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Editorial

HAROLD VAN DER HEIJDEN

In this edition of EG you will find a report on the latest PCCC in Rio de Janeiro (Brazil) kindly supplied by AJR. On the PCCC website <http://www.saunalahti.fi/~stniekat/pccc/> you can find the minutes of the meeting. Some endgame study related news is worth mentioning: the award of the GM composition title to Andrej Selivanov (Russia), FIDE judge titles for endgame studies to Ilham Aliev (Azerbaijan) and Michal Hlinka (Slovakia) and a solving GM title to Eddy van Beers (Belgium).

More important is that everybody is invited to send theme proposals for the 9th WCCT to the PCCC president Uri Avner (no later than 15iv2010). The director will be Harry Fougias (Greece). The tourney has yet to be formally announced. Avner phoned me some time ago to ask me to assist Fougias with the “difficult” endgame study section, and I accepted. In the meantime I was forwarded a couple of suggestions for themes for the endgame study section, but it would be great if there would be more to choose from. So please submit your theme proposals to Avner (not to me!).

Stop press! In this EG you will find the Benko 80 JT award. There is a remark (by Mario García) about the study by Bazlov that won a commendation in the general section, apparently correcting an earlier Bazlov-study (EG23#01250). But just before the editorial deadline I discovered that, almost a year ago (31iii2009), Ignace Vandecasteele sent me an e-mail commenting on the very same study, asking to publish me in EG. Of course that would only make sense when the award appears in the same issue, so I put it aside, and almost forgot. Vandecasteele points out that he published the cook in Bazlov’s first prize winner in *Probleemblad* no. 3, v-vi2006 with the solution of his own study “after Bazlov” that he composed around that cook: I. Vandecasteele, *Probleemblad* #181, no. 4 vii-viii2005:

g2d6 0045.00 b1a2c5f3b8 4/3 Win: 1.Se4+ Kd5 2.Sc3+ Kc4 3.Sxa2 Kb3 4.Sd2+ Kb2 5.Kf3 Sc6 6.Be4 Se7 and now the surprising move that cooks Bazlov’s study: 7.Sc1! Kxc1 8.Sc4 Sg8 9.Sb6 Se7 10.Ke3 Kb2 11.Kd4 Kb3 12.Kc5 Kc3 13.Bh7 and wins. This is the central idea in the latest Bazlov, winning the commendation in the Benko 80 JT. It is not the first time that an idea shown with reversed colours as a cook, escapes the attention of the person who performed the anticipation check. In this case, the cook was not yet reported in HHdbI-II#31578 as the database dates from 2005.

This also brings me to another topic. It is my intention to release a new version of my database in mid-2010. Please note that it is not available yet, and ordering it is pointless. Apart from many new studies, the number of corrections to the previous version is very, very large. Many people checked the studies by computer and sent me their findings for inclusion in the database. A very systematic approach was done by Guy Haworth and Eiko Bleicher (with some assistance from me), who checked all studies in my database with a sub 7-man position in the main line against “all” EGTBs (except the irrelevant 5+1) for unsoundness (draw studies in which Black can win, and win studies in which Black can at least draw). In the present EG there is an article explaining the way it was done with some study-like cooks as illustration. For such a task one needs all sub-7 man EGTBs on hard disk, and there are not so many people that do, because the total size of the databases is approximately 1.2 terabyte (more than 1200 Gb). It is difficult to obtain all the EGTBs because almost nobody wants to host the files, since many people downloading huge files leads to enormous data traffic, which is costly. Therefore, in recent years, virtually the only source was a peer-to-peer (p2p) network called Emule. But as only a few uploaders are

active, the downloading is frustratingly slow. I have a fast internet connection, but while I uploaded to the p2p at 3 megabytes per second, downloading was often below 10 kilobytes per second. However, by the end of 2009 there was a website of the Technical University of Trondheim (Norway) that allows downloading the EGTBs at high speed. In the meantime I have downloaded all relevant sub-7 man EGTBs myself. An excellent site providing an overview of the EGTBs is: <http://kirill-kryukov.com/chess/tablebases-online/>

The Norwegian website is: <http://table-base.sesse.net/>

I already announced in my previous editorial that our new contributor, my good friend Alain Pallier (France) will edit the historical column. For everybody who knows Pallier's articles in other magazines – he was for instance a very active contributor to *EBUR* – this is very good news. Welcome (back) Alain!



PCCC-President Uri Avner.

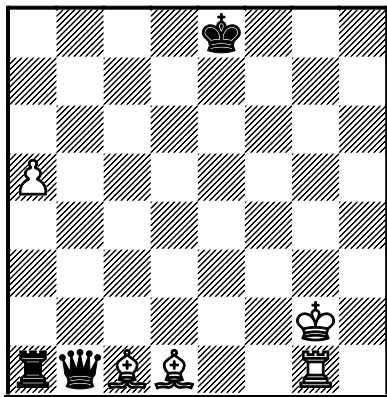
Originals (28)

EDITOR : ED VAN DE GEVEL

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

In this episode we start our trip around the world in Argentina where Mario Guido shows the right order of checks and quiet moves to draw with two bishops and pawn against queen:

No 17176 Mario Guido García



g2e8 3420.10 5/3 Draw

No 17176 Mario Guido García (Argentina).
1.Bh5+ Kd7 2.Rd1+/i Kc6 3.Bd2/ii Qb2
4.Bf3+ Kb5 5.Rxa1/iii Qxa1 6.Kf2 Qd4+
7.Ke2 Kc4 8.Be3 Qd3+ 9.Kf2 Kb4 10.Bb6
draws.

i) 2.Bg4+? Kc6 3.Bf3+ Kb5 4.Be2+ Ka4
5.Bd1+ Kb4 6.Bd2+ Kc5 7.Be3+ Kd6 8.Bf4+
Ke7 9.Bg5+/iv Kf8 10.Bh6+ Kg8 11.Be3
Rxa5 wins.

ii) 3.Bf3+? Kb5 4.Be2+/v Ka4 5.Rd4+ Kb3
6.Rd3+ Kb4 7.Bd2+/vi Ka4 8.Rd4+ Ka3
9.Rd3+ Ka2 10.a6 Qb2 11.Bf3 Qg7+ 12.Kf2
Qg1+ 13.Ke2 Qh2+ 14.Ke3 Qe5+ wins.

iii) 5.Be2+? Ka4 6.Rxa1+ Qxa1 7.Kf2
Qd4+ wins.

iv) 9.Re1+ Kf8 10.Bd6+ Kg8 11.Re8+ Kh7
12.Re7+ Kg6 wins.

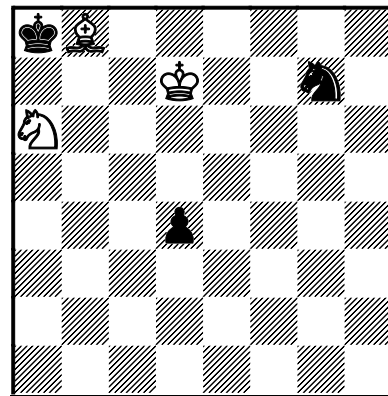
v) 4.Bd2 Qg6+ 5.Kf2 Ra2 6.Be2+ Ka4 7.a6
Qf6+ 8.Ke1 Qh4+ wins.

vi) 7.Rd4+ Kc5 8.Be3 Qh1+ 9.Kf2 Qe1+
10.Kf3 Kc6 11.a6 Ra3 12.Rc4+ Kd5 13.Rd4+

Ke5 14.Re4+ Kf5 15.Rf4+ Kg6 16.Rg4+ Kh7
17.a7 Qh1+ 18.Kf2 Ra2 19.a8Q Qxa8 wins.

On we go to Belgium where Ignace shows us a thirty move long manoeuvre in an end-game with bishop and knight against knight and pawn:

No 17177 Ignace Vandecasteele



d7a8 0014.01 3/3 Win

No 17177 Ignace Vandecasteele (Belgium).
1.Kc8 Se8 2.Sb4 Sf6 3.Bf4 Se4 4.Kc7 Sc5
5.Kc6 Se6 6.Be5/i Ka7 7.Kd6/ii Sg5 8.Kc7/iii
Ka8 9.Bf6/iv Sf3 10.Be7/v Se5 11.Bf8/vi d3
12.Bh6 Ka7 13.Be3+ Ka8 14.Sd5/vii Sf7
15.Bc5/viii Sg5 16.Kc8 Se6 17.Be3 d2
18.Bxd2 Ka7 19.Be3+ Ka6 20.Kd7 Sg7
21.Sc7+ Ka5 22.Bf2 Sh5 23.Sd5 Kb5 24.Kd6
Kc4 25.Ke5 Kd3 26.Bh4 Kc4 27.Se3+/ix Kc3
28.Ke4 Sg7 29.Bf6+ K- 30.Bxg7 wins.

i) 6.Bd6 Sg5 7.Bf4 Se6 8.Be5 is a waste of time.

ii) 7.Kd5 Sd8 8.Bc7 Sf7 9.Kc6 Sg5 10.Be5
Sf3 11.Bf4 Se1 12.Kc7 Ka8 13.Be5 Sf3
14.Bf6 Se1 15.Bh4 Sf3 16.Be7 is a waste of time (compare the mainline after 10.Be7).

iii) 8.Kc6 Sf3 9.Bf4 Se1 10.Kc7 Ka8
11.Be5 Sf3 12.Bf6 Se1 13.Bh4 Sf3 14.Be7 is a waste of time (compare the mainline after 10.Be7).

iv) 9.Sd3 Ka7 10.Sb4 Ka8 11.Bf6, or 9.Bh2 Se4 10.Bf4 Sc5 11.Kc6 Se6 12.Be5 Ka7 13.Kd6, or 9.Kc6 Sf3 10.Bf4 Se1 11.Kc7 Sf3 12.Bh6 Se1 13.Bg7 Sf3 14.Bf6 Se1 15.Bh4 Sf3 16.Be7, or 9.Kb6 Sf3 10.Bf4 Se1 11.Kc6 Sf3 12.Kc7 Se1 13.Be5 Sf3 14.Bf6 Se1 15.Bh4 Sf3 16.Be7 are all just waste of time.

v) 10.Bg7 Sg5 11.Bf6 Sf3 is a waste of time.

vi) 11.Bg5 Sf3 12.Be7 Se5 is a waste of time.

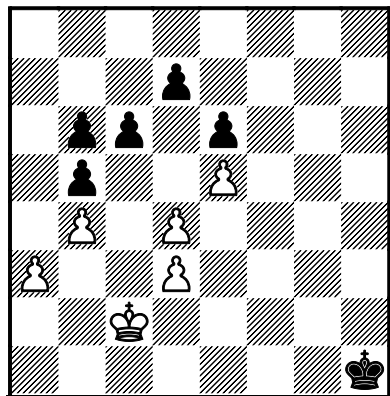
vii) 14.Bf4 Ka7 15.Be3+ Ka8 is a waste of time.

viii) 15.Sb4 or any other knight move ...Se5 16.Sd5 Sf7, or 15.Bd2 or any other bishop move ...Ka7 16.Sb4 Se5 17.Be3+ are again waste of time.

ix) 27.Bf2 Kd3 28.Bh4 is a waste of time.

From Azerbaijan comes a pawn study by a duo. The composers inform us that the idea for the study is taken from practical play.

No 17178 Ilham Aliev
& Kamran Salehov



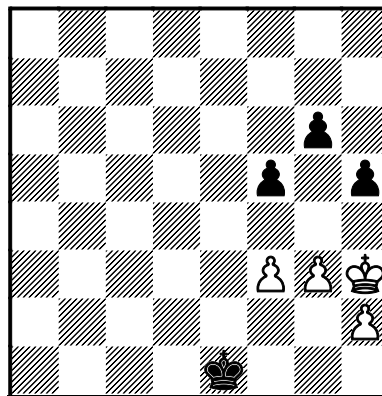
c2h1 0000.55 6/6 Draw

No 17178 Ilham Aliev and Kamran Salehov (Azerbaijan). 1.Kb1/i Kh2 2.Kb2 Kh3 3.Kb3 Kg2 4.Kc2 Kg3 5.Kc3 Kg2 6.Kc2 Kg1 7.Kc1 Kh1 8.Kb1! Kg2 9.Kc2 Kf2 10.Kb2 Kf1 11.Kb1 Ke2 12.Kc2 Kf3 13.Kb3 Kf2 14.Kb2 Ke1 15.Kc1 Ke2 16.Kc2 Ke3 17.Kc3 draws.

i) 1.Kd1? Kh2! 2.Kd2 Kh3! 3.Kc3 Kg3! zz 4.Kc2 Kg2! 5.Kc1 Kf3! 6.Kd2 Kf2 7.Kc3 Ke3 wins, or 1.Kb2? Kh2 2.Kb3 Kg1 3.Kc3 Kf1 4.Kd2 Kf2 5.Kc2 Ke2 6.Kc3 Ke3 wins.

Another pawn study comes a duo from the Netherlands and introduces a new composer, only 17 years old:

No 17179 Ruben Kuiper
& Yochanan Afek



h3e1 0000.33 4/4 Draw

No 17179 Ruben Kuiper (the Netherlands) and Yochanan Afek (Israel/The Netherlands). 1.Kg2!/i Ke2 2.f4 Ke3 3.Kg1!/ii Kf3 4.Kf1 h4 5.gxh4 Kxf4/iii 6.h5! gxh5 7.Ke2! Ke4 8.Kf2 Kf4/iv 9.Ke2! Kg4 10.Kf2 Kh3 11.Kg1 f4 12.Kh1 f3 13.Kg1 h4 14.Kh1 f2 stalemate.

i) 1.Kh4? Kf2 2.Kg5 Kg2! 3.Kxg6 Kxh2 4.Kxh5 Kxg3 5.Kg5 f4 wins.

ii) 3.Kf1? Kf3 4.Kg1 h4! 5.gxh4 Kxf4 6.h5 gxh5 7.Kf2 h4 8.Ke2 Ke4 9.Kf2 Kd3! 10.Kf3 h3! wins.

iii) Kg4 6.h5! gxh5 (Kxh5; h3) 7.Kf2 Kxf4 8.Ke2 Kg4 9.Kf2 Kh3 10.Kg1 f4 11.Kh1 f3 12.Kg1 h4 13.Kh1 f2 stalemate.

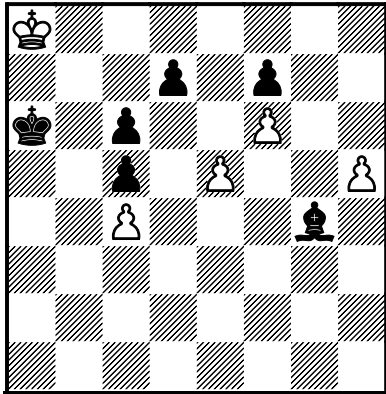
iv) f4 9.Ke2 f3+ 10.Kf2 Kf4 11.Kf1 Ke3 12.Ke1 f2+ 13.Kf1 Kf3 14.h3! Kg3 15.h4 Kf3 stalemate.

Alain from France shows us a position where White with only king and pawns must hold against Black forces that also include a bishop. Black can select from two winning attempts, but has to agree to a draw in either one:

No 17180 Alain Pallier (France). 1.h6 Bf5 2.Kb8 Kb6/i 3.Kc8 d6+ (d5+; Kb8) 4.e6 (Kd8? dxe5;) Bxe6+ 5.Kd8 Bf5 6.Ke7/ii Bg6 7.Kxd6 and now:

A) Bh7 8.Ke7/iii Bg6 9.Kd6 Bh7 10.Ke7 positional draw, or:

No 17180 Alain Pallier



a8a6 0030.44 5/6 Draw

B) Kb7 8.Kd7/iv Kb6 (Bd3; Ke7) 9.Kd6 Kb7 10.Kd7 positional draw.

i) Ka5 3.Kc7 Kb4 4.Kd6 Kxc4 5.Ke7 Bg6 6.Kxd7 and White even wins.

ii) 6.Ke8? Bg6 7.Kf8 d5 wins.

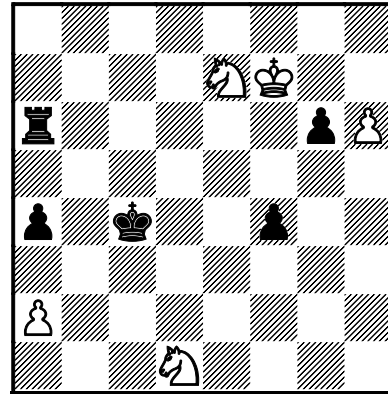
iii) 8.Ke5? Kc7 wins, or 8.Kd7? Ka5 9.Ke7 Bg6 10.Kd6 Kb4 wins.

iv) 8.Kxc5? Kc7 9.Kd4 Kd6 10.c5+ Ke6 wins, or 8.Ke7? Kc7 9.Kf8 Kd6 10.Kg7 Ke6 wins.

Finally, we return where we started: to Argentina. This time Mario Guido shows us a win with two knights against rook:

No 17181 Mario Guido García (Argentina). 1.h7/i Ra8 2.Kxg6 Rh8 3.Kg7/ii Rxh7+/iii

No 17181 Mario Guido García



f7c4 0302.23 5/3 Win

4.Kxh7 Kd3/iv 5.Sb2+ Kc3 6.Sxa4+ Kb4 7.Sc3 Kxc3 8.Sd5+ Kb2 (Kc4; Sxf4) 9.a4 Kb3 10.a5 Kc4 11.a6 Kxd5 12.a7 wins.

i) 1.Sb2+? Kc3 2.h7 Ra8 3.Sxa4+ Kb4 4.Sd5+ Ka3 5.Sac3 g5 6.Kg6 f3 draws.

ii) 3.Sc6? f3 4.Kg7 Rxh7+ 5.Kxh7 Kd3 6.Sb4+ Ke2 draws.

iii) Ra8 4.Sb2+ Kd4 5.Sxa4 wins.

iv) f3 5.Kg6 Kd3 6.Sd5 Kc2 7.S5e3+ Kb1 8.Sc3+ Kb2 9.Sed1+ Kc2 10.Sxa4 Kxd1 11.Sc3+ Kc2 12.Se4 Kd3 13.Kf5 Kc4 14.Kf4 wins, or here Kd2 7.S1e3 Kc1 8.Kf5 Kb2 9.Sb4 Ka3 10.Sec2+ Kb2 11.Ke4 f2 12.Se3 Ka3 13.Kd3 Kxb4 14.Kc2 Ka3 15.Kb1 Kb4 16.Kb2 wins.

Spotlight (24)

EDITOR : JARL ULRICHSEN

Contributors: Iuri Akobija (Georgia), Mario Guido García (Argentina), Luis Miguel González (Spain), Martin Minski (Germany), Evzen Pavlovsky (Czechia), Ignace Vandecasteele (Belgium), Marcel van Herck (Belgium)

I have received an email from Iuri Akobija concerning **EG178** no. 16927 by Mario Guido García. In the line 3.c7 Bxc7 4.Sxg1 Qc6+ 5.Rb7+ Kc2 6.Sf3 Qd6 7.Sd4+ Kd3 8.Se6 the composer assumes that White loses. However, Iuri found the surprising 8.Rfb8! Bxb8 (Qa6+; Ra7) 9.Sb5!, and White draws. At the first glance this seems to be devastating to the idea, but fortunately Iuri also shows us how Black wins in this line. Black should play 4...Bb6! 5.Rb8 Qc6+ 6.Rbb7 Kc2 7.Ra2+ Kd3 8.Ra3+ Ke4. Thus Mario's endgame study is correct, and we only need to improve on the play in the line 3.c7.

Our Czech reader Evzen Pavlovsky makes me aware of a misprint in **EG179 Supplement** p. 88. The correct first move in no. 17151 by V. Kovalenko is of course 1.Kb4 as 1.Kb5? allows 1...Kxb3.

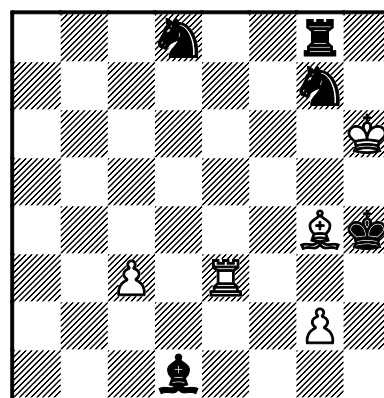
The diagram in **EG179** p. 6 showing Kalandadze's endgame study was also misprinted. The diagram shows the position after Black's 8th move. The correct position should have been wKc2 and bKa1.

I had expected many reactions to my comments on this "Study of the year", but I only received a single email, viz. from our treasurer Marcel van Herck. In his opinion 10.Sa5 is less than a minor dual.

In **EG179 Supplement** p. 59–67 we reprinted the *Nona* 2008 award. No. 17074 by W. Bruch and M. Minski was presented in the original, but incorrect version. After 2.Kh7 Rb8 (Rc8, Re8) 3.Ra3+ Kxg2 4.Kxg7 the position is lost for White as KRBS vs. KRB is a general win on material, not only when the

bishops are of opposite colours, but even when they are of the same colour; cf. <http://www.vlasak.biz/tablebase.htm>. The work was corrected by the composers during confirmation time and retained its honourable mention. The new version found in the definite award looks like this:

W. Bruch & M. Minski
Hon. men. *Nona* 2008



Draw

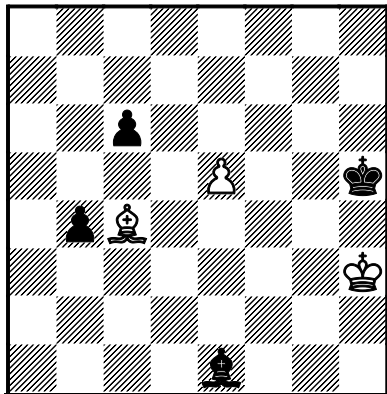
The solution runs: 1.Kh7 Bb3 2.c4 Bxc4 3.Be6 Bxe6 4.g3+ Kg5 5.Rxe6 Sdxe6 6.g4 Kf6 7.Kxg8 Sg5 8.Kf8 Sh7+ 9.Kg8 Kg6 10.g5 Se6 11.Kh8 Shf8 12.Kg8 Sd7 13.Kh8 Se5 14.Kg8 Sg4 15.Kh8 Sh6 16.gxh6 Kf7 17.h7 Sf8 stalemate. After 5.Sdxe6 the rest of the solution is confirmed by EGTB.

In the *Supplement* p. 74 doubt was raised on the correctness of no. 17103 by Luis González; cf. note iv.

The composer does not agree. He points out that 8.Ba3 Ba5 9.Bc5 Sd5 10.Bd6 Bb6 11.Kc8 is only loss of time as we have reached the main line two moves later than in the printed solution. 9.Bd6? Sd5 10.Kc8 Sxe7+ 6.Bxe7 Ke4 7.Kd7 Kd5 is a draw.

