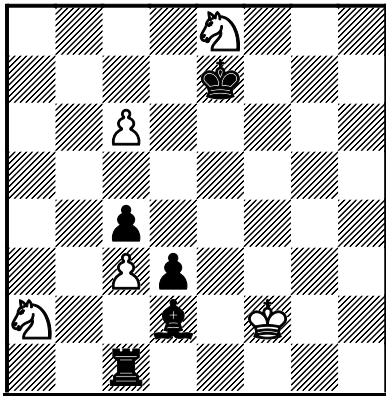
f2e7 0332.22 5/5 Draw

No 16948 Iuri Akobia & David Gurgenidze (Georgia). 1.c7 Be1+ 2.Ke3 Kd7 3.Sd6 Kxc7 4.Sxc4 d2 5.Sxd2 Rc2 6.Sb4, with:

– Rxd2 7.Sd3 Rd1 8.Ke2 Rd2+ 9.Ke3 Rd1 10.Ke2 positional draw, or

– Bxd2+ 7.Ke2 Rb2 8.Sd3 Ra2 9.Sb4 Rb2 10.Sd3 positional draw again.

"An interesting movie by the two excellent study composers."

No 16949 P. Rossi
1st honourable mention
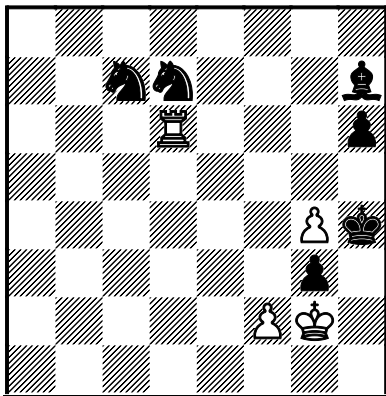
g2h4 0136.22 4/6 BTM, Draw

No 16949 Pietro Rossi (Italy). Black strives to retain his material advantage. 1...Be4+ 2.f3 (Kg1? g2;) Bxf3+ 3.Kxf3 Se5+ 4.Kg2 Sxg4 5.Rd3 Sd5 6.Rxg3 dSe3+ 7.Kf3 Sh2+ 8.Kf2 hSg4+ 9.Kf3 Se5+ 10.Kf2 Sd3+ 11.Kf3 Se1+ 12.Kf4 Sd5+ 13.Kf5 Kxg3 14.Kg6, and White has survived.

No 16950 G. Amiryan
2nd honourable mention
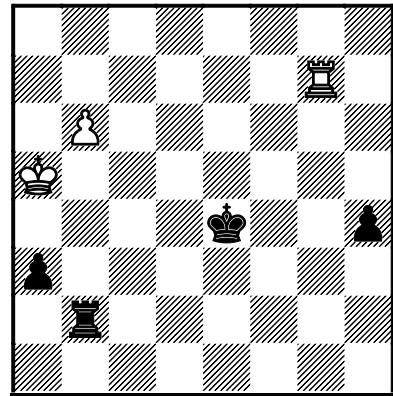
a5e4 0400.12 3/4 Draw

No 16950 Gamlet Amiryan (Armenia). 1.Rh7? Rh2 2.Kb5 a2 3.Ra7 h3 4.Kc6 Rb2 5.b7 h2 6.Rxa2 Rxa2 7.b8Q h1Q is only a draw. *1.Rg4+* Kd5 2.Rxh4 a2 3.Ra4 Kc5 4.Ra3zz Kc6 5.Ka6 Rxb6+ 6.Ka7 Rb2 7.Ra5/i Rh2 8.Ka6 Rh8 9.Ka7 Rh7+ 10.Ka6 Rh2 11.Ka7 Rb2 12.Ka6 Kc7 13.Ka7 Rb7+ 14.Ka8 – "Not bad for a positional draw."

i) 7.Ra4? Kc5 8.Ka6 Rb8. 7.Rc3+? Kd5 8.Ra3 Kc4 9.Ka6 Rb8.

No 16951 V. Kalashnikov
3rd honourable mention
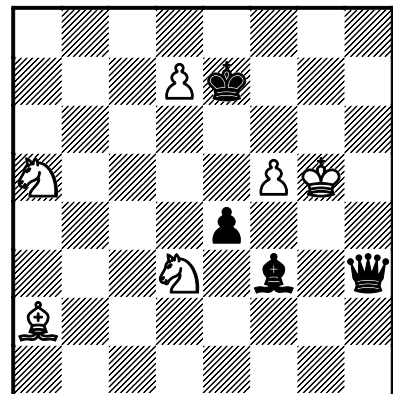
g5e7 3042.21 6/4 Draw

No 16951 Valery Kalashnikov (Ekaterinburg). 1.f6+ Kxd7 2.Be6+ Qxe6/i 3.Sc5+ Kd6 4.aSb7+ Ke5 5.Sxe6 Kxe6 6.Sd8+ Kd7 7.f7 Ke7 8.Kg6 Bh5+ 9.Kxh5 e3 10.Kg6 e2 11.Se6 e1Q/ii 12.f8Q+ Kd7 13.Qd8+ Kc6 14.Qc7+ Kd5 15.Sf4+ Kd4 16.Qd8+ Kc4/iii 17.Qd5+ Kc3 (Kb4;Qd3+) 18.Qa5+ wins.

i) Kxe6 3.Sf4+ Kf7 4.Sxh3 e3 5.Sc4 wins.

ii) Kxe6 12.f8Q e1Q 13.Qe8+.

iii) Ke3 17.Sg2+, or Kc5 17.Sd3+.

"A study of two halves. First, a tense struggle against the ostensive queen and second, the same against the latent one."

The 4th honourable mention was cooked: Boris Sidorov (Apsheronsk) g1c8 3243.02 g8a7b7f2g7f4.e3f3 4/6 Draw.

Intended solution 1.Rc7+ Kd8 2.Rd7+ Ke8 3.Re7+ Kf8 4.Rxg7 Sh3+ 5.Kh2 Qxg7 6.Rxg7 exf2 7.Rg3, with: Sg5 8.Rxf3+ Sxf3 9.Kg2 draw, or f1Q 8.Rxf3+ Qxf3 stalemate.

But (HH): also 2.Rxg7. Perhaps this was a diagram mistake, as the author submitted a version with an extra bpe7 for the Russian championship. However both versions are incorrect (HH): 6...Sxf2 7.Rg3 Sg4+ 8.Kg1 f2+ wins.

Also the 5th honourable mention by Vladimir Kondratev is incorrect: e8g8 0036.30 c8f7h3.a6d5e7 4/4=. 1.a7 Sf4 2.a8Q Sh5 3.Qa1 Bg4 4.d6 Sg7+ 5.Qxg7+ Kxg7 6.d7 Bh5 7.d8S Se5+ 8.Sf7 Kf6 9.Kf8 Sg6+ 10.Ke8(Kg8) Sxe7+ 11.Kf8 Sf5 12.Sh6 Sxh6 stalemate.

MG cooks: 1...Shg5 (Sf4) 2.a8Q Se4 3.Qc6 Bf5 and 4.Sed6+. In fact Black even wins in the main line: 11...Sg6+ 12.Kg8 Bf3 13.Sd6 Bc6 14.Sc8 Ke6 (EGTB).

