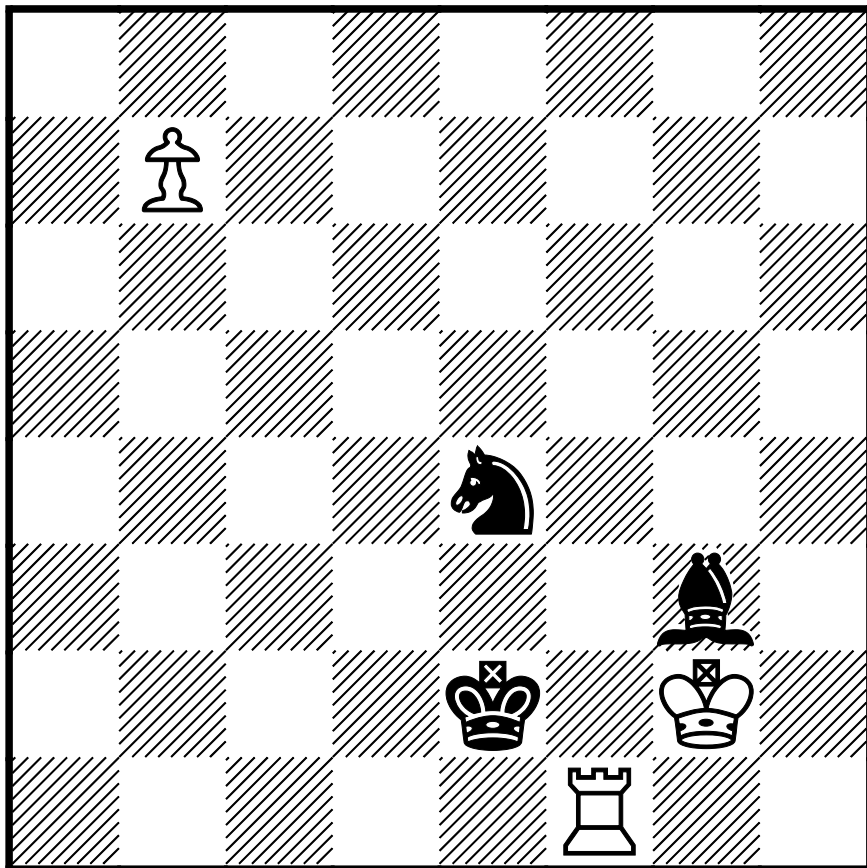


No. 186 – Vol. XVII – October 2011



White to play and win

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Editorial

HAROLD VAN DER HEIJDEN

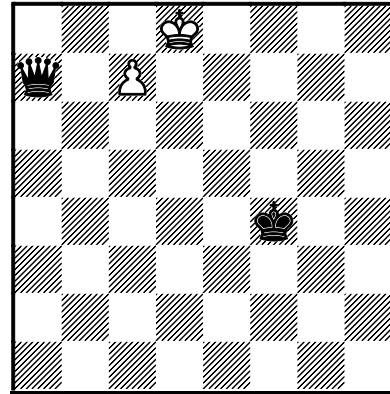
As we all know, Yochanan Afek is one of the most active persons in our field. As an active chess player and trainer he also manages to propagate our art to the general chess world. In this issue you will see some excellent examples of his activities (e.g. endgame study tourney announcements, and also see the originals section). For the last couple of months he has also had a website: www.afekchess.com.

The most important chess composition event of the year, the meeting of the World Federation for Chess Composition, took place in Italy. In this issue we have a report and the Study of the Year 2010.

René Olthof reports that Alexander Rueb (1882-1959) was included in the Dutch chess canon (see <http://schaaksite.nl/page.php?id=3030> in Dutch). As members of the Alexander Rueb Vereniging voor Eindspelstudies (ARVES) will know, he was founder and first president of FIDE (for 25 years), and also famous for his collection and books about endgame studies.

Endgame study knowledge can be very helpful in o.t.b. play. This is a remarkable example:

Anton Frisk Kockum – Mikael Jonsson
Sweden 2011



Black to move

Black played 60...Ke5 and White resigned. It is very likely that White overlooked the fact that he could have set a trap: 60.Kd7 Kd5 61.Kd8 Kd6? 62.c8S+. The winning move 61...Ke6! 62.c8Q+ Kd6 is not so obvious (*Tidskrift för Schack* ii2011).

But even more interesting is the fact that White's last move was 60.Kd7-d8?. The drawing move – not easy to see – was 60.Kc6!

Stop press! Yochanan Afek, yes him again!, informs me that he just received a positive response of the organizing committee of the famous Tata Steel Chess Tournament to his proposal to organize another endgame study solving event (January 28th, 2012, Wijk aan Zee, the Netherlands) (See also p. 340).

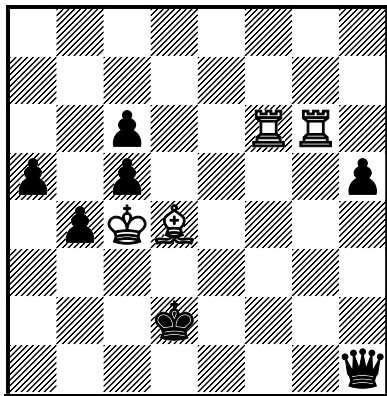
Originals (34)

EDITOR : ED VAN DE GEVEL

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

“Something old and something new”. In this column you will find some studies by new composers mixed in with studies by familiar names. We start with a study of one of the regulars: Mario Garcia.

No 17845 M.G. Garcia



c4d2 3210.05 4/7 Win

No 17845 Mario Guido Garcia (Argentina).

1.Rf2+ and now:

– Kd1 2.Rg5 Qe1/i 3.Re5 cxd4 4.Rxe1+ Kxe1 5.Rf5/ii h4 6.Kxd4 a4 7.Kd3 wins, or:

– Ke1 2.Re6+ Kd1 3.Re5 Qh3 4.Be3/iii Qg4+ 5.Kxc5 Qg7 6.Rg5 wins.

i) cxd4 3.Rxa5 Ke1 4.Ra1+ Kxf2 5.Rxh1 wins.

ii) 5.Rh2? c5 6.Rxh5 a4 7.Rxc5 b3 8.Kxd4 b2 9.Rb5 a3 10.Kc3 Kd1 11.Rh5 b1S+ draws.

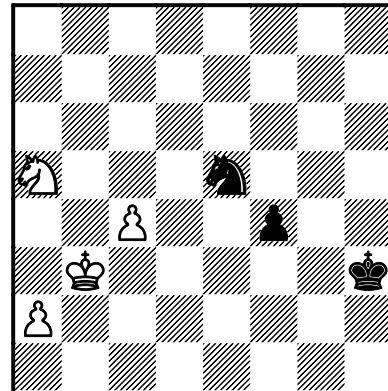
iii) 4.Rxc5? Qe6+ 5.Kd3 Qh3+ 6.Be3 Qd7+ draws.

Gerhard Josten is another composer whose work regularly features in this column.

No 17846 Gerhard Josten (Germany).

1.Kc3/i f3 2.Sb3 f2 3.Sd2 Kg2/ii 4.c5 Sf3 5.Sc4 Kg1/iii 6.Se3 Se5 7.Kb3 Sc6 8.a3 Sd4+ 9.Ka2 Sf5 10.c6 Sxe3 11.c7 f1Q 12.c8Q draws.

No 17846 G. Josten



b3h3 0004.21 4/3 Draw

i) 1.Kb4? f3 2.Sb3 f2 3.Sd2 Sf3 4.Sf1 Kg2 5.Se3+ Kg1 6.c5 Sd4 7.Ka5 Sc2 8.Sxc2 f1Q wins.

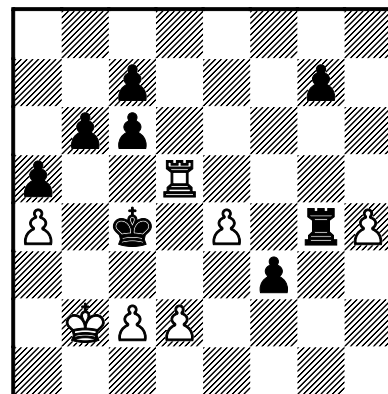
ii) Sf3 4.Sf1 Kg2 5.Se3+ draws.

iii) Kf1 6.Se3+ Ke2 7.Sf5 Se5 8.Sg3+ Kf3 9.Sf1 draws.

iv) Se7 9.Ka2 Sd5 10.c6 draws.

Ilham Aliev also has shown studies in the column before, but his co-author is a new name to me. Ilham informs us that Gadir Guseinov is a 25 years young otb grandmaster.

No 17847 I. Aliev & G. Guseinov



b2c4 0400.56 7/8 Win

No 17847 Ilham Aliev & Gadir Guseinov (Azerbaijan). 1.d3+ Kb4 2.Rd4+ (c3+? Kxa4;)

Kc5 3.Rc4+ Kd6 4.e5+ Kxe5 5.Rxg4 f2
6.Re4+ (Rg5+? Kf6;) (d4+? Kf5;) Kf5 7.Re8/i
Kf4/ii 8.Re7 (Rf8+? Ke3;) Kg3/iii 9.Rf7/iv g6
(c5; h5) 10.Rf6/v Kg2 11.Rxg6+ Kh3 12.Rf6
wins.

i) 7.Re7? Kf6 8.Re8 Kf7 wins.

ii) Kg4 transposes to the main line after
8.Rf8 Kg3 9.Rf7 g6 10.Rf6.

iii) g6 is another transposition after 9.Rxc7
Kg3 10.Rf7.

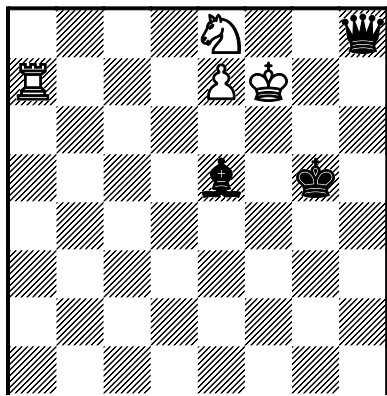
iv) 9.Rxg7+? Kxh4 10.Rf7 Kg3 11.Kc3 Kg2
draws.

v) 10.Kc3? Kg2 11.h5 gxh5 12.Rg7+ and
White can only draw.

Back to Mario Garcia again who has com-
posed a study in memory of his compatriot
Oscar J. Carlsson who died on 28vi2011.

No 17848 M.G. Garcia

In memory of Ing. Oscar J. Carlsson



f7g5 3131.10 4/3 Draw

No 17848 Mario Guido Garcia (Argentina)
1.Ra6 Qh5+ 2.Kf8 Qh3 3.Rc6 and now:

– Qf3+ 4.Sf6 Qxc6 5.e8Q Qxf6+ 6.Qf7 Qd8+
7.Qe8 Bd6+ 8.Kf7 Qf6+ 9.Kg8 Be5 10.Qe7
Qxe7 stalemate, or:

– Qd7 4.Rb6/i Qc8 5.Kf7 Qf5+ 6.Kg8 Kf4
7.Sg7/ii Qg5 8.Rb4+ Ke3 9.e8S Qd8
10.Kh7 draws.

i) 4.Ra6? Qc8 5.Rb6 Bd4 6.Rd6 Bc5 7.Kf7
Qf5+ 8.Rf6 Qh7+ 9.Sg7 Bxe7 10.Rf5+ Kg4
wins.

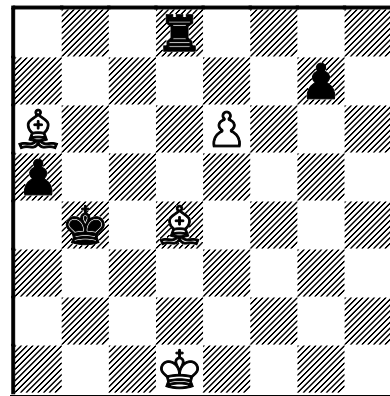
ii) White's 7th and 8th moves can be ex-
changed.

On 21vii2011 the Dutch chess organiser
Huub van Dongen died at the age of 55.

ARVES webmaster Peter Boll decided to
compose a study in memory of his old friend,
who also was fond of endgame studies. Al-
though I found a couple of studies by Peter in
Harold's database I believe this is Peter's first
appearance in this column.

No 17849 P. Boll

in memory of Huub van Dongen



d1b4 0320.12 4/4 Win

No 17849 Peter Boll (the Netherlands). 1.e7/
i and now:

– Rxd4+ 2.Bd3 Rxd3+ 3.Ke2 wins, or:

– Re8 2.Bxg7 Kc5/ii 3.Bf8 Kd6 4.Bc8/iii
Rxc8/iv 5.e8Q+ wins.

i) 1.Bd3? Rd6 2.e7 Re6 3.Bxg7 Rxe7 4.Bf8
Kc3 5.Bxe7 Kxd3 draws.

ii) after 2...a4 White has no problems, e.g.
3.Bf8 Kc5 4.Be2 Kd6 5.Bh5 Rxe7 6.Bg4 a3
7.Kc2 a2 8.Kb2 wins.

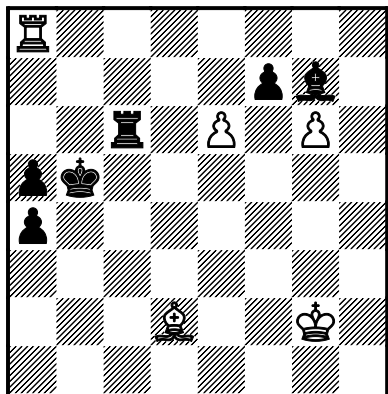
iii) 4.Be2? Ke6 5.Bg4+ Kf6 6.Kc2 Rxe7
7.Bxe7+ Kxe7 draws.

iv) again 4...a4 does not worry White, e.g.
5.Bg4 a3 6.Kc2 a2 7.Kb2 wins.

The last study in this column is also by a
new composer, one who is just 12 years young
(born 30iv1999). The great grandfather of this
talented Dutch o.t.b. player, who is already of
considerable playing strength (elo rating
2153), was three times Dutch champion Ar-
nold van Foreest (1863-1954). Jorden main-
tains a homepage (including studies!) at: [http://
/stimp.home.xs4all.nl/jorden/index.html](http://stimp.home.xs4all.nl/jorden/index.html).

On studies his mentors are Bert van der
Marel and Yochanan Afek.

No 17850 J. van Foreest



g2b5 0440.23 5/6 Win

No 17850 Jorden van Foreest (the Netherlands). 1.Rb8+/i Kc4/ii 2.gxf7/iii Rxe6 3.Rg8 Rg6+ 4.Kh3/iv a3/v 5.Rxg7 Rf6 6.Rg4+/vi Kd5/vii 7.Rf4 Rxf4 8.Bxf4 a2 9.Be5 Kxe5 10.f8Q a1Q 11.Qg7+ wins.

i) 1.exf7? Rxg6+ 2.Kh3 Rf6 draws, or 1.e7? Rxg6+ 2.Kf3 Re6 3.e8Q+ Rxe8 4.Rxe8 a3 5.Ra8 Kc4 6.Rxa5 Kb3 draws, or finally the thematic try: 1.gxf7? Rxe6 2.Rg8 Rf6 3.Rxg7 a3 4.Bc3 Rf5 5.Kg3 Kc4 6.Ba1 Kd5 7.Kg4 Rf1 8.Kg5 Ke6 9.Kg6 a2 draws.

ii) Kc5 2.gxf7 Rxe6 3.Rg8 Rg6+ 4.Kh3 a3 5.Rxg7 Rf6 6.Bg5 Rf3+ 7.Kg2 wins.

iii) 2.e7? Rxg6+ 3.Kf3 Re6 draws.

iv) 4.Kh2? Be5+ 5.Kh3 Rf6 6.f8Q Rxf8 7.Rxf8 a3 draws, or 4.Kh1? a3 5.Rxg7 Rf6 6.Rg4+ Kd3 7.Rf4 a2 draws.

v) Rh6+ 5.Bxh6 Bxh6 6.Kg4 a3 7.Kh5 a2 8.Rg4+ Kb5 9.Kxh6 wins.

vi) This move, allowing the white rook to get behind his pawn, is only available because of the first move and is the key difference between the thematic try and the solution.

vii) Kd3 7.Rf4 Rxf7 8.Rxf7 Kxd2 9.Rf3 a2 10.Ra3 wins.



*Jorden van Foreest
(Photo: René Olthof)*

Spotlight (30)

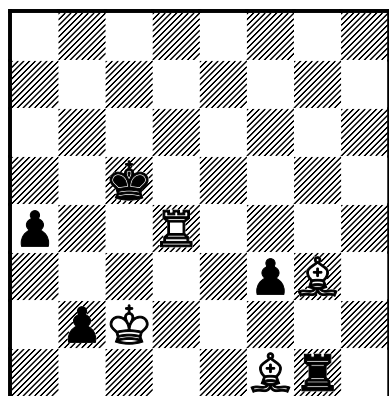
EDITOR : JARL ULRICHSEN

Contributors: Yochanan Afek (Israel/The Netherlands), Guy Haworth (England), Siegfried Hornecker (Germany), L'uboš Kekely (Slovakia), Marcel Van Herck (Belgium), Jaroslav Pospíšil (Czech Republic), Ignace Vandecasteele (Belgium), Timothy Whitworth (England).

Readers have reported some cooks: Yochanan Afek brought the following example to my attention.

U.1. V. Dolgov

4th prize *Magyar Sakkélet* 1979



c2c5 0420.03 4/5 Win

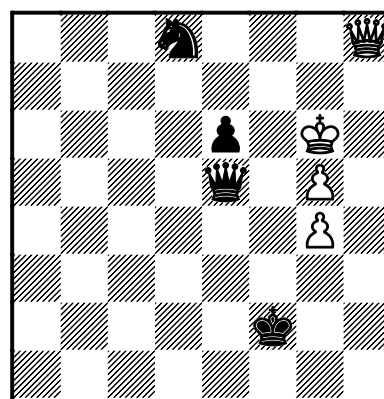
The main line runs: **1.Rc4+ Kb5 2.Rc5+ Kb6 3.Rb5+ Ka6 4.Rb6+ Ka7 5.Ra6+ Kb7 6.Ra7+ Kc6 7.Rc7+ Kd5 8.Rc5+ Ke4 9.Re5+ Kd4 10.Bf2+**, and wins. After **1...Kd5** the composer gives **2.Rc5+ Ke4 3.Re5+ Kd4 4.Bf2+**. Yochanan shows that Black draws after **2...Ke6! 3.Bc4+ Ke7 4.Bh4+ Kd6 5.Rd5+ Kc6 6.Kxb2 Rg4**. The alternative **3.Bh3+ Kf7 4.Rc7+ Ke8** is no better. Another prizewinner is gone (EG#4210).

