

EOG

No. 179 – Vol. XVI – January 2010



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

<http://www.arves.org>

EG WAS FOUNDED BY JOHN ROYCROFT IN 1965

Editor in chief

Harold van der Heijden

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

Editors

Spotlight : *Jarl Henning Ulrichsen*

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

Originals : *Ed van de Gevel*

Binnen de Veste 36, 3811 PH Amersfoort, The Netherlands
e-mail : gevel145@planet.nl

Computer news : *Emil Vlas k*

e-mail : evcomp@quick.cz

Prize winners explained : *Yochanan Afek*

e-mail : afek26@zonnet.nl

Themes and tasks : *Oleg Pervakov*

e-mail : Oper60@inbox.ru

Lay-out : *Luc Palmans*

e-mail : palmans.luc@skynet.be

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

Editorial

HAROLD VAN DER HEIJDEN

First of all, I wish all **EG** readers a very happy 2010!

In recent years the endgame study world has become divided into two camps: the conservatives who consider every 6 (or less) men endgame to be anticipated by EGTBs and those who favour the use of modern tools in chess composition. I belong to the latter camp. However, in recent years, but especially during 2009, I noticed that some people published positions with a unique solution (per EGTB) as endgame studies. But the authors and also some of the editors/judges seem to have forgotten that an endgame study requires artistic content. For instance, I normally would not mention names but this is an extreme example, the famous French problem grandmaster (J.-M. Loustau) submitted at least 18 studies with a white rook drawing against two bishops and a rook file pawn to many different magazines and tourneys (including EG176.16617). Perhaps in one or other of these endgames some artistic idea might be spotted, but the vast majority looks extremely boring to me (not to mention the bulky sidelines, usually without any explanation of what is going on, proving the main solution to be correct and unique; which we almost know for a fact because of the EGTB background). In my opinion this type of “composition” is ruining our art. Hopefully, endgame study judges will distinguish accurate technical endings from artistic endgame studies. Beyond that, in my view, most of the Loustau studies are self-anticipating.

It should be noted, however, that this has nothing to do with the discussion about the use of EGBTs in endgame study composition. As a judge I was confronted with some end-

ings with EGTB-plus material having a unique solution, in which I was unable to spot anything interesting at all. Often such endings also lacked surprise moves; even a moderate chess player would try the solution moves rather than the tries.

Another matter I have also noticed recently is the misuse of the term “thematic try”. By definition this requires the study to have a theme (for instance a reciprocal zugzwang) and the try should echo the solution with an important difference (e.g. a reciprocal zugzwang with WTM). But some composers use “thematic try” instead of “(important) try”; i.e. a move that is very promising and worth considering, often with a difficult refutation, but without echoing the theme of the solution.

During the recent ARVES member meeting it was decided that I will temporarily assume the position of ARVES’ secretary. For an unknown reason, unfortunately, for over a year now the previous secretary has not responded to any e-mail or letter and could not be contacted otherwise. The ARVES Board’s intention is to appoint a new secretary during the upcoming March 2010 meeting. In the meantime, please send your questions, comments and other messages to my e-mail address. The Board apologizes for not taking appropriate measures earlier.

Then the good news: Alain Pallier (France) agreed to assume the vacant position of **EG**’s “history” editor. In the upcoming issue we will probably have the first sample of his research. I already know the topic of that column (but should keep it a secret for the time being) and really look forward to reading it.

Originals (27)

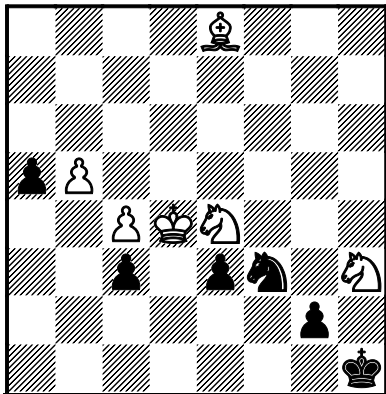
EDITOR : ED VAN DE GEVEL

“email submissions are preferred.”
Judge 2010-2011: Jarl Ulrichsen

Let me start with wishing everybody a happy new year with a lot of beautiful studies. With the start of 2010 we also start a new informal tourney. I am pleased to announce that the editor of **EG**'s spotlight column Jarl Ulrichsen will act as judge.

We start with a study by Gerhard Josten:

No 16983 Gerhard Josten



d4h1 0015.24 6/6 Win

No 16983 Gerhard Josten (Germany). 1.Kd3 and now:

- c2 2.Kxc2 Kh2 3.b6 Kxh3/i 4.Bd7+ Kh4/ii 5.b7 g1Q/iii 6.b8Q Sd4+/iv 7.Kd3 Qd1+ 8.Kxe3 Qg1+ 9.Kd2 Sf3+ 10.Kc2 Sd4+/v 11.Kb2 Qg2+ 12.Kc3 Se2+/vi 13.Kd3 Qf3+ 14.Kd2 Qxe4 15.Qh2+ Kg5 16.Qxe2 Qd4+ 17.Qd3 wins, or:
- Se5+ 2.Kxe3/vii Kh2 3.Sxc3 Kxh3 (Sxc4+; Kf2) 4.Se2 a4 (Sxc4+; Kf2) 5.Sf4+ Kg3 6.Sxg2 Kxg2/viii 7.Bc6+ Sxc6 8.bxc6 a3 9.c7 a2 10.c8Q wins, or:
- Kh2 2.Sxc3 Se5+/ix 3.Kd4 Kxh3 4.Se2 a4 5.b6 a3 6.b7 a2 7.b8Q a1Q+ 8.Ke4 g1Q 9.Sxg1+ Qxg1 10.Qxe5 Qg4+ 11.Kd3 Qd1+ 12.Kxe3 wins, or:
- e2 2.Sg3+ Kh2 3.Sxe2 wins.
- i) Sd4+ 4.Kd3 Kxh3 5.Bd7+ Kh4 6.b7 wins.

ii) Kh2 5.b7 g1Q 6.b8Q+ wins.

iii) Sd4+ 6.Kd3 g1Q 7.b8Q Qd1+ 8.Kxe3 transposes to the main line.

iv) Qg2+ 7.Kb1 Qg1+ 8.Ka2 Qh2+ 9.Qxh2+ Sxh2 10.Sc3 wins.

v) Qg2+ 11.Kb3 Sd4+ 12.Kc3 Se2+ 13.Kd3 wins, or Se1+ 11.Kb3 Qe3+ 12.Sc3 wins.

vi) Qxe4 13.Qh8+ Kg3 14.Qxd4 wins.

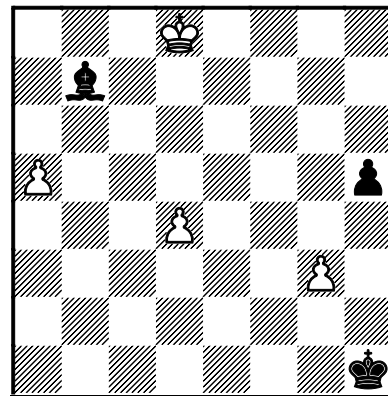
vii) 2.Kxc3? Kh2 3.Seg5 e2 4.Kd2 a4 5.Kxe2 draws, or in this 5.b6 a3 6.b7 a2 7.b8Q e1Q+ 8.Kxe1 a1 Q+ 9.Ke2 Qf1+ 10.Ke3 Qd3+ 11.Kf4 Sc6 draws.

viii) Sxc4+ 7.Kd4 Sd6 8.b6 wins.

ix) Kxh3 3.Se2 Se5+ 4.Kd4 a4 5.b6 wins.

The second study in this column is by Yochanan Afek. It figured in a solving contest of the Univé tournament in Hoogeveen.

No 16984 Yochanan Afek



d8h1 0030.31 4/3 Draw

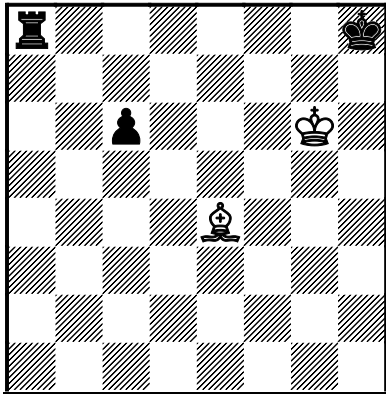
No 16984 Yochanan Afek (The Netherlands). 1.Kc7 Ba8/i 2.d5/ii Bxd5 3.Kd6 Bf3 4.Ke5 Kg2 5.Kf4 Be2 6.Ke3 Ba6 7.Kf4 Be2 8.Ke3 Kf1 9.Ke4 (Kf4? Kf2;) Kf2 10.Kf4 draws.

i) Bf3 2.Kd6 Kg2 3.d5 draws.

ii) 2.Kd6? Kg2 3.d5 Kxg3 4.Kc5 Bxd5 5.Kxd5 h4 6.a6 h3 7.a7 h2 8.a8Q h1Q+ wins.

The third study is a twin by Jaroslav Pospíšil.

No 16985 Jaroslav Pospíšil



g6h8 0310.01 2/3 Draw

A: Diagram, B: move Black king from h8 to g8.

No 16985 Jaroslav Pospisil (Czech Republic). A: 1.Kf7/i Rc8 2.Ke7 (Ke6? Re8+;) c5 3.Kd6 c4 4.Kd5 c3 5.Bc2 Kg7 6.Kd4 Kf6 7.Kd5 draws.

B: 1.Kf5/ii Rc8 2.Ke5/iii Re8+ 3.Kd4 c5+ 4.Kd5 draws.

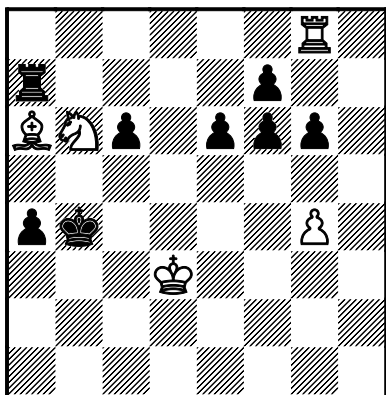
i) 1.Kf6? Ra4 2.Ke5 c5 wins, or 1.Kf5? Rf8+ 2.Ke5 c5 3.Kd5 Rf4 4.Bb1 c4 5.Ba2 c3 wins.

ii) 1.Kf6? Ra4 2.Ke5 c5 wins.

iii) 2.Ke6? Re8+ 3.Kf5 c5 wins.

We end with two related studies by Mario Guido Garcia.

No 16986 Mario Guido Garcia

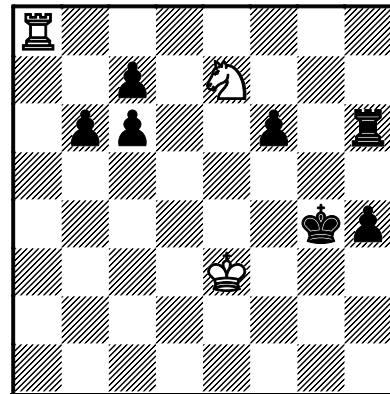


d3b4 0411.16 5/8 Win

No 16986 Mario Guido Garcia (Argentina). 1.Rb8 Rxa6 2.Sxa4+ Kxa4 3.Rb1 Ka5 4.Kc4 f5 5.Kc5 Ka4 6.g5/i e5 7.Ra1+ Kb3 8.Rxa6 Kc3 9.Ra7 e4 10.Ra3+ Kd2 11.Kd4 c5+ 12.Kc4 f4 13.Kxc5 e3 14.Kd4 e2 15.Ra2+ Kd1 16.Kd3 e1S+ 17.Ke4 wins.

i) 6.gxf5? gxf5 7.Ra1+ Kb3 8.Rxa6 Kc3 9.Ra3+ Kd2 10.Kd4 c5+ 11.Kxc5 e5 draws.

No 16987 Mario Guido Garcia



e3g4 0401.05 3/7 Win

No 16987 Mario Guido Garcia (Argentina). 1.Rg8+ Kh3/i 2.Sg6 Kg4/ii 3.Sxh4+ Kxh4/iii 4.Rg1 Kh5 5.Kf4 c5 6.Kf5 Kh4 7.Rh1+ Kg3 8.Rxh6 Kf3 9.Rh3+ Ke2 10.Ke4 f5+ 11.Kxf5 Kd2 12.Ke4 b5 13.Rh2+ Kc3 14.Ke3 c4 15.Ke2 Kc2 16.Ke1+ Kc1 17.Rh5 c6 18.Rc5 Kc2 19.Rxc6 c3 20.Rb6 wins.

i) Kh5 2.Kf4 Rh7 3.Kf5 wins.

ii) Kh2 3.Sf4 f5 4.Kf3 Rd6 5.Rh8 Kg1 6.Rxh4 Rd2 7.Se2+ wins.

iii) Kh5 4.Sg2 Rh7/iv 5.Sf4+ Kh6 6.Rg6 mate.

iv) f5 5.Sf4+ Kh4 6.Kd4 Rh7 7.Ke5 Re7+ 8.Kxf5 Rf7+ 9.Ke4 Re7+ 10.Kf3 wins.

Spotlight (23)

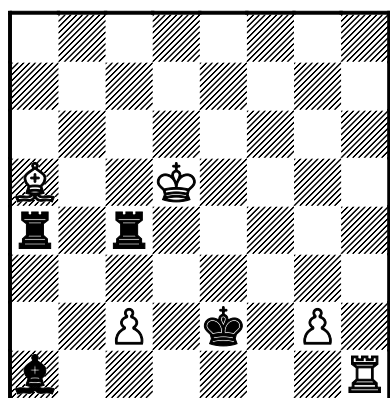
EDITOR : JARL ULRICHSEN

Contributors this time: Marco Campioli (Italia), Mario Guido Garcia (Argentina) and Daniel Keith (France). I also refer to an Argentine publication.

In EG178 p. 302 doubt was cast on the correctness of no. 16977 by M. Campioli & P. Rossi. The endgame study is however completely sound. 6.Sg2+ is the only move that draws (EGTB) whereas 6.Sc2+ loses immediately to 6...Kd1.

In his publication *Finales... y Temas* No. 55 September 2009 p. 854-856 the editor José A. Copié draws attention to a second solution in a 1st prize winner by V.S. Kovalenko. It was originally rewarded with 2nd prize in Bent JT (cf. EG100 no. 7865 p. 792), but when A.V. Kalinin's 1st prize winner was cooked and eliminated from the final award it received 1st prize; cf. EG100 no. 7864 p. 791-792 and EG102 part 1 p. 927-28.

V.S. Kovalenko
1st prize, Bent JT 1989



Draw

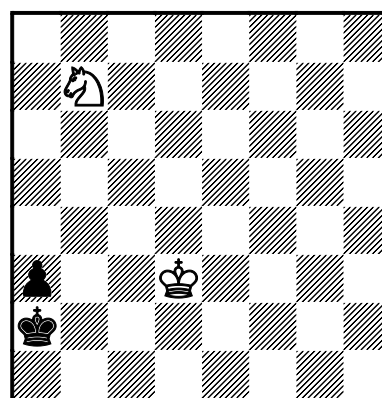
The intended solution is found in EG100 p. 792. The second solution runs: 3.Kc5 Rxa1 4.Kxd4 Rxa5 5.c4. EGTB confirms the draw.

Copié writes that he was surprised when he turned to Zoilo R. Caputto, *El arte del Estudio de ajedrez*, vol. IV to learn more about the composer and found that Caputto had spotted

the second solution more than ten years ago; cf. vol. IV no. 3811.

In EG178 *John Roycroft Special* p. 339 we read that the Study of the Year award has been granted to an endgame study by V. Kaladandze. When I saw the opus it struck me immediately that the final phase is dualistic. I know that the Study of the Year is not meant to be the "best" study of that year but rather a nice piece of propaganda that will arouse interest in those who are not familiar with endgame studies. But should we not expect that the solution is unique? After Black's move 9 the following position arises:

V. Kaladandze
1st special prize, Nona JT 2008

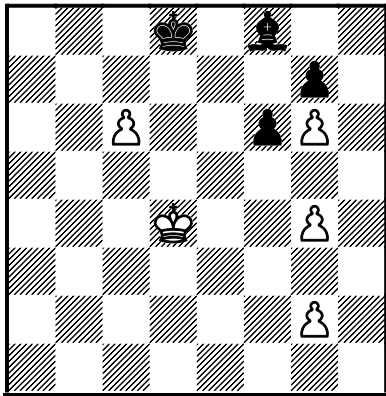


Win

And now White mates in four moves: 10.Sc5 Ka2 11.Sd3 Ka1 12.Sc1 a2 13.Sb3 mate. There are however different ways to reach this mate. The following continuation is a typical alternative: 10.Sa5 Ka2 11.Sc6 Ka1 12.Sd4 Ka2 13.Se2 Ka1 14.Sc1 a2 15.Sb3 mate. This line is of course two moves longer than the solution of the author, but I regard it nevertheless as a cook. I would be happy to receive comments from readers. Do they agree with me?

EG97 no. 7461 reproduced the following study by the late A.P. Grin (Gulyayev).

A.P. Grin
1st hon. men., *Chervoni Girnik* 1988



Draw

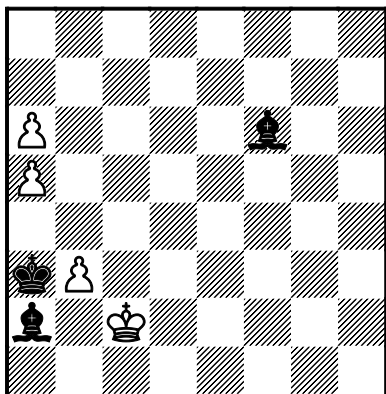
The composer's solution runs: 1.Kd5 Ba3 2.Ke6 Bc1 3.Kf7 Bh6 4.g5 fxg5 5.g4 Kc7 6.Ke7 Kxc6 7.Ke6. A second solution was also reported: 4.Ke6 Kc7 5.Kd5 Be3 6.Ke4 Bb6 7.Kd5 Ba7 8.Ke6 Be3 9.Kd5 (positional draw).

Daniel Keith has sent me a convincing and simple correction. Compared to the original version wPg2 has been moved to g3 and wKd4 to e4. This latter change is not really necessary, but it adds the try 1.Kf5? that is met by 1...Bd6 2.Ke6 Bxg3 3.Kf7 Be5. The solution remains the same as in Grin's opus.

In a previous issue I tried to explain why second solutions appear. As it is not my intention to put other composers in an unfavourable light I begin by showing one of my mistakes.

In the following composition I succeeded in doubling a theme that I had shown nearly twenty years earlier (cf. EG37 no. 2193).

J.H. Ulrichsen
(3rd Hon. Men.), *Tidskrift för Schack* 1990

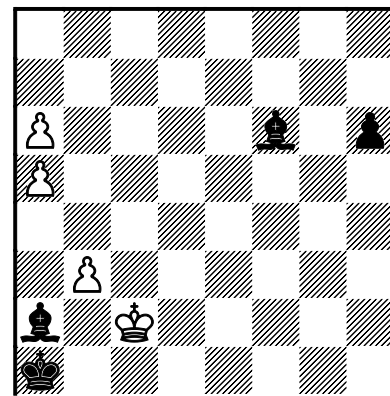


Draw

After 1.Kd3 play splits into two lines: 1...Bb1+ 2.Ke3 Bd8 3.Kd4 Bh4 4.Kf2, and 1...Bxb3 2.Ke4 Ba4 2.Kd5 Bd1. The bishops are not able to get control over the diagonals g1-a7 and h1-h8. But Black wins in the first line after the simple 3...Kb4. It was of course eliminated from the award.

A correct form appeared two years later in the same journal; cf. EG110 no. 9087.

J.H. Ulrichsen
1st comm., *Tidskrift för Schack* 1992



Draw

The solution is the same. Our readers would probably assume that this version is a correction, but this is not so. This version is simply the original setting, and it is easy to explain why I discarded it: I disliked the black pawn on h6. It has no other function than preventing White from approaching his pawns to support them against the attack of the black pair of bishops. I thought that moving the black king nearer to the battlefield would allow me to get rid of the annoying pawn. In the very last moment before publication I moved the king to a3 and removed bPh6 without thinking of the consequences. I hardly need to say that this is a very dangerous procedure and probably a rather typical way of generating cooks. Some time in the future when a seven-man database is available I shall once more turn to my original setting and see if I really need bPh6.

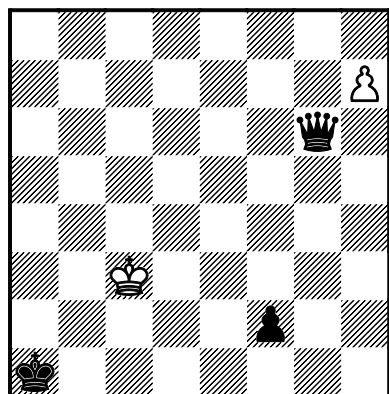
Looking up my opus in EG I observed *en passant* that E. Dobrescu's 3rd hon. men. in the same award (EG110 no. 9086) is incorrect. 4...Kg2, 4...Ra4, 4...Rc4 all draw. The mistake in the solution is 5...Ra4 instead of 5...Kg2 (EGTB). It was ranked one place

higher than my endgame study, so if I had found this refutation 16 years ago I could perhaps have regained my original distinction!

As for me I made the very same mistake some years later when I participated in Krabbé 60 JT; cf. EG151 Supplement no. 13874. EG152 p. 251-52 mentions a cook spotted by the renowned Russian composer A. Visokosov. In my original setting I only had a pawn on f3. I was very happy when I discovered that I could sacrifice two pawns instead of one. I quickly added a pawn on e4 and forgot to check the lines. Who said that we learn by mistakes?

In 1975 the famous Georgian composer G. Nadareishvili published the following position:

G. Nadareishvili
Shakhmatni Etjudi v Gruzii 1975



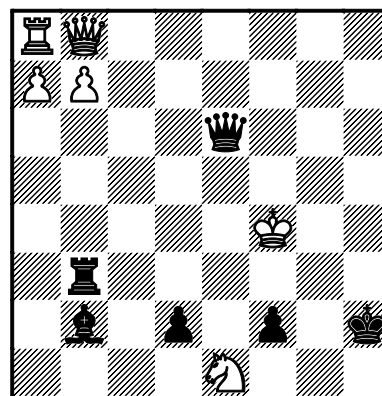
Draw

White draws by giving perpetual check:
1.h8Q f1Q 2.Kb3+ Qff6 3.Qa8+ Qa6 4.Qh8+ Qgf6 5.Qh1+ Qff1 6.Qh8+ Qaf6 7.Qa8+ Qfa6 8.Qh1+.

This is little more than a sketch, and when Nadareishvili (1921-1989) was celebrated with a JT some years later E. Asaba (1932-1988) made an attempt to improve on the jubilar's idea; cf. EG78 no. 5386. This is dangerous as it is easy to be spellbound by the opus of the composer whom you would like to honour in this particular way. It is easy to overlook that a small difference can change the outcome.

The intended solution runs: 1.Sf3+ Rxf3 2.Kxf3+ Kh1 3.Qh2+ Kxh2 4.b8Q+ Kh1 5.Qh8+ Bxh8 6.Rxh8+ Kg1 7.Rh1+ Kh1

E. Asaba
special comm., Nadareishvili JT 1983



Draw

8.a8Q d1Q+ (f1Q+; Kg3+) 9.Kxf2+ Qed5 10.Qh8+ Qd1h5 11.Qa1+ Qdd1 12.Qa8+ Qh5d5 13.Qh8+.

The introduction is crude, but that is not the real problem. By imitating the idea of Nadareishvili the composer simply forgot to check Black's possibilities. Instead of promoting his d-pawn with check Black can play 8...Kg1, and the curtain falls.

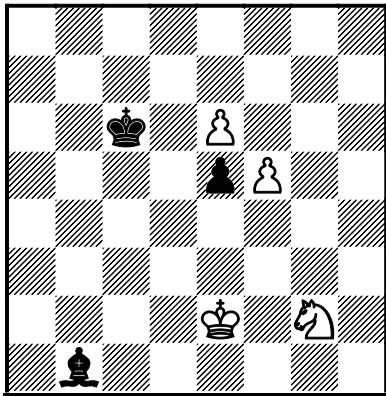
At this point I should add that I rely as usual on García's analyses. He has furnished me with the material that I present in this column.

The real reason for these mistakes is not the concomitant circumstances although they contribute by blurring your critical sense of danger. You are obsessed by your idea and forget to analyse properly. Luckily you often get a chance to correct your mistake, but in that case it is important to be attentive. You know that the idea is correct and forget that things are not always what they look like. Browsing through HH's database I found that corrected endgame studies often turn out to be flawed and need another correction. This is what happened to the fine Russian composer Nikolai Kralin in the following example; cf. EG72 no. 4828.

The intended solution runs: 1.f6 Ke7 2.f7 Ke7 3.Sh4 Kf8 4.Kf3 Bh7 5.Kg4 e4 6.Kg5 Kg7 7.Kf4 Kf8 8.Ke5 Ke7 9.Sf5+ Bxf5 10.Kxf5 e3 11.Kg6 e2 12.Kg7 e1Q 13.f8Q+ Kxe6 14.Qe8+.

EG added the following quotation: "A study with a troubled history, twice corrected by the

N. Kralin
4th hon. men., *Shakhmaty v SSSR* 1980

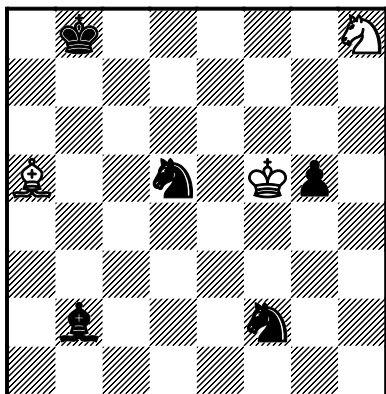


Win

composer and finally given a corrected form in this final inverted form (?)” The judged obviously feared that even this version could be flawed, and now nearly 30 years later, a second solution has been spotted. After 7.Sg2 Black has no good move at his disposal. Why did Kralin not see this? I propose an answer: The refutation of his 1978-opus serves as solution of this version and Kralin hardly thought that this would create new problems.