No 16952 I. Yarmonov
commendation
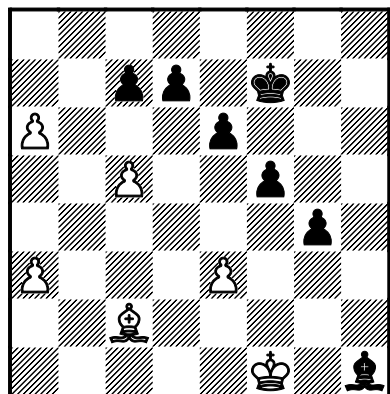
f1f7 0040.45 6/7 Win

No 16952 Igor Yarmonov (Russia). 1.e4? fxe4 2.Kg1 e3. *1.Ba4* Ke7/i 2.c6 dxc6 3.Kg1 Bd5 4.Bb3 Bf3 5.Bc2, with:

− c5 6.e4 fxe4 7.Bd1 Bxd1 8.a7, or

− Bd5 6.e4 fxe4 7.Bb3 Bxb3 8.a7 wins.

i) Ba8 2.Bxd7, 3.Bc8 and 4.Bb7.

"A logical study with unconstrained play by both sides."

No 16953 V. Kalandadze & R. Martsvalashvili
commendation
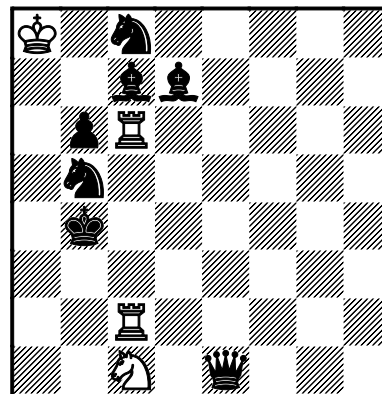
a8b4 3267.01 4/7 Win

No 16953 Velimir Kalandadze & Ruzvelt Martsvalashvili (Georgia). 1.R6c4+ Ka5 2.Sb3+ Ka6 3.Ra4+ Qa5 4.Rxa5+ bxa5 5.Sc5+ Kb6 6.Sxd7+ Ka6 7.Rc6+ Sb6 8.Rxb6+ Bxb6 9.Sb8 mate.

"A pure checkmate following three active self-blocks in the king's field."

No 16954 V. Kichigin & E. Kudelich
commendation
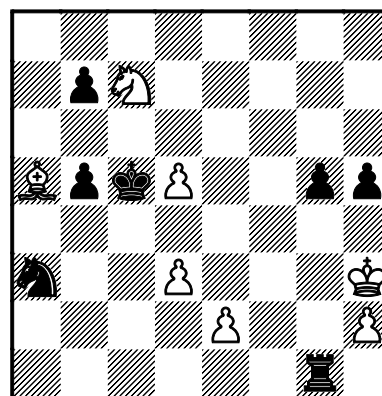
h3c5 0314.44 7/7 Win

No 16954 Viktor Kichigin & Eduard Kudelich (Russia). 1.Bb4+ Kxb4/i 2.d6 g4+ 3.Kh4 g3 4.hxg3 Sc4 5.dxc4 Kxc4 6.Sd5 Rh1+/ii 7.Kg5 Rg1 8.Kf6 Rxg3 9.Kf7 Ra3 10.d7 Ra8 11.Sb6+ and 12.Sxa8 winning.

i) Kb6 2.Sa8+ Ka6 3.d6 g4+ 4.Kh4 g3 5.h3 Rf1 6.Kxg3 h4+ 7.Kg2 Rf8 8.Sc7+ Kb6 9.Bxa3.

ii) Rf1 7.Se3+. Ra1 7.d7 Ra8 8.Sb6+.

"Both sides sacrifice, leading to bR being decoyed onto a square vulnerable to a fork."

HH observes that 10.Sb6+ K- 11.d7 also wins. A minor dual?

No 16955 D. Kostadinov & L. Stanchev
commendation
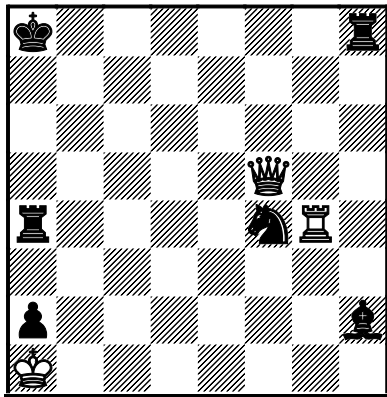
a1a8 1733.01 3/6 Win

No 16955 Diyan Kostadinov & L. Stanchev (Bulgaria). 1.Qc2 Ra7 2.Qe4+ Rb7 3.Rg7 Sd5 4.Rxb7/i Kxb7 5.Qxd5+ Kb8/ii 6.Qd4 Rh5/iii 7.Qb6+ Ka8 8.Qe6 Ra5 9.Qe4+ Ka7 10.Qh7+ wins.
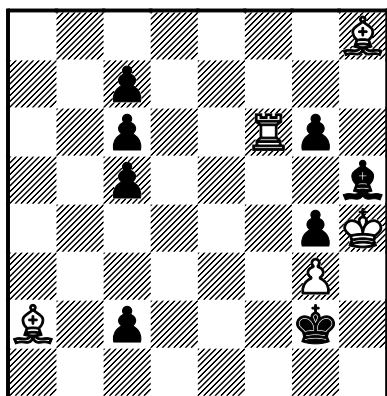
i) 4.Qxd5? Be5+ 5.Qxe5 Rh1+ 6.Kxa2 Rh2+ 7.Ka3 Ra2+ 8.Kxa2 Rb2+ 9.Ka3 Rb3 10.Ka4 Rb4+ 11.Ka5 Rb5+ 12.Ka6 Rb6+ draw.

ii) Kc7 6.Qd4 Rd8 7.Qc3+ Kd7 8.Qh3+. Kc8 6.Qe6+ Kb8 7.Qf6.

iii) Rh7 7.Qb2+ Ka8 8.Qg2+ Ka7 9.Qxa2+ Kb8 10.Qg8+.

"A fair introduction works into three pieces against the queen."

No 16956 B. Sidorov & E. Kudelich
commendation

h4g2 0150.16 5/8 Win

No 16956 Boris Sidorov & Eduard Kudelich (Russia). 1.Rf2+? Kxf2 2.Bb2 Ke2 3.Bc1 Kd1 4.Be3 c1S 5.Bc4 Kc2 6.Bxc5 Kc3 wins. *1.Rf1* Kxf1 2.Bc4+ Ke1 3.Bc3+ Kd1 4.Bb3 c4 5.Ba4 Kc1 6.Bxc6 Kb1 7.Be4 Kc1 8.Bc6 Kd1 9.Ba4 Kc1 10.Bc6 positional draw.

"Positional draw combined with B/K pendulum."