The next contribution comes from L'uboš Kekely: EG185 Supplement p. 278–284 reproduced the *Mat-Plus* 2009 award. Lubos refers to Iuri Akobia's excellent site (<http://akobia.geoweb.ge/>) and points out that three of the endgame studies included in the preliminary award were incorrect. The relevant award (and numerous other awards!) can be downloaded from Iuri's site. Mario M. García

found the cooks – as usual. Two of these cooked endgame studies have been corrected and EG185 Supplement brings the corrections; cf. #17795 and #17799. The 1st prizewinner is however unsound. We enter the solution and add a diagram at the crucial point.

U.2. D. Hlebec

1st prize *MatPlus* 2009

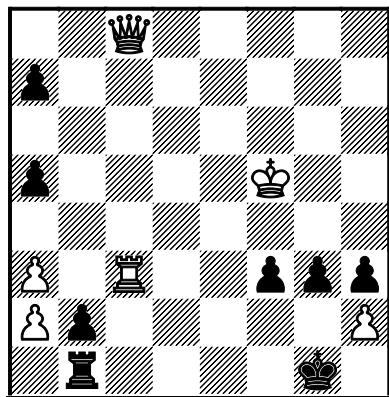


The position arises after **10.Kxg6**, and the solution ends with **10...Qxh8** stalemate. Black is however not forced to capture the wQ. He wins after **10...Qd6 11.Kh7 Sc6 12.g6 Se7 13.Qf6+ Kg3 14.Qg5 e5 15.Qe3+ Kxg4 16.Qe4+ Kg5 17.Qe3+ Kf6 18.g7 Qd4 19.Qh6+ Kf7 20.Qh5+ Ke6 21.Qh3+ Kd6 22.Qa3+ Kd7**, and the bK has escaped from the checks. If White tries **15.g7 Qc5 16.g8Q Sxg8 17.Kxg8**, he finds himself in a lost queen endgame in spite of the material balance; cf. EGTB. It is easy to understand how the composer overlooked this possibility (EG#17794).

The original setting of R. Becker's 2nd prizewinner proved unsound. The position on p. 278 is a correction; cf. the comment on p. 279 (EG#17795). For comparison we bring the version cooked by Mario (*see next page*).

The cook occurs after **1.Qc5+ Kxh2**. The composer plays **2.Rxf3** and adds an exclamation mark. The second solution **2.Qd6** leads to a quicker win. After **Rc1 3.Rb3 Kg2 4.Qf4**

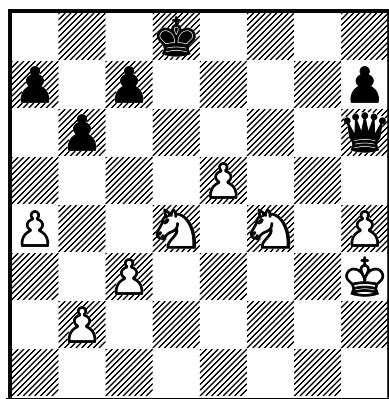
U.3. R. Becker
2nd prize *MatPlus* 2009



f5g1 1400.36 6/8 Win

b1Q+ 5.Rxb1 Rxb1 6.Kg4 or Re1 3.Rb3 b1Q+ 4.Rxb1 Rxb1 5.Kg4 Black loses all his proud pawns.

U.4. M. Neghina
2nd honourable mention *MatPlus* 2009

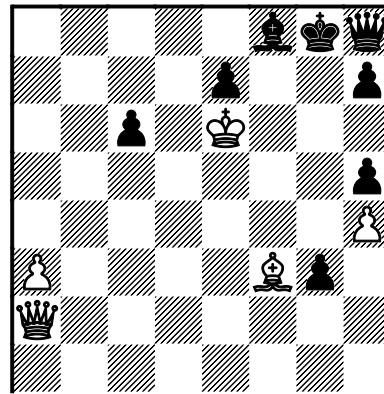


White has just played **3.Sf4**. Black would like to free his queen and answers **3...Kd7**, but **4.Sde6** puts an end to this hope: the bQ is imprisoned. In the refutation the bQ remains imprisoned, but Black can build a fortress after 3...Kc8 4.Sde6 c5 5.b3 Kb7 6.h5 Ka6 7.b4 (Kg4 Ka5) cxb4 8.cxb4 Kb7 9.Kg4 a5 10.b5 Kc8 11.Kf3 Kd7 12.Ke4 Ke7 13.Kd5 Kd7. In the final position in this line Black has three squares (d7, e7, e8) at his disposal so he will always be able to meet Kd5 with Kd7; e.g. 13.Kd3 Ke8 14.Kc4 Ke7 15.Kd4 Ke8 16.Ke4 Ke7 17.Kd5 Kd7. The alternative attempts 5.h5 c4 6.Kg4 Kb7 7.Kf3 Ka6 8.Ke4 Ka5 9.Kd4 Kxa4 10.Kxc4 a5 or 5.b4 cxb4 6.cxb4 a5 7.bxa5 Kb7 8.h5 Ka6 are no better.

The Problemist 2008–2009 award is reproduced in *EG185* Supplement. Concerning

no. 17831 by Siegfried Hornecker we read on p. 294: “It wasn’t mentioned, but it appears to be a correction of a 2004 study by the same composer which proved to be unsound”. Siegfried informs us that the endgame study referred to in the award is actually a work by his compatriot G. Sonntag.

U.5. G. Sonntag
Schach 2004



e6g8 4040.25 5/8 Win

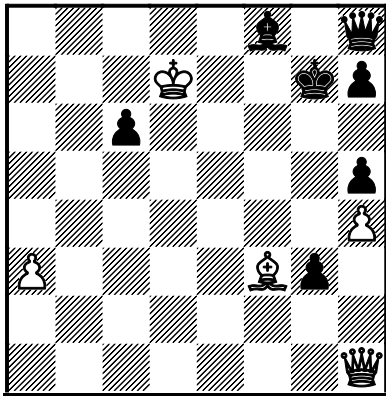
After **1.Kd7+ Kg7** we witness typical staircase manoeuvres. By checking the bK White moves his queen up to d4, sacrifices his bishop on d5, returns to b3 and takes on g3 (**13.Qxg3+**). Black’s king is forced to move between g7 and g8 to protect his queen. The solution continues **13...Kf7 14.Qb3+ Kg6 15.Qd3+ Kf7 16.Qd5+ Kg6 17.Qg5+ Kf7 18.Qxh5+**, and the remaining moves are identical to both endgame studies (The position of the a-pawns is the only difference). It should be added that Sonntag’s work is unsound as White also wins by playing 1.Kf5+.

As a subscriber to *Schach* Siegfried assumes that he must have used the idea subconsciously. He remembered Sonntag’s work when he saw the award. I have no objection to this explanation as the same thing has also happened to me and probably to many other composers.

Later the same year Sonntag published a correction that suffered the same fate as the original version (*see next page*).

Our readers will probably be able to find the intended solution after **1.Qa1+**, but White also wins by playing 5.Bd1, 5.Be2 or 5.Bxc6. It is interesting that the composer has omitted

U.6. G. Sonntag
Schach 2004



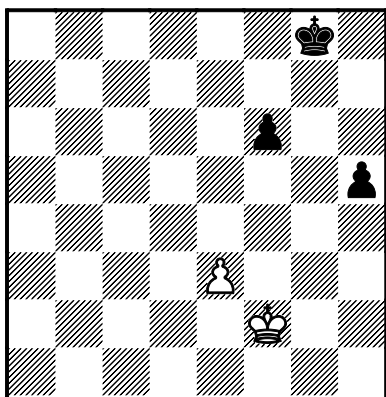
d7g7 4040.24 5/7 Win

bPe7 although it is needed to prevent the dual Qf6+ (instead of Qe5+) in the final phase.

Siegfried adds that he thinks it would be correct to regard Sonntag as co-author and put both names above the diagram, i.e. “S. Hornecker and G. Sonntag”. In my opinion another possibility would be to write “S. Hornecker after G. Sonntag”. Siegfried has of course improved the idea in a very fine way.

In EG184 we published a pawn endgame by Jaroslav Pospíšil; cf. no. 17533 on p. 105. It looks very much like a refinement of the game Gulko–Short, Riga 1995, so we assumed that Jaroslav had been inspired by that game. The suspicion was aroused by the “mysterious move” 6.Kg6. Jaroslav informs us that he did not know the game in question when he composed his work. His endgame study was on the contrary inspired by the following little piece.

U.7. C. Costantini *Italia Scacchistica* 1979

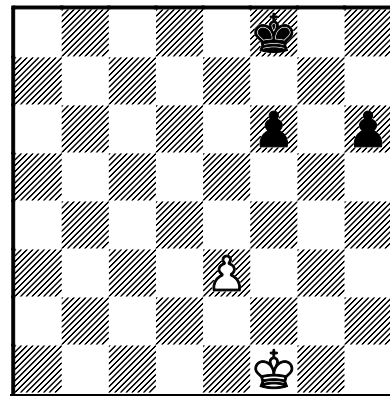


f2g8 0000.12 2/3 Draw

1.Kf3 Kg7 2.Kf4 Kf7 3.Kg3 Kg6 4.Kf4 Kg7 5.Kf3 Kf8 6.Kg2 (the mysterious move!) Ke7 7.Kh3 Kf7 8.Kg3 Kg6 9.Kf4 Kh6 10.Kf5 Kg7 11.Kf4 Kg6 12.e4.

Jaroslav even had another version of the same idea in his file, but found it impossible to publish it, probably because of the nearness to Costantini’s setting. I include this version as it supports Jaroslav’s explanation.

U.8. J. Pospíšil
Original



f1f8 0000.12 2/3 Draw

1.Kf2 h5 2.Kg2 Kf7 3.Kg3 zz Kg6 4.Kf4 Kh6 5.Kf5 Kg7 6.Kf4, and the rest of the solution should be familiar by now.

In EG185 p. 207-208 we challenged the readers to share with us their view about Ignace Vandecasteele’s miniature version (U.5.) of Kuryatnikov’s idea (U.4.). I received critical evaluations from Timothy Whitworth and Marcel Van Herck and a defence from Ignace to whom Marcel had sent a copy.

Timothy focuses his attention on the position that arises after 5...Bg8 in U.5. and writes: “How is White to win from here? The composer had in mind the sequence 6.Bb1 Ka6 7.Be4, after which the finale is easily perceived. A solver might find the sequence 6.Be4 Ka6 7.Sb4+ Ka5 8.Bc2 c6 9.Sxc6+ Ka6 10.Be4 and could be forgiven for thinking that this must be the road to the finale. Yes, the two finales, after 7.Be4 and 10.Be4, are the same, except for the presence/absence of the black pawn. But the two routes to this finale are different and there is nothing in the longer route to show the solver that he has missed the shorter. So the study can be solved without the

solver ever seeing all that the composer intended. I think this is unfortunate. The move 6.Be4 looks to me like a dual rather than a harmless time-waster.”

Marcel thinks that Ignace just cuts the introduction of Kuryatnikov’s prizewinner. As a result the bK is confined to the corner region right from the start. Economy is important, but Kuryatnikov’s introduction was far from trivial. Marcel agrees with Ignace that 5.Be4, 5.Sd8, 6.Bc2 and 6.Sd8 are time-wasters, but he has serious doubts with 6.Be4, which Roger Missiaen and HH regard as a cook. The disappearance of bPc7 is one problem, the way White controls a2 is another. In the main line this is done by the bishop (Bb1), in the line 5.Be4 by the knight (Sb4). Marcel concludes that 6.Be4 is a cook and he would have disqualified the study if he had acted as judge. And then he adds: “On the other hand, it is interesting to note that John Nunn seems to attach little importance to this ‘cook’. His comments in *Endgame Challenge* imply that he considers Be4 a mere postponement of the final zugzwang. Anyway, cook or not, it should not happen in a perfect study.”

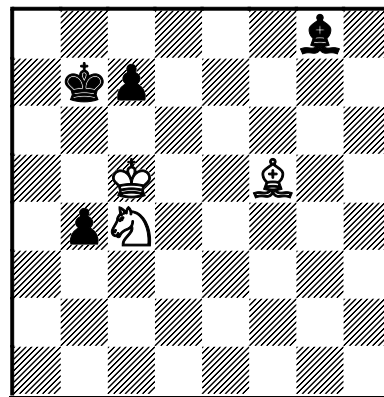
In his response to Van Herck Ignace states that he would have disqualified Kuryatnikov’s endgame study because of the cooks 9.Be4 (referring to the view of Missiaen, HH-dbIV and Van Herck) and 11.Bf5. This seems strange to me. If 9.Be4 is a cook in Kuryatnikov’s work then it is reasonable to regard 6.Be4 as a cook in Ignace’s miniature as well. And Ignace himself has proposed the improvement 10...Be6 11.Bd3+ Kb7 12.Sd8+ in Kuryatnikov’s study. This means that the second cook can be removed by altering the solution.

Ignace points out that his version is a refinement of the following endgame study.

This miniature is obviously based on the assumption that Kuryatnikov’s work is incorrect and the cook and the improvement of Black’s play have now become the solution.

The solution runs: **1.Sa5+ Ka8 2.Be4+ Ka7 3.Sc6+ Ka6 4.Sxb4+ Ka5 5.Bc2 c6 6.Sxc6 Ka6 7.Be4 Be6 8.Bd3+ Kb7 9.Sd8+ Kc8 10.Sxe6.**

U.9. I. Vandecasteele & R. Missiaen
Flemish Miniatures 1998



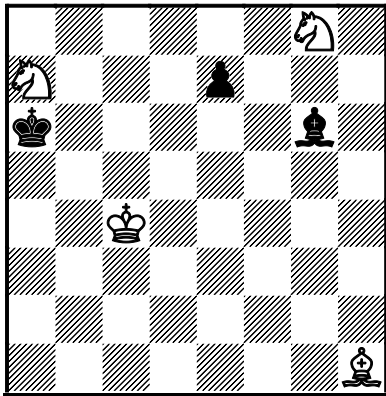
Ignace compares this joint effort with his own version and underlines the fact that he has saved one man and that the solution runs with quiet moves and without captures. Ignace concludes that his study is correct. I admit that I am inclined to share the view of Timothy and Marcel.

After I had finished this section of Spotlight I received another email from Timothy that I permit myself to reproduce *in extenso*: “A further thought occurs to me regarding Vandecasteele’s study. How much is it worth in comparison with Halberstadt’s study of 1937 which I quote in the attachment? Halberstadt’s miniature presents essentially the same finale after flawless introductory play that is packed with interest. Indeed, one could ask the same question about Kuryatnikov’s prizewinner. What the judges of the Sarychev MT 1988 wrote about Kuryatnikov’s piece could almost as well have been written about Halberstadt’s: ‘A minor piece ending in the spirit of Sarychev. Play covers the whole board, B1 has counterplay, and there is a central zugzwang. There is a good, if not unfamiliar, finale.’ This was quoted in EG97, page 620, and was followed by David Hooper’s comment: ‘Surely we’ve seen this sort of thing before?’”

This is Halberstadt’s prizewinner:

1.Sc6 Bf7+ 2.Bd5! (2.Kc5? Bxg8 3.Be4 e5 zz gives Black a draw.) **2...e6** (If 2...Bxd5+, then 3.Kxd5 e5 4.Sb4+ Ka5 5.Sc2 e4 6.Se3 wins, the pawn having been blocked just in time.) **3.Be4 e5+** (If 3...Bxg8, then 4.Se5 Kb6

U.10. V. Halberstadt
1st prize *Schackvärlden* 1937/II



c4a6 0042.01 4/3 Win

5.Bg6 Kb7 6.Kb5 Kc7 7.Kc5 Kd8 8.Kd6 Kc8
9.Sc6 wins.) **4.Kb4!** (Avoiding 4.Kc5? Bxg8
zz. After 4.Bd5? Bxd5+ 5.Kxd5 e4 6.Sd4 e3
7.Se2, the pawn is too far advanced for White
to win.) **4...Bxg8 5.Kc5** zz **Be6 6.Bd3+ Kb7**
7.Sd8+ wins.

Finally, I received a short comment by Guy Haworth on the game Lautier–Piket (*not* Picket), Dortmund 1995. EG185 **BK.3**. p. 223 gives the best play for both players whereas the game ended much quicker. Guy writes: “While Piket could have postponed the conversion for 92 moves, he in fact capitulated in 4 moves by allowing the exchange of Queens with 50...Ke6? Only 50...K(f/g)6 put up a defence”.

This comment made me think of the future. In some years we shall be able to check all endgame studies with seven or eight men, and we shall probably find that many of them are unsound. This is positive of course, but there is also a negative aspect: I fear that the main line of future compositions will be supported by long, incomprehensible variations. So far we have only seen the tip of the iceberg. Or am I being too pessimistic?



*Our reporter Harold van der Heijden
at the World Congress of Chess Composition in Jesi.
See next page.*

54th World Congress of Chess Composition

BY HAROLD VAN DER HEIJDEN

In Jesi, Italy, the 54th meeting of the World Federation for Chess Composition took place from 20vii2011 to 27vii2011. Marco Bonavoglia and his team (e.g. endgame study composer Enzo Minerva) did an excellent job. Luckily, the 4 star hotel was air conditioned, because even the Italians were suffering from the extreme outside temperatures (35-40°C) as we saw on RAI Uno. The advice was to eat gelati, so we did when we risked a mission in downtown Jesi.

On the WFCC website www.sci.fi/~stniekat/pccc/dec11.htm numerous details about the conference can be found, including the decisions. This report deals with endgame study related topics only. Among the newly awarded composition titles, there were quite a few endgame study composers: International Master: Yuri Bazlov (Russia), Andrey Vysokosov (Russia), FIDE Master: Grigory Slepian (Belarus), Karen Sumbatyan (Russia), Sergy Ivanovich Tkachenko (Russia) and Igor Yarmonov (Ukraine). No titles were awarded for endgame study judges.