Our Belgian friend Ignace Vandecasteele has sent me a correction of an endgame study by E. Pogosyants. Ignace's correction looks like this:

E. Pogosyants
Shakhmaty Moskva 1965
 Correction by I. Vandecasteele.



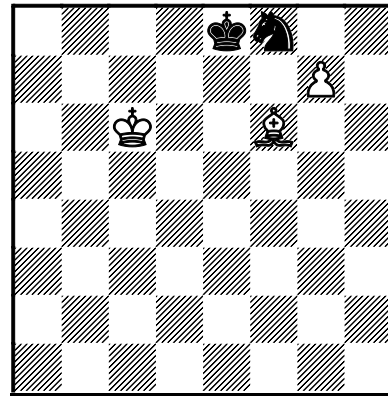
Win

Compared to Pogosyant's setting, Ignace has added bPc6, and this makes a great difference. The solution runs: 1.e6 Bh4 2.Be2+ Kg6 3.Kxh4 b3 (Kf6; Bc4) 4.Bc4 b2 5.e7 b1Q 6.e8Q+ Kf5 7.Qh5+ Kf4 8.Qg5+ Kf3 9.Qg3+ Ke4 10.Qg6+ Kd4 11.Qxb1. Pogosyant's intention was 6...Kf6 7.Qe6+ Kg7 8.Qf7+ Kh6 9.Qf8+ Kg6 10.Bf7+ Kf5 11.Ba2+, but in this line White can also play 7.Qf7+ or 7.Qd8+. There are even other duals in Pogosyant's setting, e.g. 8.Qe7+ or 8.Qg8+. By adding bPc6 Ignace has made the line 7.Qh5+ unique, for without the Black pawn White could also play 7.Qf7+ Ke5 8.Qd5+.

I devote the rest of this column to the curses and blessings of EGTBs and base my comments primarily on the comments sent me by Mario García. I first return to a theme that I treated in *EG178*, viz. 2Bs vs. S. In the following illustration we enter the position after Black's 11th move; cf. *EG86* no. 6251.

After 12.Be7 Black resigns. *EG* adds the comment: "12.g8B being of course, a dual today, though not a dual when the study was composed." *EG86* p. 147 also refers to *EG87* no. 6310 by A. Zinchuk on p. 166, and there we are told that 2Bs vs. S is a win but that this was not known in 1981. In *EG178* I showed that endgame theory did not warrant this conclusion. Endgame theory claimed that the weaker side would draw if he could reach the so called Kling-Horwitz position. But none of the composers that I presented in *EG178* nor

E. Dobrescu
 4th prize *L'Italia Scacchistica* 1983

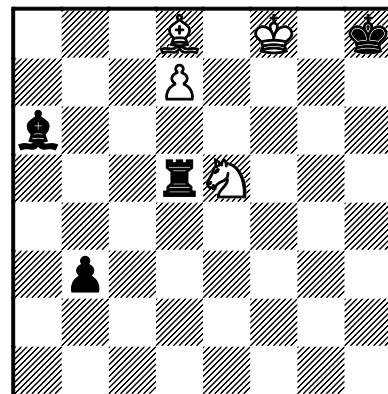


Win

any of those that I mention here made any attempt to show this. In our illustration it is rather obvious that Black has no chance to build a fortress à la Kling-Horwitz. There are probably many other examples based on the same misunderstanding of theory. When I prepared this column I also chanced upon *EG77* no. 5292 by A. Avni in which Black can obtain a won endgame by playing 3...Be3, but I do not think that Avni, whose analyses are usually of a high standard, considered this move.

EG77 p. 320-325 reproduced endgame studies from the Grzeban JT. To their great surprise the judges, the jubilant himself and J. Rusinek found that two entries showed the same stalemate combination. In their solomonic wisdom they decided to let the composers I. Krikheli (Georgia) and I. Silaev (USSR) share 3rd prize. We will take a look at Silaev's prizewinner; cf. *EG77* no. 5229.

I. Silaev
 3rd prize Grzeban JT 1982



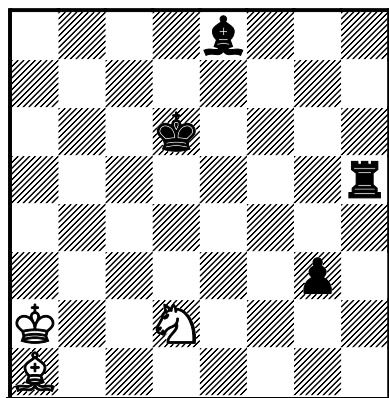
Draw

I reproduce only the main line as variations are mentioned in **EG**. 1.Be7 Bb5 2.d8Q Rxd8+ 3.Bxd8 b2 4.Sf3 b1Q 5.Sg5 Qb4+ 6.Be7 Qf4+ 7.Bf6+ Qxf6+ 8.Sf7+ Kh7 stalemate. More than twenty years later a bolt from the blue struck and destroyed this elegant endgame study. The six man database shows that the highly improbable move 4...b1R wins in 88 moves (HH: this was also reported by J. Polášek in *Sachová Skladba* no. 97 x2007). We have now learnt that KRB vs. KBS is a general win on material for the stronger side if the bishops are of opposite colours, and many compositions based on this material have turned out to be faulty. I would like to add that Krikheli's endgame study that shows the same stalemate in the other corner is sound.

Our next example shows how our new knowledge should make us suspicious whenever we meet endgame studies with this dangerous material; cf. **EG83** no. 5866.

V. Podlivailo

5th prize *Chervony Girnik* 1984



Draw

The composer shows a neat but well known stalemate finish: 1.Se4+ Kd5 2.Sf6+ Kc5 3.Sxh5 Bf7+ 4.Ka3 g2 5.Sf4 g1Q 6.Bd4+ Qxd4 (Kxd4; Se2+) 7.Se6+ Bxe6 stalemate. If 2.Sxg3? then 2...Rh2+ 3.Bb2 Rf2 4.Ka1 Bg6 5.Bc1 Kc4, and wS is lost in a few moves. The composer did not suspect that Black would win even if his king is far away, but this material is so favourable that bK can retreat. There is no reason for Black to play 1...Kd5 and allow the fork on f6. After 1...Kc6, 1...Kc7, 1...Ke6, or 1...Ke7, White can play 2.Sxg3

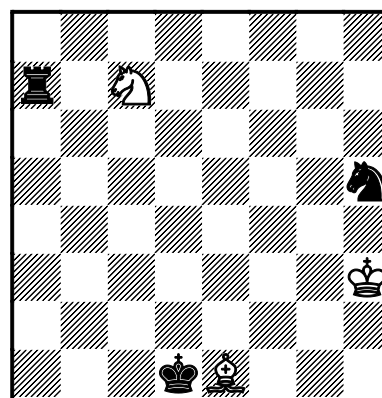
and win the pawn, but his position is beyond rescue.

This is the only endgame study attributed to Podlivailo in van der Heijden's database.

Sometimes EGTB destroys endgame studies in a most surprising way. Take a look at this position that was reprinted in **EG85** no. 6135.

B. Buyannemekh

2nd prize Chéron MT 1982



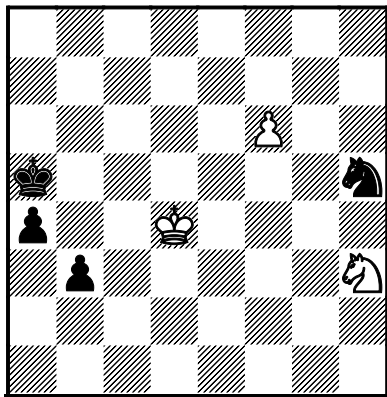
Draw

I do not reproduce the solution, but simply state that if this had been correct, it would have been a masterpiece. The position is however lost for White. I shall not try to explain the refutations, but I deliberately use the plural refutations. There are actually alternative winning moves for Black after each White move of the solution, some of them demanding more than 150 moves to prove the win. After thirteen correct and winning moves for Black, the composer lets Black play 14...Rg3?, and then the position is suddenly drawn. This is of course easy to see when you can look up the position in a database and get the result immediately. I do not envy the poor judge who had to trust the composer's analyses or the composer who made his way through this jungle of moves. But: I have always been sceptical of positions which do not lend themselves naturally to thorough analysis. Before we had access to EGTBs it was impossible to decide which move was good and which was bad in endgames like this.

Positions with KRS vs. KSS can also be fatal for the weaker side. The following end-

game study offers a typical illustration; cf. EG85 no. 6115.

V. Vlasenko
3rd prize Spartak 50 JT 1984

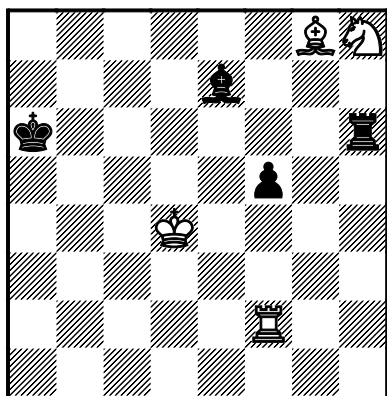


Win

The composer's solution runs 1.f7 Sg7 2.Sf4 b2 3.f8R a3 4.Kc3 b1S+ 5.Kc2 a2 6.Ra8+ Kb4 7.Sd3+. The problem is that White can play 5.Kd3 for after 5...a2 6.Ra8+ Kb4 7.Rxa2 the position is lost for Black. 5...Ka4 6.Ra8+ Kb3 7.Rb8+ is no better.

In the endgame KRBS vs. KRB the weaker side is lost as we have already seen; cf. No. 17704 by W. Bruch and M. Minski *supra*. In our next example we once more meet this constellation; cf. EG86 no. 6205.

Y. Bazlov & V. Kovalenko
2nd hon. ment. Belokon MT 1985



Win

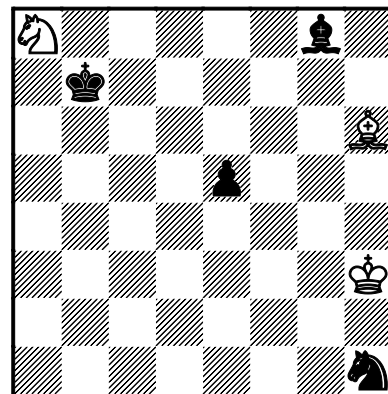
1.Sf7 Rg6 2.Bh7 Rg7 3.Bxf5 Bf6+ 4.Kc5 Rxf7 5.Ra2+ Kb7 6.Be4+ Kc8 7.Ra8+ Kd7 8.Bc6+ Ke7 9.Re8 mate. This is very elegant and EG's praise is well deserved. 4...Rxf7 is forced as White would win on material if he is allowed to save his bishop. García has however found an ingenious cook. Black should play

2...Rf6 and after 3.Se5 Rh6 4.Bxf5 Bf6 Black succeeds in exchanging his bishop for the white knight and the resulting endgame is drawn. The problem for White is that 3.Bxf5 is met by 3...Kb6, and because of the threat 4...Bc5+ White has no time to save his knight.

At first sight it looks like an easy correction is to move wRf2 to f3. But as a matter of fact Black needs the Bc5+ threat to prevent a second solution: 1.Bc4+? Kb6. With wRf3, 1.Bc4+ Kb6 2.Sf7 wins easily.

Sometimes EGTB can help us to rehabilitate compositions that have been deemed unsound. The following example of refutation and rehabilitation of an endgame study by the outstanding Czech author Jindrich Fritz illustrates this theme; cf. EG82 no. 5852.

J. Fritz
1st prize *Sachové Umenie* 1983



Draw

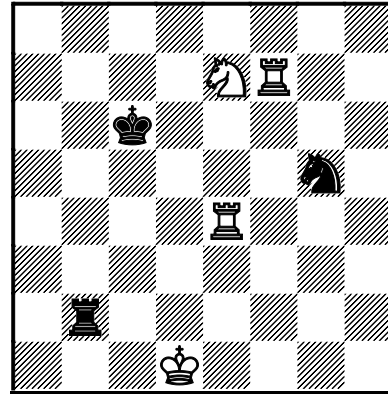
1.Kh2 Sf2 2.Sb6 Sg4+ (Kxb6; Be3+) 3.Kg3 Sxh6 4.Sd7 Sf7 5.Sf6 Sh6 6.Sd7. The solution ends with perpetual attack on bP or bB. I have not found any refutation in EG, but van der Heijden's database reports the following cook: 1.Be3 Kxa8 2.Kg4 Be6+ 3.Kg5 Bd5 4.Kf5 e4 5.Kg4, and bS on h1 seems to be trapped. I do not know the origin of this supposed cook, but even without access to EGTB it should be easy to see that Black wins by playing his bishop to f3 to protect the knight and then approach with his king. EGTB informs us that 2...Bh7 wins even quicker in this line and 2...Be6 is also possible.

Finally I present an example in which I think that García's analysis is incorrect al-

though this is highly unusual. In a first prize winner by Jan Marwitz that was reproduced in EG84 no. 6079, the following position arises after White's sixth move.

In Marwitz' solution Black now plays 6...Kb7. But what happens if Black plays 6...Kd7? In HHdbIII we find the following line signed Mario García: 7.Rd4+ Ke8 8.Rf5 Se6 9.Ra4 Kxe7 10.Ra7+ Ke8 11.Rff7 Rb6 12.Rh7 Rd6+ 13.Ke1 Sf8, and EGTB informs us that the position is drawn. Thus the end-game study seems to be unsound. But looking up the position in a database I found that 12.Rf6 instead of 12.Rh7? wins in 35 moves, and moreover 11.Rh5 wins in 28 moves and 11.Rf6 wins in 41 moves. I should add that García's claim was published before a six man

J. Marwitz
1st prize Rueb MT 1982



Win

database was available. He had no possibility to check his line as I can do.

Announcement

International Chess Composing Tourney Argentina Bicentennial 1810-2010

- **Finales artísticos** – *Endgames studies*
- **Sin tema obligatorio** – *No theme set*
- **Máximo:** 4 trabajos por compositor – *A maximum of 4 studies per composer*
- **Enviar los estudios a:** – *Send the studies to:*
- **Plazo de envío de los trabajos: 30 de diciembre de 2010**
Submission deadline: december 30, 2010

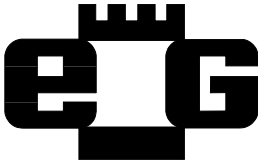
Director del Torneo – *Tourney Director:*
Julio C. Reynaga

julio Reynaga@gmail.com (with copy to: julio cesar reynaga@cablexpress.com.ar)
Barrio Parque Belgrano II – Manz. C, casa 10 – 4400 Salta (Argentina)

Jueces – *Judges:*
Harold van der Heijden & Mario Guido García

Premios: 600 Euros y material bibliográfico
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Computer
News

Queen and rook on both sides

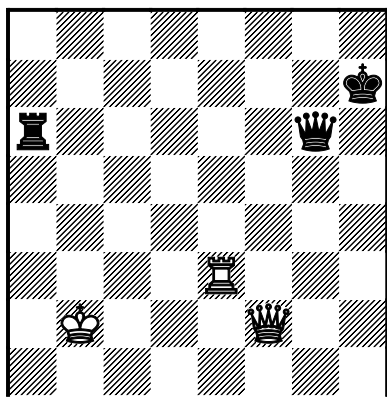
JAROSLAV POLÁŠEK AND EMIL VLASÁK

After several theoretical columns we present today a pure practical column illustrating the use of EGTBs in endgame study composition. This is a slightly revised and extended version of a recent article by Polášek in *Československý šach* 1/2010.

The whole article deals with the QRxQR endgame but before starting our analyses we consider it useful to refresh with some basic knowledge. Activity is the most important thing in positions with heavy pieces. Despite the material balance, the attacking side has good winning chances because the opponent's defending pieces can often be easily disorganized.

To deal with such material today we strongly need tablebases (EGTBs). Because of the QR-QR symmetry the *off-line* version of Nalimov tablebases is a single file of "only" 1.685 Gigabytes in size; however, it spans more than 3 CD-ROMs. So we recommend use of an *on-line* version. It can be found for example on Eiko Bleicher's website <http://www.k4it.de/index.php?topic=egtb>.

V1 Mario Matouš
4th honourable mention
Quiet Move by *EBUR* 2002



b2h7 4400.00 3/3 Win

Let us to start our story with the excellent V1 by Matouš. Mario here has found a very

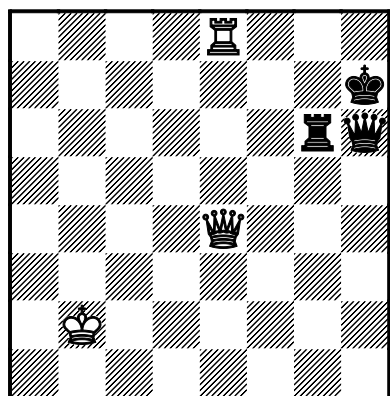
interesting theme: Black's defending pieces have built an almost invincible post at the board's corner, but it can be surprisingly disrupted by a quiet move of a zugzwang nature. **1.Qh2+!** The only move! After **1.Qh4+?** Qh6 2.Qe4+ Rg6 the wQ obstructs the stroke Re7+. And winning the bQ by **1.Rh3+?!** Kg7 2.Rg3 is only a try because of a perpetual check on the sixth rank. **1...Qh6!** Here after **1...Kg7?** 2.Rg3 the wK avoids a perpetual using shelter on g2: 2...Rb6+ 3.Kc3 Rc6+ 4.Kd4 Rd6+ 5.Ke5 Re6+ 6.Kf4 Rf6+ 7.Ke3 Re6+ 8.Kf2 Rf6+ 9.Kg2! Qxg3+ 10.Kxg3!. **2.Qc2+!** Again, the pin of the bQ has to be examined: **2.Rh3?!** Rb6+ 3.Kc3 Rc6+ 4.Kd4 Rd6+ 5.Ke5 Re6+ 6.Kf5 Rf6+ 7.Kg4 Rg6+ 8.Kf3 Rf6+ 9.Kg2 Rg6+ 10.Kh1. It seems that the wK is safe now, but that is not the case. The simplest way for Black is using a counter-pin by playing 10...Qxh3! 11.Qxh3 Rh6, but also a positional solution 10...Rc6! is possible. Our collection of pins can be extended in the line **2.Re7+?!** Kg8 3.Qb8+ Qf8 4.Re8. Of course, Black has here 4...Rb6+!. **2...Rg6!** Keeping forces in a compact formation despite a rook-pin. Alternative king's trips are evidently dubious, for example **2...Qg6** 3.Re7+ Kh6 4.Qh2+ Kg5 5.Qg3+ Kf5 6.Qe5+ Kg4 7.Rg7 or **2...Kg7** 3.Qc7+ Kg6 4.Rg3+ Kf5 5.Qc5+! Kf4 6.Qe3+ Kf5 7.Rf3+ Kg6 8.Qe4+ Kg7 9.Qb7+ Kg8 10.Qc8+ Kh7 11.Rf7+. **3.Re7+ Kh8** **4.Qc8+!** But here not **4.Qc3+?** Rf6! 5.Re8+ (Rf7 Qh2+;) 5...Kh7! 6.Qc7+ Qg7! 7.Re7? Rf7 check! **4...Rg8** **5.Qc3+ Rg7** How to win such a position? As the first step the

wQ has to be relocated to the nice central square e4. That can be achieved with tempos using a “staircase” motive. At first sight it looks slightly mysterious, but the main purpose of this plan is to control h1. **6.Re8+ Kh7 7.Qd3+**

Attention, please! EGTBs are perfect both to evaluate a position and to show the move with the shortest win. But there is no way today to automatically qualify duals. At a first sight, besides 7.Qd3+ (39) there is the dual 7.Qc2+ (44). But it is not a dual! Of course the move 7.Qc2+ keeps the win too. But after some testing you will see that White finally has to return to this position and play Qd3+ anyway to execute our staircase plan.

7...Rg6 8.Re7+ Kh8 9.Qd4+ Again the EGTB gives another winning check **9.Qd8+**. But again it is only a waste of time after **9...Rg8! 10.Qd4+ Rg7. 9...Rg7 (Rf6; Rf7) 10.Re8+ Kh7 11.Qe4+ Rg6.** See V2.

V2 Mario Matouš



after 11...Rg6

12.Kb1!! A very nice point! Black is in zugzwang and has to weaken his fortress. The rest is not difficult.

a) **12...Qh2** After **12...Qg5** there are two ways to win: **13.Re7+ Kh8 14.Qa8+ Rg8 15.Qh1+** or **13.Qb7+ Rg7 14.Qh1+. 13.Re7+ Kh6 14.Qe3+ Rg5 15.Re6+ Kh5 16.Qf3+** wins, for example **16...Rg4 17.Qf5+**.

b) **12...Qh5 13.Re7+! Kh6 14.Qf4+ Qg5 15.Qh2+ Qh5 16.Rh7+** wins.

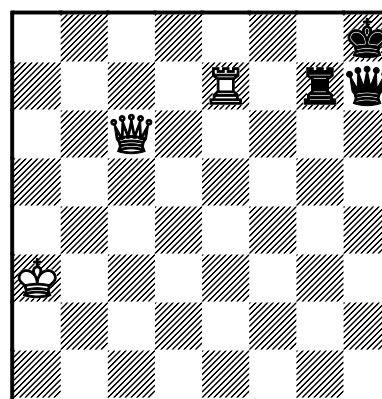
13.Rb8?! (in the line b) is again only a time loss, but it is important for future analyses. **13...Qd1+ 14.Ka2 Qd2+**. This position will be analysed (diagonally mirrored) as V6. Here

after **15.Rb2 Qh6 16.Kb1! Kg8 17.Rb8+ Kh7 18.Re8** we are back in the starting zugzwang. But a similar way with Rb8 works too: **18.Ra8 Qg7 19.Re8! Qh6 20.Rb8!**.

It should be said that this excellent study was composed without any help from a computer. Maybe decades ago it would win a prize, but the “database composition” tag is a little disparaged in the 21st century.

V3 Ivan Skoba

Československý šach 1/2010



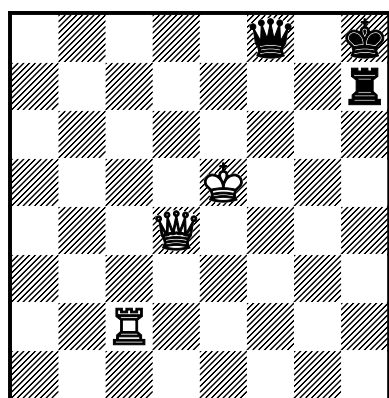
a3h8 4400.00 3/3 Win

When studying V1, the known problemist **Ivan Skoba** (Zlín, Czech Republic) found an interesting position with new motives – see V3. **1.Re8+!** There is a queen’s pin again: **1.Qc8+ Qg8 2.Re8**. We are facing a try from Matouš’s V1, mirrored around the main diagonal a1-h8. So **2...Rg3+! 3.Kb4 Rg4+ 4.Kb5 Rg5+ 5.Kb6 Rg6+ 6.Kb7 Rg7+ 7.Kb8 Qxe8!** or also **7...Rg4!** with a draw. **1...Rg8 2.Qf6+! Qg7 3.Qh4+ Qh7 4.Qd4+ Qg7 5.Re5!** This interesting quiet move gives Skoba’s composition an original taste. **5...Qf8+!** Clearly the best defence; Black needs to coordinate his pieces. Bad is **5...Ra8+ 6.Kb3!** (6.Kb4 only loses time **6...Rb8+ 7.Ka4 Ra8+ 8.Kb3) 6...Rb8+ 7.Kc2** and wins, for example **7...Rc8+ 8.Kd2 Qg2+ 9.Re2 Qg7 10.Rh2+ Kg8 11.Qd5+ Qf7 12.Rh8+** or **7...Rf8 8.Rh5+ Kg8 9.Qd5+ Rf7 10.Rg5**; winning the queen in both cases. **6.Kb2 Rg2+** After **6...Rg7 7.Rh5+!** we have the V1 main line position, mirrored around a1-h8. Remember: **7...Kg8 8.Qd5+ Rf7 9.Ka2!. 7.Kb1!** Of course, not **7.Re2+? Qg7. 7...Rg1+!** **7...Rg7** shortens the solution: **8.Rh5+! Kg8 9.Qd5+** and we are in

the main line. **8.Re1+! Rg7 9.Rh1+ Kg8 10.Qd5+ Rf7 11.Ka2!** Unfortunately, this is not the only move. The position after **11.Rh2 Qb4+** will be analyzed in V5. In this case, the key move Ka2 has to be made anyway. So this dual is only small and is organic. **11...Qg7 12.Rh2 Qf8 13.Rh5!** Black is out-tempoed like in V1, taking in account a diagonal mirror.

