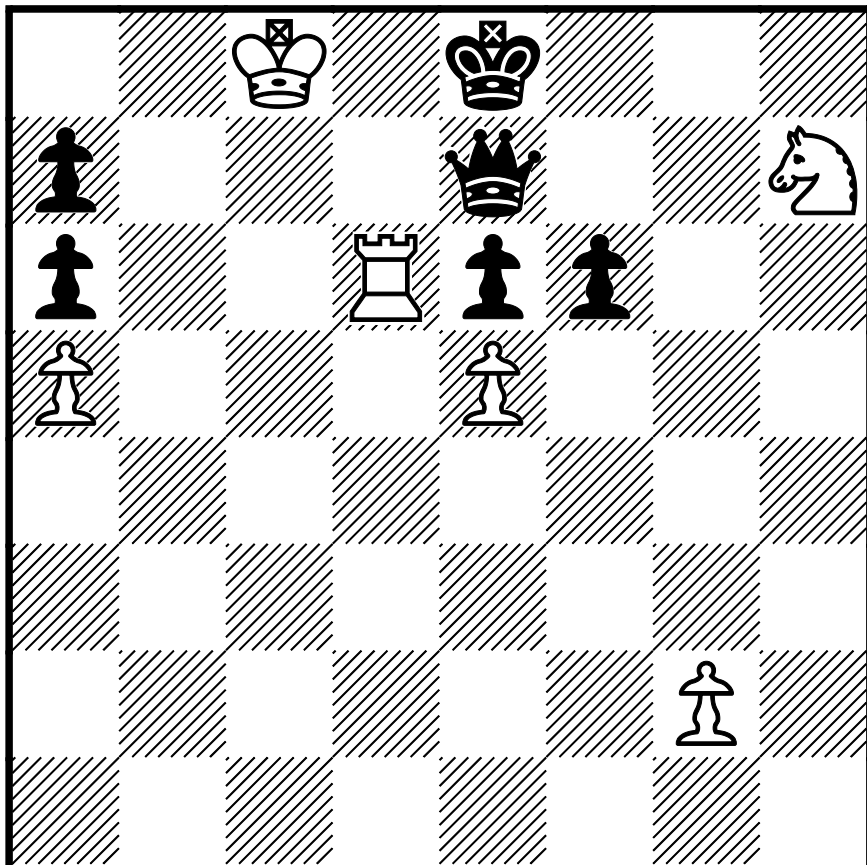


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**No. 185 – Vol. XVII – July 2011**

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***White to play and win***

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# Editorial

**HAROLD VAN DER HEIJDEN**

In my editorial in EG183 I mentioned that the magazine *British Endgame Study News* (*BESN*) had ceased publication. John Beasley has informed me that the complete run of the magazine is available on-line at <http://www.jsbeasley.co.uk/>

I am very pleased that, thanks to our Computer News editor Emil Vlasák, this **EG** brings you an article by two pioneers on 7-man endings, Marc Bourzutschky & Yakov Konoval. Unlike 6-man endings, by definition 7-man endings always have unbalanced material, so probably a lot of interesting new discoveries are to be expected in the near future but not always pleasant ones, by the way. First, again, numerous studies will be found to be unsound. As a matter of fact I had been in contact with both authors earlier this year, and they showed me a whole series of remarkable new cooks of studies in HHdbIV.

Secondly, a general new finding has major consequences for endgame theory, especially for endgame studies. It has always been assumed that an extra minor piece in a pawnless ending does not suffice for a ‘general’ win.

One might think that extra material is relatively more important when there is less material on the board, e.g. the well-known EGTB discovery that 0023 is a general win. But I had already predicted some years ago that an extra piece is more important with increasing material. And, as can be read in the article, probably most 7-man pawnless endings with an extra piece are general wins. Of course this has great consequences for the soundness of many studies. In HHdbIV (76,132 studies) a pawnless 7-man ending with 4 (with at least one minor piece) against 3 pieces occurs in either the main line of 2,940 studies, or in the main line or sublines of 3,790 studies (courtesy of CQL).

In this issue we also have the delayed provisional award of **EG**’s 2008-2009 tourney, a first part of an interesting historical article about Mattison dealing with the endgame study composition scene of Riga in the first half of the 20th century, as well as Originals, Prize Winners and Spotlight. And ... many awards.

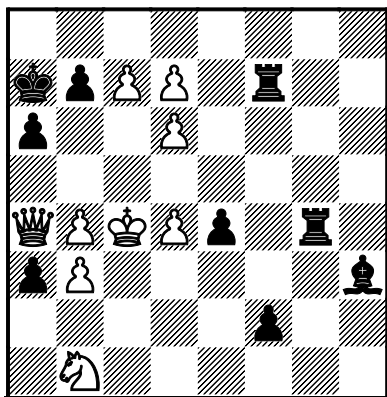
# Originals (33)

EDITOR : ED VAN DE GEVEL

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

In the first study of this edition of the Originals column Luboš Kekely shows a couple of model mates in a study that also includes queen sacrifices, knight promotions, batteries and a thematic try.

No 17693 L. Kekely



c4a7 1631.65 9/9 Win

**No 17693** Luboš Kekely (Slovakia). 1.b5/i f1Q+ 2.Kb4/ii Qe1+/iii 3.Sc3/iv Qxc3+ (Rg8; 4.d8Q) 4.Kxc3 Rg3+ 5.Kc4/v Bxd7/vi 6.b6+ Kxb6/vii 7.Qxd7 Rxd7 8.c8S+, and:

– Kc6 9.d5 model mate, or:

– Ka5 9.b4+ Ka4 10.Sb6 model mate.

i) With the threat of 2.b6+ Ka8 3.c8Q mate, or Kxb6 3.c8S mate. Not: 1.Sd2? b5+ 2.Kc5 Rg5+ 3.d5 Bxd7 4.Qa5 Rxd5+ 5.Kxd5 e3 draws, nor 1.c8S+? Kb8 2.Sd2 b5+ 3.Kc5 Rg5+ 4.d5 Bxd7 5.Qxa6 Bxc8 draws.

ii) 2.Kc5? Rg5+ 3.d5 Rxd5+ 4.Kxd5 Rf5+ draws.

iii) Qxb5+ 3.Qxb5 axb5 4.d8Q wins.

iv) 3.Kxa3? Qc1+ 4.Kb4 Rxd7 5.b6+ Kxb6 6.Sc3 Rxc7 7.Qa5+ Ka7 8.Qxc7 Rg5 draws.

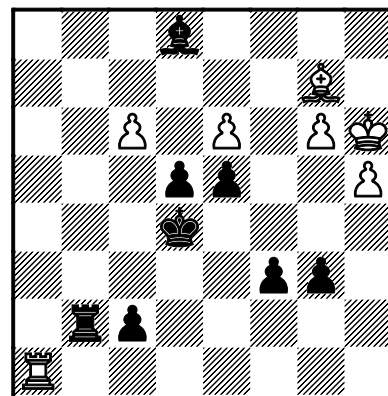
v) 5.Kb4? is the thematic try: Bxd7 6.b6+ Kxb6 7.Qxd7 Rxd7 8.c8Q (c8S+ Kc6;) a5+ 9.Kxa3 Rgg7 10.b4 axb4+ 11.Kxb4 Ka7 draws.

vi) Be6+ 6.d5 Bxd7 7.b6+ Kxb6 8.Qxd7 Rxd7 9.c8S+ Ka5 10.b4+ Ka4 11.Sb6 mate.

vii) Ka8 7.Qxd7 Rxd7 8.c8Q mate.

In the second study Darko Hlebec shows how White has to move carefully to end up with the desired stalemate. Specifically, White has to defer his own promotion to see to which piece Black promotes so he can select the correct defence.

No 17694 D. Hlebec



h6d4 0440.45 7/8 Draw

**No 17694** Darko Hlebec (Serbia). 1.e7 Bxe7 2.c7/i Rb1 3.c8Q c1Q+ 4.Qxc1 Rxc1 5.Rxc1 f2 6.Bxe5+ Kxe5 7.g7 Bg5+ 8.Kxg5/ii g2 9.Kh6/iii g1Q 10.Rxg1, and:

– fxg1Q 11.g8Q Qxg8 stalemate, or:

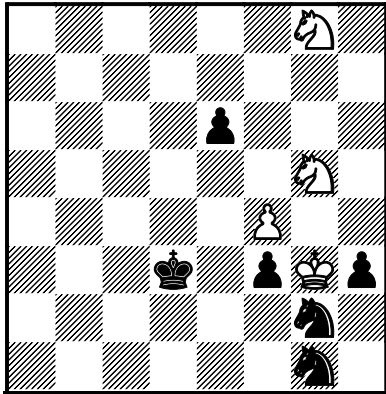
– fxg1R 11.Kh7 Kf6 12.h6 Kf7 13.g8Q+ Rxg8 stalemate.

i) 2.Bxe5+? Kxe5 3.c7 Bf8+ wins.

ii) 8.Kh7? Bxc1 9.g8Q f1Q wins.

iii) Thematic try: 9.g8Q? g1Q+ 10.Rxg1 fxg1R+ 11.Kh6 Rxg8 wins.

The third study by Anatoly Skripnik evolves around a zugzwang position within the GBR class 0007.01.

**No 17695** A. Skripnik

g3d3 0008.13 4/6 Draw

**No 17695** Anatoly Skripnik (Russia).

1.Sxh3/i Sxh3 2.Kxf3, and:

– Sgxf4 3.Kg3 Ke4/ii 4.Sf6+ Kf5 5.Se8 e5  
6.Sd6+ Ke6 7.Sc4 e4 8.Sa3 Ke5/iii 9.Sc4+  
Ke6 10.Sa3 positional draw, or:

– Shxf4 3.Sf6 e5 4.Kf2/iv Kd4 5.Kg3 zz Sel  
6.Sg4 Sh5+ 7.Kh4 Sf3+ 8.Kxh5 e4 9.Sh6 e3  
10.Sf5+ Ke4 11.Sxe3 draws.

i) 1.Sxf3? Sxf3 2.Kxf3 Sxf4/v 3.Kg3 e5  
4.Sf6 e4 5.Sg4 e3 6.Kxf4 e2 wins.

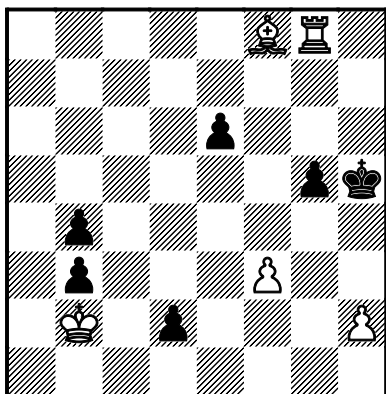
ii) e5 4.Sh6 Sg5 5.Sg4 e4 6.Sf2+ draws.

iii) e3 9.Sc2 e2 10.Sd4+ draws.

iv) Thematic try: 4.Kg3? Kd4 zz 5.Sd7 e4  
6.Sf6 e3 7.Sg4 e2 wins.

v) But not e5? 3.Sf6 Sxf4 4.Sg4 draws.

The fourth study by Ignace Vandecasteele is all about stopping the dangerous d-pawn.

**No 17696** I. Vandecasteele

b2h5 0110.25 5/6 Win

**No 17696** Ignace Vandecasteele (Belgium).  
1.Rh8+ Kg6 2.Rh6+ Kf5/i 3.Bg7 Kf4/ii  
4.Rf6+/iii Ke3 5.Rxe6+ Kxf3 6.Rd6 and wins/  
iv.

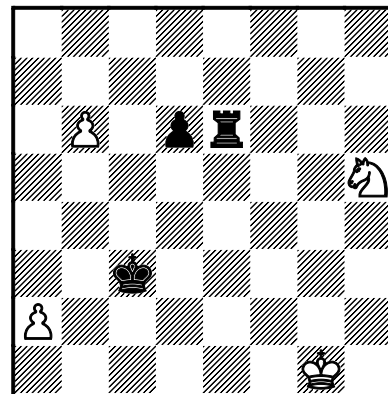
i) Kf7 3.Rh7+ Ke8 4.Re7+ Kd8 5.Rxe6 d1Q  
6.Rd6+ Qxd6 7.Bxd6 wins.

ii) d1Q 4.Rf6+ Ke5 5.Rf8+ Kd6 6.Rd8+  
wins.

iii) 4.Rh4+? gxh4 5.Bh6+ Kxf3 6.Bxd2 e5  
draws.

iv) for instance: Ke2 7.Bh6 d1Q 8.Rxd1  
Kxd1 9.Bxg5.

**EG's** readers that participated in the Dieren tournament in 2010 might already have seen the following study by Yochanan Afek as it was dedicated to this tournament and was used in a solving contest in the tournament bulletin. I am convinced however that this study is still original enough for this column.

**No 17697** Y. Afek

g1c3 0301.21 4/3 Draw

**No 17697** Yochanan Afek (Israel/theNetherlands). 1.a4/i Kb4/ii 2.b7 Re8 3.a5 Kxa5/iii  
4.Sf6 Rb8 5.Se4 d5 6.Sc3 d4 7.Se2 d3 8.Sc1  
d2 9.Sb3+ Kb4 10.Sxd2 draws.

i) 1.Sf4 Re4 2.Sd5+ Kd4 3.Sf6 Re1+ 4.Kg2  
Rb1 5.Sd7 Kd5 wins.

ii) Re1+ 2.Kf2 Rb1 3.Sf6 Kb4/iv 4.Se4 d5  
5.b7 Ka5 6.Sc5 draws.

iii) Kb5 4.Sf6 Rb8 5.Se4 d5 6.Sc3+ draws.

iv) Mario Garcia points to the line Kc4 4.a5  
Kc5 5.Sd7+ Kc6 6.a6 Rxb6 7.Sxb6 Kxb6  
8.Ke3 draws.

# Spotlight (29)

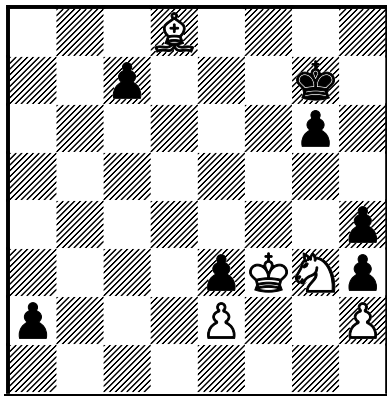
EDITOR : JARL ULRICHSEN

Contributors: Yochanan Afek (The Netherlands), Daniel Keith (France), Alain Pallier (France), Rainer Staudte (Germany), Ignace Vandecasteele (Belgium), Harold van der Heijden (The Netherlands), Alain Villeneuve (France), Timothy Whitworth (England).

We begin this column with a centenary. 100 years ago Leonid Kubbel published the following endgame study:

U.1. L. Kubbel

*Rigaer Tageblatt* 23x1911



f3g7 0011.26 5/7 Draw

**1.Sh5+ gxf5 2.Bxc7 Kf6** (a1Q 3.Be5+ Qxe5 stalemate) **3.Bb6 Ke5** (a1Q 4.Bd4+ Qxd4 stalemate) **4.Ba5 a1Q** (Kd4; Bd8) **5.Bc3+ Qxc3** stalemate.

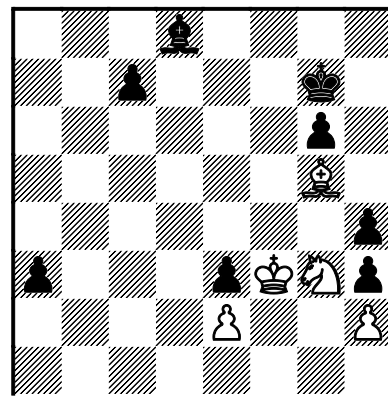
Some months ago I received a letter from Timothy Whitworth in which he informed me that this work had been cooked by a German chess player. I sent an email to Rainer Staudte who told me that Julian Kabitzke was only 16 years old when he published his refutation in 2006. The analysis can be found in HHdbIV (#06042). Kabitzke's main line runs: **1.Sh5+ Kh6 2.Bf6 Kxf5 3.Kxe3 g5 4.Kf2 g4 5.Ba1**. (4.Kf2 is not the best move. Black should play 4...Kg6 followed by 5...Kf5, and White will never have a chance to play e4. Correct is 4.Ba1 g4 (Kg4 5.Ke4; Kg6 5.Kf3) 5.Kf2. 3.Ba1 is also possible.) **5...g3+** and now either **6.hxg3** or **6.Kg1**. **6.hxg3** is obviously bad. There is no reason to give Black passed

pawns on both sides of the board so I discard this line and concentrate on **6.Kg1**. Kabitzke's analysis continues: **6...c5 7.e4 Kg5 8.e5 Kf5 9.Bc3 c4 10.Bb2 Ke6 11.Bc3 Kd5 12.Ba1 Kc5 13.Bc3 Kb5** with three possibilities; either **14.Ba1 Kb4 15.e6 c3 16.e7 c2 17.e8Q c1Q+**; or **14.Kh1 Ka4 15.e6 Kb3 16.e7 Kxc3 17.e8Q a1Q+**; or **14.e6 Kc6 15.e7 Kd7 16.Bf6 Ke8 17.Kh1 Kf7 18.Kg1 Kxf6 19.e8Q a1Q+**.

I assume that our readers know that Timothy has published a fine collection of Kubbel's endgame studies so he is always interested in material on Kubbel's output. Except for the first two moves Timothy did not know Kabitzke's refutation in detail. Based on this information he sent me the following version. I call it a version, not a correction, for reasons that will soon become evident.

U.2. L. Kubbel

*Rigaer Tageblatt* 23x1911  
version by T.G. Whitworth

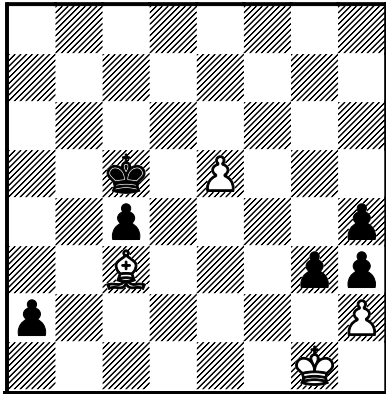


f3g7 0041.26 5/8 Draw

After **1.Sh5+ gxf5 2.Bxd8 a2 3.Bxc7** we are in the solution of Kubbel's setting.

The story does not end with this. Looking at the refutation I quickly found a refutation of the refutation. The crucial position arises after **13.Bc3** (see diagram next page).

After **13...Kb5** the continuations 14.Ba1/14.Kh1 are meaningless as they allow



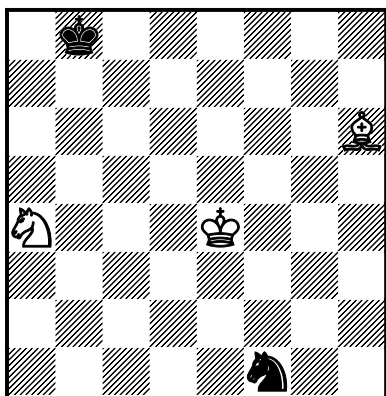
14...Kb4/14...Ka4. Correct is **14.e6 Kc6**, and now not 15.e7? Kd7, after which Black soon wins the passed pawn, but simply **15.Be5**. Black can win wPe6 after e.g. **15...c3 16.Bxc3 Kd6 17.Ba1 Kxe6**, but he cannot win the game. White sacrifices his bishop for bPa2, and the resulting pawn endgame is drawn.

In my opinion Kubbel's endgame study is sound, but I think that Timothy's version is much better. We need 15–20 moves to prove that Kubbel's setting is correct. Timothy's improvement removes any doubt about the correctness.

In EG184 (U7, page 109) I published Ignace Vandecasteele's correction of one of my endgame studies. It contained a pawn that does not play, but now the Belgian altmeister has found a position without a superfluous pawn. His latest version looks like this:

**U.3. I. Vandecasteele**

Original, after Ulrichsen 1967



e4b8 0014.00 3/2 BTM, Win

**1...Sg3+ 2.Kf4 Se2+ 3.Ke3 Sc1 4.Kd4 Sb3+ 5.Kc4 Sa5+ 6.Kb5 Sb7 7.Bf4+ Kc8**

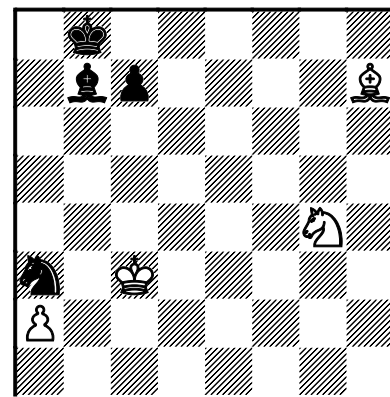
**8.Ka6 Sd8 9.Sb6** mate. I am not sure that this is completely original and there is in my opinion a small blemish. I do not like positions with Black to move although we meet them regularly in EG. It signals that the composer has not been able to realize the idea in a perfect form. I challenge Ignace to find a position in which White moves!

[HH: Mees HHdbIV#18984, Fritz #25401, Vandecasteele's 1957 (#27070) correction of a study from Vandiest, and, especially Vandiest #69615].

Ignace has always loved miniatures and he has sent us a version of a celebrated prizewinner by Alexander Kuryatnikov (EG#07417).

**U.4. A. Kuryatnikov**

2nd prize Sarychev MT 1988

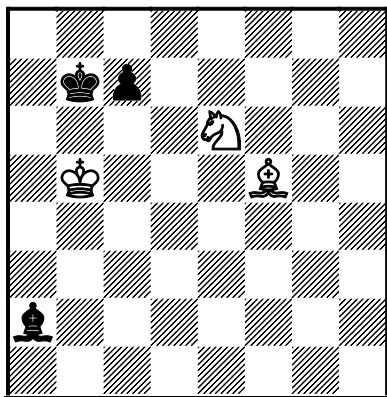


c3b8 0044.11 4/4 Win

The solution runs: **1.Kb4 Sc4 2.Kxc4 Bc8 3.Se5 Be6+ 4.Kb5 Bxa2 5.Sc6+ Kb7 6.Be4 Kc8 7.Bf5+ Kb7 8.Kc5 Bg8 9.Bb1 Ka6 10.Be4 Bb3 11.Bd3+ Kb7 12.Sa5+**, and White wins the bB and the game. HHdbIV reports two cooks. The first cook (found by Roger Missiaen, Belgium) is 9.Be4 Ka6 10.Sb4+ Ka5 (10...Ka7 11.Kb5, and bB will be lost in some moves) 11.Bc2 c6 12.Sxc6+ Ka6 13.Be4, and Black cannot save his bishop. The second cook is 11.Bf5 in the main line. White threatens mate in one move and the only way to avoid the mate is 11...Kb7, but then bBb3 is lost after 12.Sa5+. This second cook disappears if Black plays 10...Be6. Now 11.Bd3+ Kb7 12.Sd8+ is the only solution.

This is Ignace's setting:

**U.5. I. Vandecasteele**  
original



b5b7 0041.01 3/3 Win

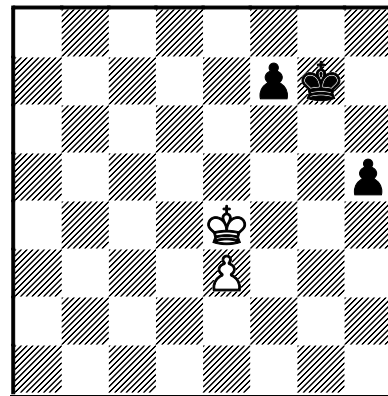
**1.Sd8+** (1.Sc5+? Kb8; 1.Be4+? Kb8) **Ka8**  
**2.Be4+ Kb8** (c6; Sxc6) **3.Sc6+ Kc8** **4.Bf5+**  
**Kb7** **5.Kc5 Bg8** **6.Bb1 Ka6** **7.Be4 Be6**  
**8.Bd3+ Kb7** **9.Sd8+** wins.

According to Ignace lines like 5.Be4, 5.Sd8+, 6.Be4, 6.Bc2, 6.Sd8+ are only a loss of time as White must return to the moves of the solution. 6.Be4 leads the position that is regarded as a cook in HHdbIV. So the question arises: Is 6.Be4 (and 9.Be4 in Kuryatnikov's work) a cook or is it only loss of time? Does it make any difference that bPc7 is gone in this line compared to the main line? I mentioned this to Ignace, but he is of the opinion that it is only loss of time as White needs some extra moves to win in the very same way as in the solution. It would be interesting if our readers would share their view of this problem with us. [HH: Pogosyants HHdbIV#53650].

In EG183 pp. 9–10 I mentioned a composition by L. and V. Katsnelson which seemed to be based on a practical game. It is not forbidden to be inspired by practical games, but we should make solvers and judges aware of the origin of the idea. From this example we learnt that it is probably not enough to have access to Harold's database. To discover previous works nowadays one has to be familiar with other databases as well. Some of our readers are strong players and they know very well how to search for positions in other sources than HHdbIV. One of our French readers, the international master Alain Villeneuve, points out that the finale of no. 17533

by J. Pospišil in EG184 pp. 104-105 is identical to the finale of the game Boris Gulko vs. Nigel Short (Tal MT Riga 1995, Round 8). In that game the following position arose after Black's 45th move:

**U.6. B. Gulko – N. Short**  
Tal MT, Riga 1995



e4g7 0000.12 2/3, WTM

The game continued **46.Kf5 f6** **47.Kf4 Kf7** **48.Kg3 Kg6** **49.Kf4 Kg7** **50.Kf3 Kf8** **51.Kg2 Kg8** **52.Kf3 Kf8** **53.Kg2 Ke7** **54.Kh3 Kf7** **55.Kg3 Kg6** **56.Kf4 Kh6** **57.Kf5 Kh7** **58.e4 Kh6** **59.Kxf6 h4** draw. Gulko's play deserves admiration. All moves except **58.e4** (which can be substituted by **58.Kf4**) are unique. The key to understanding the manoeuvres is the fight for control over f4. White must be able to play Kf4 whenever bK is on g6.

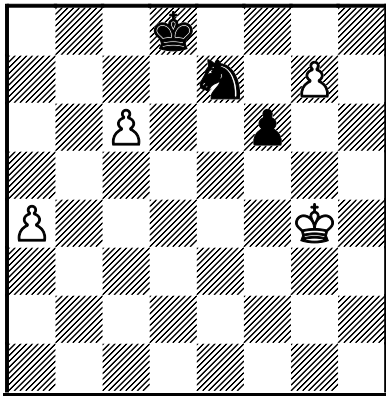
If we compare Pospišil's composition with the game we find that the moves **7.Kf4 ... 13.Kh3** in the endgame study are the very same as the moves **47.Kf4 ... 54.Kh3** in the game. Even the mysterious **11.Kg2** has a parallel in the game; cf. **53.Kg2**. Pospišil has added an introduction to the finale of the game, but I agree with Alain that it would have been correct to write "after Gulko–Short". Alain remarks that nature imitates art and adds that sometimes art imitates nature too.

Yochanan Afek informs us that one of his special second prize winners in the Dvoretsky 60 JT has recently been cooked by Iuri Ako-bia. The composition was reproduced as EG174.16574 on p. 278. The critical position arises after White's 8th move:



**U.7. Y. Afek**

2nd special prize Dvoretsky 60 JT



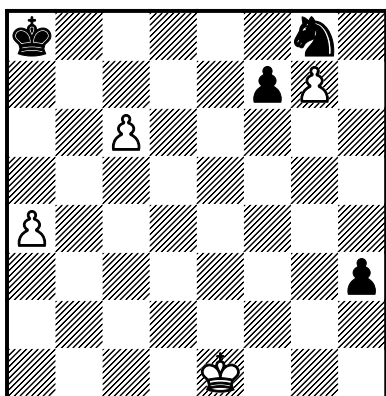
Position after move 8, BTM

The solution continues **8...Kc7**, but Iuri found the logical refutation **8...Ke8 9.a5 Kf7 10.a6 Sd5 11.a7 Sc7**. It is interesting that the obvious first choice **10...Sxc6** only draws in this line. White could also try **9.Kh5 Kf7 10.Kh6**, but then Black plays **10...Ke6** and the white queen side pawns are doomed. The move **10...Ke6** is easy to overlook as bK suddenly changes direction and goes back to the queen side which he left some moves earlier. Chess is really a surprising game.