The world championship solving was won by Poland, in front of Great Britain and Serbia. Junior IM Kacper Piorun (Poland) defeated all the GMs and was crowned world champion. Earlier during the meeting he had also won the open championship. Arbiter Milan Velimirovic (Serbia) did an excellent job (all studies were correct...), but still in two cases official protests were forwarded to the appeal committee, in which I “voluntarily” had been appointed as the endgame study expert. One of the appeals was about an endgame study in which several composers had a different main line than intended by Velimirovic, ending in an echo stalemate. After examining the case I came to the conclusion that this study has two main lines. This was confirmed when I looked

at the solution published in **EG** (#8952) via internet. As a consequence only the solvers that had written down both lines would get full points. Only four (Piorun, Murdzia, Mestel and Wakashima) of 83 participants had both lines, while another 28 solvers wrote down one of the two main lines. A very difficult study!

The endgame study subcommittee consisted of Ilham Aliev (Azerbaijan), David Gurgelidze (Georgia), Marcel Van Herck (Belgium), Oleg Pervakov (Russia) and Harold van der Heijden (the Netherlands). I was appointed as spokesman of the committee. Unfortunately, for a reason unclear to me, Oleg Pervakov was unable to attend the committee’s meeting. David’s son Tato was very helpful to act as translator.

My proposal was to improve the presentation of endgame studies. The current practice is that thematic lines (main line, thematic tries) are mixed up with analytical variations. An endgame study submission to a tourney or magazine should have: diagram (name and stipulation), a thematic solution section, and an analysis section. The latter will be used to convince the judge that the study is sound, while only the thematic part will be published in the award or magazine. Of course, the analysis could be made available otherwise (internet) to those who are interested. Apart from the improved presentation, this also helps to avoid unsoundness claims like second solutions in analytical lines. The thematic solution, of course, should be sound (e.g. a try is only a thematic try when there is a unique black refutation). The members generally liked the proposal. I will write an article about the proposal in a future **EG**, giving some examples.



*Tato and David Gurgenidze.
(Photo Harold van der Heijden)*

I also proposed that the subcommittee should coordinate a group of experts to produce a handbook on endgame study themes, since such a handbook is nonexistent, would be useful, and is too big a project for a single person. This will also be announced in **EG**.

David suggested that it would be interesting to promote endgame studies by regularly publishing (e.g. in **EG**) a page with one of the classics accompanied with a picture of its famous composer. Another good idea!

Finally, the subcommittee almost unanimously selected the Study of the Year 2010 (see elsewhere in this issue).

I also joined the computer subcommittee. Thomas Maeder (Switzerland) stepped down as spokesman and was replaced by Roberto Stelling (Brazil). The most important topic discussed was the fact that the software for electronic submission of problems that has been under development for some years by

one of its members, Ilja Ketris (Latvia), is now ready for testing. A group of experts (e.g. FIDE Album section directors, judges, composers) and non-experts (other composers) will be asked for testing. The tools have primarily been developed for FA submissions, but can be used for other tourneys as well.

Finally, the FIDE Album subcommittee also saw the chairman being replaced: Kjell Wildert (Sweden) was succeeded by Harry Fougiaxis (Greece). The subcommittee also discussed some endgame study related topics, e.g. WCCI judging and FA judging, the fact that some people entered all the studies they composed instead of only their best, the status of the FA 04-06 Album (currently being edited; the endgame study section index still has to be prepared by me as section director). For the 2010-2012 FA that will be announced next WFCC meeting, probably electronic submission will be possible in the endgame study section.

Obituaries

Oscar J. Carlsson **(23iv1924 – 28vi2011)**

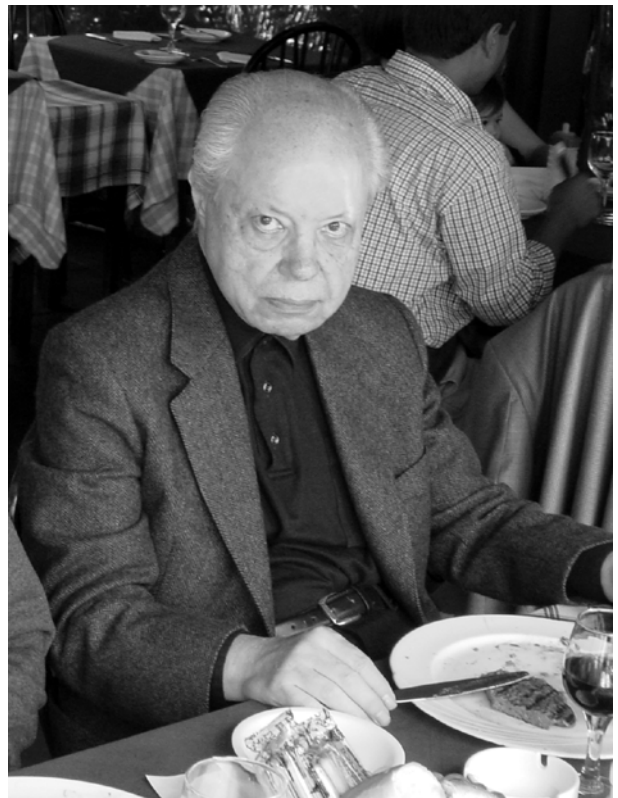
Oscar Jorge Carlsson was born in Montevideo (Uruguay) on 23iv1924 and died in Buenos Aires on 28vi2011. He achieved his doctorate as an industrial engineer in Argentina where he had resided since 1942. His passion for composition started when he met José Mugnos in 1958. A little earlier he had made the acquaintance of Carlos Alberto Peronace, who had won the Olympic Gold Medal in Helsinki in 1952. Mugnos inspired Carlsson to great efforts in composing studies. He began quite regular visits to Mugnos in the latter's old house in the Federal Capital. On one occasion, after having shown Mugnos three studies he had sent to tourneys in France and Germany, all of which won tourney honours, Mugnos enthusiastically encouraged him to persevere, to develop his gift for this complex and beautiful creative activity.

Sadly, the health of the father of the study in Argentina compelled him to withdraw from chess. Mugnos and chess circles lost contact with one another for almost a decade, until, whether by coincidence or fate, Carlsson encountered Mugnos in the Chacarita cemetery at a memorial tribute to Roberto Grau, 25 years after the latter's death. This time it was Carlsson who encouraged the senior composer to return to his old passion. He even offered to compose together, with the happy consequence that chess fans surely will know: in the second Mugnos book (*Endgame Art*, Madrid, 1976) there are several joint studies.

Many of Carlsson's studies composed jointly with José Mugnos, Carlos Peronace, Luis Parenti, Zoilo R. Caputto and José Copié won tourneys. His total output is around 120 studies.

In the second volume of *El arte del ESTUDIO de ajedrez* (Buenos Aires, 1990) Professor Zoilo R. Caputto writes: "... *His studies*

are at the same time subtle and sparkling, with amazing play, at times paradoxical, and frequent 'contradictions' that seem to make fun of reality"



Carlsson published articles in scholarly journals. He financially sponsored the international jubilee tourney celebrating the 75th birthdays of "Caputto-Carlsson-Foguelman" (1998-2000), in which 44 composers from 23 countries across the globe participated. The celebrants themselves were the judges, involving the cooperation of the Dutch composer Harold van der Heijden and the Argentinians Eduardo Iriarte, José Luis Parenti and José Copié. A booklet was published containing the quality harvest.

Several of his works were selected for inclusion in FIDE Albums. In addition, Carlsson was a member of the judging trio for studies for the triennium 1998-2000, alongside

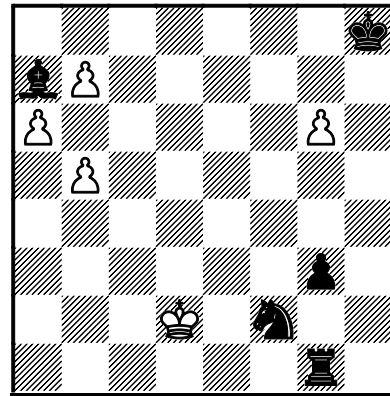
Oleg Pervakov and Gady Costeff, with section director Harold van der Heijden.

1.b6 Se4+ 2.Ke2 Re1+ 3.Kf3 with 3...Bb8
4.a7 Sg5+ 5.Kg4 Re8 6.a8Q g2 7.Qa1+ Re5
8.Qg1 Kg7 9.Qxg2 Kxg6 10.Qc6+ Re6
11.Qc7 draws or 3...Sd2+ 4.Kg2 Rg1+ 5.Kh3
Rh1+ 6.Kg2 Rh2+ 7.Kxg3 Bb8+ 8.Kg4 Rg2+
9.Kf5 Rf2+ 10.Ke6 Re2+ 11.Kf7 draws, e.g.
11...Rf2+ 12.Ke6 (Ke7, Ke8)

Composers and enthusiasts across the world will remember Mr. Oscar Carlsson for his beautiful chess compositions.

José A. Copié

O. Carlsson & A. Caputto
1st prize Marwitz MT 1992



d2h8 0333.415/5 Draw

Samir Badalov **(13ii1962 – 26viii2011)**



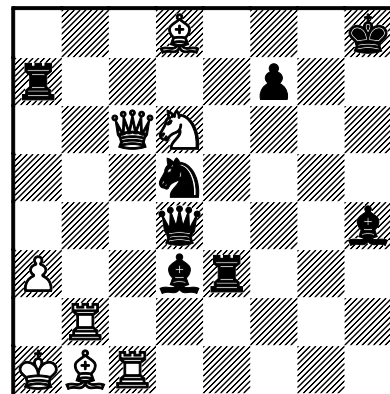
It is my sad duty to report that Samir Badalov, in the prime of his life, passed away after surgery on the 26th of August. I knew him personally. We often got together in Baku and talked about chess, coaching and studies as well. Samir was a nice person to talk to. He wasn't only one of the best chess coaches in Azerbaijan, but he also was a very good study

composer, though as he wrote about himself in the book *A Study Apiece* by G. Josten (Germany 2010) he didn't consider himself to be a true study composer. He always said that coaching didn't leave him much time for composing which he enjoyed a lot. It is extremely hard to lose such a friend. He'll always remain in our hearts. May his memory live forever! *Allah rehmet etsin* (God have mercy).

Ilham Aliev (Azerbaijan)

S. Badalov

sp. hm Azerbaijan 35 JT, 2006



a1h8 4884.11 8/8 Win

1.Sb5 Bxb5 2.Qh6+ Kg8 3.Bh7+ Kh8
4.Bd3+ Kg8 5.Be7 Rxe7 6.Bh7+ Kh8
7.Bb1+ Kg8 8.Rg1+ Qxg1 9.Rg2+ Qxg2
10.Bh7+ Kh8 11.Bg6+ Kg8 12.Qh7+ Kf8
13.Qh8 mate.



Herman Mattison (Hermanis Matisons, 28xii1894 – 16xi1932) (part 2)

ALAIN PALLIER

Thanks to his career as a chess player at a high level, we know a little more about Mattison's short life than we know about many other composers who lived at the same period⁽¹⁾. A few years after his death, a book about chess in Latvia, *Šachs Latvijā līdz 1940. gadam*, written by K. Bētiņš, A. Kalniņš and V. Petrovs was published in Riga (1940): it contains most of the information known about him, even if it remains very incomplete. Composer-players like Réti, Selesniev and Mattison also seem more familiar to us because we have seen photographs and pictures of them⁽²⁾ (note 2).

Here is the outline of Mattison's short life: he was born in Riga, where his father, born in a family of land farmers, had come to work. When his father died, Herman was only 15. The teenager had to leave high school and to "join a firm as a trainee in its office" (V. Kirilovs, Riga 1994, translated by T. Whit-

worth). Kirilovs adds: "Subsequently, Mattison turned to chess journalism, which became the chief source of his livelihood". During WWI he was a soldier and was wounded in 1917: he had to be treated in Russia (Soviet Union) during a long time, apparently 15 months (6 in Petrograd, now Sankt-Petersburg, and 9 months in Moscow for his convalescence). His activity as a chess player before his win in the first 1924 Latvian congress in Riga remains unknown (the 1940 Latvian book just mentions wins in other tournaments in Latvia from 1920 to 1923: "the Riga chess club championship in 1921 and 1923, as well as club tournaments in 1920, 1921 and 1922"). In 1924, Mattison won in Paris the so-called 'World Amateur Championship' that was held just before the foundation of FIDE, ahead of his compatriot Fricis Apšenieks (F. Apscheneek, 1894-1941) and Edgard Colle (1897-1932), the master from Belgium who could have won the event if he had been

(1) According to Arpad Elo (*The Rating of Chess Players, Past and Present*, 1978), Mattison's historical elo is reckoned to be about 2510 – to be compared with Réti and Selesniev, respectively 2550 and 2470. Jeff Sonas' *Chessmetrics* give different figures: for him, Mattison's highest rating reached 2631 (in September 1929), to be compared with Réti's and Selesniev's highest performances, respectively, 2710 and 2619.

(2) The well-known 1924 photograph of Mattison with his signature (reproduced in the second edition of Timothy Whithworth's monography, but for those who don't own this book, it can also be seen for instance on the Russian *Wikipedia* page devoted to Mattison). Another famous picture, reproduced several times, was on the front page of the very first issue of Belgian magazine *L'Echiquier* (January 1925): it was taken during the decisive game Colle-Mattison in Paris, 1924. It is reproduced, for instance, on the following webpage: <http://www.chessbase.de/nachrichten.asp?newsid=7377>

A less known group photograph with Treybal, Przepiorka and Euwe (against whom Herman Mattison is playing) illustrates p 403 of *El Ajedrez Americano*, October 1928. It has been reproduced by Edward Winter and can be seen in his *Chessnotes* where it is no.5637 (27vi2008): browse <http://www.chesshistory.com/winter/archives.html>.

Mattison's obituary in *Jaunākās Ziņas* was illustrated by three other photographs, among which one represents Mattison as a child when he was a pupil in the gymnasium, and one shows him as a soldier.

able to defeat Mattison in the last round, who was defending a lost endgame (individual results were added up to produce a ranking per nations: Czechoslovakia won the contest. Latvia had only three players, instead of four in most of the other teams: with a fourth competitor, no doubt that the country would have finished at first place). Later, Mattison took part to a few international tournaments. He took part in no Latvian championship after 1924. But he was rarely invited in major tournaments and played in no more than two or three tournaments per year till his death (sometimes even fewer: for instance in 1927 not a single tournament). A player like Richard Réti sometimes took part in nine grandmaster tournaments per year. Maybe Mattison's bad health was the reason for his rare appearances in tournaments: he died from pulmonary tuberculosis in 1932 (a 'long illness' in the Latvian 1940 book). His last great successes were his famous games won against Alekhine and Rubinstein during the 1931 Prague Olympiad.

Most of Mattison's studies were published in local or national newspapers: only a small percentage was sent abroad in tourneys organised by chess magazines. Before WWI, his studies appeared in Riga, with the exception of a handful published in Germany (*Deutsches Wochensach*) during WWI. This relationship between Mattison and the Latvian press was interesting: Kirilovs (see the quotation above) writes that "subsequently [but when?] Mattison turned to chess journalism". In an article about chess study composition during WWI, (http://www.chesspro.ru/_events/2010/tkachenko.html), S.N. Tkachenko also writes that Mattison chose "the difficult path of chess professionalism, combining participations in tournaments with the job of chess journalist. Alas, the WWI amended a lot the young professional player's life" (translation by S. Didukh) from the following Russian text: "выбирает нелегкий путь шахматного профессионала, совмещающая участия в турнирах с работой шахматного журналиста. Увы, первая

мировая война внесла большие коррективы в жизнь молодого профи ..."). This is surprising. Does it mean that the young Mattison, at 19, was already a chess journalist, for instance for the *Rigaer Tageblatt* or the *Rigasche Rundschau*? Probably not. But his intention of living for chess was already strong.

By chance, I have been able to find a trace of his activity as a chess journalist in a Latvian daily newspaper. In January 2011, HH, in his editorial for EG183, reported that he had unearthed the digitized version of the Czech newspaper *Bohemia*, with its famous chess column. At the same time, I discovered the full digitized collection of the Latvian newspaper *Jaunāks Ziņas*. Each of its issues, from 1911 to 1940, can be downloaded from the website: http://data.lnb.lv/digitala_biblioteka/laikraksti/JaunakasZinas/index.htm

Before discovering this collection, I had no idea of what kind of newspaper *Jaunākās Ziņas* was, in which Mattison published no less than 7 original studies from 1927 till 1930. Of course, I can't decipher the Latvian language, especially when it is written with gothic letters, but it is quite easy to recognize a chess column (especially with a diagram!).

The history of this newspaper is quite interesting. *Jaunākās Ziņas* (*The Latest News*) was the fruit of the association of two brilliant minds: Anton Benjamiņš (1860-1939), a journalist who had worked as a reporter for the *Rigaer Tageblatt* and Emīlija Elks, born Simsonē (1881-1941) who was at the same time an advertising agent and a theatre critical for the same *Rigaer Tageblatt*. They met in 1904 or 1905 and quickly joined together, both in their private life and their professional career. Their team was efficient (practically, they were running the *Rigaer Tageblatt*) but their wish was to promote a newspaper in the Latvian language. With their enterprising mind, they succeeded in founding their own daily paper. She was the publisher, he was the editor-in-chief. At the beginning, in 1911, *Jaunākās Ziņas* was a modest newspaper, with no more than 8 pages, selling fewer than

10,000 copies, but Anton and Emīlija quickly attracted good Latvian speaking journalists who worked for other (Russian and German) newspapers; after WWI, during which they had to cease publication of *Jaunākās Ziņas*, the German intellectual predominance quickly lost ground and *Jaunākās Ziņas* quickly became, after Latvia's independence in 1920, number one Latvian newspapers (the Benjamiņš were lucky, since, after a short period abroad during WWI, they could recover their premises with the printing material, left by Russians with tons of paper allowing them to publish *Jaunākās Ziņas* for free for a whole year!). In 1939-40, they were selling more than 210,000 copies, a remarkable achievement for a small country like Latvia. Emīlija Benjamiņa was one of the richest people in Latvia, nicknamed the 'Press Queen'. But the fall was to come quickly. *Jaunākās Ziņas* expressed a liberal democratic theme and couldn't be suspected of any weakness towards totalitarianism. Anton Benjamiņš died just before the outbreak of WWII and Emīlija refused to leave Latvia under the protection of the Nazis. On 17 June 1940, the Soviet invaded Latvia and incorporated it into the Soviet Union: there was no more space for *Jaunākās Ziņas* whose last issue was published on 9 August 1940: Benjamiņš properties were nationalized. Emīlija died of starvation in a Soviet camp, near Perm.