As we have seen in the finishing comment on V1, the final zugzwang works also with the white rook on h2. So the rook moves can be switched: **12.Rh5 Qf8 13.Rh2.**

V4 Jaroslav Polásek
Československý šach 1/2010

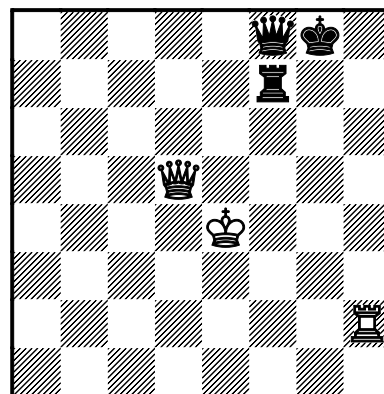


e5h8 4400.00 3/3 Win

Jaroslav Polásek (IM, Prague, Czech Republic): *Ivan Skoba led me to my own experiment.* In V4 the king's long return to the safe square b1 is surprisingly the only way to win. And Matouš' zugzwang works again. **1.Ke4+! Kg8 1...Rg7** shortens the solution: after **2.Rh2+ Kg8 3.Qd5+** it transposes to the main line, see **7.Qd5+ 2.Qd5+ Rf7** Again, **2...Kh8 3.Qe5+ Rg7 (3...Kg8 4.Qe6+ Kg7 5.Rc7+ Kh8 6.Rc8) 4.Rh2+** is shorter, see **6.Rh2+** in the main line. **3.Rg2+** Starting a five moves manoeuvre with the goal to transfer the rook to the better square h2. **3...Kh8 4.Qh5+!** But not **4.Qe5+? Rf6 5.Rg6? Qb4+ 4...Rh7 5.Qe5+ Rg7 6.Rh2+ Kg8 7.Qd5+ Rf7** Of course, not **7...Qf7 8.Qd8+ Qf8 9.Rh8+!**. See V5.

8.Kd3! This first quiet move nicely extends Matouš' idea (see V2). **8...Qa3+! 8...Qe7? 9.Qg2+ Rg7 10.Qa8+** has to lead to a quick death. **9.Kc2! Qa4+!** After **9...Qf8** the sim-

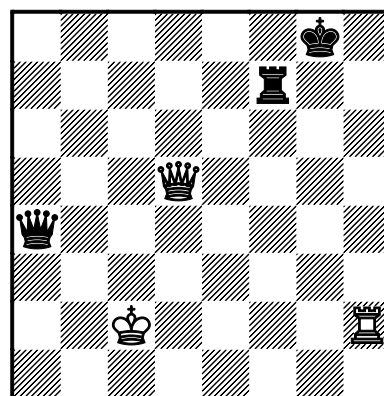
V5 Jaroslav Polásek



after 7...Rf7

plest move is **10.Kd1** with an immediate zugzwang. Also **10.Kb1** is possible as in the main line. **10.Kb1!** The only way forward. Other retreats only lose time, for example **10.Kb2 Qb4+ 11.Ka2 Qa4+ 12.Kb1. 10...Qb4+** See V6.

V6 Jaroslav Polásek

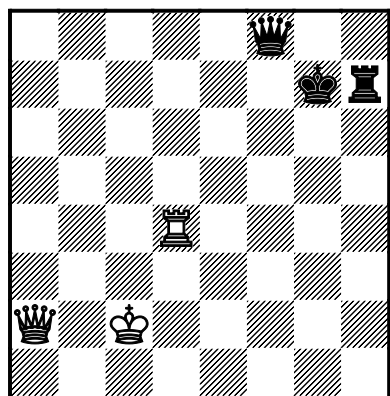


after 10...Qb4+

11.Rb2 Qf8 12.Ka2! The second quiet move. As we can guess from the previous analysis, White can play also **12.Rg2+ Kh8 13.Qd4+ Rg7 14.Rh2+ Kg8 15.Qd5+ Rf7 16.Ka2!**, because the rook has two squares: h2 and h5 in the final zugzwang. **12...Kh7** After **12...Qe7** White wins using obvious attacking moves, for example: **13.Qg2+ Kh8 14.Qh3+ Kg8 15.Qg3+ Kh8 16.Rh2+ Rh7 17.Qb8+** or **13.Rg2+ Kh8 14.Rh2+ Kg8 15.Qg2+. 13.Rh2+ Kg8 14.Rh5!** After this last quiet move the rest is already well-known to us.

The staircase motive is known from V1. In V7 Jaroslav tried to make this manoeuvre as long as possible. A nine square record (a2-b2-b3-c3-c4-d4-d5-e5-e6) has been reached. **1.Rg4+ Kh8 2.Qb2+!** The white queen first

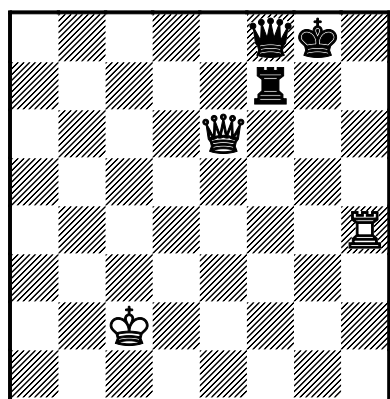
V7 Jaroslav Polásek
Československý šach 1/2010



c2g7 4400.00 3/3Win

has to be centralized. **2...Rg7 3.Rh4+ Kg8 4.Qb3+ Rf7 5.Rg4+ Kh8 6.Qc3+ Rg7** (Rf6; Rg6) **7.Rh4+ Kg8 8.Qc4+ Rf7 9.Rg4+ Kh8 10.Qd4+ Rg7 11.Rh4+ Kg8 12.Qd5+ Rf7 13.Rg4+** And why not 13. Kb1?. After 13...Qg7! White does not have the key move Rg4. That's why the queen's staircase manoeuvre has to continue to e6. **13...Kh8 14.Qe5+ Rg7 15.Rh4+ Kg8 16.Qe6+ Rf7** See V8.

V8 Jaroslav Polásek



after 16...Rf7

For convenience of our readers we restart the move counter here to 1. White ideally coordinated pieces so he again needs to switch the obligation to make a move. **1.Kb1! Qb8+** Relatively easy is **1...Qe7 2.Qg4+! Rg8 3.Qc8+ Kf7 4.Qc4+** etc. The defence **1...Qc5** is considerably tougher. Although Black quickly loses his compact formation here, White needs to find several only moves to break through. **2.Qg6+! Kf8 3.Qh6+ Ke7 4.Re4+ Kd8 5.Qh4+ Re7 6.Rd4+ Ke8 7.Qh8+ Kf7 8.Qh7+ Kf6 9.Qh4+ Ke6 10.Qe1+! Kf6**

11.Rf4+ Kg6 12.Qg3+! Qg5 13.Rg4 winning a queen, for example **13...Rb7+ 14.Kc2 Rc7+ 15.Kd3 Rd7+ 16.Ke2 Re7+ 17.Kf2 Rf7+ 18.Kg2 Rf5 19.Qd6+**. **2.Kc1! 2.Kc2 Qc7+ 3.Kb1 (Rc4? Qh2+;) 3...Qb8+** only cycles. **2...Qf8!**

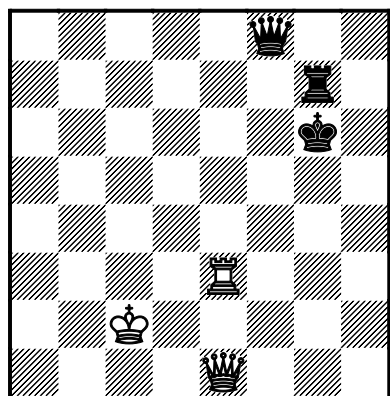
Again, attention please! Black's defending moves cannot be too mechanically chosen from EGTB. The "best" database move (postponing mate maximally) might not be the best defence from a player's view. As in dual testing, a manual check is needed here. The text move **2...Qf8** (45) is clearly tougher than EGTB's favourite **2...Qc7** (48). Let's see: **2...Qc7+ 3.Rc4 Qe7** (Or **3...Qd7 4.Rg4+!** – again the importance of the key square e6 for the white queen is visible here) **4.Qg4+! Kh8 5.Qh3+ Kg8 6.Qg3+! Rg7 7.Rc8+ Kh7 8.Qh2+ Kg6 9.Rc6+ Kf5 10.Qf2+** with a mating attack.

3.Rg4+! Kh8 And only now the white queen can shift to d5, in order to win as in V1. **4.Qe5+ Rg7 5.Rh4+ Kg8 6.Qd5+ Rf7** After our explanations the next move is not a big surprise: **7.Rh2! Qa3+!** Bad is **7...Qe7 8.Qg2+! Rg7 9.Qa8+**. More complicated is **7...Qc8+ 8.Rc2! Qf8 9.Rg2+! Kh8 10.Qd4+ (10.Qh5+ only loses time: 10...Rh7 11.Qe5+ Rg7 12.Rh2+ Kg8 13.Qd5+ – see 12.Qd5+) 10... Rg7 (10...Rf6 11.Rh2+ Kg8 12.Qg1+! Kf7 13.Qa7+) 11.Rh2+ Kg8 12.Qd5+ Rf7**. The best move here is **13.Kd1!** (also possible is **13.Kb1 Qb4+** as in the main line) with zugzwang. Remember: **13...Qe7 14.Qg2+ Rg7 15.Qa8+ or 13...Qe8 14.Rg2+ Kf8 15.Qd6+ Qe7 16.Qb8+ Qe8 17.Rg8+**. **8.Kb1! Qb4+** See V6 again, so the rest **9.Rb2 Qf8 10.Ka2!** is already known to us.

Here (V9), the staircase motif is of another type; the white queen first travels from e6 to c3, but this is surprisingly followed by a return to e6. It is necessary to improve the position of the white rook. In addition there are five quiet moves; two by the king and three by the rook.

The introductory moves create something like our "standard" pin constellation. **1.Rg3+ Kh7 2.Rh3+ Kg8 3.Qe6+ Rf7**. But the third rank is not good for the white rook. But why?

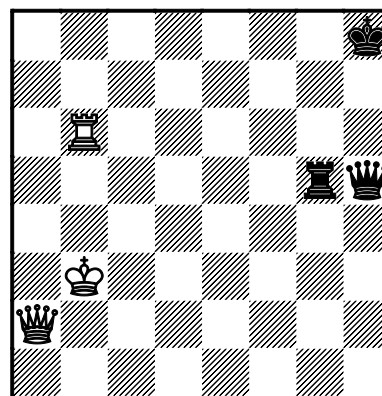
V9 Jaroslav Polásek
Československý šach 1/2010



c2g6 4400.00 3/3Win

At some critical moment Black plays Qb8!, guarding g3. To improve the position of his rook, the white queen has to control f3 and that is only possible from c3. **4.Rg3+ Kh8** **5.Qe5+ Rg7** **6.Rh3+ Kg8** **7.Qd5+ Rf7** **8.Rg3+ Kh8** **9.Qd4+ Rg7** **10.Rh3+ Kg8** **11.Qc4+ Rf7** **12.Rg3+ Kh7!** 12...Kh8 13.Qc3+ is one move shorter. **13.Qd3+ Kh8** **14.Qc3+ Rg7** 14...Kh7? 15.Rh3+ Kg8 16.Qh8 mate. The first phase is finished. **15.Rf3!** 15.Rh3 would lead to repetition. **15...Qb8!** guarding g3. Phase two starts. The white queen has to travel back to e6 to control g4, allowing the rook to be transferred to the fourth rank. **16.Rh3+ Kg8** **17.Qc4+ Rf7** **18.Qg4+** The point of 15...Qb8! is visible now, 18.Rg3 is not possible. **18...Rg7** **19.Qe6+ Rf7** **20.Rh4!** The first quiet move. **20...Qf8** For **20...Qc7+** 21.Kb1! **Qb8+** see main line and **21...Qb7+** 22.Kc1 Qc7+ 23.Rc4! leads to V7 (Qc7+; Rc4). **21.Kb1!** The second quiet move creates position V8.

V10 Ivan Skoba and Jaroslav Polásek
Československý šach 1/2010



b3h8 4400.00 3/3Win

This variation is enriched by long queen moves and a triangulation. **1.Qa8+!** (Qa1+? Re5;). **1...Rg8** **2.Qa1+ Rg7** **3.Rb8+ Kh7** **4.Qb1+ Rg6** **5.Qd3! Qh1!** Guarding b7. Bad is **5...Qg4** 6.Rb7+ Kh8 7.Qc3+ Rg7 8.Rb8+ Kh7 9.Qc2+ Kh6 (9...Rg6 10.Qh2+ Rh6 11.Rb7+ Kg6 12.Qd6+) 10.Qc6+. Black to move would be in zugzwang here, so White triangulates. **6.Qd7+ Rg7** **7.Qf5+ Rg6** **8.Qd3!** Black can no longer hold b7. **8...Qh6** This position is very similar to V1 and has a similar winning plan. The white queen is transferred to e4, preparing a quiet tempo move by the king. **9.Rb7+ Kh8** **10.Qd4+ Rg7** **11.Rb8+ Kh7** **12.Qe4+ Rg6** **13.Ka4 Qg5** **14.Qb7+ Rg7** **15.Qh1+** wins, for example 15...Kg6 16.Rb6+ Kf7 17.Qf3+ Kg8 18.Rb8+ Kh7 19.Qh3+ Kg6 20.Rb6+. Unfortunately, **13.Ka2** is also possible, and after 13...Qd2+ we have V6 mirrored diagonally.

PGN analyses for download: <http://www.vlasak.biz/evcstud.htm#downturn>.

Endgame Table Testing of Studies – I

**HAROLD VAN DER HEIJDEN,
EIKO BLEICHER & GUY HAWORTH**

Introduction

Unsoundness is a major problem of endgame study composition. Obviously, it is the responsibility of composers to check their endgame studies before submission or publication, but, unfortunately, not everybody seems to bother. One of the worst examples is a recent book (Pomogalov, 2006) in which 153 of the 176 (the majority, original) studies seem to be incorrect. Also, tourney judges should check the studies for soundness themselves, or seek assistance for this. Again there are bad examples, e.g. in a recent tourney EG's cook hunter Mario García busted no less than 8 of 22 studies in the award (Van der Heijden, 2010). Such examples illustrate that also, when studies or awards are reproduced, the editor of the book or the magazine should undertake to check the studies' soundness (Van der Heijden, 2007a). It is extremely frustrating for solvers (Nunn, 2002; Nunn, 2006), especially in official solving tournaments, when a study turns out to be incorrect. But the difficulty is that, in comparison with most other chess composition genres, checking of endgame studies for soundness is often cumbersome. Before the advent of the computer, the endgame study community had to rely on strong analysts like the famous André Chéron, and other dedicated cook hunters (Roycroft, 1972). But, during the last two decades the introduction of the computer and chess playing software of ever increasing playing strength, lead to a revolution in soundness checking of (problems and) endgame studies. These tools allowed even moderate players to find faults, and many new cook hunters enjoyed to (sometimes systematically) check prizewinning endgame studies of famous composers. Not surprisingly, many studies have been cooked since. Even state of the art computer software

does not always has the last word: later computer systems have found apparent cooks to be unsound and the study is (appears to be?) correct again!

The introduction of Endgame Table Bases (EGTBs) by Kenneth Thompson and Eugène Nalimov was another leap ahead in cook hunting or correctness checking. In recent years all required sub 7 men EGTBs have become available. But, again, this does not solve all problems, especially duals are often difficult to evaluate (Van der Heijden, 2007b), EGTBs do not include castling rights and few in our community have all the EGTBs anyway. But many a study fell prey to cook hunters that used chess software loaded with numerous EGTBs on hard disk. Although some programs allow complete PGN files to be analysed (the so-called “blunder-check”) it was still a cumbersome procedure as these programs are unable to distinguish between EGTB-positions and positions with more pieces. In practice, most cook hunters are still checking studies individually. Moreover, not many people have all sub 7 men EGTBs accessible for the software on (e.g.) hard disk and have to copy and paste FEN positions in java applications on the internet that access EGTBs (e.g. at <http://www.k4it.de/>).

But, we now report that we have succeeded in checking all sub-7 man mainline positions in the studies of HHdbIII and identifying all positions with incorrect values.

The data-mining process

CQL subset HHdbIII to a pgn file of ‘Draw Studies’ with sub-7-man positions in the mainline. pgn2fen converted this file to a list of FEN positions, including the final positions. These were identified with their studies

and reduced to just the sub-7-man positions. Eiko evaluated these positions and counted the number of winning, drawing and losing moves. Guy then identified all studies with non-draw positions, and the first such position in each study: he also manually checked all positions with castling rights, these not being included in the EGTBs. Harold appraised the studies and positions highlighted in this way. The ‘win studies’ were addressed in the same way in a separate process.

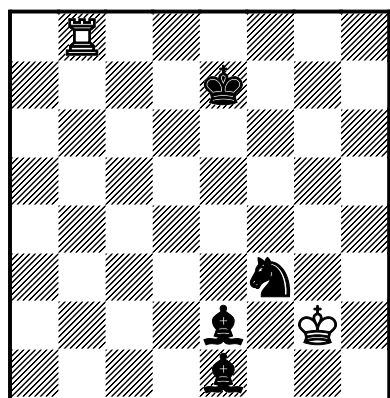
Results

This is the first of a series of articles and deals with the failed draw studies.

Of 15,387 ‘draw studies’ with sub-7-man play in the main line, some 1,503 have non-draw positions. In 154 cases, this identified mistranscribed data, either an incorrect stipulation or move. In the majority of cases this was checked against the original source or a reliable secondary source like an author’s anthology. In 545 cases of the remaining 1,349 studies a previously unreported fault was found.

It goes almost without saying that all cooks found in the mean time have been noted to HvdH’s database and will be present in the upcoming HHdbIV.

H1 G. Slepian
3rd commendation
Československy Sach 1991
EG112.9302



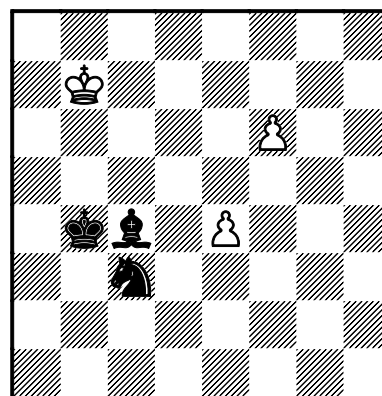
after move 4...Kxe7

Here we present some examples of the cooks we spotted. The selection was purely

based on study-like cooks without further pre-tentions.

(H1) We just entered a well-known “generally winning” endgame. White can only draw if they can take advantage of the entangled position of the black minor pieces. 5.Rb1 Now the author played 5...Sh4+ 6.Kh3 Bf2 7.Rb2 Bf1+ 8.Kg4 Be1 9.Rb1 Be2+ 10.Kh3 Bf2 11.Rb2 with a positional draw. However, Black has an alternative: 5...Ba5! Now it looks like White has any easy draw by 6.Kf2 Sd4 7.Ke3 and the only way that seems to save all pieces is 7...Bc3 8.Rc1 Bb2 9.Rb1 Bc3 10.Rc1 with another positional draw (not given by the author, by the way). But the surprising cook is 7...Sb5!! 8.Kxe2 Sc3+, got you! Of course, after 5...Sh4+ 6.Kh3 Black can return to the won position by 6...Sf3 (there are other wins as well).

H2 O. Carlsson & L. Parenti
2nd commendation *Sakkélet* 1987
EG97.7382



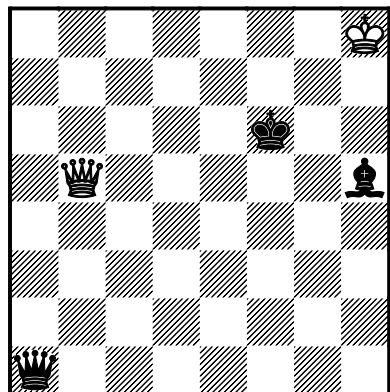
After move 3...Kxb4

(H2) The authors’ main line was: 4.e5 Kc5 5.Kc7 Kd4 6.Kd6 Se4+ 7.Ke7 Sg5 and now a nice drawing combination: 8.e6! Bxe6 9.f7! Bxf7 10.Kf6 winning a piece. But Black has the illogical 4...Sd1!! 5.Kc6 Se3 6.Kd7 (Kd6; Sg4) Sg4! 7.Kd6 Kc3 (or another tempo move) and one of White’s pawns will fall. After 8.e6 Sxf6 White is helpless.

(H3) The solution runs: 4.Qb7 (threat Qg7+) Bf7 5.Qg2 (threat Qg7+) Bg6 6.Qb7 Bf7 7.Qg2 positional draw.

However, Black has 5...Ke7+! 6.Qg7 Qh1+ 7.Qh7 Qa8+ 8.Kg7 Qf8 mate. And, one move

H3 S. Kolikhmatov
1st prize Rustavi 86 Ty
EG111.9237

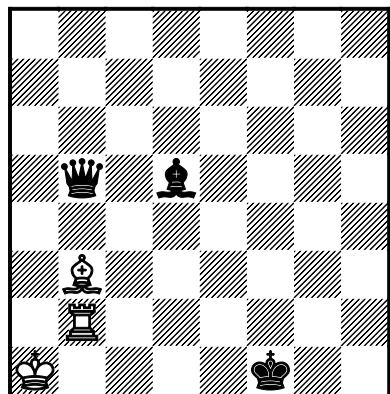


After move 3...Qa1

later the nice echo 6...Kg5+! 7.Qg7 Qa8+ 8.Qg8 Qh1+ 9.Kg7 Qh6 mate.

However, White could have accomplished a draw in the main line by playing 5.Kh7 or (the mirrored) 6.Kg8, and Black has nothing. The positional draw is gone, and so is the study!

H4 G. Nadareishvili
L'Italia Scacchistica 1986

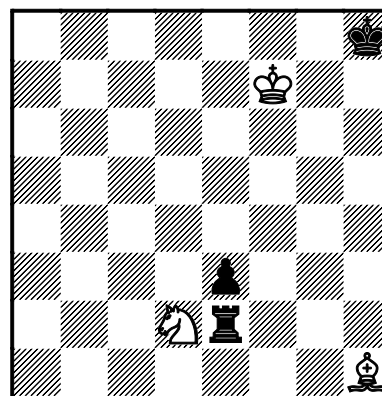


Draw

(H4) The late GM composer gave: 1.Bc4+ Qxc4 2.Rb1+ Ke2 3.Rb2+ Kd1 4.Rb1+ Kd2 5.Rb2+, and 5...Kc3 6.Rc2+ Kxc2 stalemate, 5...Kc1 6.Rc2+ Kxc2(Qxc2) stalemate, or 5...Kd3 6.Rb3+ Kd4 (Qxb3 stalemate) 7.Rb4 Qxb4 stalemate. However, it is curious that (e.g.) 2...Kg2 3.Rb2+ Kg3 4.Rb3+ Bf3 was overlooked.