No 16957 I. Agapov
commendation
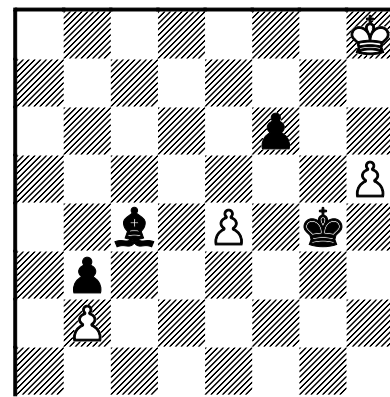
h8g4 0030.32 4/4 Draw

No 16957 I. Agapov (Russia). 1.Kg7 Kg5 2.h6 Bg8 3.Kxg8 Kxh6 4.Kf7 Kg5 5.Ke6 Kf4 6.Kd5 Ke3 7.Kc4 Kxe4 8.Kxb3 Kd3 9.Ka2/i, with:

– f5 10.b4 draw, or

– Kc4 10.Kb1 draw.

i) Otherwise White loses his queen through enfilade.

"A well-known problemist tries his luck with this curious example of king-play including a subtle point on move 9."

HH: J. Moravec, *Ceské Slovo* 1941; b4d4 0000.11 .b2f7 2/2 Draw: 1.Kb3 Kd3 2.Ka2 etc.

A commended study by Sergei Borodavkin (Ukraine) a6e7 0332.32 a1a2d3d6.b6d7e6 c6g4 6/5+. 1.Sc8+ Kd8 2.e7+ Kxd7 3.Sc5+ Ke8 4.b7 Be6+ 5.Kb6 Rb1+ 6.Kxc6 Rxb7 7.Sxe6 Rxe7 8.Sd6 mate was cooked by MG: 3.Kb7 g3 4.Sc5+ Ke8 5.Kc7 g2 6.Se4 Kf7 7.Kd8 wins.

A further commendation by Gamlet Amiryan (Armenia); c4a1 4030.12 g8d2h3.a7b2b4 3/5+. 1.a8Q+ Kb1 2.Qh1+ Qc1+ 3.Kb3 (for 4.Qg6+) Bf5 4.Qc8 Bg6 5.cQc6 Bd3 6.cQe4 Bxe4 7.Qxe4+ Ka1 8.Qa8+ Kb1 9.Qa2 mate, is cooked by MG and HH: 2...Bf1 3.Qxf1+

(Kc5 Qe3+;) Qc1+ 4.Kb3 Qxf1 5.Qh7+ Ka1 6.Qa7+ Kb1 7.Qa2+ Kc1 8.Qxb2+ Kd1 9.Qb1+ Ke2 drawing.

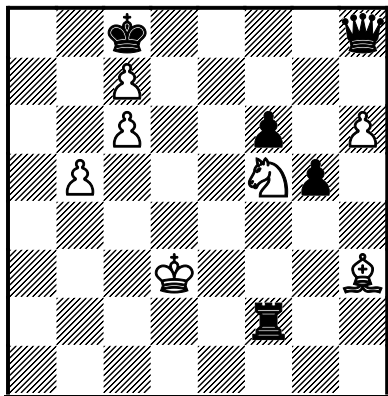**No 16958** V. Kovalenko
special prize *for a pawn ending*
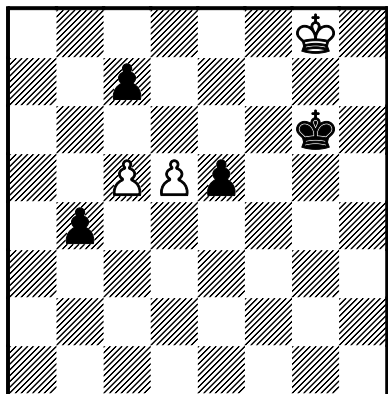
g8g6 0000.23 3/4 Win

No 16958 Vitaly S. Kovalenko (Russia). 1.d6 cxd6/i 2.c6 b3 3.c7 b2 4.c8Q b1Q 5.Qg4+ Kf6/ii 6.Qg7+ Ke6 7.Qf7 mate.

i) b3 2.dxc7 b2 3.c8Q b1Q 4.Qg4+ Kh6 5.Qh4+ Kg6 6.Qh7+.

ii) Kh6 6.Qh4+ Kg6 7.Qh7+ Kg5 8.Qxb1.

No 16959 A. Rusz
special honourable mention

d3c8 3311.42 7/5 Draw

No 16959 Arpad Rusz (Romania). 1.b6 Qh7 2.Kd4 Rxf5/i 3.Bg4 Qg6 4.Kd3z/ii Qh7 5.Ke4 Qe7+/iii 6.Kxf5 Qb4 7.h7 Qxb6 8.h8Q Kxc7 9.Bf3 Qb5+ 10.Ke6 Qb3+ 11.Bd5 Qe3+ 12.Kf7 wins.

i) Qxf5 3.Bxf5+ Rxf5 4.h7 Rf4+ 5.Kd5 Rh4 6.h8Q+ Rxh8 7.Kd6 Rh1 8.b7 mate.

ii) "Zugzwang after return to the d3 square."

iii) The roman theme.

"The 'special' here is for rework of Cortlever's study in *De Schaakwereld*, 1937." HH: b2a8 3810.42 f7c4h5f3g8f1.a6a7b6h4 f4g3 8/6 Draw: 1.Bg2 Qh5 2.Rc5 Qg4 3.Rg5 Rxg5 4.hxg5 Qh5 5.Kc1 Qg4 6.Kb2.

No 16960 V. Kalyagin
special honourable mention
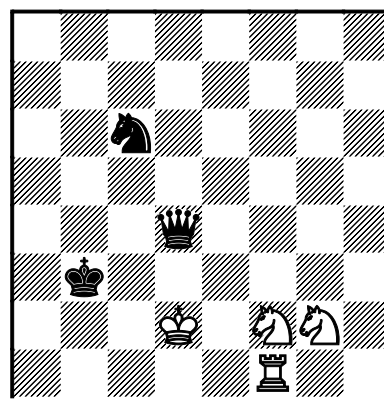
d2b3 3105.00 4/3 Draw

No 16960 Viktor Kalyagin (Russia). 1.Ke2? Qc4+. *1.Sd3* Se5 2.gSf4/i Qc3+ 3.Ke3 Sg4+ 4.Ke2 Qc2+ 5.Ke1 Kc3/ii 6.Sd5+ Kc4 7.Rf4+, but not 7.S3b4? Qe4+ 8.Kd2 Qg2+ 9.Ke1 Kb3 10.Rf8 Se5 11.Rf2 Sf3+ 12.Ke2 Sd4+, winning.

i) 2.Rb1+? Ka2 3.Rb2+ Ka1 4.gSe1 Sc4+ 5.Kc1 Qe3+ 6.Kc2 Sxb2.

ii) Se3 6.Rf3. Kc4 6.Rf3.

"We like the final position, but we've seen it before."

The special commendation by Viktor Kalyagin proves incorrect: d4e7 0704.21 f1c7h6c3h1.d5d7g5 5/5=. 1.d6+ Rxd6+ 2.Sd5+ Rxd5+ 3.Kxd5 Sg3/i 4.Rf7+ Kd8 5.Kd6 Se4+ 6.Kd5 Sc3+ 7.Ke6 Rc6+ 8.Kf5 Rc5+ 9.Ke6 Rc6+ 10.Kf5 positional draw.

MG cooks: 6.Ke5 Rc4 7.Rg7, or Sc5 7.Kf5 (Kf6).