Cooks can appear everywhere in the solution of endgame studies, but it is not unusual to find them in the introduction. This is not surprising. It is caused by the fact that composers work “backwards”. They start with the finale and end with the introduction. Thus the idea *per se* may be sound, whereas the moves added to the idea are susceptible to mistakes. I conclude this column by showing some examples in which the cook appears in the very first move.

A. Belenky
hon. men., 64 1978



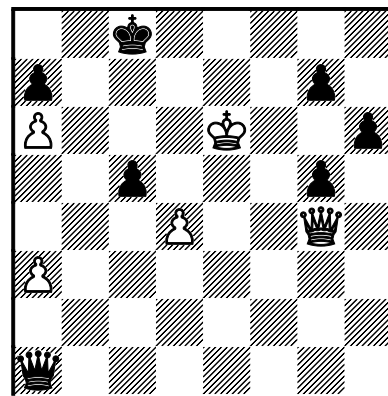
Draw

The idea is a stalemate that according to **EG** is at least as old as Berger (1890): 1.Be1 Se3+ 2.Kxg5 Sh3+ 3.Kh4 Sf4 4.Bb4 Sfg2+ 5.Kh3 Bxh8 6.Bd6+ K~ 7.Be5 Bxe5 stalemate; cf. EG63.4178.

After 1...Se3 everything functions smoothly, but Belenky has forgotten to look for alternative moves. After 1...Se7+ 2.Ke6 Sd3 3.Bg3+ Sf4+ 4.Kxe7 Bxh8 or 2.Kxg5 Se4+ 3.Kf4 Sd6 White is lost.

Concerning the next endgame study the judge writes: “a systematic battery of wK and wQ, but the play is excessively mechanical”.

B. Brekhov
3rd comm., *Shakhmaty v SSSR* 1979



Win

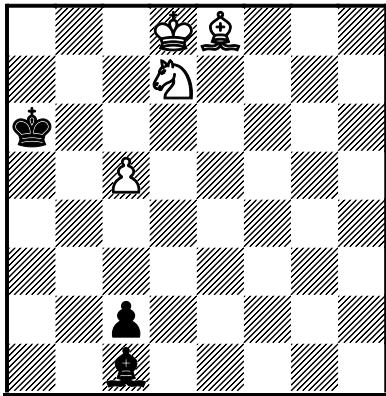
1.Kd6+ Kb8 2.Qg3 Qd4+ 3.Kc6+ Ka8 4.Qg2 Kb8 5.Qh2+ Ka8 (Qf4; Qb2+) 6.Qh1 Kb8 7.Qb1+ Kc8 8.Qf5; cf. EG68.4544.

This is no masterpiece, but it is nevertheless surprising that neither composer, judge nor readers saw the simple cooks 1.Qg2, 1.Qf3 and 1.Qe4, all leading to mate.

The Georgian composer Iosef Krikheli (1931-1988) is well-known not only for his endgame studies, but also for his problems. In the next example he overlooked a defence that should not be too difficult to spot.

1.Sb8+ Ka7 2.Sc6+ Ka8 3.Sd4 Bg5+ 4.Kc8 c1Q 5.Sb5 Qxc5+ 6.Bc6+ Qxc6+ 7.Sc7+ Ka7 stalemate; cf. EG77.5228. The alternative 1...Kb7 is not mentioned in **EG** although it leads to victory for Black in a rather prosaic way: 2.c6+ Kb6 3.c7 Bg5+ 4.Kd7 c1Q 5.c8Q Qd1+ 6.Ke6 Qg4+. The author may have discarded this line because of the White promotion, but I find it easier to believe that he was

I. Krihkeli
3rd prize, Grzeban JT 1982



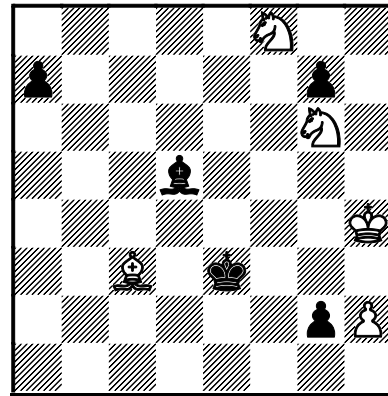
Draw

simply blinded by his idea. Someone spotted this refutation, and one year later Krihkeli published a version in which the first move has been deleted.

Our last illustration shows that four eyes are no better than two.

1.Sf4 g5+ 2.Kh3 Kxf4 3.Se6+ Kf3 4.Sxg5 Ke3 5.Bb4 Kd4 6.Be1 Ke3 7.Bb4 Kd4 8.Be1 g1Q 9.Sf3+ Bxf3 10.Bf2+ Qxf2 stalemate; cf. EG72.4856

S. Makhno & V. Shansin
9th hon. men., *Magyar Sakkélet* 1981



Draw

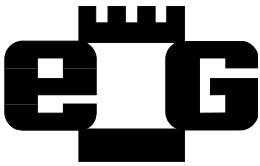
Black wins after 2... g1Q 3.Bd4+ Kf3 4.Bxg1 Be4 mating next move. And worse: White wins after 1.Bb4 Kd4 2.Sd7. The composers were obviously so fascinated by their idea that they must have forgotten completely that they give the line 2...gxf4 3.Bb4 Kd4 4.Sd7 as drawn. If it functions after sacrificing one of the knights why should it not function with two knights on the board?

And the conclusion? We are all susceptible to be led astray and blindfolded by our ideas. Take care when excitement heats your brain.

Obituary

The Dutch problem composer Ruud Beugelsdijk (31x1957 – 1xi2009) passed away suddenly one day after his 52nd birth-

day. He has also been involved with a couple of endgame study tourneys, e.g. as the tourney director of the Ward Stoffelen 70 JT.



Themes & Tasks

How many strings to twist...

OLEG PERVAKOV

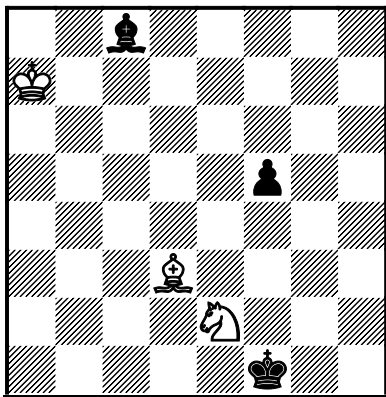
In the previous article we began our discussion with an important endgame study area - the systematic manoeuvre. First, we saw ladder movements of king, queen, rook and their combinations. Now we will continue with another interesting family: the basic movement of a bishop looking like a snake or a string.

This reminds me of a well-known Russian proverb: Сколько веревочку ни витъ, а концу быть! (“However many strings you have to twist, the end will come”).

Let’s start now with the classical **P.1.**:

P.1. H. Rinck

El Noticiero 1926



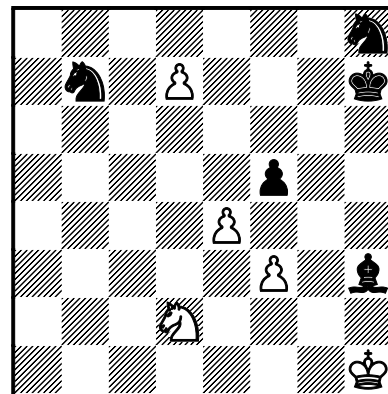
Win

Here we see a snake movement performed by two pieces – the wK and bB.

1.Kb8! Bd7. The bishop cannot escape from the “jungle”. If it tries it will be captured by a bishop and knight battery. **2.Kc7 Be8** (2...Ba4 3.Sc3+ Ke1 4.Sxa4 wins, e.g. f4 5.Sc5 f3 6.Se4 f2 7.Sg3) **3.Kd8 Bf7 4.Ke7 Bg8 5.Kf8 Bh7 6.Kg7.** There is no space to run farther away, so White wins.

This discovery by Rinck was followed by numerous imitations. Perhaps the most successful development of his idea is shown in the following study:

P.2. E. Belikov & An. Kuznetsov
1st prize *Bulletin Central Chess Club*
USSR 1975



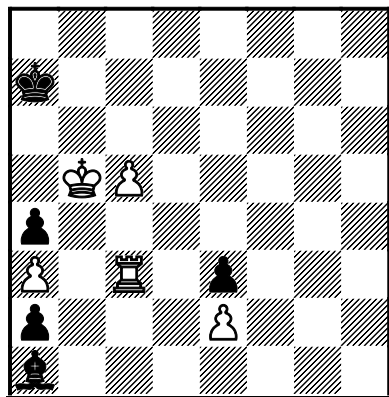
Draw

1.Kh2 fxe4! 2.Sxe4 (Kxh3? e3;) **2...Bf1!** Here the motivation for the movement of the bB is thinner: the bishop has restricted freedom because of forks, either aimed at king and bishop or at knight and bishop, for example: **2...Bf5 3.Sd6! 3.Kg1 Be2** (3...Ba6 4.Sc5!; 3...Bc4 4.Sd6!) **4.Kf2 Bd1 5.Ke1 Bc2 6.Kd2 Bb1 7.Kc1 Ba2 8.Kb2 Bf7! 9.Sd6!** An excellent ending! **9.Sg5+?** fails to **Kg6 10.Sxf7 Sxf7 11.f4 Kf5!**, and the bK stops the pawn before Troitzky’s line and Black wins! **9...Sd8 10.Sxf7 Shxf7 11.f4 Kg6 12.f5+!** Now the pawn has crossed Troitzky’s line and it is a draw!

An even thinner motivation for the opposition of wK and bB, based on mutual zugzwang, is seen in **P.3.**

1.Rc1 Bb2! 2.Rf1! The 7th and the 8th ranks are only accessible to the wR from the f-file. After **2.Rh1?** Black wins in a curious way: **Kb7! 3.Rh7+ Kc8 4.Rh1 a1Q 5.Rxa1 Bxa1 6.Kxa4 Kc7! 7.Kb5 Bf6! 8.a4 Be7 9.a5 Bg5 10.a6 Be7 11.c6 Kb8! 12.Kb6 Bd8+ 13.Kc5 Bc7! 14.Kd5 Bb6! 15.Kd6 Kc8! 16.c7 Bxc7+**

P.3. A. Visokosov
Chess Weekly 2003



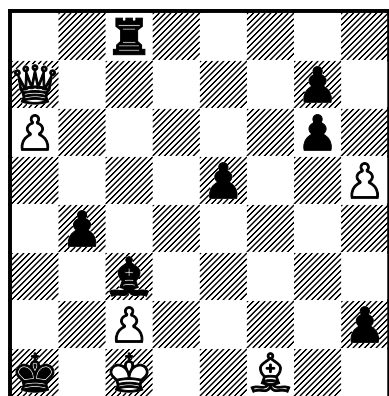
Draw

17.Kc6 Bb8! 18.Kb6 Be5! 19.a7 Bd4+ 20.Ka6 Bxa7 21.Kxa7 Kc7! **2...a1Q**. Now in case of 2...Kb7 there is a simple draw: 3.c6+ Kc7 4.Rf7+ Kb8 5.Rf8+. **3.Rxa1 Bxa1 4.Kxa4 Bb2 5.Kb3! Bc1 6.a4 Kb7 7.Kc3(Kc4) Kc6 8.Kd4! Bd2 9.Kc4 Be1 10.Kd3!!** And here we have a thematic try: 10.Kd4? Bf2 - mutual zugzwang, 11.Kc4 Bh4! 12.Kd4 Bg5 13.a5 Kb5 14.Kd5 Kxa5, wins. **10...Bf2 11.Kd4!** Now Black must move, so White is rescued – **11...Bg1 12.Kc4 Bh2 13.a5! Bf4 14.a6!**, draw.

The vertical bishop snake was presented for the first time by the well-known author of **P.4**. Here we see a new motivation for the bishop's manoeuvre – protection against a mate threat.

P.4. V. Korolkov

1st-2nd prize *Shakhmaty v SSSR* 1934,
 correction



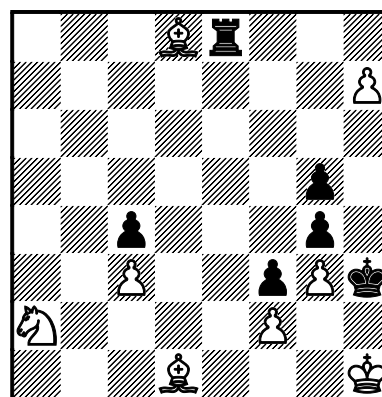
Win

1.Qb7. The queen must urgently enter play. An early mate awaits White after 1.Bg2? Rd8 or 1.Qd7? Bb2+ 2.Kd2 h1Q 3.Qxc8 Qxf1 4.a7

Bc1 mate. **1...e4!** In this paradoxical picture with a queen in the board's centre, Black increases his threats! Poor is 1...Rd8 2.Bd3 e4 3.Qxe4 Re8 4.a7 or 1...Rf8 2.Bd3 Rf7 3.a7 h1Q+ 4.Qxh1 Rxa7 5.Bxg6. **2.Qxe4** (2.Qxc8? h1Q 3.Qh3 Qg1! with mate in 4) **2...Re8!** (2...Rd8 3.Bd3 Re8 4.a7 h1Q+ 5.Qxh1) **3.a7!** The rook is invulnerable: 3.Qxe8? Bb2+ 4.Kd1 h1Q 5.Qe2 Qd5+ 6.Qd3 Qxh5+ 7.Be2 Qh1+, or 4.Kd2 Bc3+ 5.Ke2 h1Q 6.hxg6 Qh2+ 7.Kd3 Qd6+ 8.Ke4 Qd4+ 9.Kf3 Qf6+ 10.Kg2 Qg5+ 11.Kh1 Qh4+ 12.Kg2 Qg4+. **3...h1Q!** (3...Bb2+ 4.Kd2 Rxe4 5.a8Q+) **4.a8Q+! Rxa8 5.Qxh1 Re8! 6.Be2! Rd8**. The best chance. 6...Rxe2 7.Qa8 mate, or 6...b3 7.cxb3 Rxe2 8.Qf3 Bb2+ 9.Kd1 Re6 10.Kc2 Re8 11.Qg4 Ra8 12.b4 with mate in 7. **7.Bd3 Re8 8.Be4**. Without turning off the highway. It is only a draw after 8.Kd1? Re1+ 9.Qxe1 Bxe1 10.Kxe1 g5 11.Kd2 Kb2 12.Bg6 h4 13.Bf5 g5 14.Be6 g4 15.Bxg4 b3 16.c4 Ka3 17.c5 b2 18.Bf5 h3 19.c6 h2 20.c7 h1Q, or 11.Bc4 Kb2 12.Bb3 h4 13.Kf2 g5 14.Kf3 h3 15.Kg3 g4 16.Kh2 Kc3. However, White could have flirted, played first 8.h6!? g5, and then returned to the main plan with 9.Be4 Rd8 10.Bd5 Re8 11.Be6 Rd8 12.Bd7 – but why extend the play for a whole move, and even give away a pawn? **8...Rd8 9.Bd5 Re8 10.Be6! Rd8 11.Bd7!** Now the square 8 is inaccessible to the rook, and White wins.

At approximately the same time **P.5.**, by another well-known author with a similar motivation, appeared.

P.5. G. Kasparyan
Shakhmaty v SSSR 1935



Win

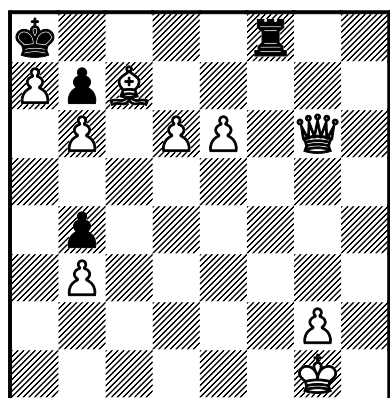
For the first time a stalemate resource was used for the representation of the idea.

1.Be7! Rd8! 2.Bd6! Re8 3.Be5 Rd8 4.Bd4. Continues the descent. Too early is 4.h8Q+? Rxh8 5.Bxf3 gxf3 6.Bxh8 g4, and Black is stalemated. **4...Re8 5.Be3.** Again not 5.h8Q+? Rxh8 6.Kg1 Ra8 7.Sc1 Ra1 8.Be3 Rxc1 9.Bxc1 with the same stalemate outcome. **5...Rd8 6.Bd2 Re8 7.Be2!** Here White has a much more tempting choice. To an accurate draw leads 7.h8Q+? Rxh8 8.Kg1 Rd8 9.Be1 Rxd1 10.Kf1 Ra1 11.Sb4 Ra5 12.Sc6 Ra6 13.Se5 Ra4 14.Bd2 Ra1+ 15.Be1 Ra4 16.Kg1 Ra1 17.Kf1 Ra4 18.Sd7 Ra6 19.Se5 Ra4 20.Sf7 Ra5 21.Kg1 Re5 22.Kf1 Ra5. It is more difficult to prove the inaccuracy of 7.Bxf3?! This variation is absent in both the author's, and later comments. To me the black draw tasted like a candy! 7...gxf3 8.Sb4 Rh8 9.Sc6! Rxh7! 10.Se5! Rd7! 11.Sxf3 Rd3 12.Sxg5+ Kg4 13.Be3 Rxc3 14.Kg2 Ra3 15.f3+ Kf5 16.g4+ Kg6 17.Kf2 c3 18.f4 c2 19.f5+ Kf6 20.Bc1 Ra1 21.Se4+ Kf7 22.Bd2 c1Q 23.Bxc1 Rxc1 – draw (EGTB). **7...fxe2 8.Be1 Rh8 9.Sc1 Rxh7 10.Sxe2 Re7 11.Sg1 mate.**

In the following study (P.6.) the bishop snake is caused by the threat from a violent black rook.

P.6. T. Gorgiev

1st prize *Revista de Romana de Sah* 1937



Win

1.Qe8+! Rxe8 2.d7 Rh8! The rook unambiguously aims at “biting” the white king. The bishop comes to the rescue. **3.Bh2! Rg8 4.Bg3 Rh8** (Rf8; Bf4) **5.Bh4 Rg8 6.Bg5 Rh8 7.Bh6**

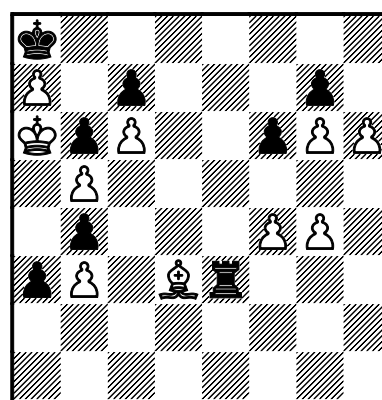
Rg8 8.Bg7 Rh8. And what next? Avoidance of stalemate: **9.Bc3! bxc3 10.e7** wins.

P.7 has had a difficult fate. The author's edition appeared with a cook. Subsequently, A. Chéron seemed to have corrected the study, but during the preparation of this article I found out that the study has a shorter solution after all. So its task – three snakes by the bishop – has not been accomplished yet.

P.7. V. Korolkov

2-3rd hon. men. Sverdlovsk ty 1946

Correction by A. Chéron,
Journal de Genève 1969



Win

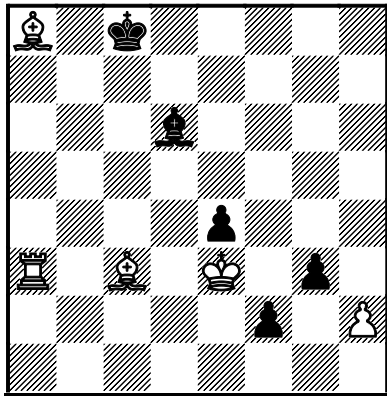
1.h7! Rh3 2.Bb1 a2 3.Bxa2 Rh1. This creates maximum difficulty for White. Easier is 3...Rh2 4.Bb1 f5 5.Bc2! Rh1 6.Bd1 Rh2 7.Be2 Rh1 8.Bf1 Rh2 9.Bg2 Rh4 10.gxf5 Rh1 11.Bf1 Rh2 12.Be2 Rh1 13.Bd1 Rh2 14.Bc2 Rh1 15.Bb1 Rh2 16.f6! gxf6 17.g7 or 3...f5 4.Bb1! Rh2 5.Bc2 and so on. **4.Bb1! Rh2 5.Bc2 Rh1 6.Bd1 Rh2 7.Be2 Rh1 8.Bf1 Rh2 9.Bg2 Rh4! 10.f5?!** This is the moment of truth! The second snake of the bishop, however, is not essential. It is possible to continue with 10.Be4! Rh2 11.Bb1 Rh1 (f5; Bc2 look above) 12.f5 Rh4 13.g5!, arriving at the required position three moves earlier. **10...Rh1 11.Bf1 Rh2 12.Be2 Rh1 13.Bd1 Rh2 14.Bc2 Rh1 15.Bb1 Rh4 16.g5! Rh2 17.Bc2 Rh1 18.Bd1 Rh2 19.Be2 Rh1 20.Bf1 Rh2 21.Bg2 Rh4 22.gxf6 gxf6 23.g7.**

Another interesting motive for a snake – now figuring the bK and wB – was shown by the author of P.8.

1.Ke2. Bad is 1.Ra1? Bc5+ 2.Ke2 g2 or 1.Bb7+? Kc7! (*but not 1...Kxb7 2.Rb3+ Kc6*

P.8. M. Liburkin

1st hon. men. Chigorin MT 1949



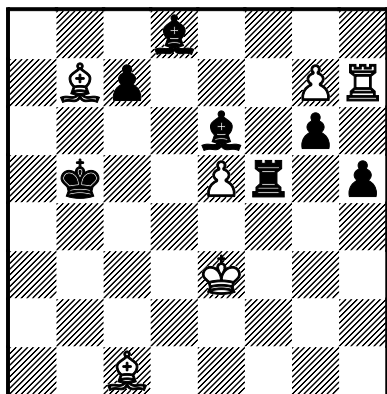
Win

3.Ke2) 2.Ba5+ Kxb7 3.Rb3+ Ka6 4.Ke2 gxf2 5.Rb1 Kxa5. **1...f1Q+** (Bxa3; hxg3) **2.Kxf1 gxf2**. And now White should clear one of the lines because the rook wants to escape from the attack with a tempo. **3.Bb7+ Kd7** (3...Kc7 4.Ba5+ Kxb7 5.Rh3) **4.Bc8+ Ke8 5.Bd7+ Kf7** (5...Ke7 6.Bf6+ Kxf6 7.Rh3) **6.Be8+ Kg8 7.Bf7+ Kh7** (7...Kxf7 8.Ra7+ Kg6 9.Kg2) **8.Bg8+ Kg6** (8...Kh6 9.Bd2+ Kg6 10.Rh3) **9.Bh7+ Kh6**. Now the black king is compelled to choose a square of another color, in view of 9...Kh5 10.Ra5+. But now the second bishop enters the play: **10.Bd2+ e3 11.Bxe3+ Kxf7 12.Ra7+ Kg6 13.Kg2**, wins.

At the time I liked this study very much, but I then thought: would it be possible to expand its content, even at the cost of a truncation of the white bishop's path? This happened: (P.9).

P.9. O. Pervakov

1st prize *Schakend Nederland* 1993
correction, original



Win

At first we use the unsuccessful configuration of the black rook and bishop on the squares e6 and f5.

1.Bc8! Rxe5+! It is necessary to check at once. After 1...Bg8 White has 2.Bxf5 Bxh7 3.Bxg6 Bg8 4.Ke4 h4 5.Kf5 h3 6.Bf4 c6 7.e6 Kc4 8.Bf7, or 6...c5 7.Be8+ Kb4 8.Kg6 winning. **2.Kf4 Bg8!** (2...Rf5+ 3.Kg3 h4+ 4.Kh2! Bd5 5.Bxf5 gxf5 6.Rh8 loses) **3.Rh8**. Exchanging the rooks would favor Black – 3.Kxe5 Bxh7 4.Bd7+ c6 5.Be8 Ba5 6.Bb2 Bd2 with a draw. **3...Bf6 4.Rxg8 g5+!** After the tempting 4...Re7 5.Ba6+ Ka4 6.Bb5+ Kb3 7.Ba4+ Kc4 8.Bb3+ Kc3 9.Bd2+ Kb2 10.Bf7 Be5+ the wK escapes through the hole on g5: 11.Kg5! wins. **5.Kf3!!** The thematic try is: 5.Kg3?! Re7 6.Ba6+ Ka4 7.Bb5+ Kb3 8.Ba4+ Kc4 9.Bb3+ Kc3 10.Bd2+ Kb2 11.Bf7 Be5+! 12.Kh3 Kc2 13.Bg6+ Kxd2 14.Rd8+ Bd6 15.g8Q Re3+, and Black achieves a draw by perpetual check! **5...Re7 6.Ba6+! Ka4! (6...Ka5 7.Bd2+ Ka4 8.Ra8 Bxg7 9.Bc4 mate) 7.Bb5+! Kb3! 8.Ba4+ Kc4! (8...Ka2 9.Ra8 Bxg7 10.Bc2 mate) 9.Bb3+! Kc3**. The bK now hides in the shade of the c-pawn, but now the second bishop enters the scene: **10.Bd2+! Kb2!** It seems, that this safely avoids danger, but... **11.Bf7!** Interrupts the interaction between bR and bB. **11...Kc2 12.Bg6+ Kd1!** The black king continues to hide behind the white pieces. **13.Bc3! Bxc3 14.Rd8+ Bd2**. Now the hasty 15.g8Q will be refuted by 15...Re3+ with perpetual check, but White has a finishing blow: **15.Bc2+! Ke1 16.g8Q Re3+ 17.Kg2 Re2+ 18.Kh1**, and White wins, because the black king has improperly occupied the important square 1!