(H5) Intended: 1.Se4 Re1 2.Bf3 Rf1 3.Sg5 e2 4.Kf8 e1Q 5.Sf7+ Kh7 6.Be4+ Qxe4 stalemate. Nice stalemate study. However: out of the blue 1...Rg2!! Nice block! (Bxg2 e2;)

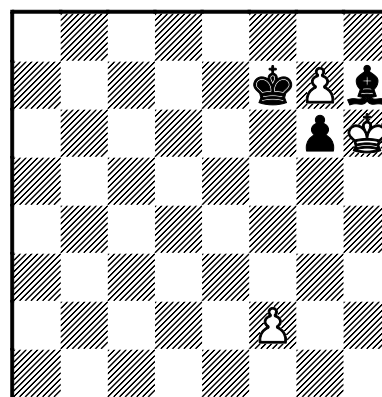
H5 A. Gasparyan
Shakhmaty Baku 1985



Draw

2.Sc3 Rc2 and the pawn promotes or will cost White both pieces.

H6 T. Gorgiev
1st/4th hon. mention Tbilisi Blitz ty 1975
EG48.3048

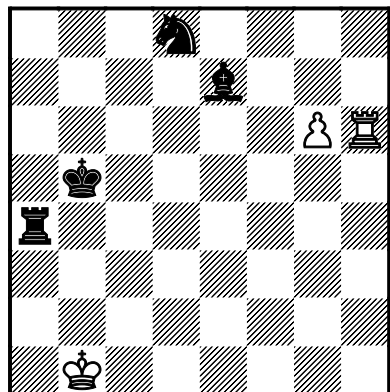


After move 9.Kh6

(H6) Again we have an entangled position. The composer gave 9...Bg8 10.f3 (f4? Kf6; zz) Kf6 11.f4 zz Be6 12.Kh7 Kf5 13.Kh6 Bf7 14.Kh7 Be6 15.Kh6 Bg8 and you have to look twice to see that it's a stalemate. But by a manoeuvre that only seems to lead to an even more entangled position, Black can free himself: 11...Kf7 12.Kg5 Bh7 13.Kh6 Kg8. Like a Houdini!

(H7) We will not discuss the first moves, although these contain mistakes as well. 1.Rh5+ Kb6 2.Rg5 Bxg5 3.g7 Ra1+ 4.Kc2 Rc1+ 5.Kb3 Rc3+ 6.Ka2 Rc2+ 7.Kb3 Rb2+ 8.Kc4 Rb4+ 9.Kd3. Now the solution runs 9...Rd4+ 10.Kc2 Rd2+ 11.Kb3 Rb2+ 12.Kc4 with a merry-go-round positional draw. But Black can improve on this: 9...Rb3+! 10.Kc2

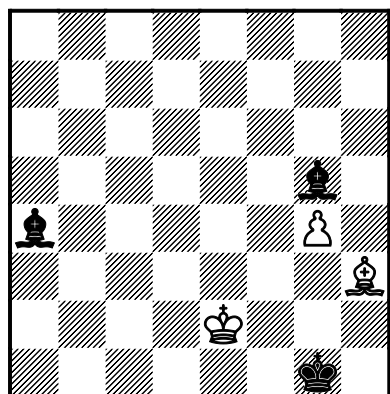
H7 V. Dolgov
Commendation
Shakhmatnaya Moskva 1967



Draw

(of course 10.Kc4 Rc3+ 11.Kd5 Sc6 12.g8Q Se7+) and now Se6 (Sc6)! 11.g8Q Sd4+ 12.Kd1 Rb1 mate.

H8 L. Prokes
Narodni Stred 1943

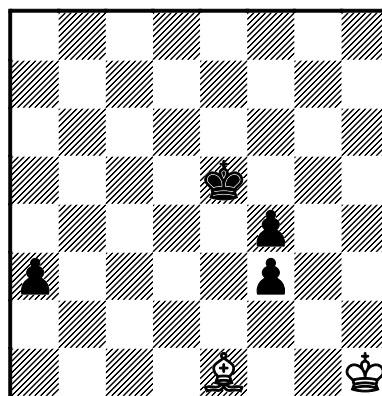


Draw

(H8) 1.Kf3 Bb5 2.Kg3 Bc6 3.Bg2 Bxg2 stalemate. This we can call a threemover. But a complicated manoeuvre involving a couple of triangulations ensures Black a win (not a unique winning line): 1...Bd7 2.Kg3 Be3 3.Kh4 Bd2 4.Kg3 Be1+ 5.Kf4 Bh4 6.Kf3 Be6 7.Ke3 Bc8 8.Kf3 Bb7+ 9.Kf4 Kf2 10.Kf5 Ba6 11.Kf4 Bc8 12.Ke5 Bg5 13.Kd4 Ba6 14.Ke4 Kg3 15.Kf5 Bd2 and White's bishop is lost. That we can call a moremover.

(H9) 1.Kg1 Kd4 (After 1...f2+ 2.Kxf2! (Bxf2? a2;) Kd4 3.Bb4! a2 4.Bf8) 2.Bh4, and 2...Ke5 3.Be1! or 2...Ke3 3.Ke1 with a draw without much flavour. We like the cook much better: 2...f2+! If 3.Kxf2 Ke5 and White is unable to play the move 4.Be1. And when White

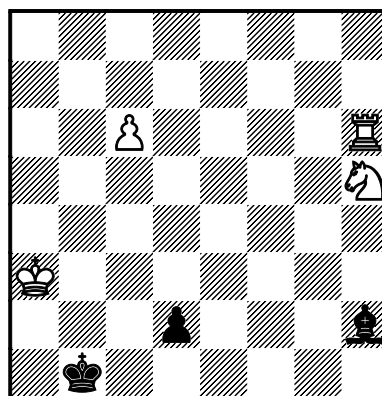
H9 L. Prokes
Slovensky Sach 1941



Draw

takes the pawn the other way (with check!) 3.Bxf2+ Kd3 (threatening 4...a2) 4.Bh4 Ke2 supporting the f-pawn and wins.

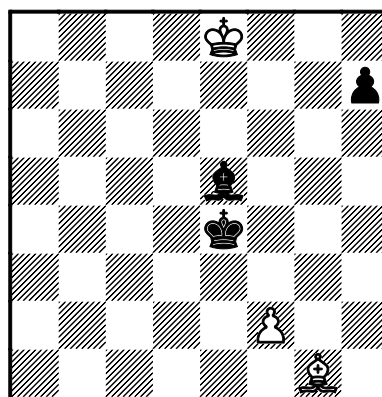
H10 E. Prevorovsky
2nd/3rd prize *Narodni Listy* 1940



Draw

(H10) 1.c7 Bxc8 2.Sg3 Bxg3 3.Rh1+ Be1 4.Rh2 d1Q 5.Rb2+ Kc1 6.Rb1+ Kxb1 stalemate. The composer overlooked: 2...d1Q 3.Rh1, pinning and drawing? No: 3...Bd6 mate!

H11 J. Hasek
Revista de Sah 1928

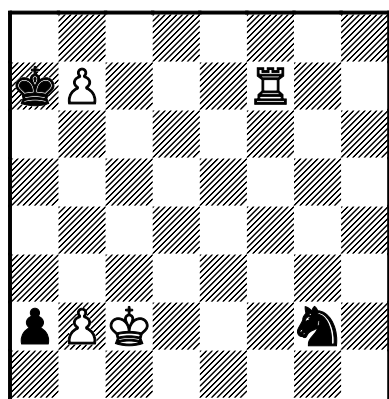


Draw

(H11) Solution: 1.Kf7 Kf3 2.Ke6 Bf4 3.Kf5 zz h6 4.Kg6 Kg2 5.Kf5 Bc1 6.f4 Kxg1 7.Kg4 Kg2 8.f5 Ba3 9.f6 Bf8 10.Kh4 Bd6 11.Kh5 Bf8 12.Kh4 Kf3 13.Kh3 positional draw. There are numerous correctness problems with this solution. But the move 2...Bc7! is outstanding. 3.Kf5 Bf4 and we have the main line zugzwang with WTM! Also interesting is 3.Kf6 Bd8+, which also explains why 2...Bb8 would not also have worked, and both squares are not accessible.

H12 L. Zalkind

Shakhmaty Listok 1925, version 1926



Draw

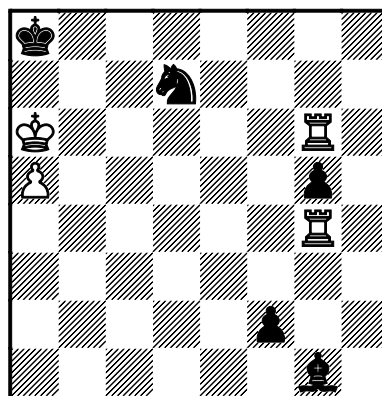
(H12) 1.b8Q+ Kxb8 2.Rf8+ Kb7 3.Rf7+ Kb6 4.Rf6+ Kb5 5.Rf5+ Kb4 6.Ra5 Kxa5 7.b4+ Kxb4 8.Kb2 draws. The first thing the composer overlooked is that White can play the move Rf1 at move 2, 3, 4 and 5, although that sacs a rook e.g. 2.Rf1 Se3+ 3.Kb3 attacking the pawn.

But, unfortunately, the Loman's move combination fails to two *Zwischenschachs*: 6...Se1+! and wK must keep an eye on b2 of course: 7.Kc1 Sd3+ 8.Kc2 and, as b2 is now covered by wS, Black can capture the rook: 8...Kxa5 (9.b4+ Kxb4).

(H13) This is the cook we liked best, despite the forced character of the study: 1.Rg8+ Sb8+ 2.Rxb8+ Kxb8 3.Rxg5 f1Q+ 4.Rb5+, and we print another diagram to enhance the effect:

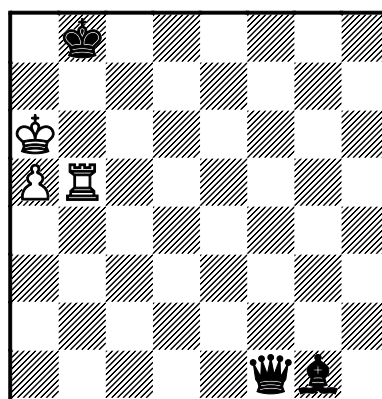
H13 S. Mar

64 1924



Draw

H13 Position after 4..Rb5+

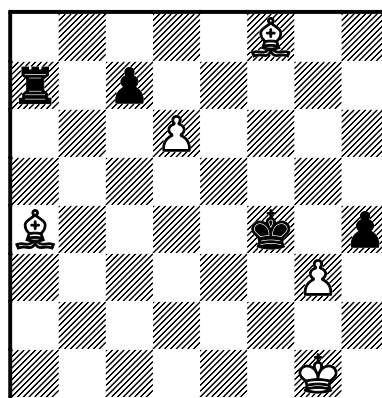


4...Bb6!! (rather than any K-move resulting in stalemate). Awesome.

Nice move, and worth a study with colours reversed, don't you think?

H14 H. Cohn

Maestros Latinoamericanos y Finales artistic 1940



BTM, Win

1...Kxg3 2.dxc7 Rxa4 3.Bd6+ Kh3 4.c8Q+ Rg4+ 5.Bg3!! (5.K- stalemate). Another main line is 1...Kf3 2.Bd1+ Kxg3 3.d7 (3.dxc7? Rxc7 4.Bd6+ Kh3 5.Bxc7 with an echo stalemate).

We dislike this setting with bK in check in the initial position, although we applaud the attempt to make something more out of the basic idea. We suppose that **EG**'s readers will be inspired and are able to improve on this. We look forward to seeing your contributions in **EG**'s originals column.

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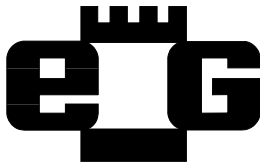
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Will be continued.



History

Nicolas Rossolimo (28ii1910 – 24vii1975)

ALAIN PALLIER

For chess study enthusiasts, 1910 was a year especially rich in births since no less than three among the greatest names of chess study composition were born in Russia that year: Genrikh M. Kasparyan, Mark S. Liburkin and Tigran B. Gorgiev. These dates of birth were curiously distributed: Gorgiev and Liburkin were respectively born in a space of two days (30viii and 31viii), Kasparyan was born on 27ii followed by another great name of chess, Nicolas Rossolimo, on 28ii. For the first article of a new column in **EG** (thanks to Harold for proposing me to do the job), I have chosen the figure of Nicolas Rossolimo, a study composer with a modest output, but a captivating chess personality.

Nicolas Rossolimo had a novel-like life: born in Kiev, he moved to Moscow in the early 1920s with his mother and his elder brother. His father, Spiridon, Greek by birth but born in Russia⁽¹⁾, was a renowned artist (he was the official painter of the Russian army) who was sent to Manchuria in order to paint land battles of the Russo-Japanese War (1904-05). He was abroad in 1917 and eventually settled in New York. Rossolimo's Russian mother, Xenia Nikolaevna, was an intellectual woman (she spoke 4 languages) and had met Spiridon in Manchuria where she had been sent as a war correspondent. She was in great danger in the

second half of the 1920s, when Stalin began to rule the country with an iron hand. Because (!) of the fact that she was a polyglot she was suspected of cosmopolitanism and thrown in jail, where she spent one year.



From: Bulletin Ouvrier des Echecs, vii/1947

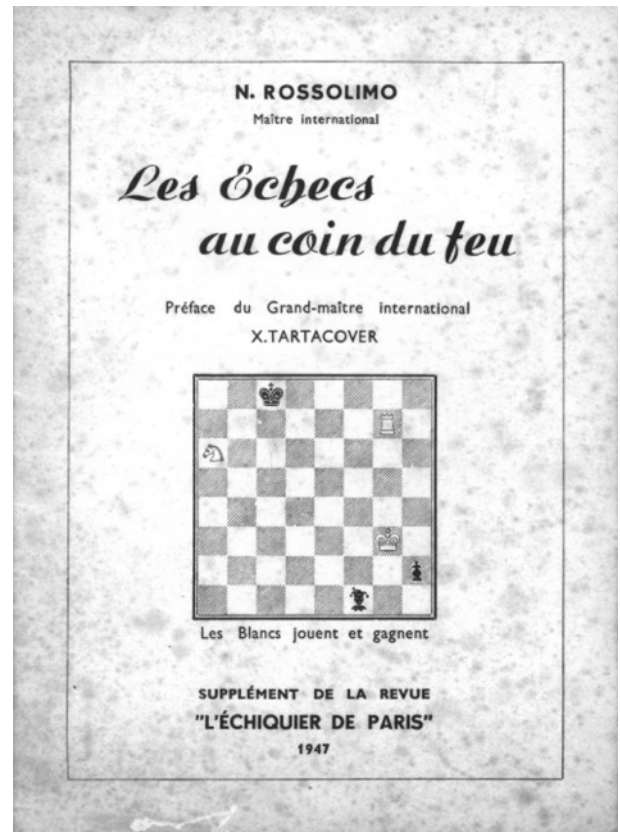
Thanks to the Greek citizenship of her husband, she succeeded in getting out of the

(1) Nicolas' son, Alexander, did extensive research into the origin of the name Rossolimo. It is a Greek name (Nicolas Rossolimo's grandfather was captain of a ship, got shipwrecked in the Black sea near Odessa, and settled in Ukraine). The name is not uncommon in the Ionian Islands, especially in Cephalonia, where it can be found in the *Golden book of the Cephalonican Nobles* (1593). The origin of this family name is very interesting: it was discovered that it dates back to a certain Hugues de Sully, a French baron or general, who was in the service of the King of Naples, Charles d'Anjou (1227-1285). De Sully was red-headed and his nickname was Hugues le Rousseau ('roux' is French for red, that gave Rousseau, a variant of medieval Rousseau, as a common family name in France). Alteration of the nickname mixed with the last name gave Rossolimo.

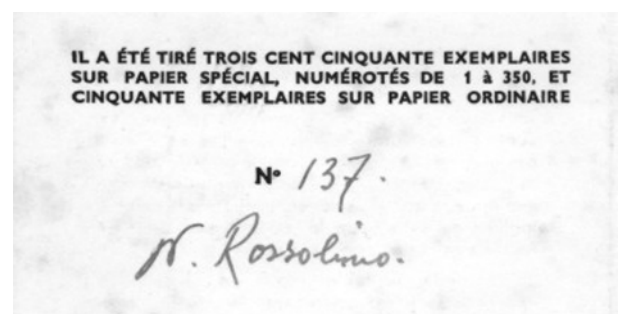
USSR in 1929 together with her sons. They spent a while in Czechoslovakia and finally arrived in Paris in that year (French was one of the 4 languages spoken by Xenia Nikolaevna). There, as many Russian émigrés, Rossolimo found a job as a cab driver. In Moscow he had reached ‘first-category’ level as a chess player (later, he told his son that he had won the junior Moscow championship) and was sufficiently strong to become one of the best players in the French capital. At the time, there were few opportunities for chess players: the annual Paris championship was attracting strong players, among which the best Russian émigrés or Polish players living in France (among the now forgotten names are J. Cukierman, V. Matveev, L. Monosson, O. Blum). Rossolimo took first place in three of these championships in the 1930s⁽¹⁾, and came second and third in two other French championships. Just before World War II, Rossolimo had good results in his first two international tournaments: he came second after Capablanca in 1938, and in 1939 won the Paris tournament, ahead of the famous French-Polish player Savielly Tartakower.

But WWII broke out. Rossolimo’s career as a chess player was interrupted. In 1947, he acquired French nationality and decided to study chess seriously in order to become a professional player. His trainer was Camil Seneca, (1903-1977) a great problem composer, born in Romania, who had been living in France since the 1920s. He quickly improved his level with the outcome that he won the French title in 1948 and had a series of excellent results in various European tournaments during the next few years. He was awarded the IM title in 1950, and the IGM title in 1953. He was at his peak in 1951 (his best historical Elo rating, as calculated by Chessmetrics, was 2663). Then, after a long wait for a visa, with his wife, Vera Anatolievna Budakovich (1914-1995) and their son Alexander, he crossed the Atlantic to

rejoin his father and mother. He finally settled in New York where he opened his famous Chess Studio, located in Manhattan. There,



Cover of Les Echecs au coin du feu



Rossolimo’s autograph in HH’s copy of the booklet. It’s curious that there are 350 copies of the book on special paper and only 50 on standard paper!

(1) In the 1931 Paris championship, no less than three chess composers competed: Vitaly Halberstadt (1903-1967), born in Ukraine (Odessa), Camil Seneca (1903-1975), born in Bucharest, Rumania and Frédéric Lazard (1883-1948).

chess amateurs could buy chess books or sets, take chess lessons and eat a sandwich or have a coffee and, occasionally, play against him for a fee. Unfortunately for him, Rossolimo quickly understood that earning his life as a chess player was not possible in the USA as it was the pre-Fischer era. So, he had to work during the day to support his family, for instance as a bellboy at the Waldorf-Astoria Hotel, or as a busboy. He also drove (again) a cab. He had plans for returning to France but then his son, Alexander (born in Paris in 1939) would have been sent to Algeria as a French soldier, so Rossolimo decided to stay in America. Nevertheless, in the last part of his life, he opened a second chess studio in Spain (but the experience was disappointing) and even played for France during the 1972 Olympiad. His death was tragic: he was found unconscious after an accidental fall and died in hospital three days later from his head injuries.

As a player, Nicolas Rossolimo was an artist: he won many brilliancy prizes. Pal Benko wrote in Rossolimo's obituary published in *Chess Life and Review* (October 1975): 'Nick considered chess first of all an art' and added: 'He even suggested that points be awarded according to the artistic merit of a game, rather than for its result'. So, it is not a big surprise that Nicolas Rossolimo shown great interest in the endgame study, especially during his early years of chess activity. Most of his studies were published in Soviet chess journals (*Shakhmaty, Shakhmatny Listok, Izvestia*) from 1926 to 1929, some others in Czechoslovakia in 1929 and 1930. His first published study dates back to September 1926 when he was only 16⁽¹⁾. One of these studies, maybe

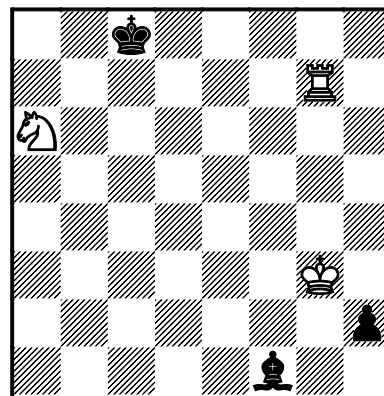
the finest of his output, was composed with the great Sergei Kaminer (1908-1938), a friend of world champion Mikhail Botvinnik: unfortunately it has been cooked.

Here are two among his best studies, both featuring a systematic manoeuvre :

P1 N. Rossolimo

1st hon. mention

Izvestia 1929-1930 (9i1930)



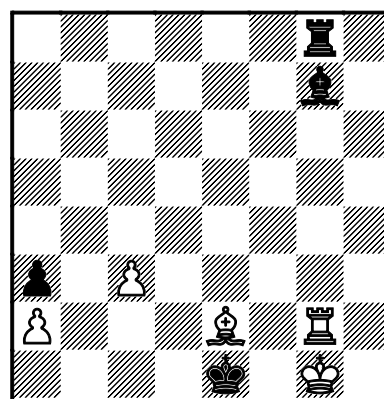
g3c8 0131.01 3/3 Win

1.Rg8+ Kb7 (Kd7; Sb8+) 2.Sc5+ Kb6 (Kc6; Rc8+) 3.Sa4+ Kb5 4.Sc3+ Kb4 5.Sa2+ Kb3 6.Sc1+ Kb2 7.Kxh2 Kxc1 8.Rg1 wins.

P2 N. Rossolimo

3rd hon. mention

Československy Sach 1930 (i1930)



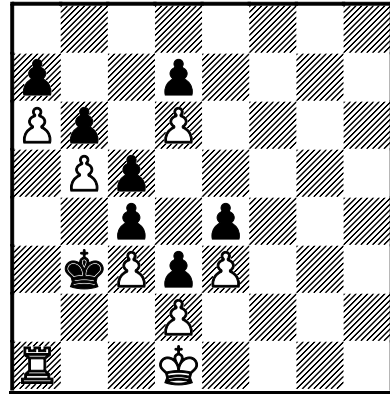
g1e1 0440.21 5/4 win

(1) You may have an idea of the effervescence of the period if you look at the following list of a dozen of composers born around 1910 – the so called 1910-generation – and the year their first study was published (in italics): R.N. Alexandrov (b. 1911) *1928*; G. Afanasyev (b. 1909) *1926*; Z. Birnov (b. 1911) *1927*; V. Bron (b. 1909) *1926*; T. Gorgiev (b. 1910) *1927*; A. Gulyaev (b. 1908) *1926*; S. Kaminer (b. 1908) *1924*; G. Kasparyan (b. 1910) *1928*; M.S. Liburkin (b. 1910) *1927*; V. Yakimchik (b. 1909) *1927*; A. Sarychev (b. 1909) *1927*; Somov-Nasimovich (b. 1910) *1926*; Zakhodiakin (b. 1912) *1929*. The most amazing is that many of these composers, teenagers trying to seize the power, didn't wait for feature maturity before producing masterpieces. And to crown it all, remember that this 'new blood' was joining the older generation, still active, grandees such as the Kubbel and Platov brothers, Simkhovich, Zalkind, Grigoriev, Gurvich, Herbstman ... and 'father' Troitzky himself !

1.Ba6 (1.Bc4? Rc8 2.Be6 Rc7!) Ra8 (Kd1 2.Bc4 Rc8 3.Bb3+) 2.Bb7 Rg8 3.Bc6 Rc8 4.Bd7 Rg8 5.Be6 Re8 6.Bf7 wins.