Yochanan has sent us a correction. He admits that it is perhaps less elegant than the original version. On the other hand it is less complicated and more accessible for the player, and it still manages to preserve a great deal of the original contents.

**U.8. Y. Afek**

2nd special prize Dvoretsky 60 JT  
Correction, original



e1a8 0003.32 4/4 Draw

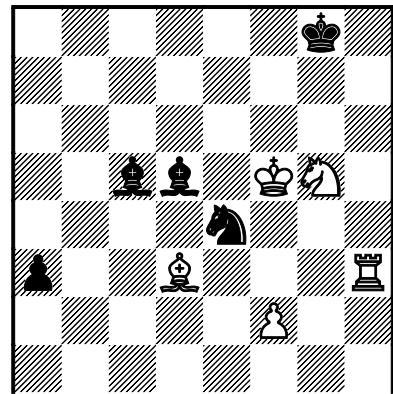
After **1.Kf2 Kb8 2.Kg3 Kc7 3.Kxh3 Se7 4.Kg4 f6** we have reached the solution of the

original setting after Black's 8th move. Cook hunters should look for flaws in the first four moves. After **5.Kf3 Kxc6** it is a database draw.

The award of the Kopnin 90 JT was reprinted (#17689) in EG184 Supplement pp. 194-200. Daniel Keith informs me that his composition on pp. 198-199 has been cooked by Iuri Akobia. After White's 7th move we reach the following position:

**U.9. D. Keith**

2nd commendation Kopnin 90 JT

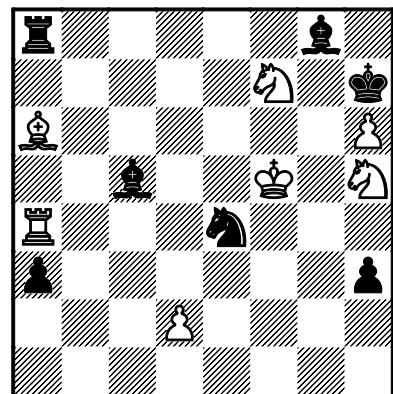


Position after move 7, BTM

White draws after **7...Sxg5 8.Kxg5 a2 9.Rh1 Bxh1 10.Bc4+ Kg7 11.Bxa2**. Instead of **8.Kxg5** White can play **8.Rg3**. Now **8...a2** is met by **9.Rxg5+ K~ 10.Rg1**. And if **8...Be7** then **9.Bb1 Be6+ 10 Kf4**. Daniel has corrected his composition.

**U.10. D. Keith**

2nd commendation Kopnin 90 JT  
Correction, original



f5h7 0475.22 7/7 Draw

**1.Sf6+ Sxf6 2.Bd3 Se4 3.Sg5+ Kxh6 4.Rxa8 Bd5 5.Rh8+ Kg7 6.Rh7+ Kg8 7.Rxh3**. Compared to the original setting

wPf2 has been moved to d2. The alternative 8.Rg3 a2 9.Rxg5+ is no longer relevant as bBc5 covers g1 and prevents 10.Rg1. The solution remains partly the same as in the original version (cf. above), but there is also a second line that could and should be regarded as the main line: **7...a2 8.Bxe4 Bxe4+ 9.Sxe4 a1Q 10.Sf6+ (10.Sxc5? loses) Kf8 (10...Kf7 11.Rh7+ Kf8 12.Sd7+ draws) 11.Sd7+ Ke7 12.Sxc5 Qf1+ 13.Kg4 Qe2+ 14.Rf3 Qc4+ 15.Kg3 Qxc5 16.Re3+ Kf7 17.Kf2** with a theoretical draw. In my opinion this line makes the correction better than the original.

This correction has been published in *Shakhmatnaya Poezia* 47/2009, but as very few of our readers have access to that journal I think it is fair to mention the correction in **EG**.

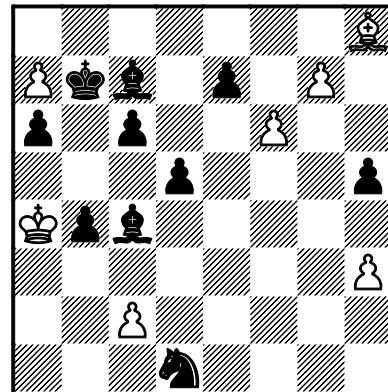
I add a remark on no. 17525 by Daniel Keith in *EG183* Supplement. Daniel and HH have discussed the presentation of this work in **EG** and in *HHdbIV*. I think that they now agree that the line 8...Kf4 is an inferior sub-line which is what Keith always intended. As such the study is perfectly sound. But as a consequence, the study has one stalemate instead of two. To me the way the composer reaches the stalemate is important, not the number of stalemates *per se*.

Alain Pallier's 4th honourable mention in *The Problemist* 2006-2007 was cooked by Mario G. García; cf. *EG183* Supplement p. 53. Alain has sent us a correction.

### U.11. A. Pallier

4th hon. ment. *The Problemist* 2006-2007

Correction, original



a4b7 0073.56 7/10 Win

The change is minimal. bPh4 has been moved to h5 and the solution remains essentially the same. **1.a8Q+ Kb6 2.Qd8 c5 3.Qxc7+ Kxc7 4.g8Q**. Now 4...Bb5+ 5.Ka5 Se3 is no longer possible as White has 6.Qg3+ picking up bS next move. White wins after **4...Sb2+ 5.Ka5 Bb5 6.Qg3+ (6.Qxd5? Sc4+ 7.Qxc4 Bxc4 draws) Kb7 7.Qb3 (Qf4? exf6;) Sc4+ (exf6; Qxb2) 8.Qxc4 ~ 9.f7**. The transposition 4...Bb5+ and 5...Sb2 is of course not a dual. Black is allowed to choose his move order whereas White's move order should be unique.

Readers are always welcome to send their contributions to Spotlight!

# Obituary

## **Bo Lindgren** **(26ii1927 – 4vi2011)**

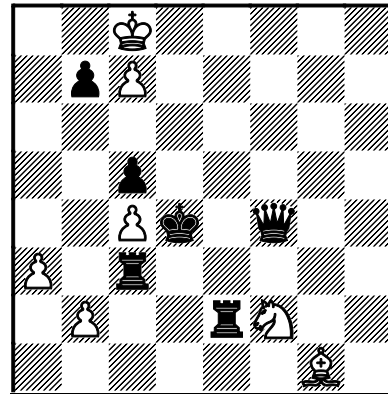
Bo Lindgren passed away on June 4, 2011. He was born on February 26, 1927, so he reached the age of 84. Everyone who ever met Bo at some chess event will keep happy memories of this extraordinary personality. He was a true artist, much more interested in chess, literature, theatre, women and travelling than in practical matters (such as bringing his passport when travelling abroad) or in working to become rich. He was also certainly the strongest Swedish chess composer ever, with a special liking for striking and solver-friendly ideas, and a judicious judge of problem tournaments. He has been IGM of chess composition since 1980. A collection of 197 of his best problems was published in 1978 by Walther Jørgensen, titled *Maskrosor* (Dandelions). A second edition covering in addition the last half of his composition career has been planned for several years but it is now uncertain what will become of this project. Bo was a good friend. We shall miss him.

*Stockholm, June 7 – Kjell Widlert*

Lindgren's study output was modest (28 studies, including 3 versions in HHdbIV).

(EG#00569) 1.Sh3+ Qe3 2.bxc3+ (2.Kd7? Kxc4;) Kxc3/i 3.Bxe3 Rxe3 4.Kd7/ii Rd3+

No 17698 B. Lindgren  
3rd hon. mention Clausen MT 1965



c8d4 3611.42 7/6 Win

5.Ke7 (Ke6) Re3+ 6.Kf7 Rf3+ 7.Kg7 (7.Kg8) Rg3+ 8.Sg5 Rxc5+ 9.Kf7 Rf5+ 10.Ke7 Re5+ 11.Kd7 wins.

i) Kxc4 3.Bxe3 Rxe3 4.Kd7 Rd3+ 5.Ke7 Re3+ 6.Kf7 Rf3+ 7.Sf4 Rxf4+ 8.Ke7 Re4+ 9.Kd7.

ii) In Spotlight in EG174 (p.245) a second solution was claimed: 4.a4 Kxc4 and similar to the main line: 5.Kd7 Rd3+ 6.Ke7 Re3+ 7.Kf7 Rf3+ 8.Kg7 Rg3+ 9.Sg5 Rxc5+ 10.Kf7 Rf5+ 11.Ke7 Re5+ 12.Kd7 Rd5+ 13.Ke6. However, Black simply plays 4...Rxc4 and White is unable to win.

## **Viktor Aleksandrovich Kalyagin** (17ii1953 – 26x2010)

The talented Ural study composer Viktor Kalyagin passed away on 26x2010. The cause of death was a brain haemorrhage he was struck by Oktober 4th.

Viktor Aleksandrovich was born 17ii1953 in Sverdlovsk (nowadays Ekaterinburg). He published his first study in 1979 and strictly adhered to the endgame study art until his death, as his output of only endgame studies accounts for. Viktor became Russian champion twice with the regional team of Sverdlovsk. He wrote numerous articles on chess composition and the book Статьи, Этюды, Размышления (articles, studies, reflections) which was published by *Uralski Problemist* in 2003.

It is often said that composing endgame studies is unprofessional as it is on a case by case basis. Of course, Viktor was cunning. He was a man who, having entered chess composition, dedicates all his spare time to it and stays with it forever. As a tireless worker, he repeatedly corrected and modified his works. Unsoundness did not stop Viktor. He continued to work on a study that was not promising at all. The process interested him more than the outcome. While analysing and showing his works, he placed the pieces of Black so that they appeared witty.

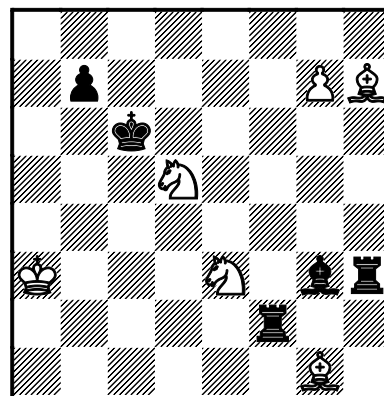
He was very original in his studies (around 300) and also in real life he had an unusual sense of humour and style, which is traceable in numerous magazine articles. For some time he was somewhat ironical and sceptical about the capabilities of computers, and called them “pieces of iron”.

Viktor remembered all the jubilee and memorial tourneys for our Ural-countrymen, including his own.

He liked co-authorships, it is difficult to estimate the exact number of colleagues with whom he collaborated. Here's one:

**1...Bd6+ 2.Sb4+! Bxb4+ 3.Ka4!** The unexpected refusal of White to capture the bB forc-

No 17699 Viktor Kalyagin & Sergey Osintsev  
1st prize Kalinin MT 2005

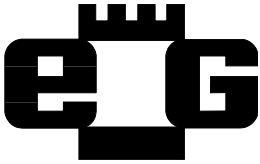


a3c6 0652.11 6/5 BTM, Win

es the next move of the pawn. That move would otherwise be important at the end of the solution! **3...b5+ 4.Kxb4 Rf4+ 5.Ka3!** After the impulsive 5.Kb3? (Kc3?), the second thematic try, Rg4! 6.g8Q Rxc8 7.Bxc8 Kc5! 8.Be6 (square b3 is blocked by the wK) Rg3 9.Bf2 Rf3 10.Bg1 Rg3 positional draw. **5...Rg4** The attempt to stray White from the right course, 5...Ra4+ 6.Kb3? Rg4 7.g8Q Rxc8 8.Bxc8 Kc5! Is refuted by the exact 6.Kb2! Rb4+ 7.Kc2! wins. **6.g8Q Rxc8 7.Bxc8 Rg3** Now, after 7...Kc5, square b3 is vacant (explaining 5.Ka3!) 8.Bb3! Rg3 9.Bf2! Rf3 10.Sg4+ wins. 8.Bd5+ Kc5! The battery is safe. **9.Bg2! Kd4 10.Kb2!** 10...Re3 will be answered by 11.Sc2! winning. **11.Bf1+! Ke4 12.Sg2!** The guard on square g2 has been replaced. **12...Rf3 13.Bxb5!** Now the purpose of 3.Kxa4! becomes clear. After the thematic try: 3.Kxb4? Rf4+ 4.Ka3! Rg4 5.g8Q Rxc8 6.Bxc8 Rg3 7.Bd5+ Kc5! 8.Bg2 Kd4 9.Kb2! Kd3! 10.Bf1+ Ke4! 11.Sg2 (Bg2+ Kd3;) Rf3! 12.Bc4 Rg3! 13.Bf1 Rf3 positional draw. Now White can take the pawn and free himself. White wins. A far-off anticipation!

A bright memory of Viktor Aleksandrovich Kalyagin will remain in the hearts of all who knew him.

*Sergey Osintsev – Ekaterinburg, Russia*



# Multiple Knight Promotions

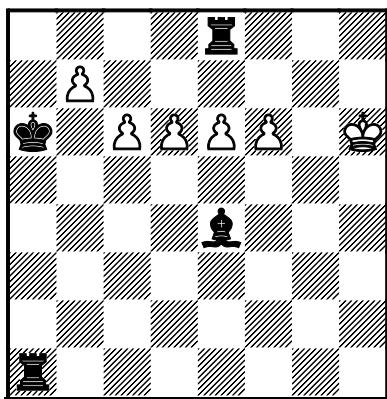
**Prizewinners explained**

**YOCHANAN AFEK**

Good themes never die and multiple under-promotions still manage to fascinate our imagination time and time again. The St Petersburg resident Alexey Sochnev has been busy for years implementing double knight promotions in numerous successful miniatures to which we might dedicate an article sometime soon. Our present selection deals with recent performances displaying three white knight underpromotions.

Richard Becker seems to have already become the most prolific and successful American composer ever. His occasional outings to the world beyond reciprocal zugzwangs usually provide us (at least yours truly) with real refreshing experiences demonstrating Richard's distinguished skills:

**A.1. Richard Becker**  
1st prize AN & YB tourney 2010



h6a6 0630.50 6/4 Draw

1.f7/i Rxe6+/ii 2.Kg7 Rg1+ 3.Kf8 Rh1/iii 4.d7 (b8Q? Rh8+;) Bxc6 5.b8S+/iv Kb5 6.Sxc6 Kxc6 (Rxc6; d8Q) 7.d8S+/v Kd7 8.Sxe6 Kxe6 9.Ke8 Ra1 10.f8S+ and peace has been finally restored.

i) 1.d7? Rg8 and mate follows.

ii) Rh1+ 2.Kg5 Rg1+ 3.Kf4 Rxe6 4.b8Q Rf1+ 5.Ke3 Bg6+ 6.Kd2 Rf2+ 7.Kc3 Re3+ 8.Kd4 Re4+ 9.Kd5 Rd2+ 10.Kc5 Re5+ 11.Kc4 Rc2+ 12.Kd4 Re4+ 13.Kd5 Rd2+ 14.Kc5 Re5+ 15.Kc4 Bxf7+ 16.Kc3 draws.

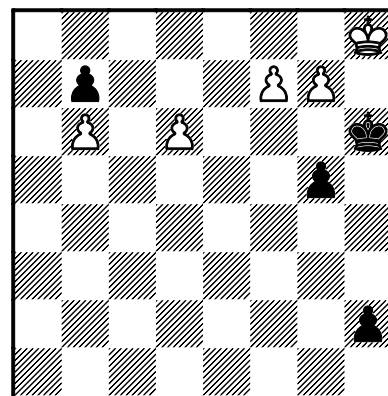
iii) A skewer would not stop the pawn march: Rh6 4.b8Q Rh8+ 5.Ke7 Rxb8 6.c7 draws.

iv) The first fork. 5.b8Q? Rh8+ wins.

v) and a second one.

Siegfried Hornecker is a young German composer who is extremely active in keeping the public discussion in all genres alive. He is especially fond of positions containing just kings and pawns which in fact was one of the themes of his own jubilee tourney currently in process to celebrate such an advanced age of 25.

**A.2. Siegfried Hornecker**  
Prize *Europa Rochade* 2007-2008



h8h6 0000.43 5/4 BTM, Draw

1...h1Q 2.f8S/i Qa1 3.Se6 Kg6 4.d7 Kf7 5.d8S+ (d8Q? Qh1mate;) Ke7 6.Kh7 Qb1+ 7.Kh6 Kf6 8.g8S+ draws.

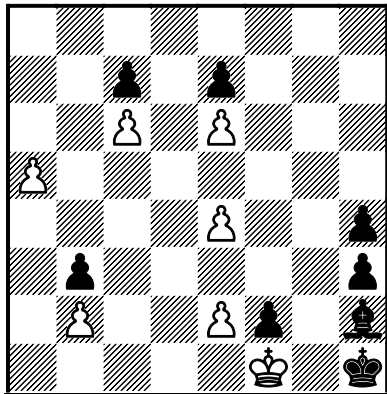
i) 2.f8Q? Kg6+ 3.Kg8 Qh7 mate.

It should be added that both Becker and Hornecker have recently managed to show 3

knight underpromotions in miniatures (!) and once they will be awarded as deserved we will be glad to pay this theme a revisit.

Sigmund Herland (1865-1954) was a Rumanian chess master and composer of problems and a studies.

**A.3. Sigmund Herland**  
*Deutsches Wochenschach* 1913



f1h1 0030.66 7+8 Win

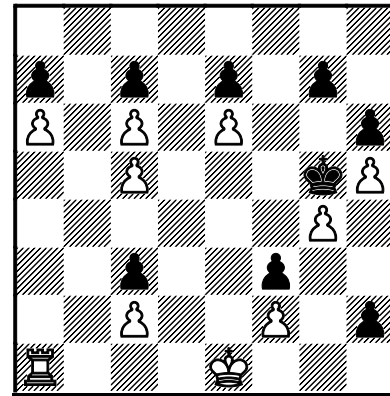
1.a6 Bg1 2.a7 h2 3.a8S/i h3 4.Sb6 cxb6 5.c7 b5 6.c8S b4 7.Sd6 exd6 8.e7 d5 9.e8Q wins.

i) 3.a8Q? h3 and stalemate is unavoidable.

This study proved to have been Herland's most important one triggering quite a few subsequent efforts to improve on the number of consecutive sacrificed underpromoted knights. Jan Timman has recently done remarkable research of the prototype scheme and I am sure that we will hear of it soon. The most daring concept is probably displayed in the following masterpiece by the grand maestro of the modern pawn ending:

1.0–0–0 Kh4/i 2.Rh1 Kh3/ii 3.Kd1 Kg2 4.Ke1 Kxh1 5.Kf1 g5 6.hxg6 h5 7.g7 h4 8.g8S/iii h3 9.Sf6 exf6 10.e7 f5 11.e8S f4 12.Sd6 cxd6 13.c7 dxc5 14.c8S c4 15.Sb6 axb6 16.a7 b5 And the pawn, free at last, promotes to mate. White just needs not to fall by

**A.4. Mikhail Zinar**  
Special prize Osintsev-50 JT 2011



e1g5 0100.88 10/9 Win

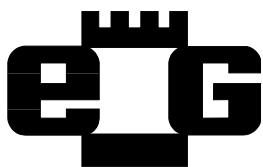
force of the habit to a fourth knight promotion.... A queen or even a modest bishop would do the obvious trick.

i) A clever device to make it much more difficult for White since the natural: 1...Kxg4 is met by 2.Rh1 Kh3 3.Kd1 Kg2 4.Ke1 Kxh1 5.Kf1 g5 6.hxg6 h5 7.g7 h4 8.g8S h3 9.Sf6 exf6 10.e7 f5 11.e8Q, after which the shortest winning way would be f4 12.Ke1 Kg2 13.Qg6+ Kh1 14.Qd3 Kg1 15.Qf1 mate.

ii) The castled king must hurry up back to the other side to lock in his counterpart.

iii) 8.g8Q? and White will be one tempo short to avoid stalemate after 8...h3.

Here we have a unique combination of the theme with the Valladolid Task. All three unusual chess moves: castling, en-passant and 3 underpromotions in one line of play! In his most instructive column Spotlight from our previous issue Jarl Ulrichssen expresses an interesting viewpoint regarding this controversial theme. "The great majority of endgame studies showing this theme are terrible", he complains and warns us that strong nerves are needed to look at them. I wonder what has Jarl to say about this one.



*History*

## **Herman Mattison (Hermanis Matisons, 28xii1894 – 16xi1932)**

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**ALAIN PALLIER**

One century ago, in July 1911, Herman Mattison's first study was published in his native town, in the newspaper *Rigasche Rundschau*. It was composed in collaboration with a certain Šaldoks whose name didn't go down to posterity (in the Lamare collection, his name is spelled Schaldakas: this written form was found in the newspaper *Bohemia*, where the study was quickly reproduced, in September 1911). In chess, as in other fields, spontaneous generation rarely occurs. If a genius of endgame composing like Mattison was born at the beginning of the XXth century, in Riga, there must be some good reasons. Concerning the history of the development of the chess study, the background story of Riga is especially interesting. For a youngster who had learnt the moves in 1901, Riga was the right place to be.

Riga has been under Russian rule since 1710, when Russia took over from Sweden. But Livonia (the former name of the part of current Latvia where Riga is located) was in fact run by a Baltic-German elite, a legacy of the Middle Ages when the whole Baltic area was a member of the Hanseatic League. Until the year 1891, the start of the russification decided by Czar Alexander III, German was the official language of the administration of the Riga governorate. By 1867, Riga's population was 42.9% German. For many Jews living in Latvia, Germany was the country they admired (it represented emancipation, as opposed to Russia) and Latvian was just a language of peasants. During the second half of the XIXth century Riga became transformed into a modern metropolis. Due to its heavy industrialization and to the quick devel-

opment of its port, the sociological composition of the town changed: many poor Latvians from the country joined the city. In 1862 its population was 102,590 and by 1897 it had reached 255,879. On the eve of WWI the town had 497,586 inhabitants.

Despite the lessening of their numerical importance, in 1912 the Baltic-Germans still held 51 of the 80 seats in the municipal council of Riga, and the mayor was... an Englishman, George Armistead. The first Russian revolution in 1905 had occasioned violent attacks against Baltic-German nobles. When in 1914 WWI broke up, many of these Baltic-German emigrated to Germany, among which were a large number of German farmers who had recently settled in the country.

In 1915, the Latvian army under Russian command, resisted the German offensive but there were heavy losses by the Latvian battalions. Riga eventually fell in August 1917 and the larger part of the country was occupied by German troops. The situation became especially confusing in the following months. The population, strongly opposed to German rule favoured the Russian Bolsheviks who took over in 1918 and in December 1918 the independent Soviet republic of Latvia was proclaimed... in Moscow! But during the winter the Bolsheviks lost all their credit and Spring saw the disintegration of the new state. In 1920, after a short war, Latvia became a true independent state, with a parliamentary democracy.

In the newly independent Latvian state, the German Baltic elite lost a lot of its political and economic power. After 1920 the German

minority quickly decreased (not more than 3.6 % of population in 1925).

So, it is no surprise that chess in Riga during the XIXth century was mainly a German matter. Let us listen to Troitzky himself, in the preface to his 1934 collection of studies: “My secondary education was at the Riga Real-schule (secondary school) where I had my first encounter with chess and draughts“. He adds: “It was only in the town’s German quarter, which lived isolated from the Russian Quarter, that there was the circle in which the Behting brothers, Amelung, and, much later, Nimzovitch, received their chess upbringing. But, despite living practically alongside this circle, I had no idea of what was happening there”. (EG119, January 1996, pp 741-2).

Some figures confirm the overwhelming domination of German culture in Riga: in 1901 the town had 23 publications in German, 9 in Latvian and 5 in Russian. There were three major daily newspapers in German: *Düna Zeitung* (1888-1909), *Rigaer Tageblatt* (1877-1915), a morning paper, and *Rigasche Zeitung*. All three defended a conservative point of view, as expected, since they were mainly read by the ruling class. A newcomer, the *Rigasche Rundschau* – the Riga Panorama – (1895-1915 and 1919-1939) made a name for itself under his editor-in-chief Paul Schiemann (Pauls Šīmanis in Latvian), a liberal who became the leader of the *Deutsche-Baltische Demokratische Partei* (he was a strong opponent of Nazism and had to resign in 1933 when his newspaper became pro-Nazi). It is the *Rigasche Rundschau* that took in Mattison’s first opus.

These newspapers had a chess column in which original compositions were published. Maybe the major role of these chess columns in the development of the modern chess study has not been enough emphasized. Both Mihail and Vassili Platov, who were born in Riga where their father was a merchant, published their very first study in the *Rigaer Tageblatt* (Mihail was the first on 19i1903, followed by his brother on 31viii1903). Between 1903 and 1910 (the year they left Riga for Moscow), the

*Rigaer Tageblatt* welcomed no less than 29 studies by the Platovs (not counting four entries to the *Rigaer Tageblatt* tourneys in 1905 and 1909). The Platovs also sent some of their original works to the *Düna Zeitung*.

Another giant of chess study composition was closely connected with Riga. In May 1905, the whole Kubbel family, coming from St Petersburg, moved to Riga. The father, Johann Kubbel (Ivan Ivanovich in Russian), was of ‘Latvian nationality’ (Vladimirov & Fokin, p. 6). In his 1940 *Shakhmaty v SSSR* article, Leonid Kubbel wrote: “I spent the summer of 1905 in Riga... While there, I got to know the chess column in the *Rigaer Tageblatt* and, before long, I sent the chess editor a small collection of problem and studies I had composed” (quoted by Timothy Withworth in the introduction of his 2004 collection of Leonid Kubbel’s studies). In February 1906, Kubbel’s father died and the family went back to St Petersburg. But Kubbel remained faithful to the *Rigaer Tageblatt* column: from 1907 to 1915, many other studies were published in the Latvian newspaper (no less than 37 in Whitworth’s collection with 4 more published in the *Rigasche Rundschau*).

These columns were the reflection of an intense chess life in the Baltic region, especially in Riga, where some interesting personalities of composition marked the end of the XIXth century and the beginning of the XXth century (this article is limited to studies: of course, the name of another Riga child, the great Aron Nimzowitsch [1886-1935], deserves mention).

Friedrich Amelung (1842-1909) was a kingpin of this activity. He was the first secretary of the *Baltische Schachbund* (Baltic Chess Federation), created in 1898 in Riga. Amelung was one of the Baltic-German tenants: he was born in a manor of Livonia, Katharina, near Dorpat, today Tartu in Estonia (the Russian governorate of Livonia was divided between Latvia and Estonia). He attended Dorpat University (which then was the only university in the Baltic region) where he studied philosophy and chemistry. He was the



director of the glass and mirror factory he had inherited from his family. A strong player, he was the first editor of the famous yearbook publication *Baltische Schachblätter*, the organ of the chess federation, from 1889 to 1901. After 1901, K. Behting and P. Kerkovius took on the editorship. As a composer, Amelung was prolific and a notable analyst, who studied several pawnless endings. Some of his articles, that first appeared in the *Baltische Schachblätter*, had a larger circulation thanks to their publication in *Deutsche Schachzeitung* in 1900 and 1901. Lewis Stiller has shown the importance of Amelung's work: "Amelung's 1900 analysis of KR/KS was significant because it contained the first histogram to my knowledge of a pawnless endgame of, for that matter, of any endgame"<sup>(1)</sup>.