64 – Shakhmatnoe obozrenie 2004

Oleg Pervakov's (judge) report (xii2006): 31 by 20 from six countries. The page heading reads 'The concept has altered', and we reproduce a compressed version of the text that follows the inevitable litany of eliminations.

It's a different matter with 5- and 6-man databases. Just a few years ago I actively supported the priority of the composer. Today, as the saying goes, the judge's viewpoint has changed, due to the recent online accessibility of practically any 5- or 6-man position via www.k4it. A studies specialist such as I am, holding the GM composer title as I do, immediately grasps that either the database is an adventitious aid to the composer, or the position is extracted straight and presented to the viewer as his intellectual output. I understand that there is no way to prove this, but the tourney judge is within his rights in forming his own opinion. I have done just this in throwing overboard I. Akobia's no. 44 (with its ugly two-move introduction) and no. 97 by A. Zhuravlyov. In this connection it seems to me that the participation of 6-man compositions in problem tourneys is a matter of greater urgency. A 10-15 minute session with the database can suffice to extract a unique solution up to ten moves or more in length. (I 'composed' such a one myself in 20 minutes.)"

Comments: The above, which appeared in the December 2006 *64*, provoked a 15-page response by A. Sochnev in *Zadachy i etyudy* 44 (iv2008), touching also on other Russian articles elsewhere. Your co-editor has in his turn responded in Russian – with invaluable translation help from Sergei Didukh and Paul Valois – but it will (probably) appear (in *ZiE* naturally) in December 2008. (Also, we hope, in both English and Russian in *Mat Plus*, currently the only multilingual paper forum. *Mat Plus* exists due only to the editorial initiative and persistence of GM Milan Velimirovic of Novi Beograd (Serbia).

A major cause of delay in reproducing this award in **EG** has been the failure to effect a resumption of an official magazine exchange with *64*, a hang-up which indirectly explains something that puzzles GM Pervakov. The GM writes in his award that leading 'western' study composers are not supporting *64* with their originals. In fact, *64* has all but disappeared from the occidental scene.

No 16961 A. Visokosov & V. Maksaev
1st prize
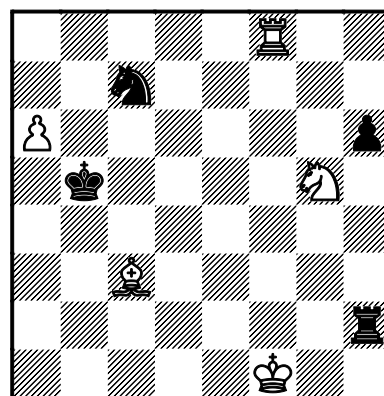
f1b5 0414.11 5/4 Win

No 16961 Andrei Visokosov (Moscow) and Valery Maksaev (Russia) (vi04). 1.Be5? Rh1+ 2.Kg2 Rh5 3.Sf7 Sxa6. *1.a7* Ra2 (hxg5; Rc8) 2.Se6 Rxa7 3.Rf5+/i Kc6/ii 4.Rf7zz h5/iii 5.Rh7 (Bh8? Ra8;) h4 6.Bh8/iv h3 7.Kg1 h2+ 8.Kh1 Sb5/v 9.Sd4+ Kb6 10.Rh6+ Kc5 (Ka5; Sc6+) 11.Rh5+ wins, avoiding 11.Rc6+? Kb4 12.Rb6 Ra5, drawn.

i) A thematic try fails to a reci-zug: 3.Rf7? Kc6 4.Ke1/vi h5 5.Rh7 h4 6.Kf1 h3 7.Kg1/vii Sb5 8.Sd4+ Sxd4 9.Rxa7 Se2+ 10.Kh2 Sxc3 draw.

ii) Kc4 4.Rc5+. Ka4 4.Bd4 Rb7 5.Sc5+.

iii) Ra3 5.Rxc7+ Kd6 6.Bb4+. Sb5 5.Sd4+ Kc5 6.Rf5+ Kc4 7.Sxb5 wins.

iv) 6.Bf6? Ra4 7.Sxc7 Rf4+. 6.Bd4? Ra4 7.Rxc7+ Kd6. 6.Bb2? Ra2 7.Rxc7+ Kd6 8.Rc2 Kxe6. 6.Be5? Sb5 7.Sd4+ Kd5. Draws.

v) Kd6 9.Sxc7 Rxc7 10.Be5+.

vi) 4.Rh7 Sb5 5.Sd4+ Kc5, when wR has no check on the 5th rank. Or 4.Bg7 Sb5 5.Sd4+ Kd5 6.Rf5+ Ke4 7.Rxb5 Rxg7 draw.

vii) 7.Bh8 h2 8.Kg2 Ra2+.

"An original work based on a domination spread across the whole board, and a reciprocal zugzwang that one frankly wouldn't have believed at the start. How is that wB able to find the one safe square on the long diagonal, and that on h8 under the watchful eye of the rook? And how does bPh6, having made one step in the direction of his lifelong ambition, bring about the fatal weakening of the setup on the opposite flank? Just nine actors, but what a spectacle!"

No 16962 A. Botokanov
2nd prize
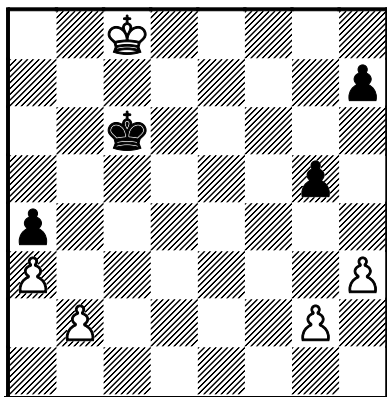
c8c6 0000.43 5/4 Win

No 16962 Alimkul Botokanov (Kyrgyzstan) (ii04). 1.Kd8? Kd6 2.g4/i *1.g4* Kc5 2.Kc7 h6 3.Kb7 Kb5 4.Ka7 Ka5 5.Kb8/ii Kb6 6.Kc8 Kc6 7.Kd8 Kd6 8.Ke8 Ke6/iii 9.Kf8 Kf6 10.Kg8 Kg6 11.Kh8 h5 12.gxh5+ Kxh5 13.Kg7(Kh7) wins.

i) 2.Ke8 Ke5 3.Kf7 Kf4 4.Kg7 h5 5.Kg6 h4 draw.

ii) This is the nub: bK needs three steps to reach wPb2, and the fight for the opposition is played out on the rank above.

iii) Kc5 9.Ke7 Kd5 10.Kd7.

"A real windfall in the heavily trawled domain of pawn endings. To arrive at the key corner square h8, wK undertakes a seemingly pointless voyage to the opposite shore. Effective and just as instructive!"

No 16963 Aleksei Sochnev (St Petersburg) (xii04). 1.g6? e2 2.Sd3 Kxd3 3.g7 e1Q+ 4.Kd7 Bd6 5.g8Q Qe7+ 6.Kc6 Qc7+ 7.Kb5 Qb7+ mating. *1.Se4* e2 2.Sd2+ Kd3 3.Sf3 Ke3 4.g6 Kxf3 5.g7 e1Q+ 6.Kf7 draw. "bP is again

not to be stopped, but wK is now in drawing safety."