During the 1930s Rossolimo's interest in studies faded. One was published in Paris, in *Les Dernières Nouvelles (Poslednie Novosti)*. That was a Russian liberal newspaper run by Pavel Milioukov, who was a former minister of the 1917 Kerenski government before the Bolsheviks took over⁽¹⁾. Rossolimo composed his last study in 1934 but did not publish it at the time. It is the last study in *les Echecs au coin du feu* (1947), a booklet collecting Rossolimo's output (12 studies) that was published by the author in Paris with a foreword by Savielly Tartakower. Here it is:

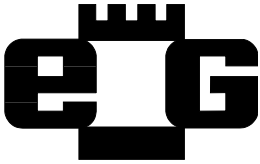
P3 N. Rossolimo
Les Echecs au coin du feu 1947



d1b3 0100.67 8/8 Win

1.Ra5! (1.Kc1? stalemate; 1.Ke1? Kb2 2.Rd1 Kc2 3.Ra1 Kb2 4.Ra5 Kc2 draws) 1...Kb2 2.Ra4! Kb3 3.Ra1! Kb2 4.Ra5! Kb3 5.Kc1! It is no longer stalemate, thanks to the rook manoeuvre.

(1) Rossolimo was a member of the Potemkine Chess Club, in Levallois-Perret, near Paris, a chess club that attracted many Russian émigrés. A group picture, taken on 2vii1932, just after their victory in the French team championship, shows the full chess team, among which Rossolimo and Halberstadt (see the photograph on www.mjae.com./russes_blancs.html).



In the footsteps of Réti

Prizewinners explained

YOCHANAN AFEK

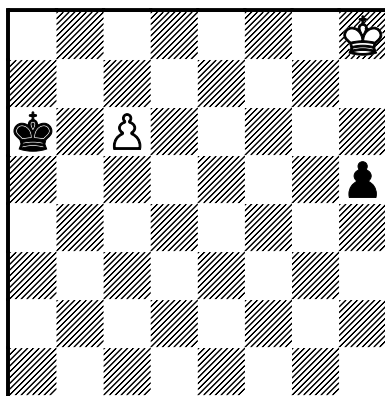
To commemorate the 120th birthday (and eighty years since his death) of the great player, thinker and study composer GM Richard Réti (28v1889-6vi1929), a composing tourney was announced by the Czech association of chess problemists in two sections:

1) Composing introductory play to one of Réti's studies published in the book of Arthur Mandler: *Richard Réti: Sämtliche Studien*.

2) Composing an original study in which the author exploits one of Réti's themes.

The best known among Réti's creative ideas (also to many over the board novices) is naturally the following ever-green quartet:

A1 R. Réti
*Deutsch-Österreichische
Tageszeitung* 1921



Draw

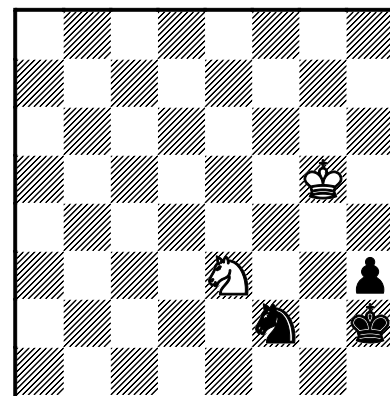
1.Kg7 h4 2.Kf6 Kb6 3.Ke5 h3 (Kxc6; Kf4) **4.Kd6 h2 5.c7 Kb7 6.Kd7** draws.
1...Kb6 2.Kf6 h4 transposes.

This study is often used by chess teachers to demonstrate a multi-purpose plan in the middlegame- selecting a plan that meets your own goals while diminishing those of your opponents.

No wonder that the basic manoeuvre was the main source of inspiration to many of the entries in both sections including the winners of the top honours.

Another classic of Réti is this Knight ending:

A2 R. Réti
Sämtliche Studien 1931



Draw

1.Kh4 Kg1 2.Sg4 Kg2 3.Se3+ Kh4 4.Sc2!
This remote control drawing manoeuvre is very aesthetic and the only one securing the draw. Not 4.Sf1+? Kg1 5.Sg3 Kg2 6.Sf5 h2 7.Sg4 Se4! queening. **4...Kg1** (the original source has 4...Sd3 5.Kg4 Se5+ 6.Kh4 Sf3+ 7.Kg4 Sg5 8.Se1 Kg1 9.Sg3+ Kg2 10.Sh4+ Kf2 11.Sf3, but it 5.Sd4 Kg2 6.Sf3! Se5 7.Se1+ Kh2 8.Sc2 is a dual) **5.Se1** draws.

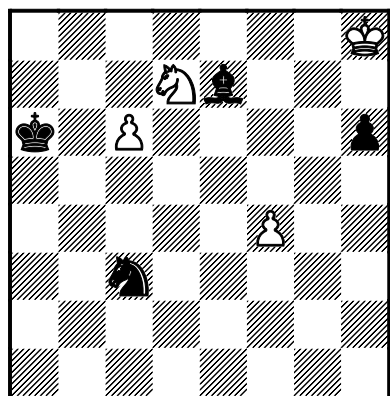
The Spanish composer combined both studies as natural separate main lines resulting from the same introductory play:

1.f5, and:

– **1...Se4 2.f6 Sxf6 3.Sxf6 Bxf6+ 4.Kh7 h5 5.Kg6 h4 6.Kxf6 Kb6 7.Ke5 h3 8.Kd6 h2 9.c7** draws, or:

– **h5 2.f6 Bd6 3.f7 h4 4.Sf6 h3 5.Sg4 Kb6 6.Kg8 (Kg7) 6...Kxc6 7.f8Q Bxf8 8.Kxf8**

A3) L.M. Gonzales
1st prize Réti MT 2009

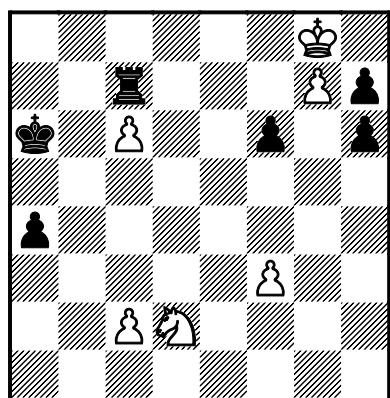


Draw

Kd5 9.Kf7 (Kg7) 9...Sd1 10.Kg6 11.Sh2 is equally good- a minor change in move order, a minor dual perhaps but still an unpleasant one. **10...Ke4 11.Sh2 Kf4 12.Kh5 Kg3 13.Sf1+ Kf3 14.Kg5! Sf2** And here we are in the second study. **15.Kh4 Kg2 16.Se3+ Kh2 17.Sc2!** draws.

The successful Ukrainian composer and current endgame study editor of *The Problemist*, demonstrates a long-run classic Réti manoeuvre (possibly the longest ever) by a modern long-run logical try.

A4 S. Didukh
1st/2nd prize Réti MT 2009



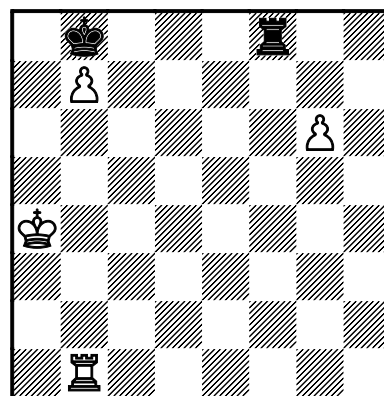
Win

1.Kh8!! The logical try **1.Kxh7? h5 2.Kg6 Rxc7+ 3.Kxc7 h4 4.Kxf6 Kb6 5.Ke5 Kxc6 6.Kd4 h3 7.Sf1 a3 8.Kc3 Kd5 9.Kb3 Ke5 10.c4 Kd4 11.Kxa3 Kxc4 12.Kb2 Kd3 13.Kc1 Ke2 14.Sh2 Kf2 15.Kd2 Kg3 16.Ke3 Kxh2 17.Kf2 Kh1 18.f4 h2 19.f5** would obtain no more than a stalemate! It takes 19 moves to spot the difference!; **1.Sc4?** fails too after **1...Kb5 2.Kxh7 h5 3.Kg6 Rxc7+ 4.Kxc7**

Kxc6 5.Kxf6 h4) 1...Rc8+ 2.g8Q Rxc8+ 3.Kxc7 Kb6 4.Kf7 (4.Kg7) 4...h5 (White wins after: **Kxc6 5.Kxf6 a3 6.f4 a2 7.Sb3 h5 8.Kg5 Kd5 9.Kxh5 Ke4 10.Kg4 h5+ 11.Kg3 h4+ 12.Kg4 h3 13.Kxh3 Kxf4 14.Kg2 Ke3 15.Kf1) 5.Kxf6 h4 6.Ke5!** Réti manoeuvre **6...Kxc6 7.Kd4 h3 8.Sf1 a3 9.Kc3 Kd5 10.Kb3 Ke5 11.c4 Kd4 12.Kxa3!** (12.Sh2? h5 13.Kxa3 Kxc4 14.Kb2 Kd3 15.Kc1 Ke3 16.Kd1 Kf2 17.f4 Kg3! Réti saves Black) **12...Kxc4 13.Kb2 Kd3 14.Kc1 Ke2 15.Sh2 Kf2 16.Kd2 h5 17.f4 Kg3 18.Ke3 Kxh2 19.Kf2 Kh1 20.f5 h2 21.f6 h4 22.f7** with mate **22...h3 23.Kg3 Kg1 24.f8Q h1Q 25.Qf2** mate.

The third Réti miniature inspired the co-winner of the second section:

A5 R. Réti
5th hon. mention *Zadachy i Etyudi* 1929



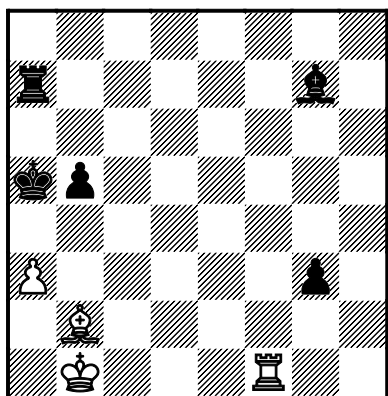
Win

1.Rb5! (1.Ka5? Rf2 2.Rg1 Rf8 3.Ka6 Rg8 4.Kb5 Kxb7 5.Kc5 Kc7 6.Kd5 Kd7 7.Ke5 Ke7 8.Kf5 Rf8+) **1...Rf1 2.Rg5 Rf8 3.Kb5! Kxb7 4.Kc5 Kc7 5.Kd5 Kd7 6.Ke5 Ke7 7.Rf5!** wins.

The Czech composer turned a modest concept into a true masterpiece:

1.a4! (1.Rg1? Bxb2 2.Kxb2 Rg7 3.Rg2! Kb6 4.Kc3 Kc5 5.Kd3 Kd5 zz wins) **1...Rb7! 2.Bxc7 bxa4+! 3.Bb2 a3 4.Rf5+** (Réti's winning idea is used here in the thematic try: **4.Ka2? axb2! 5.Kb1 Rb4! 6.Rf3 Rg4 7.Rf1 Kb4! 8.Kxb2 Kc4 9.Kc2 Kd4 10.Kd2 Ke4 11.Ke2 Rf4** wins) **4...Ka4 5.Rf4+ Ka5 6.Rf5+ Ka6 7.Rf6+! Ka7 8.Ka2! axb2 9.Kb1 Rb3!** (More challenging than **9...Rb4 10.Rf3 Rg4 11.Rf1 Kb6 12.Kxb2 Kc5 13.Kc3) 10.Rf4!!**

A6) E. Vlasák
1st/2nd prize Réti MT 2009



Draw

(Not 10.Rc6? Rb6 which is a reciprocal zugzwang position! 11.Rc2 Kb7 12.Rg2 Rb3 wins) **10...Kb6 11.Rc4!** positional draw as the bK cannot cross the c file.

They tell about Réti that while playing a serious over the board game an artistic idea popped up in his mind and he rushed to his room to work on it. He later returned to the tournament hall just to realize that he had lost his game on time... Whether it's a true story or just a legend, the life-long dedication of the Czech giant to the art of the endgame study remains as an ultimate model to be followed and remembered.



*Michael Pfannkuche,
winner of the ARVES Study Solving Competition
(Nunspeet, 14 March 2010).
A complete report will follow in EG181.*

Research Grant to Investigate Multi-Dimensional Aesthetic Perception using Endgame Studies

AZLAN IQBAL⁽¹⁾, PH.D.;
HAROLD VAN DER HEIJDEN⁽²⁾, PH.D.; MATEJ GUID⁽³⁾

The Ministry of Science, Technology and Innovation (MOSTI) in Malaysia has recently approved an 18-month, RM 66,000 (approx. Euro 14,500) *eScienceFund* research grant to investigate the mechanics of human aesthetic perception using chess endgame studies as the domain of research. This is an extension of previous work demonstrating that, within at least the scope of mate-in-3, beauty in chess – as theoretically distinct from composition convention – can be estimated computationally in a way that also correlates significantly with human player aesthetic perception [1-3].

Essentially, beauty in any domain (e.g. chess, music, visual art) is thought to be perceived on many different levels or dimensions by humans. These dimensions such as economy, historical value, creativity and originality are not typically measured on the same linear scale, and therefore difficult to describe in numbers. The main question we are trying to tackle in this research is whether a set of essential aesthetic features can be determined and modeled to sufficiently consolidate that kind of aesthetic perception in humans. The domain of endgame studies, with its dynamic range of expression, seemingly endless variety and inherent computational amenability, is perhaps the perfect place to experiment.

The end result, we hope, will be a computer model that is adequate to evaluate the beauty aspect of endgame studies (apart from their necessary adherence to composition conven-

tion) that is also applicable to other domains where beauty is appreciated. In addition, the knowledge gained could help us better understand, from a computational standpoint, how the human mind likely processes the aesthetic experience, and if there is a way of simulating this ability in machines using current software technologies and existing computer architecture. For the endgame study domain, the research could be the basis for computer tools to assist in judging tournaments. It should be stressed, however, that beauty is only one of the judging criteria (e.g. soundness, economy, originality, difficulty). The grant has an allocation for a research assistant/Master student. **Those interested in chess, computer programming and furthering their studies in UNITEN, Malaysia should contact the first author as soon as possible for further details.**

References

- IQBAL, M.A.M. (2008). *A Discrete Computational Aesthetics Model for a Zero-Sum Perfect Information Game*, Ph.D. Thesis, University of Malaya, Kuala Lumpur, Malaysia. Available at: <http://dspace.fsktm.um.edu.my/handle/1812/325>.
- VLASÁK, E. (2009). “Computer Recognition of Beauty in Chess”, *Computer News, EG*, Vol. XV, No. 175, pp. 31-36.
- FRIEDEL, F. (2009). “Can Computers Be Made to Appreciate Beauty?”, *ChessBase News*, 2 September. Available at: <http://www.chessbase.com/newsdetail.asp?newsid=5730>.

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(2) International judge of FIDE for endgame studies. (PhD in veterinary science in 2009).

(3) University of Ljubljana, Slovenia.

FIDE PCCC sessions Rio de Janeiro 3-10x2009 and after

JOHN ROYCROFT

This is a personal report by an observer. Any impact on the world of studies – and there may be none – will be indirect. One possibility: a change of name from FIDE PCCC to ICCU – for ‘International Chess Composition Union’.

PCCC President Uri Avner reported that in the lead-up to Rio the ‘big’ FIDE had issued a ukase to the effect that the PCCC was no longer connected to it. This despite 50 years of untroubled co-existence. The excuse for this decision appears to have been an incompatibility of the two organisations’ relevant statutes with respect to: appointment of president; voting rights of absentees; a budget.

The moving spirit was Russian-only speaking FIDE V-P Andrei Selivanov, who seems to be the only member of the ‘big’ FIDE with an active interest in composition: his name is the only one associated with the ‘big’ FIDE decision to set up its own ‘special project’ for chess composition, with ‘World Cup’ composing and solving events already announced (complete with judges and a closing date of 1ix2010), funding of 7,000 euros (per annum?), and Selivanov named as the responsible member every time. When asked at Rio (in his non-delegate capacity as ‘big’ FIDE unilaterally appointed intermediary) to explain the ‘big’ FIDE standpoint Selivanov responded in at times vituperative Russian that will surely have lost him any allies that he hoped to make. Uri Avner was eventually forced to

adjourn the session. Curiously, both Andrei Selivanov and Uri Avner qualified at Rio, by virtue of selection for inclusion of their compositions in FIDE Albums, for the title of Grandmaster of Composition!

Perhaps the most worrying aspect of this very political affair – Selivanov more than once stated his lack of confidence in the (properly elected) PCCC Presidium – is that a small meeting called (during Rio) to mediate led to contradictory reports on what took place being made in a plenary session.

Will there be a schism? Of course, let us hope not. A letter dated 2xii2009, signed by seven past and present PCCC Presidents and Vice-Presidents, from seven different countries, addressed to FIDE President Ilyumzhinov, can be viewed on the PCCC website. Following this, Uri Avner accepted an invitation to attend a FIDE meeting held in January 2010 at Bursa (Turkey) at which the above-mentioned ‘special project’ was reportedly (see the Selivanov website) approved.

At the time of writing I am not aware of further developments.

AJR
26ii2010

The real highlight of Rio for AJR was meeting and talking at great length, and for the first time, with Brazilian studies legend Sebastian da Silva.

Study of the Year 2008

This Kalandadze study (see EG178 and EG179) was selected by secret voting within the studies subcommittee at Rio. Seven candidates had been prepared from some 40 suggestions received by AJR prior to Rio. AJR was acting, at Uri Avner's invitation, as convener (often called 'speaker').

Six were present at the single meeting of the sub-committee: Paul Valois, Rainer Staudte, Indrek Aunver, Margus Soot, Marcel van Herck, and AJR. David Gurgenidze chose to attend a different subcommittee. The idea this time was to select a study *that would appeal to young players*, so that publicity aimed

at chessplaying schoolchildren would 'spread the word'.

The voting: two members placed the Kalandadze first, one placed it second. One member placed it last, but when AJR asked him afterwards if he would have placed it higher when he was ten years old he immediately agreed! One member declined to vote.

Unfortunately, the official minutes (as well as EG179) still fail to draw attention to the intended 'target' of young players! We can only assume that the over-burdened secretary was nodding off when AJR delivered his verbal report to the PCCC plenary session!



From left to right: Harold van der Heijden, Yochanan Afek, Corus Chess Tournament press officer Tom Bottema and Hans Böhm. (see page 133)

Reviews

EDITOR : JOHN ROYCROFT

***Etyudy dlya praktikov*, by Mark DVORETSKY and Oleg PERVAKOV, 2009.**

238 pages. Edition size: 2600. ISBN 978-5-88149-331-8. In Russian.

The German translation was reviewed in EG178. Visually the two are distinct – page size is smaller, the cover is different, the table of contents is at the other end, and emoticons accompanying diagrams to indicate stipulations are absent from the Russian – but the chess and text content are indistinguishable.

***el Arte del ESTUDIO de ajedrez - 5 'Técnica elemental'*, by Zoilo R. CAPUTTO, 2009.**

476 pages. ISBN 978-987-08-0087-3. In Spanish.

This long-awaited final volume in Prof. Caputto's coverage of the composed study answers the question we were all asking ourselves: what can follow the volumes organised by country and nation? The sub-title 'elements of technique' does not by itself help answer our question, so here we go into some detail.

The list of chapter titles contains surprises. There is a potted history of chess itself, and an introduction to the endgame. Next in line are 180 pages devoted to pawnless endgames. Only then, from p. 219, do we come to the endgame study proper, treated, one has to say, from an elementary standpoint until we reach 'themes'. Surely, one thinks, these will have been pointed out *en passant* in the earlier tomes? Well, yes, so we find duplication and cross-references a-plenty. Here we must warn the reader that while all positions are sequentially numbered not all positions have diagrams: some are in the text but others are to be found in the 440 erudite footnotes in this volume alone. A consequence of the demands that solutions inevitably make on space bring

about occasional sequential confusion – one should not assume a numeration error just because, for example, position 4868 is not adjacent to diagram 4869, while 4867 is somewhere else again. Duals are discussed in a chapter on defects, there is a section on analysis, another on the composer, and the final 20 pages cover matters such as tourneys and the FIDE Album series, including, very handily, a complete list of directors and judges for each Album selection process (studies only, of course) from 1914 to 2006. There is a composer index to the 5,063 positions in all five volumes – but we do miss a GBR code directory.

Our knowledge of Spanish is very poor, but we did not find 'tasks' dealt with as a topic, while distinguishing sequential from parallel (under-)promotions, and wins from draws in the same thematic field might have guided the enquiring reader.

It is great to have all five volumes now standing side-by-side on the shelf. We wish Professor Caputto well: he can enjoy a well-earned rest.

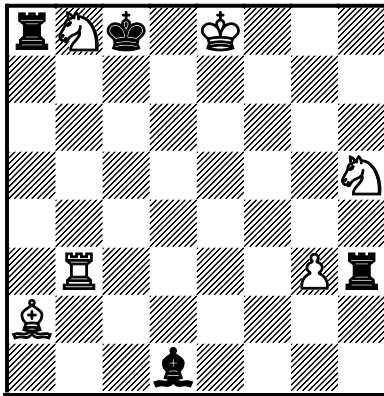
***Shakhova kompozitsia Ukrainy – Litopis 2007-2009*. 2009.**

288 + LXIV pages. In Russian and Ukrainian, except for German letters for the pieces, and indexes in the 26-letter western alphabet. Diagrams numbered 7001 to 8065 but with minor sequences in addition, especially towards the end.

The latest, in fact the twelfth, in the ambitious Ukrainian 'Year Book' series, does not cover more than the start of the third year.

There is surprisingly little of studies interest, but a 2005 study by Mikola Mironenko has *Lad'ya* ('The Rook') as the source, a new one for us.

M. Mironenko
Lad'ya 2005



e8c8 0742.10 6/4 Draw

1.Rc3+ Kxb8 2.Bd5 Bxh5+ 3.Kd8 Ra5
4.Bg2 Rh2 5.Rb3+ Ka7 6.Rb7+ Ka6 7.Rb2
Ka7 8.Rb7+ Ka6 9.Rb2 Rd5+ 10.Kc7 Ka5
11.Ra2+ Kb4 12.Bxd5 draw.

The volume can still be said to ‘do a grand job’ despite the by now almost expected confusion over diagram numbering. For example, diagram 7968 at the foot of p. 118 is followed by 7889 on p. 119. So where is 7969? It’s on p. 129! The superficially all-inclusive composer index omits the Ukrainian giant Viktor Melnichenko and places the American C. Bill Jones under ‘B’. On p. 64 ARVES becomes AVRES. On the positive side p. 211 lists all 47 contestants in the WCCI 2004-2006 studies world championship along with their scores, awarded by the judging triumvirate of Averbakh, Hlinka and Neidze.

Ukraine Chess Composition Album 2001-2003, Poltava 2007.

180 pages. In Russian. ISBN 966-8419-36-7. 500 copies. German algebraic notation.

Only 23 selections in the studies section for this three-year period, out of 72 submissions. Judges: Mansarliisky, Rezvov, Pervakov. In nearly every case the points (maximum 4) awarded are set out. Small, clear print allows generous variation play presentation of the solutions on the page facing six well-sourced diagrams.

Album ROSSII 2001-2006, Miniatures – “Mini-Album Russia”, ed. by VLADIMIROV, SELIVANOV and SHUMARIN, Moscow, 2009.

116 pages. In Russian. No ISBN. No. 27 in the ‘Uralsky Problemist’ series. 70 studies. The studies section judge: Karen Symbatyan.