Another name to be remembered is Andreas Ascharin (1843-1896), Russian by his father, Baltic-German by his mother. He was a publisher, a specialist in Russian literature, and translator from Russian to German. He settled in Riga (1879) and remained there till the end of his life. He was the chess columnist in both *Rigaer Tageblatt* and *Düna Zeitung*. He was one of the judges of the first *Rigaer Tageblatt* 1895 tourney.

The other great figures of Latvian chess were the Bething (Bētiš) brothers, very active in both game and composition (problems and studies). Like the Kubbel brothers, there were three: Johann (Jānis Karlovich; 1856-1946), Karl (Kārlis Karlovich; 1867-1943) and Robert (Roberts Karlovich; 1875- ?), all three interested in composing, even if compositions by Robert remain unknown. Johann and Karl were not very prolific but they were renowned

in European chess circles for the quality of their work.

Karl was one of the co-authors of *Sachs Latvija lidze 1940. Gadam* (*Chess in Latvia to 1940*) and, with his brother Johann, he edited a collection of their best studies and problems, in German (1930). A strong (o.t.b. and correspondence) player, he was a member of the national team in the 1924 unofficial Olympiad in Paris, as was Mattison. He was also the first theoretician of the Latvian gambit (1.e4 e5 2.Sf3 f5!?).

Finally, another name of chess composition in Latvia is Johann Sehwers, today more or less forgotten as a composer: his name is not listed in *Le nouveau guide des Echecs* by Giffard and Biénabe (Laffont 1993; second edition 2009) that contains a 'dictionary of problemists' with more than 3,500 composers. Sehwers is not among the entries in the 1990 Russian chess encyclopaedia under the direction of Anatoly Karpov. You can find him in Caputto's *El arte del Estudio* (vol 3, Buenos Aires 1996) but not in the pages devoted to Latvia since he is ranked among the German composers! But Troitzky himself said 'regained [his] former interest in composition' when in 1905 he was shown compositions by the Platovs, Rinck and Sehwers, even if he added "The majority of the compositions by the above composers restricted themselves to one and the same theme: win of a piece, domination, stalemate. In Sehwers' case indeed there was nothing else" (preface of the 1937 collection).

A lot is known about his life. Johann Sehwers (Jānis Zervers in Latvian) was born in 1868 in Leimani, a small village that is located today in Estonia but that was in Livonia, in the

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(1) Lewis Stiller also quotes the work made by another minor figure of chess, Theodor Molien (1861-1941). He writes about him: "Even more intriguing, however, is Amelung's comment that an even earlier, exact, numerical analysis containing the number of win-in- $k$  moves for each  $k$  of a four-piece chess endgame was known, and was due to Dr. Th. Mollien, 'der Mathematiker von Fach ist'; that is, to the professor Th. Mollien". Molien (also known as Molin) was born in Riga in a family of Swedish decent. Despite the high value of his work as a researcher (algebra), this mathematician of the higher order had to take a full professor position in Siberia. In 1900, he left Dorpat for the Tomsk Technological Institute before joining, in 1917, the newly opened Tomsk University. A friend of Amelung, Molien showed great interest in chess, especially in theoretical studies. He published only four studies and it seems that, once in western Siberia, he gave up chess.

XIXth century. Under Russian rule, the administrative organization of the present Baltic states was very different: the governorate of Livonia (formerly governorate of Riga) was divided in 9 districts, among which was the Werro district (today the Estonian Voru county) where Leimani is. Schwers decided to go into teaching. His progress in that career was very slow: he was first a schoolmaster and learned the moves when attending the teachers' training college in Dorpat. In 1890, he settled in Port-Kunda where he found a position in a private school. In 1902, he resumed studies in Pernau (today Pärnu, Estonia) where he graduated as a teacher of German in secondary schools. Three years later, he was sent to Archangelsk (Russia), on the White Sea, where he taught in the Lomonosov-Gymnasium as a member of the Russian civil service. In 1910, he began to work on a dissertation that led him to Zurich University. Six years later, he defended his doctoral thesis. After WWI, he was appointed director of the teachers' training school in Mitau (Jelgava, Latvia) and later, he settled in Germany. Nevertheless, he was the president of the *Latvian Literary Society* from 1925 to 1940.

In 1936, in Leipzig, an expanded and amended version of his thesis was published (with a second edition in 1953). Schwers was a renowned philologist. His field of research was the influence of German language in Latvian. A review of the expanded version of his thesis presents his work as “single-mindedly devoted to the study of loan-words and calques from Low and High German in his mother tongue”. The list of his writings contains no less than 38 items between 1918 and 1935. In a review of his last book, we read that his death occurred during WWII “as an exile in Berlin”. Several sources give Poznan as the place where he died in November 1940. It seems that his last monograph about calques (*Lehnübersetzungn* in German) that was lost during WWII.

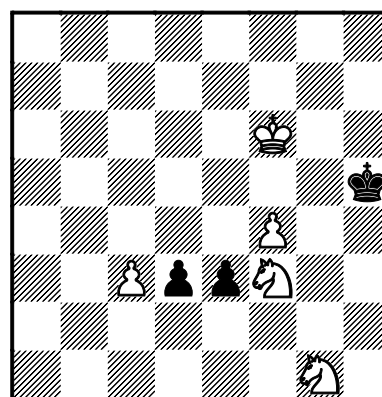
There is no trace of his activity as a chess player, excepted a 4/5th place in the second

section of the 1899 Riga Baltic congress. The previous year, Schwers had been impressed by a study by J. Behting and he had begun to compose himself. He didn't choose a Riga newspaper for his first published study (1898) but the *St Petersburger Zeitung*. In 1905 he had his greatest success when he won first and second prizes in the second *Rigaer Tageblatt* tourney, ahead of V. Platov, Blathy, Rinck and M. Platov. In the 1909 *Rigaer Tageblatt* tourney (in which the Platovs won 1st and 2nd prizes), he entered three studies: only one received a 3rd honourable mention. With the exception of an entry in the *La Stratégie* 1902 tourney (and a late appearance in the *Rigasche Rundschau* 1934 tourney) it seems that he never took part to any other tourney. After 1910, he concentrated on a collection of his own studies that was published in Germany (*Endspielstudien*, Walter de Gruyter, Berlin 1922). After 1922, it seems that was less interested in studies. But, at almost seventy, he had two original studies published in the Lommer and Sutherland anthology *1234 Modern End-Game Studies* (1937).

With such a concentration of talents in one country (even if Latvia was not independent before 1920, there was a strong national feeling), a teenager desirous of launching into composing could not hope for a better background!

(to be continued)

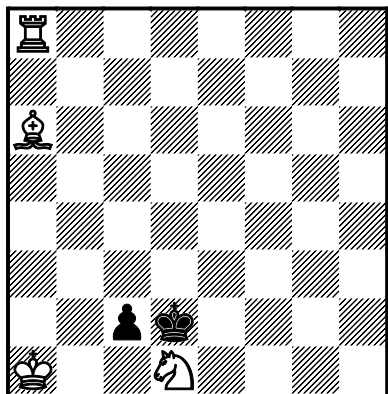
P.1. H. Mattison and S. Šaldoks  
*Rigasche Rundschau* 9vii1911



f6h5 0002.22 5/3 Win

**1.Se2! d2 2.Sxd2 exd2 3.Sg3+ Kh4 (Kg4 4.Se4 d1Q 5.Sf2+) 4.Sf5+ Kg4 5.Se3+ Kxf4 6.Sd1 Ke4 7.Sb2 wins.**

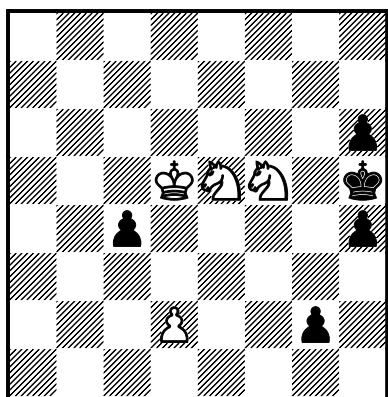
**P.2.** F. Amelung and K. Behting  
*Rigasche Rundschau* 24iii1907



a1d2 0111.01 4/2 Win

**1.Rd8+ Ke1 2.Re8+ Kd2 3.Sc3! c1Q+ 4.Sb1+ Kd1 5.Rd8+ Ke1 6.Rf8! wins.**

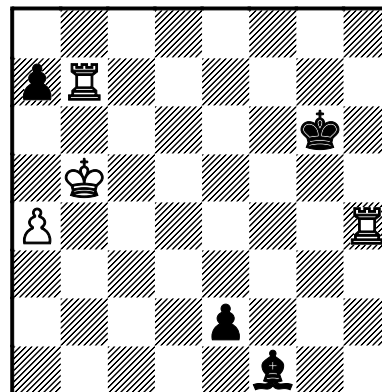
**P.3.** K. Behting  
2nd-5th prize *Bohemia* 1906



d5h5 0002.14 4/5 Draw

**1.Kc6! g1Q (1...h3 2.Sg3+ Kh4 3.Se2 h2 4.Sf3+ Kh3 5.Sxh2 Kxh2 6.Kc5) 2. Sxh4**

**P.4.** J. Sehwers  
2nd honourable mention  
*Rigaer Tageblatt* 1909



b5g6 0230.12 4/4 Draw

**1.Rg4+ Kh5 2.Rh4+ Kg5 3.Rg4+ Kf5 4.Rf4+! Kxf4 5.Ka5! e1Q+ 6.Rb4+ K- stalemate.**

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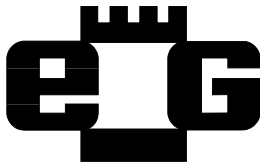
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Thanks to Timothy Whitworth and Harold van der Heijden for their help.



**Computer  
News**

# News in Endgame Databases

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**MARC BOURZUTSCHKY  
AND YAKOV KONOVAL**

**Emil Vlasák:** Marc Bourzutschky (USA) and Yakov Konoval (Russia) are currently the only team seriously examining 7-man endgame databases.

During 2005–2007 I regularly received messages, positions and records from Marc for my web page <http://www.vlasak.biz/tablebase.htm>. Also **EG** (Vol. XI, Dec 2005, page 493) published a big article by Marc and Yakov about pawnless 7-man databases.

Unfortunately, after 2007 I no longer received updates and I was even afraid the whole 7-man endgame database project had been stopped. Fortunately it has not! New databases are being generated and examined, but Marc and Yakov were too busy to communicate results extensively. Finally, I succeeded in contacting Yakov; he was pleasantly surprised by the possibility of communicating in Russian and quickly wrote a broad text with a lot of interesting information. I translated it for **EG** and Marc made the final fine tuning below.

## News in Pawnless databases

In **EG** Vol. XI we published information about the generation of *7-man pawnless databases* and a lot of results. Generally such endgames do not have much practical importance, and even in endgame studies they are only rarely used. The endgame **KRBS-KRB** is the only serious exception. Surprisingly it is a general win, even with same-coloured bishops.

In May 2006 we generated the **KQS-KRBS** database which currently holds the record in solution length – White needs 517(!) moves to either checkmate or to convert to a won endgame with fewer pieces. This is probably the absolute record in 7-man endgames, because we generated and tested most pawnless ones (all those where the material difference between Black and White is less than a queen) and in databases with pawns a longer solution is highly improbable.

In 2007 we added to our generator 3 fairy pieces (bishop + knight = “Archbishop”, rook + knight = “Chancellor”, rook + bishop + knight = “Amazon”) and found a basis with a

maximal length of 568 moves in the endgame Archbishop + Knight vs. Bishop + 2 Knights.

The maximal length in 6-man databases is 243 moves. We have found several 7-man positions with longer lengths – KQS-KRBS (517 moves, see above), KRRS-KRR (290 moves, see **EG** Vol XI), KQBS-KQB (330 with different-colour bishops and 253 with same-colour ones), KQBS-KQS (317), KQSS-KQS (282) and KQSS-KQB (272).

We have generated all interesting databases **KRm<sub>1</sub>m<sub>2</sub>-KRm<sub>3</sub>** (the m’s denote minor pieces). Surprisingly *ALL* appear to be *general wins* for the stronger side – including the situations **KRSS-KRS** (196 moves) and **KRSS-KRB** (234 moves).

## 7-Man databases with pawns

### *Some technical information*

In late 2006 we began to generate 7-man endings with pawns, surely more interesting for endgame theory and practice.

We have preserved the **DTC** (Distance to Conversion) concept because it required only

small changes to our thoroughly tested generator. Yes, the DTC – and also DTM (Distance to Mate) – metrics do not allow easy testing of the **50-move rule**, but this rule is mainly useful for practical over the board tournament situations, and is not applied in endgame studies.

While the DTM metrics will generally result in a faster win, few games or analysis are played out to mate and the DTC metric will usually give “reasonable” play.

**En passant** is fully supported in our databases, but **castling** is not, similar to other authors such as Nalimov.

And what about **pawn promotions**? When generating databases it is possible to reflect all promotions or only a subset, for example only queen- and knight promotions. By reducing underpromotions a lot of supporting sub-bases can be excluded. For example, **KRPP-KRP** requires 75 databases with 7-man if all promotions are taken into account, but just 18 if only queen and knight promotions are considered, and just 6 if only queen promotions are considered. While ignoring certain underpromotions can lead to incorrect valuations in some cases, the databases can be generated and used markedly quicker for testing games and studies. We have generated a lot of databases with only queen promotions and some databases with all promotions, and the rest is only a matter of time and free disc space. We have generated all **6-man** databases with all promotions and the total disc space is about a half the size of the Nalimov databases, mainly due to us using DTC rather than DTM.

In addition, generating databases with selected promotions allows mining for study-positions with two or more underpromotions, as described further below.

Theoretically, **the size** of a database with pawns is about four times larger than a pawnless one – in our specific implementation it is  $1806/462=3.9$ . Actual sizes can be over 200 Gigabytes for some endings, even after compression. However, generating times for databases with pawns are usually not four times longer than for pawnless ones due to lower pawn mobility and shorter winning lines.

We will discuss here endgames of the form **Kf<sub>1</sub>PP-Kf<sub>2</sub>P**, where f is any piece, including a pawn. Such positions are very frequent in games and also in endgame studies. We will show several record positions plus many examples from games and studies. Frequently, there are – not only in play, but also in the analyses.

Symbols used:

!! – the only winning (saving) move

! – the only quickest move

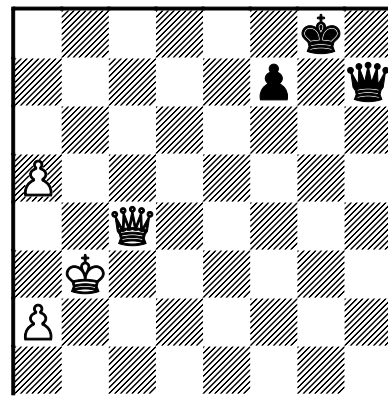
?? – a move changing the evaluation to lower one, i.e., giving away a win or draw.

### **KQPP-KQP and KQP-KQPP**

The **KQPP-KQP** endgame is the most complicated one because there are many queen moves available on every turn, and solutions can run very deep. We generated it considering only queen promotions.

The maximum length is 222 moves to conversion. We have found 10 positions with this length, but they are very similar. Here is one example:

#### **BK.1.** Bourzutschky & Konoval the record position



b3g8 4000.21 4/3 White wins in 222 moves

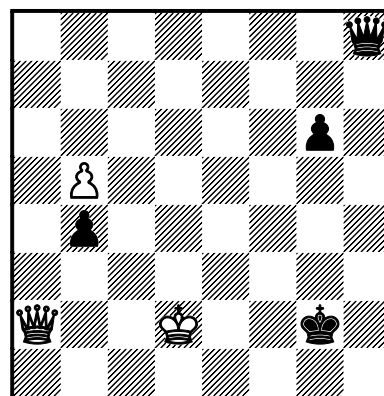
**(BK.1.)** 1. Qc8+!! Kg7 2. Qc3+!! Kg8 3. Qg3+! Kh8 4. Qe5+! Kg8 5. Qg5+! Kh8 6. Qd8+! Kg7 7. Qd4+! Kg8 8. a6! Qb1+ 9. Ka3!! Qc1+ 10. Ka4! Qc6+ 11. Ka5!! Qc7+ 12. Kb5 Qb8+ 13. Ka4! Qe8+ 14. Ka5! Qe1+ 15. Kb6! Qe6+ 16. Kb7 Qe7+ 17. Kb8! Qf8+ 18. Kc7! Qe7+ 19. Qd7! Qe3 20. Kb7! Qe4+ 21. Qc6!! Qb1+ 22. Qb6!! Qe4+ 23. Ka7! Qd5 24. Qb8+! Kh7 25. Qh2+! Kg8 26. Qg3+!

Kh7 27. Qh3+! Kg6 28. Qb3! Qe5 29. Qb8!!  
 Qd5 30. Qc7! Kg7 31. Qc3+! Kg8 32. Kb6!  
 Qd6+ 33. Kb7! Qd7+ 34. Qc7! Qb5+ 35. Qb6!  
 Qd7+ 36. Kb8! Qe8+ 37. Ka7! Qd7+ 38. Qb7!  
 Qd2 39. Qc8+! Kh7 40. Qf5+ Kg8 41. Qg4+!  
 Kf8 42. a4! Qe3+ 43. Kb7! Qb3+ 44. Kc6!  
 Qc3+ 45. Kb5! Qe5+ 46. Kc4! Qe8 47. Kd3!  
 Qc6 48. Qc4! Qb6 49. Kc3!! Qe3+ 50. Kb4!  
 Qb6+ 51. Qb5! Qd4+ 52. Ka5! Kg7 53.  
 Qg5+!! Kf8 54. Qf5! Kg7 55. Kb5! Qb2+ 56.  
 Kc6!! Qd4 57. Qc2! Qf6+ 58. Kb5!! Qe5+ 59.  
 Qc5!! Qe8+ 60. Ka5! Qe1+ 61. Kb6! Qe6+  
 62. Qc6! Qe3+ 63. Kb7! Qe7+ 64. Kc8!! Qf8+  
 65. Kd7! Qb4 66. Qg2+! Kh8 67. Qc2! Kg8  
 68. Kc6! Qd4 69. a5! Qf6+ 70. Kb7!! Qe7+  
 71. Qc7!! Qe4+ 72. Kb8!! Qb4+ 73. Ka8!  
 Qe4+ 74. Qb7! Qf5 75. Qb8+!! Kh7 76. Qc7!  
 Qe4+ 77. Kb8! Qe8+ 78. Ka7! Qe3+ 79. Kb7!  
 Qe4+ 80. Kb6! Qb1+ 81. Ka7! Qf5 82. Qc4!  
 Qd7+ 83. Kb6! Qd6+ 84. Qc6! Qb8+ 85. Kc5!  
 Qe5+ 86. Qd5! Qc7+ 87. Kd4! Qa7+ 88.  
 Kc3!! Qc7+ 89. Kd3! Qg3+ 90. Kd4! Qg1+  
 91. Kc4! Qc1+ 92. Kb5! Qc7 93. Qe4+ Kg8  
 94. Qa8+! Kh7 95. Qe8! Kg7 96. Qc6! Qe5+  
 97. Qc5!! Qe8+ 98. Kb4! Qe4+ 99. Qc4!  
 Qb1+ 100. Kc5! Qf5+ 101. Qd5! Qc8+ 102.  
 Qc6! Qd8 103. Kb5! Qd4 104. Qc5! Qd3+  
 105. Qc4! Qf5+ 106. Ka4! Qd7+ 107. Kb4!  
 Qd6+ 108. Kc3! Qg3+ 109. Kb2! Qg1 110.  
 Qb4! Kh7 111. Qd2! Kg8 112. Qd6! Kg7 113.  
 Kc2! Qe3 114. Qd2! Qa7 115. Qd3! Qf2+ 116.  
 Kb3! Qa7 117. Qg3+ Kh7 118. Qd6! Qe3+  
 119. Kc4! Qc1+ 120. Kb5! Qe3 121. Kc6!  
 Kg7 122. Kb7! Qb3+ 123. Ka8!! Qc4 124.  
 Qe5+!! f6 125. Qe7+!! Kg6 126. Qd6!! Qc8+  
 127. Ka7!! Qc4 128. Kb6! Qb3+ 129. Kc7!  
 Qc3+ 130. Kb8 Qb3+ 131. Kc8! Qc3+ 132.  
 Qc7! Qh3+ 133. Kb8! Qb3+ 134. Qb7!! Qg3+  
 135. Ka8! Qe5 136. Qb1+! Kh6 137. Qc1+!  
 Kg6 138. Qc4! Qe8+ 139. Kb7! Qd7+ 140.  
 Kb6! Qd6+ 141. Kb5! Qb8+ 142. Ka4! Qe8+  
 143. Kb3! Qe3+ 144. Kb4! Qe7+ 145. Qc5  
 Qe1+ 146. Kb5! Qe8+ 147. Qc6! Qe5+ 148.  
 Kb6! Qb8+ 149. Kc5!! Qe5+ 150. Qd5! Qe3+  
 151. Qd4! Qe7+ 152. Kc4! Qe6+ 153. Kc3!  
 Qe1+ 154. Qd2! Qe5+ 155. Kc2!! Qe6 156.  
 Qd3+! Kg7 157. Kc3 Qe5+ 158. Kb3! Qb8+  
 159. Kc2! Qh2+ 160. Qd2! Qc7+ 161. Qc3!

Qh2+ 162. Kb3! Qb8+ 163. Qb4! Qg3+ 164.  
 Ka4! Qe5 165. Qg4+! Kh6 166. Qh3+! Kg6  
 167. Qd3+! Kh6 168. Kb3! Qe6+ 169. Kc3  
 Qe7 170. Qd5 Qc7+ 171. Kd3 Qg3+ 172.  
 Kc2! Qc7+ 173. Kd1! Qg3 174. Qe6! Qd3+  
 175. Ke1!! Qg3+ 176. Ke2 Qg2+ 177. Kd3!  
 Qf1+ 178. Kc3! Qa1+ 179. Kb4! Qd4+ 180.  
 Kb5! Kg6 181. Qg8+! Kh6 182. Qf8+! Kg6  
 183. Qc5! Qd3+ 184. Qc4! Qd7+ 185. Qc6!  
 Qd3+ 186. Kb6! Qe3+ 187. Kc7 Qf4+ 188.  
 Kc8 Qe3 189. Qc2+! Kh6 190. Qf5! Qe7 191.  
 Qb5 Kg6 192. Qd3+! Kh6 193. Qf5! Qf8+  
 194. Kc7! Qe7+ 195. Kc6! Qe8+ 196. Kc5!  
 Qe7+ 197. Kd5! Qd8+ 198. Kc4! Qg8+ 199.  
 Kd4! Qd8+ 200. Ke3! Qe7+ 201. Kf3! Qa3+  
 202. Kg4! Qa1 203. Qf4+! Kg6 204. Qe3!  
 Qd1+ 205. Kh4!! Qh5+ 206. Kg3 Kf7 207.  
 a7! Qg6+ 208. Kf4! Qg5+ 209. Ke4! Qe5+  
 210. Kd3! Qb5+ 211. Kc3 Qc6+ 212. Kb4  
 Qb7+ 213. Ka3! Qc6 214. a6! Kg6 215. Qg1+  
 Kh7 216. Qd4! Qc1+ 217. Kb4 Qe1+ 218.  
 Kc5 Qe7+ 219. Kc6 Qe6+ 220. Kc7! Qf7+  
 221. Qd7! Qg7 222. Qxg7+! wins.

Also the side with the single pawn can win the endgame when it has a positional advantage. We label this base as **KQP-KQPP**. The maximum length is here 105 moves. There are 6 record positions very similar to the following:

**BK.2.** Bourzutschky & Konoval  
 the record position

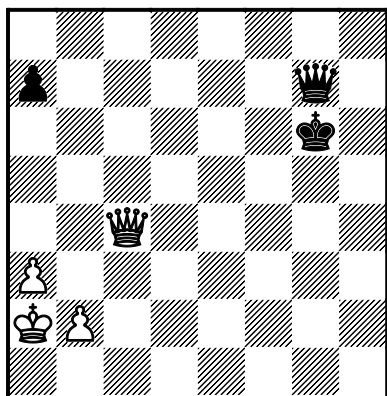


d2g2 4000.12 3/4 White wins in 105 moves

**(BK.2.)** 1. Ke3+!! Kg3 2. Qf2+!! Kh3 3. Qf3+ Kh2 4. Qf4+! Kg2 5. Qe4+! Kh2 6. Qc2+! Kh1 7. Qd1+ Kh2 8. Qd6+! Kg2 9. Qd5+! Kh2 10. b6! Qc3+ 11. Ke2! g5 12. Qd2! Qc6 13. Kf2!! Qf6+ 14. Ke1+! Kh3 15.

Qe3+!! Kg4 16. Qe4+! Kg3 17. b7! Qc3+ 18. Ke2! Qb2+ 19. Ke3! Qc3+ 20. Qd3! Qe5+ 21. Kd2+! Kh4 22. Qd7! g4 23. Kd3!! Kh3 24. Qc6!! Qg3+ 25. Kd4 Qf4+ 26. Kd5! Qf5+ 27. Kd6! Qf6+ 28. Kc7! Qe5+ 29. Qd6! Qa5+ 30. Kc8! Qf5+ 31. Kd8! Qg5+ 32. Qe7! Qd5+ 33. Qd7! Qg5+ 34. Kc8! Qc5+ 35. Qc7! Qf5+ 36. Kd8! Qg5+ 37. Ke8 Qh5+ 38. Ke7! Qg5+ 39. Kd6! Qh6+ 40. Kd5! Qd2+ 41. Kc6! Qc3+ 42. Kb6! Qe3+ 43. Ka5! Qa3+ 44. Kb5! Qd3+ 45. Qc4! Qd6 46. Ka4! Kh2 47. Qe2+! Kh3 48. Qb5! Qd1+ 49. Ka5!! Qa1+ 50. Kb6! Qf6+ 51. Qc6! Qe5 52. Qh1+! Kg3 53. Qg1+ Kh4 54. Qc5! Qe6+ 55. Qc6! Qe3+ 56. Ka6! Qa3+ 57. Kb5! Qd3+ 58. Ka5! Qa3+ 59. Qa4! Qg3 60. Qd7! Qe5+ 61. Kb6! Qe3+ 62. Ka6! Qe2+ 63. Qb5! Qe6+ 64. Qb6! Qa2+ 65. Qa5!! Qe6+ 66. Ka7! Qe7 67. Ka8! Qe4 68. Qd8+! Kh5 69. Qh8+! Kg6 70. Qg8+! Kh5 71. Qf7+! Kg5 72. Ka7! Qd4+ 73. Ka6! Qd3+ 74. Kb6! Qd6+ 75. Kb5!! Kh4 76. Qh7+! Kg3 77. Qg7! Kf4 78. Qf7+!! Kg3 79. Qe8! Qd5+ 80. Kb6! Qd4+81. Kc7! Qf4+ 82. Kc8! Qc1+ 83. Kd8! Qf4 84. Qc6! Qf8+ 85. Kc7! Qe7+ 86. Qd7! Qc5+ 87. Kb8! Qc3 88. Qd6+! Kh3 89. Ka7!! Qe3+ 90. Ka6! Qe2+ 91. Kb6! Qf2+ 92. Qc5! Qf6+ 93. Ka5! Qf4 94. Qb5! Qb8 95. Ka4!! Kh2 96. Qc6 Qe5 97. Qc8! Qa1+ 98. Kb5! Qe5+ 99. Kc6! Qe4+ 100. Kd6! Qf4+ 101. Ke6 Qe4+ 102. Kf6! Qf4+ 103. Kg6! Qd6+ 104. Kh5 Qd2 105. Kxg4! wins.