Jaunākās Ziņas, as a general-interest newspaper, had little space for sports or chess but, nevertheless, from time to time, an article with chess results appeared. Mattison seems to have been in charge of the chess column in *Jaunākās Ziņas* from 1927.

The first column where his name appears (with his personal address, *Jauneela 4, dj 9, Riga*, given for solvers) is dated 26iii1927⁽¹⁾.

A good example of a rich column can be found some days later in *Jaunākās Ziņas* no.75 (2iv1927): it contains no less than a commented game (Nimzowitsch-Alekhine, New York 1927), a pawn study by A.V. Kovalenko, reproduced from *Shakhmatny Listok*, some announcements of international tournaments, the results, with the round-robin table, of the Latvian university tourney (won by young hope Vladimir Petrovs) and the results of simultaneous displays by his colleague Apšenieks. But most of the columns were printed without Mattison's name: only those presenting a composition for solving were 'signed', with Mattison's own address. The other, around fifty in 1927, were only news in brief – the shortest had only 3 lines!

On the whole, 'rich' columns were quite rare and their publication was not regular. But the most interesting feature is that Mattison chose to publish compositions in his column, including some original studies: within one month or so, he had already published no less than three originals (numbered 1, 3 and 5). The rhythm faded but nevertheless, by the end of 1927, 23 compositions (most of them studies, among which four originals by Mattison, but also some problems) had been presented in *Jaunākās Ziņas*. As far as studies were concerned, several were reproduced from *Shakhmatny Listok*, but there were also some oddities, like a little known 1927 study by F. Lazard, taken from *Kagans Neueste Schachnachrichten*.

In 1927 Mattison didn't take part to any chess tournament. After this year, when he resumed competition as a chess player, maybe he had less time for chess journalism and his columns became scarce. Maybe, after one year of enthusiasm, he was disappointed by the lack of participation by readers/solvers?

(1) Mattison had no monopoly on the chess column in *Jaunākās Ziņas*. In 1924, for instance, the editor of *Jaunākās Ziņas* chess column was ... Fricis Apšenieks, who reported the great Latvian success in Paris. In the very first issue of a Latvian chess magazine, *Latvijas Sacha Vetnesis* (in German: *Letlandische Schachzeitung*), in December 1924, whose 'responsible editor' was Otto Tideman (Tiedemann), a text entitled 'Ievadam' (Introduction) was also signed Fricis Apsenieks. Mattison also contributed to this first issue of *Latvijas Sacha Vetnesis* but only as a composer: he offered an original study (that was reproduced on the front page) and also an original more-mover problem composed with Kārlis Betinš (Karl Behting).

Three other original studies were published in the newspaper one in 1928, one in 1929 and the last in 1930, again with Mattison's personal address. It should be noted that, as with the fourth of the 1927 studies, the three that followed were all published at the end of December, as a kind of Christmas gift for readers.

Of course, a full search should be made in *Jaunākās Ziņas*: for this article through lack of time not all issues of *Jaunākās Ziņas* have been perused. Other discoveries are possible. There were also other publications in Latvia that welcomed original compositions by Mattison. For instance, in November 1924, the Benjamiņš created *Atpūta (Leisure)*, a weekly illustrated magazine. Two original studies by HM were published there in 1930 and 1932. The *Jaunākās Ziņas* article about Mattison's funeral mentions that he was also the chess editor for this publication. Finally, *Ilustrets Schurnals (or Žurnāls), Latvīis* are other post-WWI publications about which very little is known.

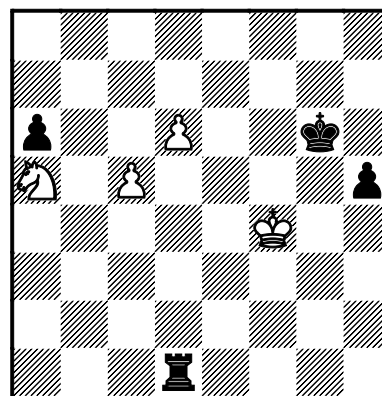
When he died in 1932, of course, there were announcements of his death in *Jaunākās Ziņas* (two on 17xi1932, by the Latvian chess federation and the 'senioru klubs'), preceded by an obituary (on 16xi1932, i.e. the same day Mattison died) and an article about his funeral (on 21xi1932).

Today, it is strange to think that the most famous study 'composer' from Latvia is a certain A. Strebkovs... What a pity when you remember how brilliant the chess past of this country is!

(P.1.) 1.c6 (Ke5? h4;) Rxd6 2.c7 Rf6+ 3.Ke3 (3.Ke5? Rf5+ 4.Kd6 Rf6+ 5.Kc5 Rf8 6.Sc6 Kh7 7.Sd8 Rf1 8.Sc6 Rf8; 3.Kg3? Rf8 4.Sc6 h4+ 5.Kg4 h3 draws) Re6+ 4.Kf2 (4.Kd4 (Kd3, Kd2)? Re8 5.Sc6 Kf6 6.Sd8 Ke7) Rf6+ 5.Kg1 (5.Kg2? Rf8 6.Sc6 h4 7.Sd8 h3+ 8.Kg3 h2 draws) Rf8 6.Sc6 Re8 7.Kf2 Rf8+ 8.Ke3 Re8+ 9.Kf4 Rf8+ 10.Ke5 Re8+ 11.Kd6 Kf6 12.Sd8 Re1 13.c8Q Rd1+ 14.Kc7 Rc1+ 15.Sc6 wins.

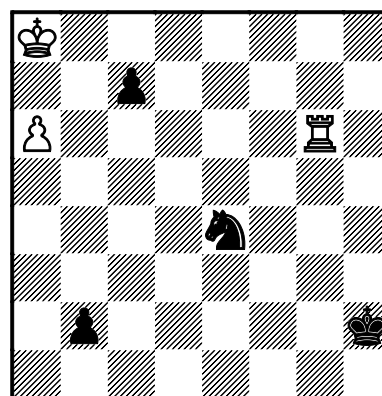
(P.2.) 1.a6 Kh1 (b1Q 2.Rg2+ leads to stalemate; Sd6 2.Rh6+ Kg2 3.Rg6+ Kf2

P.1. Herman Mattison
Jaunākās Ziņas 26iii1927



f4g6 0301.22 4/4 Win

P.2. Herman Mattison
Jaunākās Ziņas # 291, 23 xii 1930



a8g2 0103.12 3/4 Draw

4.Rf6+ Ke2 5.Re6+ Kd2 and e.g. 6.Rh6 b1Q 7.Rxd6+ Ke3 8.Rc6 draws) **2.Rg3 b1Q (Sxg3 3.Kb8 b1Q 4.Kxc7 draws) 3.Rb3 Qc2 (Qa2) 4.Rb1+ K- 5.Rb2(+) Qxb2 stalemate.**

Appendix

In 1924, during his stay in Paris where he was playing the 'tournoi international d'amateurs à l'occasion de la VIIIe Olympiade' (considered as the first unofficial chess olympiad), Herman Mattison met Marcel Lamare (for information about this gentleman, see my article 'The studies collection of Marcel Lamare (1856-1937)' in *EG121*, July 1996. He gave him three studies he had recently composed: three diagrammed cards in Lamare's collection have the same comment: 'communiquée par l'auteur le 15 juillet 1924'.

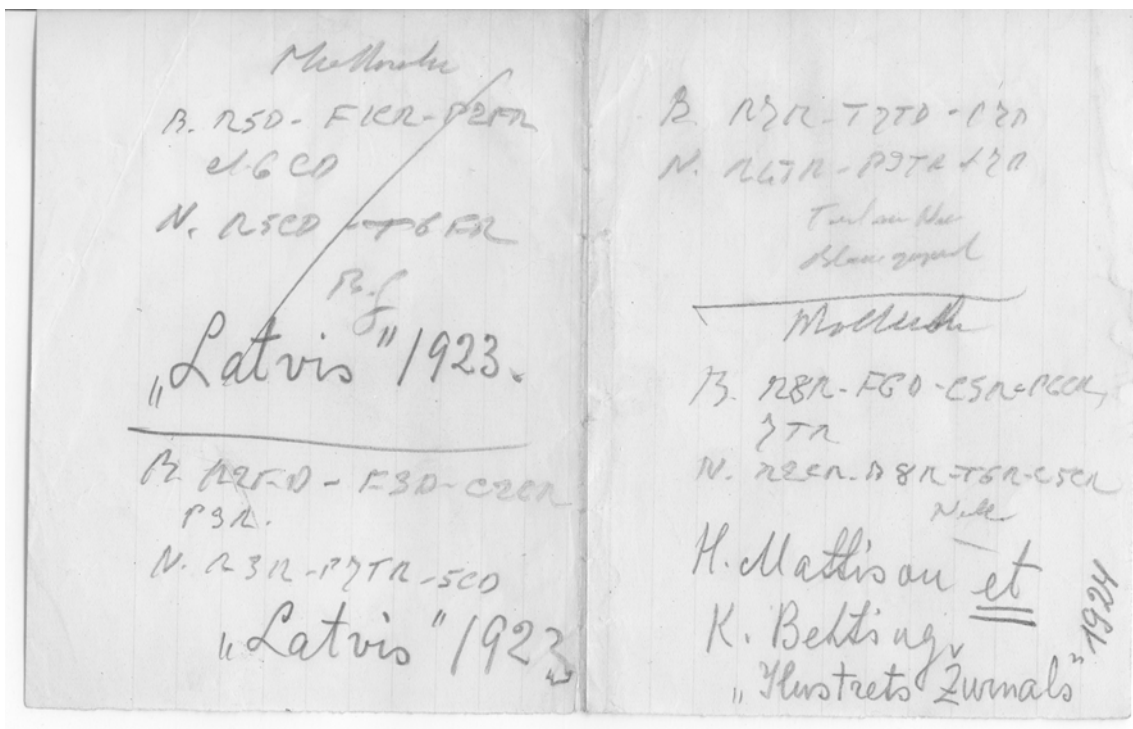
Among the Lamare papers, I also found a small sheet with the handwritten positions,

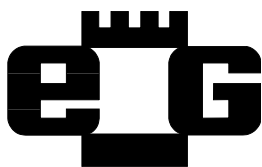
without diagrams, of these three studies ([+0011.12c2e6] and [+0310.22d5b4], both published in *Latvis*, in 1923, and a third one [=3344.20 e8g7], composed with Kārlis Bētiš (K. Behting), and published in *Ilustrets Schurnals* (*Žurnāls*), in 1924. Lamare's handwriting is easily recognizable but below the position of pieces, another handwriting can be distinguished (see document). Apparently, it is the same handwriting than the one that ap-

pears on the most famous of Mattison's photographs.

Special thanks to Timothy Whitworth and Sergiy Didukh.

Erratum: in EG181 (July 2010), I wrongly gave the 20iii1883 date of birth: Frédéric Lazard, as Rainer Staudte pointed it out almost immediately, was born on 20ii1883. I apologize for that mistake.





Computer
News

News in Endgame Databases (part 2)

MARC BOURZUTSCHKY AND YAKOV KONOVAL⁽¹⁾

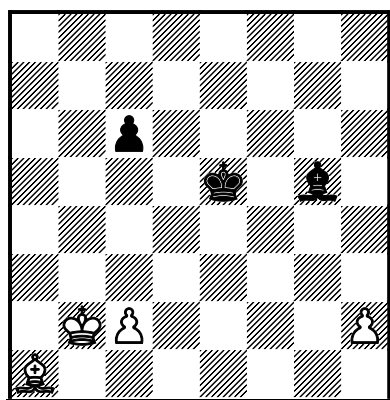
In this second part we will discuss the 7-man endgames **KBPP–KBP** and **KBPP–KSP**. The endgames KBPP – KBP are divided into two sections – with same coloured bishops and with opposite coloured ones.

KBPP-KBPs – same colour bishops (only Queen Promotions)

Compared to endgames with heavy pieces, bishop endgames are easier to calculate for human players because of the considerably smaller tree of lines. But nevertheless there are very difficult positions, and we have found a lot of mistakes in both endgame studies and o.t.b. games.

As usual, we will start with the record positions. The longest win in KBPP-KBPs has 78 moves; there are two similar record positions (Bg5 or Bh6).

BK.1. Bourzutschky & Konoval the record position



b2e5 0040.21 White wins in 78 moves

(BK.1.) 1.Kc3!! Bf4 2.Kd3+!! Kf5 3.h3!! Kg5 4.Ke4!! Bd2 5.Kf3!! Kh4 6.Kg2!! Kg5

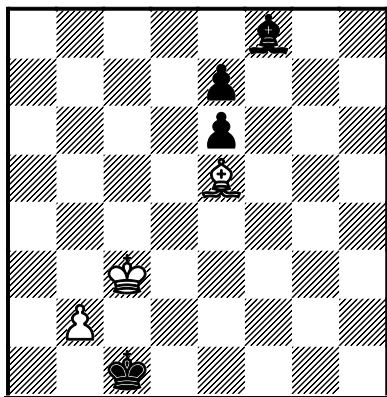
7.Kg3! Be1+ 8.Kf3!! Kh4 9.Kg2!! Kg5 10.Be5! Kf5 11.Bg3!! Bc3 12.Bd6!! Ke4 13.Bc5!! Be1 14.Bf2!! Ba5 15.Kg3! Kf5 16.Kf3! Bd8 17.Bg3! Bg5 18.Bd6 Bf6 19.Ke3! Bd8 20.Bg3 Bb6+ 21.Kd3! Kg5 22.Be1! Ba7 23.Ke4! Bb8 24.Kd4! Bd6 25.Kc4! Be7 26.Bg3! Kg6 27.Kd4! Kf5 28.c4! Bf8 29.Bh4! Bb4 30.Bd8! Bd6 31.h4! Kf4 32.Bf6! Ba3 33.Bg5+! Kf5 34.Kc3! Bf8 35.Kd3 Bg7 36.Bd8 Be5 37.Ke3! Kg4 38.Ke4! Bc3 39.Kd3! Bb4 40.Ke3! Bf8 41.Ke4! Bg7 42.Kd3! Kf5 43.Kc2! Bh6 44.Kc3! Bf8 45.Kb3! Bc5 46.Ka4! Bf2 47.Kb4! Ke6 48.Bg5! Bb6 49.h5 Kf5 50.Bd2 Kf6 51.h6 Kf7 52.Kc3! Kf6 53.Kd3 Bc7 54.Be3! Bd8 55.Kc3! Ba5+ 56.Kb3! Be1 57.Kc2! Ba5 58.Bg5+! Kg6 59.Kd3! Bb4 60.Be3 Ba5 61.Bd2 Bb6 62.Ke4! Kf6 63.Bg5+! Kg6 64.Ke5! Bc7+ 65.Ke6! Bb6 66.Bf4 Bd4 67.Kd6! c5 68.Kd5! Bf2 69.Ke4! Bh4 70.Be3! Be7 71.Ke5 Bf8 72.Bf4 Be7 73.Ke6 Bf8 74.Kd7! Kf7 75.h7! Bg7 76.Kc6! Bd4 77.Bd6! Kg7 78.Bxc5!! wins.

The longest win in KBP-KBPPs has 38 moves. There are 15 record positions with the same pawn structure.

(BK.2.) 1.b4!! Bh6 2.Kd4!! Bd2 3.b5!! Be1 4.Bf4+!! Kc2 5.b6!! Bf2+ 6.Be3!! Bg3 7.Bg1!! Bd6 8.Kc4!! Bg3 9.b7! Bb8 10.Kc5 Kd3 11.Kc6! e5 12.Bh2!! Kc4 13.Bg3!! Kd3 14.Kd7! Bd6 15.Kc8! Kd2 16.Kd8! Kd3 17.Kd7! Kc4 18.Kc6!! Bb8 19.Bh2!! Kd4 20.Kd7! Kd3 21.Kd8! Bd6 22.Kc8! Kd2 23.Kd7! Kd3 24.Kc6! Bb8 25.Kd5! e6+ 26.Kc6!! Kc4 27.Bg3!! Kb4 28.Bf2! Ka5

(1) Translated from Russian and edited by Emil Vlasák.

BK.2. Bourzutschky & Konoval
the record position

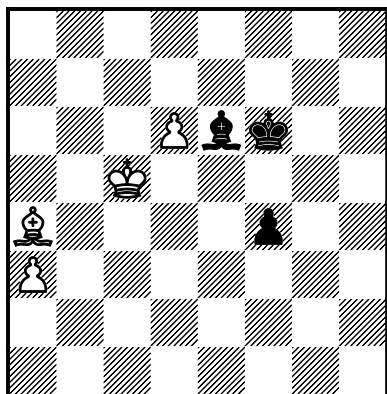


c3c1 0040.12 White wins in 38 moves

29.Be3 e4 30.Bd4 Ka6 31.Bb6! e5 32.Bc5
Ka5 33.Be3 Kb4 34.Bb6! Kc4 35.Kd7!! Kd5
36.Kc8! Bd6 37.Bc7! e3 38.Bxd6!! wins.

Now we give three examples from o.t.b.
games.

BK.3. Kuzmin – Bouaziz
Riga izt 1979

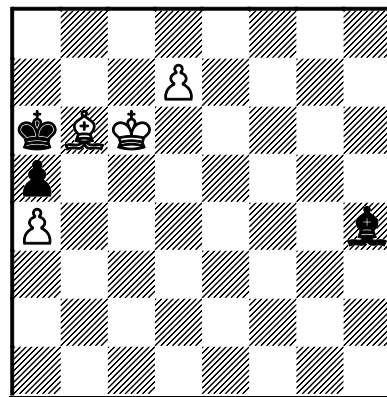


c5f6 0040.21 Black to move could draw

(BK.3.) 68...f3!! 69.Bb5 f2!! 70.Kc6
Ke5!! 71.Bf1! 71.d7? Bxd7+ 72.Kxd7 Kd4
73.a4 Kc5 with Kb4 and f1Q. After the text
move **Black resigned** because of the threat
a4-a5. But after 71...Kd4!! 72.a4 Bc4!! 73.d7
Bxf1 74.d8Q+ Ke3 Black could have held
this position!