No 16963 A. Sochnev
3rd prize
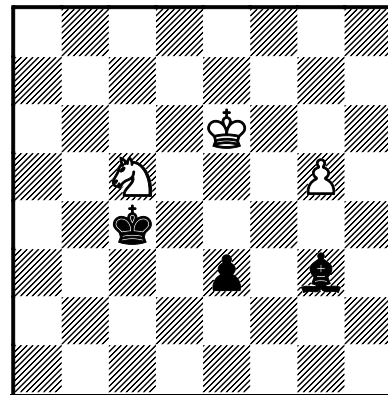
e6c4 0031.11 3/3 Win

"A pleasing meld of try and solution. OK, we start with six men but to ferret this out without having both the idea and the imagination is practically out of the question."

No 16964 S. Didukh
1st honourable mention
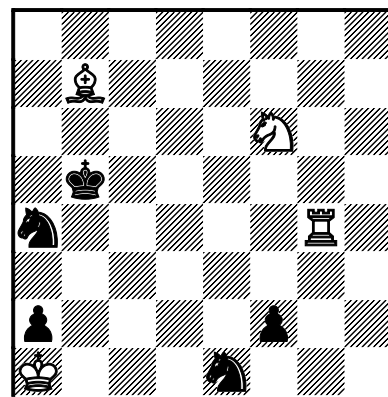
a1b5 0117.02 4/5 Win

No 16964 Sergei Didukh (Ukraine) (iv04). 1.Ba6+ Ka5 2.Sd5 Sc2+ 3.Kxa2 Sb6 4.Sc7 Sb4+ 5.Ka3 Sxa6 6.Rg5+ Sd5 7.Sxd5 f1Q 8.Se3+ Qb5 9.Sc4 mate.

"Subtle piece play brings about a known finale."

No 16965 Aleksei Sochnev (St Petersburg) (xii04). 1.c7 Sf3+ 2.Bxf3 Be3+ 3.Kg6 Bc2+ 4.Kf7 Bf5 5.e6 Bxe6+ 6.Kxe6 e1Q 7.c8Q+ Kh7 8.Kf7 Qg1 9.Qf5+ g6 10.Qc8 Qg3 11.Qg8+ Kh6 12.Qg7+ Kg5 13.Qxg6+ Kf4 14.Qf6 mate.
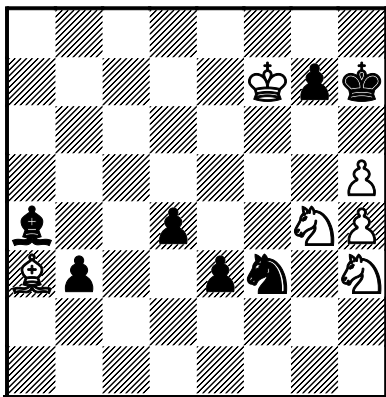
No 16965 A. Sochnev
2nd honourable mention
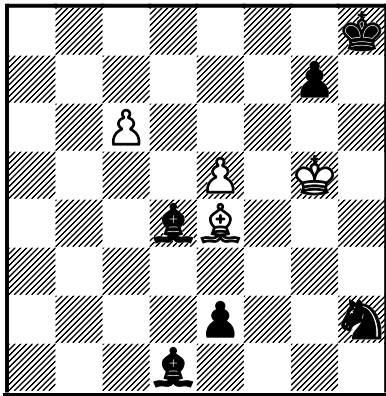
g5h8 0073.22 4/6 Win

"Another punishment of bK, served clumsily by his own kith and kin."

**No 16966** V. Kovalenko
3rd honourable mention

f7h7 0045.24 6/7 Win

No 16966 Vitaly Kovalenko (Bolshoi Kamen) (vii04). 1.Sg5+ Sxg5+ 2.hxg5 Be8+ 3.Kxe8 b2 4.Bxb2 e2 5.Bc3 dxc3 6.Kf8 e1Q 7.g6+ Kh8 8.Sh6 Qe6 9.Sf7+ Qxf7+ 10.Kxf7 c2 11.h6 c1Q 12.hxg7 mate.

"Again a known mating finale led up to by sharp combinative play."

No 16967 A. Vostrokhnutov (Voronezh) (ii04). This dedicated study formed part of an article announcing the tourney organised in connection with the inspection by the International Atomic Energy Agency – of apparently five reactors comprising the long-established configuration at Novo-Voronezh. 'Thematic' annotations are by the composer. 1.Sb7? Rb4+ 2.Kc2 Rb6 draws. *1.Sc4:*

No 16967 A. Vostrokhnutov
special honourable mention
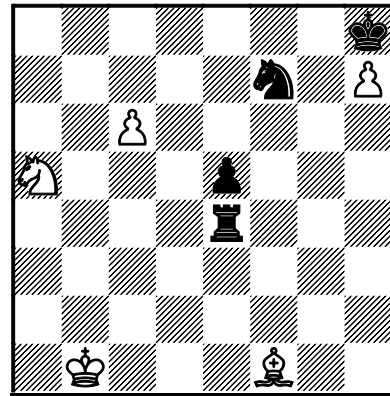
b1h8 0314.21 5/4 Win

Reactor No.1: Rxc4 2.Bxc4 Sd6 3.Bg8 Sb5/i 4.Kc1 Kg7 5.Kd2 Kh8 6.Ke3/ii Kg7 7.Ke4 Sa7 8.c7 Sb5 9.c8S Sc7 10.Sd6 wins/iii

Reactor No.2: Kg7 2.c7/iv Rxc4 3.Bxc4 Sd6 4.Bg8 Kh8 5.Kb2 Kg7 6.Kb3 Kh8 7.Kb4 e4 8.Kc5 e3 9.Kxd6 e2 10.c8Q e1Q 11.Bf7+ Kxh7 12.Qg8+ Kh6 13.Qg6 mate/v.

Reactor No.3: Rf4 2.c7 Rxf1+ 3.Kb2 Sd6 4.Sxd6 Rf8 5.Sf7+ Kxh7 6.Sd8 Rf2+ 7.Kb3 Rf3+ 8.Kb4 Rf4+ 9.Kb5, and wP promotes.

"Verdict: No. 3 is fit to operate until the year 2064!"

Reactor No.4: Re1+ 2.Kb2 Rd1 3.c7 Rd8 4.Sxe5? Rc8 5.Sxf7+ Kxh7, and:

– 6.Bd3+ Kg8 draw/vi, or:

– 6.Sg5+ Kg6 7.Se6 Kf6 8.Ba6 Kxe6 9.Bxc8+ Kd6 draw.

"Verdict: Background radiation – zero! Eliminate the defective state in 2004 after the jubilee holiday!"

Reactor No.5: Re1+ 2.Kb2/vii Rd1 3.c7 Rd8 4.Sd6, winning.

i) bS blocks access to bPe5, thanks to Sd4+. Just one way is left open.

ii) Approach by c3-d4 is met by bSa7 and e5-e4, so wK must extend his peregrination.

iii) "Verdict: background radiation is at 'jubilee' level. Reactor No.1 is operating normally."

iv) Delay is unacceptable. 2.Kb2? Rd4 3.c7 Rd8 4.Sd6 Rf8.

v) "Verdict: background radiation level is standard. Reactor No.2 systems are at 'jubilee' level."