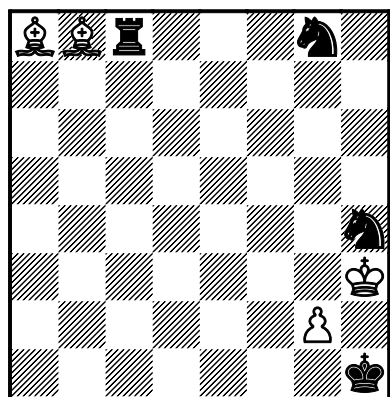
The study took first prize in a prestigious competition, and finished up in the *FIDE Album* – but with a black pawn on h6! For what reason did I put it there? I do not know myself! Probably, I had decided to secure one or the other variant. There were no strong computer programs in Russia at the time, so studies had to be checked manually. A couple of years ago, Mark Dvoretzky and Garry Kasparov, independently from each other, informed me about an inaccuracy: 4...Re7!

5.Ba6+ Ka4 6.Bb5+ Kb3 7.Ba4+ Kc4 8.Bb3+ Kc3 9.Bd2+ Kb2 10.Bf7 Be5+! The white king does not have access to square field g5, and the study collapses!

Having looked more deeply into the position now, I have found the source of all evil – the black pawn on h6. So sometimes it is rather simple to correct a study! And now, the initial position without the h6 pawn, even became much more attractive...

An interesting movement mechanism of two bishops as a snake was published by the authors of **P.10**.

P.10. T. Gorgiev & V. Rudenko
1st prize Réti MT 1965



Draw

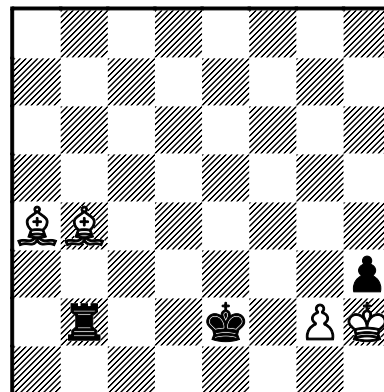
Already White's first move contains a healthy logical idea. **1.g3+!!** But not 1.g4+?! (thematic try) in view of 1...Kg1 2.Ba7+ Kf1 3.Bb7 Rc7 4.Ba6+ Ke1 5.Bb6 Rc6 6.Ba5+ Kd1 7.Bb5 Rc5 8.Ba4+ Kc1 9.Bb4 Rc4 10.Ba3+ Kb1 11.Bb3, but now 11...Rc3+! – because the king is naked! **1...Kg1 2.Ba7+ Kf1 3.Bb7?! Rc7 4.Ba6+ Ke1 5.Bb6 Rc6 6.Ba5+ Kd1 7.Bb5 Rc5 8.Ba4+ Kc1 9.Bb4 Rc4 10.Ba3+ Kb1 11.Bb3 Rc3 12.Bxg8**, draws.

Unfortunately, the beautiful systematic manoeuvre has blinded both authors and the grateful spectators so much, that they all overlooked the simple 3.Be4!, leading to an immediate draw (3...Sf6 4.Bd3+).

However, two years later Gorgiev published a similar study (**P.11**).

This miniature is undoubtedly a great achievement although in comparison with the

P.11. T. Gorgiev
Tidskrift för Schack 1967,
correction 1971



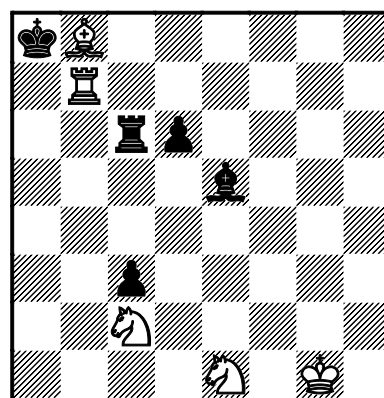
Win

previous position the thematic try has disappeared.

1.Bc3 Ra2 2.Bb3 Ra3 3.Bc4+ Ke3! (Kd1; Bb4) 4.Bb4! (Bb2? Ra4;) **4...Ra4 5.Bc5+ Ke4 (Kd2; Bb3) 6.Bb5! Ra5 7.Bc6+ Ke5 8.Bb6! Ra6 9.Bc7+ Ke6 10.Bb7 Ra7 11.Bc8+ Ke7 12.Bb6! Ra8.** The white-squared bishop is attacked again, but is has already achieved the object of its long trip – the diagonal c8-h3. **13.Bxh3** (loss of time is 13.Bc5+ Kf7 14.Bxh3), wins.

In conclusion – the unique study **P.12**, where the authors managed to present a combination of three snakes: wB, wR, and bK (!).

P.12. V. Kovalenko & A. Skripnik
1st prize *Shakhmatnaya Kompozitsia* 2002,
version



Win

The wB is imprisoned on the b8 square, therefore accurate play by White is necessary. Bad is: 1.Rb1? Rc8, or 1.Rb5 Rc8 2.Rxe5 dxe5 3.Bxe5. Well, attack is the best form of

defence! **1.Rc7! Ra6!** Covering square 7. Now White creates a battery trying to save the white pieces. **2.Rc8! Kb7 3.Rd8! Ra8.** 3...Bg3 loses 4.Sd3! Ra8 5.Bc7 Ra2 in view of 6.Sdb4! (*but not 6.Scb4? Ra1+ 7.Kg2 Kxc7 8.Rh8 c2 draws*). **4.Bc7! Ra6! 5.Rd7! Kc8!** (5...Kc6 6.Re7 Ra7 7.Bd8 Ra8 8.Rc7+ Kb5 9.Bh4) **6.Re7!** The movement of the wB, wR and bK somewhat reminds us of a children's «steam locomotive» – don't you think too? **6...Ra7 7.Bd8!** It is not possible to play

7.Bxd6? Bxd6 8.Rxa7 because of 8...Bc5+. **7...Ra6 8.Re8! Kd7 9.Rf8! Ra8 10.Be7! Ra4!** The black rook tries to replace the horizontal pin for a vertical pin. **11.Bf6** (11.Rf7? Ke8 12.Rh7 Ra7) **11...Rf4.** Achieved? Far from that! **12.Sd3!** (bad is 12.Rd8+? Kc7 13.Bxe5 Rg4+!) **12...Rxf6 13.Sxe5+ Ke7 14.Rxf6,** and a white win according to Troitzky. Don't you like the three routes Rb7-c7-c8-d8-d7-e7-e8-f8, Bb8-c7-d8-e7 and Ka8-b7-c8-d7?

More next time, chess friends!

Announcement

Harold van der Heijden 50 JT

- No set theme.
- A maximum of 4 studies per composer.
- Only original studies (also no corrections or versions).
- **Artistic** studies with “database material” are welcomed, but please do not send **technical** endings without artistic content (this also applies to endings with more material!).
- Do not send studies directly to me!

Total prize fund: 600 EUR (co-sponsor: ARVES)

Extra prizes: endgame study books, endgame study databases: HHdbIV (!)

Judge:

Harold van der Heijden

Tourney director:

René Olthof,

Achter 't Schaapshoofd 7,

5211 MC 's-Hertogenbosch, the Netherlands.

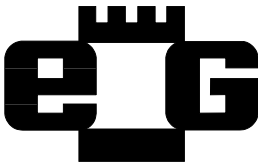
E-mail: raja@newinchess.com

Submission deadline:

December 18th, 2010

The award will be published in **EG**

Please re-print!



Free chess software for endgame studies

EMIL VLASÁK

Basic concepts and definitions

Chess software, even freeware, today has an entirely modular concept. The real chess “brain” (called *chess engine*) is separate software. This chess software performs only the chess calculations and does not care about displaying chessboards, pieces and several other similar things. Those tasks are managed by the *Chess GUI* (Graphic User Interface). Chess Engines and Chess GUIs have to communicate; a special protocol is used for this purpose. The best and most frequent is the *UCI* protocol (Universal Chess Interface). The UCI protocol was developed in 2000 by Rudolf Huber and Stefan Meyer-Kahlen. It is of great importance allowing the combining of different engines and GUIs. In this way you can set up a powerful software tool to check endgame studies, entirely for free.

The third interesting component is a *chess database*. A typical endgame study tourney holds tens (or at most hundreds) of games and for such sizes a *PGN format* can be highly recommended. Because of its open unencrypted format it is widely supported by all contemporary Chess GUIs.

More information can be found in my previous columns – EG170 and 172 cover chess engines and EG174 discusses database formats.

UCI chess engines for free

A must for your free collection naturally is *Rybka 2.22* by the Czech-American author Vasik Rajlich. Rybka is a Czech (and also

Russian) word, it means: small fish. This free version of the world-strongest chess engine even beats most of the other commercial chess programs. The Russian engine *Strelka* also is super-strong, but probably it is a Rybka clone.

The situation with the new star *Ippolito/RobboLito* is more complicated. This mysterious engine is able to beat Rybka on a single-CPU computer. Maybe it was created using an illegal Rybka’s de-compilation, but at the same time it is clearly better in endgames. For example – in contrast with Rybka – it is aware of underpromotion to bishop and the rook pawn + wrong bishop draw. The programmer is unknown and is hidden behind the pseudonym Yakov Petrovich Golyadkin taken from Dostoyevsky’s novella *The Double*.

From correspondence chess it is well known that in certain positions sometimes a relatively poor player proposes a strong move. The same situation occurs with chess engines. Especially for studies, which are full of exceptional positions, you should use several different engines.

For tactical analyses I recommend engines based on the ground-breaking open source engine *Fruit 2.1* by Fabien Letouzey. Newer clones are *TogaII* (Thomas Gaksch), *Grapefruit*, *Cyclone* or *Protector* and they seem to have added 100 ELO points playing strength.

Recently I have been using the commercial engine *Naum 4* by Aleksandar Naumov (Canada) for checking endgame studies. It found numerous cooks in studies that have been overlooked by other commercial engines. So I suppose the free version *Naum 2* could be interesting to you. *Doch* is a brand new chess engine written by the veteran Don Dailay, au-

thor of the Rexchess and Socrates stars. **Pro-Deo** is a version of the former World champion Rebel. With its human-like playing style it perhaps models human solvers.

Another candidate to test is **Spike** by Ralf Schäfer and Volker Böhm. Spike is the former World champ in Fischer random chess, so understands unusual positions well.

Of course, you could try the other strong engines referred in the Link section below. But, to date, they have only been tested for games and not for endgame studies. For example the known engines **Glarung/Stockfish** or **Thinker** have attractive attacking styles.

But how to deal with downloaded engines? For the present you probably cannot use them without a GUI, although it is theoretically possible to do so from the command console. So meanwhile you'll have to unzip the selected engines into a subfolder (use the advised name) on your hard drive. In this way they are ready for future connection with a Chess GUI.

Kvetka – a tiny Chess GUI

Let us start with the less known Chess GUI **Kvetka** by Dmitry Bodyagin from Belorussia. The concept of this nice tiny tool is unusual, resembling for example ICQ or Skype. Using several free configurable windows, it does not need the whole desktop. In addition, Kvetka is portable and occupies only 400k bytes. Several language modules are available, naturally including English.

Primarily, Kvetka was created for convenient viewing (or “stealing”?) chess games from web pages like Chessgames, Chessville or Chessbase.

But Dmitry is a very communicative man and after we exchanged some e-mails Kvetka is now fully ready to work with fragments. You can use it for full PGN analysis and management of endgame study databases.



Fig. 1. – Kvetka with board, games, moves and engine panes; Kvetka’s web in the background

How to connect a UCI engine?

Click to Kvetka (bloom) icon, Engines, Load and navigate to required UCI engine (EXE file).

How to open a database?

Click to Kvetka, Open and navigate to required PGN file.

How to open a game?

Kvetka, View, Moves – or simply the F5 key.

How to start analysis?

Kvetka, View, Engine – or the F7 key.

How to add a subtitle?

Simply make the required move with your mouse.

How to add comments?

Right click on the move in the notation window.

Arena

Arena is a full-featured chess GUI. It was written by Martin Blume and a lot of people have helped him with this freeware project. It is primarily intended for games and engine tournaments, but it can also be used for studies. Many languages are supported.

How to connect an UCI engine?

Menu Engines, Install new engine and navigate to UCI (EXE file).

Menu Engines, Load engine.

For advanced management use Engines, Manage.

How to open a database?

Menu PGN, Open.

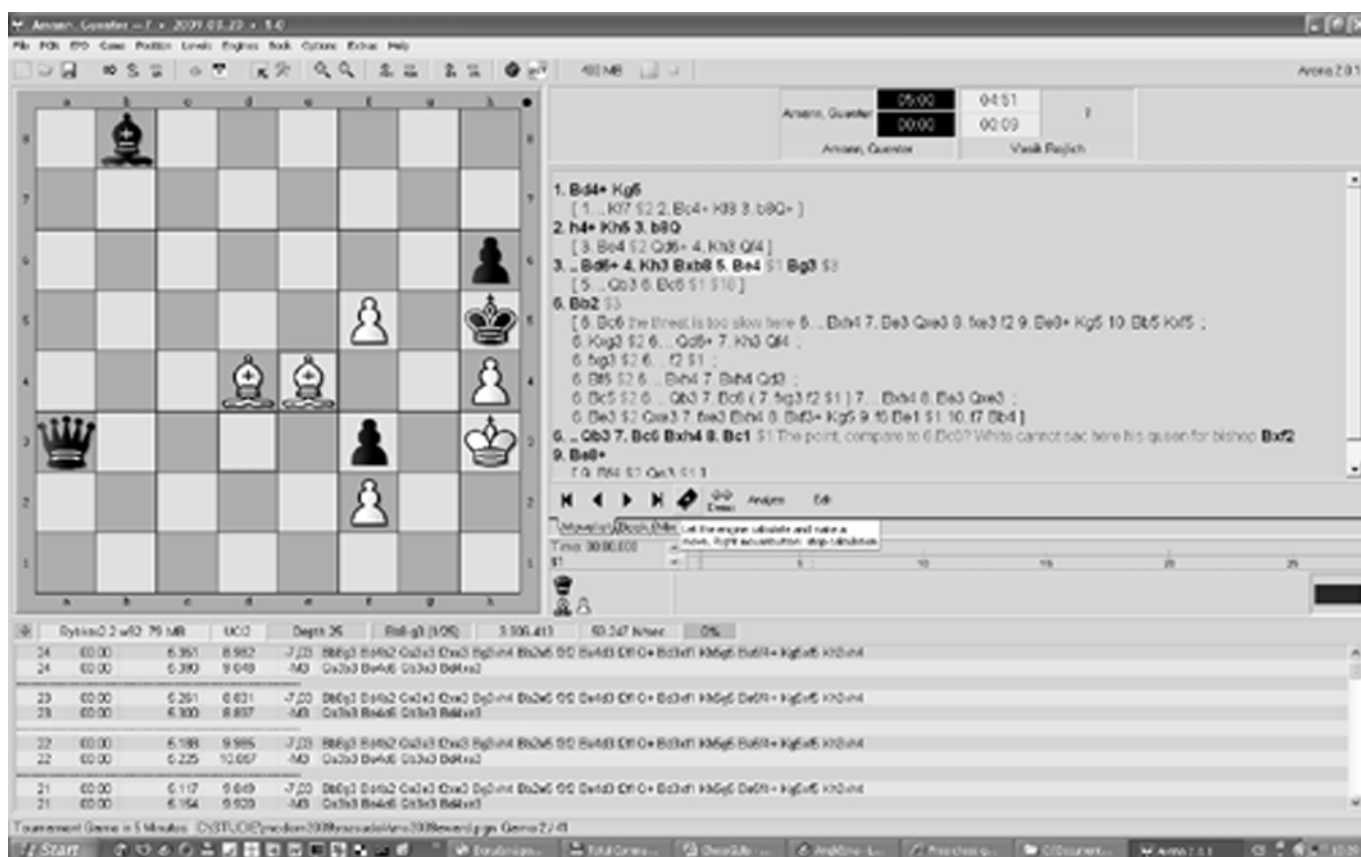


Fig. 2. – Arena with database loaded and an engine pane (below)

How to start analysis?

Click on the chip icon in the screen's centre (left of the "Demo" icon). The picture illustrates a bubble help here. The number of lines analyzed is controlled by right clicking the engine pane and selecting the MultiPVmode option.

How to add a subtitle?

Simply make the required move with your mouse.

How to add comments?

Right click on the move in the notation window. Choose Move: short comment or Move: long comment.

SCID

SCID is very old fully-featured non-commercial chess software. It is primarily a good and fast database program, with similar func-

tionality as Chessbase, but it can also be used for play and training. The original 2004 program (by Shane Hudson) hasn't been changed. However, Pascal Georges continues development. He has also added UCI support which can also be used with fragments from version 4.0 on.

How to load database?

Menu File, Open.

How to switch on a game and a moves window?

In the menu Windows mark Game list and PGN window. Both panes are right allowing easy switching via upper bookmarks.

How to connect chess engine?

Menu Tools, Analysis engine gives you a full support for engine management. The engine pane is also on the right beside the games and moves panes. The number of lines can be switches below as shown on the picture.

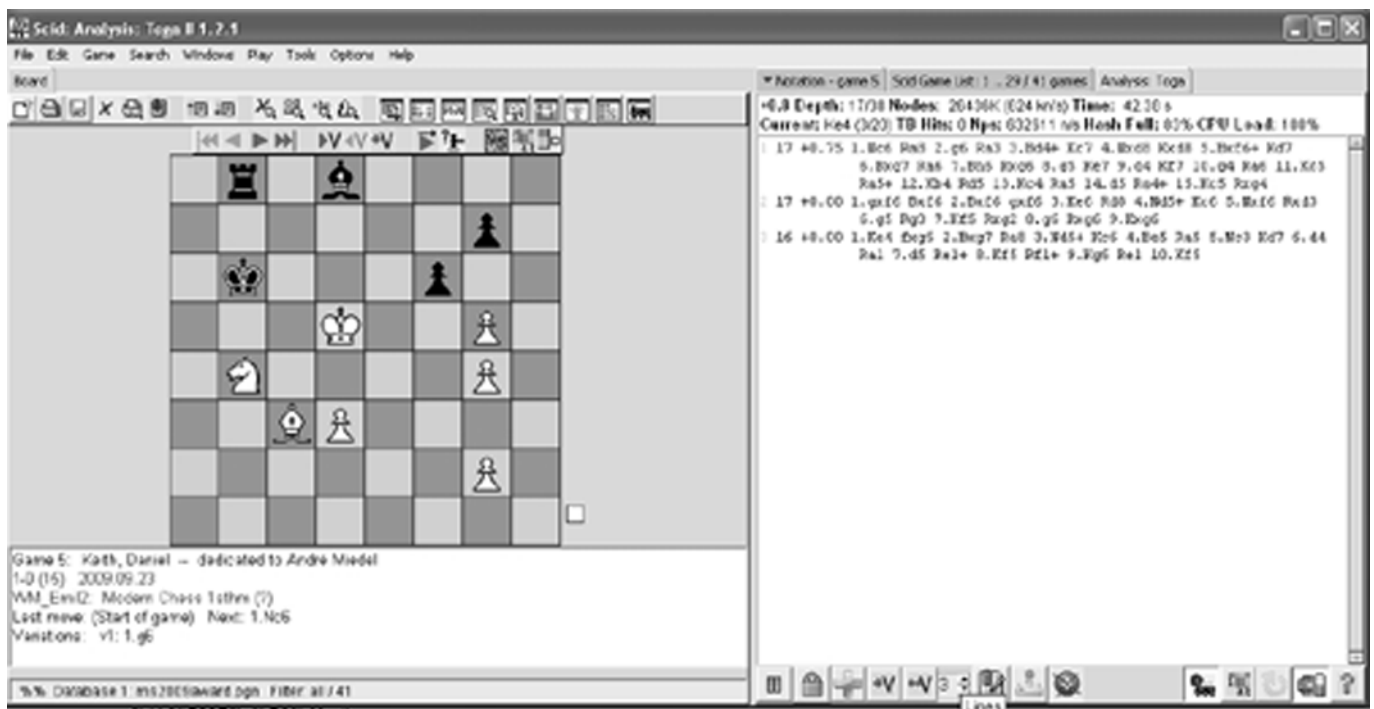


Fig. 3. – SCID GUI with a database loaded and running the Toga engine. The right upper bookmarks can be used to switch panes (games, moves, engine). Number of analyzed lines can be controlled below, the current number is 3.

ChessPad 2

ChessPad is another free GUI written by Mark van der Leek. It has nice graphics with toolbars, but for all that the control seems to be a little less intuitive. Especially the right click trick is used only rarely. For example I have been wasting some time to find how to run an engine.

How to open a database?

Menu Database, Open. You have a new database window.

How to load a game?

In the database window double click the required game.

How to load an engine?

Menu Database (?!), Preferences, Engine. ChessPad sometimes hung during this process on my computer, but finally I succeeded. After the engine is loaded, a new main menu item Engine appears with the item Continuous analysis. I don't see a way to run a multi variations analysis.

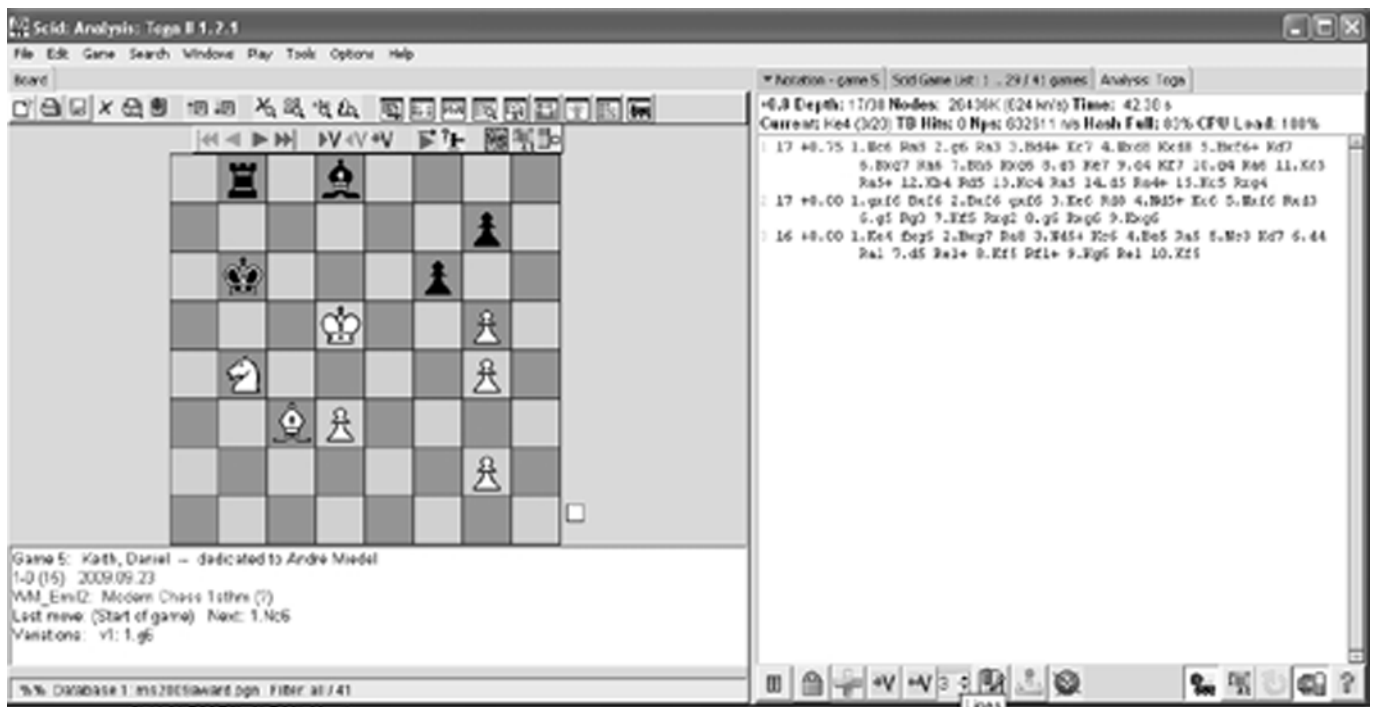


Fig. 4. – ChessPad 2.0.1 with a loaded study and running engine.

Summary

Recently, I have finished the *Moderný šach* (Modern Chess) tourney; the provisional award can be found on my web page <http://www.vlasak.biz/ms2009.htm>. I was delighted that all participants used e-mail so paper post may become history for endgame study tour-

neys. However, what I liked less was some of the entries' format. I have been receiving plain text, DOC and even graphical formats. Naturally, as a computer professional I can open almost everything, but it costs time to convert it.

So, dear composers, please: with such nice free tools available, always add the PGN format as part of your tourney or column entry.

Links

General links

<http://www.shredderchess.com/chess-info/features/uci-universal-chess-interface.html> (UCI protocol)

<http://freechess.50webs.com> (Zarkon Fischer's Free Chess Programs. All about free chess engines and GUIs)

Engine collections

http://sdchess.ru/Engines_UCI_top.htm (Top UCI engines, excellent Russian page. Maybe you need no other sources)

<http://www.superchessengine.com/> (Super Chess Engines, a big collection)

<http://www.chesspraga.cz/download.htm> (Chess Prague. A good collection of my countrymen Pavel Háse)

<http://homepages.tesco.net/henry.ablett/jims.html> (Jim Ablett's projects)

GUIs

<http://kvetka.org/en/> (Kvetka in English.)

<http://www.playwitharena.com/> (Arena 2.0.1 Chess GUI)

<http://scid.sourceforge.net/> (SCID 4.0.)

http://www.wmlsoftware.com/index.html_ChessPad2 (ChessPad2)

Announcement

16th Nunspeet weekend 2010

The 16th Nunspeet weekend of the Dutch Chess Problemists Society takes place at the Hotel *Veldenbos*, Spoorlaan 42, 8071 BR Nunspeet, the Netherlands, Friday 12th March 2010 - Sunday 14th March.