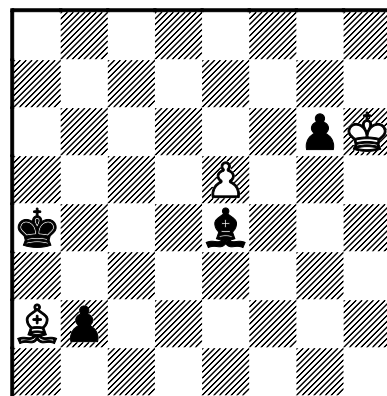
(BK.4.) The game continued 67.Kc7??
Bg3+?? 68.Kc8 Bh4 69.Bd8 Bf2 70.Bf6 Bb6
71.Bg5 Ka7 72.Bf4 and 1-0. Each side com-
mitted a fatal error during this short line.
Black missed a nice way to draw with
67...Bf2!! . And in the initial position White
can win in many ways, for example 67.Bg1
Bg5 68.Kc7.

BK.4. Poluljahov – S. Ivanov
Russia (ch) 2000



c6a6 0040.21 White to move is winning

BK.5. Gashimov – Korchnoi
TCh-RUS Dagomys 2008



h6a4 0040.12 White to move,
Black is winning

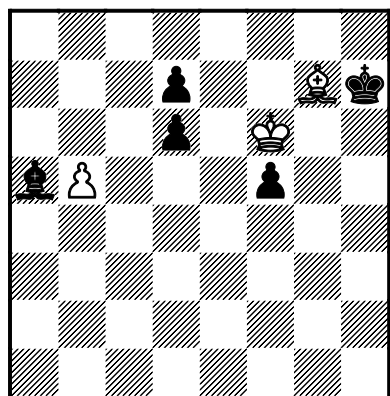
(BK.5.) 69.e6 Ka3!! 70.e7 Bc6!! 71.Bb1
Be8!! 72.Kg5 Kb4! 73.Kf4 Kc3 More accu-
rate was 73...Kc5! 74.Be4 Kd4! 75.Bb1 Bf7!
76.Be4 g5+! 77.Kf5 g4!! . 74.**Ke3 g5??** Black
could still win after 74...Kb4! 75.Kd2 g5!
76.Kc2 Ka3!! 77.Kd2 Bc6! 78.Ke2 Kb4!
79.Be4 Be8 80.Kd2 g4! 75.**Kf3!! Bd7**
76.**Ke3??** White could hold here: 76.Bf5!!
Bxf5 (76...g4+ 77.Kf4, Ke3) 77.e8Q b1Q
78.Qe5+ (or even 78.Qh8+). 76...Kc4 Also
76...Kb4 77.Bf5 Bxf5 78.e8Q b1Q+ is possi-
ble. 77.**Ke4 Kc5 78.Ke5 g4 79.Kf4 Kd6**
80.e8Q Bxe8 81.Kxg4 Ke5 82.Kf3 Kd4
83.Ke2 Kc3 84.Ke3 Ba4 85.Ke2 Bc2 86.Ba2
Kb4 87.Kd2 Ka3 0-1.

We now show three cooked endgame stud-
ies. It is almost impossible to find a mistake in
the first study without the EGTB.

(BK.6.) 1.Bf8 f4 2.Bxd6 f3 3.Bc5 Be1 4.b6
4.Ke5? d6+ 5.Kxd6 Bb4. 4...f2 5.Bxf2 Bxf2

BK.6. L. Nyeviczkey

comm. Hungarian Chess Federation Ty 1949



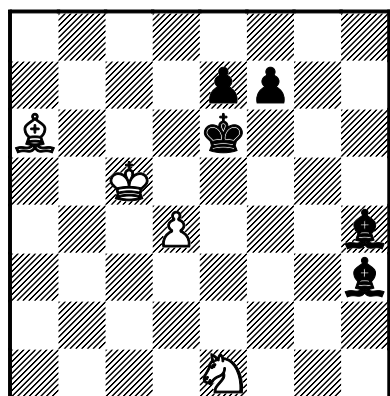
f6h7 0040.13 Draw?

6.Ke7 6.Ke5? Bg3+ **6...d5 7.Ke6 d4 8.b7 Bg3 9.Kf5 d3 10.Kg4 Be5 10...d2 11.Kxg3 d1Q 12.b8Q 11.Kf3** draws.

But the nice Réti manoeuvre is refuted by **3...Bc3+!! 4.Kf7 d5 5.b6 d4 6.b7 f2 7.b8Q f1Q+** winning in 36 moves. The best line runs: **8.Ke8 Qe2+!! 9.Kd8 Ba5+!! 10.Kd7 Qg4+!! 11.Ke7 Qe4+!! 12.Kd7 Qf5+! 13.Kc6 Qf3+! 14.Kd7 d3! 15.Qh2+ Kg6!! 16.Qd6+ Kg5! 17.Qe6 Qb7+!! 18.Ke8 Qb8+! 19.Kf7 Qf4+!! 20.Ke8 Qf5! 21.Qc4 Qc8+! 22.Ke7 Qd8+! 23.Kf7 Qd7+! 24.Kf8 Bd2 25.Be7+ Kf5!! 26.Qh4 Qc8+!! 27.Kg7 Bc3+! 28.Kf7 Qe6+!! 29.Kf8 Qg6! 30.Qh3+ Ke4!! 31.Qh1+ Kd4! 32.Qb1 Qf5+! 33.Ke8 Qe4 34.Kf7 Qd5+! 35.Ke8 d2! 36.Qg1+ Kd3! 37.Qg3+ Kc2! 38.Qg6+ Qd3 39.Qg2 Kb1! 40.Qb7+ Bb2! 41.Bf6 Qg6+** wins.

BK.7. B. Sakharov

comm. *Shakhmaty v SSSR* 1954



c5e6 0071.12 White wins?

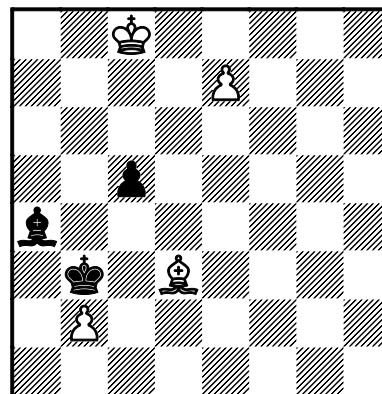
(BK.7.) 1.Sf3 Kf5 Or **1...Bf6 2.Bc8** mate. **2.Sxh4+ 2.Bc8+?** Kf4. **2...Kg4 3.Sf5 Kxf5**

3...e5 4.d5. 4.Bc8+ e6 5.d5 Kf6 6.d6 Bg2 7.Kb6 Be4 8.d7 Ke7 9.Kc7 wins.

But after **4...Ke4!** **5.Bxh3 f5** Black holds.

BK.8. A. Herberg

Schach-Echo 1960



c8b3 0040.21 White wins?

(BK.8.) 1.Kd8 1.Bf5? Be8, **1.Be2?** Be8 **2.Kd8 Bg6. 1...c4 1...Bc6 2.Bf5, 1...Kb4 2.Bf5. 2.Bf1 2.Be2?** Bb5, **2.Bf5?** Kxb2 **3.Bd7 Bxd7 2...Bb5 2...Bc6 3.Bg2. 3.Be2 Bc6 3...Ba4 4.Bd1+. 4.Bf3 Bb5 5.Bd5 Ba4 6.Be6 Bc6 7.Bd7** wins.

But **1...Kxb2!! 2.Bc4 Kc3 3.Be6!** c4 saves the day: **4.Bd7 Bxd7 5.Kxd7 Kd2 6.e8Q c3.**

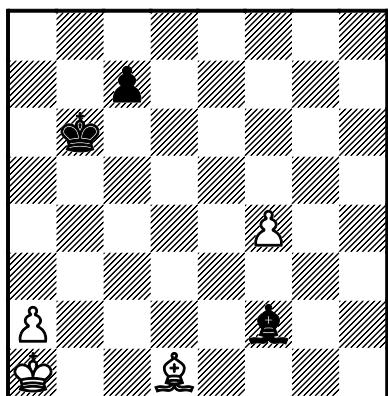
KBPP-KBPo – opposite colour bishops (only Queen Promotions)

It seems the opposite bishops endgame is easier for humans compared to same colour ones, but there are still errors in games and studies.

The record win in KBPP-KBPo has 52 moves. We have found 146 record positions with four different pawn structures and different winning methods. That is why we give here four examples.

(BK.9.) 1.Kb2!! Kc5 2.Kc3!! Kd5 3.Bf3+!! Ke6 4.Bg4+!! Kd5 5.Bc8! Be1+ 6.Kd3!! Kc5 7.a3!! Kb5 8.Bd7+!! c6 9.Kc2!! Bh4 10.f5! Ka4 11.Kb2!! Bf6+ 12.Ka2!! Kb5 13.Kb3! Kc5 14.a4! Kd6 15.Be6! Kc5 16.Bf7! Be7 17.Be8! Bf6 18.Kc2! Kd5 19.Kd3! Bd8 20.Bf7+! Kc5 21.Bb3! Kd6 22.Ke4 Ke7 23.Be6! Bc7 24.Kd4 Bb6+ 25.Kc4! Kd6 26.Bc8 Bd8 27.Kb4! Be7 28.Be6! Kc7+ 29.Kc4! Kb7 30.Bf7 Bd8 31.Bh5! Kb6

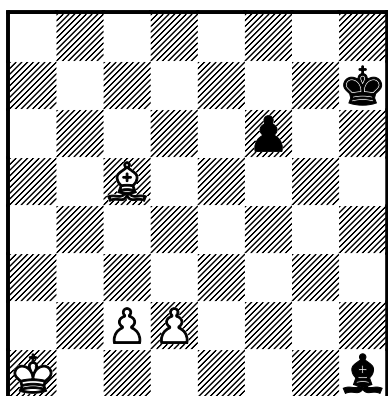
BK.9. Bourzutschky & Konoval
the record position



a1b6 0040.21 White wins in 52 moves

32.Bd1! Bf6 33.Bf3! Bg7 34.Kd3! Bf6
35.Ke3! Bg5+ 36.Ke4! Bf6 37.Bd1! Bg7
38.Kf4! Bf6 39.Kg4! Bc3 40.Bf3 c5 41.Kh5
Kc7 42.Kg6! Kd8 43.f6 Ke8 44.Kg7! Kd8
45.a5 Kc8 46.a6 Kb8 47.Be2! Bd4 48.Kf7
Be5 49.Ke7! Bf4 50.f7 Bg5+ 51.Ke8 Bd8
52.Kxd8 wins.

BK.10. Bourzutschky & Konoval
the record position

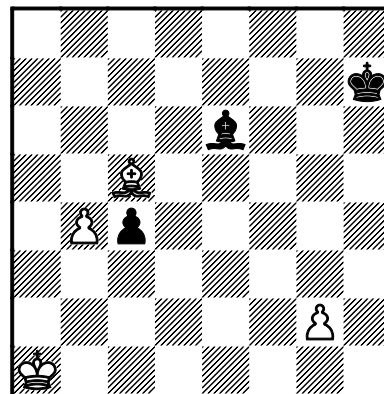


a1h7 0040.21 White wins in 52 moves

(BK.10.) 1.c4 Bb7 2.Kb2!! Kg6 3.Kc3!!
Kf5 4.Bd4!! Bc8 5.d3!! Ke6 6.Kb4!! Kd6
7.Kb5!! Bd7+ 8.Kb6!! Bf5 9.Bc5+!! Ke5
10.d4+!! Ke4 11.d5!! Kd3 12.Kb5!! Kc3
13.Bb4+!! Kd4 14.Be7! Bd7+ 15.Kb4!! Ke5
16.Kc5!! f5 17.Bd6+!! Ke4 18.Bh2!! f4
19.Bg1!! Kd3 20.Bf2 Ke2 21.Bd4! Kd3
22.Bg1! Be8 23.Kb4! f3 24.Kc5! Bd7 25.Bf2!
Kc3 26.Be1+! Kd3 27.Kb4! Ke2 28.Bg3 Ke3
29.Bh4! Be8 30.Kc5!! Kd3 31.Bf2! Bd7
32.Kb4! Be8 33.Bg1! Ke4 34.Ka5! Ke5
35.Kb6! Kd6 36.Bh2+ Kd7 37.Bg3! Bf7
38.Kc5! Be8 39.Kd4! Kc8 40.c5 Kb7 41.Ke5
Bb5 42.Kd6 Bc4 43.c6+ Kc8 44.Bh4 Bb5

45.Kc5! Bd3 46.d6! Bf5 47.Kd5 Bh3 48.Ke5!
Bg4 49.Kf4 Be6 50.Kg3! Bf7 51.d7+!! Kc7
52.Kxf3! wins.

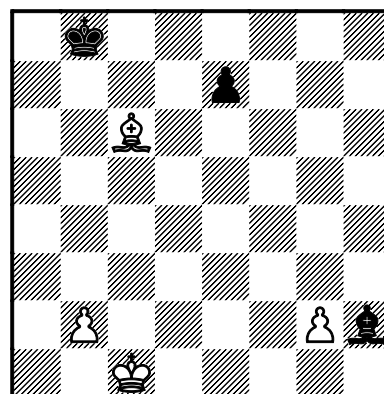
BK.11. Bourzutschky & Konoval
the record position



a1h7 0040.21 White wins in 52 moves

(BK.11.) 1.Kb2!! Kg8 2.Kc3!! Kf7 3.Kd4!!
Ke8 4.Ke5!! Kd7 5.Bd4!! Ke7 6.Bc3 Bg4
7.Kd5 Be2 8.Bd4 Kd7 9.Kc5! Kc7 10.Be5+!
Kb7 11.g3! Ka7 12.Kc6! Bf3+ 13.Kb5! Be2
14.Bd4+! Kb7 15.Bc3!! Ka7 16.Kc6! Bf3+
17.Kd6 Kb7 18.Ke6 Bg4+ 19.Ke5!! Kc7
20.Kf4!! Be6 21.g4! Kd6 22.g5! Kd5 23.g6
Kd6 24.Bf6 Kd7 25.Bd4 Kd6 26.Ke4! Bh3
27.Bc5+! Kd7 28.Be3! Be6 29.Ke5! Ke7
30.Bg5+ Kd7 31.Bh6 Ke7 32.Be3! Bg8
33.Bg5+! Kd7 34.Kd4! Kd6 35.Bf4+! Kc6
36.Ke5! Kd7 37.Ke4! Ke7 38.Be5! Kd7
39.Kd4! Kc6 40.Bf4! Be6 41.Ke5!! Kd7
42.Kf6! c3 43.Ke5!! c2 44.b5!! Bg8 45.Kd4!!
Be6 46.g7! Bg8 47.Kc5!! Bh7 48.b6! Bg8
49.Kb5! Kc8 50.Kc6! Kd8 51.b7! Bd5+
52.Kxd5 wins.

BK.12. Bourzutschky & Konoval
the record position

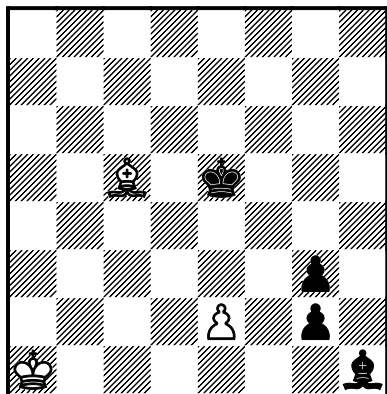


c1b8 0040.21 White wins in 52 moves

(BK.12.) 1.Be4 Bd6 2.Kd2!! Kc7 3.Ke3!! Kb6 4.Kd4!! Kb5 5.Bf5 Bg3 6.Bd7+!! Kb4 7.Be6!! Bh4 8.b3 Bg3 9.Ke3! Kc5 10.Ke4!! Kd6 11.Kf5! Kc5 12.Kg6! Kc6 13.Kg7! Kc7 14.Kf8! Kd6 15.Kf7!! Bf4 16.Bc4! Bd2 17.g3! e5 18.Kf6!! e4 19.Kf5! e3 20.Ke4! Kc5 21.g4 Bc1 22.Kd3!! Kd6 23.Kd4! Bd2 24.Bb5 Ke7 25.Be2 Kf6 26.Kc5! Bc1 27.b4! Ba3 28.Kc4! Ke6 29.Kb3! Bc1 30.b5! Bd2 31.Kc4 Ba5 32.Kc5 Kd7 33.Kd5 Bb6 34.Bf1 Ba7 35.Ke5! Ke7 36.Kf5! Bb8 37.Kg6! Bf4 38.g5 Ke6 39.Bd3! Ke5 40.Kh5! Ke6 41.Kg4! Bd6 42.Bc4+! Ke7 43.Kh5! Be5 44.Kh6! Bf4 45.Kg6! Kf8 46.b6! Be5 47.b7! Ke8 48.Kf5! Bb8 49.Kf6! Bc7 50.g6! Bd8+ 51.Ke6 Bf6 52.Kxf6 wins.

The record win in KBP-KBPPo has 24 moves. There are 38 record positions with the same pawn structure and an imprisoned Black bishop.

BK.13. Bourzutschky & Konoval
the record position



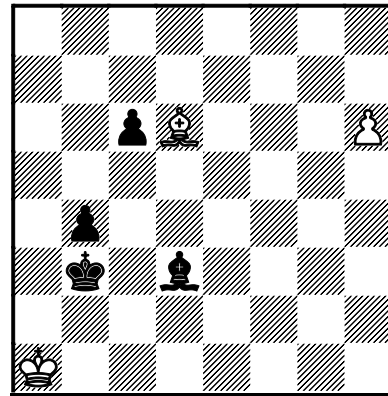
a1e5 0040.12 White wins in 24 moves

(BK.13.) 1.Bg1!! Kf5 2.Kb1!! Ke5 3.Kc1! Kf6 4.Kd2 Ke6 5.Kc2!! zz 5...Kd6 6.Kb3! Kd5 7.Kb4! Ke6 8.Kc4! Ke5 9.Kc5 Ke4 10.Kd6! Kf5 11.Kd5! Kf4 12.Kd4! Kf5 13.e3! Ke6 14.Ke4!! Kf6 15.Kd5! Ke7 16.Ke5!! Kf7 17.Kd6! Kg8 18.e4 Kf7 19.e5! Ke8 20.Ke6!! Kf8 21.Kd7! Kg8 22.e6! Kh8 23.e7! Kh7 24.e8Q wins. It looks like a pawn endgame, doesn't it?