Nine diagrams to the page offers inadequate space on the facing solution page. Sochnev is prominent with 20 – Tyavlovsky (d5e7 0401.11) has one.

Magnificent Seven, ed. Aleksei UGNIVENKO, Poltava, 2009.

144 pages. In Russian and Ukrainian.

This is the second book of 555 miniatures selected – mostly by contemporaries but otherwise apparently at random over the last century – by an ambassador for the ‘small’ genre. Very few indeed are studies, with only the classic T.B. Gorgiev being represented by a group. The solutions are meagre single lines.

Odessa Festivals of Chess Composition (1983-1997). Ed. Yuri GORDIAN. Expanded, second edition.

200 pages. In Russian. With photos. Unnumbered diagrams. ISBN 966-8419-10-3.

P. 108-138 are devoted to studies.

International Congress of Chess Composers, St Petersburg 1998. Ed. VLADIMIROV and SELIVANOV, Moscow, 1999.

80 pages. In Russian and English. Photos. Caricatures. No. 6 in the ‘Uralsky Problemist’ series.

Composing and solving events of the 41st WCCC are well covered. The names of 237 participants are listed. The FIDE PCCC sessions are mentioned only in the programme of events.

***International Congress of Chess Composers, Moscow 2003.* Ed. VLADIMIROV and SELIVANOV, Moscow, 2003.**

112 pages. In Russian. 500 copies. The 46th WCCC took place from 26th July to 2nd August 2003.

Photos include one of the 1961 international meeting in Moscow. A major section of the advance composing tourney (closing date: 1v2003) was for studies, and this is well covered. The caricatures are more satisfactory than the photos!

***Chess Techniques,* A.R.B. THOMAS, 1975.**

174 pages. 310 diagrams. English descriptive notation. ISBN 7100 8098 0 (cloth).

No games. All positions are from the viewpoint of White.

***Petrosian's Legacy,* Tigran PETROSIAN, 1990.**

124 pages. 113 diagrams. No ISBN. In English, translated from the Russian. Many complete games. Photographs and engaging caricatures.

Thomas was Devon county champion 13 times, while Petrosian was the ninth world champion. The amateur Thomas' enthusiasm is infectious. The professional Petrosian's dedication and erudition permeate the dozen lectures reproduced here, the text having been researched by Eduard Shekhtman.

Both authors touch on the endgame. Thomas includes over 30 'book' or study positions (Rinck, for instance), while Petrosian prefers Korolkov winners of first prizes.

Both authors cover 'hanging pawns'. Here is a quotation:

"This is the name given to two Pawns on adjoining files which lack the support of pawns on their other sides.

The Pawns have real and latent strength when they are both on the fourth rank. Their real strength is due to their control of the four squares in front of them, and their latent strength to the possibility of one of them advancing effectively. This will create a situation where the opposition will attempt to

blockade the pawns by controlling the squares immediately in front of them, which he should also attempt to do at an earlier stage if only one Pawn has reached the fourth rank, the other being still on the third. It should also be mentioned that the possessor of Hanging Pawns which have reached the fourth rank (or beyond) will have greater freedom of action for his pieces and therefore, greater attacking potential."

That was Thomas, not Petrosian, who names leading players who preferred to have or to face hanging pawns.

For readability and enjoyment, Thomas wins. For plodding accuracy (apart from mishaps in translation) and Soviet-orientated erudition – and the occasional profundity – Petrosian is your man.

***Shakhovy Meridian,* L.F. TOPKO, 2009.**

152 pages. In Ukrainian. Only 120 copies printed. 110 well-annotated studies by the author, followed by 62 more from jubilee and other tourneys.

The diagrams are not brilliant but they are perfectly adequate. The composer was born in 1939. In a brief introduction Topko acknowledges his debt to Dmitro Kirilovich Kanonik who ran the *Chervony girnik* newspaper column for many years. 'Personal' collections such as Topko's are always welcome.

***Karpov's Endgame Arsenal!,* IGM A. KARPOV & E. GIK, 1996.**

148 pages. English translation of unidentified Russian original. ISBN 1-88-3358-2-5.

Your player in total ignorance of studies will no doubt derive much pleasure from this simplistic and pseudo-erudite assembly of studies. But your sophisticated EG reader or other studies addict will not. The sole pleasure that *he* will get is from breaking the habit of a lifetime by defacing pages with handwritten corrections. We suspect E. Gik (no link with 'EG') to be the responsible party rather than ex-world champion Karpov who will have done no more than lend his name. We quote: 'Barbe' and 'Saavedre'.

***Ya tvoryu po vdokhnoveiyu* ('I create by inspiration'), Ya.G. VLADIMIROV & Z.V. LUN'KOVA, Moscow, 2001.**

160 pages. 255 selected and well annotated studies – and 20 problems. In Russian. Five photos. No. 11 in the 'Uralsky Problemist' series. No ISBN. Edition size: 500.

'On the Shoulders of Giants', an article from 64 consisting of a dialogue between An. Kuznetsov and E. Pogosyants, is reproduced on pp. 148-153: this was a reaction to an essay by Leningrad problemist A. Popandopulo on the subject of reworkings.

The subject of this book is the studies (and a few problems) of Ernest Pogosyants (1935-1990), by far the world's most prolific composer of studies, who was eventually awarded the FIDE Composition Grandmaster title. The all-too-brief three-page personal contribution by his widow, Zinaida Lun'kova, totally welcome as it is, still raises as many questions as it answers.

Until a fuller account of Ernest's thousands of studies appears this (excellent! Make no mistake!) volume will have to satisfy us. The reviewer wishes the reader-searcher good luck in his or her search for a copy.

Chess problems, studies, teasers, author-editor Vladimir Nikolaevich PAK, Moscow and Donetsk, 2004.

224 pages. In Russian. ISBN 5-17-023427-9 and 966-696-464-3. Edition size: 5,000.

From pp. 109-124 this general coverage of composition handles studies, with just 26 ex-

amples. Then, of real specialist interest, and as it were out of the blue, pp. 125-182 are devoted to A.S. Selesniev, *inter alia* reproducing the 100 studies of his collection published in Moscow in 1940.

***De Pion – de ziel van het schaakspel* ('The pawn – soul of chess') by Hans BÖHM & Yochanan AFEK, Tirion Uitgevers BV, Baarn, 2010.**

141 pages. In Dutch. ISBN 978-90-4391-296-9. (Review by Harold van der Heijden)

The Dutch 'Mister Chess' Hans Böhm and the Israelian/Dutch 'Mister Endgame Study' Yochanan Afek, both IM's in otb chess, presented the first copies of their new book to Gert Ligterink, editor of the chess column in the Dutch national newspaper *de Volkskrant*, and to Harold van der Heijden, at an official meeting during the 2010 edition of the famous Corus chess GM tournament (formerly known as Hoogovens Schaaktoernooi) in Wijk aan Zee 24i2010.

The book is the first of a series that will cover all chess pieces. Apart from otb game fragments and chess problems, endgame studies have a prominent place in this book. The series is aimed at the interested otb player and its value for the popularization of endgame studies can hardly be underestimated. Hans Böhm is a guarantee for explanations that appeal to a general chess public, while Yochanan Afek signs for a good selection of examples.

Snippet

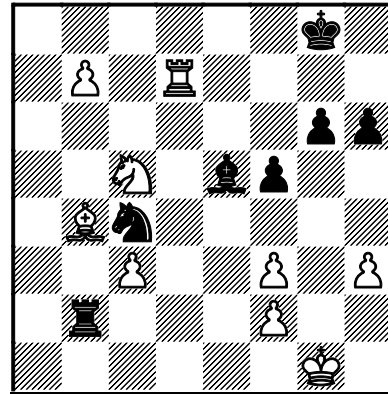
EDITOR : JOHN ROYCROFT

Most, if not all, of us have faced the sceptical player who, after seeing a bewildering study, says “Of course, it couldn’t happen in a game! What was Black’s last move?” My standard answer has been “Have you never been in time trouble?”, but now there’s an alternative.

Blitz play is very popular, at ever faster rates. Funny things can happen, to the best. In the most recent Blitz World Championship, staged in Moscow’s GUM store, GM Vladislav Tkachiev was winning against ex-world champion Anatoly Karpov. Tkachiev’s pawn on b7 would cost Karpov a piece. What to do?

This is what happened: 29...Sd2 30.Kg2 Sc4 31.Rd8+ Kf7 32.b8Q? Se3+ and 33...Rb1+, mating.

So, all you need say the next time you hear that ‘objection’ is: “No problem! It was a blitz game!”.



g1g8 0444.53 9/7 BTM

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

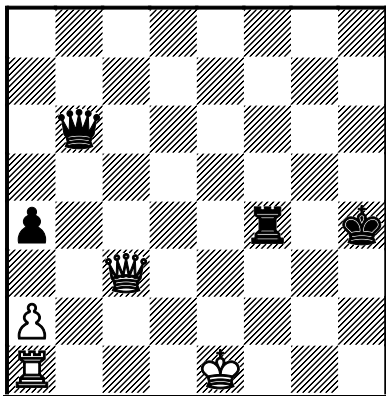
Tourney director: René Olthof,
Achter ‘t Schaapshoofd 7,
5211 MC ‘s-Hertogenbosch, the Netherlands.
E-mail: raja@newinchess.com

Submission deadline: December 18th, 2010

Benko 80 JT

GM Pal Benko (Hungary) judged 29 studies by 26 composers for his formal jubilee tourney. The award, with a 6 month long confirmation time, appeared on the website of the Hungarian chess federation. There was a set theme: “during the first eight moves no capture is allowed in the main line”. There was a separate section for miniatures. In the final award the judge remarks that there were no changes, but HH observes that the 2nd HM had another setting.

No 17182 I. Akobia
1st prize



e1h4 4400.11 4/4 Win

No 17182 Iuri Akobia (Georgia). 1.O-O-O Qf2/i 2.Rh1+/ii Kg4/iii 3.Qh3+ Kg5 4.Qh6+ Kf5 5.Rh5+ Ke4 6.Qg6+/iv Kd4/v 7.Qd6+/vi, and:

– Ke4 8.Qd5+ Ke3 9.Re5 wins, or:
– Kc4 8.Qd5+/vii Kc3 9.Rh3+ Kb4 10.a3 mate.

i) Qe6 2.Rh1+ Kg5 3.Qg7+ Kf5 4.Rh5+ Ke4 5.Qg2+ wins. Qf6 2.Rh1+ Kg5 (Kg4; Qh3) 3.Qa5+ Rf5 (Qf5; Qd8+) 4.Qd2+ Kg4 (Kg6; Rh6+) 5.Qg2+/viii Kf4 6.Rf1+/ix Ke5 7.Qe2+/x wins.

ii) 2.Qh8+? Kg4 3.Qg8+/xi Kh5 4.Qh7+/xii Kg5 5.Qg7+ Kh5 draws.

iii) Kg5 3.Qg7+ Kf5 4.Rh5+ Ke4 5.Qg6+/xiii Ke3 6.Re5+ wins.

iv) 6.Qe6+? Kd3 7.Qg6+ Kc4 8.Qa6+ Kc3 9.Rh3+ Kd4 10.Qxa4+ Ke5 11.Rh5+ Rf5 draws.

v) Kf3 7.Rh3+ Ke2 8.Qd3+ wins.

vi) 7.Qb6+? Kd3 8.Rh3+ Ke4 draws.

vii) 8.Qa6+? Kc3 9.Rh3+ Kd4 10.Qxa4+ Ke5 draws.

viii) But not 5.Rg1+? Kh5 6.Qe2+ Kh6 draws.

ix) Also not 6.Qh2+? Ke4 7.Qc2+ Ke5 drawing.

x) 7.Qb2+? Ke6 8.Qb6+ Kf7 9.Qb7+ Kg6.

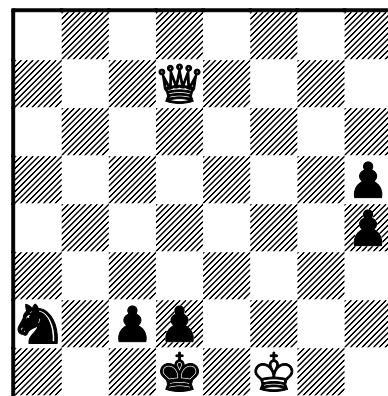
xi) 3.Qg7+ Kf3 4.Qb7+ Kg4.

xii) 4.Rh1+ Rh4 5.Qh7+ Kg5.

xiii) 5.Qb7+? Kd3 6.Rh3+ Kd4 7.Qa7+ Ke4 8.Qxa4+ Ke5 draws.

“The queen side castling is not new, but is generally followed by a shorter solution. Here a long solution ends with a surprise mate”.

No 17183 R. Becker
2nd prize



f1d1 1003.04 2/6 Draw

No 17183 Richard Becker (USA). 1.Qa4/i Sc1/ii 2.Kg2 Sd3 3.Qb3 Ke1/iii 4.Qe6+ Kd1 5.Qb3 Sb2/iv 6.Qf3+/v Kc1 7.Qe3 Sc4 8.Qf4 h3+ 9.Kh2 h4/vi 10.Qxc4 d1Q 11.Qf1 zz Kd2 12.Qf4+ Kc3 13.Qc7+ Kb2 14.Qe5+ Kb1 15.Qb5+ Kc1 16.Qf1 Qxf1 stalemate.

i) 1.Qd5? (Qf7?) Kc1, or 1.Qe6? Sc1 2.Kg2 Se2 3.Kf2 (Qb3 Ke1;) Sd4 wins.

ii) Kc1 2.Qa3+ Kb1 3.Qb3+, or Sc3 2.Qb3 h3 3.Kf2 h2 4.Qxc3 h1S+ 5.Kg2 c1Q 6.Qf3+ Kc2 7.Qf5+ Kb2 8.Qb5+ Ka2 9.Qa4+ Qa3 10.Qc2+ draw.

iii) Se5 4.Kh2 h3 5.Kxh3 Sc4 6.Kg3, and: Kc1 7.Qxc4 d1Q 8.Qf4+ Qd2 9.Qf1+ Kb2 10.Qb5+ Ka3 11.Qa6+ Kb3 12.Qe6+ Kb2 13.Qb6+ Kc1 14.Qg1+ Qd1 15.Qe3+, or h4+ 7.Kf2 Kc1 8.Qa2 (Qa4) d1Q 9.Qa1+ Kd2 10.Qd4+ draw.

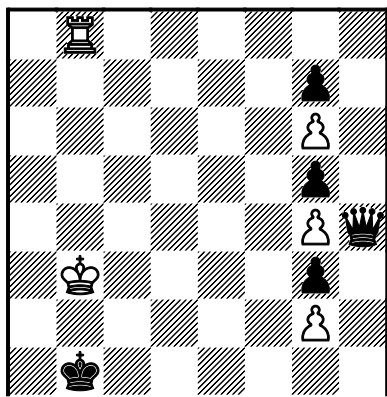
iv) Sc5 6.Qf3+ Kc1 7.Qa3+ draws.

v) 6.Kh2? Kc1 7.Qe3 Sc4 8.Qf4 h3 zz 9.Kxh3 Kb1 10.Qxc4 c1Q 11.Qb3+ Qb2 12.Qd1+ Ka2 wins.

vi) Kb1 10.Qxc4 c1Q 11.Qb3+ draws.

“An unusual position where a wQ initially escapes with perpetual check, followed by zugzwang and eventually stalemate. A noteworthy achievement”.

No 17184 V. Kalandadze
3rd prize



b3b1 3100.33 5/5 Draw

No 17184 Velimir Kalandadze (Georgia). 1.Kc3+ Ka2 2.Ra8+/i Kb1 3.Rb8+ Kc1 4.Ra8 Kd1 5.Kd3 Ke1 6.Ke3 Kf1 7.Kf3 Kg1 8.Ra1+ (Re8) Kh2 9.Re1 Qh6 10.Re6 Qh8 11.Re8 Qh6/ii 12.Re6 Kg1 13.Re1+ Kh2 14.Re6 positional draw.

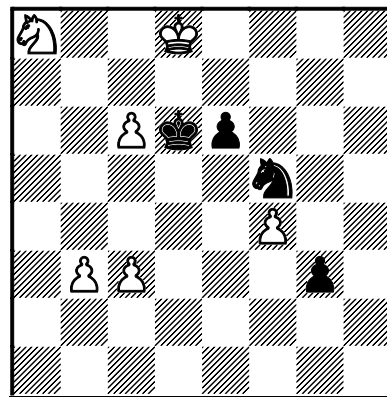
i) 2.Kc2? Ka3 3.Kc3 Ka4 wins.

ii) Qxe8 stalemate.

“Here the wR doesn’t let the bQ find a way out, otherwise stalemate occurs. It is an original idea, but the introduction is common”.

No 17185 Günter Amann (Austria). 1.c7 Se7 2.Sb6 Sc6+/i 3.Kc8 g2 4.Sc4+/ii Kc5 5.Kb7 Se7 6.Sd2 g1Q 7.Se4+ Kd5 8.Sf6+ Kd6 9.Se4+ Kd7 10.Sf6+ Kd6 11.Se4+ Kd5 12.Sf6+ Kc5 13.Se4+ Kb5 14.Sd6+ Ka5 15.Sc4+ Kb5 16.Sd6+ draws.

No 17185 G. Amann
1st honourable mention



d8d6 0004.42 6/4 Draw

i) g2 3.Sc4+ Kc6 4.Se5+ Kd6 (Kb7; Sf3) 5.Sf3/iii Sc6+ 6.Kc8 Se7+ 7.Kb8/iv Kd5 8.b4 Ke4 9.Sg1 Ke3 10.b5 Kf2 11.b6 wins. In the award this is called a thematic try for an unknown reason. MG observes that White draws easily by 4.Sa5+ here, so why bother about winning?

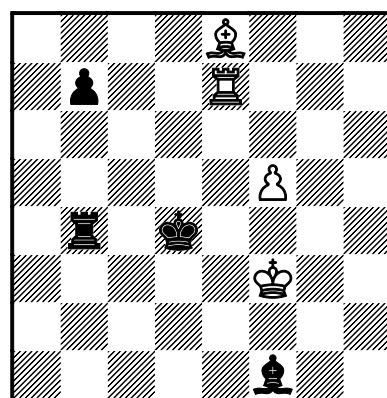
ii) 4.Kb7? Sa5+ 5.Kb8 g1Q wins.

iii) 5.Sf7+? Kc6. 5.Sc4+? Kc6.

v) 7.Kb7? Kd5 8.Sg1 Ke4 draws.

“In a game-like position White forces an escape with perpetual check by a minor piece. A simple but clear conception”.

No 17186 W. Bruch & M. Minski
2nd honourable mention



f3d4 0440.11 4/4 Win

No 17186 Wieland Bruch & Martin Minski (Germany). 1.f6 Rb3+ 2.Kf4 Rh3 3.f7/i Rh4+ 4.Kf3/ii Rh8 5.Ba4 Rf8 6.Bb3 Bb5 7.Kf4, and:

– Kc3 8.Be6 b6 9.Rc7+ Kb2 10.Rc8 Bd7 11.Rxf8 Bxe6 12.Ke5 Bc4 13.Kf6 wins, or:

– b6 8.Re5, and:

- Ba4 9.Re4+ Kc3 10.Bd5 Bb5 11.Kg5 Bc6 12.Rc4+, wins, or:
- Bd7 9.Ba2 Bc6 10.Kf5 Bd7+ 11.Kf6 wins, or:
- Bc6 9.Kf5 Kc3 10.Ba2 Kd4 11.Kf6 wins.

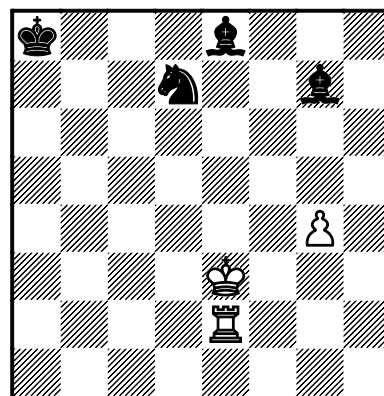
i) Try: 3.Bf7? Rh4+ 4.Kg5 Rh2, and now: 5.Be6 Rg2+ 6.Kh4 Rh2+ 7.Kg3 Rg2+ 8.Kf3 Rg6 9.f7 Rf6+ 10.Kg3 Bd3 11.Re8 Bf5 12.Bb3 Bc2 13.Ba2 Bb1 14.Be6 Bf5 positional draw, or 5.Bb3 b5 6.f7 Rf2 7.Rd7+ Kc3 8.Rd6 Kxb3 9.Rf6 Rg2+ 10.Kf5 Rf2+ 11.Ke5 Re2+ 12.Kd6 Rd2+ 13.Ke7 Re2+ 14.Kd6 Rd2+ 15.Kc7 Rc2+ 16.Kb6 Rc8 17.Rxf1 b4 18.f8Q Rxf8 19.Rxf8 Kc2 draw. Another try 3.Rxb7? Rh4+ 4.Kg5 Rh2 5.Bb5 Rg2+ 6.Kh6 Rf2 7.Kg7 Bg2 8.Rd7+ Kc5 draw. A further try: 3.Re4+? Kc5 4.f7 Rh8 5.Re5+ Kb4 6.Bd7 Bc4 7.Be6 Rf8 8.Re4 b5 draw. A final try: 3.Bd7? Rh2 4.f7 Rf2+ 5.Kg3 Rf6 6.Be6 Bd3 7.Re8 Bf5 8.Ba2 Bb1 9.Bb3 Bc2 10.Be6 Bf5 draws.

ii) Thematic try: 4.Kg5? Rh8 5.Rd7+ Ke5 6.Rc7 Bd3 7.Ba4 Kd4 8.Re7 Bc4 9.Re8 Rh5+ 10.Kxh5 Bxf7+ 11.Kg5 Bxe8 drawing. Another thematic try: 4.Kf5? Bd3+ 5.Kg5 Rh8 6.Rd7+ Kc3 (Ke3) 7.Rc7(+) Kd4 8.Kf6 Rh6+ 9.Ke7 Rh7 10.Rd7+ Kc3 11.Kd8 Rh8 12.Rd6 Bc4 13.Rh6 Bxf7 14.Rxh8 Bxe8 15.Rxe8 b5 draws.

HH: the authors submitted a merciless solution with hundreds of moves, with nested white/black/white etcetera mistakes adding up to a level driving crazy innocent people replaying the solution, such as endgame study enthusiasts, judges and magazine editors. EG is not wasting valuable space publishing all those lines. In such cases I would advise supplying a full move file for proving soundness (although even then the nesting doesn't seem to make much sense) as well as an artistic solution for publication in the award (and **EG**). It might well be that now some moves do not make sense to us, but that's the consequence of such behaviour.

“This is also a game-like study with an abundance of tactical turns, but it comes with too many tiring lines”.