The Open Dutch Solving Championship will take place on Saturday morning; in the afternoon the Society's annual spring meeting will be held.

ARVES organizes the endgame study program on Sunday:

11:00 - 13:00 : Endgame study solving competition

13:00 - 14:00 : Lunch

14:00 - 15:00 : Spring meeting of ARVES, non-members are welcomed but have no voting rights)

15:00 - 16:00 : Endgame study presentations

17:00 - 18:00 : Results solving competition

**For all information and reservations, please contact
Peter Bakker, W. de Zwijgerstraat 24, 2983 TS Ridderkerk, the Netherlands
or pab.chess@cs.com**

EG Award 2006-2007

Judge: Jonathan Mestel

First and foremost I must apologise for the inordinate time it has taken me to compile this award. Due to my incompetence, this is in fact the second time I have produced it and there will doubtless be some differences from my original placings; I managed to mislay all of my earlier records, electronic and paper. I should stress that the editor is in no way at fault for any part of his delay, which I deeply regret – not least because of the associated rudeness to all the composers and readers of **EG**.

I examined 44 studies of which a few were known to be cooked. All had something to offer, even the ones I have not seen fit to mention below. The solutions and analysis I received were of a much higher standard than in previous tourneys I have judged, a combination perhaps of the advance of computers and the dedication and analytic skill of the **EG** readership.

I tried hard – perhaps inappropriately hard – to refute or cook the studies, with relatively little success. One probable casualty of my endeavours was 16314. I found this a difficult position, as the analysis is complex and computers not totally reliable. There are many tries e.g. 1.h6 a4 2.Sd5, but more seriously, I believe 1.h6 a4 2.Rg7 a3 3.Sg5 is a cook. Even should the double sacrifice in the main line prove to be necessary and correct, it is no surprise which knight should be given up first. The drawing mechanism is not so novel, and so even should this ambitious study prove to be sound, it would not be so very high in the award.

Looking over the award, I have tended to look favourably upon game-like positions. I have been both suspicious of complex play and impressed by it.

As I struggled to understand numerous sidelines, on which the soundness of some of the

compositions depends, I was occasionally struck by the heretical thought – does it really matter if a study is exactly sound? The aesthetic value is not really affected by the outcome of an unintended, and often not very interesting variation, even if it should in principle refute or cook the study. Heresy indeed, from my history as an over-the-board player, used to beautiful ideas not quite working or being absolutely necessary.

Instead of requiring rigorous correctness, one could regard any murky variation as a flaw, whatever its objective outcome. But this is clearly a slippery slope.

What constitutes murk? To me, one line may be unclear, while to another it is not. The tablebases occasionally give us definitive knowledge – but database positions can still be murky to humans – truth is not the sole criterion. None of these thoughts is new, I am sure.

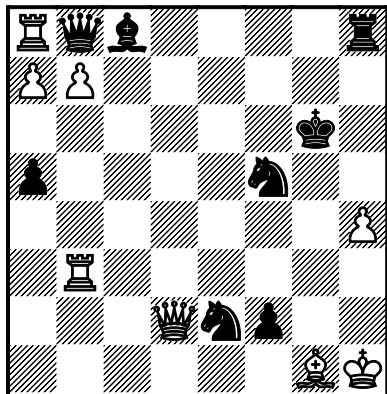
I cannot be the first to observe and comment upon the effects the 6-piece tablebases have had on study composition in recent years. Naturally, these effects are almost totally beneficial. A few of the studies in this judgment lie totally within the database, while many others skirt the database boundaries, usually eventually entering a recently discovered database position, or perhaps relying on the certainty once a capture occurs to underpin their construction. Of the pure database positions (*EG 169.16311*) was a surprising illustration of chessboard geometry, but too slight for the award, while (*EG 165.16025*) felt a bit technical in comparison to the prize-winning (*EG 171.16317*).

I was careful not to look at the relevant issues of **EG**, so even as I write this award I am unaware of the composers, and of any published comments.

In conclusion, I thank **EG** for the honour of judging this fine collection of compositions, and apologise once more for the tardiness of the award, and for any analytic or aesthetic shortcomings,

Jonathan Mestel
Cambridge
30ix2009

No 16988 G. Slepian
1st prize



h1g6 4546.32 8/8 Draw

No 16988 Grigory Slepian (Belarus) (EG 164.15868). 1.Qg5+/i Kf7 2.axb8B!!/ii Rxh4+ 3.Bbh2 Sfg3+ 4.Qxg3/iii Sxg3+ 5.Rxg3 Bxb7+ 6.Rg2 f1B!! 7.Bf2!/iv Bfxg2+ 8.Kg1 Ra4 9.Rxa5!!/v Rxa5 10.Bhg3 draw! Now the rook is kept out of the f1–h3–h1 triangle by the white bishops. For example: 10...Rh5 11.Bh4 Kg6 12.Be1 Kf5 13.Bef2 Kg4 14.Be1 Kf3 15.Bef2 Rb5 16.Be1 Rb1 17.Bhg3 Rb2 18.Bef2 Rc2 19.Bh4 Rc1+ 20.Be1.

i) 1.Rb6+? Kh7 2.Bxf2 Bxb7+ 3.Rxb7+ Qxb7+ 4.Kh2 Rxa8.

ii) 2.axb8Q? Rxh4+ 3.Qh2 Sfg3+ 4.Qxg3 Sxg3+ 5.Rxg3 Bxb7+ 6.Rg2 f1Q 7.Rag8 Rxh2+ 8.Kxh2 Bxg2, or here 5.Kg2 f1Q+ 6.Kxg3 Rg4 mate.

iii) 4.Rxg3? Bxb7+ 5.Rg2 fxg1Q mate.

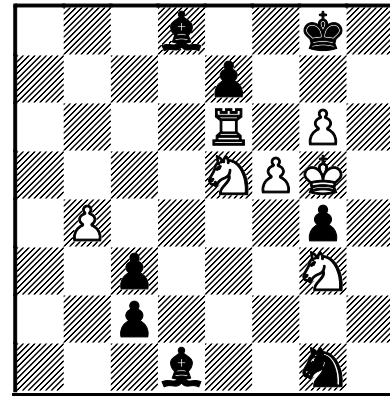
iv) 7.Rag8? Bfxg2+ 8.Rxg2 Rg4.

v) 9.Ra7? Ra1+ 10.Be1 Rxe1+ 11.Kf2 Ra1.

An outstanding composition of wit, originality, clarity and elegance. One's initial reaction that the setting is cluttered and artificial is rapidly overcome, and replaced by marvel at the relative economy with which the author forces

the two uncommon underpromotions. Both sides play an active role, with several twists and the denouement is delightful, thematic, original and unexpected. A masterpiece, a long way ahead of the rest of the award.

No 16989 S. Didukh
2nd prize



g5g8 0165.14 7/8 Draw

No 16989 Sergiy Didukh (Ukraine) (EG 166.16035). 1.Sd3 Sh3+ 2.Kh6!/i Sf4! 3.Sxf4 c1Q 4.Sgh5 Ba4 (threatened 5.Sf6+) 5.b5! Bxb5/ii 6.g7 Qc2/iii 7.Sd5! Qd2+/iv 8.Shf4!/v Qh2+/vi 9.Sh5 Qd2+/vii 10.Shf4 Qd4 11.Sh5! perpetual threat of stalemate. c2 12.Shf6+! exf6 13.Re8+! Bxe8 14.Se7+! Kf7 15.g8Q+ Kxe7 16.Qe6+ Kf8 17.Qg8+! Kxg8 stalemate.

i) 2.Kh4? Sf4 3.Sc1 Sxe6 4.fxe6 Bc7 wins.

ii) Qh1? 6.f6! and White is better.

iii) Qxf4+ 7.Sxf4 c2 8.Re1 Ba5 9.f6! Bxe1 10.f7+ Kxf7 11.Kh7 draws; c2 7.Sf6+! exf6 8.Re8+! Bxe8 stalemate.

iv) Qxf5 8.Shf6+ exf6 9.Re8+ Bxe8 10.Se7+ Kf7 11.Sxf5 Bd7 12.Se7 Bxe7 13.Kh7 Ke6 14.g8Q+ Ke5 15.Qf7 Bf5+ 16.Kg7 Kd6 17.Qc4 c2 18.Kf7, or Kf7 8.Rg6 Kg8 9.Re6 draw.

v) 8.Sdf4? Qd7! 9.Sd5 Qxe6+ Black wins.

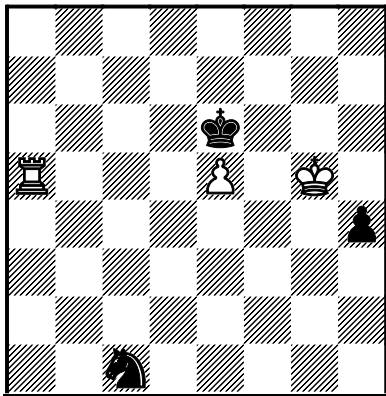
vi) Qf2 9.Sh5 Qxf5 10.Shf6+ exf6 11.Re8+ Bxe8 12.Se7+.

vii) Qxh5+ 10.Kxh5 c2 11.Re1 draws.

A gamelike position, with a surprising positional draw based on a recurrent stalemate threat. The black queen has considerable freedom, but can do nothing. I found this study hard to analyse. The white tries 3.Re3 Sxd3 4.f6 c1Q 5.f7+ Kf8 6.Kh7 Qxe3! or 3.f6 Sxe6

4.f7+ Kf8 5.Se4 Bf3! are not hard to refute, but there are several sidelines reaching in various ways messy endings with R+S or Q against two bishops and pawns. So far as I can see the study is sound, but I might easily have missed something. While these variations may detract from the clarity, the soundness itself given the extensive Black flexibility is impressive.

No 16990 D. Keith
3rd prize



g5e6 0103.11 3/3 Win

No 16990 Daniel Keith (France) (EG 171.16317). 1.Kf4/i Se2+!/ii 2.Kf3!/iii Sg3!/iv 3.Kg4! Se2 4.Ra8!!/v Sd4!/vi 5.Kf4/vii Se2+ (Sf5; Ra6+) 6.Kg5! Sc1!/viii 7.Re8+! Kd7 8.Rh8 Ke6 9.Kf4 Sd3+!/ix 10.Ke4 Sc5+ 11.Kd4 Sb3+ 12.Kc3 Sa5 13.Kd3! Sb3/x 14.Rb8!!/xi Sc5+ 15.Kd4 wins e.g. 15...Sd7 16.Re8+ Kf5 17.Re7 Sxe5 18.Rxe5+.

i) 1.Kxh4? Sb3 2.Rb5 Sd4 3.Rc5 Sb3 draws.
ii) Sd3+ 2.Ke4 Sf2+ 3.Kd4 h3 4.Ra6+ Ke7 5.Rh6 wins easily.

iii) 2.Ke4? Sg3+! (Sc3+?; Kd3!) 3.Kf3 (Kd4 Sf5+;) Kf5! 4.Rb5 Sf1 draws.

iv) Sc3!/? 3.Ra3! Sb5 4.Ra4! (Ra5? Sc3!;) Sc3 5.Rc4 Sd5 6.Ke4 Se7 7.Ra4 wins, Kf7 8.Ra6.

v) 4.Ra1? Sd4 5.Kf4 Se2+ 6.Kg5(Kf5) Sg3 draws.

vi) Sc1 5.Re8+ Kd7 6.Rh8 Ke6 7.Kf4 transposes.

vii) 5.Re8+? Kd5! 6.Kg5 Ke4 7.Kf6 Kf3! draws.

viii) Sd4 is inferior 7.Re8+ Kd7 (Kd5; Kf6) 8.Rh8 (Rb8) Ke6 9.Kf4 Se2+ 10.Kf3 Sd4+

11.Ke4 Sf5 12.Kf4 Se7 13.Rh6+ Kd5 14.Rd6+ wins.

ix) Se2+ is inferior 10.Kf3 Sd4+ 11.Ke4 Sf5 12.Kf4 Se7 13.Rh6+ wins.

x) Kf5 14.Rh5+ Kg4 15.e6; Kd5 14.Ke3! Sc6 15.Kf4.

xi) 14.Rh5? h3! 15.Kc3 Sa5 16.Kd4/xii Sb3+ 17.Kd3 h2!/xiii 18.Kc3 Sa5 19.Rxh2 Sc6 20.Re2 Kd5 21.e6 Se7 draws.

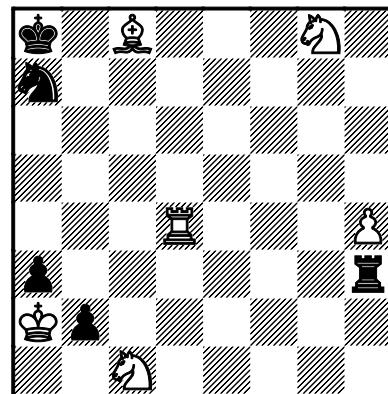
xii) 16.Rxh3 Sc6 17.Re3 Kd5! 18.e6 Se7 draws.

xiii) But not Kd5? 18.Ke3! h2 19.Kf4.

An interesting, deep, technical struggle to contain the Black knight. The use of both horizontal and vertical skewers and pins is attractive, while the White king-manoeuvres are quite subtle.

Before the advent of databases I would have had no qualms about awarding this a prize, while harbouring slight doubts about its soundness. Now, we know it is correct, but this detracts somewhat from the compositional achievement. I have chosen to ignore this last point. As a player I may find this study more interesting than many would.

No 16991 S. Hornecker
4th prize



a2a8 0415.12 6/5 Win

No 16991 Siegfried Hornecker (Germany) (EG 166.16032). 1.Sb3/i b1Q+!/ii 2.Kxb1 Rxb3+ 3.Ka2 Rb2+! 4.Kxa3 (Ka1? Sxc8;) Rb8 5.Bb7+!/iii Rxb7/iv 6.Rd8+ Rb8 7.Rxb8+ Kxb8 8.h5 Sc6!/v 9.h6 Se5 10.h7 Sg6 11.Sh6!!/vi Sh8!!/vii 12.Kb4 Kc7 13.Kc5 Kd7 14.Kd5 Ke7 15.Ke5 Sg6+ (Kf8; Kf6) 16.Kf5 Sh8 17.Kg5 Ke6 18.Sf5 Ke5 19.Se7

Ke6 20.Sc8 Ke5 21.Kh6 Kf6 22.Sd6 Sg6
23.Se4+ Kf7 24.Sc5/viii Sh8 25.Sd7/ix Sg6
26.Se5+ Sxe5 27.h8Q wins.

i) 1.Sd3? Sxc8 2.Ra4+ Kb8 3.Rxa3 Rxh4, or
1.Rd1? Sxc8 2.Sb3 Rxh4, or 1.Bxh3? bxc1Q
draw. Thematic try: 1.Se2? Rh1 2.Bf5 Ra1+
3.Kb3 b1Q+ 4.Bxb1 Rxb1+ 5.Kxa3 (Ka2
Rb2+;) Sb5+ 6.Ka2 Sxd4 7.Kxb1 Sxe2 draws.

ii) Sxc8 (Rxb3; Bf5!) 2.Sd2 Kb7 3.Sf6 Sb6
4.h5 Kc6 5.Sb1 Kc5 6.Rd8 Sc4 7.Se4+ Kb6
8.Rh8 Rh4 9.Sed2 Sxd2 10.Sxd2 Rh3 11.h6
Kc7 12.h7 Kd7 (Kb7; Sb1) 13.Ra8 Rxh7
14.Ra7+ wins, or here Kb4 8.Rd5 Sb6 9.Rf5
Sc4 10.Sf2 Rh4 11.Sd3+ Ka4 12.Sc3 mate.

iii) 5.Rd8? (Be6? Sb5+;) Sxc8! 6.h5 Sd6!
7.Rxd6 Rxc8 8.h6 Kb7 9.Kb4 Kc7 10.Kc5
Rg5+!! 11.Rd5 Rg6 12.Rh5 Rg8 13.Kd5 Kd7
14.Ke5 Ke7 15.Kf5 Kf7 16.Rg5 Re8 17.Rg7+
Kf8 18.Kf6 Re1 19.Ra7 Kg8 draws, or here
6.Sf6 Se7 7.Rxb8+ Kxb8 8.Kb4 Sf5 9.h5 Kc7
10.Kc5 Kd8 11.Kd5 Ke7 12.Ke5 Sh6.

iv) Kxb7 6.Rb4+ Kc7 7.Rxb8 Kxb8 8.h5
wins.

v) Sb5+ 9.Kb4 Sd6 10.h6 Sf7 11.h7 Kc7
12.Kc5 Kd7 13.Kd5 Ke8 14.Sh6! Sh8 15.Ke6
Kf8 16.Kf6 wins.

vi) 11.Kb4? Kc7 12.Kc5 Kd7 13.Kd5 Ke8
14.Ke6 Sf8+! 15.Kf6 Sxh7+ draws.

vii) Kc7 12.Sf7!, and Kb6 13.Kb4, Kd7
13.Se5+, or Kc6 13.Se5+ wins.

viii) or 24.Sf2 Sh8 25.Sg4 Sg6 26.Se5+
wins.

ix) 25.Sd3? Kf6 26.Se5 (Sf4 Sf7+;) Kxe5
27.Kg7 Ke6 28.Kxh8 Kf7 draws.

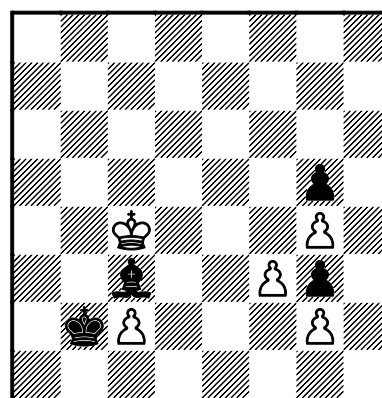
An active introduction to a fairly long and
instructive S+P v S ending. In this S-ending
the critical barrier with S(f7) against S(g6) is
in the textbooks, while the rest of the play is
fairly routine, even if it is dual-free.

Despite its impressive length, there are some
aspects of this study that do not appeal to me. I
think the so-called “thematic try” 1.Se2 also
fails to 1..Sxc8. Neither of the knights moves
before the database position is reached, so that
the study has two disjoint halves. And some-
how it feels a little random to me, as to which

S+P v S and R+P v R positions are winning
and which are not.

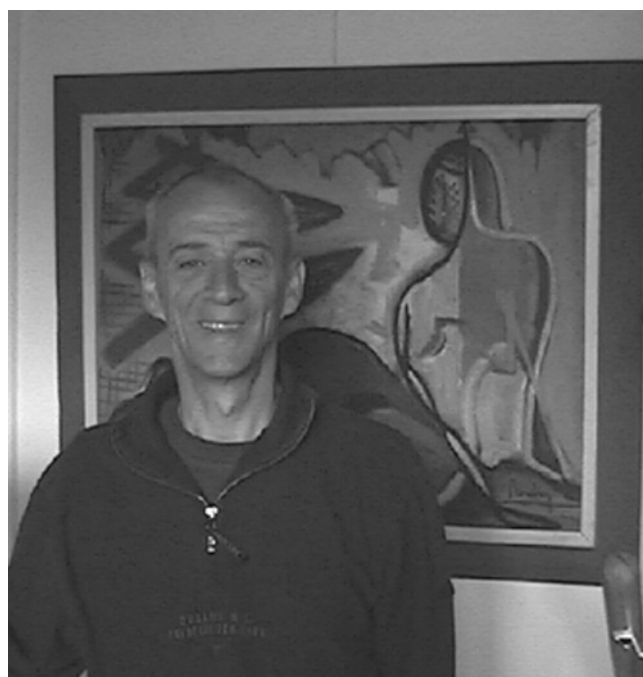
Nevertheless, there is some precision re-
quired in the side-variations on move 5: (Rd8
Sxc8!), Bd7 or Ba6 and on balance I feel it de-
serves its place in the award.

No 16992 H. Grondijs
5th prize



c4b2 0030.42 5/4 Draw

No 16992 Harrie Grondijs (The Nether-
lands) (EG 170.16318). 1.Kd3 Be5 2.f4 gxf4
3.Ke4 Kc3 4.g5 Kd2 5.Kf3!/i Kxc2 6.Ke4!!
Kd2 7.g6 Ke1 8.Kxe5 f3 9.g7 fxg2 10.g8Q
g1Q The same position as in the note after
5.g6, but white Pc2 is eliminated, which al-
lows ... 11.Qb3 draw.



Harrie Grondijs

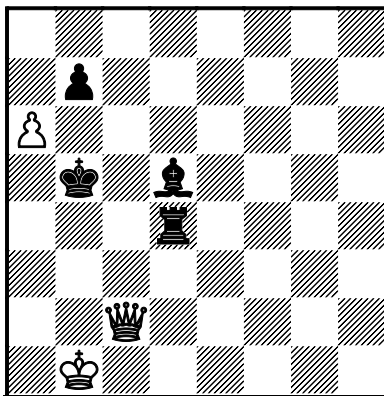
i) 5.g6 Ke1/ii 6.Kxe5/iii f3 7.g7 fxg2 8.g8Q g1Q wins.

ii) Ke2? 6.Kxe5 f3 7.g7 fxg2 8.g8Q g1Q 9.Qg4+.

iii) 6.c4 Kf2 7.Kxe5 f3 8.g7 fxg2 9.g8Q g1Q; 6.Kf3 Bc3 7.Kxf4 Kf2.

A logical study, and another position for over-the-board players. In order to maintain a winning structure, Black has to allow counter-play after the obvious sacrifice of the f-pawn. The database tells us that the c-pawn also is a liability, which is intuitively plausible, and so White manoeuvres thematically to lose it. The play is crisp and clear. With Black participation (Ke1! and Kxf4 Be5+! in some lines).

No 16993 A. Ruzs
1st honourable mention



b1b5 1330.11 3/4 Win

No 16993 Arpad Ruzs (Hungary) (EG 166.16033). 1.a7!/i Be4 2.a8Q/ii Rb4+!/iii 3.Kc1/iv Bxc2 4.Qxb7+! (Kxc2? Kb6;) Ka4 5.Qa7+!/v Kb3 6.Qe3+ Ka2! 7.Qc5! wins.

i) 1.Qe2+? Ka5! 2.a7 b5! 3.Qe7 Rb4+ 4.Kc2 Rc4+ draws.

ii) 2.Qxe4? Rxe4 3.a8Q Rb4+! 4.Kc2 Kb6 5.Qd8+ Ka6 6.Kc3 Rb5 7.Kc4 Ra5!/vi 8.Kb4 Rb5+ 9.Ka4 Rc5!/vii 10.Kb4 Rb5+ 11.Kc4 Ra5 positional draw.

iii) Bxc2+ 3.Kxc2 Kb6 4.Qg8!/viii, and: Rd6 5.Qg1+ or Rb4 5.Qe6+ Ka7 6.Qe3+ Ka6 7.Qa3+ wins.

iv) 3.Ka2? Bxc2 4.Qxb7+ Kc4 5.Qc6+ Kd3 draws.

v) 5.Qc6+? Ka3, and 6.Kxc2 (Qxc2) Rc4(+) 7.Qxc4 chameleon-echo stalemate; 5.Qa8+? Kb3 6.Qf3+ Ka2! 7.Qc3 Rb1+ 8.Kxc2 Rc1+!

9.Kxc1 chameleon-echo stalemate, or here 7.Kxc2 Rb2+ 8.Kc1 Rb1+ 9.Kc2 Rb2+ perpetual check.

vi) Rh5? 8.Qd3! Ka7 9.Qe3+ Ka6 10.Qe2! b5+ 11.Kb3! Rh3+ 12.Kb2 Rh4 13.Qe6+ Ka5 14.Qe1+ wins, or here b6 10.Qe7+ Ka6 11.Qd7! Rc5+ 12.Kb4/ix zz Ra5 13.Qc8+ Ka7 14.Qc7+ Ka6 15.Qb8 wins.

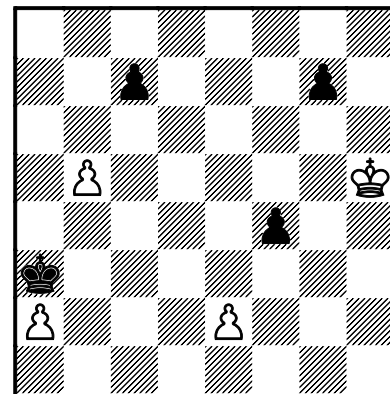
vii) Rh5? 10.Qd3+ Ka7 11.Qe3+ wins.

viii) 4.Qa2? Rd6 5.Qb3+ Ka7 6.Qe3+ Ka8 draws.

ix) 12.Kb3? Rc1 zz 13.Kb4 Rc5 14.Kb3 Rc1 positional draw.

That the main line is anticipated by analysis of a game position does not seem important to me. The underlying struggle is the subtle avoidance of a fortress with R+P v Q, both in the given variations and others. As ever, the database underpins the analysis. Perhaps too much of the interest is in the side-variations (Qa8-g8-g1!) and the soundness rather than in the study itself.

No 16994 C. B. Jones
2nd honourable mention



h5a3 0000.33 4/4 Win

No 16994 C. Bill Jones (USA) (EG 164.15863). Some of the variations here may be wrong per the composer. 1.Kg4/i Kxa2/ii 2.Kxf4 Kb3 3.e4 Kc4 4.e5 Kxb5/iii 5.e6 Kc6 6.Ke5! zz g5 7.Kf6 wins.

i) 1.Kg5? f3! 2.exf3 Kb4 3.f4 Kxb5=; 1.Kg6? Kb4 2.Kxg7?/iv Kxb5 3.Kf6 c5 4.Ke5 c4, and now: 5.Kd4 Kb4 zz, or: 5.Ke4!/? Ka4! wins, or: 5.Kxf4 c3 6.Ke3 Kc4! zz. A full reflection of the main-line thematic zugzwang!

ii) Ka4 2.Kxf4 Kxb5 and now we get a famous Grigoriev manoeuvre 3.e4 c5 4.e5 Kc6 5.a4 g5+ 6.Ke3 c4 7.a5 g4 8.e6 g3 9.e7 Kd7 10.a6 g2 11.Kf2 c3 12.a7 c2 13.e8Q+ Kxe8 14.a8Q+ wins, or here: c4 5.e6 Kc6 6.a4 g5+ 7.Ke3 c3 8.a5 g4 9.e7 Kd7 10.a6 c2 11.Kd2 g3 12.a7 g2 13.e8Q+ wins.

iii) Kc5 5.Kg5! Kd5/vii 6.Kf5! zz Kc5 (g5; Kf6) 7.Ke6 g5 8.Kf5 wins, or Kd5 5.Kf5! zz, transposes into 4...Kc5.

iv) 2.b6! c:b6 3.Kf5 draws.