Now three examples from o.t.b. games.

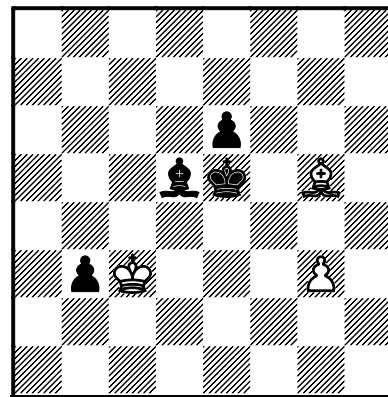
(BK.14.) After 79...Bg6 White resigned, but in a drawn position! For example 80.Be7 Kc3 81.Ka2!! b3+ 82.Ka3!! Kc2 83.Bf6!! c5 84.Bg7 c4 85.Kb4!! Bd3 86.h7 draw.

BK.14. Makarichev – Ye Rongguang
Beograd 1988



a1b3 0040.12 Black to move cannot win

BK.15. Iskusnyh – V. Malakhov
RUS-ch Ekaterinburg 2002



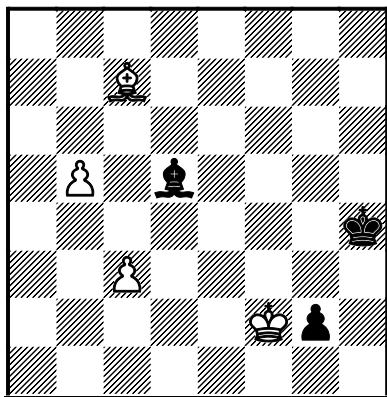
c3e5 0040.12 Black to move cannot win

(BK.15.) The original comments are from Postny. 84...Ke4 85.Bf6 Kf5 86.Bg7 e5 The final stage of black's winning plan is on. The second black passed pawn decides the game. 87.g4+ Kf4 88.g5 e4 89.g6 Kf3 90.Bf6 e3 91.g7 Ke2 92.Bg5 Bg8 It is important to notice, that the bB protects the P_{b3} and prevents the promotion of the wP on the same a2-g8 diagonal. 93.Bh4 Kd1 Nice endgame technique by Malakhov. 0-1.

But White could have drawn, for example 93.Bh6 Kf2 94.Bg5!! e2 95.Bh4+!! Kf1 96.Kd2!! Bh7 97.Kc3 Bg8 98.Kd2!! Also possible was 97.Bg3 b2 98.g8Q b1Q 99.Qf7+ Bf5 but here White has to find 100.Qc4!!, the only saving move.

(BK.16.) 53.Bh2 Kg4?? 54.Ke3!! Kf5 55.Kd4!! Ke6 56.c4 Bf3 57.Kc5!! Be2 58.Kb4!! Bd3 59.c5 Kd5 60.Bg1 Bg6 61.Ka5 Be8 62.Ka6 Bd7 63.b6 1-0

BK.16. Bacrot – Sargissian
TCh-FRA 2008



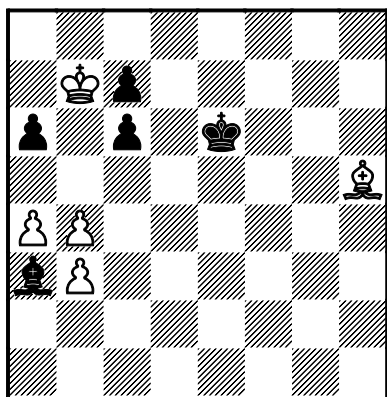
f2h4 0040.21 White to move cannot win

Black had two ways to draw on his 53rd move:

53...Bc4 54.b6 Ba6!! 55.Kf3 55.Kxg2 Kg4. 55...Kg5!! 56.Ke4 Kf6!! 57.Kd5 Ke7 58.Kc6 Ke6!! mutual zugzwang or **53...Kg5 54.Ke3 Bc4!! 55.b6 Ba6!! 56.Ke4 Kf6!!** transposing into the first line.

We now show four unsound endgame studies with opposite colour bishops.

BK.17. T. Breede
Libausche Zeitung 1898



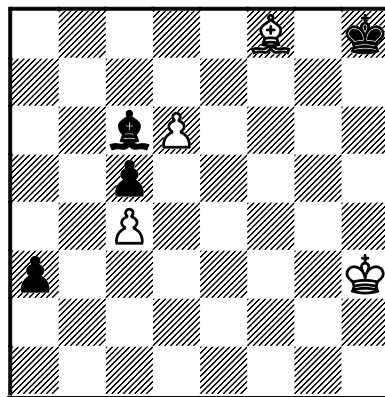
b7e6 0040.33 White wins?

1.b5 cxb5 1...axb5 2.a5 Kd6 3.a6 Bc5 4.Bf3, 1...a5 2.Kxc6 Bd6 3.Bg4+ Ke7 4.Bf5 Kf6 (Be5; b4) 5.b6. 2.a5 c5 3.Kxa6 c4 4.Kxb5 Kd6 5.b4 Kc7 6.Bf3 c3 7.Be4 Kb8 8.Kb6 Bc1 9.Ka6 wins.

But **7...c2!! 8.Bxc2 Kb7** saves the game.

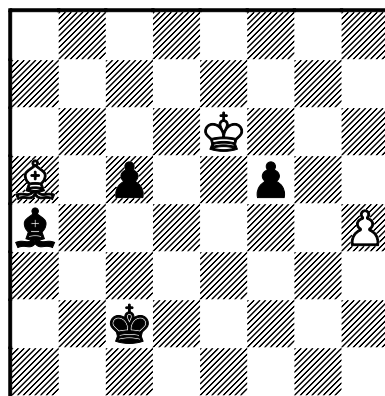
(BK.18.) 1.d7 1.Kh4? Bd7 2.Be7 Kg7 3.Bg5 a2 4.Bf4 Kf6. 1...Bxd7+ 2.Kh4 a2 3.Bd6! a1Q 4.Be5+ Qxe5 stalemate. But the simple move **3...Kg7!** wins easily for Black.

BK.18. V. de Barbieri
L'Italia Scacchistica 1929



h3h8 0040.22 Draw?

BK.19. N. Kralin
Shakhmaty v SSSR 1979

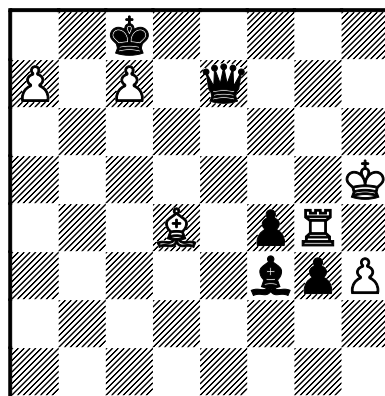


e6c2 0040.12 White wins?

(BK.19.) 1.h5 Bb3+ 2.Kf6 f4 3.h6 Bg8 4.Kg7 Kd1 5.Bc7 f3 6.Bg3 c4 7.Kxg8 c3 8.h7 c2 9.Bf4 c1Q 10.Bxc1 f2 11.h8Q f1Q 12.Qd4+ Kxc1 13.Qa1+ wins.

But **3...f3!** is a draw, for example **4.Be1 Kd1 5.h7 Kxe1 6.h8Q f2.**

BK.20. F. Zorin
Baku Ty 1977



h5c8 3140.32 Draw?

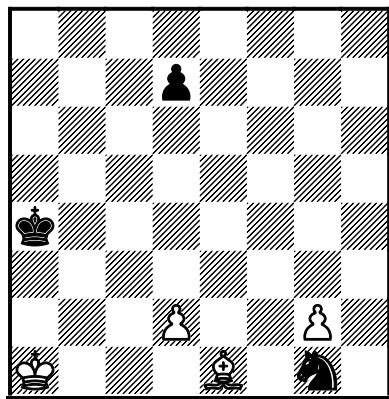
(BK.20.) 1.a8Q+ Bxa8 2.Rg8+ Kxc7 3.Rg7 Qxg7 4.Bxg7 Kd6 5.Bh6 Bf3+ 6.Kh4 Ke5 7.Bxf4+ Kxf4 stalemate.

The stalemate point is refuted by 4...Kc6! 5.Be5 g2 6.Bd4 Kd5 7.Bg1 Ke4 8.Kg4 Bd5! 9.h4 Be6+ 10.Kg5 Kf3 11.h5 Kg3 wins.

KBPP-KSP (only Queen Promotions)

The record win in KBPP-KSP has 87 moves. There are 4 record positions very similar to each other.

BK.21. Bourzutschky & Konoval
the record position



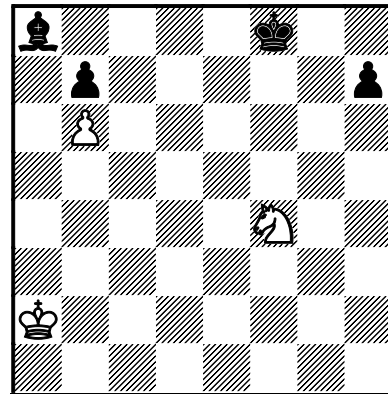
a1a4 0013.21 White wins in 87 moves

(BK.21.) 1.Kb2!! Se2 2.g3!! Sd4 3.Kc3!! Sf3 4.Bf2!! Kb5 5.Kd3!! Kc6 6.Ke3!! Sg5 7.Kf4!! Sh3+ 8.Kf3!! Sg5+ 9.Kg4! Se4 10.Be3!! Kd5 11.Kf4!! Sd6 12.g4! Ke6 13.Kg5!! Sf7+ 14.Kh5!! Se5 15.Bf4!! Sc6 16.Kg6!! Se7+ 17.Kg7!! Sc6 18.Bg3 Sd4 19.Kg6! Sf3 20.Bf4!! Sd4 21.Kh7! Sc6 22.Kg7! Sd4 23.Kg6! Sc6 24.Bc7! Se7+ 25.Kg7!! Sd5 26.Bd8! Sf4 27.Bh4 Sd5 28.Bf2! Sf4 29.Ba7 Sd5 30.Be3! Se7 31.Bc5! Sc6 32.d4!! d6 33.Bb6!! Sb4 34.Kh7! Sd5 35.Bd8!! Sf4 36.Bg5! Sh3 37.Kh6! Sf2 38.Kh5!! Se4 39.Bc1! Kd5 40.Bb2! Sf6+ 41.Kg5! Ke6 42.Bc1! Kf7 43.Bf4! Ke6 44.Bh2! Sg8 45.Kg6! Se7+ 46.Kg7! Sc6 47.Bg1!! Se7 48.Be3! Sd5 49.Bd2 Se7 50.Kh7! Kf6 51.Bc1! Ke6 52.Bf4! Sd5 53.Bg5!! Kf7 54.Bd8 Sf4 55.Ba5! Se6 56.Bc3!! Sf4 57.Bd2! Se6 58.Be3! Sf8+ 59.Kh6!! Sg6 60.Bg5! Sf8 61.Bd2! Se6 62.Bc3! Sf4 63.Bb2! Se2 64.Kg5! Ke6

65.Ba1! d5 66.Bb2 Sg1 67.Kh6 Sf3 68.Kg7 Ke7 69.Ba3+! Kd7 70.Bc5! Ke6 71.Bb6! Sh4 72.Bd8 Sg2 73.Bg5! Se1 74.Bh4 Sf3 75.Bf6 Sd2 76.g5! Se4 77.Kg6! Sd6 78.Bh8 Sf7 79.Bg7! Sd6 80.Kh7! Se4 81.g6! Sg5+ 82.Kh6!! Se4 83.Be5! Ke7 84.g7! Kf7 85.Kh7!! Sg5+ 86.Kh8! Sh7 87.Kxh7! wins.

The record win in KSP-KBPP has 29 moves, from 4 similar positions. The starting positions are all impossible to reach in normal chess, but are reachable in Fischer Random Chess. We give one example.

BK.22. Bourzutschky & Konoval
the record position, FRC



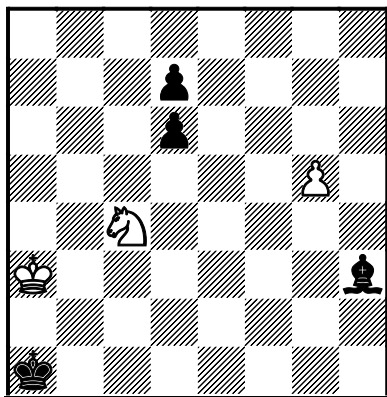
a2f8 0031.12 White wins in 29 moves

(BK.22.) 1.Kb3!! Ke7 2.Kc4!! Kd6 3.Kb5!! Ke5 4.Sh5!! Kf5 5.Kc4!! Ke5 6.Sg7! Kd6 7.Kb5!! Ke7 8.Sh5! Kd6 9.Sf6! h6 10.Sh5!! Ke7 11.Kc5! Ke6 12.Sg7+! Ke5 13.Kc4! Kd6 14.Kb5!! Ke5 15.Kc5! Kf6 16.Se8+! Ke5 17.Kc4! Ke4 18.Sd6+! Kf4 19.Kd4 h5 20.Kd3!! Kf3 21.Sf5!! Kf4 22.Sd4! h4 23.Ke2!! Kg3 24.Kf1! h3 25.Kg1! Kh4 26.Se6 Kg3 27.Sc7 h2+ 28.Kh1!! Kh3 29.Sxa8! wins.

The record legal position has 27 moves.

(BK.23.) 1.g6!! d5 2.Sd6!! Kb1 3.Kb3!! Kc1 4.Kc3!! Kd1 5.Kd4!! Be6 6.Ke3!! Bg4 7.Sc8! Be6 8.Sb6! Ke1 9.Sa4!! d6 10.Sc3!! Kf1 11.Sb5 Bf5 12.g7!! Bh7 13.Sd4! Bg8 14.Sf5! Bh7 15.Kf4! Kf2 16.Kg5! Ke2 17.Kh6! Bg8 18.Kg6! Ke1 19.Kg5! Bh7 20.Kh6! Bg8 21.Kg6! Be6 22.Sd4! Bg8 23.Sc6! Be6 24.Kh7! Bf5+ 25.Kh8! Be6 26.Sd8! Bg8 27.Kxg8 wins.

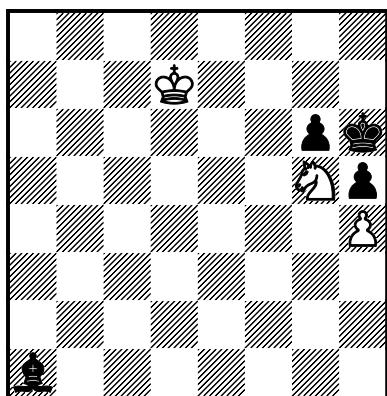
BK.23. Bourzutschky & Konoval
the record position



a3a1 0031.12 White wins in 27 moves

From many o.t.b. games we have chosen four examples with interesting mistakes.

BK.24. L. Paulsen – Anderssen
Leipzig 1876

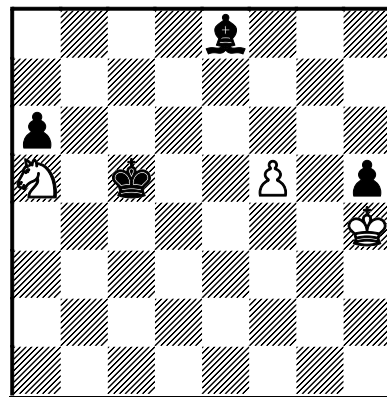


d7h6 0031.12 Black to move is winning

(BK.24.) 74...Bd4?? The only way to win was 74...Bf6!! 75.Sf3 Bxh4!! 76.Sxh4 Kg5!!.
75.Ke6 Bf2 76.Sf3 Bxh4 Finally Black has found the correct plan, but it is too late because the White king is closer now. 77.Sxh4 Kg5 78.Sf3+ Kf4 79.Sh4?? White missed three drawing moves 79.Sg1, 79.Sd4 and 79.Se5. 79...g5!! Now Black should win in 11 moves. 80.Sg6+ Kg3?? The last mistake. 80...Ke4!! had been correct, for example 81.Se5 h4! 82.Sg4 Kf4! 83.Sf2 g4. 81.Kf5 h4 82.Se5 h3 83.Sg4 draw.

(BK.25.) Averbakh includes an analysis of this ending in his book on Bishop vs. Knight endings, referencing analysis by Bondarevsky. This analysis suggests that Black had missed a win earlier in the game, but that the position in BK.25. is drawn. This analysis is also given in the *Encyclopedia of Chess Endings*.

BK.25. Kotov – R. Byrne
USA-URS, New York 1954

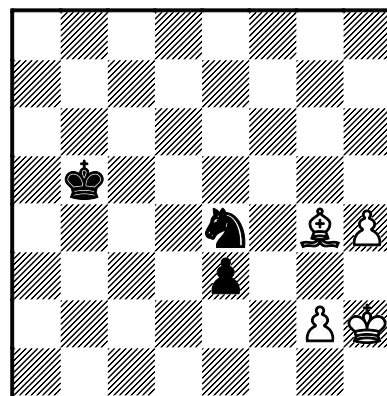


h4c5 0031.12 Black to move is winning

102...Bf7?? 103.Sb7+ Kb6 104.Sd6 Bd5 105.f6 a5 106.f7 Bxf7 107.Sxf7 a4 108.Se5 Kb5 and a draw was agreed.

But Black missed a complicated win in 21 after 102...Kd6! 103.Sc4+ Kd7! 104.Kg5 Bf7! 105.Se5+ Ke7!! 106.f6+ Ke6!! 107.Sc4 Kd5! 108.Sa5 Kd6!! 109.Sb7+ Kc7!! 110.Sc5 a5!! 111.Sa4 Kc6 112.Sc3! Kc5! 113.Se4+ Kb4! 114.Sd6 Bb3 115.Sf5 a4! 116.Sd4 Bf7!! 117.Se2 a3 118.Sc1 Kc3 119.Se2+ Kb2.