No 17187 I. Akobia
3rd honourable mention



e3a8 0163.10 3/4 Draw

No 17187 Iuri Akobia (Georgia). 1.Kf4/i Sf6/ii 2.Kf5/iii Bb5/iv 3.Ra2+/v Kb7 4.Rb2/vi Kb6 5.Kg6/vii Bh8 6.Rh2/viii, and:

– Bd3+ 7.Kf7 Bc4+ 8.Kg6 Bd3+ 9.Kf7 positional draw, or:

– Be8+ 7.Kf5 Bd7+ 8.Kg6 Be8+ 9.Kf5 positional draw, or Bg7 10.Re2 Bc6/ix 11.Kg6 Bh8 12.Rh2 Be8+ 13.Kf5 positional draw.

i) 1.Kf3? Be5 2.Ke4 Bg6+ 3.Kd5 Bc3, or 1.Ke4? Sf8 2.Kf4 Bd7, or 1.g5? Bg6 2.Kf4 Sf8 win.

ii) Bg6 2.Re7 Bh6+ 3.g5 draws.

iii) 2.Kg5? Bb5 and: 3.Ra2+ Kb7 4.Kg6 Se8 5.Ra3 Bd4 6.g5 Kc6 7.Kh7 Kd6 8.g6 Ke7 wins, or 3.Re7 Se8 4.Kg6 Bd4 5.g5 Kb8 6.Re1 Bd3+ wins.

iv) Attacking the bR. The other move is weaker and allows an immediate draw: Bc6 3.Kg6 Bh8 4.Re6.

v) At first sight White only helps Black by allowing the bK to play to the centre. However, other moves don't work: 3.Re7? Se8 4.Kg6 Bd4 5.g5 Bd3+, and: 6.Kh6 Sd6 7.Kh5 Kb8 8.g6 Kc8, or 6.Kf7 Sd6+ 7.Ke6 Sf5 8.Re8+ Kb7 9.Rf8 Sg7+ wins. Or 3.Re5? Bd3+ 4.Kf4 Kb8 wins.

vi) 4.Kg6? Se8 (Bh8; Rh2), and 5.Ra3 Be5 6.g5 Kc6 7.Kh7 Kd6 8.g6 Ke7 or 5.Rf2 Bc3 6.g5 Bd3+ win.

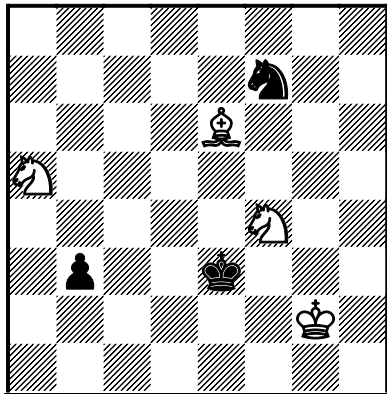
vii) 5.Rb3? Sd5 6.g5 Kc6 7.Kg6 Be5 8.Kh6 Bf4 wins.

viii) 6.g5? Se4 7.Rb3 Kc6 8.Kh6 Be5 9.g6 Sd6 10.Rf3 (Ra3; Sf5+) Se8 11.Rf7 Bc4 12.Re7 Sf6 wins.

ix) Bb5 11.Re6+, or Kc5 (Kc7) 11.g5.

“A complicated distribution of pieces and play with many tries and positional draws”.

No 17188 Y. Bazlov
commendation



g2e3 0015.01 4/3 BTM, Win

No 17188 Yuri Bazlov (Russia). 1...Sd8/i 2.Sd5+ Kd4 3.Bg8 (Sxb3+ Kc4;) b2 4.Sb3+ Kd3 5.Sb4+ Kc3 6.Sa2+ Kc2 7.Sd4+ Kd3 8.Sf3 b1S/ii 9.Bh7+ Kc4 10.Bxb1 Kb3 11.Sd2+ Kb2 12.Kf3 Sc6 13.Be4 Se7 14.Sc1 Kxc1 15.Sc4 Sg8 16.Sb6 Se7/iii 17.Ke3 Kd1 18.Kd4 Ke2 19.Ke5 Kf2 (Ke3; Sc4+) 20.Kf4/iv Ke2 21.Sc4 Sc8 22.Ke5 (Kf5) Sa7 23.Sd6 wins.

i) 1...Sg5 seems to be stronger. However, after 2.Sd5+ Kd4 3.Sxb3+/v Kc4 4.Sa5+/vi Kb5 5.Bg8 Kxa5 6.Sf6 followed by 7.Kg3 and 8.Kg4 domination. Or Ke4 3.Bg8 b2 4.Sc3+ (Sc4? b1S;) Kd3 5.Sb1 Kc2 6.Ba2 Se4 7.Sc4 Sc3 8.Sca3+ Kd3 9.Sxc3 Kxc3 10.Sb1+ (Bb1) wins.

ii) b1Q 9.Bh7+ Kc4 10.Sd2+ wins.

iii) Kd2 17.Sd5 Sh6 18.Bg6. Sf6 17.Bg6 Kd2 18.Kf4. Sh6 17.Bg6.

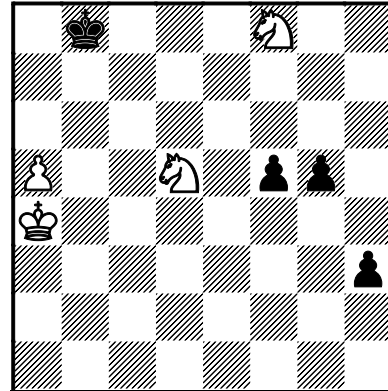
iv) 20.Ke6 (Kf6) Ke3 21.Ke5 waste time.

v) Not 3.Bg8? b2 4.Sb3+ Kd3 5.Sb4+ Kc3 6.Sa2+ Kc2 (Kd3) as the b1-h7 diagonal is not accessible for the wB.

vi) After 4.Sd2+? (Se3+?) Kd3, or 4.Sb6+? Kb5 Black wins a piece.

MG observes that this looks like a correction of EG23.01250 (MG also corrected it: HHdbIII#02940).

No 17189 J. Csengeri
commendation



a4b8 0002.13 4/4 Draw

No 17189 Jozsef Csengeri (Serbia). 1.Sd7+/i Ka7 2.Se5/ii h2 3.Sc6+, and:

– Ka6 4.Sc6+/iii Kb7 5.a6+ (Kb5 h1Q;) Kc8 6.Sb6+ Kb8 7.Sc6+/iv Kc7 8.a7 h1Q 9.a8Q Qa1+/v 10.Kb5/vi Qxa8 11.Sxa8+ draws, or:

– Kb7 4.Kb5 h1Q 5.a6+ Kc8 6.Sce7+/vii Kd7 7.a7 (Sb6+? Kxe7;) Qb1+/viii 8.Ka6/ix Qa2+ 9.Kb7/x Qb3+ 10.Ka6/xi Qa4+ 11.Kb7/xii Qb5+ 12.Sb6+ Kxe7 13.a8Q draws/xiii.

i) 1.Kb5? h2 2.Sd7+ Ka7 3.Se5 h1Q 4.Sc6+ Ka8 5.Sb6+ Kb7 6.a6+ Kc7 7.Sb4 Qf1+ 8.Ka5 g4 wins.

ii) 2.Kb5? h2 3.Se5 h1Q 4.Sc6+ Ka8 wins.

iii) 4.Sdb4+? Kb7 5.Kb5 h1Q 6.a6+ Ka8 wins.

iv) 7.Sd7+? Kc7 8.Sd5+ Kxd7 wins.

v) Qxc6+ 10.Qxc6+ Kxc6 11.Sc4 Kd5 12.Kb3 Kd4 13.Sd6 f4 14.Kc2 draws.

vi) 10.Kb4? Qxa8 11.Sxa8+ Kxc6 wins.

vii) 6.Sde7+? (Sb6+) Kc7 wins.

viii) Qf1+ 8.Kb6 Qb1+ 9.Ka6 draws.

ix) 8.Ka5? g4 9.Ka6 g3 10.a8Q Qa2+ 11.Kb7 Qxa8+ 12.Kxa8 g2 wins.

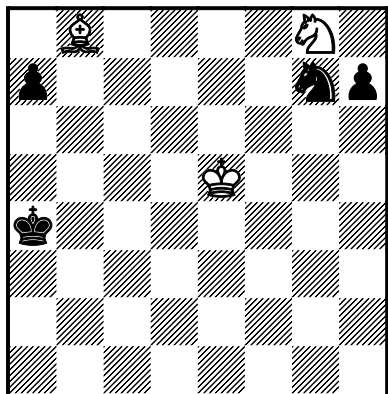
x) 9.Kb6? g4 10.Kb7 g3 11.a8Q Qxa8+ 12.Kxa8 g2 wins.

xi) 10.Sb6+? Kxe7 11.a8Q Qf3+ 12.Kb8 Qxa8+ wins.

xii) 11.Kb6? g4 12.Kb7 Qb3+ 13.Ka6 g3 wins.

xiii) e.g. f4 14.Qh8 Ke6 15.Qc3.

No 17190 G. Hörning
commendation



e5a4 0014.02 3/4 Win

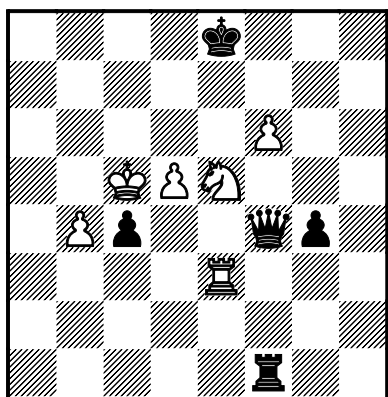
No 17190 Gerd Wilhelm Hörning (Germany). 1.Kf6 (Sf6 h5;) Sh5+ (Se8+; Kf7) 2.Kf7 (Ke7) a5/i 3.Be5 Kb3 4.Ke6 a4 5.Kf5 Kc2 6.Kg4 a3 7.Se7 a2 8.Sd5 Kd3 (Kb1; Sc3+) 9.Ba1 (Bb2)/ii Kc2 10.Bh8/iii Kb1 11.Sc3+ wins.

i) Kb3 3.Be5 Kc4 4.Ke6 Kd3 5.Kf5 Ke3 6.Kg4 Ke4 7.Bb2 Sf4 8.Sf6+ Ke3 9.Bc1+ wins.

ii) Not 9.Bh8? Ke4 10.Sc3+ Ke3, or 9.Kxh5? Ke4, or 9.Bc3? Kc4.

iii) 10.Bd4? Kd3 11.Bb2 (Bh8? Ke4;) Kc2 12.Bh8 is a waste of time.

No 17191 G. Josten
commendation



c5e8 3401.32 6/5 Win

No 17191 Gerhard Josten (Germany). 1.f7+ Kd8/i 2.Sc6+ Kc8/ii 3.Re8+ Kb7 (Qc7; d6) 4.Re7+ Kc8/iv 5.d6 Qf5+/iv 6.Kb6 Qf2+ 7.Kb5/v Qf5+ 8.Se5/vi Rd1/vii 9.Rc7+ Kd8

(Kb8; f8Q+) 10.Rd7+ Kc8/viii 11.Ka6 Rxd6+/ix 12.Rxd6 c3 (g3; b5) 13.b5/x c2 14.Rc6+ Kd8 15.Rxc2/xi Ke7/xii 16.Rc5/xiii Kd6 (Kf8; b6) 17.b6 (Rc4? g3;) Kxc5 18.f8Q+ Qxf8 19.Sd7+ Kc4 20.Sxf8 wins.

i) Qxf7 2.Sxf7+ Kxf7 3.d6 c3 4.Rxc3 Rf3 5.Rc4, or Kf8 2.Sg6+ Kxf7 3.Sxf4 win.

ii) Kd7 3.Re7+ Kc8 4.d6 is main line.

iii) Kd7 4.Rd8+ Kc7 5.d6+ wins.

iv) Qf2+ 6.Kb5 Qf5+ 7.Se5 see main line.

v) 7.Ka6? Qa2+ (Ra1+?; Kb5) 8.Kb5 Rf5+ draws.

vi) 8.Ka6? Ra1+ 9.Kb6 Qf2+ 10.Kb5 Qf5+ 11.Se5 Rd1 and 8.Kb6? Qf2+ 9.Ka6 Ra1+ 10.Kb5 Qf5+ 11.Se5 Rd1 are only waste of time duals.

vii) Qxe5+ 9.Kc6 (Rxe5? Kd7;) Qxd6+ 10.Kxd6 g3 11.Re8+ wins.

viii) Qxd7+ 11.Sxd7 Rf1 12.f8Q+ Rxf8 13.Sxf8 wins.

ix) Ra1+ 12.Kb6 Qf2+ 13.Kb5 wins.

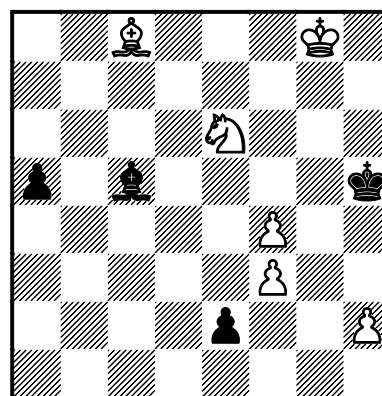
x) 13.Rc6+? Kd8 14.Rc5 Qf6+ draws.

xi) 15.b6? Ke7 16.Rc7+ Kf8 17.b7 Qf1+ draws.

xii) g3 16.b6 Ke7 17.Rc7+ Kf8 18.b7 wins.

xiii) 16.Rc7+? Kf8 17.Sd7+ Kxf7 draws.

No 17192 A. Pallier
commendation



g8h5 0041.32 6/4 Draw

No 17192 Alain Pallier (France). 1.Kh7/i Kh4/ii 2.Sg7/iii e1Q 3.Bg4/iv Qe7 (Qb1+; Sf5+) 4.Kg6/v Qd6+ 5.Kf7 (Kh7? Qxf4;) Qd5+/vi 6.Kg6 (Be6? Qxf3;) Qd6+ 7.Kf7 (Be6? Qxf4;) Qf8+ (Qxf4+; Sf5+) 8.Kg6 Qg8

9.Be6 Qf8 (Qh8; Bg4) 10.Bg4 (Sf5+? Kh3;) Bd4 11.Sf5+ draws.

i) 1.Sxc5? e1Q 2.Se4 Qh4 3.Sg3+ Kg6 (Kh6?; Sf5+) wins.

ii) e1Q 2.Sg7+ Kh4 3.Bg4 see main line. a4 2.Sg7+ Kh4 3.Bg4 e1Q 4.Sf5 mate.

iii) 2.Sxc5? e1Q 3.Se4 Qe3 4.Be6 Qxf3 5.Sg3 Qxf4 6.Kg6 a4 7.Sf5+ Kh3 wins.

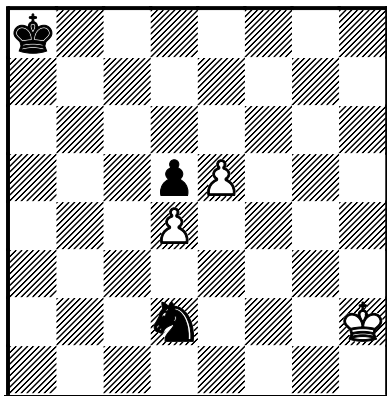
iv) 3.Kg6? Qb1+ 4.Bf5 Qb6+ 5.Be6 Bf8 6.Sf5+ Kh3, or 3.Sf5+? Kh3 wins.

v) 4.Kh6? Qf6+ 5.Kh7 Qxf4, or 4.Kg8? Qf8+ 5.Kh7 Qxf4 win.

vi) Qc7+ 6.Kg6 (Be6? Qxf4;) wins.

Miniatures section

No 17193 Y. Afek
1/2nd prize



h2a8 0003.21 3/3 Draw

No 17193 Yochanan Afek (Israel/Netherlands). 1.e6/i Se4 2.e7 Sd6/ii 3.Kg3 Kb7 4.Kf4 Kc7 (Kc6; Ke5) 5.Ke5 Kc6 6.Kf6/iii Se8+ 7.Ke6 (Ke5? Sc7;) Sc7+ 8.Ke5 zz Kd7 9.e8Q+ (Kf7? Ke8;) Kxe8 10.Kd6 Kd8 11.Kc6 Kc8 12.Kd6 Kb7 13.Kc5 positional draw.

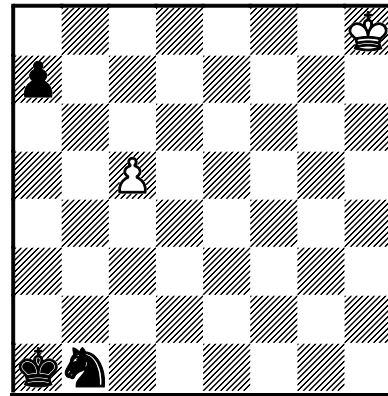
i) 1.Kg3? Sb3 2.e6 Sxd4 3.e7 Sf5+ wins.

ii) Sf6 3.Kg3 Kb7 4.Kf4 Kc6 5.Ke5 see main line.

iii) Thematic try: 6.Ke6? Se8 7.Ke5 Sc7 zz.

No 17194 David Gurgendize (Georgia). 1.c6 a5 2.c7 a4 3.e8Q a3 4.Qc2/i a2 5.Kg7 Sa3 6.Qc3+/ii Kb1 7.Qb3+ Ka1 8.Kf6 Sc2 9.Ke5 Sd4 10.Qb6 Sb3 11.Kd5 Kb2 12.Kc4 a1Q 13.Qxb3+ Kc1 14.Qe3+ Kb1 15.Qd3+ Kb2

No 17194 D. Gurgendize
1/2nd prize



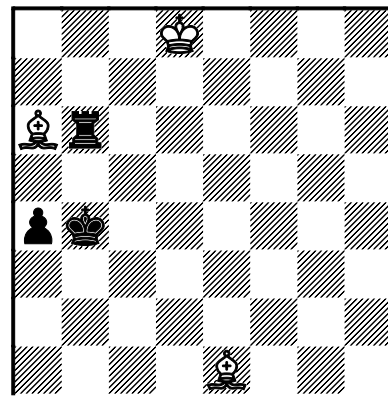
h8a1 0003.11 2/3 Win

16.Qd2+ Ka3 (Kb1; Kb3) 17.Qb4+ Ka2 18.Qb3 mate.

i) 4.Qc1? a2 5.Kg7 stalemate.

ii) 6.Qb3? Sc2 7.Qxc2 stalemate.

No 17195 G. Barbieri & M. Campioli
honourable mention



d8b4 0320.01 3/3 BTM, Draw

I: Diagram; II: remove wKd8, add wKg7; III: remove bRb6, add bRg6.

No 17195 Giovanni Barbieri & Marco Campioli (Italy). I: 1...Kb3 2.Bc8 (Be2? a3;) a3 3.Bg3 a2 4.Be5 Kc2/i 5.Bf5+ Kc1 6.Bf4+ (Kc8 Rb2;) Kb2 7.Be5+/ii Ka3 8.Bd7 Rb2/iii 9.Bd6+ Rb4 10.Be5 Rb8+ 11.Kc7 Rb2 12.Bd6+ Kb3 13.Be6+ draws.

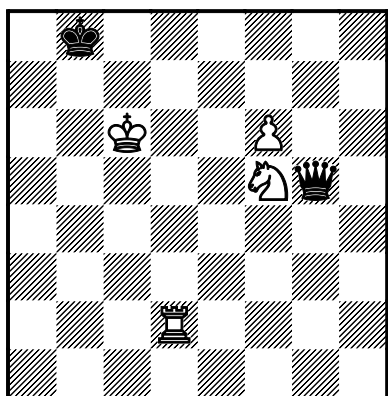
II: 1...Kb3 2.Bd3 (Be2? a3;) a3 3.Bg3 Re6 4.Bb1/iv Kb2 5.Bf5 Re2 6.Bh4 a2 7.Bf6+ Ka3/v 8.Ba1 (Bg6? Rb2;) Rb2 9.Be6 draws.

III: 1...Kb3 2.Bb5 a3 3.Be8 Rg8/vi 4.Bh4 Rf8 5.Bg3 Rf5 (Rf3; Be5) 6.Bd7 Rd5 7.Bh4 Rd6 8.Bg3 Rd3 9.Be5 draws.

i) Ka3 5.Bd7 Rb2 6.Bd6+, and Rb4 7.Be5 or Kb3 7.Be6+.

- ii) 7.Bd7? Rb3 8.Be5+ Rc3 wins.
 iii) Rb8+ 9.Kc7 Rb2 10.Bd6+ Rb4 11.Be5.
 iv) 4.Bf5? Re7+ 5.Kf6 a2 wins.
 v) Kc1 8.Ba1 Rb2 9.Be6 draws.
 vi) Rf6 (Rg4; Bf7+) 4.Bg3 Rf5 (a2; Be5)
 5.Bd7 Rd5 6.Bh4 Rd6 7.Bg3 Rd3 (a2; Be5)
 8.Be5 draws.
 vii) Rd4 (a2) 8.Bf6.

No 17196 M. Banaszek
 honourable mention



c6b8 3101.10 4/2 Win

No 17196 Marcin Banaszek (Germany).
 1.f7/i Qf6+ 2.Sd6 Qc3+ 3.Kd7/ii Qh3+/iii
 4.Kd8/iv Qh8+/v 5.Ke7 (Se8? Qh4+;) Qh4+
 6.Ke8 Qa4+ 7.Kf8 (Ke7? Qh4+;) Qa3 8.Rd5/
 vi Kc7 (Qb4; Rb5+) 9.Rd4/vii Qc5/viii
 10.Rc4 wins.

i) 1.Rb2+? Ka8 2.Ra2+ Kb8 3.Sd6 Qxf6, or
 1.Rd8+? Ka7 2.Rd7+ Ka6 3.f7 Qxf5 draw.

ii) 3.Kb6? Qb3+ 4.Sb5 Qe6+ 5.Rd6 Qe7
 6.Ka6 Qb7+ 7.Ka5 Qa8+ 8.Kb4 Qe4+ draws.

iii) Qxd2 4.f8Q+ Ka7 5.Qf7 wins.

iv) 4.Ke7? Qe3+ 5.Kd7 Qa7+ 6.Kd8 Qb6+
 7.Ke8 Qe3+ with perpetual check.

v) Qh4+ 5.Ke8 see 6.Qe8 in the main line.

vi) Thematic try: 8.Rd4? Qc5, and: 9.Ke7
 Qe5+ 10.Kd7 Qxd4 11.f8Q+ Ka7 12.Qf7 Qc5
 13.Qa2+ Kb6 14.Qb3+ Ka6, or 9.Rd3 Qe5
 10.Se8 Qh8+ 11.Ke7 Qe5+ 12.Kd8 Qg5+

vii) 9.Ke7? Qe3+ 10.Kf6 Qh6+, or 9.Kg8?
 Qg3+ 10.Kf8 Kc6 draw.

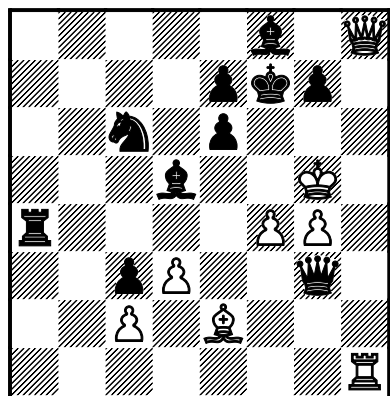
viii) Kc6 10.Kg7 Qg3+ 11.Kf6 wins.

Zadachy i Etyudy 2006

The provisional award by judge Pauli Perkonaja (Finland) appeared in *Zadachy i Etyudy* No. 45 x2008.

Report: 31 studies. "If the overall standard was not so high, nevertheless there were some compositions of excellent quality. These days composers use computers a great deal. I see a study tourney as a championship contest by composers. So the judge finds himself faced with a hard task: how should he treat such computer usage? My standpoint is not entirely negative, but if there is a 'human' element, then that is where my preference lies. This can be seen in my award."