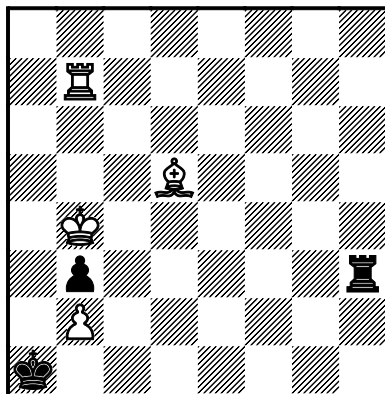
v) 2.b6? cxb6 3.Kxf4 Kb4 4.Kf5 Kc5 draws.

vi) 5.Kf5? Kd5! zz 6.e6 Kd6 wins.

vii) Kxb5 6.e6 Kc6 7.Kg6! wins.

It is hard to be original in pawn endings, but it is rare to have an echo variation with colours reversed. This promotes the study with its fairly normal play to this moderately high place. Unfortunately the echo requires two White errors: 1.Kg4! wins thematically while 1.Kg6? Kb4 2.Kxg7? loses thematically. Meanwhile 1.Kg5? f3! draws and 1.Kg6? Kb4 2.b6! draws in a minor secondary echo.

No 16995 R. Becker
3rd honourable mention



b4a1 0410.11 4/3 Win

No 16995 Richard Becker (USA) (EG 164.15862). 1.Ka3 Rh2 2.Bg8!/i Rxb2 3.Rf7! zz Rb1/ii 4.Bh7 Rh1 5.Kxb3 Rh3+ 6.Kc2 Rh2+ 7.Kc3 Rf2 8.Rd7 (fastest) Rf3+ 9.Bd3 Rf2 10.Re7 wins.

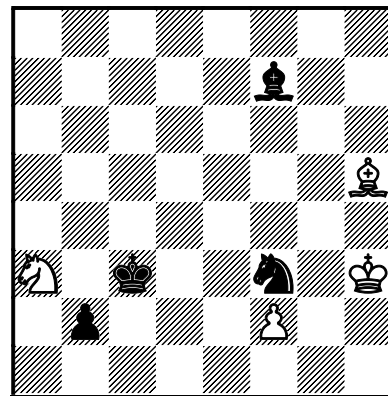
i) 2.Bxb3? Rxb2 3.Rh7 Ra2+ 4.Bxa2 stalemate; 2.Rxb3? Rxb2 3.Rh3 Ra2+ 4.Kb3 Rb2+ 5.Kc3 Rc2+ 6.Kxc2 stalemate; 2.Be4? Rxb2 3.Rh7 Ra2+ 4.Kxb3 Rb2+ 5.Kc3 Rb3+ 6.Kc2 Rb2+ 7.Kc1 Rb1+ 8.Bxb1 stalemate; 2.Bc6?

Rxb2 3.Rd7 Rb1 4.Be4 Re1 5.Kxb3 Re3+ 6.Bd3 Re7 7.Rd5 Re5 8.Rd4 Re4, or here 3.Re7 Rb1 4.Be4 Rb2 5.Bb7 Rb1 6.Be4 Rb2 7.Bh7 Ra2+ draw.

ii) Ra2+ 4.Kxb3 Rb2+ 5.Kc3 Rb7 6.Rf4 (fastest) Rc7+ 7.Bc4 Rb7 8.Rf5 wins.

White has a few moves to establish a favourable R+B v R position, but despite this freedom, only one way retains sufficient pressure while defeating the stalemate defences. Is not Black's best line 2.Bg8 Rg2! 3.Re7/h7/d7 Rxb2 4.Rf7! highlighting the reciprocal Zugzwang, but unfortunately with duals? Again, I may be biased by the practical nature of the position, but the clarity of play is pleasing.

No 16996 D. Keith
4th honourable mention



h3c3 0044.11 4/4 Draw

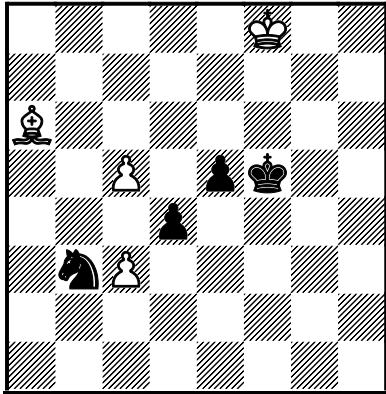
No 16996 Daniel Keith (France) (EG 165.16028). 1.Sb1+ Kd3/i 2.Bxf3/ii Kd4 3.Sa3 Bg6 4.Bh5 Bxh5 5.f4 Kc3 6.f5 Kb3 7.Sb1 draw.

i) Kd4 2.Bxf7 Sg5+ 3.Kg4 Sxf7 4.f4 Sd6 5.f5 Kd3 6.f6 Kc2 7.Sa3+.

ii) 2.Bxf7? Sg5+ 3.Kg4 Sxf7 4.f4 Sd6 5.f5 Kc2 6.Sa3+ Kb3 7.Sb1 Se4.

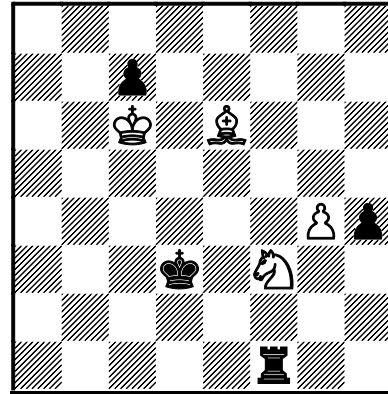
A surprising position, in that it appears that White should have no trouble holding the draw. That he must choose which Black piece to capture according to the precise position of the Black king has an original feel. It is also unexpected that with a full extra piece in the main line only one way suffices to draw. Having said which, the actual play is not remarkable in itself. Can one not add the moves 1...Kc2 2.Sa3+ Kc3 to the main line?

No 16997 C. B. Jones
5th honourable mention



f8f5 0013.22 4/4 Win

No 16998 D. Keith
6th honourable mention



c6d3 0311.12 4/4 Win

No 16997 C. Bill Jones (USA) (EG 165.16026). 1.c6/i Sc5 2.Bc8+ Kg5/ii 3.c7/iii dxc3/iv 4.Bg4/v c2 5.c8Q c1Q 6.Qf5+ Kh4 7.Qh5+ Kg3 8.Qh3+ Kf2 9.Qh2+ wins.

i) 1.Bc8+? Ke4 2.c6 Kd5, or 2.Bb7+ Kf4 3.c6 dxc3 4.c7 c2 5.c8Q c1Q.

ii) Kf4 3.c7/vi dxc3/vii 4.Bh3 c2 5.c8Q c1Q 6.Qg4+ Ke3 7.Qg5+; Kf6 3.c7 Se4 4.c4 Sd6 5.Bg4.

iii) 3.cxd4? exd4 4.c7 Sa4 5.Ba6 Sb6.

iv) Sa4 4.Be6 Sb6 5.c4 d3 6.c5 d2 7.cxb6 d1Q 8.c8Q Qd6+ 9.Kf7 Qxb6 10.Qg8+ Kf4 11.Qg4+ wins.

v) 4.Bf5? c2 5.c8Q c1Q draws.

vi) 3.cxd4? exd4 4.c7 Sa4 draws.

vii) Sa4 4.Bh3 Sb6 5.c4 d3 6.c5 d2 7.cxb6 d1Q 8.c8Q Qd6+ 9.Kf7 Qxb6 10.Qg4+ wins.

An attractive natural setting with echoed Bristols on c8-h3 and skewers on c1-h6 and g1-b6. Unfortunately, it suffers from the thematic blemish that in the variation 1.c6 Sc5 2.Bc8+ Kf4 3.c7 dxc3 4.Bg4! wins as well as

No 16998 Daniel Keith (France) (EG 163.15803). 1.Bc4+/i Kxc4 2.Sd2+ Kd3 3.Sxf1 Kd4! 4.Sh2 h3 5.Sf1! Ke5 6.Kc5 Kf4 7.Sh2 Ke5 8.Kc4 Ke4 9.Kc3 c5/ii 10.Kc4 Kf4 11.Kd3 c4+ 12.Kc3/iii zz btm Kg3 13.g5 Kxh2 14.g6 Kg2 15.g7 h2 16.g8Q+ Kf2 17.Qd5 Kg1 18.Qd1+ Kg2 19.Qg4+ Kf2 20.Qh3 Kg1 21.Qg3+ Kh1 22.Kd4 c3 23.Qf2 c2 24.Qf1 mate.

i) 1.Sxh4? Rc1+ 2.Kd5 c5 3.g5 c4 4.g6 Rg1 5.Bf5+ Ke3 6.Kxc4 Kf4 7.Bd7 Rg3 8.Kc5 Kg5 9.Sf5 Rg1 10.g7 Kf6.

ii) c6 10.Kc4 Ke5 11.Kd3 c5 12.Kc4 Ke4 13.Kxc5 Kf4 14.Kd4 Kg3 15.g5 Kxh2 16.g6 Kh1 17.g7 h2 18.Ke3.

iii) 12.Kxc4 Kg3 13.g5 Kxh2 draws.

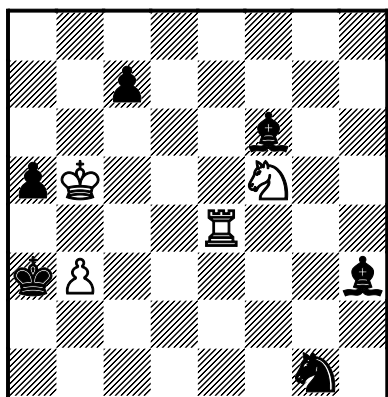
A few introductory moves lead to an interesting database position. White manoeuvres to achieve a winning Q vs h-Pawn position. The precision required by White is surprising, but not so very unusual.

Vazha Neidze 70 JT 2007

37 studies from 23 composers participated. The provisional award was distributed to the participants by e-mail on 4vii2007, and became definitive on 3ix2007. International master of composition and judge of FIDE for studies Vazha Neidze judged his JT.

Main section

No 16999 R. Becker & I. Akobia
1st prize



b5a3 0164.12 4/6 Draw

No 16999 Richard Becker (USA) & Iuri Akobia (Georgia). 1.Sd4/i Bg2 2.Rg4/ii Bh3/iii 3.Re4 (Rf4) Bxd4 4.Rxd4 Se2 5.Rh4/v Bf1/v 6.Kxa5 Sc1 7.Ra4+ with:

- Kxb3 8.Rb4+ Kc3 9.Rb1 Kc2 10.Rb5 Sb3+ 11.Rxb3 Kxb3 stalemate, or
- Kb2 8.Rf4/vi Sxb3+ 9.Kb4/vii c5+ 10.Ka4 Bd3/viii 11.Rc4zz BTM Be2/ix 12.Re4 Bd3/x 13.Rc4 Bxc4 stalemate.

i) 1.Se3? Kxb3 2.Kxa5 c5 3.Kb5 Bd4 winning.

ii) Thematic try 2.Rf4? Bxd4 3.Rxd4 Se2, and 4.Rd3 Sc1 5.Rc3 Sxb3 6.Rxc7 Bf1+ winning, or 4.Rc4 Kxb3 5.Rxc7 a4 winning.

iii) Bxd4 3.Rxg2 c5 4.b4 and: axb4 5.Kc4zz b3 6.Rg3 draw, or: cxb4 5.Kc4 Bb6 6.Rg3+ Ka4 7.Rg6 Ba7 8.Rg7 Be3 9.Rg3 Bb6 10.Rg6 draw.

iv) Thematic try: 5.Ra4+? Kxb3 6.Rxa5 Bg2 7.Ra6 Sc3+ 8.Kc5 Sa4+ 9.Kb5 Bf1+ winning.

Thematic try: 5.Rd3? Bf5 6.Re3 Sc1 7.Kxa5 (Rc3, Sxb3;) Bd3 8.b4 Sb3 mate.

v) Bf5 6.Ra4+ Kxb3 7.Rxa5 Be4 8.Kc5 Sf4 9.Ra6 Bg2 10.Rf6 Sd3+ 11.Kd4 draw.

vi) 8.Rb4? c5 9.Rf4 Bd3 10.Ka4 Se2 11.Rf2 Kc3 winning.

vii) 9.Ka4? Sc5+ 10.Ka5 Bd3 11.Kb4 Se4 winning.

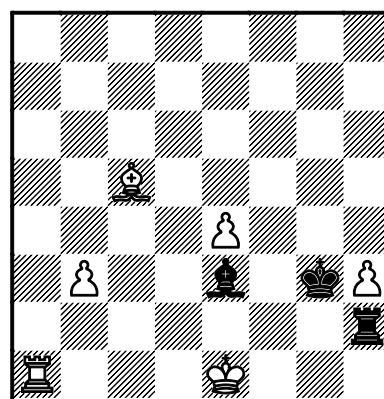
viii) Sd2 11.Rxf1 Sxf1 12.Kb5 draw. Ba6 11.Rc4 Bc8 12.Kb5 Bd7+ 13.Kb6 draw, not 13.Ka6? Be6 winning.

ix) Ka2 12.Rc3 c4 13.Kb4 Sd2 14.Rxd3 cxd3 15.Kc3 draw.

x) Sd4 13.Rxe2+ Sxe2 14.Kb5 draw.

“A masterful work with synthesis of two stalemates on a background of a rook against B+S+P contest. The best study of the tourney”.

No 17000 I. Akobia
2nd/3rd prize



e1g3 0440.30 6/3 Win

No 17000 Iuri Akobia (Georgia). 1.Bd6+ Bf4 2.Bxf4+/i Kxf4 3.0-0-0 Kxe4/ii 4.Rd6zz/iii with:

– Ke5 5.Rd3zz Ke4 6.Rc3 Ke5 7.Rc5+ Kd6 8.Rh5 wins, or

– Rxh3 5.Kb2 and:

- Rh8 6.Ka3 Ra8+ 7.Kb4 Rb8+ 8.Kc4 Rc8+ 9.Kb5 Rb8+ 10.Rb6 and wins “owing to the move 4.Rd6”, or

- Ke5 6.Rg6/iv Kd5 7.Ka3 Kc5/v 8.Ka4 Rh4+/vi 9.Ka5 Rb4 11.Rg5+ wins.

i) 2.Rd1? Rh1+ 3.Ke2 Rh2+ 4.Kd3 Bxd6 draw.

ii) Rxh3 4.Kb2 (Kc2? Kxe4;) Kxe4 5.Ka3 Rh8 6.b4 Ra8+ 7.Kb3 Rb8 8.Rd7 Ke5 9.Kc4 Rc8+ 10.Kb5 Rb8+ 11.Ka5 Ra8+ 12.Kb6 Rb8+ 13.Rb7 wins.

iii) 4.Rd7? Rxh3 5.Kb2 Rh8 draw. Thematic try: 4.Rd8? Rxh3 5.Kb2 Rh7 6.Ka3 Ra7+ 7.Kb4 Rb7+ 8.Ka4 Ra7+ 9.Kb5 Rb7+ positional draw, seeing that 10.Rb6 is ruled out.

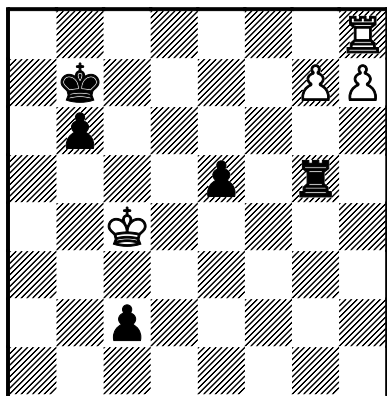
iv) Thematic try: 6.Ra6? Kd5 7.Ka3 Kc5 8.Ka4 Rh4+ 9.Ka5 Rb4, and draws because Rg5+ is not available.

v) Rh4 8.b4, and Rh1 9.Ka4 Ra1+ 10.Kb5 Ra8 11.Ra6 wins, or Rc4 9.Ka4 Rc8 10.b5 wins.

vi) Rh8 9.b4+ Kc4 10.b5 Ra8+ 11.Ra6 wins.

“After the attractive move 0-0-0!, an interesting choice of rank for wR arises with artistic elements”.

No 17001 D. Gurgenidze
2nd/3rd prize



c4b7 0400.23 4/5 Win

No 17001 David Gurgenidze (Georgia). 1.Rb8+ Ka7/i 2.Ra8+ Kb7 3.Ra1 Rxc7 4.h8Q c1Q+ 5.Rxc1 Rc7+ 6.Kb5 Rxc1 7.Qh7+/ii Rc7 8.Qe4+ (Qh1+? e4;) Ka7 9.Qa4+ Kb7 10.Qa6+ Kb8 11.Kxb6 wins.

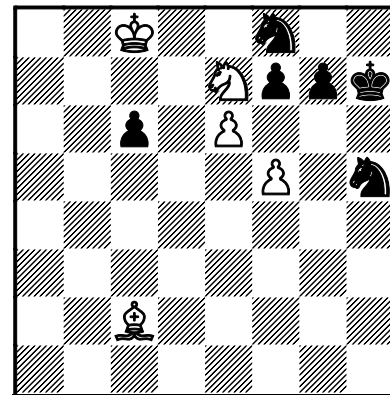
i) Kxb8 2.g8Q+, not 2.h8Q+? Ka7 3.Qh1 Rxc7 4.Qa1+ Kb7 draw.

ii) Thematic try: 7.Qg7+? Rc7 8.Qg2+ e4 9.Qxe4+ Ka7 10.Qa4+ Kb7 11.Qa6+ Kb8 12.Kxb6 Rc6+ 13.Kxc6 stalemate.

“Black plans the self-destruction of a pawn for the purpose of stalemate. White meets this plan and reaches a winning theoretical posi-

tion. The use of these ideas allows the author to create a bright study”.

No 17002 L. González
1/2nd honourable mention



c8h7 0017.23 5/6 Win

No 17002 Luis Miguel González (Spain). 1.Sxc6/i fxe6 2.fxe6+ Kg8 3.Se7+/ii Kh8 4.Sg6+ Sxg6 5.Bxg6 Sf6 6.Kd8zz BTM /iii Kg8 7.Ke7zz BTM Sd5+ 8.Kd6 Sb6/iv 9.Be4 g6/v 10.Kc7/vi Kf8 11.Kxb6/vii Ke7 12.Bd5 Kd6 13.Kb5 g5 14.Kc4 wins.

i) 1.exf7? g6 2.fxg6+ Kg7 3.Kd8 Se6+ 4.Kd7 Sf8+ 5.Ke8 Sf6+ 6.Kd8 Se6+ 7.Kc8 c5 8.Bb3 Sf8 9.Kd8 Se4 10.Bd5 Sd6 draw.

ii) 3.e7? Kf7 4.Bf5 Ke8 5.Kc7 Sf6 6.Kd6 Sg8 draw.

iii) 6.Kc7? Kg8 (or Sg4) draw. 6.e7? Sg8 7.e8Q stalemate.

iv) Sf6 9.e7 Kh8 10.Bf7, and g5 11.Bh5 Kg7 12.Ke6 wins, or Kh7 11.Ke6 Kh6 12.Kf5 Kh7 13.Kg5 Se4+ 14.Kf4 Sf6 15.Kf5 Kh6 16.Bg6 wins.

v) Sc4+ 10.Kc7 Kf8 11.Kd8 Sd6 12.e7+ Kf7 13.Kd7 Se8 14.Bd5+ wins – or 14.Bg6+.

vi) 10.Kc6? Sc8 11.Kd7 Kf8 12.Kxc8 Ke7 13.Bd5 g5 14.Kc7 g4 draw.

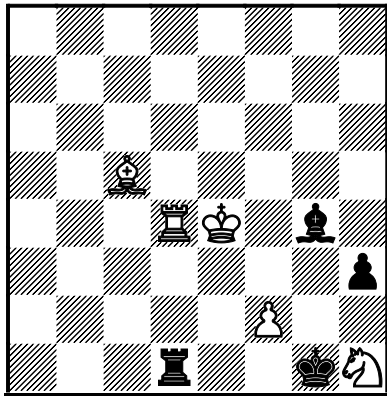
vii) 11.Kd8? Sc8 12.Kxc8 Ke7 13.Bd5 g5 draw.

“Interesting duel around a white pawn enriched by zz and stalemate themes”.

No 17003 Siegfried Hornecker (Germany). 1.f3 Bxf3+/i 2.Kxf3 Rxd4 3.Sg3 Kh2 4.Sf1+ Kg1/ii 5.Sd2 h2 6.Bxd4+/iii Kh1 7.Be5 Kg1 8.Kg3 h1Q 9.Bd4 mate.

i) Re1+ 2.Kf4 Kxh1 3.Kxg4 Kg2 4.Rd2+ wins.

No 17003 S. Hornecker
1/2nd honourable mention



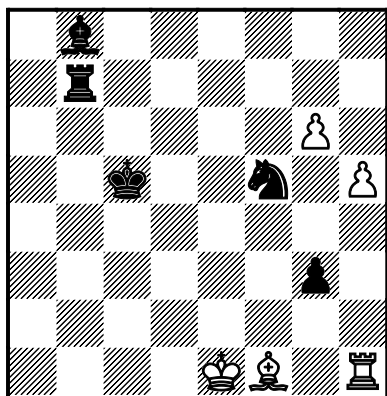
e4g1 0441.11 5/4 Win

ii) Kh1 5.Bxd4 h2 6.Sg3 mate.

iii) 6.Kg3? h1S+ 7.Kf3 Sg3 8.Bxd4+ Kh2 9.Be5 Kh3 10.Bxg3 draw.

“Effective elements of struggle in this ending bring about a known mate”.

No 17004 M. Campioli
3rd/4th honourable mention



e1c5 0443.21 5/5 Draw

No 17004 Marco Campioli (Italy). 1.h6/i Kd4/ii 2.h7 Ke3/iii 3.Bb5 Rxb5 4.0-0 Be5 5.Rxf5 Rb1+ 6.Kg2 Rb2+ 7.Kh3, with:

– Bf4 8.h8Q Rh2+ 9.Kg4 Rxh8 10.Rxf4 g2 11.Rf3+ Ke2 12.Rg3 draw, or

– Rh2+ 8.Kg4 g2 9.Rxe5+ Kf2 10.Rf5+ Ke2 11.Re5+ draw.

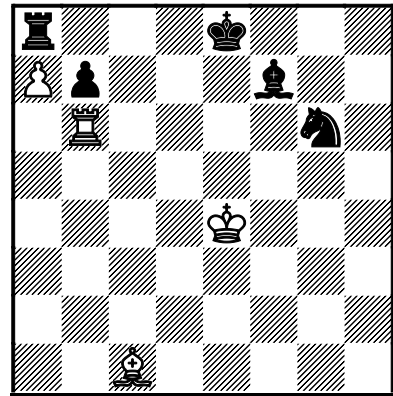
i) 1.Bd3? Re7+ 2.Kd2 Bf4+ winning. 1.g7? Rxg7 2.h6 Re7+ winning.

ii) Rb1+ 2.Ke2 Rb2+ 3.Kf3 Sxh6 4.Be2 Rb3+ 5.Kg2 Bf4 6.Rh4 Rb4 7.g7 draw.

iii) Rb1+ 3.Ke2 Rb2+ 4.Kd1 Be5 5.h8Q draw.

“Protection from mate by castling and activation of rook for the further struggle saves

No 17005 M. Croitor
3rd/4th honourable mention



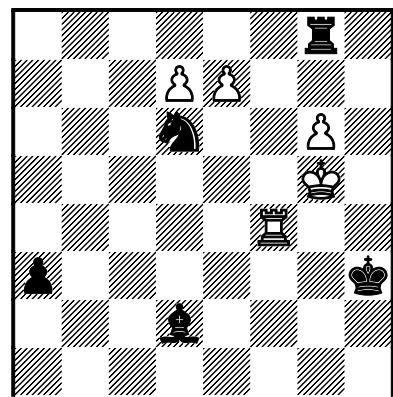
e4e8 0443.11 4/5 Draw

No 17005 Mihail Croitor (Moldova). 1.Rxb7 Bd5+ 2.Kxd5 0-0-0+ 3.Kc6 Se5+ 4.Kb6 Sc4+/i 5.Kc6 Rd6+ 6.Kc5 Kxb7 7.a8Q+ Kxa8 8.Bb2 Rd2 9.Bc3 draw.

i) Rd6+ 5.Kc5 Rc6+ 6.Kd5 Kxb7 7.a8Q+ Kxa8 8.Bf4 draw.

“wB’s struggle against bB+bR is decorated with a striking introduction”.

No 17006 F. Bertoli
1st/2nd commendation



g5h3 0433.31 5/5 Win

No 17006 Franco Bertoli (Italy). 1.d8Q Sf7+ 2.Kh5/i Sxd8/ii 3.Rf3+/iii Kg2 4.Rf8 Se6 5.Rxg8 a2 6.Ra8 Kf3 7.Ra3+ (e8Q? Sg7+) Be3 8.Rxe3+/iv Kxe3 9.e8Q a1Q 10.Qxe6+ wins.