"Verdict: the fifth reactor is working well. In summary, 1) All employees to receive a bonus not later than 31xii2004, and 2) Repeat the jubilee in 2014 and 2064 if performance is maintained, and 3) The composer and the commission wish everyone the best of health, success and happiness, and the best of good humour."

vi) Kg7? 7.Sd6 Rxc7 8.Se8+ wins.

vii) 2.Kb2? Ra1. Or 2.Ka2? and bR plays to d1 to d8 to a8.

HH: MG suggests the following melt-down of reactor No. 1: 7.Bc4 Sa7 2.c7 Kxh7 9.Ke4 Kg6 10.Kxe5 wins.

No 16968 V. Smyslov
special honourable mention
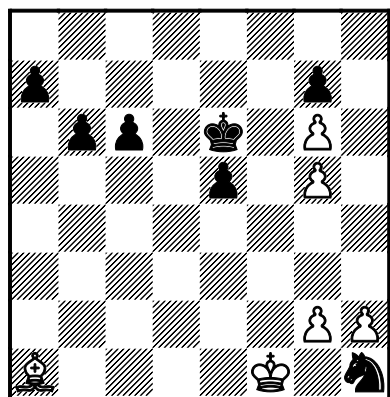
f1e6 0013.45 6/7 Draw

No 16968 Vassily Smyslov (Moscow) (vii04). bSh1 is out of play, but its elimination fails: 1.Kg1? Sg3 2.hxg3 a5 3.Bc3 a4 4.Bb4 c5 5.Ba3 Kd5. Instead: *1.Ke2* Sg3+ 2.hxg3/i a5 3.Kf3 Kd5 4.Kg4 Ke4 5.Kh5 a4 6.Bb2 c5/ii 7.g4 b5 8.Bc3 a3 9.Be1 a2 10.Bh4 a1Q 11.g3, and stalemate.

i) 2.Kf3? Sf5 3.Ke4 Sd6+ 4.Kf3 Kd5 5.h4 Sf5 6.h5 Sh4+ 7.Kg4 Sxg6 8.h6 gxh6 9.gxh6 Ke6 10.h7 Kf6 11.Kh5 Kg7 12.h8Q+ Sxh8 13.Bxe5+ Kg8 14.Kg4 Sg6 15.Bb8 a6 16.g3 Kf7 17.Kf5 b5 18.Bd6 a5 19.Bc7 a4 20.Bd6 Se7+ 21.Ke5 Sd5.

ii) b5 7.Ba3 Kd5 8.Bf8 a3 9.Bxg7 a2 10.Bxe5 Kxe5 11.g7 a1Q 12.g8Q draw.

"The 11th dedication by the seventh world champion."

No 16969 A. Botokanov
commendation
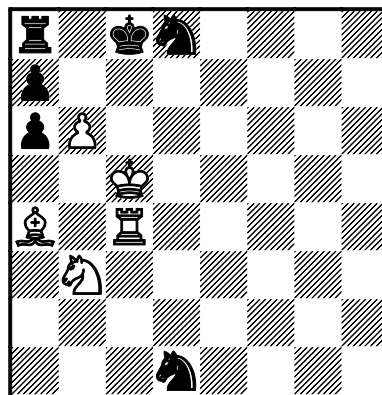
c5c8 0417.12 5/6 Win

No 16969 Alimkul Botokanov (Kyrgyzstan) (iv04). 1.Sa5 Sb2 2.Rc2 Sxa4+ 3.Kd6+ Kb8 4.Kd7, with:

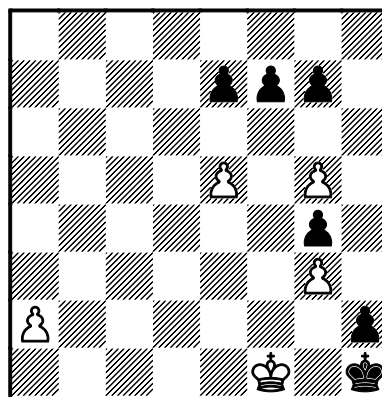– axb6 5.Rc8+ Ka7 6.Rc7+ Kb8 7.Rb7+ Sxb7 8.Sc6 mate, or

– Sxb6 5.Kxd8 Sc4 6.Rc1 Sxa5 7.Kd7 Sb7/i 8.Rc8 mate.

i) Kb7 8.Rb1+ Sb3 9.Rxb3 mate. Sc4 8.Rxc4 a5 9.Kc6 a6 10.Rh4 (duals) Ra7 11.Rh8 mate – or 10...Ka7 11.Rh7+ Kb8 12.Kb6.

"A 'deposit' of assorted checkmates."

HH observes that this is 'only' a version of EG#10948.

No 16970 S. Didukh
commendation

f1h1 0000.45 5/6 Win

No 16970 Sergei Didukh (Ukraine) (vii04). 1.a4 f5 2.gxf6 gxf6 3.a5 fxe5 4.a6 e4 5.a7 e5 6.a8R e3 7.Ra1 e2+ 8.Kf2+ e1Q+ 9.Rxe1 mate.

"Not at all bad for a synthesis of Gulyaev (1929) and Bron (1958)."

A. Zhukov (Ukraine) won the last commendation: c4g4 3112.15 h2b5f6g7h1.g3b4d7f2 f7h7 6/7 win: 1.Rg5+ Kh3 2.Rh5+ Kg4 3.Rh4+ Qxh4 4.Sxf2+ Kxg3+ 5.Kb3 Qxf6 6.Se4+ Kf4 7.Sxf6 d5 8.gSh5+ Ke5 9.Kxb4 d4 10.Kc4 h6 11.Kd3 wins. "Chosen for the great move 5.Kb3!!"

But MG cooks: 8.Kxb4 Ke4 and now 9.Sgh5 is only an exchange of moves. But also 9.Sg4 wins: Ke4 10.Kc3 f5 11.Sf6+ Ke5 12.Sgh5. Or Kf4 10.Sh6 d4 11.Kc4 Ke4 12.Sgf5 d3 13.Kc3.

From left to right: Andrey Visokosov,
Nikolay Kralin and Jurgen Stigter

Aleksandr Mikholap 35 JT 2005

19 submissions from 14 composers. Six were eliminated. The judge Leonid Palguev (Orsha, Belarus) died before the award was published (closing date 12ix2005).

No 16971 D. Gurgenidze & I. Akobia
1st prize
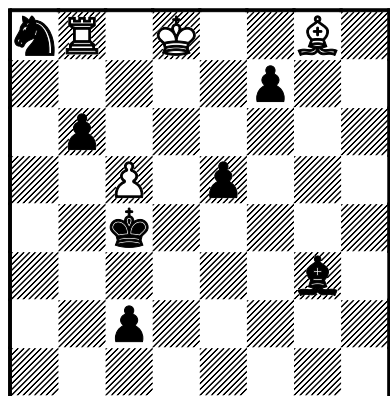
d8c4 0143.14 4/7 Draw

No 16972 R. Becker
2nd prize (correction)

b7d5 0143.02 3/5 Draw

No 16971 David Gurgenidze & Iuri Akobia (Georgia). 1.cxb6 Bh4+ 2.Ke8/i Sxb6 3.Rxb6 Bf2 4.Bxf7+ Kc5 5.Rb8/ii Kd6 6.Rc8 Bc5 7.Bg6 e4 (c1Q; Be4) 8.Rc6+, and Kd5 9.Bxe4+ or Kxc6 9.Bxe4+ drawn.
i) 2.Kd7? Kb5 3.Bh7 c1Q 4.Bd3+ Ka5 wins.
ii) 5.Rb7? Kd6 6.Rd7+ Kc6 7.Rd2 c1Q 8.Rxf2 e4 9.Rf6+ Kc7 10.Bd5 e3 wins.