**BK.3.** Lautier – Picket  
Dortmund 1995



a2g6 4000.21 4/3 BTM,  
White wins in 92 moves

The pawn structure from the following example BK3 (a + b-pawn versus a-pawn) has

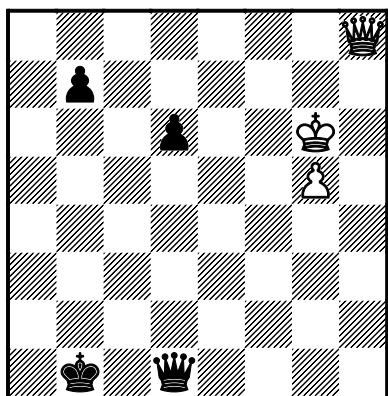
occurred in several o. t. b. games. White has here a complicated win, although the position was commented as drawn after 47...Qb7:

**(BK.3.)** 47... Qb7 48. Qb3!! Qa6 49. Qg8+!! Kh6 50. Qf8+! Kg6 51. Qc5! Qd3 52. Qc6+!! Kf5 53. Qc8+!! Kg5 54. Qc1+! Kh5 55. Qc3! Qb5 56. Qb3! Qc6 57. Qd1+! Kg5 58. Qd2+ Kf5 59. Qa5+!! Ke4 60. Kb3!! Qe6+ 61. Ka4! Qd7+ 62. Qb5!! Qc7 63. Qe2+! Kd4 64. Qd2+! Ke4 65. Qc3! Qd7+ 66. Kb3! Qd8 67. Kc2! Qb6 68. Qc4+!! Ke5 69. Kc3!! a5 70. Qe2+!! Kf6 71. Qf3+ Ke5 72. Qh5+! Ke4 73. Qg4+! Ke5 74. Qg5+! Ke4 75. Qg2+! Kf4 76. Qd5! Kg3 77. b3! Qc7+ 78. Kd3! Qh7+ 79. Kc4! Qe7 80. a4! Qb4+ 81. Kd3 Qb8 82. Qg5+! Kh3 83. Qb5! Qg8 84. Qc4 Qb8 85. Ke4 Qb7+ 86. Ke5 Qa7 87. Kd5! Qb6 88. Qd3+! Kh2 89. Qb5! Qc7 90. Qc6! Qa7 91. Qc2+! Kh1 92. Qe4+ Kh2 93. Qe2+! Kh3 94. Qd3+! Kg2 95. Qb5! Kg3 96. Kc6! Qa8+ 97. Qb7! Qg8 98. Qc7+! Kf3 99. Qb6! Ke4 100. Qb5!! Qa8+ 101. Kc7! Kd4 102. Qd7+! Ke3 103. Qc8! Qd5 104. Qe8+! Kf4 105. Qb5! Qa8 106. Qb6! Kg3 107. Qb8! Qa6 108. Qc8! Qg6 109. Kb7! Qe4+ 110. Qc6 Qb4+ 111. Qb6! Qe4+ 112. Ka7! Qd5 113. Qb5! Qd2 114. Kb7! Kh3 115. Qf1+ Kh4 116. Qc4+! Kh3 117. Qe6+! Kg2 118. Qg4+! Kf2 119. Qh4+! Kg2 120. Kc7! Qe3 121. Qg4+! Kh2 122. Qh5+! Kg3 123. Qd5! Qa7+ 124. Kc6! Qa6+ 125. Kc5! Kf2 126. Qc6! Qd3 127. Qf6+! Kg2 128. Qg7+! Kh3 129. Qh8+! Kg2 130. Qg8+! Kh2 131. Qd5! Qc3+ 132. Kb6 Kh3 133. Kb5! Kg3 134. Ka6! Kh2 135. Qc4! Qe5 136. Qc2+! Kh3 137. Qd3+! Kg4 138. Qb5! Qc7 139. Qc4+! wins

In 1999 the famous game Kasparov–The World was played, which resulted in a KQP-KQPP ending. White won, even though Black could have drawn with accurate play. This ending has been the subject of many comments and analysis. We give here only a short analysis:

**(BK.4.)** The position is drawn. **51.Qh7 b5** 51...Ka1=. **52.Kf6+ Kb2** 52...Kc1=. **53.Qh2+ Ka1!!** **54.Qf4 b4??** 54...Qd3=, 54...Qd5=. **55.Qxb4+- Qf3+** **56.Kg7 d5** **57.Qd4+ Kb1** **58.g6 Qe4** **59.Qg1+ Kb2**

**BK.4.** Kasparov – The World  
The Internet Challenge

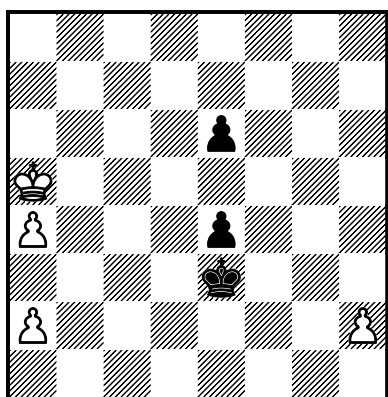


g6b1 4000.12 3/4 WTM, draw

60.Qf2+ Kc1 61.Kf6 d4 62.g7 Qc6+ 63.Kg5  
Qd5+ 64.Qf5 Qd8+ 65.Kh6 Qg8 66.Qc5+  
Kb1 67.Qxd4 Qe6+ 68.Kg5 1-0.

And finally, here is an example from an  
endgame study:

**BK.5.** L. Katsnelson  
5th hon. mention Behting MT 1967



a5e3 0000.32 4/3 Draw?

**(BK.5.) 1.Kb6!** 1.Kb5? Kd4! 2.a5 e3 3.a6  
e2 4.a7 e1Q 5.a8Q Qb1+. **1...Kf4!** 2.a5 e3  
3.a6 e2 4.a7 e1Q 5.a8Q Qb4+ 6.Kc7 6.Ka7 is  
a minor dual. 6...Qc5+ 7.Kb8? only 7.Kb7!=  
is correct. 7...Qf8+ 8.Ka7 Qxa8+ 9.Kxa8 e5  
10.h4! e4 11.h5 Kg5 12.h6! 12.a4? Kh6!  
13.a5 e3. 12...Kxh6 13.a4 e3 14.a5 e2 15.a6  
e1Q 16.a7 draw.

But after 7...e5! Black wins, for example  
8.Qg2 Qb4+! 9.Ka7 Qa3+! 10.Kb6 e4!  
11.Qf1+ Qf3 12.Qc4 Qe3+! 13.Ka5 Qd3  
14.Qf7+ Kg4! 15.Qf2 Qc3+ 16.Kb5 Qf3!  
17.Qg1+ Kf4 18.Kc4 e3 19.Kc3 Qc6+!  
20.Kb2 Qb5+ 21.Kc3 Qc5+ 22.Kb3 Qd5+  
23.Kb2 Qd2+ 24.Kb3 Qd3+ 25.Kb2 e2

26.Qf2+ Ke5 27.Qe1 Qc4 28.h4 Ke4 29.h5  
Kf3 30.Qh1+ Ke3 31.Qg1+ Kd2 32.Qg5+  
Kd1 33.Qd8+ Ke1 34.Qa5+ Kf1 35.Qf5+ Kg2  
36.Qg6+ Kh2 37.Qd6+ Kh1 38.Qd2 Qb5+  
39.Kc2 Qf5+ 40.Kc1 Qf1+ 41.Kc2 e1Q.

**KRPP-KRP and KRP-KRPP**

The **KRPP-KRP** base is surely the most in-  
teresting 7-man endgame. It frequently occurs  
in games and studies and usually requires  
deep and exact calculations. In addition, play-  
ers need good knowledge of the “simpler”  
endgames (KRPP-R, KRP-KRP, KRP-KR)  
which are quite often misplayed as well.

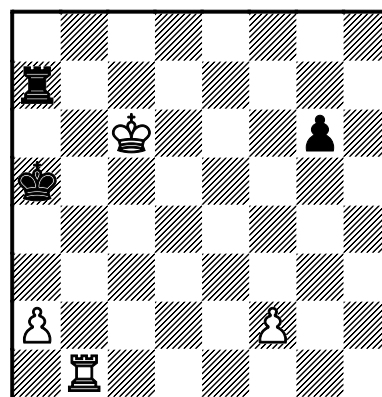
Compared with **KQPP-KQP** the **KRPP-  
KRP** endgame has fewer variations, but has  
ideas and motives more comprehensible by  
humans. Because of the importance of this  
endgame we included both queen and knight  
promotions, and all promotions for the sub-  
games with 6 or fewer pieces. The promotions  
into rook or bishop are surely very rare here.

**KRP-KRPP** (with advantage for the side  
with one pawn) is not so frequent, and we only  
considered queen promotions for that case.

We have electronically analysed about  
80,000 games and discovered this way a lot of  
errors even at the highest level. That material  
in itself is sufficient to write a whole book.

Let us begin with the record positions.  
There are 18 positions in **KRPP-KRP** that re-  
quire 79 moves to conversion. Here is one ex-  
ample:

**BK.6.** Bourzutschky & Konoval  
the record position



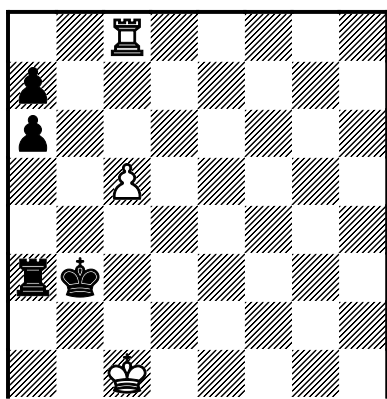
c6a5 0400.21 4/3 White wins in 79 moves



**(BK.6.)** 1. Rb7!! Ra6+ 2. Kc5!! Ka4 3. Rd7!! Ra5+ 4. Kd4!! Rf5 5. Ke3!! Kb4 6. Rd6!! Re5+ 7. Kd4! Rf5 8. Rb6+! Ka3 9. Ra6+ Kb4 10. Ke3! Re5+ 11. Kf3! Rg5 12. Re6! Ka3 13. Re2 Kb4 14. Kf4! Rg2 15. Ke3! Rg1 16. Rc2! Re1+ 17. Kf4! Rg1 18. f3! g5+ 19. Ke3!! Re1+ 20. Re2! Rc1 21. Rg2!! Rc5 22. Rb2+!! Ka3 23. Rd2 Rf5 24. Rc2! Kb4 25. Rc7!! Kb5 26. Rc8!! Re5+ 27. Kf2! Kb6 28. a4!! Rd5 29. Rb8+! Kc6 30. Kg3!! Rf5 31. Re8 Kd7 32. Re4! Rd5 33. Kg4! Kd6 34. Re8! Rc5 35. Kh5! Rf5 36. Re3!! Ra5 37. Ra3! Kd7 38. Kg6! Ke7 39. Ra2 Ke8 40. Kf6! Kf8 41. Ra3 Ke8 42. Re3+! Kf8 43. Re4! Kg8 44. Ke7 Kg7 45. Kd6! Kf6 46. Kc6! Ra8 47. Kb5! Rb8+ 48. Kc4!! Rc8+ 49. Kb4 Rb8+ 50. Ka3! Rh8 51. Re3!! Rh3 52. Rb3!! Ke7 53. a5!! Kd8 54. Ka4!! Rh4+ 55. Rb4!! Kc8 56. a6!! Rh6 57. Ka5!! Rh7 58. Rb6! Rg7 59. Rb7!! Rg8 60. Rb5 Rg7 61. Rb6! Rf7 62. Kb4 Rf4+ 63. Kb5! Rf5+ 64. Kc4! Rf4+ 65. Kd5! Kc7 66. a7! Ra4 67. Rf6! Kb7 68. Rf7+!! Ka8 69. Ke5!! Ra2 70. Rg7 Rg2 71. Ke4 Rg3 72. Ke3! Rg2 73. Kd3! Rf2 74. Ke4! Re2+ 75. Kf5! Re3 76. Kg4!! Re4+ 77. Kg3! Rg4+ 78. Kf2! Rc4 79. Rxb3! wins.

The record for KRP-KRPP is 41 moves:

**BK.7.** Bourzutschky & Konoval  
the record position



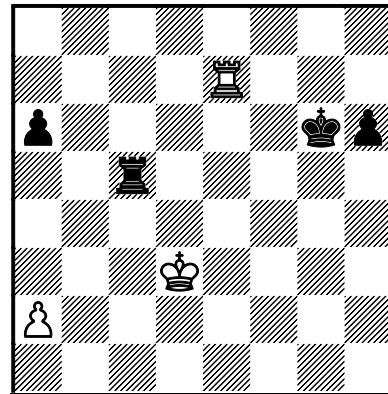
c1b3 0400.12 3/4 White wins in 41 moves

**(BK.7.)** 1. Rb8+!! Ka4 2. Kd2!! Ra2+ 3. Kd3 Ra1 4. Ke4 Rc1 5. Kd5!! Rd1+ 6. Ke6 Re1+ 7. Kd7 Rd1+ 8. Kc7! a5 9. c6!! Rc1 10. Kd7! Rd1+ 11. Kc8! Rh1 12. c7! Rh8+ 13. Kd7 Rh7+ 14. Kd6 Rh6+ 15. Ke5 Rh5+ 16. Ke4 Rh4+ 17. Kd3! Rh3+ 18. Kc2! Rh2+ 19. Kb1! Rh1+ 20. Ka2! Rh2+ 21. Rb2! Rh8 22.

Rb7! Rh2+ 23. Kb1! Rh8 24. Kc2 Rh2+ 25. Kd3 Rh3+ 26. Ke4 Rh4+ 27. Kf5 Rh5+ 28. Kf4! Rh8 29. Kg5 Rg8+ 30. Kf5! Rh8 31. Kf4! Rh4+ 32. Kg5! Rc4 33. Kf6 a6 34. Ke5! Rc6 35. Kd5! Rc3 36. Kd6! Rd3+ 37. Ke7 Re3+ 38. Kd8 Rd3+ 39. Kc8! Re3 40. Kb8! Rb3 41. Rxb3! wins.

Let us see three examples from high-level o. t. b. games, where the side with advantage missed complicated wins:

**BK.8.** Timman – Karpov  
Belfort 1988

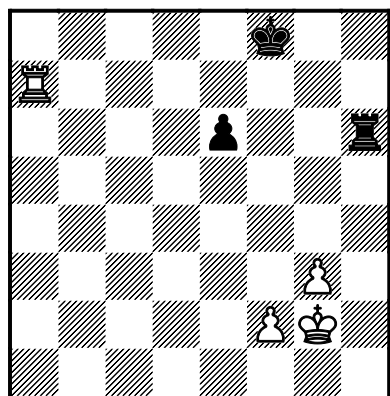


d3g6 0400.12 3/4 Black to move wins

**(BK.8.)** 50...Rd5+!! 51.Kc4 Ra5!! 52.Re6+ Kg7!! 53.Re2 h5 54.Kd3 Kf6!! 55.Rc2 Kg5!! 56.Ke3 Kg4!! 57.Kf2 Kh3!! 58.Rd2 Ra3!! 59.Kg1 a5! 60.Rh2+ Kg4!! 61.Rc2 Re3 62.Kf1 Re4! 63.Rg2+ Kf5! 64.Rc2 a4! 65.Rc5+ Kg4! 66.Rc3 h4 67.Kf2 Rd4 68.Kg1 Kf5! 69.Kg2 Re4 70.Rf3+ Ke5! 71.Ra3 Rf4 72.Rd3 Ke4! 73.Ra3 Kd5! 74.Rc3 Kd4! 75.Rh3 Kc4 76.Ra3 Kb5! 77.Rh3 Rd4 78.Kf1 Rd2! 79.a3 Rd4! 80.Rf3 Kc5! 81.Ke2 Rg4 82.Rh3 Kd5! 83.Kf1 Rc4! 84.Kg2 Ke5 85.Rf3 Ke4! 86.Rh3 Kf5! 87.Rf3+ Kg4! 88.Rf2 Re4! 89.Rd2 Kf4! 90.Kf2 Rc4! 91.Rd3 Rc2+! 92.Kg1 Re2! 93.Rd5 Re3 94.Kh2 Re4! 95.Kg2 Ke3! 96.Rf5 Rf4 97.Rd5 Rd4! 98.Re5+ Kd3! 99.Rc5 Rc4! 100.Rb5 Kc2! 101.Kf2 Rd4! 102.Re5 Rd3 103.Re4 Kb3! 104.Ke2 Rh3! 105.Kd2 Kxa3! wins.

**(BK.9.)** 57.g4!! e5 58.f3 Rg6 59.Kg3! Rf6 60.Rh7! Rg6 61.Rh5! Re6 62.Rf5+ Kg8 63.Kg2! Kg7 64.Kf1! e4 65.Rg5+!! Kh6 66.f4 Rf6 67.Rh5+!! Kg7 68.f5! Rd6 69.Rg5+!! Kf8 70.Kf2! Rd3 71.Rg6! Rf3+ 72.Kg2!! Kf7 73.Re6 Re3 74.Kh2! Kf8 75.Rf6+! Kg7

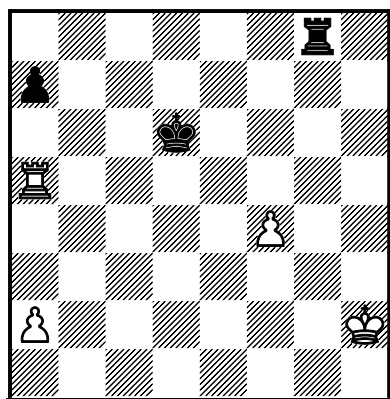
**BK.9.** Pinter – Portisch  
Hungary 1988



g2f8 0400.21 White to move wins

76.Rg6+! Kf7 77.Rc6 Kg8 78.Kg2! Kg7  
79.Rd6 Kg8 80.Rh6! Kg7 81.Rh3! Re1  
82.Rc3 Kf6 83.Rc6+!! Kg5 84.Rg6+!! Kf4  
85.f6!! Re2+ 86.Kg1!! Kg3 87.Kf1!! Rc2  
88.Ke1!! Kf4 89.f7 Ke3 90.Rd6!! Re2+  
91.Kd1!! Rf2 92.Rd7!! Rf3 93.g5 Rf1+  
94.Kc2 Rf2+ 95.Kc3 Rf3 96.g6 Ke2+ 97.Kd4  
e3 98.g7 Rf4+ 99.Ke5 Ke1 100.Kxf4 1-0.

**BK.10.** Anand – Shirov  
Corus 2004



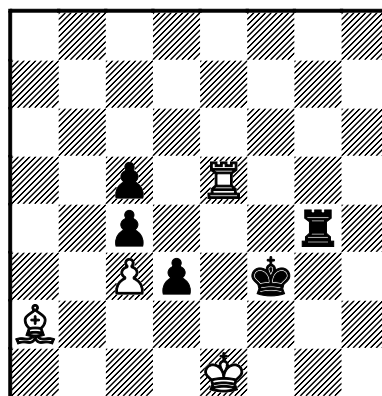
h2d6 0400.21 4/3 White to move wins

**(BK.10.)** 37.Re5!! Rg4 38.Re4!! Kd5  
39.Kh3!! Rg7 40.Re5+ Kd6 41.a4! Rh7+  
42.Kg4! Rc7 43.a5 Rc4 44.a6 Ra4 45.Rg5  
Ra2 46.Rg6+! Kd5 47.f5! Rg2+ 48.Kh5 Rh2+  
49.Kg5! Rg2+ 50.Kh6! Rh2+ 51.Kg7! Rf2  
52.f6! Ke6 53.Rg3 Rf4 54.Re3+! Kd6 55.Re7!  
Rg4+ 56.Kf8 Rf4 57.f7! Kc5 58.Rxa7! wins.

Here are several interesting cooks from various endgame studies:

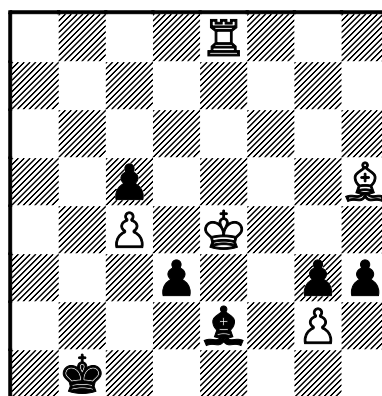
**(BK.11.)** 1.Bxc4 1.Kd1? Kf4! 2.Re1 Rg2  
3.Bxc4 Rc2 1...Rxc4 2.Kd2 Kf4 3.Rd5!  
Ke4?? 4.Rh5 wins. But 3...Re4!! 4.Rxc5  
Re5!! draws.

**BK.11.** L. Pachman  
Sach 1942



e1f3 0410.13 4/5 White wins?

**BK.12.** L. Nyeviczkey  
1st/2nd prize Vörös Meteor SE 1952



e4b1 0140.24 5/6 Draw

**(BK.12.)** 1.Bxe2 dxe2 2.Kd3 hgx2 3.Rxe2  
g1R 3...g1Q 4.Re1+ Qxe1 stalemate. 4.Kc3  
Rf1 5.Kb3 Rf3+ 6.Ka4 Rf4 7.Kb5 Rf5 8.Rg2  
Rg5 9.Kb6 Kc1 10.Kb5 Kd1 11.Kb6 Ke1  
12.Rxg3?? Rxg3 13.Kxc5 Rc3 14.Kd5 draw.

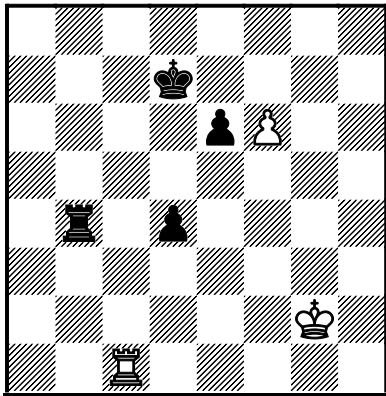
The cook 13...Kd2! (Haworth, Bleicher) with a win for Black was found from the Nalimov databases and reported in HHdbIV.

But White has a draw after all, playing 12.Kc6! or 12.Kb5!. After 12...Kf1 13.Rxg3! Rxg3 14.Kxc5 Black does not have 14...Kd2.

**(BK.13.)** 1.Rc8! 1.f7? Ke7. 1...Rb2+  
1...Kxc8 2.f7 Kd7 3.f8Q Ra4 4.Kf3 e5 5.Ke4  
Ra6 6.Qb4. 2.Kg3 Rb3+ 3.Kg4 d3 4.f7 d2  
5.Rd8+! 5.f8Q? d1Q+. 5...Kxd8 6.f8Q+ Kd7  
7.Qf7+ Kd8 8.Qf6+ wins. The saving manoeuvre is very nice here 3...Rc3!! 4.Ra8 d3 5.f7 d2 6.Rd8+ Kxd8 7.f8Q+ Kd7 8.Qf7+ Kc6!! and White cannot win.

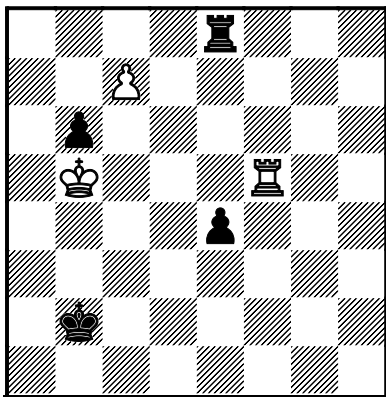
**(BK.14.)** 1.Rf4 e3 2.Rf3 e2 3.Rf2 wins. Black has two ways to hold using a well-known

**BK.13.** W. Proskurowski  
*Commendation Problemista* 1964



g2d7 0400.12 3/4 White wins?

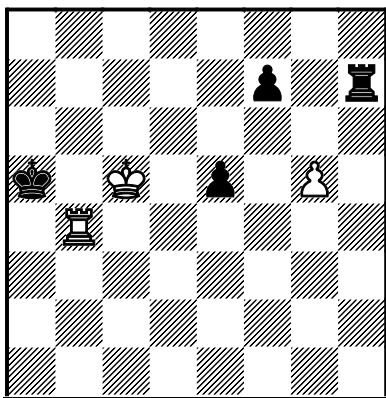
**BK.14.** V. Platov  
*Zadachy i Etyudy*, composed 1923



b5b2 0400.12 3/4 White wins?

perpetual check mechanism: 2...Re5+ 3.Kxb6 Re8 4.Rxe3 (4.Kb7 e2 5.Rf2 Kb1 6.Rxe2 Rxe2) 4...Rxe3 or 2...Rc8 3.Kxb6 Re8.

**BK.15.** V. Platov  
*Zadachy i Etyudy*, composed 1924



c5a5 0400.12 3/4 White wins?

(BK.15.) 1.Rb7 Ka6 2.g6 Rh4 3.gxf7 Rf4 4.Re7 e4 5.Kd4 Kb5 6.Ke5 Rf1 7.Kxe4 Kc6 8.Ke5 wins. But 2...Rh3!! 3.gxf7 Rf3 4.Re7 e4 5.Kd4 e3 6.Ke4 Rxf7 draws.

## Other databases $Kf_1PP-Kf_2P$

Hitherto we have illustrated the most important cases for  $f_1=f_2=Q$  and  $f_1=f_2=R$ . We plan to cover other interesting endgames  $Kf_1PP-Kf_2P$  (f is any piece, include a pawn) in the next EG issue.

## Composing endgame studies using EGTBs

### More underpromotions

Comparing two databases for the same endgame – *generated with different sets of underpromotions* – one can extract all positions needing underpromote to reach a goal.

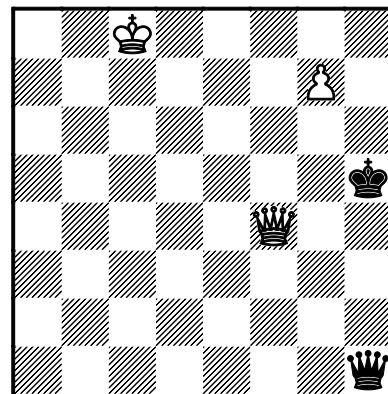
*Noam Elkies*, the well-known mathematician and composer, motivated this analysis. This way we can systematically find positions requiring two or even three underpromotions.

We did an exhaustive search on all 5-man and 6-man endgames, and obtained as a result some very interesting positions. Many of these are studies composed almost fully by a computer.

It is necessary to look over this collection and select the most interesting cases for publication. For now, we have only reviewed a small subset of positions and have published two interesting studies.