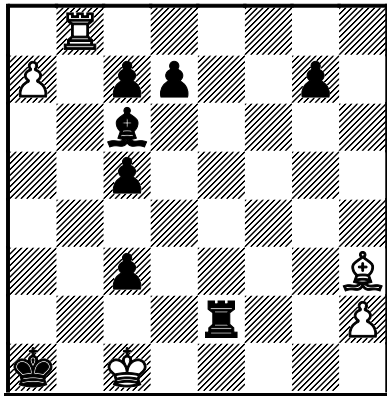
i) 2.Kf5? Sxd8 3.exd8Q Rxd8 draw.

ii) Rxd8 3.exd8Q Sxd8 4.Rh4+ Kg2 5.g7 wins .

iii) 3.Rf8? Se6 4.Rxg8 Sf4+ (a2) 5.Kh6 Sd5+ draw.

iv) 8.Rxa2? Sg7+ 9.Kh4 Sf5+ draw.

No 17007 J. Mikitovics
1st/2nd commendation



c1a1 0440.25 5/8 Win

No 17007 János Mikitovics (Hungary).
1.Bf1/i Rxb2/ii 2.Bc4 (for Rb1 mate) Rh1+
3.Kc2 Rh2+/iii 4.Kxc3 Rh3+ 5.Bd3 (for
a8Q+) Rh2 6.Rb1+/iv Ka2 7.Rb5 Ka1 8.Ra5+
Ra2 9.Rxa2+ Kxa2 10.Bb5/v Ba8 11.Bxd7
(see (i)) Ka3 12.Kc4 g5 13.Kxc5/vi g4 14.Bc6
win.

i) Thematic try: 1.Bxd7? Re1+ 2.Kc2 Be4+
3.Kxc3 Re3+ 4.Kc4 Ra3 draw.

ii) Re1+ 2.Kc2 Ba4+ 3.Kxc3 Rc1+ 4.Kd2
Rc2+ 5.Kd3 c4+ 6.Kd4 Bc6 7.Bxc4, and Rc1
8.h3 g5 9.Rb5 or g5 8.h3 Rc1 9.Rb5 Rd1+
10.Kc3 Rc1+ 11.Kb3 Rb1+ 12.Ka3 d6
13.Rxg5 Rh1 14.Be6 Bb7 15.h4 wins.

iii) Ba4+ 4.Kxc3 Rc1+ (Rh3+; Bd3) 5.Kd2
(Kd3? Bc6;) Rc2+ 6.Kd3 wins. If Be4+, then
not 4.Kxc3? Rh3+ 5.Kd2 draw, but 4.Bd3
Rh2+ 5.Kxc3 Bc6, as 6.Rb1+ in main line.

iv) 6.Re8? d5 7.Re1+ Ka2 8.Re6 d4+ draw .

v) 10.Bc4+? Ka3 (Kb1? Bb5) 11.Bb5 Ba8
12.Bxd7 g5 13.Kc4 g4 14.Bxg4 Ka4 draw.

vi) 13.Kb5? c4 14.Kxc4 g4 15.Bxg4 Ka4
draw.

No 17008 Jörg Gerhold (Germany). 1.a4/i
Sc3 2.Sa3/ii b1Q/iii 3.Sxb1 Sxb1 4.Bh8 Sc3
5.Ke6/iv Sxa4 6.Bd4 wins.

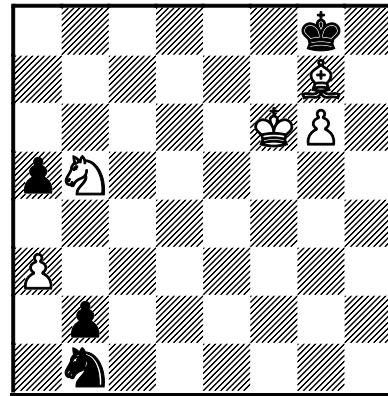
i) 1.Bh6? Sd2 2.Sc3 Se4+, when Black wins.

ii) 2.Sxc3? b1Q 3.Sxb1 stalemate.

iii) Sxa4 3.Sb1 Sb6 4.Bh6 Sc4 5.Ke6 wins,
as wS reaches e7 or f6 in time.

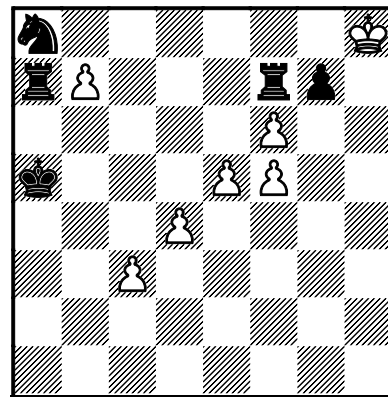
iv) 5.Ke7? Sxa4 6.Bd4 Sb6 draw, as wPg6 is
no longer safe.

No 17008 J. Gerhold
3rd/4th commendation



f6g8 0014.22 5/4 Win

No 17009 J. Mikitovics
3rd/4th commendation



h8a5 0603.61 7/5 Win

No 17009 János Mikitovics (Hungary).
1.fxg7/i Rxg7/ii 2.bxa8Q Rh7+ 3.Kg8 Rg7+
4.Kf8 Rf7+ 5.Ke8 Re7+ 6.Kd8 Rd7+ 7.Kc8
Rc7+ 8.Kb8 Kb6 9.Qd5 aRb7+ 10.Qxb7+
Rxb7+ 11.Kc8 Rh7/iii 12.Kd8 Kc6 13.Ke8
Kd5 14.e6 Kd6 15.c4 Rh8+ 16.Kf7 Rh7+
17.Kf6 Rh6+/iv 18.Kg5 Rh8 19.c5+ Ke7
20.d5 Rg8+ 21.Kf4 Kf6 22.d6 wins.

i) 1.b8Q? gxf6 2.exf6 Sb6 3.Kg8 fRc7 4.f7
Rxf7/v 5.Qe5+ Ka4, but not 5...Ka6? 6.Qe2+
Ka5 (Kb7; Kxf7) 7.Qa2+ Sa4 8.Qxf7 winning.

ii) fRxb7 2.g8Q Sb6 3.f6 Ra8 4.e6. aRxb7
2.g8Q Sb6 3.f6 Ka4 4.Qe8+ Kb3 5.Kg8 fRc7
6.e6, and Rc8 7.f7 bRb8 8.Qxc8, or Sd5 7.f7
Sf6+ 8.Kf8 Sxe8 9.fxe8Q Kxc3 10.d5 wins.

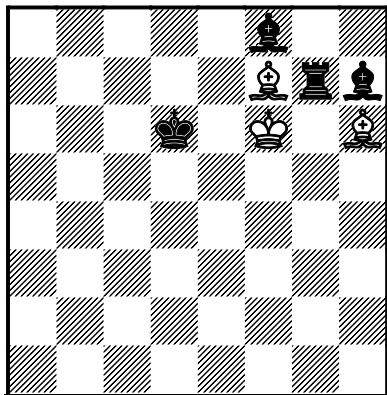
iii) Ra7 12.Kd8 (c4? Rc7+;) Kc6 13.Ke8
Kd5 14.e6 Kd6 15.c4 wins.

iv) Rc7 18.c5+ Kd5 19.e7 wins.

v) 4...Sd7 5.Qb4+ Ka6 6.c4 “wins”, presum-
ably because wQb4 covers f8 and White still

has four pawns. But who has experienced an ending like this?!

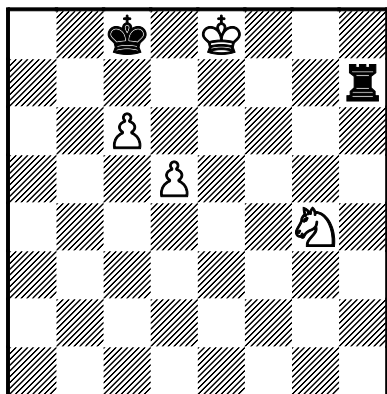
No 17010 S. Hornecker
5th/7th commendation



f6d6 0380.00 3/4 Draw

No 17010 Siegfried Hornecker (Germany).
1.Bxg7? Be7 mate. 1.Be8 Rg8 (Re7; Bxf8)
2.Bf4+ Kc5 3.Be3+ Kb4 4.Bd2+ Ka3 5.Bc1+
Ka2 6.Bf7+ Kb1 7.Bxg8 draw.

No 17011 S. Hornecker
5th/7th commendation



e8c8 0301.20 4/2 Win

No 17011 Siegfried Hornecker (Germany).
1.d6 Rh8+ 2.Ke7 Rh7+ 3.Kf6 Rh1/i 4.Se5
Rd1 5.Ke7 Rd2 6.c7 Rd1 7.Sc4 Re1+ 8.Kf6
Rf1+ 9.Ke6 Rb1 10.Sb6+ Rxb6 11.Ke7 Rxd6
12.Kxd6 Kb7 13.Kd7 wins.

i) Ra7 4.Se5 Ra2 5.Ke7 Rd2 6.c7 wins.

J. Pospíšil also won a 5th/7th commendation
with: d8e6 4040.10 b1a6d6d2.c6 4/3 Win:
1.Qg6+ Kd5 2.Qf5+ Kxd6 3.c7 Bg5+ 4.Qxg5
Qa8+ 5.c8R wins.

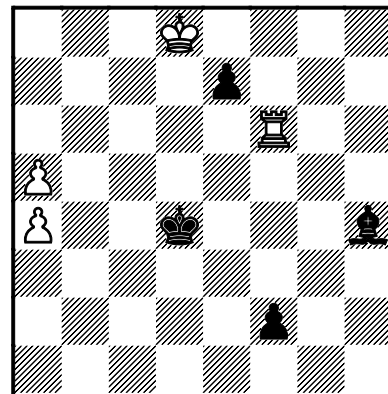
But MG signals the simple 2.c7 winning.
How can this be overlooked?

R. Becker won a special prize with c5h1
0342.03 d1c8g6f6g5.c4d5h3 4/6 Draw: 1.Bg4

Re1 2.Sf3 Re4 3.Kxd5 with: Rf4 4.Ke5 c3
5.Kxf4 c2 6.Kg3 c1Q 7.Bxh3 Qc7+ 8.Kf2
Qb6+ 9.Kg3 Qc7+ 10.Kf2 Qc2+ 11.Kg3 Bd3
12.Sg4 draw, or: Rxc4 4.Sxc4 c3 5.Se3 Bh5
6.Sg5 h2 7.Sh3 Bg4 8.Sxc4 c2 9.Se3 c1Q
10.Sf2+ Kg1 11.Sh3+ Kh1 12.Sf2+, a known
positional draw (F. Prokop, 1944), or: c3
4.Sxe4 Bxe4+ 5.Kd4 c2 6.Kxe4 zz c1Q
7.Bxh3 zz Qh6 8.Bf1 Qc1 9.Bh3, a known po-
sitional draw (e.g. D. Panichkin, 1990).

But MG cooks: 1...Ra1 and 2.Sxd5 h2
3.Bf3+ Kg1 4.Sh3+ Kf1 5.Se3+ Ke1 6.Sxc4
Bf5 7.Sf4 Kf2 8.B- h1Q 9.Bxh1 Rxh1 wins, or
here 3.Sf3 Be4 4.Kxc4 Bxf3 5.Bxf3+ Kg1
wins (EGTB), or: 2.Bf3+ Kh2 3.Sxd5 Kg3
4.Sxh3 Kxf3 wins.

No 17012 M. Minski
special honourable mention



d8d4 0130.22 4/4 Draw

No 17012 Martin Minski (Germany).
1.Rxf2/i e5+/ii 2.Rf6 Bxf6+ 3.Kd7/iii Kc5
4.Kc7 e4 5.a6 Bd8+ 6.Kb7 Bb6 7.a5 and
8.axb6 draw.

i) 1...Bf6 wins against 1.Rf7? or 1.Rf8?
1.Rf3? Ke4/iv 2.Rxf2 e5+/v 3.Rf6 Bxf6 wins.

ii) Bxf2 2.Kxe7 draw. e6+ 2.Kd7 Bxf2
3.Kxe6 draw.

iii) 3.Kc7? Be7 4.a6 Bc5 wins.

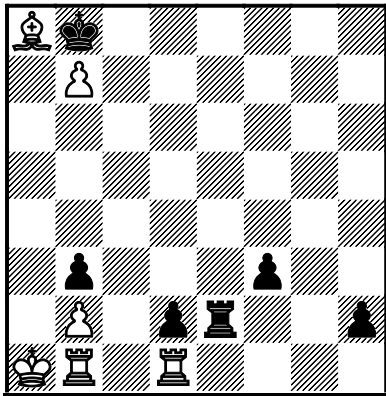
iv) e5+? 2.Kd7 e4 3.Rf7/vi e3 4.a6 e2 5.a7
e1Q 6.a8Q wins.

v) e6+? 3.Kd7 draw. Bxf2? 3.Kxe7 draw.

“Interesting interpretation of an idea of
A. Wotawa”.

No 17013 Arpad Rusz (Romania). 1.Rh1
Rg2 (f2; Rxh2) 2.bRd1/i Re2 3.Kb1zz/ii Rg2
4.Rhf1 f2 (Re2; Rxf3) 5.Rxd2 wins.

No 17013 A. Ruz
special commendation



a1b8 0510.24 6/6 Draw

i) 2.bRf1? f2 3.Kb1 Rg1 4.Rd1 Re1 5.Rf1 Re2 6.Ka1 Re1 7.Rh1 Rg1 8.Rf1 Rg2 positional draw.

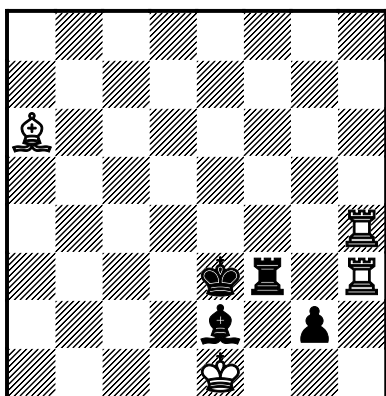
ii) 3.hRf1? f2 4.Kb1 Re1 5.Rh1 Rg1 6.Rf1 Rg2 7.Ka1 Rg1 8.Rd1 Re1 9.Rf1 Re2 positional draw.

“Development of an idea of Lazar”. [AJR found this deliciously confusing! Did you?]

Set theme section

Set theme: “study within a study”.

No 17014 Y. Bazlov
1st prize



e1e3 0540.01 4/4 Draw

No 17014 Yuri Bazlov (Russia). 1.Re4+/i Kxe4 2.Kxe2/ii g1S+ (g1Q; Bb7) 3.Ke1 Rxh3 4.Kf2 Sf3 5.Bf1 Rh2+ 6.Kg3 Rh8 7.Bg2 Rf8 8.Kf2 draw. Cf. Villeneuve-Esclapon, 1923.

i) Thematic try: 1.Rxf3+? Bxf3 2.Rg4 Bxg4 3.Bf1 g1B/iii 4.Bb5 Bf2+ 5.Kf1 Bh3 mate. cf. J. Fritz, 1933.

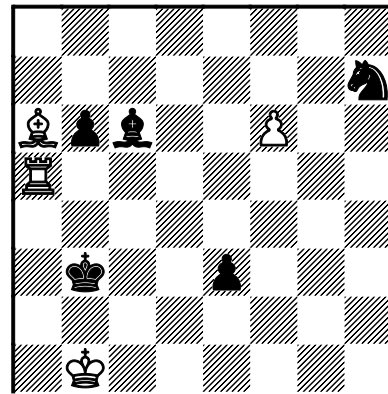
ii) Thematic try: 2.Rxf3? g1Q+ 3.Kxe2 Qh2+/iv 4.Rf2 Qh5+ 5.Kf1 Qh1+ 6.Ke2 Qb1 winning.

iii) g1Q stalemate. g1S 4.Ba6 draw.

iv) Qg2+? 4.Rf2 (Ke1? Qg1+;) Qg4+ 5.Kf1, and “Qh1+;” is “not on”.

“Brilliant synthesis!”

No 17015 D. Gurgenidze
2nd/3rd prize



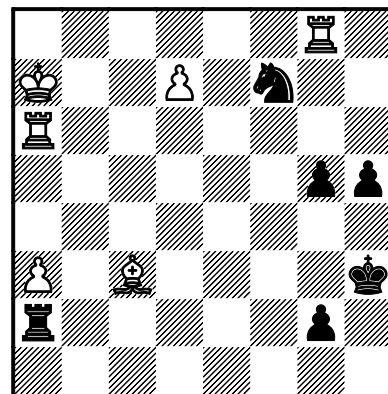
b1b3 0143.12 4/5 Win

No 17015 David Gurgenidze (Georgia). 1.Re5 Sxf6 2.Re6/i Se4 3.Rxc6 e2 4.Rxb6+ Ka4 5.Bxe2 Sc3+ 6.Kb2 Sxe2 7.Re6 Sd4 (Sg3; Kc3) 8.Re4 wins.

i) Thematic try: 2.Rxe3+? Ka4 3.Re6 Sd5 4.Rxc6 Sb4, and if 5.Rxb6 Ka5 6.Rb5+ Ka4 7.Rb6 positional draw, or if 5.Rc4 Kb3 6.Bb5 Sa2 7.Ka1 Sb4 8.Kb1 Sa2 9.Ba6 Sb4 positional draw.

“Synthesis of positional draw (in try) and win of knight is masterfully made”.

No 17016 A. Sochnev
2nd/3rd prize



a7h3 0513.23 6/6 Win

No 17016 Aleksei Sochnev (Russia). 1.d8Q Sxd8 2.Rxg5 Se6 3.Rxe6 Rxa3+ 4.Kb8/i

Rb3+ 5.Ka8 Rxc3 6.Rxh5+ Kg4 7.Rh8 Kf5 8.Re1 Kf4 9.Rg8 Ra3+ 10.Kb8 Rg3 11.Rf8+ Kg5 12.Rg1 Kg4 13.Ka8/ii Ra3+ zz 14.Kb7 Rg3 15.Kb8 Kh4 16.Rh8+ Kg4 17.Rb1zz/iii Kf4 18.Rf8+ Kg4 19.Rb4+ Kh3 20.Rh8 mate.

i) Thematic try: 4.Kb7? Rxc3 5.Rxh5+ Kg4 6.Rh8 Kf5 7.Re1 Rg3 8.Rf8+ Kg5 9.Rg8+ Kf4 10.Rf8+ Kg5 11.Rg1 Kh4 12.Rh8+ Kg4 13.Rb1/iv Rd3 (Re3/Rf3) 14.Rb6 Rd7+ 15.Ka6 Rg7 16.Rb1 Kf3 17.Rf8+ Ke2 18.Rg1 Rg6+ – positional draw, as bR cannot be driven off the g-file.

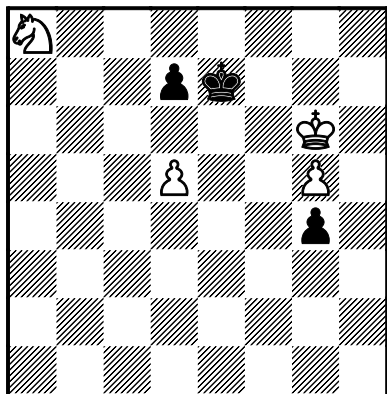
ii) Thematic try: 13.Kc8? Kh3 14.Rh8+ Kg4 and 15.Rc1 Ra3 16.Kb8 Rb3+ 17.Ka8 Ra3+ 18.Kb8 Rb3+ draw, or 15.Ra1 Rc3+ 16.Kb8 Rb3+ 17.Ka8 Rg3zz 18.Rb1 Ra3+ 19.Kb8 Rg3zz 20.Ra1 Rb3+ 21.Ka8 Rg3zz – positional draw.

iii) 17.Ra1? Rb3+ 18.Ka8 Rg3zz 19.Rb1 Ra3+ 20.Kb8 Rg3zz 21.Ra1 Rb3+ 22.Ka8 Rg3 draw, yes, it's a reciprocal zugzwang. 17.Rc1? Rb3+ 18.Kc8 Ra3 draw.

iv) 13.Rc1 Rb3+ 14.Ka8 Ra3+ 15.Kb8 Rb3+ 16.Kc8 Ra3 draw.

“Synthesis of a positional draw and mate is reached as a result of duels involving a thematic zugzwang”.

No 17017 S. Didukh
1st/2nd honourable mention



g6e7 0001.22 4/3 Win

No 17017 Sergiy Didukh (Ukraine). 1.d6+ Kxd6/i 2.Sb6 g3 3.Sc4+ Kd5/ii 4.Se3+/iii Ke4 5.Sg2 d5/iv 6.Kf7/v d4 7.g6 d3 8.g7 d2 9.g8Q d1Q 10.Qg6+ Kd5/vi 11.Se3+ wins.

i) Ke6 2.Sc7+ Ke5 3.Sb5 g3 4.Sc3 g2 5.Se2.

ii) Kc5 4.Sd2 g2 5.Sf3 d5 6.Kf5 d4 7.Ke4.

iii) 4.Sd2? g2 5.Sf3 Ke4 6.Sg1 d5 draw.

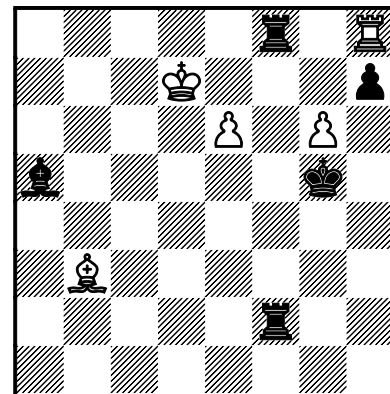
iv) Kf3 6.Sh4+ Kg4 7.Sf5 g2 8.Se3+.

v) Thematic try: 6.Kf6? d4 7.g6 d3 8.g7 d2 9.g8Q d1Q 10.Qh7+ Kd4 11.Qd7+ Ke4 12.Qxd1 stalemate. 6.Kh6? d4 7.g6 d3 8.g7 d2 9.g8Q d1Q 10.Qh7+ (Qg6+, Ke5;) Kf3 draw.

vi) Kf3 11.Qh5+. Kd4 11.Qd6+. Ke5 11.Qe6+ Kd4 12.Qd6+.

“The conclusion is known, but the technical play in this miniature is noteworthy”.

No 17018 M. Hlinka & E. Vlasák
1/2nd honourable mention



d7g5 0740.21 5/5 Win

No 17018 Michal Hlinka (Slovakia) & Emil Vlasák (Czech Republic). 1.g7 Bb4 2.e7 Bxe7 3.Kxe7 Rg8 4.Rxg8/i Kg6 5.Bc4/ii Rf3/iii 6.Bd5 Ra3/iv 7.Bf7+/v Kh6 8.Be6 Kg6/vi 9.Bf5+ Kh6 10.Kf6 Ra6+ 11.Be6 Ra7. Now comes the most interesting phase: 12.Bc4/vii Rc7/viii 13.Bd5 Ra7/ix 14.Bc6 Rc7 15.Be4+ win.

i) Thematic try: 4.Bxg8? Study within a study. Based on the unsound study M. Hlinka, *Pravda Tirnavia* 1985, 1st prize. Black draws now by playing unique moves: Kg6 5.Rxh7 Rg2 (Rf1? Be6) 6.Kf8 Rg5zz WTM draw, but not: Rg3? 7.Rh3 Rg4 8.Bf7+, nor Rg1? 7.Rh1, nor Rf2+? 7.Bf7+ Rxf7+ 8.Kg8 Ra7 9.Kh8.

ii) 5.Be6? Re2 draw. 5.Bd5? Re2+ 6.Kf8 Rf2+ 7.Ke7 Re2+ 8.Be6 Re1 draw.

iii) Rf4 6.Bd3+ Kh6 7.Rf8. Rf5 6.Bd3. Rf6 6.Bd3+. Kh6 6.Rf8. Rd2 6.Bf7+ Kh6 7.Be6 Rb2 8.Kf6. Rb2 6.Bd3+ Kh6 7.Be4 Re2 8.Kf6 Rxe4 9.Rd8 Rf4+ 10.Ke5 wins.

iv) Rf2 7.Be4+ Kh6 8.Rf8. Rf4 7.Rf8. Rf5 7.Be4. Re3+ 7.Kf8 Rc3 8.Bf7+ Kf6 9.Rh8 Rc8+ 10.Be8 Rxe8+ 11.Kxe8 Kxg7 12.Rf8.

v) A more complicated manoeuvre starting with 7.Be4+ (?) reaches the same position: Kh6 8.Bf5, and Ra7+ 9.Kf6 Ra6+ 10.Be6 Ra7 11.Bc4, or Ra6 9.Kf7 Ra7+ 10.Kf6 Ra6+ 11.Be6 Ra7 12.Bc4 – see main line. This is a special kind of “waste-of-time” dual, familiar to solvers who know the late Estonian Randviir’s work, in which the uniqueness of the winning idea is not compromised.

vi) Ra7+ 9.Kf6. Ra1 9.Kf6 Ra7 10.Bc4 win.

vii) 12.Bc8(?) Rc7 13.Bf5 Rc6+ 14.Be6 Rc7 15.Bd5 Ra7 16.Bc4. Loss of time.

viii) Rb7 13.Bd5 Rb6+ 14.Kf7 Rg6 15.Be4 Rg1 16.Kf6 Rf1+ 17.Bf5 see main line.

ix) Rd7 14.Bf7 Rd1 (Ra7; Re8) 15.Be6 Rf1+ 16.Bf5 see main line.

“The study theme of pawn promotion is presented in two variations, one of which brings success”.