No 17197 N. Ryabinin
1st prize



g5f7 4473.44 8/10 Win

No 17197 Nikolay Ryabinin (Russia) (2500). 1.Qh5+ Kg8 2.Qh7+/i Kf7 3.Qg6+ Kg8 4.Rh8+ Kxh8 5.Qh5+ Kg8/ii 6.Kg6 Se5+ 7.fxe5 Rxc4+ 8.Bxc4 Be4+ 9.dxe4 Qh3/iii 10.Qh8+/iv Qxh8 11.Bxe6 mate.

i) 2.Kg6? is a thematic try: Se5 3.fxe5 Rg4+ 4.Bxc4 Be4+ 5.dxe4 Qxc4+ 6.Qxc4 stalemate.

ii) "We now have the starting position but without wRh1."

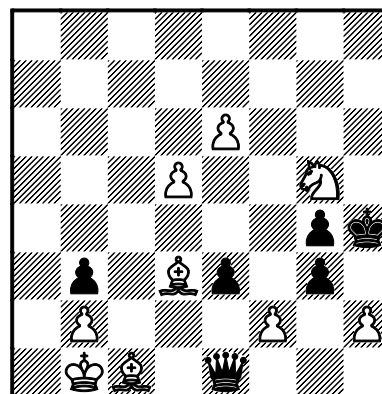
iii) "And now there is no stalemate after: Qxc4+ 10.Qxc4."

iv) 10.Bxe6? Qxe6+ wins. 10.Bf3? Qg2+ 11.Qg4 Qh3 drawn.

"Lively play is tidied up with a beautiful checkmate. Black's defence hinges on stalemate, which White has to counter with a sacrifice on two occasions, both on the h8 square. One might say that the solution is too forcing, but there is no doubt that chess-lovers will applaud."

AJR: To me, the ply-pair bombshells: 9...Qh3 and 10.Qh8+, echo the Saavedra finale in their impact.

No 17198 V. Razumenko
2nd prize



b1h4 3021.54 9/6 Win

No 17198 Viktor Razumenko (Russia) (2591). 1.hxc3+/i Kxc3 2.e7 Qa5 (Qd1; Bg6) 3.Bxc3+ Kf6 4.Bg5+ (e8Q? Qe1+;) Kf7 5.Bg6+ Kg7/ii 6.Bf6+ (e8Q? Qa1+;) Kh6 7.Bg7+/iii Kg5 8.f4+/iv gxf3 9.e8Q Qd2 10.Qc6 Qe1+/v 11.Qc1+ winning.

i) For the try 1.fxc3+? see (iv).

ii) Kxc3 6.e8Q+ Kxc3 7.Qe7+.

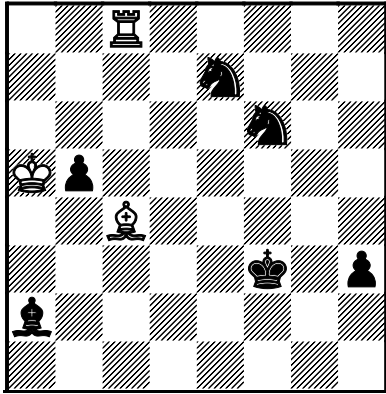
iii) 7.Bc3? Qxd5 8.Kc1 Qh1+ 9.Kd2 Qd5+ 10.Kc1 draw.

iv) Had White played 1.fxc3+? the sequel would have been: 8.h4+ gxh3 9.e8Q Qd2 10.Bf6+ Kxf6 11.Qc6+ Kg7 12.Bf5 h2 13.Qg6+ Kf8 14.Qf6+ Kg8, and there is no way White will win.

v) f2 11.Qf6+ Kg4 12.Qh4+ Kf3 13.Qe4 wins.

“Black tries to save himself by stalemate. However, the chief content lies in the try on move 1.”

No 17199 S. Osintsev
1st honourable mention



a5f3 0146.02 3/6 Draw

No 17199 Sergei Osintsev (Russia) (2587).
1.Be2+ Kf2/i 2.Rc2 h2 3.Bf1+/ii Kg1 4.Rg2+ Kxf1 5.Rxa2 (Rxb2? Bc4;) Sc6+ 6.Kb6/iii Sd7+ 7.Kxb5 Sd4+ 8.Kb4/iv Se2 9.Ra6/v Sb6 10.Ra5/vi Sg3 11.Ra2/vii Se2 12.Ra5/viii Sg3 13.Ra2 Sd5+/ix 14.Kc5/x, with:

– Se4+ 15.Kd4/xi Sf2 16.Ra1+ (Ra8? Sf4;) Ke2 17.Kxd5 Sd1 18.Ra2+ drawing, or
– Se2 15.Ra1+ Kg2 16.Kxd5 Sg1 17.Ra2+ drawn, thematic in keeping with the preceding one.

i) Kxe2 2.Rc2+ Kf3 3.Rxa2 Sg4 4.Ra3+ Se3 5.Kxb5 S7f5 6.Ra8 Sh4 7.Ra1 Kg2 8.Ra2+ Kg3 9.Ra1 Sf3 10.Rh1 Sh2 11.Rg1+ Sg2 12.Kc5 Kf3 13.Rh1 draw.

ii) 3.Bd1+? Kg3 4.Rc3+ Kh4 5.Bf3 Bc4 6.Bg2 Sg4 7.Rh3+ Kg5 8.Bf3 Bf1 wins.

iii) 6.Kxb5? Sd4+ 7.Kc4 Se2 8.Ra8 Sh5 9.Ra1+ Kg2 10.Kd3 hSg3 wins.

iv) 8.Kc4? Se5+ 9.Kxd4 Sf3+ 10.Ke3 h1Q wins.

v) 9.Ra8? Sb8 10.Kc4 Kg2 11.Ra1 Sc6 12.Kd3 cSd4 wins.

vi) 10.Ra7? Sd5+ 11.Kc4 Sf6 12.Ra1+ Kg2 13.Kd3 Sf4+ 14.Ke3 S4d5+ 15.Kd4 Sb4 16.Kc3 fSd5+ 17.Kc4 Sc3 wins.

vii) 11.Ra1+? Kf2 12.Ra2+ Se2 13.Ra1 Kg2 wins.

viii) 12.Kc5? Sd7+ 13.Kd6 Sf6 wins.

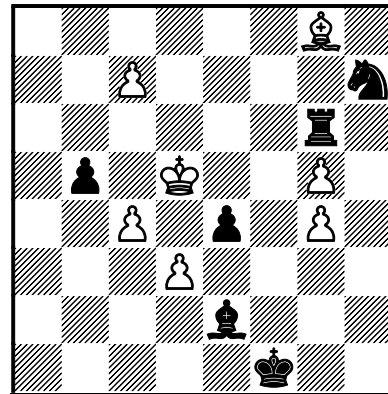
ix) “Otherwise a positional draw.”

x) 14.Kc4? Se3+ 15.K- Sg2. 14.Kb3? Se2 15.Ra8 Sc1+. 14.Ka5? Se2 15.Ra4 dSf4. Black wins every time.

xi) 15.Kc4? Se3+ 16.Kd3 Sg2 wins.

“The lead-in carries it off into a GBR ending 0106.01 where White’s astute manoeuvring enables him to hold his own.”

No 17200 E. Eilazyan
2nd honourable mention



d5f1 0343.52 7/6 Win

No 17200 Eduard Eilazyan (Ukraine) (2680). 1.Bxh7? Rxc5+ 2.Kd4 Bxc4 draw. 1.c8Q exd3/i 2.Qf5+, with:

– Kg2 3.Qxc6 d2 4.Qc2/ii d1Q+ 5.Qxd1 Bxd1 6.Bxh7 bxc4 7.Be4+ Kg3 8.Kxc4 Kf4 9.g6 Kg5 10.g7 Kh6 11.Bf3 Bc2 12.g8R wins, or

– Ke1 3.Qxc6 d2 4.Qb1+/iii d1Q+ 5.Qxd1+ Bxd1 6.cxb5 Sxc5 7.b6 Bxc4 8.Kc6 Sf3 9.Kd6 Bc8 10.Kc7 Ba6 11.Bc4 Bxc4 12.b7 wins.

Twin themes of try-swapping and refutation-swapping.

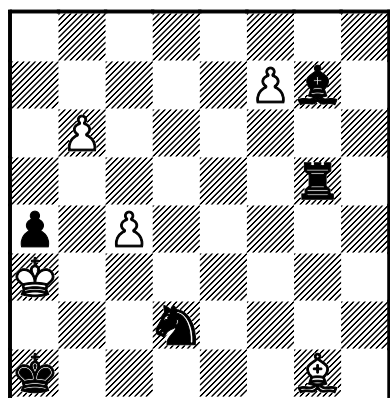
i) Rxc5+ 2.Kd4 exd3 3.Bxh7 d2 4.Bc2 Rxc4+ 5.Ke3 Ke1 6.cxb5 wins. Bxc4 2.Qe8 Rxc5+ 3.Kd4 Sf6 4.Qe7 Rf5 5.dxe4 Rf4 6.cxb5 wins. Sxc5 2.Qf5+ Bf3 3.Qxc6 exd3+ 4.Ke5 d2 5.Qb1+ d1Q 6.Qxd1 Bxd1 7.cxb5 Bxc4 8.Kf4 Bd7 9.b6 Sh3+ 10.Ke5 Bc8 11.Be6 wins.

ii) 4.Qb1? Sxc5 5.cxb5 d1Q+ 6.Qxd1+ Bxd1 7.b6 Bxc4 8.Kc6 Bf3+ 9.Bd5 Se6 drawing, because bB is now protected.

iii) 4.Qc2? bxc4 5.Bxh7 d1Q+ 6.Qxd1+ Bxd1 draw, seeing that White lacks a tempo-move.

“A rather doubtful situation here. Multiple exchanging at the start does not make for a good study. We see two main lines propped up by many variations, in which wQ halts bP. It’s a minus that the composer had already published the first line as a study on its own.”

No 17201 V. Kovalenko
1st commendation



a3a1 0343.31 5/5 Draw

No 17201 Vitaly Kovalenko (Russia) (2673). 1.Bd4+ Bxd4 2.f8Q/i Bc5+ 3.Qxc5 Rxc5 4.b7, with:

– Rxc4 5.b8Q Sb1+ 6.Qxb1+ Kxb1 stalemate, or

– Sxc4+ 5.Kb4/ii Rc6/iii 6.b8Q Rb6+ 7.Kxa4 Sb2+ 8.Ka3 Sc4+ 9.Ka4 Rxb8 stalemate.

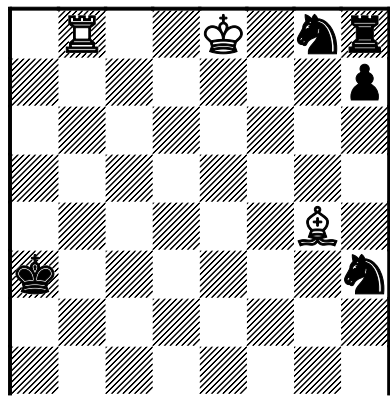
i) 2.b7? Bc5+ 3.Kxa4 Rg3 wins.

ii) 5.Kxa4? Sb6+ 6.Kb4 Rc2 7.b8Q Sd5+ 8.Ka5 Ra2+ 9.Kb5 Rb2+ wins.

iii) Sa5 6.b8Q Sc6+ 7.Kxc5 Sxb8 8.Kb4 draw.

“A good fistful trio of stalemates.”

No 17202 I. Akobia & R. Becker
2nd commendation



e8a3 0416.01 3/5 Draw

No 17202 Iuri Akobia (Georgia) & Richard Becker (USA) (2496). 1.Rc8? Sh6+ 2.Ke7 Rxc8 3.Bxc8 Sg5 4.Kf6 hSf7 wins. 1.Ra8+ Kb4/i 2.Rb8+ Ka5 3.Ra8+ Kb6 4.Rb8+ Ka7 5.Rb4/ii Sf6+/iii 6.Kf7 Sxg4 7.Kg7/iv Rc8/v 8.Ra4+/vi Kb6 9.Rxg4 Rc7+ 10.Kg8zz (Kh8? Kb7zz;) Kb7 11.Kh8zz (Rh4? Sg5;) Kb8 12.Rg8+/vii Kb7 13.Rg4 Kb8 14.Rg8+ Kb7 15.Rg4 positional draw, Kb6 16.Kg8 Ra7 17.Kh8zz Rc7 18.Kg8 ditto.

i) “A black square so as to rule out a BTM reci-zug.”

ii) 5.Rc8? Sg5 6.Kf8 h5 wins. 5.Rb3? Sh6+ 6.Ke7 Sxg4 7.Rxh3 h5 wins.

iii) Sh6+ 6.Ke7 Sxg4 7.Rxg4 Rc8 8.Rh4 Sg5 9.Kf6 Rc5 10.Rg4 draw.

iv) Try: 7.Rxg4? Rc8 8.Kf6 Rc6+ 9.Kg7 Rc7+ 10.Kg8 Kb8 11.Kh8 Kb7zz 12.Kg8/viii Kc8 13.Kh8 Rd7 14.Rg8+ Kc7 15.Rg4 Kc6 16.Kg8 Rb7 17.Kh8 Kd5 18.Rh4 Sg5 19.Rh5 h6 20.Kg8 Rh7 wins.

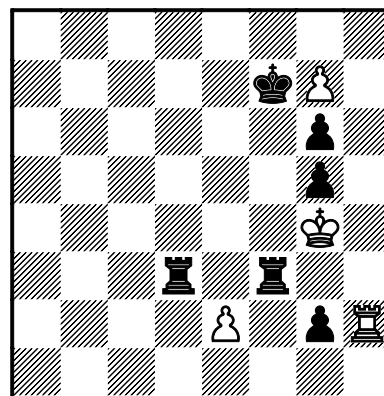
v) Rd8 8.Rxg4 Rd7+ 9.Kg8 Kb6 10.Rg7 draw.

vi) 8.Rxg4? Rc7+ 9.Kg8 Kb8 10.Kh8 Kb7zz 11.Kg8 Kc8 wins.

vii) 12.Rh4? Sg5 13.Rh5 Rc5 wins.

“Profound content. A computer discovery.”

No 17203 V. Ryabtsev
3rd commendation



g4f7 0700.23 4/6 Draw

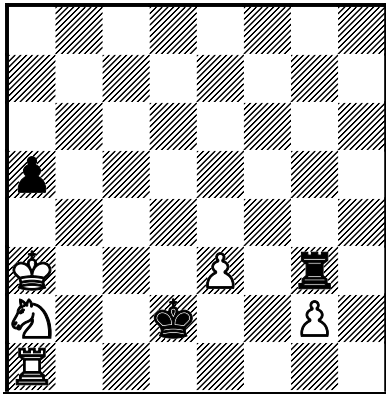
No 17203 V. Ryabtsev (Russia) (2677). 1.g8B? Kf6 wins. The try: 1.Rxg2? Rf4+ 2.Kxg5 dRd4? 3.g8Q+, would work were it not for Rf5+ 3.Kh4 Rd4+ winning. 1.g8Q+ Kxg8 2.Rxg2 Rf4+ 3.Kxg5 dRd4 4.e3 Rf5+

5.Kxg6 dRd5 6.e4 Rf7 7.Kh6+/i Kh8 8.exd5 Rh7+ 9.Kg5 Rg7+ 10.Kf6 Rxc2 11.d6 drawn.

i) 7.exd5? Rg7+ 8.Kf6 Rxc2 9.d6 Kf8 wins.

“With small force we see a systematic movement of wP and bRR. The idea, of course, is far from new, but the motivation sparkles. It’s a shame that the lead-in is so brutal.”

No 17204 I. Akobia
4th commendation



a3d2 0401.21 5/3 Win

No 17204 Iuri Akobia (Georgia) (2672).
1.Rb1? Kxe3 2.Rb2 Kf4+ 3.Ka4 Rg4 4.Sc3 Kg3+ 5.Ka3 Kh2 draw. 1.Rc1? Rxc2 2.e4 Kd3 3.Re1 Rg6 4.Sc1+ Kd2 draw. 1.Sc1 Rxe3+/i 2.Ka4, with:

– Rg3 3.Sb3+ (Kxa5? Kc2;) Ke2 4.Sd4+ Kf2 5.Ra2+ Ke1/ii 6.Sf5 Rg5/iii 7.Se3 Rg3 8.Sd5 Rg5 9.Sf4 Rg4 10.Re2+ Kf1 11.Re4 wins, or:

– Re4+ 3.Kxa5 (Kb5/Kb3? Rg4;) Rg4/iv 4.Kb6zz/v Rg6+ 5.Kc7/vi Kc2 6.Kd7 Kb2 7.Ra4 Kxc1 8.g4 Kd2 9.Ke7 Ke3 10.Kf7 Rg5 11.Kf6 wins.

i) Kxe3 2.Ra2 Rg4 3.Rc2 Rg5 4.Ka4 Kf4 5.Se2+ Ke4 6.Sg1 Rd5 7.Rc4+ Kd3 8.Rg4 wins.

ii) Kf1 6.Sf5 Rg5 7.Se3+ Ke1 8.g4 wins.

iii) Rg4+ 7.Kb3 Rg5 8.Sh4 wins.

iv) Rc4 4.Kb5 Rg4 5.Kc6 Kc2 6.Kd5 Kb2 7.Ra2+ Kxc1 8.Ke5 wins.

v) Thematic try: 4.Kb5? Rg8zz 5.Kb4/vii Rg4+ 6.Kb3/viii Rg8zz 7.Kc4 Ke3 8.Ra3+ Ke4 9.Ra2 Rc8+ draws.

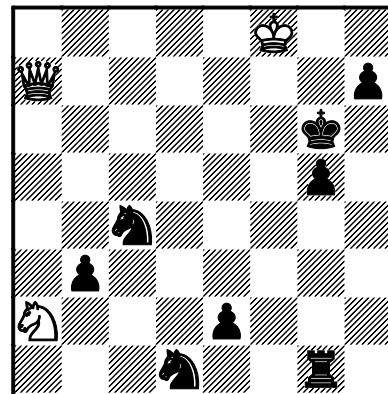
vi) Another thematic try: 5.Kc5 Rxc2 6.Ra2+ Kc3 7.Se2+ Kb3 8.Sc1+ Kc3 positional draw.

vii) 5.Kc4 Ke3 6.Ra3+ Ke4 7.Ra2 Rc8+ draw. Or 5.Ra2+ Kxc1 6.Kc4 Kd1 7.Kd3 Ke1 8.Ke3 Re8+ 9.Kf3 Rf8+ draw.

viii) 6.Kc5? Rxc2 7.Ra2+ Kc3 8.Rxc2 stalemate.

“A pair of interesting variations. Chief role in the second is taken by reciprocal zugzwang. Composed with the aid of the computer.”

No 17205 D. Gurgenzidze
5th commendation

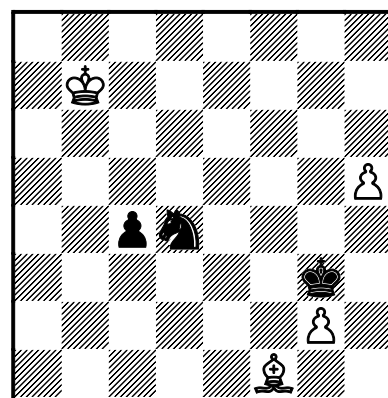


f8g6 1307.04 3/8 Win

No 17205 David Gurgenzidze (Georgia) (2678).
1.Qf7+ Kh6 2.Kg8 g4 3.Qf6+ Kh5 4.Kxh7 g3 5.Qf5+ Kh4 6.Kh6 g2 7.Qf4+ Kh3 8.Kg5 e1Q 9.Qg4+ Kh2 10.Qh5+ Kg3 11.Qh4+ Kf3 12.Qf4+ Ke2 13.Sc1 mate.

“A systematic movement of the kings and wQ leads to a pure checkmate.”

No 17206 A. Sochnev
6th commendation



b7g3 0013.21 4/3 Win

No 17206 Aleksei Sochnev (Russia) (2495).
1.Bxc4? Sf5 2.Bd5 Kh4 3.Be6 Sh6 4.g4 Sxg4 5.Bxg4 Kg5 draw. 1.h6 c3/i 2.Bd3 Se6 3.h7 Sc5+/ii 4.Ka8 Sxd3 5.h8Q c2 6.Qh3+ Kf2/iii

7.Qf3+ Kg1 8.Qe3+ Kh2 9.g4/iv c1Q 10.Qxc1 Sxc1 11.g5/v Sd3 12.g6 Se5 13.g7 winning.

i) Sf5 2.h7 Sd6+ 3.Kc6 Sf7 4.Bxc4 Sh8 5.Kd6 wins.

ii) Sd8+ 4.Kc7 Sf7 5.Bb1/vi Kf4 6.Kd7 Kg5 7.Ke7 Sh8 8.Kf8 Kf6 9.g4 wins.

iii) Kf4 7.Qf3+ Kg5 8.Qd5+ wins.

iv) Time-wasting: 9.Qh6+(?) Kg3 10.Qg5+ Kh2 11.g4 c1Q 12.Qxc1 Sxc1 13.g5.

v) "It turns out that only with wKa8 does bS fail to catch wP."

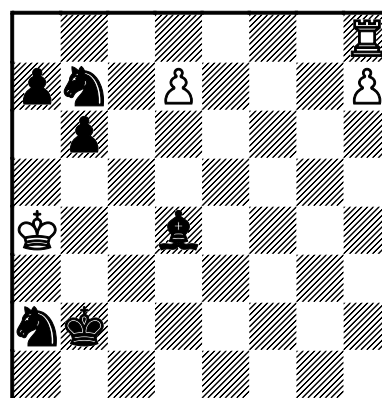
vi) 5.Kd7? Se5+ 6.Ke6 (or to any other square). Cf. the main line and wK's use of the a8 square: Sxd3 7.h8Q c2 8.Qh3+ Kf2 9.Qf3+ Kg1 10.Qe3+ Kh2 11.g4 c1Q 12.Qxc1 Sxc1 13.g5 Sd3 draws.

"A likeable miniature. It is only 5.Ka8! that wK evades all the checks from bS. The Q-manoevre with unexpected advance of the backward wP is also good."

No 17207 Eduard Kudelich (Russia). 1.Rf8? Sc3+ 2.Kb4 b5 wins. 1.Rg8 a6/i 2.Rg2+ Kb1 3.Kb3/ii Sa5+ 4.Ka4 Sc3+ 5.Kb4 Se4/iii 6.Rg1+ Kc2 7.Rg2+ Sd2 8.Rg6/iv dSc4/v 9.Rg2+ Kd3 10.Rg3+/vi Kc2/vii 11.Rg2+ Sd2 12.Rg6 positional draw.

i) Sc3+ 2.Kb4 b5 3.Rg2+ Kc1 4.Rg1+ Kc2 5.Rg2+ draw.

No 17207 E. Kudelich
7th commendation



a4b2 0136.22 4/6 Draw

ii) Thematic try: 3.Rg1+? Bxg1 4.h8Q b5+ and mates.

iii) Sd5+ 6.Ka4 Sb7 7.d8Q Sxd8 8.Rd2 Sc6 9.Rxd4 b5+ 10.Ka3 draw, Sxd4 11.h8Q Sc2+ 12.Kb3 Sa1+ 13.Ka3. Cf. (v).

iv) 8.d8S? Bc3+ 9.Ka3 b5 wins.

v) Bc5+ 9.Ka4 aSc4 10.Rxb6 draw. Or Bc3+ 9.Ka3 b5 10.h8Q Bxh8 11.d8Q Sb1+ 12.Ka2 Sc3+ 13.Ka3 Sb1+ 14.Ka2 draw. Cf. (iii).

vi) 10.h8Q? Bc5+ 11.Ka4 b5 mate.

vii) Se3 11.Rg8 Sd5+ 12.Ka3 Sc4+ Kb3 draw.

"A peculiar endgame in which wR holds its own against a triumvirate of black pieces."

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