The first one – a malyutka – was published in *Shakhmatnoe Obozrenie* and received high acclaim from several endgame study experts:

**BK.16.** Y. Konoval & M. Bourzutschky  
*64 Shakhmatnoe Obozrenie* 2009



c8h5 4000.10 3/2 Win

**(BK.16.) 1.Kc7!! 1.Qe5+?? Kh6 2.g8R**  
Qc6+ leads to perpetual check or loss a rook.  
And now:

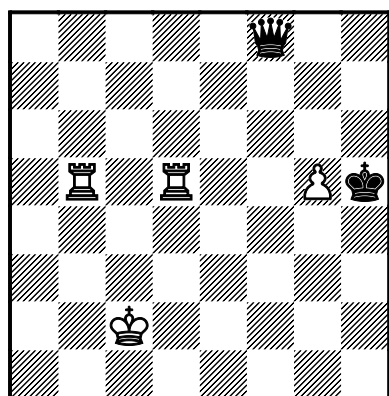
**1...Qg2 (g1) 2.Qf7+!! Kh6 3.g8S+!!**

**1...Qh3 2.Qe5+!! Kh6 3.g8R!!**

**1...Qa8 (d5) 2.Qh2+!! Kg6** After 2...Kg4  
the simplest way is 3.g8Q+. **3.Qg2+!!** wins.

Our second study, published in *British Chess Magazine*, was not accepted so unambiguously and is less aesthetically pleasing. But it is the first 6-man study with a synthesis of three underpromotions:

**BK.17.** Y. Konoval & M. Bourzutschky  
*British Chess Magazine* 2010



c2h5 3200.10 4/2 Win

**(BK.17.) 1.g6+!! Kh6 2.g7!! Qf2+ 3.Rd2!!**  
and now

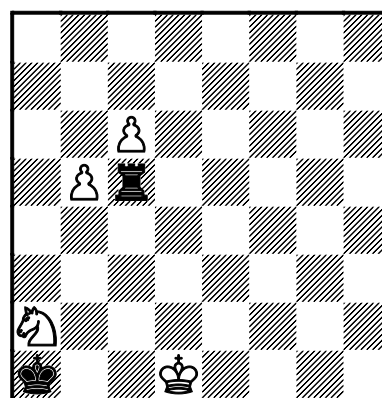
**3...Qf1 4.g8S+!! Kh7 5.Rb7+!! Kh8**  
**6.Se7!!**

**3...Qf4 4.g8B!! 4.g8R?? Qc4+!! 5.Kd1**  
Qf1+!!, 4.g8S+?? Kh7!! 5.Rb7+ Kh8!! 6.Se7  
Qe4+!!. **3...Qf3 4.g8R!! 4.g8B?? Qc6+!!,**  
4.g8S+?? Kh7!! 5.Rd7+ Kh8!! and White can-  
not consolidate the position. **4...Qc6+**  
**5.Kd1!! Qh1+ 6.Ke2!** and Black can neither  
win the rook nor give perpetual check.

As a test we have searched for the well-  
known Liburkin study with two underpromotions  
and it was indeed found in our list:

**(BK.18.) 1.Sc1! Rxb5 2.c7 Rd5+ 2...Rc5**  
3.Sb3+. **3.Sd3! Rxd3+ 4.Kc2 Rd4! 5.c8R!**  
5.c8Q? Rc4+!. **5...Ra4 6.Kb3** or **1...Rd5+**  
**2.Kc2! Rc5+! 3.Kd3! 3.Kd2? Rxb5 4.c7**  
Rb2+ 5.Kd1 Rc2!. **3...Rxb5 4.c7 Rb8!**  
**5.cxb8B!**

**BK.18.** M. Liburkin  
2nd prize *Shakhmaty v SSSR* 1931

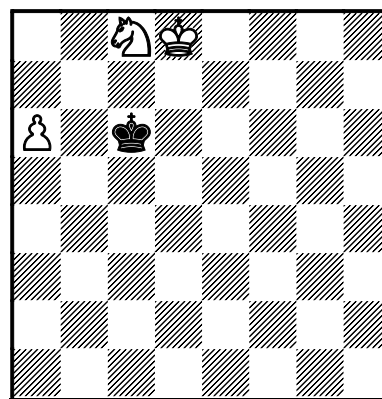


d1a1 0301.20 Win

### **Zugzwangs**

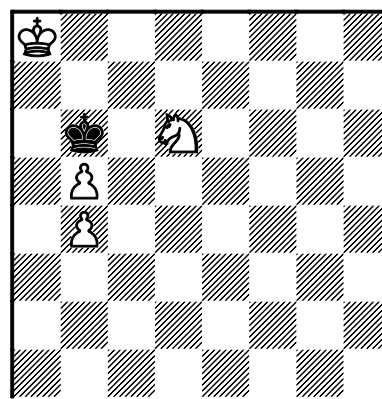
It is natural to look for mutual zugzwangs in  
endgame databases. In the magazine *64 Sha-*  
*khmatnoe Obozrenie* 4/2010 we published an  
article about zugzwangs in 4, 5 and 6-man  
endgames with a lone bK. We give here 3 po-  
sitions from this article.

**BK.19.** M. Bourzutschky & Y. Konoval  
*64 Shakhmatnoe Obozrenie*



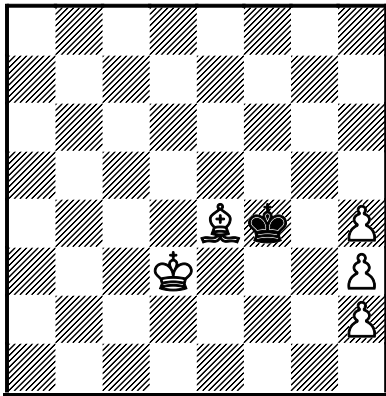
d8c6 0001.10 3/1 Mutual zugzwang

**BK.20.** M. Bourzutschky & Y. Konoval  
*64 Shakhmatnoe Obozrenie*



a8b6 0001.2 0 4/1 Mutual zugzwang

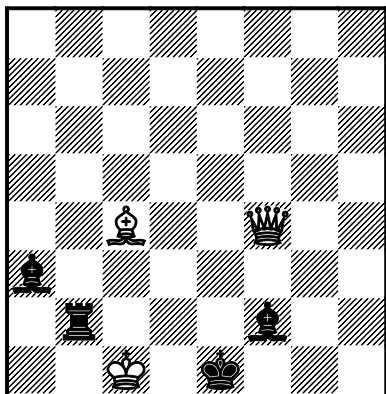
**BK.21.** M. Bourzutschky & Y. Konoval  
*64 Shakhmatnoe Obozrenie*



d3f4 0010.30 5/1 Mutual zugzwang

So far we have only found one position without pawns or knights that is a full-point mutual zugzwang, i.e., the side to move loses. We published this position previously on the internet:

**BK.22.** M. Bourzutschky & Y. Konoval



c1e1 1370.00 3/4 either side to move loses

Unfortunately BK22 contains promoted pieces. While our research is not quite complete, it appears likely that for 7 pieces no further examples of full-point mutual zugzwangs without knights or pawns exist, even with promoted pieces.

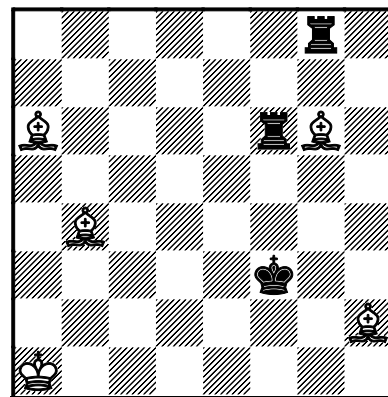
**The first 8-Man databases**

In 2009 we generated the first 8-man databases, albeit only for the artificial case of four bishops on one side – two white-coloured and two black-coloured. The number of positions with two pairs of opposite coloured bishops is

comparable with the number of positions with three different pieces, so these 8-man databases are similar to 7-man databases in terms of size and generation speed.

The base **KBBBB-KRR** is the most interesting one. One might expect a draw at first glance, but actually there are many cases where the bishops win. The longest line has 64 moves:

**BK.23.** M. Bourzutschky & Y. Konoval



a1f3 0690.00 White wins in 64 moves

**(BK.23.)** 1.Bh5+! Ke3 2.Bbd6! Rd8 3.Bc5+! Kd2 4.Bae2! Re6 5.Beg4! Rc6 6.Bf4+! Kc3 7.Be5+! Kd2 8.Bcd4 Rd5 9.Bb2! Rb6 10.Bbc3+! Ke3 11.Bf7! Rd8 12.Ba2! Rb5 13.Bf6 Rd6 14.Be7! Ra6 15.Bcb4! Rb8 16.Bbc5+! Kd3 17.Bf3! Kc2 18.Ba3! Kc3 19.Bad6! Rbb6 20.Bc5! Rb5 21.Bh1 Rb8 22.Bed6 Rb5 23.Be4 Raa5 24.Ba3! Kd4 25.Bf3! Ra7 26.Bab4! Ra4 27.Be1! Kd3 28.Bd1! Ra7 29.Beb4! Rab7 30.Ba3 Kc3 31.Be2 Ra5 32.Bf3! Rbb5 33.Be7 Ra7 34.Bfd5 Raa5 35.Bb2+ Kc2 36.Be4+! Kd2 37.Bc6 Rb8 38.Bcd5 Kc2 39.Bba3 Kc3 40.Bed6 Rbb5 41.Be5+ Kd2 42.Bf4+! Kc3 43.Bb2+ Kc2 44.Be4+! Kd1 45.Kb1 Rb4 46.Bc2+! Ke2 47.Bd6! Rh4 48.Bba3 Rb5+ 49.Bab3 Rh3 50.Bd1+ Kf1 51.Bdb4 Rh4 52.Be7 Rc4 53.Ka1 Rc8 54.Bg4 Rc7 55.Bge6 Kf2 56.Bbc4 Rh5 57.Bd8 Rh1+ 58.Kb2 Rg7 59.Bc5+ Kg3 60.Bd6+ Kf2 61.Bb6+ Ke1 62.Kc1 Rg2 63.Bb4+ Rd2 64.Bxd2 mate.

*(to be continued)*

# Provisional Award EG 2008-2009

**SERGEY N. TKACHENKO**

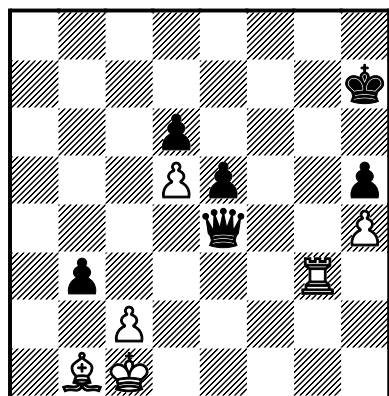
In the tourney 55 original studies, published in **EG** during 2008 or 2009, participated.

Unfortunately, despite the pretty decent number of studies, the creative level of the tourney was only average. Alas, the same trend has been seen in annual tourneys of other magazines. Perhaps the composers are saving their best pieces for tourneys with cash prizes? The judge decided to distinguish only 9 studies. In my opinion, one of the main qualities of a class composer is to weed the solution out of all the lines. Composers somehow forget that a real study is not a conglomeration of analyses proving its correctness, but should have a tasteful and original idea that makes our heart beat faster! In other words, a class study is a performance in which the entire course of the event is subject to a single idea and all playing pieces work for the general plan. And what to say about play without any point (nodular event) but with a beautiful finish?

And yet, I am not very interested in reworkings or variants on already known ideas without a significant step forward. Such study-clones remind me of “second fresh sturgeon”. I do not want to comment on the way studies are presented in **EG**. Well, it is not to my taste that the solution is given as a line, with explanations in numbered footnotes. Therefore I present the studies in this report in a form more convenient to me, and ask the editor to publish them in this way in the magazine.

The judge apologizes to the study community for the delay in the award, and offers the following ranking:

O. Pervakov  
prize



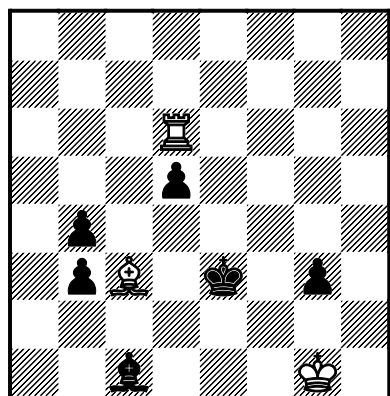
c1h7 3110.34 6/6 Win

Oleg Pervakov (Russia) EG178.16926. With the material 3110 many interesting stories have been invented. The resistance of this material has already overcome the grandfathers of the modern endgame study, Bernhard Horwitz and Joseph Kling! Can we say something fresh with this ancient combination? It turns out that we can!

**1.c3!** The attempt to go to the pawn ending does not lead to a win: 1.cxb3? Kh6 2.Rg6+ Qxg6 3.Bxg6 Kxg6 4.b4 Kf6 5.Kd2 Ke7 6.Ke3 Kd7 7.Ke4 Kc7 8.Kf5 Kb6 and it is easy to see that there is no winning chance. Weak is: 1.c4? b2+ 2.Kxb2 Kh6! 3.Bd3 Qd4+ drawing. **1...b2+! 2.Kxb2 Kh6!** Counter play for stalemate. Bad is Kh8, because of 3.Rg8+! What should White do now? A suggestion would be: 3.Bd3? Qa4 4.Rg6+ Kh7 5.Rg4+ e4 6.Rxe4 Qd1! 7.Bc2 and the queen is lost? No, after Qg1!! 8.Rg4+ Kh8! 9.Rxg1 Black is still saved by stalemate. Correct is: **3.Bc2!! Qc4** (Qxd5 4.Rg6+ Kh7 5.Rxd6+) **4.Rg6+ Kh7 5.Rg4+ e4 6.Rxe4 Qc7!** Still believing in a stalemate rescue. But White is careful: **7.Re7+** (Not 7.Rc4+? Kh6 8.Rxc7 stalemate) **7...Kh6 8.Rh7+!** and there is no stalemate. White wins.

An original fight on the theme “taming a stubborn queen”!

O. Pervakov & K. Sumbatyan  
1st honourable mention

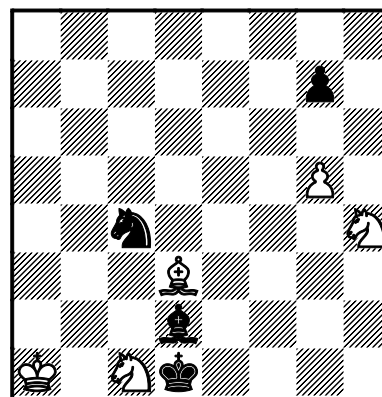


g1e3 0140.04 4/6 Draw

Oleg Pervakov & Karen Sumbatyan (Russia) EG178.16928. At first sight the black pawns are easily swept away by the defending white forces. For example, after the greedy: 1.Bxb4? b2 2.Rb6 Kd3 3.Bc5 Kc2! 4.Kg2 Bf4 5.Kf3 Bc7 6.Rb7 b1Q 7.Rxb1 Kxb1 White has to rest his case. It is more stubborn not to lose control of the long diagonal: 1.Bg7?, but after an accurate Ke4! 2.Rg6 (2.Re6+ Kd3 3.Rd6 Be3+ 4.Kg2 d4 5.Rb6 Bd2 6.Rd6 Bc3, or 2.Kg2 b2 3.Bxb2 Bxb2 4.Rb6 Bc3 5.Kxg3 d4 do not save White either) 2...d4 3.Rg4+ Kf3! And Black wins again. The corner rescues: **1.Ba1! Bd2! 2.Rxd5 Bc3** It is an easy draw after 2...Ke2 3.Kg2 Bc3 4.Rb5 Kd3 5.Rb7 Kc4 6.Rc7+ Kd3 7.Rb7 Kc2 8.Kxg3. **3.Rd1!** The pawn needs to be stopped horizontally. The vertical control attempt loses quickly: 3.Rb5? Kd3 4.Bxc3 (4.Rb8 Bxa1 5.Rxb4 Kc2!) 4...Kxc3 5.Rc5+ Kd4 6.Rb5 Kc4. Curtain. **3...Bxa1 4.Rb1!!** The point! After the greedy: 4.Rxa1? Kd2 5.Kh1 b2 6.Rg1 Kc2 7.Rg2+ Kb3 8.Rxg3+ Ka2 9.Rg2 Ka1! and the bK has found a secluded spot at the corner of the board. **4...b2 5.Kh1 Kd3 6.Rg1 g2+** (Kc4; Kg2!) 7.Kh2! Kc2 8.Rxg2+ and it turns out that the bB takes away an important square for the bK: 8...Kb3 9.Rg3+ (Rg1) Ka2 10.Rg2 Kb3 11.Rg3+ (Rg1) repeats. In order to circumvent the duals in this logical conclusion, the authors chose to complete the study by a repetition of moves: **Kc1 9.Rg1+ Kc2 10.Rg2+** draw.

The motivation for the refusal to capture the bB is obvious, but it is still not bad at all. The final checks are a pity since they are dragged in just to disguise some dualistic sins.

M. Minski  
2nd honourable mention



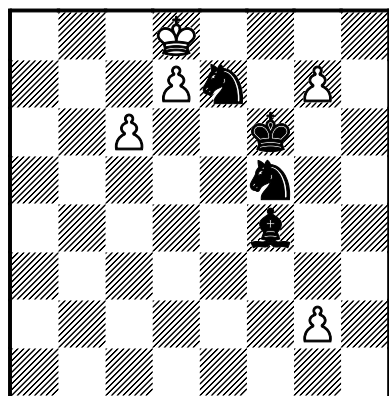
a1d1 0045.11 5/3 Win

Martin Minski (Germany) EG174.16560. The initial position is tense because of mutual captures. **1.Sf3** Bad are 1.Bxc4? Bxg5 or 1.g6? Se5 with an easy draw. **1...Se5** No rescue after 1...Bxg5 2.Sxg5 Se5 3.Kb2 Sxd3+ 4.Sxd3 and White wins according to Troitzky's lessons. Toothless is 1...Bc3+ 2.Kb1 Sd2+ 3.Sxd2 Bxd2 4.Bc2+ saving knight and pawn) **2.Sxe5 Bxg5 3.Kb1** (3.Sb3? Bf6 pins) **3...Bxc1** The tension has settled and the material on the board is equal. But the bB is in an awkward position. **4.Bc2+ Kd2 5.Bg6** (5.Bh7? g5) **5...Kd1** (There is no escape by 5...Ba3 due to the fork 6.Sc4+) **6.Bh5+ Kd2 7.Bf7!!** The desire to immediately deal with the bB only enjoys the rival: 7.Sf3+? Ke3 8.Kxc1 g6 9.Bg4 Kf4 10.Sh2 Kg3 and White loses a piece in return; 7.Be8? g5 8.Sc4+ Kc3. **7...Kd1** (7...g5 does not save Black: 8.Sc4+ Kd1 (Kd3; Kxc1) 9.Bh5+. **8.Bb3+ Kd2 9.Be6** Other moves of the wB are inaccurate: 9.Bc2? g5 10.Sc4+ Kc3, or 9.Bd5? Kc3 10.Kxc1 Kd4! **9...Kd1** (g6; Sc4+) **10.Bg4+ Kd2 11.Bh5 g5** (or g6 12.Bxg6 Kd1 13.Bh5+ Kd2 14.Sf3+ Kd1 15.Sd4+ Kd2 16.Sb3+ winning the bB) **12.Sf3+** Now it's time! 12.Bg4? should be avoided: Ke3 13.Kxc1 Kf4 with a double attack. **12...Ke3** (Kd1 13.Sd4+ Kd2 14.Sb3+) **13.Kxc1** wins.

Subtle manoeuvres of the wB forces the black g-pawn to advance, stealing-away its drawing sting.

R. Becker

3rd honourable mention



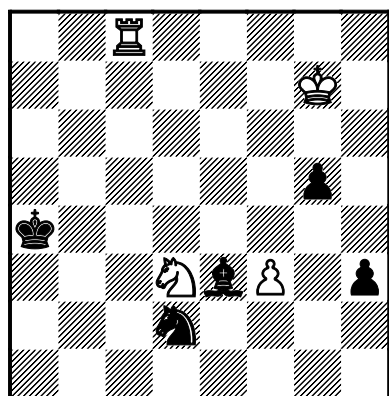
d8f6 0036.40 5/4 Draw

Richard Becker (USA) EG176.16619. **1.g8S+**! The hasty 1.c7? leads to a disaster: Sc6+ 2.Ke8 Sxg7+. Bad is 1.g8Q? Sxc6+ 2.Ke8 Sd6+ 3.Kf8 Bh6+. **1...Kf7** (Sxg8; c7) **2.Sxe7 Sxe7 3.c7 Bg5 4.g3!!** The centre of the study 4.c8S? does not rescue the programme: Sd5+ 5.Ne7 Ke6! 6.Ke8 Sf6+ 7.Kd8 Sxd7. The double step leads to a fiasco: 4.g4? Bh4 5.g5 Bxg5 6.c8S Sd5+ 7.Se7 Ke6 8.Ke8 Sf6+ 9.Kd8 Sxd7 10.Ke8 Sf6+ 11.Kd8 Sd5. **4...Bf6** there is nothing else... **5.c8S! Sd5+ 6.Se7 Ke6 7.Ke8** now f6 is occupied by the bB. **7...Sc7+ 8.Kd8 Sd5 9.Ke8 Bxe7 10.d8S+** draws.

An underpromotion starts and ends the battle but this study does not have sufficient swing.

G. Josten & J. Mikitovics

4th honourable mention



g7a4 0134.12 4/5 Draw

I. Diagram II. bKd6, -wRc8 +wRa8

Gerhard Josten (Germany) & Janos Mikitovics (Hungary) EG171.16437. **1.Rc1 Sxf3 2.Rh1** The impulsive check 2.Ra1+? leads to a tragedy: Kb3 3.Rh1 g4 4.Kf6 h2 5.Se5 Bd4 6.Kf5 Bxe5 7.Kxg4 Sg1 8.Kf5 Bg3. **2...g4 3.Kf6!** Bad is 3.Kg6? h2 4.Se1 Sxe1 5.Rxh2 g3 and the black pawns are unstoppable. **3...h2 4.Se5 Bd4 5.Kf5 Bxe5 6.Kxg4 Sg1 7.Kf5 Bd6 8.Ke4 Kb4 9.Ke3!** manages to break into the black camp. The importance of this breakthrough becomes obvious after seeing the following lines: 9.Kd5? Bg3 10.Kd4 Sf3+ 11.Ke3 Sh4, or 9.Kd4? Sf3+ 10.Ke3 Sh4! and the black pieces regained freedom of action. **9...Bg3 10.Rxh2!** the salt of white's plan **10...Bxh2 11.Kf2 Sh3+ 12.Kg2** restoring the draw balance. A classical outcome!

A pleasant study to deal with – made in the old style.

The authors have tried to build a plot around the thematic try 2.Ra1+? but that does not make a good impression, because in the centre of the board the bK is far more active. Ah, would this have been the opposite: a thematic try 2.Rh1? and the solution a preliminary 2.Ra1+.

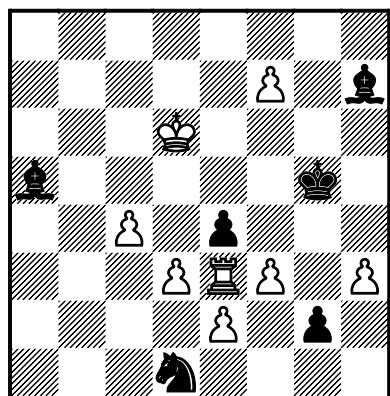
But that is not all. The twin, not quite a traditional one: **1.Ra6+! Ke7 2.Rh6 g4 3.Sf2! Sxf3 4.Sxg4 Bxh6+ 5.Kxh6 Ke6 6.Sf2! h2 7.Kg6 Sg1 8.Sh1 Sf3 9.Sf2 Sg1 10.Sh1 Ke5 11.Kg5 Ke4 12.Kg4 Ke3 13.Kg3** positional draw.

In my opinion such twins only harm a composition. In Russian there is a proverb about such artificial and heterogeneous parts: “одна – про Ивана, другая – про болвана” (One about Ivan, the other about a fool).

(see next page) Andrzej Jasik (Poland) EG173.16458. After **1.f8Q Bb4+ 2.c5 Bxc5+!** the bB sacrifice distracts the wK from the centre. The trick is that after g1Q 3.Qg7+ Bg6 4.f4+! Kxf4 the wR effectively comes into play: 5.Rf3+ Kg5 (exf3; Qe5 mate) 6.Rf5+ and we can put out the candles. **3.Kxc5 g1Q 4.Qg7+ Bg6 5.f4+ Kxf4** (or Kh4 6.Qf6+ Kh5 7.Qh8+ and mate) **6.Qf6+ Bf5** (Kxe3 7.Qd4+ wins the bQ) **7.Qh6+ Qg5** At first sight, Black has managed to defend successfully... but the



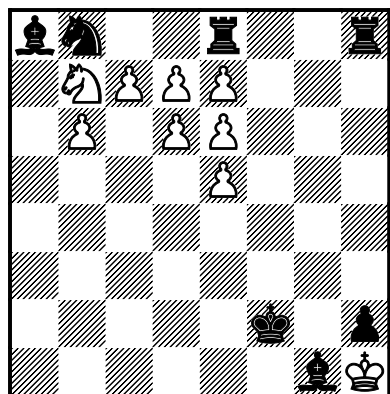
A. Jasik  
Commendation



d6g5 0163.62 8/6 Win

sleeping rook has not said anything yet: **8.Rf3+ exf3 9.e3+ Sxe3 10.Qd6** mate. A model mate with four active self-blocks. A beautiful mate blow that will now not surprise anybody. This needs logical tries, explosive points and other goodies!

M. Zinar & S. Didukh  
Commendation



h1f2 0664.71 9/7 Draw

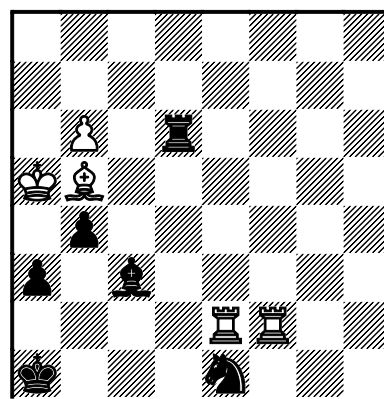
Mikhail Zinar & Sergyi Didukh (Ukraine) EG175.16591. The mate threat on the wK explains the play by both parties: **1.d8S! Rxd8** (After Bxb7+ 2.Sxb7 Kf3 3.d7 Bxb6 4.dxe8Q Rxe8 5.Sd6 the dark days for White are over) **2.exd8S! Rxd8 3.cxd8S! Sc6 4.e7 Sxd8 5.exd8S! Kg3 6.e6 Bxb6 7.e7 Bxd8 8.exd8S! Kh3 9.d7 Kg3 10.Sc6 Bxb7 11.d8S! Ba8** (Ba6 12.Se6 Bf1 13.Sf4 equalizes) **12.Sb7 Bxb7** with a stalemate success. Study-trick!

Compositions with similar knight under-promotions are well-known. For instance, K. Stoichev (1st prize *Shakhmatna Misl* 1996,

EG#11769) invented a mechanism for 6 knight promotions. However, that study turned out to be unsound (M. Campioli, EG170).

In the present work there is no defect. Besides that, the Ukrainian composers claim that they were able to implement a 4-fold knight phoenix (Stoichev only had a 3-fold phoenix). I think that the Ukrainians deserve a commendation for this achievement.

D. Gurgenidze, I. Akobia  
& M. Gogberashvili  
Commendation

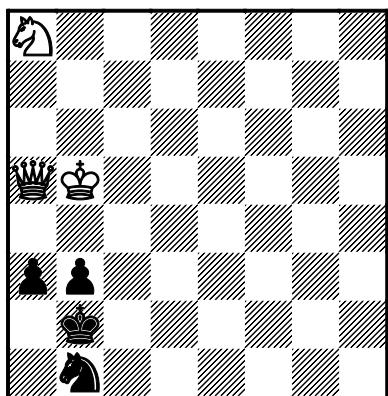


a5a1 0543.12 5/6 Win

David Gurgenidze, Iuri Akobia & Merab Gogberashvili (Georgia) EG176.16615. **1.b7** The preliminary 1.Ra2+? does not win: Kb1 2.b7 b3+ 3.Ka4 bxa2 4.b8Q Rd4+ 5.Bc4+ Kc1 6.Rxa2 Rxc4+) **1...b3+ 2.Ka4 b2 3.b8Q Rd4+ 4.Bc4!** (4.Kxa3? b1S+! 5.Kb3 Rb4 mate) **4...Rxc4+ 5.Kxa3 Bb4+ 6.Qxb4** Too subtle for White is 6.Kb3? b1Q+ 7.Kxc4 due to Qc1+ 8.Kxb4 Sd3+ 9.Kb3 Sc5+ 10.Kb4 Sa6+ 11.Kb3 Sc5+! with a positional draw. **6...Rxb4** The trick 6...Sc2+ is elegantly refuted: 7.Rxc2 Rxb4 8.Kxb4 b1Q+ 9.Kc4!! winning. All other wK moves favour Black: 9.Ka3? Qb2+! 10.Rxb2 stalemate; 9.Kc5? Qg1! 10.Ra2+ Kb1 and the second rook is pinned; or 9.Ka4? Qd1 with the same effect; 9.Ka5? Qe1+ and the bQ escapes. **7.Rxe1+ b1S+!** (b1Q; Ra2 mate) **8.Rxb1+! Rxb1 9.Ra2** mate.