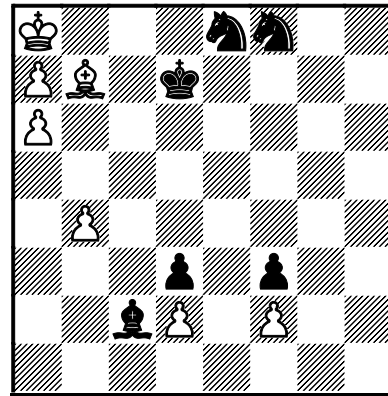
No 17019 Arpad Ruzs (Romania). 1.Kb8 with:

– Sc7 2.a8S/i Kd8 3.Sb6/ii Sxa6+ 4.Bxa6 wins, or

– Kd6 2.Kc8/iii Sd7 3.Bc6 Sb6+ 4.Kb7 wins, or

– Kd8 2.Bc6 Sc7 3.Kb7 Bb3 4.Kb6 Bd5/iv 5.Bb7/v Sd7+ 6.Ka5 Sf6 7.b5 Sa8 8.b6 wins.

No 17019 A. Ruzs
commendation



a8d7 0046.52 7/6 Win

i) Thematic try: 2.a8Q? Kd8 3.Bc6 Sxa8 4.Bxa8 Sd7+ 5.Kb7 Ba4 6.b5 (a7, Bb5;) Bxb5 7.a7 “virtual stalemate” Bc4 8.Kc6 Bd5+ 9.Kxd5 Sb6+ 10.Kc6 Sxa8 11.Kb7 Kd7 draw.

ii) 3.Sxc7? Sd7+ 4.Ka7 Kxc7 draw.

iii) Thematic try: 2.a8Q? Sd7+ and 3.Kc8 Sb6+ 4.Kd8 Sxa8 5.Bxa8 Sc7 6.Bb7 Ba4 draw, or 3.Ka7 Sc7 4.Qh8 Sb5+ 5.Ka8 Sc7+ 6.Ka7 Sb5+ perpetual check.

iv) Sd7+ 5.Ka5 Se5 6.a8Q+ Sxa8 7.Bxa8 Sc4+ 8.Kb5 Kc7 9.a7 Sd6+ 10.Ka6 Bc4+ 11.b5 Bxb5+ 12.Ka5 wins.

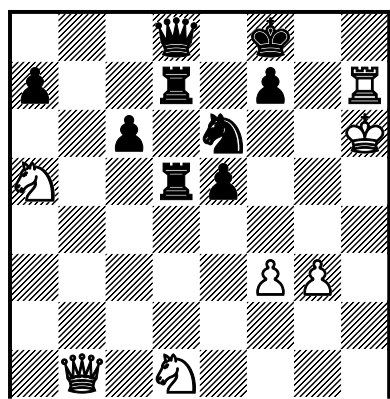
v) 5.Bxd5? Sxd5+ 6.Kc6 Sc7 7.b5 Sd7 8.b6 Sxb6 draw.

“In contrast to the tries, the main line play is too prosaic”.

Korolkov Centenary 2007

Judges: Leonard and Vladimir Katsnelson (St Petersburg). The provisional award was published in *Zadachy i etyudy* 44, iv2008 with a 3 months confirmation time. Two modifications arose, but there were no demolitions. 60 studies by 51 composers from 14 countries participated. "In the light of the inventive riches of the award the judges did not consider entries which were versions or corrections of studies already published elsewhere."

No 17020 A. Belyavsky
1st prize



h6f8 4705.24 7/9 Win

No 17020 Albert Belyavsky (St Petersburg). Clearly White must act fast. 1.Rh8+ Ke7 2.Sxc6+/i Kf6/ii 3.Rg8/iii Qxg8 4.Qf5+ Kxf5 5.Se7+ Rxe7 6.Se3+ Kf6 7.Sxd5+ Kf5 8.Sxe7+ Kf6 9.Sxg8+ Kf5/iv 10.Se7+ Kf6 11.Sd5+ Kf5 12.g4 mate.

i) After 2.Rxd8? Sxd8 the playing-field has levelled out. 2.Qb4+? c5 3.Qh4+ Kd6 4.Sb7+ Kc7 5.Sxd8 Rxd8, with either 6.Rxd8 Rxd8 7.Qf6 Rxd1 8.Qxf7+ Rd7 9.Qf6 Rd5, or 6.Rh7 Rxd1 7.Rxf7+ R1d7 8.Kg6 Rxf7 9.Kxf7 Sd4 10.Qe4 Kd6.

ii) Kd6 3.Sxd8 Sxd8 4.Se3 wins. But now the question arises, with which piece should we take bQ? 3.Sxd8? Rxd1 refutes, but what about wR? Let's see: 3.Rxd8? Sxd8 (Rxd1; Qxd1) 4.Se3 Sxc6 5.Qf5+ Ke7 6.Sxd5+ Rxd5 7.Kg7 Sd8, and Black has an impregnable fortress, as may be demonstrated by, for instance: 8.Qf6+ Ke8, and 9.Kg8 a5 10.g4 a4 11.Qa6/v Rd4 12.Qb5+ Ke7 13.Qxe5+ Se6 14.g5 Rf4, or 9.Qa6 Rc5 10.Qxa7 Rc6 11.Qa4 Ke7 12.Qb4+ Rd6 13.g4 Se6+ 14.Kh6/vi Sd4+ 15.Kh5 Sxf3 16.Qb7+ Kf8 17.Qxf3 Rg6 draw.

iii) It transpires that since taking bQ doesn't work, White must sacrifice his rook! This 'soft' point is redolent of the famed Mitrofanov Q-offer in the Georgian 'Golden Fleece' tourney. The threat of: 4.Rg6+ fxg6 5.Qxg6 mate introduces a sacrificial cascade.

iv) A whole swathe of material has left the board, but all is not over just yet.

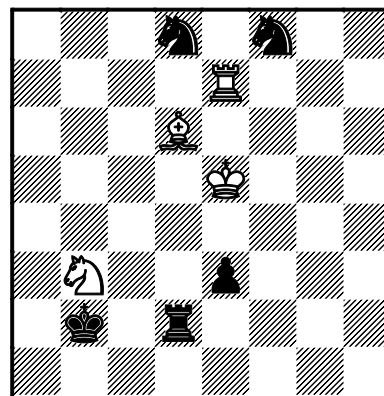
v) 11.g5 a3 12.Qa6 a2 13.Qxa2 Rd6 draw.

vi) 14.Kg8 Sf8 15.Qc5 Sd7 draw.

"The 'draughts' theme, enriched by a superlative point and play for mate. A superb romantic study in the contemporary style. It is a pleasure to be able to report that A. Belyavsky considers himself one of Korolkov's pupils, brought up on his finest studies."

Confirmation time. With agreement of the judges an eighth black man, namely bPa7, was added to ensure that 2.Qb4+ is not a cook. Analysis of (ii) is also affected.

No 17021 Y. Bazlov
2nd prize



e5b2 0417.01 4/5 Draw

No 17021 Yuri Bazlov (Russia). 1.Ke4? e2 2.Kf3 fSe6 3.Bg3 Kxb3 4.Ke3 Rc2 wins. 1.Kf4 e2/i 2.Ba3+ Kxa3/ii 3.Re3 Rd3/iii 4.Rxd3/iv Sg6+/v 5.Kg5/vi Sf7+ 6.Kxg6/vii

Se5+ 7.Kf5 e1Q (Sxd3; Sd4) 8.Sd4+ Ka2
9.Ra3+ Kb2 10.Rb3+ Kc1 11.Rc3+ Kd1
12.Ra3/viii Kd2 13.Rb3/ix Kc1 14.Rc3+ Kd2
15.Rb3 positional draw.

i) Sg6+ 2.Kxe3 Rxd6 3.Sd2 draw.

ii) Kxb3 3.Re3+ Kc2 4.Bxf8 Sc6 5.Bg7 Kd1
6.Bc3 draw.

iii) dSe6+ 4.Kg4 e1Q 5.Sxd2+ Qxe3 6.Sc4+
draw.

iv) 4.Rxe2? dSe6+ 5.Ke4 Rxb3 6.Re3 Sg5+
7.Kf4 fSe6+ wins.

v) e1Q 5.Sd4+, and Ka4 6.Ra3+ Kxa3
7.Sc2+, or Ka2 6.Ra3+ Kb2 7.Rb3+ Kc1
8.Rc3+ Kd1 9.Rd3+ perpetual check.

vi) The reason 5.Kf3? won't do is that after
the promotion and Sd4+ as in the main line the
eventual 'Rc3+' fails due to capture with
check. And as for 5.Kf5?, 5...Sh4+ gains control
of f3, enabling 8...Kd2.

vii) Not 6.Kf6? e1Q, and the eventual
'Rc3+' doesn't work again, this time because
after the capture Qxc3; White finds his knight
is pinned. The solver relishes such points,
such delicious economy of control.

viii) Late in the (solution) day, but perfectly
valid, is a thematic try 12.Rb3? Kd2, and it's
zugzwang WTM. [Perhaps because of duals
no moves proving the black win are in the
award solution, but sequences, the reader may
think, are quite lengthy and therefore not evi-
dent.]

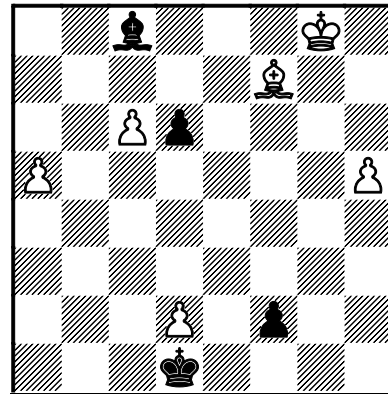
ix) Zugzwang again, but the other way
round.

“Shining combinative play by both sides de-
velop in an unconstrained manner up to the re-
ciprocal zugzwang.”

Confirmation time. A minor amendment to
the solution presentation is the only change.

No 17022 Aleksei Sochnev (St Petersburg).
1.Bb3+? Kxd2 2.Bc4 Be6+ 3.Lxe6 f1Q wins.
1.Lc4 Le6+/i 2.Lxe6 f1Q 3.c7 Qg2+/ii 4.Kf8/
iii Qf3+ 5.Ke7 Qxh5 6.c8Q Qxa5 7.Qc3/iv
Qg5+ 8.Ke8/v Qxd2 9.Bg4+ Ke1 10.Qf3 d5
(Qh2; Qe3+) 11.Kd7zz d4 12.Qh1+ Kf2
13.Qh2+ Ke3 14.Qg3+ Ke4 15.Qf3+ Ke5
16.Qf5 mate.

No 17022 A. Sochnev
3rd prize



g8d1 0040.42 6/4 Win

i) d5 2.Bb5 Kxd2 3.h6 d4 4.Bf1 wins.

ii) As Black cannot prevent the cP's promo-
tion he undertakes counterplay based on elim-
ination of the other wPP to reach a drawing
material balance.

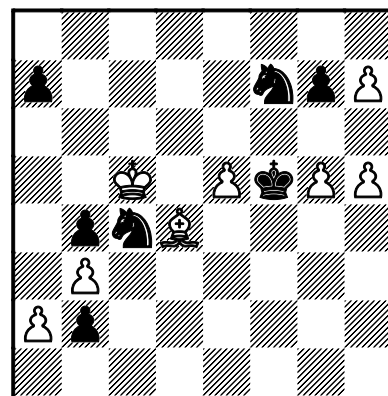
iii) 4.Kf7? Qb7 wins. 4.Kh8? Qg5 5.c8Q
Qxh5+ 6.Kg8 Qxa5 7.Qc3 Qg5+ 8.Kf8 Qxd2
draw.

iv) 7.d3? Qg5+ 8.Kf8 Qh6+ 9.Kg8 Qg6+
draw.

v) The culminating moment. Zugzwang and
checkmate loom. 8.Kd7? Qxd2 9.Bg4+ Ke1
10.Qf3 d5zz 11.Ke8 d4 12.Qh1+ Kf2 13.Qh2+
Ke3 14.Qg3+ Ke4 15.Qf3+ Ke5 16.Qf5+ Kd6
draw.

“A study in the tidy classical mould with
good introductory play and an ‘irrational’
point not germane to the chief payload.”

No 17023 N. Rezvov & S.N. Tkachenko
4th prize



c5f5 0016.64 8/7 Win

No 17023 Nikolai Rezvov & Sergei N.
Tkachenko (Ukraine). 1.Bxb2? Sxb2 2.g6

Sd3+ 3.Kd4 dSxe5 wins. 1.g6 Sh8/i 2.Bxb2 Sxb2 3.Kd6 Sd3/ii 4.e6 Sf2/iii 5.Ke7/iv Sg4 6.Kf8 Kxe6 7.Kxg7 Sh6 8.Kxh8/v Ke7 9.Kg7/vi Sf5+ 10.Kg8 Sh6+ 11.Kh8/vii a6 12.Kg7 Sf5+ 13.Kg8 Sh6+ 14.Kh8/viii Kf6 15.g7 a5 16.g8S+ wins, not 16.g8Q? Sf7+ 17.Qxf7 Kxf7.

i) b1Q 2.gxf7 Ke6 3.h8Q wins.

ii) 3...Sd1 is not met by 4.e6? but by the preparatory 4.Ke7.

iii) Sc5 5.Kxc5 Kxe6 6.Kxb4 Kf6 7.Kc5 Kg5 8.b4 Kxh5 9.b5 Kxg6 10.a4 Kxh7 11.a5 Sf7 12.Kd5 g5 13.b6 axb6 14.a6 wins.

iv) 5.e7? Se4+ 6.K- Sf6.

v) Side-stepping 8.Kxh6? Kf6 9. g7 Sf7 mate.

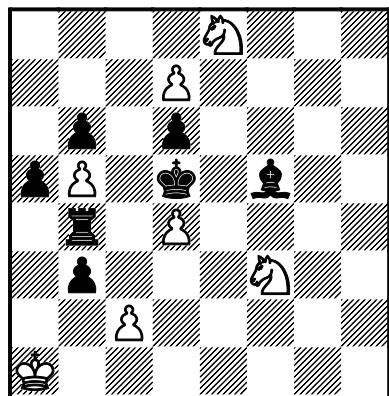
vi) 9.g7? Sf7+ 10.Kg8 Sh6 perpetual check.

vii) The triangulation passes the move over.

viii) Black now does best to avoid the zugzwang that would follow another triangulation.

“The chain of events including loss of a tempo and an underpromotion make up a real spectacle.”

No 17024 V. Kondratev
5th prize



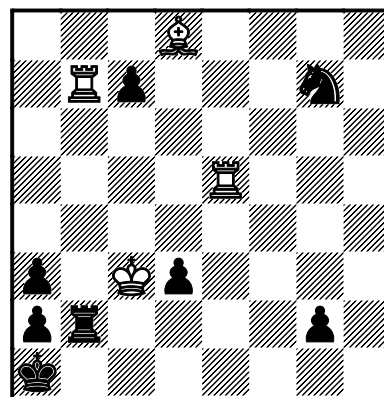
a1d5 0332.44 7/7 Draw

No 17024 Vladimir Kondratev (Ivanov region). 1.d8Q? b2+ 2.Kb1 Bxc2+ mates. 1.Sc7+ Kc4 (Ke4; d8Q) 2.Sd2+ Kc3 3.Sb1+ Kxc2 4.Sa3+ Kc1 (Kc3; Sd5+) 5.d8Q b2+ 6.Ka2 b1Q+ 7.Sxb1 Bxb1+ 8.Ka3 Ra4+ (Bc2; Qg5+) 9.Kb3 (Kxa4? Kb2;) Ba2+/i 10.Kxa4 Kb2 11.Qg8 Bxg8 12.Sd5 (Se6? Bh7;) Bxd5 stalemate, or Bh7 13.Sxb6.

i) Bc2+ poses no real threat: 10.Kc3 Ra3+ 11.Kc4 Bb3+ 12.Kd3 Bd5+ 13.Ke2.

“On the grand scale. Strong black counterplay. Both sides sacrifice, non-capture, bypassing checkmates in tries, and all crowned with a paradoxical stalemate.”

No 17025 G. Costeff
6th prize



c3a1 0513.05 4/8 Win

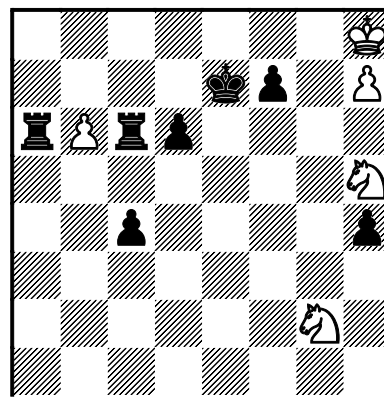
No 17025 Gady Costeff (USA/Israel). 1.Re1+ Rb1 2.Bf6 Sh5 3.Bd4/i c5 4.Bh8 g1Q 5.Rxg1 Rxg1 6.Kxd3+ Sg7 7.Rxg7 c4+ (Rxg7; Kc2) 8.Kc2 Rc1+ 9.Kd2/ii c3+ 10.Kxc1zz and mates.

i) 3.Bh8? g1Q 4.Rxg1 Rxg1 5.Kxd3+ Sg7, is only a draw!

ii) 9.Kxc1? c3zz 10.Kd1 c2+ 11.Ke2 c1Q, is again only a draw!

“The play is elegant and wB’s manoeuvre is quite beautiful, provoking the cP into the fatal zugzwang.”

No 17026 S. Didukh
7th prize



h8e7 0602.24 5/7 Win

No 17026 Sergiy Didukh (Ukraine). 1.b7 aRb6/i 2.Kg7 d5 3.gSf4/ii Rg6+ 4.Sxg6+ Rxg6+ 5.Kh8 Rb6 6.Kg8/iii Rxb7 7.Kg7 Rb8 8.Sf6 Rh8/iv 9.Kxh8/v c3 (Kf8; Sd7+) 10.Kg7

c2 11.h8Q c1Q 12.Qf8+ Ke6 13.Qxf7+ Kd6 (Kf5; Qxd5+) 14.Qd7+ Ke5 15.Qxd5+ Kf4 16.Sh5+ Kg4 (Ke3; Qg5+) 17.Qe4+ Kxh5 (Kh3; Sf4+) 18.Qg6 mate.

i) cRb6 2.Kg7 d5 3.Sf6 Rxf6 4.b8Q wins.

ii) Non-capture of a pawn. Thematic try: 3.Sxh4 Rg6+ 4.Sxg6+ Rg6+ 5.Kh8 Rb6 6.Kg8 Rxb7 7.Kg7 Rb8 8.Sf6 Rh8 9.Kxh8 c3 10.Kg7 (Sxd5+ Kf8;) c2 11.h8Q c1Q 12.Qf8+ Ke6 13.Qxf7+ Ke5 14.Qxd5+ Kf4 15.Sh5+ Kg4 16.Qg2+ Kf5 17.Qd5+ Kg4 draw.

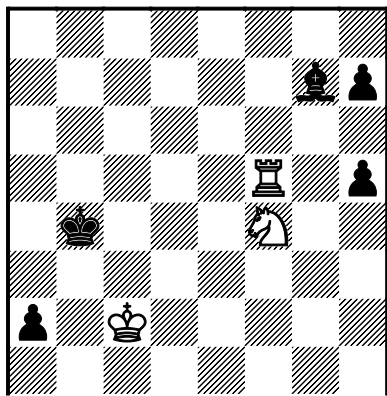
iii) 6.Sf6? Kxf6 7.Kg8 Rxb7 8.h8Q+ Ke6 draw.

iv) c3 9.Sg8+ Kd6 10.h8Q wins.

v) 9.Sxd5+(?) Ke8 10.Sf6 Ke7, just loses time.

“A 16-move look-ahead is needed to secure the checkmate finale.”

No 17027 G. Amirian
8th prize



c2b4 0131.03 3/5 Win

No 17027 Gamlet Amirian (Armenia).
1.Sd3+ Ka4/i 2.Sb2+ Kb4 3.Rf4+/ii Kb5 4.Rf1 Kb4/iii 5.Ra1 Ka3 6.Rh1 Kb4/iv 7.Rh4+ Kb5 8.Rxh5+ Kb4 9.Rh4+/v Kb5 10.Rh1 Kb4 11.Ra1 Ka3 12.Rg1 (Rh1? h6;) Kb4/vi 13.Rg4+ Kb5 14.Rg5+ Kb4 15.Sd3+ Kc4 (Ka4; Rxb7) 16.Rc5+ Kd4 17.Ra5 wins.

i) Kc4 2.Rc5+ Kd4 3.Ra5 wins.

ii) Thematic try: 3.Rf1? h6 4.Ra1 Ka3, a draw because the solution move ‘Rg5+’ is unavailable.

iii) There is no time for 4...h6.

iv) Bxb2 7.Rh3+ Bc3 8.Rxc3+ Kb4 9.Rb3+ Ka4 10.Rb8 wins.

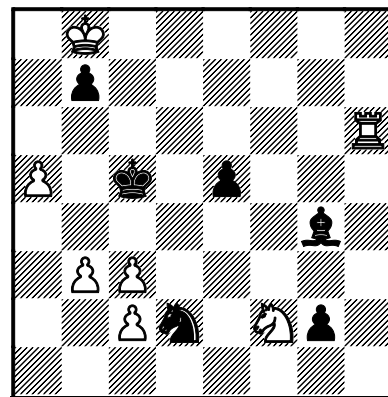
v) With the same purpose as the third move. 9.Sd3+? Ka4.

vi) Bd4 13.Rg3+ Kb4 14.Rb3+ Kc5 15.Ra3 wins.

“Delicate shuttle raids by wR to circumvent a cunning try form a one-of-a-kind tracery pattern.”

Y. Bazlov won a special prize with: h4g6 3140.40 a3f8g8e5.d4e7f7g7 7/3 Win: 1.Bh7+ Kh6 2.g8S+ Kxh7 3.dxe5 Qb4+4.Kh5 Qf4 5.Sf6+ Qxf6 6.Rh8+ Qxh8 7.e8R Qg7 8.f8S+ wins. But MG cooks: 3...Kg6 and e.g. 4.e8Q (e8R) (Rc8) Qb4+ perpetual check.

No 17028 G. Amann
1st/4th honourable mention



b8c5 0134.43 7/6 Draw

No 17028 Günter Amann (Austria). 1.a6 bxa6/i 2.Kc7 Sxb3/ii 3.cxb3/iii g1Q 4.Re6/iv Bxe6/v 5.Se4+ Kd5 6.Sf6+ Kc5 7.Se4+ Kb5 8.Sd6+ Ka5 9.Sb7+ Kb5 10.Sd6+ Kc5 11.Se4+ perpetual check.

i) g1Q 2.Sd3+ K- 3.a7 drawn.

ii) g1Q 3.Rc6+ Kb5 4.Rb6+ drawing.

iii) 3.Se4+? Kb5 4.Rb6+ Ka4 5.Sc5+ Ka3 6.Sd3 Ka2 wins.

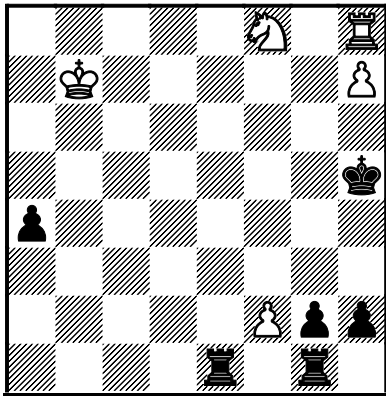
iv) Try: 4.Se4+? Kd5 5.Sf6+ Ke6 6.Sxg4+ Kf5 7.Rf6+ Kg5 wins, though not Ke4? 8.Rxa6 draw. Instead we have this humdinger of a move.

v) Kd5 5.Rd6+ Kc5 6.Se4+. Or Qh2 5.Sd3+ Kd5 6.Rxe5+.

“Organic construction of a cage for bK is matched by a bright wR sacrifice and perpetual check draw.”

No 17029 Valery Vlasenko (Ukraine). 1.Rg8 Re7+ 2.Ka7/i Rxh7 3.Sxh7 h1S/ii 4.Sf6+ Kh4 5.Rg4+/iii Kh3 6.Rxa4 Sxf2/iv 7.Sd5 Sd3 8.Se3 draws, avoiding 8.Ra3? Rf1 9.Rxd3+

No 17029 V. Vlasenko
1st/4th honourable mention



b7h5 0701.23 5/6 Draw

Kh4 10.Rd4+ Kg5 wins. Now it becomes clear why 2.Ka6? would not do – there would be 8...Sc5+.

i) “It is clear that wK must hide in the aP’s shade, but why 2.Ka6? is a mistake only becomes clear much later.

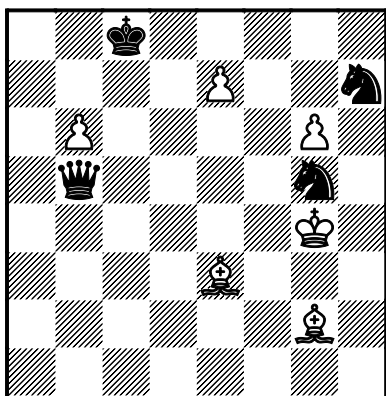
ii) “To control g3 and thus rule out perpetual check.”

iii) 5.Se4? Sxf2 6.Sxf2 a3 7.Rg4+ Kh5 8.Ra4 Rh1 wins.

iv) Re1 7.Ra3+ Kh2 8.Sg4+ Kg1 9.Se3 Rxe3 10.fee3 draw.

“Harmonious. An effective side-step by wS. Black underpromotion.”

No 17030 N. Kralin
1st/4th honourable mention



g4c8 3026.30 6/4 Win

No 17030 Nikolai Kralin (Moscow). 1.gxh7? Sxh7 2.b7+ Kd7 drawn. 1.b7+ Kd7 2.Bc6+/i Qxc6 3.b8S+ Kxe7 4.Sxc6+ Kf6 5.Se7/ii Kxe7/iii 6.Bxg5+ Kf8/iv 7.Bh6+/v Kg8 8.Kf5zz Kh8 9.g7+/vi Kg8 10.Kg6zz Sg5 11.Kxg5 wins.

i) 2.e8Q+? Kxe8 3.Bc6+ Qxc6 4.b8Q+ Kd7 draw.

ii) 5.Kh5? Se6 6.Bc1 hSf8 draw.

iii) Se6 6.gxh7 Kg7 7.Kf5 Sd8 (Sf8; Bh6+) 8.h8Q+ Kxh8 9.Kg6 wins.

iv) Sxg5 7.Kxg5 Kf8 8.Kf6 wins.