BK.26. Spassky – Hübner
Bugojno 1982

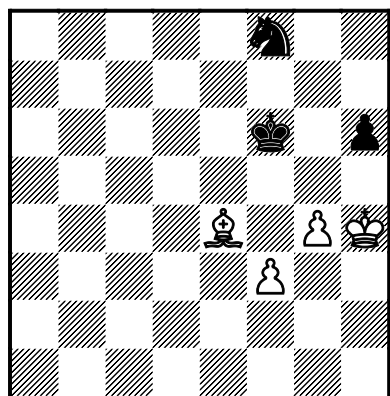


h2b5 0013.21 White to move is winning

(BK.26.) White missed the win by playing: 58.Be2+?? Kc5 59.Kh3 Sc3 60.Ba6 e2 61.Bxe2 Sxe2 62.h5 Kd6 63.h6 Ke7 draw. Bad was also 58.Bf3?? Kc5 59.g4 Kd6 60.Kg2 Sf6 61.g5 Ke5!.

The only correct way was 58.h5!!+ 58...Kc5 59.h6!! Sf6 60.Be2!! Kd5 61.Kg3!! Ke4 62.Kh4 Kf5 63.Bd3+!! Ke5 64.g4!.

BK.27. Eljanov – Arutinian
EU-ch Dresden 2007

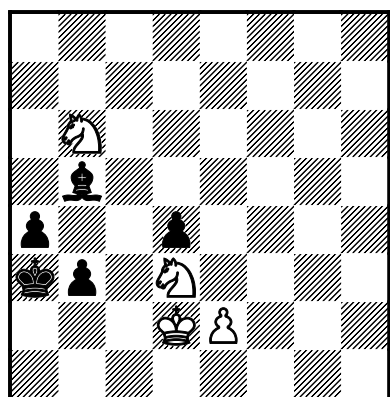


h4f6 0013.21 White to move is winning

(BK.27.) White seems to be winning easily. But after **80.Bf5?? Kf7!! 81.Kh5 Kg7!!** a nice mutual zugzwang was reached: **82.f4 Kh8!!** An excellent idea! **83.Kxh6 Se6! 84.Bb1 Sxf4 85.Ba2 Sg6 86.Bb3 Se5 87.g5 Sf7+** draw. Now the correct way is apparent: **80.Kh5!! Kg7 81.Bf5!!** and it is Black to move.

Now four endgame studies with mistakes.

BK.28. G. Amiryan
Schakend Nederland 1979



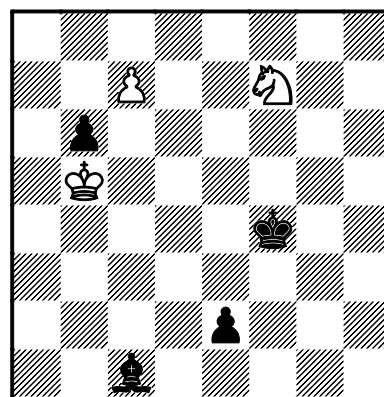
d2a3 0032.13 Draw?

(BK.28.) **1.Kc1** Not **1.Sc1?** b2 **2.Kc2 bxc1Q+** **3.Kxc1 Bxe2. 1...Ka2 2.Sxa4 2.Sb4+?** **Ka1 3.Sc2+ bxc2 4.Kxc2 a3 5.Kb3 a2 6.Kc2 Bxe2** or **2.Sd5? Bxd3 3.Sb4+ Ka1 4.Sxd3 a3. 2...Bxa4 3.e4 dxe3 4.Sb4+ Ka1 5.Sc2+ Ka2 6.Sb4+ Ka3 7.Sc2+** and perpetual check or **7...bxc2** stalemate.

But **3...Bb5!! 4.Sb2 d3 5.Sd1 Ka3** wins for Black, for example **6.e5 Bd7 7.Kd2 Bg4 8.Se3 Kb4 9.Kxd3 Be2+ 10.Kd4 (10.Kd2 b2 11.Kc2 Ka3) 10...b2 11.Sd5+ Kb3 12.Sc3**

Bg4 13.Sb1 Bf5 14.Sd2+ Kb4 15.Ke3 Kc3 16.Ke2 Kc2 17.Ke3 Kd1.

BK.29. J. Hasek
La Stratégie 1928

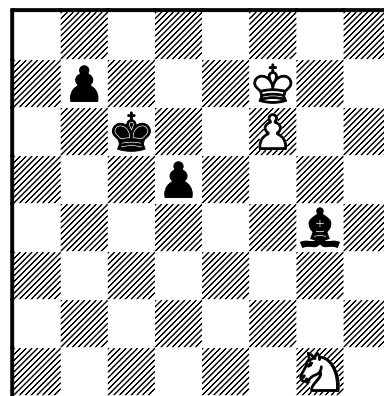


b5f4 0031.12 White wins?

(BK.29.) **1.Se5 Ke3 1...Ke4 2.c8Q e1Q 3.Qc6+** speeds up the solution. **2.c8Q e1Q 3.Qh3+ Ke4 4.Qh7+ Ke3 5.Qh6+ Ke4 6.Qc6+ Ke3 7.Qf3+ Kd4 8.Sc6** mate.

But after **1...Kxe5!! 2.c8Q Be3!** Black holds.

BK.30. I. Melnichenko
3rd hon. mention Belokon MT 1989



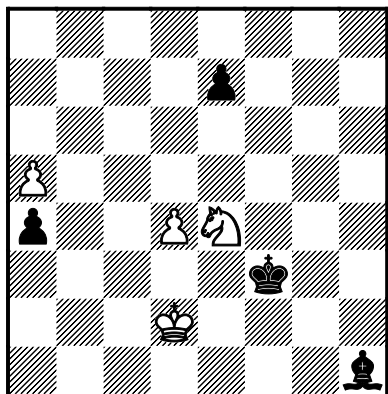
f7c6 0031.12 White wins?

(BK.30.) **1.Kg6 Be6 2.Se2 Kd6 3.Sf4 Bg8 4.Kg7 Ke5 5.Sg6+ Ke6 6.Se7 Bf7 7.Sxd5 1-0.** But **6...d4!** could hold this endgame (EG#7961).

(BK.31.) **1.Sc3 e6 1...a3 2.d5** transposes to the main solution. **2.a6** with two parallel lines: **2...Kf4 3.d5 exd5 4.Se2+ Ke5 5.Sd4**, or: **2...Kg4 3.d5 exd5 4.Se4 Bxe4 5.Ke3 Bg2 6.Kd4.**

But in the second line (**2...Kg4**) Black has an easy draw after **4... Kf4!** with the idea **5.a7?? dxe4!** and Black would even win!

BK.31. V. Tyavlovsky
1st hon. mention Szachy 1960

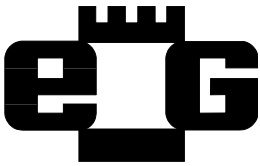


d2f3 0031.22 White wins?

(to be continued)



From left to right: Jaroslav Pospíšil, Yochanan Afek, Jaroslav Polašek and Michal Dragoun.



Czech and Slovak highlights

Prizewinners explained

YOCHANAN AFEK

Last June I spent a highly enjoyable week in my favourite European city of Prague. The match between grandmasters David Navara and Sergey Movsesian was held in the Michna Palace and I was invited by the tireless organizer Pavel Matocha to present a selection of my endgame studies and even to compose an original study especially for the event.

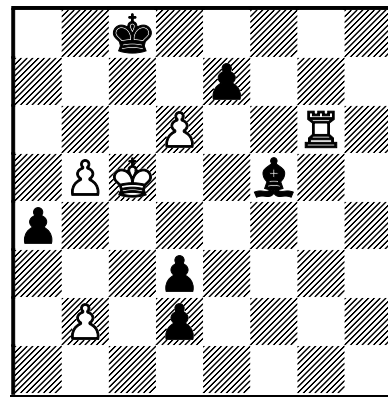
A highlight in my stay was a pleasant meeting with the Czech composers Jaroslav Pospišil, Emil Vlasák, Jaroslav Polášek and Michal Dragoun. I also met Jozef Marsalek, a veteran member of the Olympic team who is also represented with a study in HHdbIV and promotes our art in his books. The Czech (and Slovak) art of the endgame study has had a long and glorious tradition and among the earlier books I have especially enjoyed since my younger years were the monographies of grandmasters Richard Réti, Dr. Jindrich Fritz and Vladimir Pachman.

Still under the strong impression of this visit I would like to introduce here some highlights from the remarkable award in the recent biennial tourney of the superb monthly *Československý šach* (2009-2010).

It's a delicious cocktail of fashionable topics displayed in a human and players-friendly manner. This time I let the instructive comments of judge Stanislav Nosek (translated by Emil Vlasák) speak for the moves.

1.Rg8+!*i* **Kd7** **2.dxe7 Bg6!***ii* To keep winning chances black needs to block the b5-pawn with the king. **3.e8Q+ Bxe8** **4.Rg7+!***iii* A key move slacking up the bK.. **4...Kc8!***iv* **5.Rg1 Bh5** **6.Kd4 (Kc4) d1Q** **7.Rxd1 Bxd1** **8.Kxd3 Kb7** Black has reached the planned goal with a small delay. **9.Kd4!***v* A fantastic

A.1. J. Polášek (Czech Republic, Praha)
& **M. Hlinka (Slovakia, Košice)**
1st Prize *Československý šach* 2009-2010



c5c8 0130.34 5/6 Draw

saving move. **9...Kb6** **10.Kc4!** zz. The wind slowly hauls. **10...Bc2!** **11.Kc3!** Preparing another zugzwang. **11...Bd1!***vi* This forced move leads to a repetition. **12.Kc4!** (Kb4? Bb3;) **Ka5** **13.Kc5 Be2** **14.b6 Bf3** White is finally trapped? **15.b7!***vii* No, the pawn's sac crowns the precise defence. **15...Bxb7** **16.Kc4!** The bishop doesn't control d1, time to transfer the king to the stalemate corner. **16...Bd5+!** A last try (Bc8; b4+). **17.Kxd5 Kb4** **18.Kc6!** And Black's win has definitely become only a illusion. **18..Kb3** **19.Kb5** draw. The study is dedicated to Marco Campioli. A memorable study for zugzwang lovers, but also for all chess-players..

i) 1.Rg1? exd6+ 2.Kd4 Bg4 wins.

ii) Kxe7 3.Rg1 Bg4 4.Kd4 d1Q 5.Rxd1 Bxd1 6.Kxd3 draws.

iii) Insufficient is 4.Rg1!? Bh5 5.Kd4 d1Q 6.Rxd1 Bxd1 7.Kxd3 Bb3 8.Kc3 Kc7 9.Kb4 Kb6 zz wins.

iv) Ke6 5.Rg1 Bh5 6.b6 Bf3 7.b7 Bxb7 8.Rd1 draws.

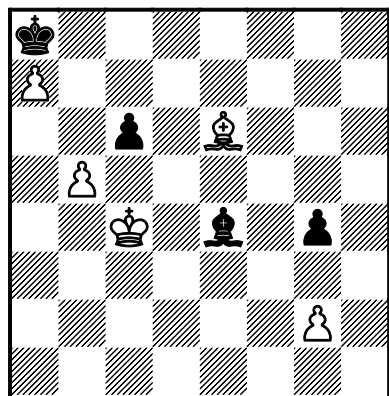
v) Else White would be blown off with the zugzwangs' twister. 9.Kc4?! Kb6 zz 10.Kb4 Bb3 zz 11.Ka3 Ka5; 9.Kc3?! Bb3 10.Kb4 Kb6 zz; 9.Kd2? Bb3 10.Kc3 Kc7 11.Kb4 Kb6 win.

vi) Again 11...Bb3 12.Kb4 zz draws.

vii) 15.Kc4? Kxb6 16.Kb4 Bd1 17.Ka3 Bb3 wins.

viii) But not 18.Kd4? Kb3 19.Kc5 Kxb2 wins.

A.2. L'uboš Kekely (Slovakia, Snežnica),
Ladislav Salai (Slovakia, Martin),
Matej Vyparina (Slovakia, Žilina)
& Ján Hlas (Slovakia, Žilina)
3rd prize *Československý šach 2009-2010*



c4a8 0040.21 5.4 Win

1.b6/i g3/ii 2.Bh3 c5!/iii The bB needs some space immediately. **3.Kb5!/iv** A tempo battle begins **3...Bb7!/v 4.Kxc5/vi Bc8!** The battle is moved to another diagonal (Be4; Kd4). **5.Kc6!/vii Bb7+ 6.Kd6!/viii** Controlling the central squares e6 and e5 and in this way limiting the bishop's movement. **6...Bc6!/ix 7.Kc5!** Tempo! **7...Bb7 8.Kd4 Bc8 9.Ke3!** wins. The composers found a maximum form in a simple same-colour bishop ending. A nice study for o.t.b. players!

i) 1.g3? cxb5+ 2.Kc5 Kxa7 draws.

ii) Bg2? 2.Bxg4 Kb7 3.Kc5 Bh1 4.Bc8+ wins.

iii) Bd5+ 3.Kc5 Be4 4.Kd6 c5 5.Bd7 Bxg2 6.Bc6+ Bxc6 7.Kxc6 g2 8.Kc7 g1Q 9.b7+ Kxa7 10.b8Q+ Ka6 11.b6 mate.

iv) 3.Kxc5? Kb7 4.Kd4 Bc6 draws.

v) Bad is Kb7 4.Kxc5 Ka8 5.Kd4 Bc6 6.Ke3 Kb7 7.Bg4 Kxb6 8.Bf3 wins.

vi) 4.Bd7? c4 5.Kc5 Bxg2.

vii) 5.Bxc8? stalemate, after 5.Kd6? Bxh3 6.gxh3 g2 7.Kc7 g1Q 8.b7+ Ka7 9.b8Q+ Ka6 the critical square b6 is guarded.

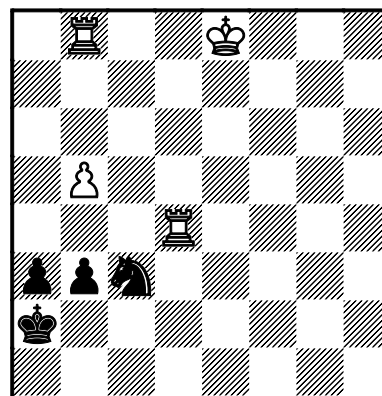
viii) 6.Kc7 Be4 7.Kd6 Bc6 8.Kc5 transposes to the main line.

ix) Bc8? 7.Be6; Be4? 7.Ke5 win.

A.3. Emil Vlasák

(Czech Republic, Ústí nad Labem)

4th/5th prize *Československý šach 2009-2010*



e8a2 0203.12 4/4 win

1.b6 b2 2.Rb4! (Rd2 Kb3;) **2...Sd5!** Introduction to strong stalemate counter play. **3.Rxb2+!/ii Kxb2!/iii 4.b7 Sc7+!** Closing the c-file with a tempo. (a2; Rc8). **5.Ke7!/iv a2 6.Ra8! Sxa8 7.b8Q+! Sb6 8.Qe5+ Kb3 9.Qe3+ Kb2 10.Qd4+ Kb3!** The threat is Sc4-a3-c2. **11.Kd6! Sc4+/v 12.Kc5!** In this way White creates a mating net. **12...Sa3** Too late. After 5.Kf7? the wK would be on d5 and Black would keep the position. **13.Qb4+ Kc2 14.Qxa3** wins. White's win seems to be optically questionable in the setting. The king is moving in a real-time and although the chessboard is not curved like space, he still reaches in time. Einstein would have liked this study, too.

i) Se4? 3.Ra8 Sd6+ 4.Kd7 wins.

ii) 3.Rb5? Sxb6 4.R5xb6 b1Q 5.Rxb1 stalemate.

iii) axb2 4.Ra8+ Kb3 5.b7 Sc7+ 6.Kd7 Sxa8 7.b8Q+ wins.

iv) 5.Kd7 (Kf7)? a2 6.Ra8 Sxa8 7.b8Q+ Sb6 draws.

v) Sa4 12.Qa1 Ka3 13.Kd5 wins.

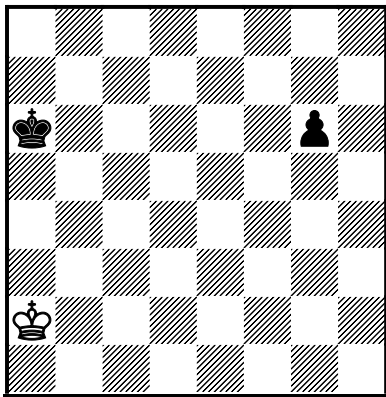
Trio ... trio!

BY VLADIMIR KUZMICHEV⁽¹⁾

In a 3 man study the play on the chess stage is being performed by the following actors: two kings and a pawn. Other 3 man combinations do not make a study. Up to the present day there are not so many three unit ideas as compared for example to quartets.

K.1. A. Mandler

Tidskrift for Schack 1969



a2a6 0000.01 1/2 Draw

1.Kb3? Kb5! – and the bK takes the winning position. But White has a delicate solution: **1.Kb2! Kb6 2.Kc2! Kc6 3.Kd2! Kd6 4.Ke2! Ke6 5.Kf2! 6.Kg2!** – and the bK has to accept the draw.

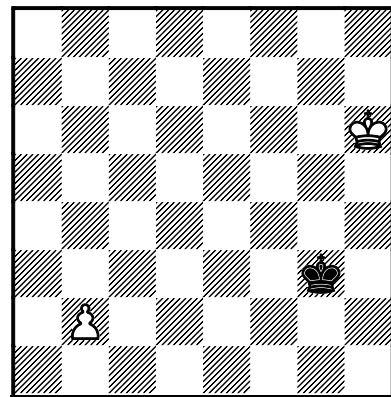
In the book *Neobychnye shakhmaty* by E. Gik (2002), the following trio by V. Kuzmichev was published:

(K.2.) 1.b4? Kf4! 2.b5 Ke5! 3.b6 Kd6! 4.b7 Kc7! 5.b8Q Kb8! – The excelsior of the white pawn in the try is unsuccessful. We can ask ourselves, what can White hope for as we can see with the naked eye that the bK is closer to the white pawn and will get to it first?