A study-cracker, which after a series of special effects arrives at a mate outcome.

S. Hornecker  
Commendation



b5b2 1004.02 3/4 BTM, Draw

S. Hornecker (Germany) EG172.16386.  
**1...a2 2.Sb6 Sc3+!** Bypassing the cute art:  
Sa3+ 3.Qxa3+ Kxa3 4.Sc4 mate) **3.Kc4! a1Q**  
We have draw material on the board but White  
uses his right to finish off the cornered black  
pieces. **4.Qxc3+ Kb1 5.Qd3+ Kc1 6.Qf1+**

**Kb2 7.Qe2+ Ka3 8.Kb5 b2 9.Qe3+ Ka2**  
**10.Qe6+ Kb1 11.Nd5 Qa3 12.Nb4 Qg3**  
**13.Qe4+ Ka1 14.Qa8+ Kb1 15.Qh1+** and  
mate next move.

The once popular material queen and minor  
piece against queen returns once more at the  
study stage. The lone wS mate is a nice extra  
and enlivens the monotone pressure finish on  
the bK and bQ.

Sergey N. Tkachenko (Odessa, Ukraine)

International judge for endgame studies

20iii2011

(translation from Russian by HH)

Claims (unsoundness and anticipation)  
should be send to **EG** Originals' editor before  
September 1st, 2011. The award will be final-  
ized in EG186.



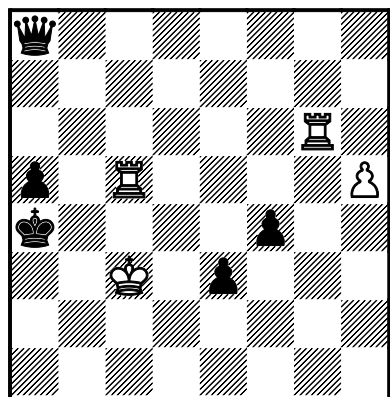
*Bo Lindgren at PCCC-meeting in Wageningen 2001.  
(Photo: Harold van der Heijden)*

# Vlasenko 70 JT 2009

The judge received 42 studies by 31 composers from 14 countries. The provisional award, with a two month confirmation time, was published in *Problemist Ukraini* no. 22, 2009.

Translation from Russian to English by HH.

**No 17700** O. Pervakov  
1st prize



c3a4 3200.13 4/5 Win

**No 17700** Oleg Pervakov (Russia). 1.Rgg5 (Rg1? Qh8+;) f3/i 2.Rg4+/ii Ka3 3.Kc2 a4 4.Rc3+ Ka2 5.Rb4 a3 6.Kc1 Qh8 7.Rc2+ Qb2+ 8.Rcxb2+/iii axb2+ 9.Kc2 (Rxb2+? Ka3;) b1Q+ 10.Rxb1 f2 11.h6 e2 12.Ra1+ Kxa1 13.h7 e1S+/iv 14.Kb3 f1Q 15.h8Q+ Kb1 16.Qb2 mate.

i) Qh8+ 2.Rge5, or e2 2.Rxa5+ Qxa5+ 3.Rxa5+ Kxa5 4.Kd2 win.

ii) 2.Rxa5+? Qxa5+ 3.Rxa5+ Kxa5 4.Kd3 f2 5.Ke2 Kb4 6.h6 Kc3 7.h7 f1Q+ 8.Kxf1 Kd2 and the bK is in time to help his pawns 9.h8Q e2+ 10.Kg2 e1Q draw.

iii) Thematic try: 8.Rbxb2+? axb2+ 9.Rxb2+ Ka3 10.Kd1 Kxb2 11.h6 f2 12.Ke2 Kc2 13.h7 f1Q+ 14.Kxf1 Kd2 draws again.

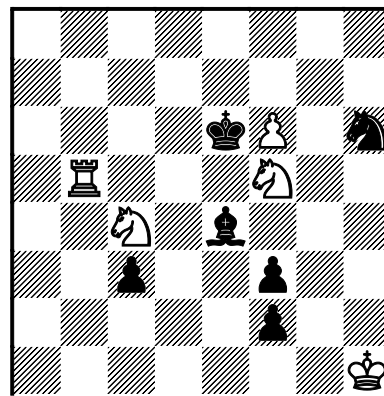
iv) Ka2 14.h8Q e1S+ 15.Kc3 f1Q 16.Qa8+ and mates.

“A position that seems to be taken from a grandmaster o.t.b. game”.

**No 17701** Eduard Eilazyan (Ukraine). 1.Sd4+ Kf7/i 2.Se3/ii Sg4/iii 3.Sf1 Bd3 4.Rb7+ Kxf6/iv 5.Sg3/v f1Q+ 6.Sxf1 Be4 7.Rb6+/vi Ke5/vii 8.Sxf3+/viii Bxf3+ 9.Kg1 c2 10.Rb1, and:

– cxb1Q (cxb1R) stalemate, or:

**No 17701** E. Eilazyan  
2nd prize



h1e6 0135.13 5/6 Draw

– cxb1S 11.Sd2 Sxd2 (Be4; Sxe4) stalemate, or:

– cxb1B 11.Sh2 Kf4 12.Sxg4 draws.

i) Kxf6 2.Se3 f1Q+ 3.Sxf1 Sg4 (f2+; Kh2) 4.Sxf3 Bxf3+ 5.Kg1 c2 6.Rc5, but even 4.Sg3 as after f2+ 5.Sxe4+ White captures the bB with check. Kd7 2.Se3 Sg4 3.Sf1 Bd3 4.f7 Ke7 5.Rb7+ Kf8 6.Se6 mate.

ii) 2.Sd6+? Kg8 3.Rg5+ Kh8 4.Rg1 fxc1Q+ 5.Kxg1 c2 6.Sxc2 Bxc2 wins.

iii) f1Q+ 3.Sxf1 Sg4 4.Sxf3 Bxf3+ 5.Kg1 c2 6.Rc5 draws.

iv) Kg6 5.Sg3 Sxf6 6.Rb6 Kg5 7.Sxf3+ Kf4 8.Kg2 Se4 9.Sd4 Sxg3 10.Kxf2.

v) 5.Rb6+? Kg5 6.Sxf3+ Kf4 7.S3d2 cxd2 8.Rb4+ Be4+ 9.Rxe4+ Kxe4 10.Sxd2+ Ke3 wins.

vi) Compared with line i) the wR is at b7, and White cannot draw with 7.Sxf3? Bxf3+ 8.Kg1 Bxb7.

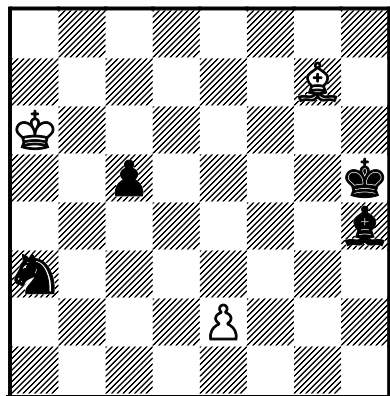
vii) Kf7 8.Re6 c2 9.Sxc2 Kxe6 10.Sd4+ Ke5 11.Sxf3+, or Ke7 8.Re6+ Kd7 9.Rxe4.

viii) 8.Sc6+? Kf4 9.Rb4 c2 10.Rxe4+ Kxe4 11.Sd2+ Ke3 12.Sb3 f2 13.Kg2 Sh2.

“It is interesting to see how a handful of soul-less actors endowed with specific properties

play a chess scene of terrific action on the stage. It is curious that in the course of the solution all black pawns reach the promotion rank”.

**No 17702** S. Didukh  
3rd prize



a6h5 0043.11 3/4 Draw

**No 17702** Sergyi Didukh (Ukraine). 1.Bf8/i Bf2 2.e3/ii Bxe3 3.Kb6 c4+ 4.Ka5 Sc2/iii 5.Kb5 c3 6.Kc4 Bd2 7.Bg7 Se3+ 8.Kd3 Sd5 9.Bxc3 Bxc3 (Sxc3; Kxd2) 10.Kc4 draws.

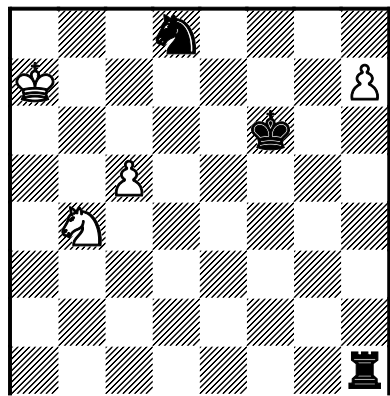
i) After 1.Kb6? c4 2.Kc5 Be7+ 3.Kd5 Bb4 Black wins without difficulty.

ii) Thematic try: 2.Kb6? c4+ 3.Ka5 Sc2 4.Kb5 c3 5.Kc4 Be1 6.Bg7 Se3+ 7.Kd3 Sd5 8.Bf8 (Bxc3 Sxc3;) Sf4+ 9.Kc2 Se6 10.Bb4 Sd4+ 11.Kd3 Sb5 wins.

iii) Bc1 (Bd2+; Bb4) 5.Ka4 Sb1 6.Kb5 c3 7.Kc4 Bb2 8.Kd3 draws.

“Black, having an extra black knight and a dangerous passed pawn, is expected to win”. “Brilliantly logical miniature with elegant play by both sides. The study has a technical perfect design”.

**No 17703** A. Sochniev  
4th prize



a7f6 0304.20 4/3 Draw

**No 17703** Aleksey Sochniev (Russia). 1.c6 Rxh7+ 2.Kb8/i Rh8 3.c7 Sc6++ 4.Kb7 Sa5+ 5.Kb6 Sc4+ 6.Kc5 Se3 7.Kd6/ii Sf5+ 8.Kd7 Se7/iii 9.Sc6 Sc8 10.Sb4 Se7 11.Sc6/iv Sc8 12.Sb4, and:

– Ke5/v 13.Sd5/vi Kd4/vii 14.Se7 Sxe7 15.Kxe7 Kd5 16.Kd7 Rh7+ 17.Kd8 Kd6 18.c8S+ draws, or:

– Sa7 13.Sd5+ Ke5 14.Se7 Rh7 15.Kd8 Kd6/viii 16.c8S+ draws

i) Not 2.Kb6? Sf7 3.c7 Sd6 4.Kc6 Sc8 5.Kb7 Rh8 and Black wins easily.

ii) A blunder would be 7.Kc6? Ke7 8.Kb7 Sf5 9.Sc6+ Kf6 10.c8S Ke6 wins (EGTB), or here 9.Sd5+ Kf7 10.c8S Ke6.

iii) After Rh7+ 9.Kc6 Se7+ 10.Kb7 Rh8 a fork brings rescue 11.Sd5+.

iv) Now forking doesn’t help White: 11.Sd5+? Sxd5 12.c8Q Sb6+.

v) Sb6+ 13.Kc6 Sc8 14.Kd7 Se7 15.Sc6 Sc8 16.Sb4 positional draw.

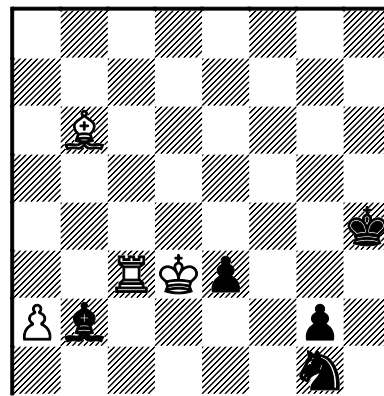
vi) Not 13.Sd3+? Kd5 14.Sf4+ Kc5 15.Se6+ Kb5 16.Sd8 Sb6+ wins.

vii) Rg8 14.Se7, or Kxd5 a midboard stalemate.

viii) Sc6+ 16.Sxc6+ Kd6 17.c8S+.

“An elegant and subtle two main line miniature with similar promotions of the pawn into knight”.

**No 17704** J. Mikitovics & I. Akobia  
5th prize



d3h4 0143.12 4/5 Win

**No 17704** János Mikitovics (Hungary) & Iuri Akobia (Georgia). 1.Rc8/i e2/ii 2.Kd2/iii Sh3/iv 3.Kxe2 g1Q/v 4.Bxg1 Sxg1+ 5.Kd2/vi and:

– Sf3+ 6.Ke3/vii Kg4 7.Rc4+ Kg3 8.a4 Be5 9.a5 wins, or:

– Ba3 6.Kd1/viii zz Sh3 7.Rc4+ Kh5 8.Rc3 wins.

i) Bad is 1.Rc7?; see line vii). Other continuations: 1.Rc6? e2 2.Kd2 e1Q+ 3.Kxe1 Sf3+ 4.Ke2 g1Q 5.Bxg1 Sxg1+, or 1.Rc4+? Kg3 2.Bxe3 Sh3 3.Rc2 Bf6 4.Rc1 Bg5 5.Bxg5 Sxg5 draw.

ii) No promise for Black holds: Sh3 2.Bxe3 Kg3 3.a4 Sf2+ 4.Ke2 g1S+ 5.Kf1, or here Bf6 3.a4 Bg5 4.Rg8.

iii) Thematic try: 2.Re8? Sh3/ix 3.Kxe2 g1Q 4.Bxg1 Sxg1+ “and now that the wR is on e8 instead of c8 the main line move 5.Kd2 does not win”. HH remarks that this is far from obvious; the outcome is correct (EGTB), but the difference is difficult to understand.

iv) e1Q+ 3.Kxe1 Sf3+ 4.Ke2 Sd4+ 5.Kf2 wins.

v) Kg3 4.Bc7+ Kh4 5.Bh2 Sg5 6.Bg1 Sh3 7.Bf2+ Kg4 8.Rg8+ Kf5 9.a4 wins.

vi) The fact that the wR is at e8 instead of c8 (thematic try) is a crucial difference. Now there are two, admittedly heterogeneous main lines.

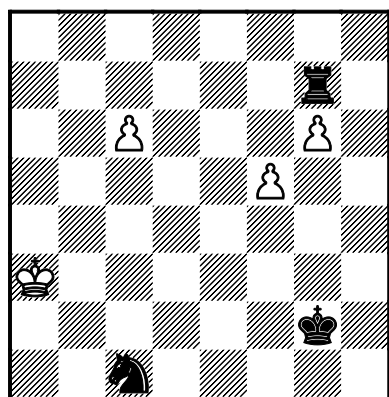
vii) If White had played 1.Rc7? now 6...Be5 would have rescued Black.

viii) Amazing move.

ix) Bad is: Sf3? 3.Rxe2 Ba3 4.Re8 Kg3 5.Rg8+ and wins easily.

“Very subtle, although somewhat complicated, study with two main lines”.

**No 17705** A. Sochniev  
special prize



a3g2 0303.30 4/3 Draw

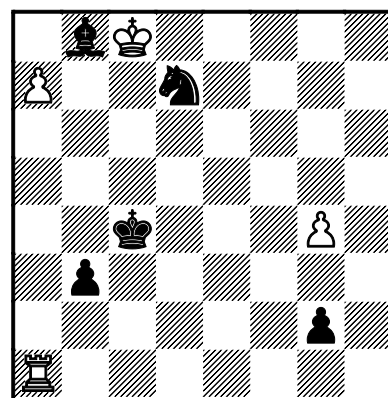
**No 17705** Aleksey Sochniev (Russia). 1.f6 Rxc6 2.f7 Rf6 3.c7 Ra6+ 4.Kb4 Ra8 5.Kc5 Sd3+ 6.Kd6, and:

– Kg3 7.Ke7 Se5 8.f8S Sc4 9.Se6 Rh8 10.Kd7 Rh6 11.c8S draws, or:

– Rh8 7.Ke7 Sf4 8.Kd7 Sd5 9.c8S Sf4 10.Sd6 Ra8 11.Ke7 Ra6 12.f8S draws.

“A unique synthesis of two vertically mirrored lines. Fantastic! Another brilliant achievement by the Peterburg composer”.

**No 17706** D. Gurgenzidze & V. Kalandadze  
1st honourable mention



c8c4 0133.22 4/5 Win

**No 17706** David Gurgenzidze & Velimir Kalandadze (Georgia). 1.a8Q/i Sb6+ 2.Kxb8 Sxa8 3.Kb7/ii b2 4.Rd1/iii Kc3 5.Rg1 Kd4 6.g5 Ke3 7.Rb1 Kd3 8.g6 Kc2 9.g7 Kxb1 10.g8Q Ka1 11.Qxa8+/iv Kb1 12.Qa7 wins.

i) Wrong is 1.axb8Q? Sxb8 2.Kxb8 b2 3.Rg1 Kd3 4.g5 Ke3 5.Rb1 Kd3 6.Rg1 Ke3 with equality.

ii) Paradoxically, capturing fails: see line iv).

iii) 4.Rg1? Kc5 5.Kxa8 Kd4 6.g5 Ke3 7.Rb1 Kd3 8.Rg1 Ke3 draws.

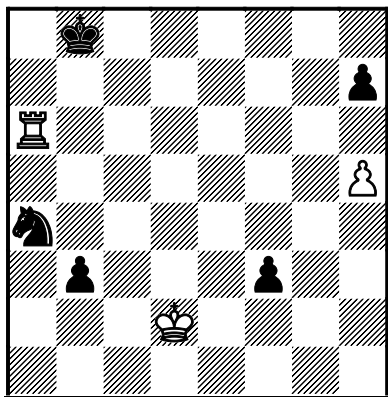
iv) And now we understand 3.Kb7!!

“Poor introduction with many captures is well compensated by spectacular play”.

**No 17707** Borislav Ilincic (Serbia) & Sergey N. Tkachenko (Ukraine). 1...b2/i 2.Kc2 Sc3 3.Kxb2/ii Sd5 4.Ra1/iii f2 5.Kc2/iv Se3+ 6.Kd3 f1Q+ 7.Rxf1 Sxf1 8.Ke4 Sg3+ 9.Kf4 Sxh5+ 10.Kg5 Sg7 11.Kh6

i) A curious line follows the move of the other pawn: f2 2.Rf6 Sc5 3.Ke2 Se4 4.Rb6+ Kc7 5.Rb4 Sc5 6.Kf1 Kc6 7.Kg2 Kd5 8.Kf1

**No 17707** B. Ilincic & S.N. Tkachenko  
2nd honourable mention



d2b8 0103.13 3/5 BTM, Draw

Se4 9.Kg2 and Black cannot improve his position.

ii) Not 3.Rb6+? Kc7 4.Rxb2 f2.

iii) Thematic try: 4.Ra3? (Kc2? Sb4+;) f2 5.Rf3 Se3 6.Kc3 f1Q 7.Rxf1 Sxf1 8.Kd4 Sg3 9.Ke5 Sxh5 10.Kf5 Sg7+ and we can draw the curtains.

iv) 5.Rb1? Kc7 6.Kc2 Se3+ 7.Kd3 f1Q+ 8.Rxf1 Sxf1 9.Ke4 Kd7, or 5.h6? Se3 6.Kc3 f1Q 7.Rxf1 Sxf1 8.Kd4 Sh2 9.Ke5 Sg4+ 10.Ke6 Sxh6 11.Kf6 Sf7 wins in both cases.

“A logical study with a fascinating duel of wR and bS for a tempo”.

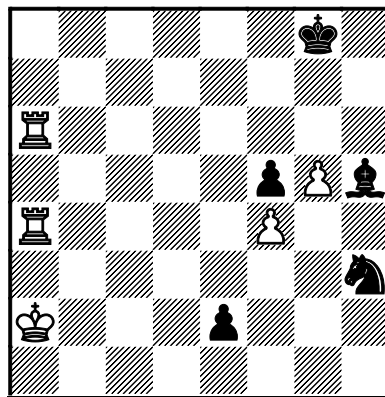
The 3rd honourable mention by V. Kalandadze was cooked by MG: b7h8 0800.01 a3a7a2e1.e2 3/4 draw: 1.Rh3+ Kg7 2.Rxa2 Rb1+ 3.Ka8 e1Q 4.Rg2+ Kf6 5.Rf3+ Ke5 6.Re2+ Qxe2 7.Re3+ Qxe3 stalemate, with the thematic try: 1.Rxa2? Rb1+ 2.Ka8 e1Q 3.Rh2+ Kg8 4.Rg2+ Kf8 5.Rf2+ Ke8 6.Re2+ Qxe2 7.Re7+ Kxe7 and no stalemate. However: 1.Rxa2 Rb1 2.Kc6 draw.

**No 17708** Aleksey Sochniev (Russia). 1.Ra8+/i Kg7 2.R4a7+/ii Bf7+ 3.Rxf7+ Kxf7 4.g6+ (Ra7+? Ke6;) Kxg6 5.Re8 Sxf4 6.Ka1/iii Kg7 7.Re7+ Kg8 8.Re8+/iv Kg7 9.Re7+ Kf8 10.Re3 zz Kf7 11.Re5 zz Kf6 12.Re3 Kg5 13.Re5/vi zz Kg4 14.Kb1 Kf3 15.Kc2 Sg2 16.Rxf5+ draws.

i) Not 1.Re6? Bf7 2.Ra8+ Kg7 3.Ra7 Sxf4 4.Rxf7+ Kxf7 5.Re5 Sd3, wins.

ii) 2.R8a7+? Bf7+ 3.Rxf7+ Kxf7 4.Ra7+ Ke6 5.Ra6+ Kd5 6.Ra5+ Kd4 7.Re5 Sxf4

**No 17708** A. Sochniev  
4th honourable mention



a2g8 0233.22 5/5 Draw

8.Re8 Kd3 9.Kb3 Kd2 10.Rd8+ Ke3 11.Re8+ Kf2 wins, or here 8.g6 Kxe5 9.g7 e1Q.

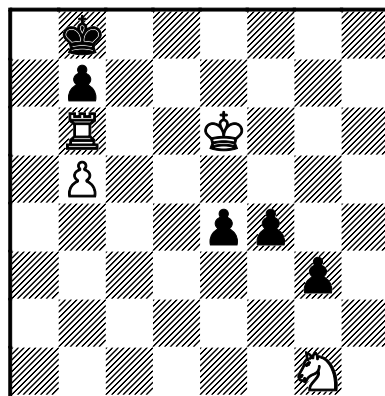
iii) 6.Kb1? (Kb3? Sd3;)Kf7 7.Re5 Kf6 8.Re3 Sd5, or 6.Ka3? Kg5 7.Re7 Kg4.

iv) 8.Re5? Kf7 zz 9.Re3 Kf6 zz, or 8.Re3? Kf8 zz 9.Re5 Kf7 zz 10.Re3 Kf6 zz.

v) Not 13.Re8? Kg4 14.Kb1 Kf3 15.Kc2 Sg2, or here 14.Re3 Kh4 15.Re8 Kg3.

“Deep large scale, but very difficult. Perhaps it would be worth trying to find a way to simplify the introduction”.

**No 17709** V. Samilo  
5th honourable mention



e6b8 0101.14 4/5 BTM, Win

**No 17709** Vladimir Samilo (Ukraine). 1...f3 2.Rd6/i Ka7/ii 3.Sxf3/iii exf3 4.Kd7/iv g2 5.Rg6/v f2 6.Kc7 g1Q 7.Ra6+ bxa6 8.b6+/vi Ka8 9.b7+ Ka7 10.b8Q mate.

i) Cunning move. After 2.Sxf3? exf3 3.Rd6 Ka7? 4.Kd7 g2 5.Rg6 f2 6.Kc7 g1Q 7.Ra6+ bxa6 8.b6+ Ka8 9.b7+ Ka7 10.b8Q mate, but Black plays 3...b6.

ii) The knight must wait. Now after b6 (f2; b6) 3.Rd8+ Kc7 4.Rf8 f2 5.Se2 the pawns are stopped.

iii) 3.Kd7? f2 4.Kc7 fxg1Q 5.Ra6+ bxa6 6.b6+ Qxb6+.

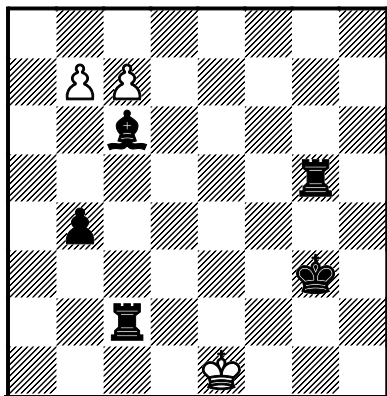
iv) And now the main plan.

v) Wins a tempo (5.Kc7? g1Q 6.Ra6+ bxa6 7.b6+ Qxb6+).

vi) Now we see that bPf2 blocks the diagonal a7-g1.

“A do-able product with a logic conclusion”.

**No 17710** A. Pallier  
1st commendation



e1g3 0630.21 3/5 Draw

**No 17710** Alain Pallier (France). 1.c8Q/i Re5+ 2.Kd1 Ba4 3.Qg8+ Kf2/ii 4.Qf8+/iii Kg1/iv 5.Qxb4 (Qa8 Bb3;), and:

- Rc4+ 6.Qxa4 Rd5+ 7.Ke2/v Rxa4 8.b8Q Re4+ 9.Kf3 draws, or:
- Rd5+ 6.Ke1 Rc1+ 7.Ke2 Re5+ 8.Kf3 draws.

i) Thematic try: 1.b8Q? Re5+ 2.Kd1 Ba4 3.Qg8+ Kf2 4.Qf8+ Kg1 5.Qxb4 Rd5+ 6.Ke1 Rc1+ 7.Ke2 Re5+, and now: 8.Kf3 Bc6+ 9.Kg3 Re3+ 10.Kf4 Re4+ win, or here 8.Kd3 Rd1+ 9.Kc4 Re4+ 10.Kc5 Rxb4, or here 8.Kd2 Rd1+ 9.Kc3 Re3+ 10.Kb2 Re2+ 11.Ka3 (Kc3) Ra1 (Rc2) mate.

ii) Kf4 4.Qf8+, and now: Ke4 5.Qxb4+ Rc4+ 6.Qxa4 Rd5+ 7.Ke2 Rxa4 8.b8Q Ra2+ 9.Ke1 with a draw, or here: Ke3 5.Qh6+ Ke4/ vi 6.Qh4+ Kd5 7.Qd8+ Ke4 8.Qh4+.

iii) Of course, not 4.Qf7+? Kg1 5.Qg6+ (Qg7+) Rg2+.

iv) Kg2 5.Qg7+ Kf1 6.Qxe5 Rc5+ (Re2+) 7.Kd2 (Kc1) Rxe5 8.b8Q.

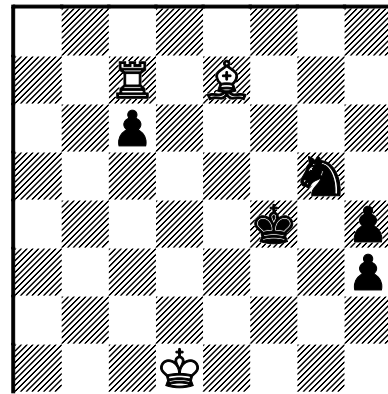
v) 7.Ke1? Rxa4 8.b8Q Re4 mate.

vi) Kd3 6.Qd6+, or Kd4 6.Qf4+.

vii) e.g. Bc6+ 9.Kf4 Re4+ 10.Qxe4 Bxe4 11.b8Q.