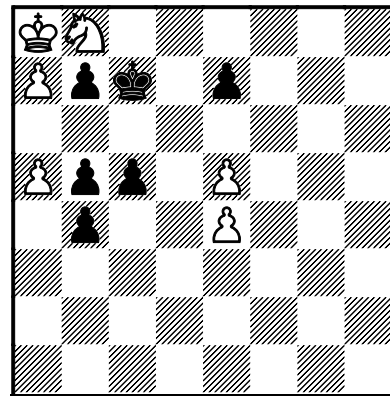
v) Thematic try: 7.Be7+? Kg8 (Kg7? Kh5zz) 8.Kh5 Kg7zz.

vi) 9.Ke5(?), 9.Ke6(?) just take longer.

“Underpromotion in conjunction with ultra-sharp play thereafter centring on the g7 – and a reciprocal zugzwang.”

No 17031 O. Pervakov, N. Rezvov
& S.N. Tkachenko

1st/4th honourable mention



a8c7 0001.45 6/6 Win

No 17031 Oleg Pervakov (Moscow), Nikolai Rezvov & Sergei N. Tkachenko (Ukraine). 1.Sd7? b3 2.e6 b2 3.Sb6 b1Q 4.Sd5+ Kd6 5.Kb8 Qxe4 6.Sb6 c4 7.a8Q c3 draw. 1.a6 bxa6/i 2.Sc6/ii e6/iii 3.Sd8 b3 4.Sxe6+ Kc8 5.Sxc5/iv b2 6.e6 b1Q 7.e7 wins, seeing that the b5 square is occupied by a black pawn.

i) b6 2.Sc6 e6 3.Sd8 b3 4.Sxe6+ Kc8 5.Sg5 b2 6.e6 b1Q 7.e7 Kd7 8.Kb7 wins.

ii) Thematic try: 2.Sxa6+? Kc8 3.Sxc5 b3 4.Sxb3 e6 5.Sc5 b4 6.Sxe6 b3 7.Sc5 b2 8.e6 b1Q 9.e7 Qb5 wins. Or 2.e6? b3 3.Sc6 b2 4.Sxe7 b1Q 5.Sd5+ Kd6 6.e7 Qxe4 7.Kb8 Qe5 8.a8Q Qh8+ 9.Ka7 Qxa8+ 10.Kxa8 Kd7 draw.

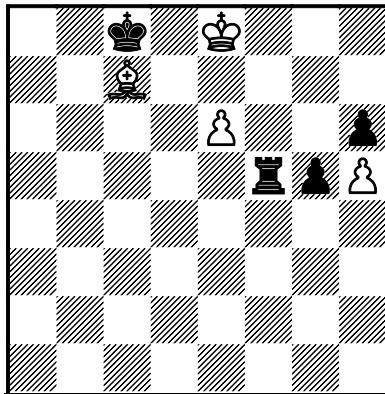
iii) b3 3.Sxe7 b2 4.Sd5+ Kc8 5.e6 b1Q 6.Sf6 Kd8 7.Kb8 Ke7 8.a8Q Kxf6 9.Qd5 wins.

iv) 5.Sg5? b2 6.e6 b1Q 7.e7 Kd7 8.Kb7 Kxe7 9.a8Q Qd3 10.Qg8 Qd7+ 11.Kxa6

Qd6+ 12.Kxb5 Qd3+ 13.Qc4 Qd7+ 14.Kxc5 Qd6+ and “drawn according to the Nalimov tables”.

“A wK ‘benefit’ featuring a thematic try.”

No 17032 R. Becker
5th honourable mention



e8c8 0310.22 4/4 Draw

No 17032 Richard Becker (USA). 1.e7 g4 2.Bf4 (Bd6/Bh2? Rf3;) Rf6 3.Be5 Rf3/i 4.Bf6 Re3 5.Bd4/ii Re2 6.Bf2 Re4 7.Bg3/iii Re3 8.Bf4 Rf3 9.Bxh6 g3 10.Bg7/iv Rf4 11.Be5 g2 12.Bxf4 g1Q 13.Kf7 (Kf8? Qc5;) Qa7 14.h6 draw.

i) The answer to 3...Rf2 is 4.Bf4, but not: 4.Bf6? Re2 5.Bh4 Re3, winning.

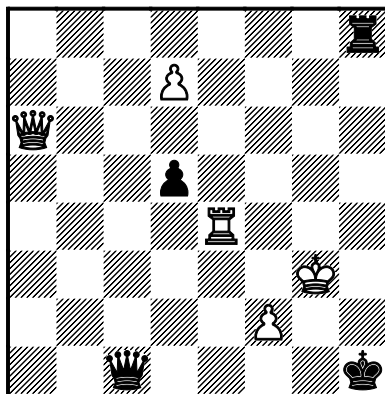
ii) 5.Bh4? Kc7 6.Bf2 Rf3 7.Bh4 g3 wins.

iii) 7.Bh4? Re3 8.Bf2 Rf3 9.Be1 g3 wins.

iv) “Every move by wB is more or less unique.”

“An imaginative duel of bR and wB winds up with a R-sacrifice and a pipe of peace.”

No 17033 D. Gurgenzidze
6th honourable mention



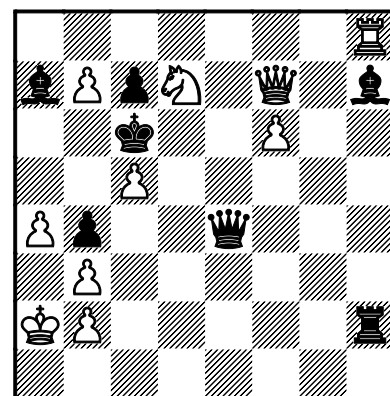
g3h1 4400.21 5/4 Win

No 17033 David Gurgenzidze (Georgia). Alarm bells are ringing round the kings! 1.Rh4+ Rxh4 2.Qf6 Qc7+ 3.f4 (Kxh4? Qxd7) Rh3+/i 4.Kxh3 Qxd7+ 5.f5 (Kg3? Qa7;) d4 6.Qh4 Qxf5+ (Kg1; Qe1 mate) 7.Kg3+ Kg1 8.Qxd4+ Kf1 9.Qd1 mate.

i) Rg4+ 4.Kxg4 Qxd7+ 5.f5 Qa4+ 6.Kg5 d4 7.Qe6 Qa8 8.Qe1+ Kg2 9.Qe2+ wins.

“Both sides indulge in rook and pawn sacrifices for mate in the Q-endgame.”

No 17034 S. Matveev
7th honourable mention



a2c6 4461.62 10/7 Win

No 17034 Sergei Matveev (St Petersburg). 1.Rxh7? Rxb2+ 2.Kxb2 Qe2+ draw. 1.b8S+ Bxb8 (Kb7; c6+) 2.Sxb8+ Kb7 3.c6+ Kb6 4.Sd7+/i Kxc6/ii 5.Qxh7 Rxh7 6.Rxh7 Qxh7 7.f7, with:

– Kxd7/iii 8.f8S+ K- 9.Sxh7 wins, or

– Qxf7 8.Se5+ K- 9.Sxf7 wins.

i) 4.Qxh7? Rxh7 5.Sd7+ Ka7 wins.

ii) Ka7 5.Ra8+ Kxa8 6.Qf8+ wins.

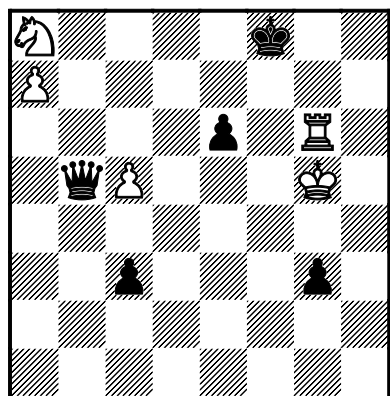
iii) Kd6 8.f8Q+ Kxd7 9.Qxb4 wins.

“Two underpromotions along with a totally unexpected queen sacrifice.”

No 17035 Leopold Mitrofanov & Viktor Razumenko (St Petersburg). 1.Sc7? Qxc5 2.Kh6 Qxa7 3.Sxe6+ Ke7 4.Rg7+ Kxe6 5.Rxa7 c2 draw. 1.Rf6+? Ke7 2.Rxe6+ Kxe6 3.Sc7+ Ke5 4.Sxb5 g2 5.a8Q g1Q+ draws. 1.Sb6 Qe8/i 2.a8Q+/ii Qxa8 3.Sxa8 g2/iii 4.Kf6 c2 5.Sc7 c1Q 6.Sxe6+ Ke8 7.Rg8+ Kd7 8.c6+ Qxc6/iv 9.Rd8 mate.

i) Qxc5+ 2.Kh6 Qe3+ 3.Kh7 Qe4 4.a8Q+ Qxa8 5.Rg8+ Ke7 6.Rxa8 c2 7.Ra1 wins.

No 17035 L. Mitrofanov & V. Razumenko
special honourable mention



g5f8 3101.23 5/5 Win

ii) 2.Sd7+? Kf7, and perpetual check is White's best: 3.Se5+ Kf8.

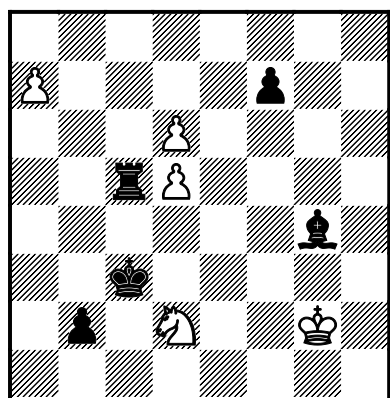
iii) c2 4.Sf6+ K- 5/Rf1 wins.

iv) Kd6 9.Rd8+ Kxc6 10.Rc8+ wins.

"A lively struggle against passed pawns ends with a pure central mating picture with self-blocks."

The special honour goes to Razumenko for devotion to his co-author and teacher, the late L.A. Mitrofanov, chief collaborator of V.A. Korolkov.

No 17036 E. Eilazyan
special honourable mention



g2c3 0331.32 5/5 Win

No 17036 Eduard Eilazyan (Ukraine).
1.Sb1+ Kc2 2.Sa3+ Kb3 3.a8Q Rc1 4.Qa7
Bf5/i 5.Qe3+/ii Rc3 6.Qd4 Rc1 7.Qa7 Bc8/iii
8.Kg3/iv f6 9.Kh2/v Bg4 10.Qe7/vi Bc8
11.Qe3+/vii Rc3 12.Qa7 Rc1/viii 13.Sb1,
with:

– Rxb1 14.Qb8+ Ka3 15.Qa8+ Kb3 16.Qxc8
Rh1+ 17.Kxh1 b1Q+ 18.Kh2 Qe4 19.Qe6
Qf4+ 20.Kg2, and wins/ix, or:

– Kc2 14.Qa2 Rxb1 15.Qc4+ Kd2 16.Qd4+
Kc2 17.Qe4+ Kc1 18.Qd3 Ra1 19.Qc3+
Kb1 20.Qxc8, winning.

i) "By temporising with bB moves along the c8-h3 diagonal Black adopts a waiting posture. To bore a hole in this dike a key position has to be brought about, the fast way to which is the study's solution. To achieve this White inaugurates the first logical manoeuvre, designed to give Black the move."

ii) "Here, 5.Qe7(?) is an artificial prolongation (ie, waste-of-time)."

iii) "Other replies shorten things."

iv) "The threat of probing to e7 via f4 forces the reply."

v) "Critically weaker are: 9.Kg2? Bf5 10.Qe3+ Rc3 11.Qd4 Rc1 12.Qa7 Rc2+ 13.Kf3/x Rc1 14.Kg3 Bc8, repeating. Or 9.Kf2? Bg4 10.Kg3 Bc8, same outcome. In other words with wKf2 or wKg2 (and bPf6) it is not feasible to chase bB to c8 so as to continue with wSb1."

vi) "Here beginneth the second logical manoeuvre by wQ, with the same aim as the first, but by different means."

vii) "Thematic try: 11.Sb1? hopes for Rxb1 12.Qe3+, with either Ka2 13.Qa7+ or Kc2 13.Qe4+, but gets its come-uppance from: Rc2+ 12.Kg3 Ka2 13.d7 Bxd7 14.Qxd7 Kxb1, when Black draws."

viii) "Having achieved the target position White proceeds to the winning combination."

ix) For example: Qg5+ 21.Kf3 Qh5+ 22.Kg3 Qg6+ 23.Qg4 Qe8 24.d7 Qf8 25.Qe6 Kc3 26.Qb6 Qg8+ 27.Kf2 Qh8 28.d8Q.

x) 13.Sxc2 b1Q 14.Sd4+ Kc4 15.Sxf5 Qxf5 draw.

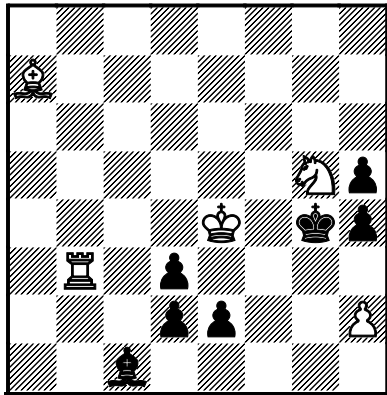
"Black's strategical straining for a positional draw is countered by logical manoeuvres, but the long-winded justificatory lines significantly reduce the artistic effect."

The special award was for 'Unconventional play incorporating logical manoeuvring'.

This is suspect, thinks MG: 8.Qe3+ Rc3 9.Qd4 Rc1 10.Sb1 Rxb1 11.Qd3+ Ka2 12.Qc4+ Ka3 13.Qc4+ Ka3 14.Qxc8 Rg1+

15.Kh2 Qb2+ 16.Kh3 and White seems to be winning.

No 17037 P. Rossi
1st commendation



e4g4 0141.15 5/7 Draw

No 17037 Pietro Rossi (Italy). 1.h3+ Kxg5/i 2.Be3+/ii Kf6 3.Rb6+/iii Ke7 4.Rb7+ Kd6 5.Rb6+ Kc7/iv 6.Bxd2 Bxd2 7.Rb1 e1Q/v 8.Rxe1 Bxe1 9.Kxd3 drawn.

i) Kg3 2.Rxd3+ Kg2 3.Rxd2 Bxd2 4.Sf3 draw.

ii) “Tempo-gaining occupation of the critical square.”

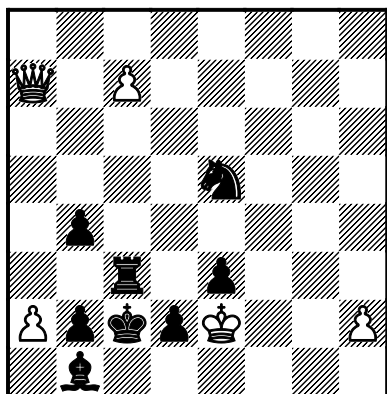
iii) Black wins after: 3.Bxd2? Bxd2 4.Rb6+ (Rb1, Bc1;) Ke7 5.Rb7+ Kd6 6.Rb6+ Kc5.

iv) “c5 is off the menu.”

v) “It is no accident that bK has been lured to the c-file, ruling out 7...Bc1.”

“Not such a bad working of a familiar idea.”

No 17038 A. Skripnik & E. Fomichev
2nd commendation



e2c2 1333.34 5/8 Win

No 17038 Anatoly Skripnik (Vladivostok) & Evgeny Fomichev (Shatki). 1.Qa4+ b3 2.Qe4+ Sd3 (Kc1; Qh1+) 3.Qxd3+ Rxd3/i

4.c8Q+ Rc3/ii 5.Qf5+ Rd3/iii 6.Qxd3+/iv Kc1 7.Qxe3/v Bd3+ 8.Qxd3/vi bxa2 9.Qxd2+ Kb1 10.Qd1 mate.

i) Arrival. Kc1 4.Qxc3+ Bc2 5.Qxe3 Bd1+ 6.Kf2, and Bg4 7.Qc3+ Kb1 8.Qxd2 bxa2 9.c8Q wins, or b1Q 7.c8Q+ Qc2 8.Qxc2+ bxc2 9.a4 Kb1 10.Qxd2 c1Q 11.Qxc1+ Kxc1 12.a5 wins.

ii) Departure.

iii) Return.

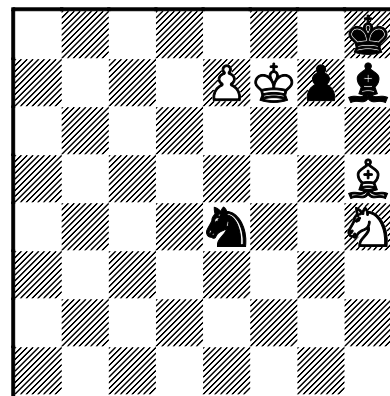
iv) Arrival.

v) Departure. 7.Qc3+? Bc2.

vi) Return.

“Forcing play features two ‘arrival-and-departure’ switchbacks (borrowing from problemdom terminology).”

No 17039 I. Akobia
3rd commendation



f7h8 0044.11 4/4 BTM, Win

No 17039 Iuri Akobia (Georgia). An improvement on: 1...Bg8+ 2.Kf8 Sf6 3.Sg6+ Kh7 4.Se5 Bb3 5.Bf3 Bc2 6.Sg4 Sd7+ 7.Ke8 Ba4 8.Kd8 Sc5 9.Bd5, is (following the composer’s main line): 1...Sf6 2.Sg6+/i Bxg6+ 3.Bxg6/ii Sg8 4.e8S Sh6+/iii 5.Kf8 Sg4/iv 6.Sxg7 Sf6 7.Se6 Sd7+ 8.Ke7 Se5 (Sf8; Sxf8) 9.Be8 Kg8 10.Kf6 Sg4+ 11.Kg6/v Se5+ 12.Kf5 (Kg5) Sc4 13.Kf6 Se3 14.Bc6 Sg4+ 15.Kf5 Sh6+ 16.Kg6 Sg4 17.Bd5 Se5+ 18.Kf5 Sd7 19.Sc5+ wins.

i) 2.Bg6? Bg8+ 3.Kf8 Sd7+ 4.Ke8 Se5 5.Be4 Bf7+ draw. 2.Kf8? Sd7+ 3.Ke8 Sf6+ 4.Kf7 Bg8+ 5.Kf8 Sd7+ 6.Ke8 Sf6+ 7.Kd8 Kh7 8.Sf3 Kh6 draw. 2.Bf3? Bg8+ 3.Kg6 Bh7+ 4.Kg5 Bg8 5.Sg6+ Kh7 6.Sf8+ Kh8 7.Bh5 Bb3 8.Sd7 Kg8 9.Bg6 Ba4 draw.

ii) 3.Kxg6? Sg8 4.e8S Sf6 draw.

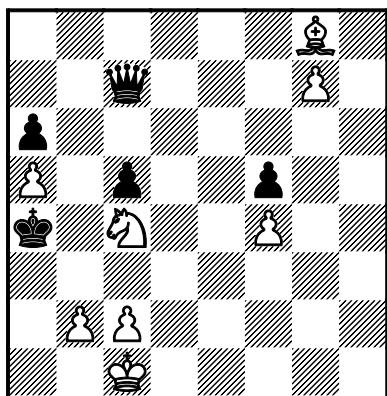
iii) Sf6 5.Sxg7 Sd7 6.Bf5 Se5+ 7.Kf6 wins.

iv) Sg8 6.Sd6 Sh6 7.Bd3 g5 8.Be4 g4 9.Bd3 g3 10.Be4 g2 11.Bxg2 wins.

v) Thematic try: 11.Kg5? Se3 12.Kg6 Sd5 13.Bf7+ Kh8 14.Sd4 Se7+ 15.Kf6 Sg8+ 16.Kg6 Se7+ positional draw.

“An analytical study beautified with an underpromotion. The basic solution welters in a sea of justificatory variations.”

No 17040 G. Amann
4th commendation



c1a4 3011.53 8/5 Win

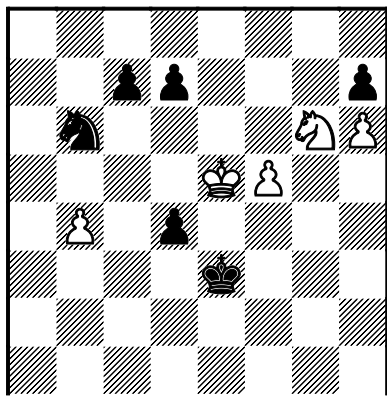
No 17040 Günter Amann (Austria). 1.Bd5? Qxg7 2.Bc6+ Kb4 3.c3+ Kxc4 4.Kc2 Qxc3+ 5.bxc3 stalemate. 1.Sb6+ Kxa5 2.Sc4+ Ka4/i 3.Bd5 Qxg7 (Qxf4+; Kb1) 4.Bc6+ Kb4 5.c3+ Kxc4/ii 6.Kc2 Qxc3+ 7.bxc3, and why isn't it stalemate? Because of White's first move!

i) Kb5 3.Bf7 wins. Or Kb4 3.c3+ Ka4 4.Bd5 wins.

ii) Kb3 6.Sd2+ Ka2 7.Bd5+, and Sc2 will quickly be checkmate.

“A nice little study with an element of logic.”

No 17041 G. Teodoru
5th commendation



e5e3 0004.34 5/6 Draw

No 17041 George Teodoru (Germany). 1.Kf6? d3 2.Kg7 d2 3.f6 d6 4.Kxh7 d1Q 5.Kg7 Qd4 6.h7 Sd5 wins. 1.f6 Sc4+ 2.Kd5 Sd6/i 3.Se5 d3 4.Sxd3 Kxd3 5.b5 Sf7/ii 6.b6 cxb6 stalemate.

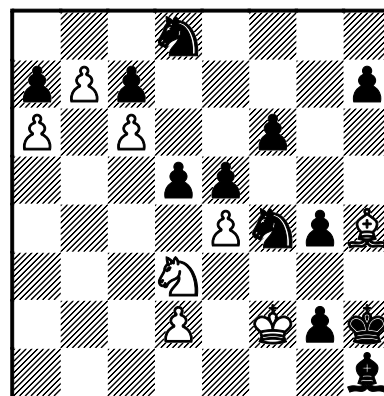
i) d3 3.f7 d2 4.f8Q d1Q+ 5.Kxc4 Qd3+ 6.Kc5 Qxg6 7.Qe7+ Qe6 8.Qxe6 dxe6 9.b5 draw.

ii) Sf5 6.f7 Se7+ 7.Ke5 Sg6+ 8.Kf6 Ke4 9.Kg7 Kf5 10.Kxh7 Kf6 11.Kg8 draw.

“An unexpected mirror stalemate right in the middle of the board.” (As every mirror stalemate must be, by definition! AJR]

In 1970 the Romanian composer Gheorghe Teodoru moved to Germany and subsequently changed his first name.

No 17042 A. Gasparian
special commendation



f2h2 0047.58 8/12 Win

No 17042 Aleksei Gasparian (Armenia). 1.Bg3+ Kh3 2.Sxf4+ (b8Q? Se2;) exf4 3.b8Q Se6 4.Qg8/i fxg3+ 5.Kg1 Sg5 6.Qxg5 fxg5 7.e5/ii h5 8.e6 h4 9.e7 d4 10.e8S d3 11.Sd6 cxd6 12.c7 d5 13.c8S d4 14.Sb6 axb6 15.a7 b5 16.a8S b4 17.Sc7 b3 18.Se6 b2 19.Sxg5 mate.

i) 4.Qb3? Sd4 5.Qd3 Sf3 draw. 4.Bxf4? Sxf4 5.Qb3+ Kh4 6.Qg3+ Kg5, when Black wins.

ii) If 7.exd5? then, not h5? 8.d6 h4 9.d3, but: h6 8.d6 h5 9.d3 h4 10.d4 cxd4 11.c7 d5 and it will be stalemate.

“Not exactly new, but the staging of the prison construction in the course of play is worth remembering.

EG Subscription

Subscription to **EG** is not tied to membership of ARVES.

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

Payable to ARVES (Brialmontlei 66, B-2018 Antwerpen, Belgium) :

IBAN : NL19 INGB 0000 0540 95

BIC : INGBNL2A

In the Netherlands Postbank 54095 will do (ING Bank Amsterdam, Foreign Operations, PO Box 1800, 1000 BV Amsterdam, The Netherlands)

If you pay via eurogiro from outside the European Union, please add **3,50** euro for bankcharges.

Payment is also possible

– via Paypal on <http://www.paypal.com> to arves@skynet.be

And from outside Europe :

– with American Express card (send your number and expiration date to the treasurer)

– postal money orders, USD or euro bank notes (but no cheques)

to the treasurer (please, not ARVES or **EG** !)

Subscribers in Great Britain can pay via John Beasley. They can write him a cheque for **£20** (payable to J.D. Beasley, please) for one year's subscription to **EG**. His address is 7 St James Road, Harpenden, Herts AL5 4NX.

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

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

Marcel Van Herck
Brialmontlei 66, B-2018 Antwerpen, Belgium
e-mail : arves@skynet.be

Table of contents

<i>Editorial</i> , by HAROLD VAN DER HEIJDEN	3
<i>Originals</i> (27), by ED VAN DE GEVEL	4
<i>Spotlight</i> (23), by JARL ULRICHSEN	6
<i>Obituary Ruud Beugelsdijk</i>	10
<i>How many strings to twist...</i> , by OLEG PERVAKOV	11
<i>Free chess software for endgame studies</i> , by EMIL VLASÁK	17
 <i>Awards</i>	
EG Award 2006-2007	23
Vazha Neidze 70 JT 2007	30
Korolkov Centenary 2007	38

ISSN-0012-7671

Copyright ARVES

Reprinting of (parts of) this magazine is only permitted
for non-commercial purposes and with acknowledgement.