"Double-edged play around bPc2 leads to an original finale. Great tactics, great strategy!"

HH: the study was cooked by Richard Becker: 1...Kd3 2.b7 Sc7 3.Ra8 Se6+ 4.Ke7 Bh4+ 5.Kxf7 c1Q 6.b8Q Sd8+ and White must give the queen to prevent immediate mate. A correction appeared (source?) with the first move skipped (i.e. wK in check....). MG suggests to correct the original study by adding a wph4. This allows 1...Kd3 2.b7 Sc7 3.Rc8 e4 4.Bxf7 c1Q 5.b8Q because now 5...Qg5+ is not possible.

No 16972 Richard Becker (USA). 1.Rh5+? Se5. 1.Bf7+? Ke5. *1.Rh1* Sc5+ 2.Kc8 Ke6 3.Rh6+ (Bh5? d5;) Ke7 4.Rh7+ Kxe8 5.Re7+ Kf8 6.Re8+ Kf7 7.Rxe3 Bd6 8.Kd8zz Kf6 9.Rc3 Be7+ 10.Ke8 d5 11.Rf3+ Ke6 12.Re3+ Se4 13.Rxe4+ dxe4 stalemate.

The author's correction may be original to **EG**.

In the original (i.e. in the award): b8e8 0134.13 a6e7f1b3.f2d4d7e4 4/6=.

The intended 1.Rh6 Sc5 (d3; Kc7) 2.Kc7 Bg5 3.Rh7 e3 (Se6+; Kc8) 4.fxe3 dxe3 5.Sg3 Bf4+ 6.Kc8 Bxg3 7.Re7+, is spoilt, so the composer informs AJR, by the cook 1.Kc7, with the continuation: Bh4 2.Ra3 Bd8+ 3.Kc8 Sc5 4.Rh3 Bf6, and now the unforeseen 5.Rh5! draws.

"A superb study."

No 16973 V. Rezinkin
=3rd/4th prize
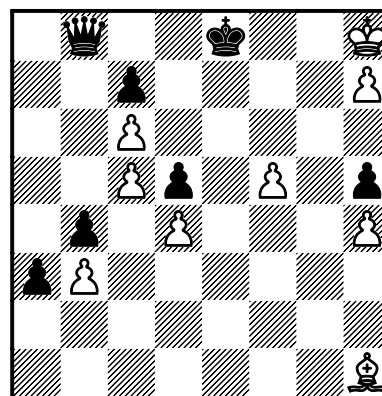

h8e8 3010.75 9/7 Draw

No 16973 V. Rezinkin (). 1.Kg7 Ke7 2.f6+ Ke6 3.Bg2 Qh8+ 4.Kxh8 Kf7 5.Bxd5+ Kf8

6.Bg8 a2 7.f7, and a1Q stalemate, or a1R 8.d5 draws.

"Interesting incarceration theme [wBg8] ornamented by pinning of wPd4, executed with neatness and elegance."

The other 3rd/4th prize by V. Kovalenko, d2a8 3320.72 c8a2c1d5.a3b4c2c3c6d6e4a4c4 10/5+ with the intended solution 1.d7 Qc7 2.d8Q+ Qxd8 3.c6+ Qxd5+ 4.exd5 Kb7 5.Bb2 Rxb2 6.Kc1 Ra2 7.Kb1 Rxa3 8.Kb2 Rxc3 9.Kxc3 a3 10.d6 Kc8 11.b5 Kb7 12.c8Q+ Kxc8 13.b6zz Kb7 14.d7 wins, was cooked by Richard Becker: 2.Ke3 Ka7 3.Kd4 Qd8 4.Kxc4 Kb6 5.Be3+.

No 16974 V. Kovalenko
1st honourable mention
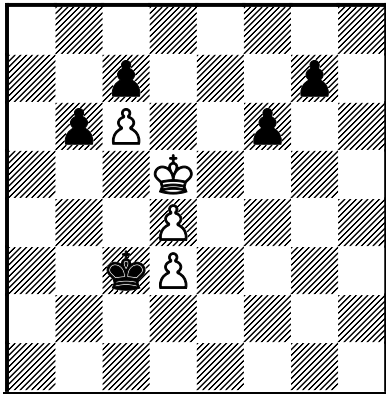
d5c3 0000.34 4/5 Win

No 16974 Vitaly Kovalenko (Russia). 1.Ke6 Kxd4/i 2.Kd7, with:

– b5 3.Kxc7 b4 4.Kd6 b3 5.c7 b2 6.c8Q b1Q 7.Qc5+ Kxd3 8.Qf5+ and 9.Qxb1 wins, or

– f5 3.Kxc7 f4 4.Kxb6 f3 5.c7 f2 6.c8Q f1Q 7.Qc5+ Kxd3 8.Qb5+ and 9.Qxb1 wins, or

– g5 3.Kxc7 g4 4.Kxb6 g3 5.c7 g2 6.c8Q g1Q 7.Qc5+ Kxd3 8.Qxg1 wins.

i) b5 2.d5 b4 3.d6b3 4.dxc7 b2 5.c8Q b1Q 6.Qd7 and c6-c7 will win. f5 2.d5 f4 3.d6 f3 4.dxc7 f2 5.c8Q f1Q 6.Qa6 Qf6+ 7.Kd7 Qf5+ 8.Kc7 b5 9.Kb6 Qe6 10.Qxb5 Qh6 11.Qc4+ Kd2 12.Ka7 Qe3+ 13.Kb7 Qf3 14.d4.

"Threefold diagonal wins of bQ."

No 16975 Franco Bertoli (Italy). 1.fxg3+ Kh3 2.Rxe2 d1Q 3.Bg2+ Kxh2 4.Bf3+ Kxg3 5.Bxg4 Kxg4 6.Rxe5 Qd2+ 7.Kg7/i Qd4 8.Sg6 draw, not 8.Kf6? Qf4+.
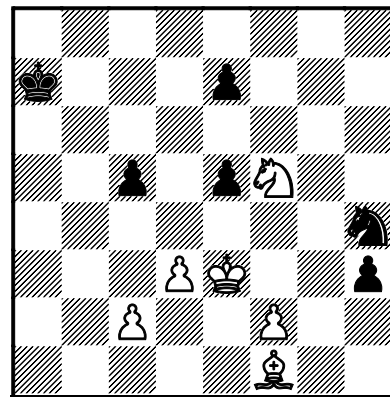i) 7.Kg6? Qd6+. 7.Kh7? Qh2+.