“A subtle study with a several-move foresight”.

**No 17711** A. Belyavsky & V. Katsnelson  
2nd commendation



d1f4 0113.03 3/5 BTM, Draw

**No 17711** Albert Belyavsky & Vladimir Katsnelson (Russia). 1...Se4/i 2.Bxh4/ii h2 3.Rf7+ Kg4 4.Rf1 Kxh4 5.Re1/iii, and:

- Kg3 6.Kc2 Kf2 7.Rc1/iv Sg3/v 8.Kb3/vi Sf1 9.Rc2+ Kg3 10.Rc3+/vii Kg4 11.Rc4+ Kg5 12.Rc5+ Kg4 13.Rc4+ Kg3 14.Rc3+ Kg2 15.Rc2+ Kf3 16.Rc3+ Se3 17.Rc1 Kg2 18.Kb4 Sd5+/viii 19.Kc5 Se7 20.Rc2+ Kg1 21.Rc1+ draws, or:
- Sf2+ 6.Kd2/ix h1Q/x 7.Rxh1+ Sxh1 8.Ke3 Sg3 9.Kf4 Kh5/xi 10.Ke5 (Kxg3? Kg5;) draws.

i) Kf3 2.Bd6 Se4 3.Rf7+ Kg2 4.Rg7+ Sg3 5.Rg4.

ii) 2.Bd8? h2 3.Rf7+ Kg4 4.Rf1 Sg3, or 2.Rxc6? h2 3.Rf6+ Sxf6 4.Bd6+ Kf3 5.Bxh2 Se4.

iii) Not immediately 5.Kc2?: 5...Sg3 6.Rc1 h1Q 7.Rxh1+ Sxh1 8.Kd3 Sg3 9.Kd4 Sf5+ 10.Kc5 Se7 wins.

iv) Wrong trails are: 7.Rd1? Kg2 8.Kb3 h1Q 9.Rxh1 Kxh1 10.Kc4 Kg2, or 7.Ra1? Sg3 8.Kd3 Sf1 9.Ra2+ Kf3 10.Rxh2 Sxh2 11.Kd4 Sg4 win.

v) Kg2 8.Kd3 Sc5+ 9.Kc4 Se6 10.Rc2+ draws.

vi) The symmetric 8.Kd3? fails: Sf1 9.Rc2+ Kf3 10.Rxh2 Sxh2 11.Kc4 Sg4 and Black wins.

vii) Capturing is wrong: 10.Rxh2? Sxh2 11.Kc4 Sg4 12.Kc5 Se5 and the pawn is covered.

viii) Sf1 19.Rc2+ Kg1 20.Rxh2 draws.

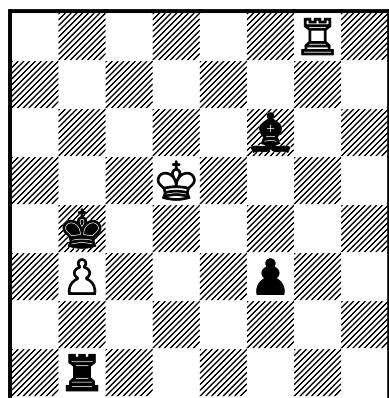
ix) Wrong trail: 6.Ke2? Kg3 7.Ke3 Sh3 8.Rh1 c5 9.Rxh2 Kxh2 10.Ke4 Sg5+ 11.Kd5 Se6 wins.

x) Sh3 7.Rh1 Kg3 8.Kc3 Sf4 9.Kc4 and White is ok.

xi) Se2+ 10.Ke5 Kg4 11.Kd6.

“Not bad! It is a pity that the wB stays ‘behind the curtains’”.

**No 17712** B. Buyannemekh  
3rd commendation



d5b4 0430.11 3/4 Draw

**No 17712** Bizyaagin Buyannemekh (Mongolia). 1.Rg4+ Ka31 2.Rf4 Rf1 3.Ke4 f2 4.Kf3 Bg5 5.Rd4/i Bf6 (Be7; b4) 6.Rf4 Be5 7.Ra4+/ii Kxb3 8.Rh4 Bc3 9.Rh3 draws.

i) 5.Rg4? Rg1 6.Ra4+ Kxb3 7.Kxf2 Be3+ 8.Kxe3 Kxa4.

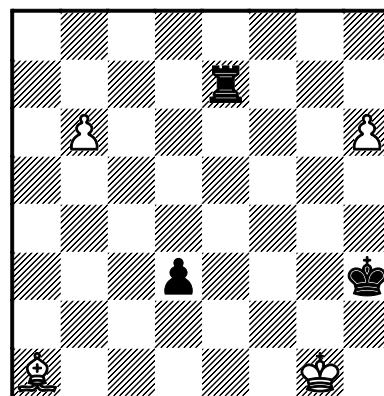
ii) 7.Rh4? Bc3 8.Kg2 (Ke2) Rc1 9.Kxf2 Be1+.

“Appealing study with an effective conclusion”.

**No 17713** Yuri Bazlov (Russia). 1.Kf2/i d2 2.h7 d1S+1 3.Kf3/ii Rxh7 4.Ke2 Rd7 5.Bh8/iii Rh7 6.Ba1 Rd7 7.Bh8 positional draw.

i) 1.h7? Kg3 2.Bc3 Rxh7.

**No 17713** Y. Bazlov  
4th commendation



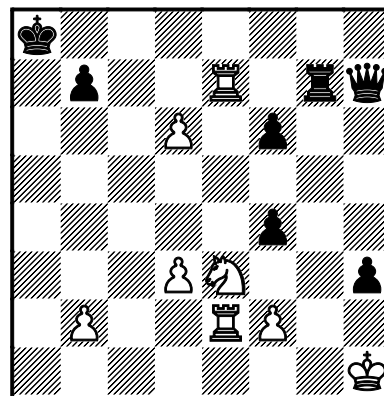
g1h3 0310.21 4/3 Draw

ii) 3.Kf1? Se3+ 4.Kf2 Sg4+ 5.Kf3 Rxh7 wins.

iii) Other bishop moves are defeated: 5.Be5? Re7, or 5.Bf6? Sf2 6.Kxf2 Rf7.

“An easy study with swinging bishop play”.

**No 17714** A. Stavrietsky  
5th commendation



h1a8 3501.44 8/7 Win

**No 17714** Aleksandr Stavrietsky (Russia). 1.d7 Rg1+ 2.Kxg1 Qxe7 3.Sd5/i Qg7+ 4.Kf1 Qxd7 5.Re8+/ii Ka7 6.Ra8+ Kxa8 7.Sb6+ Ka7 8.Sxd7 h2 9.Kg2 wins.

i) Thematic try: 3.Sc4? Qg7+ 4.Kf1 Qxd7 5.Sb6+ Ka7 6.Sxd7 h2 7.Kg2 f3+ and Black wins.

ii) 5.Sb6+? Ka7 6.Sxd7 h2 7.Kg2 f3+ and Black wins.

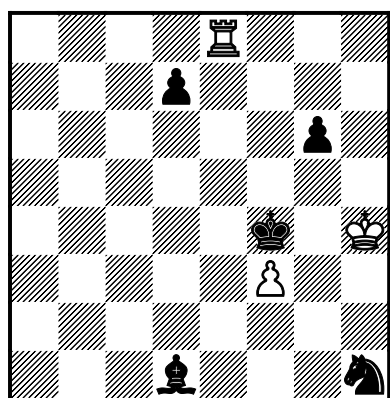
“Nice idea, but the construction is too heavy”.



# Best Problems 2007-2008

14 studies by 11 composers competed. Judge Siegfried Hornecker (Germany) remarked: “The quality of these works did not come up to the magazine’s title, but may rather be described as average. Klaus Rubin assisted. The award appeared in *Best Problems* no. 52 (x2009) with a three months confirmation time.

**No 17715** R. Becker & I. Akobia  
Prize



h4f4 0133.12 3/5 Draw

**No 17715** Richard Becker (USA) & Iuri Akobia (Georgia). 1.Re4+, and:

– Kf5 2.Rd4 Bxf3 3.Rxd7 g5+ 4.Kh3 g4+ 5.Kh4 g3 6.Rg7/i Kf4 7.Rg4+ Bxg4 stalemate, or:

– Kxf3 2.Rd4, and

• Sf2 3.Rxd7 Bc2 4.Rg7 Kf4 5.Rxg6 Bxg6 stalemate, or:

• Bc2 3.Rxd7 Bf5/ii 4.Rd1, and:

•• Sg3 5.Kg5 (Rg1? Se4;) Se4+ 6.Kh6 g5 7.Rf1+ Kg4 8.Rh1 Kg3 (Be6; Re1) 9.Rf1/iii Kg4 10.Rh1 Kf4 11.Rf1+ Ke5 12.Rg1 g4 13.Kh5 g3 14.Kh4 Kf4 15.Rxg3 Sxg3 stalemate, or:

•• Sf2 5.Rf1 Ke2 6.Ra1 (Rc1? Se4;) Ke3/iv 7.Re1+/v Kf3 8.Rf1 Kg2 9.Re1/vi zz Se4 10.Re3 zz Kf2 11.Rf3+/vii Kxf3 stalemate.

i) 6.Rf7+? Ke4 7.Rg7 Kf4 and the stalemate is gone.

ii) Kf4 4.Rd4+ Be4 5.Rxe4+, or Sg3 4.Rc7 Bf5 5.Rc3+ draw.

iii) 9.Rg1+? Kh4 10.Rh1+ Bh3.

iv) Se4 7.Ra3 g5+ 8.Kh5 g4 9.Kh4.

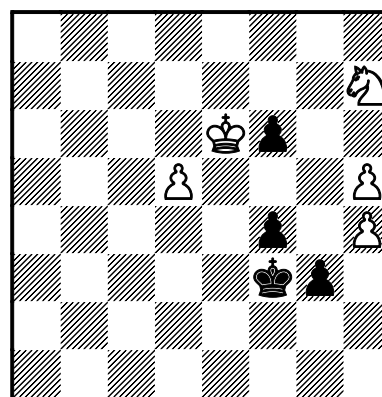
v) 7.Ra3+? Kf4, or 7.Kg5? Sh3+ 8.Kh6 g5.

vi) 9.Ra1? Se4 10.Ra3 g5+ 11.Kh5 g4 12.Kh4 g3, or here 10.Ra2+ Kf3 11.Ra3+ Kf4 12.Rf3+ Ke5.

vii) 11.Re2+? Kf3 12.Re3+ Kf4.

“A combination of four stalemates with extreme economy. Personally I am not fond of such studies, but the variations are clear and comprehensible. In the case of the first stalemate variation, note that the tempo dual is not detrimental, since it can at most be considered a minor dual. Becker’s studies often show signs of considerable analytical work, exemplifying maximum efficiency on the deployment of limited material, and the present one is no exception”.

**No 17716** R. Becker  
1st honourable mention



e6f3 0001.33 5/4 Win

**No 17716** Richard Becker (USA). 1.d6 g2 2.d7 g1Q 3.d8Q Qg4+ 4.Kxf6 Kg3 (Qxh4+; Sg5+) 5.Sg5/i Kxh4 6.Qa5/ii Kxh5 (f3; Qe5) 7.Qd5 zz Qh4/iii 8.Qf7+ Kg4 9.Qe6+ Kh5 10.Qe8+ Kg4 11.Qe2+ Kg3 12.Qe1+ Kg4 13.Qd1+ Kg3 14.Qg1 mate.

i) Thematic try: 5.Qd3+? f3, and 6.Sg5 Kxh4 7.Sxf3+ Qxf3+ 8.Qxf3 model stalemate, or 6.h6 Qh5 7.Sf8/iv Qxh6+ 8.Sg6 Kg2 9.Qe4 Kg3 10.Qe5+ Kg2 11.Qd5 Kg3 12.Qd6+ Kg2.

ii) Thematic try 6.Qd5? Kxh5 zz 7.Sf3+ Kh6 8.Qf7 Qf5+ 9.Kxf5 stalemate.

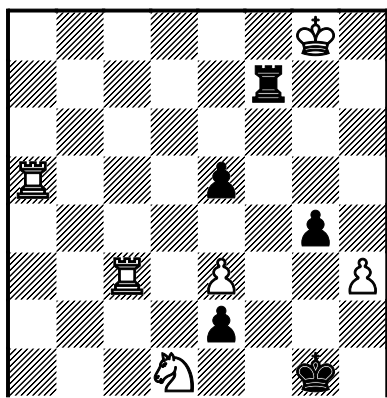
iii) f3 8.Sxf3+ Kh6 9.Qd2+ wins.

iv) 7.Sg5 Qxh6+ 8.Kf5 Qf8+.

“In this Q + S vs Q ending, the author has succeeded in incorporating and interesting mutual zugzwang position, with two stalemate tries, and in finishing with a surprising model mate, where the bQ’s zugzwang-induced move is exploited as a block”.

**No 17717** I. Akobia & D. Gurgenzidze

2nd honourable mention



g8g1 0501.23 6/5 Win

**No 17717** Iuri Akobia & David Gurgenzidze (Georgia). 1.Rc1/i e1Q/ii 2.Sc3/iii Qxc1/iv 3.Se2+ Kf2/v 4.Sxc1 Rf5/vi 5.hxg4 Rg5+ 6.Kf7/vii Kxe3 (Rxc4; Rxe5) 7.Ra3+ Kf4 (Kf2; Sd3+) 8.Sd3+ Kxc4 9.Sf2+, and:

– Kf5 10.Rf3 mate, or:

– Kh5 10.Rh3 mate.

i) 1.Ra1? Rf1 (e1Q?; Kxf7) 2.Rcc1 e1Q, or 1.Kxf7? exd1Q 2.hxc4 Qd7+.

ii) Rf1 2.Sc3 e1Q (Rxc1; Sxe2+) 3.Rxe1 Rxe1 4.hxc4.

iii) 2.Kxf7? Qxa5 3.hxc4 Qd2.

iv) Rf1 3.Rxe1 Rxe1 4.hxc4 wins.

v) Kg2 (Kh2) 4.Sxc1 Rc7 (Rf1) 5.hxc4.

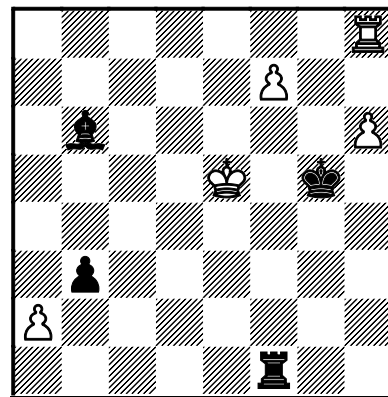
vi) Rc7 5.hxc4 Kxe3 6.Sd3 e4 7.Sb4 Kf3 8.g5 wins.

vii) 6.Kh7? Kxe3 7.Ra3+ Kf4 8.Sd3+ Kxc4 9.Sf2+ Kf5 (Kf4), but not Kh5? Rh3 mate.

“The composers conjure up a pretty mid-board mate in which all pieces participate. The execution is elegant, with a strong sense of flow. However, the introductory queen trap is well-known”.

**No 17718** E. Minerva

1st commendation



e5g5 0430.31 5/4 Win

**No 17718** Enzo Minerva (Italy). 1.h7/i Kg6 2.f8Q/ii Rxf8 3.Rxf8/iii bxa2 (Kxh7; axb3) 4.h8S+/iv Kg7 5.Ra8 (Rf1? Kxh8;) a1Q+ 6.Rxa1 Kxh8 7.Ra6 Be3 8.Rg6 (Kf6? Kg8;) Kh7 9.Kf6 Bd4+ 10.Kf7 wins.

i) 1.f8Q? Rxf8 2.Rxf8 bxa2 3.Ra8 Kxh6 draws.

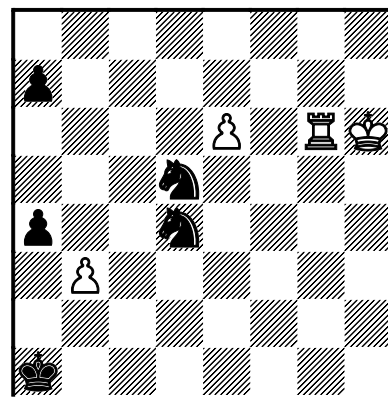
ii) 2.f8S+? (f8R? Re1+;) Kf7 3.axb3 Bc7+ 4.Kd5 Rf5+ 5.Kc6 Be5 6.Rg8 Rh5 7.b4 Rxc7 8.Sxc7 Kxc8 draws.

iii) 3.Rg8+? Kxh7 4.Rxf8 bxa2.

iv) 4.h8Q? a1Q+ 5.Ke6 Qxc8.

**No 17719** I. Akobia

2nd commendation



h6a1 0106.22 4/5 BTM, Draw

**No 17719** Iuri Akobia (Georgia). 1...Sf5+/i 2.Kh7/ii axb3/iii 3.e7 Sfxe7/iv 4.Ra6+ Kb2 5.Rxa7 Sc6 6.Rb7/v Scb4 7.Kh8/vi Ka3 8.Ra7+/vii Kb2 9.Rb7 Kc3 10.Rh7 Kb2/viii 11.Rb7 Kc3 12.Rh7, positional draw, or Sc2/ix 13.Rh3+ Sde3 14.Rh1/x Kb2 15.Kg7/xi, and:

– Ka2 16.Rh5/xii b2 17.Rb5 draws, or:

– Sd5 16.Rh3 Sc3 17.Rh8/xiii Sc2 18.Rh3 Sc3/xiv 19.Rh8 positional draw.

i) Sc7 2.bxa4, or Se7 2.Rg1+ Ka2 3.bxa4, or Sxb3 2.e7 Sxe7 3.Ra6.

ii) 2.Kg5? (Kh5? Sf4+;) 3.bxa4 Sxg6 4.Kxg6 Ka2 5.Kf5 Kb3 6.Ke5 Sc7 7.a5 Kb4 8.a6 Kb5 9.e7 Kxa6 wins.

iii) a3 3.e7 Sfxe7 4.Ra6 Kb2 5.Rxa7.

iv) Sdxe7 4.Ra6+ Kb2 5.Rxa7 Sd5 6.Rb7.

v) 6.Rg7? Scb4 (Sdb4?; Rg3) 7.Rg2+ Sc2 8.Rg3 Sc3 9.Rh3 Sd4 10.Rd3 Sdb5 11.Rh3 Ka3 12.Rh2 Sd4 13.Kg8 Sc2 14.Rh3 b2 wins.

vi) 7.Kg6? Kc3 8.Rh7 Kc4 9.Rh2 Sc2 10.Kg7 Sc3, or 7.Kh6? Kc3 8.Rg7 Se3 9.Rg1 Kc2 10.Rh1 Sc4, or 7.Kg7? Kc2 8.Rf7 Sd3 9.Rb7 S5b4 10.Rf7 b2, or 7.Kg8? Kc3 8.Rg7 Se3 9.Rg1 Kc2 10.Rh1 Sc4, or 7.Rg7? Sc3 8.Rg3 Sba2 9.Rh3 Ka3 10.Rh2 Sb4 win.

vii) 8.Rh7? b2 9.Rh3+ Sc3 10.Rh1 Sd3 11.Kg7 Sc1 wins.

viii) Kc4 11.Rh4+ Kb5 12.Rh3 b2 13.Rb3 draws.

ix) Sd3 13.Rh1 b2 14.Rb1.

x) 14.Rh7? b2 15.Rb7 Sb4.

xi) 15.Kh7? Sb4 16.Rh2+ Ka3 17.Kg6 Sbc2 18.Rh1 Ka2 19.Rh7 Sd5 20.Ra7+ Kb1 21.Rb7 Sdb4 22.Rh7 b2 23.Rh1+ Ka2 24.Rd1 Sd3 wins.

xii) Thematic try: 16.Rh8? Sd5/xv 17.Rb8 Sdb4/xvi 18.Ra8+ Kb1 19.Rh8 b2 20.Rh1+ Ka2 21.Rd1 Sa1 22.Re1 Sbc2 23.Rh1 Sb3 wins.

xiii) 17.Rh2+? Ka3 (Sc2?; Rh3) 18.Rh8 b2 19.Rh1 Sc3.

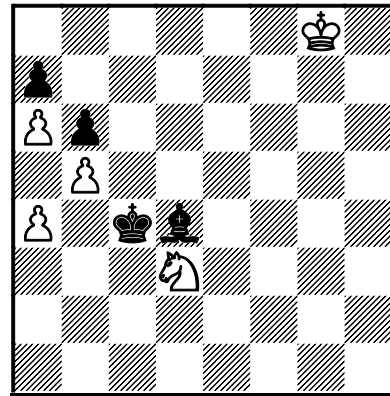
xiv) Sc3 19.Kf6 Sd4 20.Ke5 draws.

xv) But not Sb4? 17.Ra8+ Kb2 18.Rh8 Ka2 19.Ra8+ positional draw.

xvi) Scb4 18.Ra8+ Kb2 19.Rb8 Kc3 20.Rh8 Sd3 21.Rh1 b2 22.Rb1.

“The clearance move 7.Kh8!! is deeply hidden and can be understood only once the black threat (Se3 and Kc2) has been recognized. 10.Rh7 is the logical consequence of this king move and in my view needs no further exclamation mark. This composition is downgraded because of its excessive analytical character: it is far too difficult for solvers”.

**No 17720 J. Mikitovics**  
special commendation



g8c4 0031.32 5/4 Draw

**No 17720 János Mikitovics (Hungary).**  
1.Sf4/i Kb4 2.Se6/ii Be3 3.Sd8/iii Kxa4 (Bf2; Sc6+) 4.Sc6 (Kf7? Kxb5;) Kxb5 5.Sxa7+ Kxa6 6.Sc6/iv Kb5 7.Se5/v Kb4 (Bd4; Sd7) 8.Kf7 (Sd7? b5;) Bd4/vi 9.Sg6/vii b5/viii 10.Ke6 (Se7? Kc5;) Kc4 11.Se7 b4 (Bc5; Sc6) 12.Sc6 b3 13.Sa5+ and 14.Sxb3 draw.

i) 1.Sc1? Kb4 2.Kf7 Kxa4, or 1.Se1? Bc3, and: 2.Sc2 Kd3 3.Sa3 Bb4 4.a5 Bxa5/ix, or here: 2.Sg2 Kb4 3.Sf4 Kxa4 4.Sd5 Bd4 5.Sc7 Be5.

ii) 2.Kf7? Kxa4 3.Ke6 Kxb5 4.Kd5 Be3 5.Se6 Kxa6.

iii) 3.Kf7? Kxa4 4.Sc7 Bf4 5.Se6 (Sd5 Bb8;) Be5, or 3.Sc7? Kxa4 4.Kf7 Bf4 5.Sd5 Bb8, or 3.Kf8? Kxa4 4.Sc7 (Ke7 Kxb5;) Bf4 5.Se6 Be5 6.Ke7 Kxb5 7.Kd7 Kc4 8.Sd8 b5 9.Sc6 Bd4.

iv) 6.Sc8? b5 7.Sd6 b4 wins.

v) 7.Sa7+? Kc5 8.Kf7 Bf4 9.Ke6 Bb8 10.Sc8 b5 11.Se7 b4 12.Sd5 b3, or 7.Sb8? Kc4 8.Sd7 b5.

vi) b5 9.Ke6, but not 9.Ke8? Bf4 10.Sc6+ Kc5. HH: who would ever consider playing 9.Ke8 here? Such sub-sub-lines are superfluous!

vii) 9.Sc6+? Kc5 10.Sa7 Be5 11.Ke6 Bb8 12.Sc8 b5 13.Se7 b4 14.Sd5 b3, or 9.Sd7? b5 10.Sb8 Ba7 11.Sc6+ Kc5, or 9.Sd3+? Kc4.

viii) Kc5 10.Ke6 b5 11.Sf4 Kc4 12.Sd5 Bc5 13.Ke5 Kd3 14.Sf4+ draws.

ix) But not bxa5? 5.b6, or Bxa3? 5.axb6.

“In order to reach a5 from a7, the white knight must take what Staudte and Milesescu term: the ‘shortest detour’, which leads from a round trip via c6-e5-g6-e7-c6. This may be

compared with Kasparyan’s famous work from *Shakhmaty v SSSR 1952*”. (HHdbIV#26301, #26297).



*The new ARVES-board: From left to right: Harm Benak, Harold van der Heijden, Marcel Van Herck, Luc Palmans & René Olthof.*

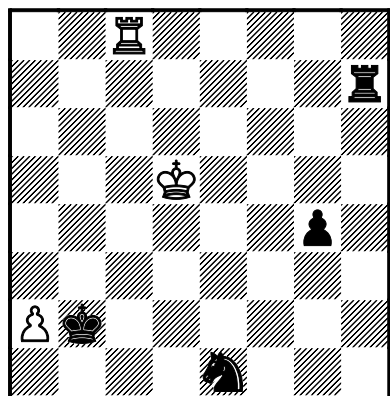
# Lenin 140 MT 2010

The newspaper *Pravda Primorya* (Vladivostok) organized an endgame study tourney commemorating the fact that 140 years ago Vladimir Ilich Ulyanov, better known under his pseudonym Lenin, was born. The tourney attracted 48 studies by 35 composers from 18 countries. The provisional award (20iv2010) was circulated by e-mail. In the final award (15vi2010) one study was eliminated because it apparently appeared elsewhere in print.

The main judge Yuri Bazlov was assisted by Vitaly Kovalenko, the newspaper's editor V. Goncharov and "consultant judges" N. Romanov and G. Katkov.

Translation from Russian by HH.

**No 17721** S. Zakharov  
1st prize



d5b2 0403.11 3/4 Draw

**No 17721** Sergei Zakharov (Russia). 1.Rg8 Sg2/i 2.Ke4/ii Re7+ 3.Kf5 Se3+ 4.Kf4 Sd5+ (Kc3; Rd8) 5.Kf5 (Kxg4? Sf6+;) Rb7 6.Rd8 (Rxc4? Se3+;) g3 7.Rxd5 Kc1 8.Kf6/iii Rb6+ 9.Kf7 Rb7+ 10.Kf6 Ra7/iv 11.a4 Rxa4 12.Rg5 Ra3 13.Kg6/v Kd2 14.Kh5 Ke2 15.Kh4 Kf2 16.Kh3 Rf3 17.Rg4 zz Rf7 18.Rf4+ Rxf4 stalemate.

i) Rd7+ (Rh4; a4) 2.Ke4 Sd3 3.Ke3 (Rxc4? Sf2+;) Se5 4.Ke4 (Kf4? Rd5;) Re7/vi 5.Kd5 and 6.Kd6 draws.

ii) 2.Ke5? Se3 3.Kf4 Rh3 4.a4 Kc3 5.a5 Kd4 6.a6 Rf3+ 7.Kg5 g3 8.a7 g2 9.a8Q g1Q+ and mate in a couple of moves, or here: 6.Rd8+ Kc5 7.a6 Kb6 8.Rd6+ Ka7 9.Rg6 Rf3+ 10.Ke4 Rg3 11.Kf4 Rh3 12.Ke4 Sd1 13.Kf4 Sf2 wins.

iii) 8.Kf4? (Rd8?) Rg7 wins.

iv) g2 11.Rg5 Rb2 12.a4 Kd1 13.Ke5 (Ke7) Ke14.Kd6 Kf1 15.Kc6, or here: Rd2 14.a5 Ke1 15.a6 Kf2 16.Rf5+ Ke3 17.Rg5 Kf3 18.Rf5+ Kg4 19.Rf7 Ra2 20.Rg7+ Kf3

21.Rf7+ Ke2 22.Rg7 Kf2 23.Rf7+ Kg1 24.Rf6 draws.

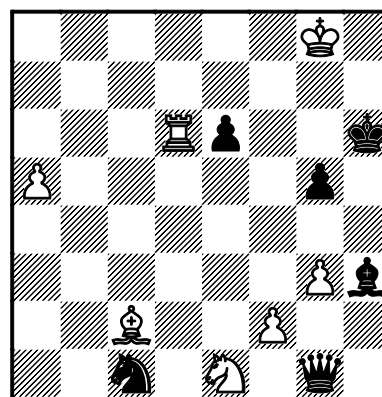
v) 13.Rg4? Kd2 14.Kg5 Ke2 15.Kh4 Kf2 16.Kh3 Rf3 zz 17.Rg6 (Rc4 g2+;) Rf7.

vi) Sd3 5.Ke3 Se5 6.Ke4.

"The composer has developed a magnificent idea of the famous composer H. Rinck (*Deutsche Schachzeitung* 1909, HHdbIV#05217) and N. Grigoryev (4th prize 64 1937, HHdbIV #17477) by adding an interesting introduction, an unexpected pawn sacrifice and an interesting way to achieve a mutual zugzwang with BTM. Especially beautiful is the move 8.Kf6!, reminding us of the first move of a famous study by the Sarychev brothers. In order to catch the pawn that is only two moves away from becoming a queen, the king moves away from it as far as possible! And when necessary it changes its route to assist his own pawn".

HH: I am unable to find the Sarychev brothers' study. Perhaps the judge meant to refer to the famous Behting study? (HHdbIV#04728).

**No 17722** O. Pervakov  
2nd prize



g8h6 3144.32 7/6 Win

**No 17722** Oleg Pervakov (Russia). 1.g4/i Bxg4/ii 2.Rd7 Bf5/iii 3.Bxf5 (Sf3? Qg4;), and:

– g4 4.Rh7+/iv Kg5 5.Sf3+ gxf3 6.Rg7+ wins, or:

– exf5 4.Sf3, and:

- Qxf2 5.Rh7+ Kg6 6.Se5+ Kf6 7.Sg4+/v fxg4 8.Rf7+ wins/vi, or:
- Qg2 5.Rh7+ (Se5? Qa8+;) Kg6 6.Sh4+/vii gxh4 7.Rg7+ wins, or:
- Qf1/viii 5.Se5 g4/ix 6.Sf7+ Kh5 (Kg6; Rd6+) 7.Rd6 g3/x 8.f3 Qxf3/xi 9.Rh6+ Kg4 10.Se5+ Kf4 11.Sxf3 wins.

i) Thematic try: 1.Rd7? Bf5 2.Sf3 Qg2 3.Bxf5 exf5 4.Rh7+ Kg6 and now that the g-pawn is still there on g3, 5.Sh4+? gxh4 fails. See main line.

ii) Qxg4 2.Rd7 Qf5 3.Bxf5 Bxf5 4.a6 wins.

iii) Sd3 3.Rh7+ Kg6 4.Sxd3 Kf5 5.a6 Qa1 6.Rf7+ Ke4 7.a7 Kd4 8.Rd7+ Kc3 9.Rc7+ Kd4 10.Sc5 Qa2 11.Be4 wins.

iv) 4.a6? Qxe1 5.a7 Qa5 6.Rh7+ Kg5 7.Be4 Qd8+ 8.Kf7 Qd7+.

v) Echo of the first main line, now winning the Queen on the f-file.

vi) e.g. Kg6 9.Rxf2 Sd3 10.a6 Sxf2 11.a7.

vii) Another echo.

viii) Qg4 5.Se5; Qh1 5.Rh7.

ix) Kh5 6.Rh7 mate.

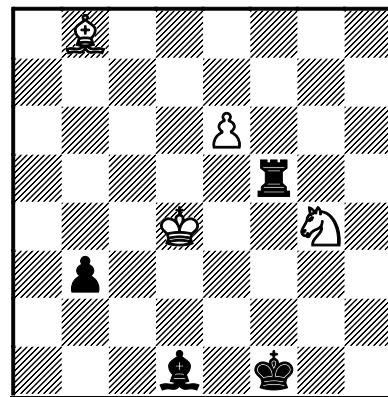
x) Qxf2 (Kh4) 8.Rh6 mate.

xi) g2 (Kh4) 9.Rh6 mate.

“A whole bunch of bright ideas! An excellent study by the world champion, in which everyone can find something that appeals to his soul: logical manoeuvres, domination, echoes, mates, knight forks, or geometric motifs: the return of wS via the route f3-e5-f7-e5-f3, as well as the wR (d6-d7-d6). Taming a Queen always gives a lot of trouble to the composer, and often requires additional material but here the author was able to achieve it by minimal means and in several different ways”.

**No 17723** Yochanan Afek (Israel/the Netherlands). 1.e7 Rd5+ 2.Kxd5 Bf3+/i 3.Kd4 b2 4.Se3+/ii Kf2/iii 5.Sd1+ Bxd1 6.e8Q b1Q

**No 17723** Y. Afek  
3rd prize



d4f1 0341.11 4/4 Win

7.Qe3+ Kf1 8.Qh3+/iv Ke1 9.Bg3+ Kd2 10.Bf4+ Ke1 (Ke2; Qg2+) 11.Bd2+ Kxd2/v 12.Qe3+ Kc2 13.Qc3 mate.

i) b2 3.Se3+ Kg1 4.e8Q Bb3+ 5.Kc5 b1Q 6.Qe5 wins.

ii) 4.e8Q? b1Q 5.Sh2+ Kg2 draws.

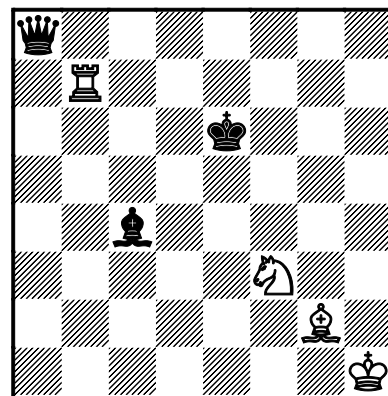
iii) Ke2 5.e8Q b1Q 6.Sc4+ Kd1 7.Qe3 Qa1+ 8.Kc5, or Kg1 5.e8Q b1Q 6.Qg8+ Kf2 7.Qg3+ Ke2 8.Qh2+ win.

iv) 8.Qf4+? Bf3 9.Qxf3+ Kg1 draw.

v) Kf2 12.Be3+ Ke2 13.Qg2+.

“A fully dynamic, pleasant position. The play is very rich in content with sacrifices and counter sacrifice, e.g. the remarkable wB sacrifice on move 11. The final epaulette mate is not new, but this minor flaw is more than compensated for by the exciting and memorable play”.

**No 17724** S. Didukh  
4th prize



h1e6 3141.00 4/3 BTM, Draw

**No 17724** Sergyi Didukh (Ukraine). 1...Bd5 2.Sd4+/i Kd6 3.Sf5+ Kc5 4.Bxd5/ii Kxd5

5.Re7 Qf8/iii 6.Se3+ Kd4 (Kd6; Rh7) 7.Kg1/iv Qf6/v 8.Sc2+ Kd3 9.Se1+ Kd2 10.Re5 Qxe5 (Kd1; Re3) 11.Sf3+ draws.

i) Thematic try: 2.Sg5+? Kd6 3.Sf7+/vi Kc6? 4.Se5+ Kc5 5.Sd3+ Kd6 6.Bxd5/vii Kxd5 7.Rb4 and we have the main line position after move 5, turned 90 degrees. However, Black plays: Kc5 4.Bxd5 Kxd5 and wins.

ii) 4.Rc7+? Kb4 5.Rc2 Qe8 6.Kg1/viii Qe1+ 7.Kh2 Bb3 8.Rc8 Qf2 9.Rb8+ Kc3 10.Rxb3+ (Sg3 Bd5;) Kxb3 11.Sg3 Qf4.

iii) Kc5+ 6.Kh2 Qd5 7.Sg3, or Qc8 6.Se3+ Kd6 7.Re4 Qb7 8.Sf5+ Kc5 9.Sg3, or here: Qh3+ 8.Kg1 Qf3 9.Rd4+ Ke5 10.Rd3 draws.

iv) 7.Kg2? Kd3 8.Re6 Qg8+ (Qf7+), or 7.Kh2? Qf6 8.Sc2+ Kd3 9.Se1+ Kd2 10.Re4 Qf5 11.Re5 Qxe5+ with check.

v) Qxe7 8.Sf5+, or Kd3 8.Re6 Qg8+ 9.Sg2 Qxe6 10.Sf4+.

vi) 3.Se4+ Kc6 4.Rh7 Qa1+ 5.Kh2 Qe5+ 6.Sg3 Qb2, or 3.Bxd5 Kxd5 4.Rf7 Kc5+, and: 5.Sf3 Qa1+ 6.Sg1 Qh8+ 7.Kg2 Qg8+, or here 5.Kh2 (Rf3) Qd5.

vii) 6.Rb6+? Ke7 7.Rg6 Qa4

viii) 6.Sg3 Qg6, or 6.Bxd5 Qh5+ 7.Kg2 Qg6+ 8.Kh2 Qxf5.

“Synthesis of analogue positions in the main line and thematic try. Three echo forks shifted vertically or diagonally. Many subtle sublines accompany the main line and the thematic try. True, the material and idea are known from studies by the Romanian composers E. Dobrescu and V. Nestorescu and others”.

Both the 1st/2nd honourable mentions were cooked by MG. In both cases the composer agreed on his observations:

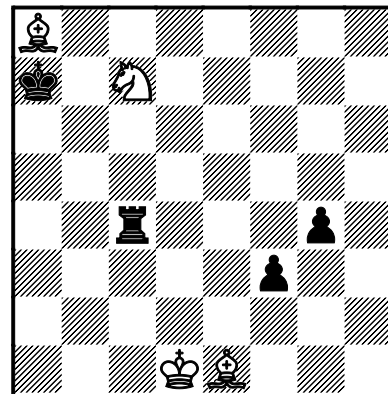
I. Akobia (Georgia), b8c1 0028.03 e7h7b2 h8b4d8.d4f4g5 5/6 Win: 1.Kc7 Sdc6 2.Sd3+ Sxd3 3.Kxc6 Sb2 4.Bxg5 d3 5.Sg6 d2 6.Sxf4 d1Q 7.Se2 mate.

However: 4.Sg6 f3 5.Bxg5+ Kd1 6.Bh4 d3 7.Se5, and Ke2 8.Be4 Ke3 9.Bxf3 Kf4 10.Sxd3+ Sxd3 11.Bg2, or f2 8.Bxf2 d2 9.Sd3 Kc2 10.Sc5+ Kd1 11.Se4 Ke2 12.Bd4 d1S 13.Sc3+ Sxc3 14.Bxc3 wins.

R. Becker (USA), f1c3 0750.32 f4a7b2b3d8 d2.a6g2g3f2g4 f1c3 7/6 Draw: 1.Ba5+, and: Kxb3 2.Bxd2 Rxd2 3.Rb4+ Kc3 4.Rc4+ Kd3 5.Rd4+ Kc2 6.Rc4+ Kb1 7.Rc1+ Kb2 8.Rc2+ Rxc2 stalemate, or Kd3 2.Bxd2 Rxd2 3.Rxf2 Rxa6 4.Kg1, and: – Rb6 5.Ba4 Rxf2 6.Kxf2 Rb2+ 7.Kg1 Rb1+ 8.Kf2 Rb2+ 9.Kg1 Rb7 10.Bd1 Rb1 11.Kf2 Rxd1 stalemate, or: – Rxf2 5.Kxf2 Kd2 6.Bg8, and: • Rh6 7.Ba2 Rf6+ 8.Kg1 Ke2 9.Bb1 Rf1+ 10.Kh2 Rf8 11.Kg1 Rf1+ 12.Kh2 Rxb1 stalemate, or: • Rf6+ 7.Kg1 Rh6 8.Kf2 Rf6+ 9.Kg1 Ke2 10.Bh7 Rf1+ 11.Kh2 Rf8 12.Kg1 Rf1+ 13.Kh2 Rf7 14.Kg1 Rxh7 stalemate.

However: 1...Kd3 2.Bxd2 and now Rb1+ 3.Kxf2 Rxb3 4.Rb4 Rf7+ 5.Rf4 Ke7 6.Rb4 Ra3 wins.

**No 17725** J. Mikitovics  
3rd honourable mention



d1a7 0321.02 4/4 Win

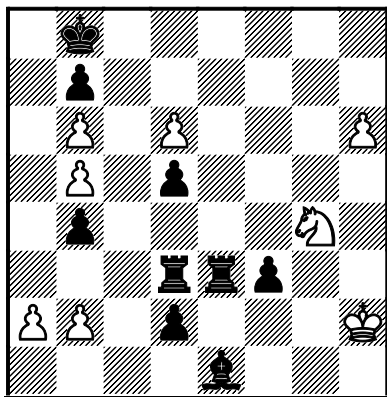
**No 17725** János Mikitovics (Hungary). 1.Bf2+ Kb8 2.Sd5 Rc8/i 3.Sb6 Rd8+ 4.Bd5 Kc7 5.Ke1 Re8+ 6.Kf1/ii g3 7.Sa8+ Kd6 8.Bxg3+ Kxd5 9.Sc7+ wins.

i) Ra4 3.Bg3+ Kxa8 4.Sb6+ wins.

ii) 6.Kd1? Rd8 7.Be3 Kd6 8.Bd4 g3 9.Bxf3 Ke6 10.Bg4+ Ke7.

“Surprisingly, the wS and wB exchange places from which the wS deals with the annoying bR by making a diamond-shaped trip d5-b6-a8-c7. Funny geometry on the chess board! In order to win White must play his wS to a8 and make a couple of accurate K-moves. The subtle final win depends on an indirect protection of a piece by a knight fork”.

**No 17726 J. Timman**  
4th honourable mention



h2b8 0631.65 8/9 Draw

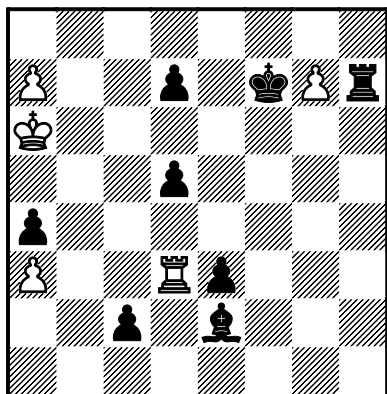
**No 17726 Jan Timman** (the Netherlands).  
1.d7 Re2+ 2.Sf2 Rxf2+ 3.Kh3 Rh2+ 4.Kxh2  
Bg3+ 5.Kxg3 f2+ 6.Kxf2 Rf3+ 7.Ke2 Rf8  
8.b3 (Kd1? b3;) Rd8 9.h7 d4 10.Kd1/i d3  
11.Kxd2 zz Ka8 12.h8Q Rxh8 13.Kxd3 Rd8  
14.Kc4 Rxd7 15.Kxb4 Rd4+ 16.Ka5 draws/ii.

i) Thematic try: 10.Kxd2? d3 zz 11.h8Q  
Rxh8 12.Kxd3 Rd8 13.Kc4 Rxd7 14.Kxb4  
Rd8 (Kc8) 15.Ka5 Kc8 16.b4 Kd7 17.a4 Ra8  
mate.

ii) e.g. Kb8 17.a4 Kc8 18.b4 Rd8 stalemate.

“The white and black piece sacrifices in the study of the famous IGM are impressive, although they are forced. But of course, instead of them, the main thing is the original zz that forces the bK to move to the corner, so that later the bR cannot go there”.

**No 17727 A. Sochnev**  
5/6th honourable mention



a6f7 0430.35 5/8 Draw

**No 17727 Aleksey Sochnev** (Russia).  
1.g8Q+/i Kxg8 2.a8Q+ Kg7 3.Qxd5Bxd3+/ii  
4.Qxd3 Rh6+/iii 5.Ka5 Rh5+/iv 6.Kb4/v

Rh4+/vi 7.Ka5 c1Q 8.Qxd7+ Kg6 9.Qc6+  
Qxc6 sixth thematic stalemate.

i) 1.a8Q? Bxd3+ 2.Ka5 Kxg7 wins.

ii) c1Q 4.Qxd7+ Kg6 5.Qd6+ Kg5 6.Qc5+  
Qxc5 first thematic stalemate.

iii) c1Q 5.Qxd7+ Kf6 6.Qd6+ Kf5 7.Qc5+  
Qxc5 second thematic stalemate.

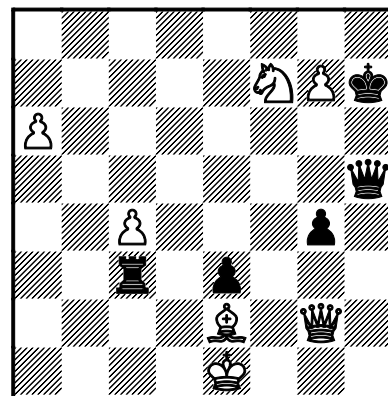
iv) c1Q 6.Qxd7+ Kf6 7.Qd6+ Kf5 8.Qd5+  
Kf4 9.Qc4+ Qxc4 third thematic stalemate, or  
Ra6+ 6.Kxa6 c1Q 7.Qd4+ Kg6 8.Qg4+ Kf6  
9.Qf4+ Ke6 10.Qe4+ Kd6 11.Qd4+ Kc6  
12.Qe4+ Kc7 13.Qe5+ draws.

v) 6.Kxa4? Rh4+ 7.Ka5 c1Q, but not here  
c1Q? 7.Qc3+ Qxc3 fourth thematic stalemate.

vi) c1Q 7.Qxd7+ Kf6 8.Qc6+ Qxc6 fifth the-  
matic stalemate, or Rb5+ 7.Qxb5 c1Q 8.Qg5+  
Kf7 9.Qf5+ Ke7 10.Qe5+ Kd8 11.Qb8+ Qc8  
12.Qb6+ Qc7 13.Qxer draws.

“Six consecutive stalemates. Almost a record, but the main play is surely lacking subtlety and sharpness”.

**No 17728 A. Pallier**  
5/6th honourable mention



e1h7 4311.32 7/5 Win

**No 17728 Alain Pallier** (France). 1.g8Q+/i  
Kxg8 2.Qxg4+ Qxg4 3.Sh6+ Kf8 4.Sxg4  
Rc1+ 5.Bd1 e2 6.Kxe2 Rxc4 7.Sf6 Rc8  
8.Sd7+ Ke8 9.Sb6 Rc7 10.Ke3 Ra7 11.Be2  
Re7+ 12.Kd2/ii Kd8 13.Kd3 zz Ra7 14.Kd4  
Kc7 15.Kc5 Kb8 16.Sd5 Rg7 17.Sb4 Rg5+  
18.Kb6 wins.

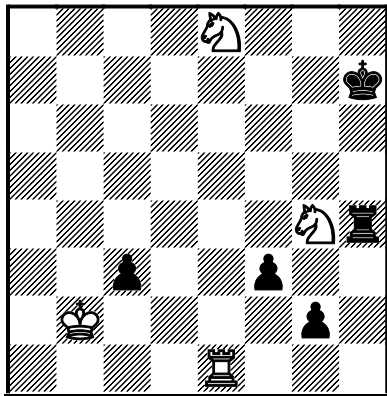
i) After 1.Qe4+? not Kxg7? 2.Qd4+ Kxf7  
3.Qxc3, but Kg8 2.Qe8+ Kxg7 3.Qe5+ Qxe5  
4.Sxe5 Rc1+ 5.Bd1 g3.

ii) Thematic try: 12.Kd3? Kd8 zz 13.Kd2  
Ra7 14.Kc3 Kc7.



“The fact that, during the long introduction, six pieces are removed from the board, half of the initial material, is clearly a disadvantage. However, the reciprocal zugzwang position in the ‘difficult’ material balance of knight, bishop and pawn against rook is very interesting, although it can be easily found in an EGTB”.

**No 17729** V. Vlasenko  
1st commendation



b2h7 0402.03 4/5 Draw

**No 17729** Valery Vlasenko (Ukraine).  
1.Kb3/i Rh1 (c2; Kxc2) 2.Re7+/ii Kh8/iii  
3.Sef6/iv g1Q/v 4.Re8+ Kg7 5.Rg8+ Kf7  
6.Se5+ Kxf6 7.Rxg1/vi Rxg1 8.Sxf3/vii  
draws.

i) Why 1.Kc2? or 1.Kxc3? are wrong becomes clear by the end of the solution (line vi and vii).

ii) 2.Re4? g1Q 3.Sgf6+ Kh8 4.Rg4 f2 wins.

iii) Kg8 3.Sef6+ Kf8 4.Re8+ Kf7 5.Se5+ Kxf6 6.Sxf3 draws.

iv) 3.Sd6? g1Q 4.Re8+ Kh7 5.Re7+ Kg6 6.Re6+ Kg5 wins. 3.Rf7? g1Q 4.Rf8+ Kh7, and: 5.Rf7+/vii Kg8 6.Rg7+ Kf8 or here: 5.Sef6+ Kg6 6.Rg8+ Kf5 7.Sh6+ Kxf6 or here 5.Sgf6+ Kg6 6.Rg8+ Kf5 7.Rxg1 Rxg1 wins.

v) f2 4.Sxf2 g1Q 5.Re8+ Kg7 6.Rg8+ Kxf6 7.Rxg1 Rxg1 8.Se4+ draws.

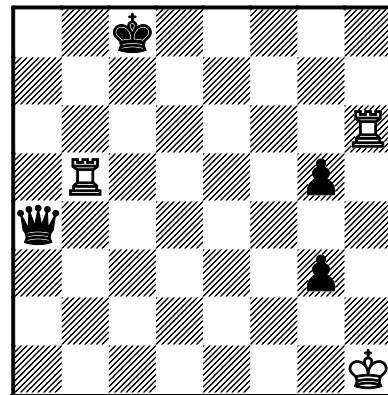
vi) After 1.Kc2? Black could now play Rh2+ 8.Kxc3 Kxe5 and win.

vii) After 1.Kxc3? Black could now win the wS by 8...Rg3.

“The fact that the wK is in check in the initial position is nowadays ‘not done’. White has a choice whether to take the pawn, which later proves to be fatal, or to leave it alone in

order to avoid losing. The play of the rook and the two knights leave a good impression”.

**No 17730** A. Skripnik  
2nd commendation



h1c8 3200.02 3/4 Draw

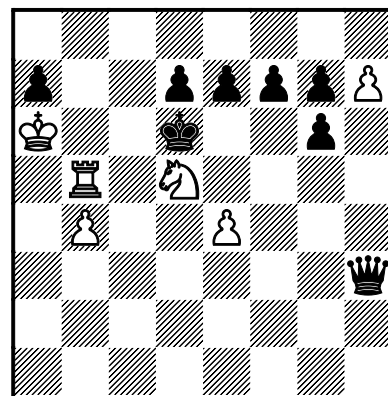
**No 17730** Anatoly Skripnik (Russia).  
1.Rh8+/i Kc7 2.Rbb8/ii Qe4+ (Qa2; Rhf8)  
3.Kg1 Qe1+ 4.Kg2 Qf2+ 5.Kh3 Qh2+ 6.Kg4  
Qxh8 7.Rxh8 g2 8.Kh3 g1Q 9.Rc8+ Kd6  
10.Rd8+ Ke7 11.Re8+ Kxe8 stalemate.

i) 1.Rbb6? Qe4+ 2.Kg1 Qe1+ 3.Kg2 Qf2+ 4.Kh3 Qh2+ 5.Kg4 g2 wins.

ii) 2.Rhb8? Qh4+ 3.Kg2 Qh2+ 4.Kf3 Qf2+ 5.Ke4 g2 wins.

“First, White must chose the right order for the two heavy pieces, one of which becomes a rabid rook. In the tries there is a very original double directional rotation of the wK around the g-pawn”.

**No 17731** S. Spagel & A. Shaposhnikov  
3th commendation



a6d6 3101.36 6/8 Win

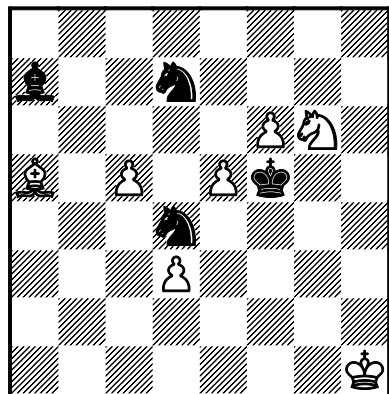
**No 17731** S. Spagel & A. Shaposhnikov (Russia). 1.Sf4 Qxh7 2.e5+ Kc7 (Kc6; Rc5 mate) 3.Sd5+ Kc8 4.Sxe7+/i Kd8 5.Sd5 d6

6.e6 fxe6 7.Rb8+ Kd7 8.Sf6+ gxf6 9.Rb7+ wins.

i) 4.Kxa7? d6 5.e6 fxe6 6.Rb8+ Kd7 and bPe7 prevents the combination.

“The interesting idea is to open the line. The theme of this debut of two Russian youngsters involves crowded pawns on the 2nd rank.

**No 17732 D. Keith**  
4/5th commendation



h1f5 0047.40 7/4 Win

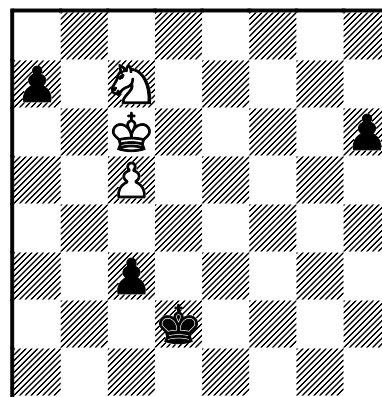
**No 17732** Daniel Keith (France). 1.c6/i Sxc6 (Bb6; Bc3) 2.Se7+ Kxe5 3.Sxc6+ Kd5 4.Sxa7 Sxf6 5.Bc3 Sh5 6.Bh8/ii Sf4 7.d4 Se2 8.Sb5 Kc4 9.Sa3+ Kb3 10.Sb1 Kc4 11.Sd2+ Kd5 12.Sf3 Ke4 13.Kg2 Ke3 14.Be5 wins.

i) 1.Se7+? Kxe5 2.c6 Bb6 3.cxd7 Bxa5 4.f7 Se6 draws.

ii) Thematic try: 6.Ba1? Sf4 7.d4 Se2 8.Sb5 Kc4 9.Sa3+ Kb3 10.Sb1 Kc4 11.Sd2+ Kd5 12.Sf3 Sg3+ 13.Kg2 Sf5 14.Kf2 Ke4.

“A small change in play leads to the final basic position where it is possible to hold the advantage by accurately selecting the right square for the wB”.

**No 17733 M. Doré**  
4/5th commendation



c6d2 0001.13 3/4 Win

**No 17733** Marcel Doré (France). 1.Sb5 c2/i 2.Sd4, and:

– c1Q 3.Sb3+ Ke3 4.Sxc1 h5 5.Kd6 h4 6.c6 h3 7.c7 h2 8.c8Q h1Q 9.Qc3 wins, or:

– h5 3.Sxc2 h4 4.Sd4 h3 5.Sf3+ Ke3 6.Sh2 Kf2 7.Kany Kg3 8.c6 Kxh2 9.c7 Kg1 (Kg2) 10.c8Q wins.

i) Ke3 2.Sxc3 h5 3.Kd5 h4 4.Se4 h3 5.Sg3.

“The play divides into two parts: first, the wS fights the pawns, then queen and knight wins against queen. True, the study has no real finish as the two lines are different from each other”.

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