No 16975 F. Bertoli
2nd honourable mention
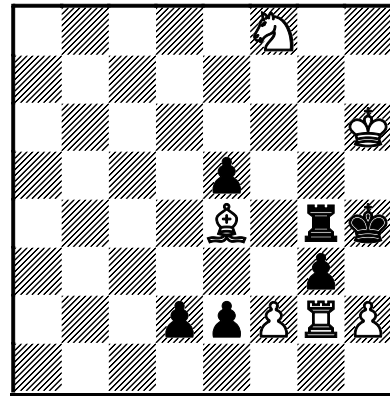
h6h4 0411.24 6/6 Draw

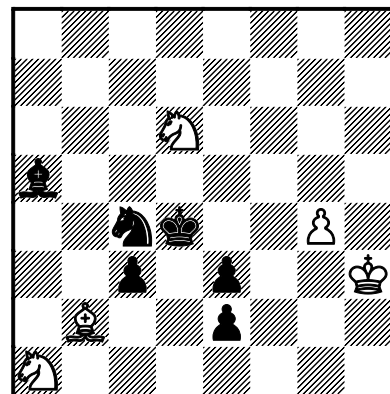"Good construction on the basis of the fight against passed pawns."

No 16976 M. Campioli
commendation

e3a7 0014.34 6/6 BTM Draw

No 16976 Marco Campioli (Italy). 1...h2 2.Sg3 Sf5+ 3.Kf3 Sxg3 4.Bg2 h1Q 5.Bxh1 Sxh1 6.Kg2 Kb6 7.Kxh1 Kb5 8.Kg2 Kb4 9.Kf3 Kc3 10.Ke4 Kxc2 11.Kd5 Kxd3 12.Kxc5 e4 13.Kd5 drawn.

No 16977 M. Campioli & P. Rossi
commendation

h3d4 0045.13 5/6 Draw

No 16977 Marco Campioli & Pietro Rossi (Italy). 1.Sc2+ Kd3 2.Se1+ Kd2 3.Sxc4+ Kxe1 4.Bxc3+ Bxc3 5.Sxe3. AJR now suggests: Kf2 6.Sg2 Bf5 7.g5 Bd6 8.g6 Bf5 9.g7 Bxg7 10.Sf4, while the (abbreviated) award solution runs: Bd2 6.Sg2+ Kf2 7.Kh2 Kf2 8.Kh3 Kg1 9.g5 (Kg3? Bf4+;) Bxg5 10.Se1. MG does not agree as after 5...Bd2, White can also play 6.Sc2.
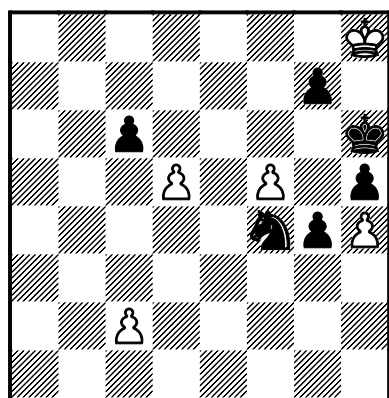
No 16978 P. Rossi
commendation
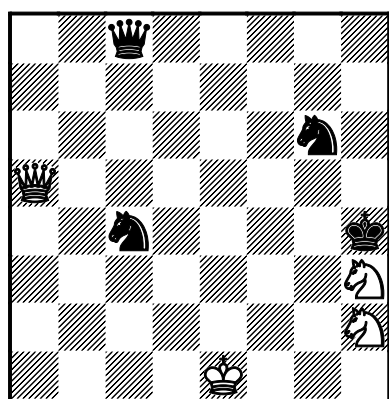
e1h4 4008.00 4/4 Win

No 16978 Pietro Rossi (Italy). 1.Qg5+ Kxh3 2.Kf2 Qf8+ 3.Sf3 Qxf3+ 4.Kxf3 wins, the award solution continuing for several more moves.

No 16979 V. Zhuk & V. Tupik
commendation

h8h6 0003.44 5/6 Win

No 16979 Viktor Zhuk & Vasily Tupik (Belarus). 1.d6 g3 2.d7 g2 3.d8Q g1Q 4.Qg8 (Qd6+? Sg6+;), and:
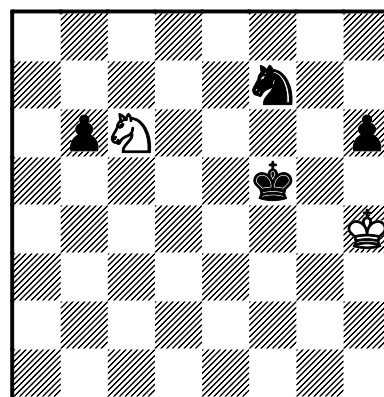– Qg6 5.c3 c5 6.c4 wins, or
– Sg6+ 5.fxg6 Qxg6 6.c3 c5 7.c4 wins.

No 16980 Y. Sergeev (Belarus). 1.Se7+, with:
– Ke5 2.Sc8 b5 3.Sa7 b4 4.Sc6+, or
– Ke6 2.Sc8 b5 3.Sa7 b4 4.Sc6 b3 5.Sd4+, or

– Ke4 2.Sc8 b5 3.Sa7 b4 4.Sc6 b3 5.Sa5 b2 6.Sc4 b1Q 7.Sd2+.

No 16980 Y. Sergeev
commendation

h4f5 0004.02 2/4 Draw

Two further commendations by Andrejs Strebkovs proved incorrect: f7a3 0004.22 d3e4.g5h4b3h7 4/4=. Intended: 1.h5 Sxg5+ 2.Kg7 Se6+ 3.Kxh7 Sf4 4.h6 Sxd3 5.Kg8 b2 6.h7 b1Q 7.h8Q draw, but 4.Sxf4 b2 5.h6 b1Q 6.Sg6 is a database draw. d4f7 0000.23 .c2h5b5c7f6 3/4=. Intended: 1.Kc5 Kg7 2.Kd5 b4 3.Ke6 c5 4.Kd5 Kh6 5.Kxc5 f5 6.Kxb4 Kxh5 7.Kc3 Kg4 8.Kd2 draw. But several 2nd solutions: 8.Kd3, 7.c4, 7.Kc4 and 1.Ke4 c6 2.Kd4 b4 3.Kc5 f5 4.Kd4 f4 5.Ke4 c5 6.Kxf4 c4 7.Ke4 b3 8.cxb3 cxb3 9.Kd3.

No 16981 † L. Palguev
dedicated to A. Mikholap
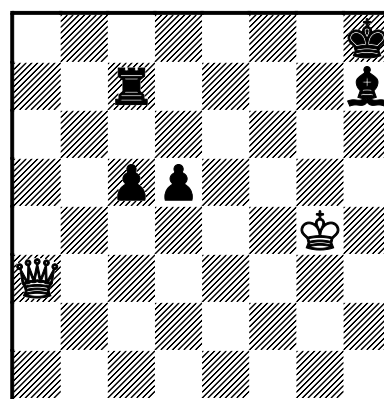
g4h8 1330.02 2/5 Win

No 16981 Leonid Palguev (Orsha). 1.Qb2+ Rg7+ 2.Kh5, with:
– d4 3.Qb8+ Bg8 4.Qe5 Kh7 5.Qf5+ Kh8 6.Qf6 Kh7 7.Qh6 mate, or
– Kg8 3.Qb8+ Kf7 4.Kh6, winning bB to begin with, and the game, provided White plays actively with his king.

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