1.Kg5! Kf3 2.Kf5! Ke3 (b4? Ke4;) 3.Ke5! Kd3 (b4? Kd4;) 4.Kd5! (b4? Kc4;) – White has shown maximum patience, did not push the pawn ahead and is now rewarded as it turns out that the bK can attack only from beneath as the attack from above is blocked by

K.2. V. Kuzmichev

Neobychnye shakhmaty 2002



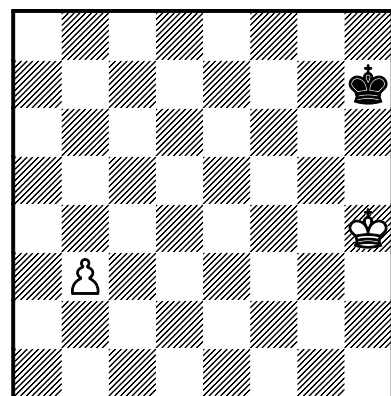
h6g3 0000.10 2/1 Win

the wK. 4...Kc2 and now 5.b4! – “try to catch us”. White wins. Here we see in all its beauty the unique capability of the pawn to jump over the square of the second row.

I also want to underline that the studies K.1. and K.2. have a common geometrical pattern which gives a certain artistic value to the study, namely the synchronic systematic manoeuvre of the kings in one direction, “the race of the kings” as I call it in my book.

Here we can see a combination of several record “races of the kings”:

K.3. V. Kuzmichev



h4h7 0000.10 2/1 BTM, Win
I. diagram II. Pieces one rank down.

(1) Translation by Maria Kuzmicheva.

I. After 1...Kg7 a position is created with tries. In the first try 2.Kg4? Kg6! 3.Kf4 Kf6! 4.Ke4 Ke6! 5.Kd4 Kd6! 6.Kc4 Kc6! 7.Kb4 Kb6! 8.Ka4 Ka6! 9.Kb4 Kb6! 10.Kc4 Kc6! the bK is forced to follow the wK over the whole board from one side to the other to obtain a draw. So to say: it is the longest “race of the kings”. In the second try after 2.Kg3? we get the Mandler study with the race of the kings leading to a draw: 2...Kf7! 3.Kf3 Ke7! 4.Ke3 Kd7! 5.Kd3 Kc7! 6.Kc3 Kb7! draws. White wins by playing: 2. Kg5! Kf7 3.Kf5! Ke7 4.Ke5! Kd7 5.Kd5! Kc7 6.Kc5 Kb7 and the third race of the kings comes to its logical end: 7.Kb5! Kc7 8.Ka6! – the wK has made a victorious accelerated march from one side of the board to the other.

Another variant of the race of the kings appears after: 1...Kg6 2.Kg4! – the wK takes the winning opposition. 2...Kf6 3.Kf4! Ke6 4.Ke4! Kd6 5.Kd4! Kc6 6.Kc4! Kb6 7.Kb4! Kc6 8.Ka5! Kb7! we get a funny position. I’d like to comment separately on this position of the study as it has a mechanism quite rare in trios; namely White has four possible moves and three of them are echo tries with three different echo-chameleon objections from the Black side – almost a problem theme: 9.Ka4? Ka6!; 9.Kb4? Kb6!; 9.b4? Ka7! All with opposition and draw. The correct solution is 9.Kb5! Ka7 10.Kc6! Ka6 11.b4! Ka7 12.b5! Kb8 13.Kb6! Ka8 14.Kc7! Ka7 15.b6! wins. Thanks to this variant the study is a task record in the number of moves for the solution: 15.

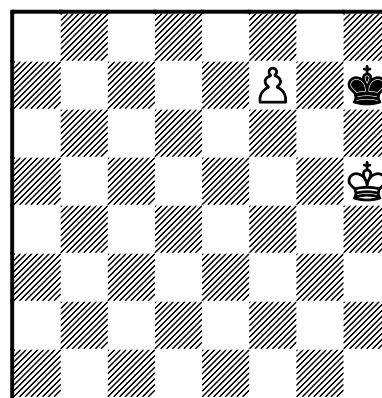
Another interesting moment is that the Black can take the opposition and play 1...Kh6, but White has an objection 2.b4! and it turns out that the bK does not manage to reach the pawn on its way to promotion. Win.

II. Why do I focus on another twin position? Here is my answer: in this particular position there appears another variant to the solution with an excelsior of the white pawn. Up

until now not a single pawn excelsior was presented without duals. It is obvious that in win studies the pawn sooner or later is promoted to Queen, but the point is to make this happen with no duals. 1...Kh5 2.b4! Kg4 3.b5! Kf5 4.b6! Ke6 5.b7! Kd7 6.b8Q wins (HH: bit 6.b8R is a dual of course). The rest is the same, but in this position the record of the moves on the way to the win is missing.

To finish with, here is another motive for retro – a trio with underpromotion, of course a rook promotion. There are two studies showing this theme completely and it’ll be hard to make a third one.

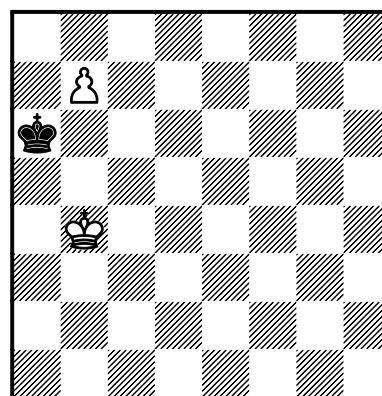
K.4. J. Beasley
EG 1989



b5h7 0000.10 2/1 Win

1.f8Q? stalemate. 1.f8R! wins.

K.5. E. Pogosyants
Sovetskaya Moldaviya 1970



b4a6 0000.10 2/1 Win

1.b8Q? stalemate. 1.b8R! wins.

Reviews

BY JOHN ROYCROFT

An Overview of Yugoslavian Chess Literature (an annotated bibliography) II -- Period 1953-1967, by Dušan B. DDRAJIĆ, Belgrade 2011.

ISBN 978-86-7466-400-1. 120 pages, no illustrations. In English and Serbian. Cf. review of the first part, published in 2010, in EG183.

There are precious few mentions of studies in this bi-lingual book, whose principal value and interest will be for researchers, with its coverage and commented presentation of a confusingly prolific period of flourishing of chess, including publications, especially in Serbia and Croatia, in the then Yugoslav Republic.

Statistics of the main sections:

- Books: 57
- Periodicals: 3 (listed in significant detail on nine pages)
- Bulletins, Programmes and Games Collections: 146.

The three periodicals were:

- *Jugoslavenski Šahovski Glasnik* (1953-1967, determining the compass of the volume itself)
- *Bilten Odbora za Problemski Šah pri Šss* (i.e. the Serbian Chess Association) 1959-1962
- *Teorijski Bilten Šk "Partizan"* (1961).

An example of user-friendly comment, cited from the index: Croatian always uses the Latin alphabet, while Serbians use both the Cyrillic and Latin alphabets, although the official alphabet is Cyrillic. When books are printed in Croatia the names are always printed in the original form (Euwe, Fine etc.), while in Serbia, even when printing using the Latin alphabet, the corresponding phonetic form is always printed (Eve, Fajn etc.).

A third, and presumably final, part, is to be expected from the admirably industrious Belgrade professor.

Invisible Chess Moves, by Emmanuel NEIMAN & Yochanan AFEK, 2011.

240 pages. ISBN 978-90-569-1368-7.

Centre-Stage and Behind the Scenes, by Yuri AVERBAKH, 2011.

270 pages. ISBN 978-90-5691-364-9.

The first we shall term X, the second Y. Both have been competently translated into English. Neither title is explicitly about studies, but each has some relevance for readers of EG.

It must have been in 1947 that the blind player R.W. Bonham visited Malvern College to play just a few of us – three, I think – simultaneously. He knew the Ruy Lopez inside out, and before long – the board was still crowded – I was faced with loss of a piece. Racking my brains to make it difficult for my unsighted opponent I opted for a line that placed my bishops on opposite sides of the board but both on the fifth rank. White could skewer them with an outside move of his queen to the rook's file. Surely he wouldn't 'see' that? But he did. Invisibility is relative.

X is built on an original idea, with many unfamiliar examples, lots of psychological hypotheses, observations and theories (example: 'residual image'), and a spectrum of eye-opening tactical motifs. It is very readable, with diagrams exactly where and when one needs them. Seeing Yochanan Afek as one of the authors, it is no surprise to meet the word 'beauty' more than once. The two studies – and even a 4-mover – provide garnish. There are exercises, but every one is starred and captioned with a hint. The whole could not be more friendly. Jarring notes are struck by 'forget' where 'overlook' is meant, and by fre-

quent mention in the text of other books and sources, presumably to avoid compiling a bibliography.

Y is unique. There is not a single diagram. The IGM author is a veteran survivor in a position, as a lifelong insider, to lift the lid on the Soviet chess past. Which he proceeds to do. Did he join the Communist Party? He did, but left it late, which does him credit, though not as much as the late GM Bronstein, who never joined. If, like me, you have ever wanted to know what the ‘Sports Committee’ did, and what its powers were, this is the book for you – that body’s name occurs dozens of times. Studies and composition do get the odd mention, but always *en passant*. My long-cherished hope that the mystery of Somov-Nasimovich would be cleared up is, sadly, not satisfied: the top-rank study composer, co-editor for several years of the composition section of *64* up to WW II, still has neither photo nor obituary anywhere in native Russian chess literature. He died in 1942, but as for the details, there is a deafening silence.

888 Miniature Studies, collected by Genrikh Moiseyevich KASPARIAN. Belgrade, 2010.

Hard cover. 384 pages. 20 illustrations. In ‘English’. Edition size: 500. ISBN 978-86-7686-147-7.

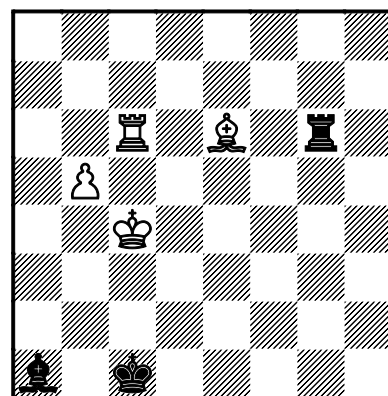
The content expands Kasparian’s *555 Miniature Studies* published (in Russian) in 1975 – in an edition size of 20,000. The ‘888’ manuscript came to light when the GM’s son Sergei was sorting his father’s papers. In due course Sergei found a publisher, BeoSing in Belgrade (Serbia), who are responsible for the production (presumably including the translation), though copyright is also ‘by Sergey Kasparian’. After the 888 diagrams, all very clear, and on excellent quality paper, we find ‘Chapter 4’, with 889-907 not being miniatures but studies by Kasparian junior.

That is all the good news. Sadly, the translation and the proof-correcting, not excluding the spelling of proper names, are, frankly, disgraceful. Examples: ‘Prited by’, ‘Not once it was proved’ (meaning: *many times*), Born (for

Bron), ‘Nikolai Grigoriev Dmitrievich’, ‘Genrikh Nadareishvili’. Proofreader: Petar Katanic Vujic (who clearly was ignorant of the subject matter). There is no excuse, though we should give credit to the publisher for being (the only one?) ready to take the risk. Your reviewer would have been honoured to have performed all three tasks (translation, editing and proof-reading) without charge. He would have done this in memory of the great man, whose *Complete Studies* he translated and edited in happy collaboration with the GM himself in the single volume published by Hanon Russell in 1997, given here as ‘1977’.

Paul Valois, who selflessly devotes much of his time to trawling old Russian newspaper chess columns, has traced this ‘unknown’ GMK miniature, which, as far as we know, has not been reproduced elsewhere. If GMK had a reason for not including it in any of his collections or anthologies, we do not know what that reason was. If he deemed it suspect for unsoundness, this has been ruled out (but only in 2011) by Marc Bourzutschky, who (at my request) generously generated the relevant 7-man database to test it – and it passed the test. The likely answer is that the position was just mislaid, which could have happened in any number of ways.

G.M. Kasparian
Trud 12iv1959



c4c1 0440.10 4/3 Win

1.b6 Rg2 2.b7 Rb2 3.Kd3+ Kb1 4.Rc2 Rxb7 5.Ba2 mate.

(HH: but what about 3.Bc8 with a prosaic win, e.g. 3...Kd2 4.Ra6 Rc2+ 5.Kd5).

A Chess Family Duet, by V.I. & L.I. KATSNELSON, 2011. 224 pages.

Semi-stiff cover. With photos in colour: Mitrofanov appears three times, Roslov and Sochnev once, Korolkov not at all. In Russian. Edition: 500. ISBN 978-5-894-95-197-6.

Studies, articles, poems by the St Petersburg Katsnelson brothers, either individually or in collaboration over 35 years. The well-produced book (the third Katsnelson brother, Anatoly, assisted) builds on LIK's somewhat shorter 2000 volume, which has a similar title but includes no photographs.

Miniaturi în alb i negru, by Virgil Nestorescu, 2010. 168 pages.

In Romanian, but with brief English language themes, including in the index. Monochrome figurines, EG-like notation format. Edition size: not stated. ISBN 978-606-92338-0-1.

This is a second edition of the book with the same title (indeed, with the same yellow cover and design) published in 2003, though that had 224 pages. Nevertheless, the 188 study diagrams – all of them miniatures, with no more than seven diagrammed chessmen – slightly exceed the earlier 179, an expansion remarkably achieved without crowding the page.

The content is confined to Romanian composers (20 in number), the arrangement being

alphabetical. A photograph or friendly caricature heads every section. The production quality and presentation are excellent. GM Nestorescu has added a short preface.

The thematic index follows that of the first edition. It is, very possibly, still original, with twelve headings, each with one or more sub-headings. A study may be indexed more than once.

The twelve headings:

1. General characteristics of the position (9 sub-headings – 'domination' points to 59 studies)
2. Mate (6)
3. Stalemate (7)
4. Positional draw (6)
5. Promotion (2)
6. Battery play (2)
7. Sacrifice (6)
8. Pinning (2)
9. Logical combinations (5)
10. Zugzwang (2 – the 'reciprocal' list points to 23)
11. Themes involving the pieces of one side only (7)
12. Themes involving the pieces of both sides (9).

The hierarchical indexing invites the 'student reader' (aren't we all *students*?) to familiarise himself with a theme and at the same time to acquire a feel for how it is treated by composers of differing styles and preferences.

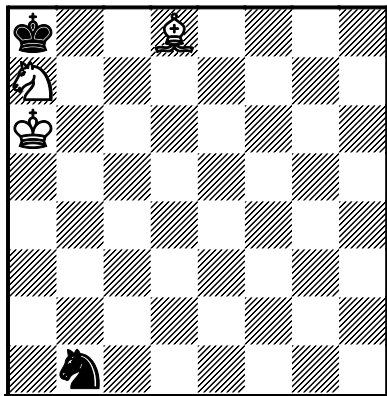
Mees 90 JT

On the occasion of the 90th birthday (6viii2011) of **Wouter J.G. Mees**, the Dutch Chess Problem Society (Nederlandse Bond van Schaakprobleemvrienden – NBvS) and ARVES jointly organized a chess composition tourney. Wouter edited an endgame study column in *Probleemblad* for more than 25 years and was one of the founders of ARVES (and is an honorary member). He stimulated cooperation between both societies and always wanted to close the ‘gap’ between chess problems and endgame studies.

Therefore, this tourney’s theme is a logical *ult*. The *ult* stipulation was invented by Moravec and Mandler, and translates as ‘White to win in n moves’. The following example comes from John Beasley’s *British Endgame Study News* Vol. 6 No. 2, June 2001.

A.W. Daniel

British Chess Magazine 1931

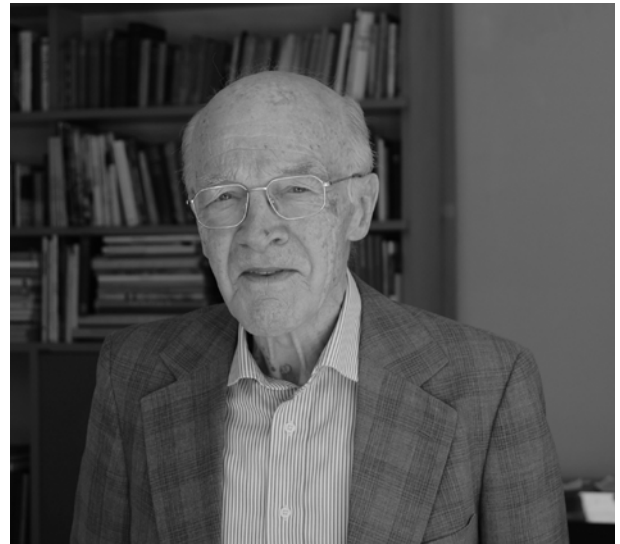


a6a8 0014.00 3/2 Ult in 5

This was originally published as an endgame study, but proved to be unsound when checked against the EGTBs. With the *ult* stipulation however, it is perfectly sound: **1.Sc8!**

Kb8 2.Sb6 and now: **2...Sd2 3.Bg5!** and White mates (e.g. 3...Se4 4.Bf4+ Sd6 5.Bxd6 mate) or captures the knight ultimately at move 5. Or **2...Sc3 3.Bf6!**, or **2...Sa3 3.Be7!**

A logical *ult* requires a thematic try. For this tourney we request that the thematic try is a white move that does win, but not within the required number of moves. Of course, a good thematic try has an unique refutation by Black. The example given is not a logical *ult*, as it has no thematic try.



Please send your original compositions (a maximum of 3 per composer) to the tourney director Henk le Grand (Heimanslaan 5, NL-6705 AD Wageningen, the Netherlands; h.le.grand@xs4all.nl) before 1vi2012.

Judges: Wouter Mees & Harold van der Heijden.

Book prizes (problems, endgame studies). The award will be published in *Probleemblad*.

PLEASE REPRINT!

ChessBase 25 Composing Tourney

To celebrate the 25th anniversary of ChessBase, the world's leading chess software company, we are announcing a special composing tourney for endgame studies (win or draw). There are no restrictions on the type of study. ChessBase have generously offered some of their products as prizes. First prize: A copy of the famous Fritz program signed by over-the-board world champions. Special prizes will be awarded to the best composing débutants.

The tourney judge is GM Dr. John Nunn (Great Britain), former world champion for solving. The tourney director is Luc Palmans (Belgium), chairman of ARVES.

Entries (not more than three per composer) should be sent to the tourney director by e-mail: palmans.luc@skynet.be not later than 31xii2011. Luc Palmans will only accept entries by Email. Please attach pgn files. The judge's award will be published on the ChessBase news page by the end of March 2012.

PLEASE REPRINT!

Milu Milescu 100 MT

EG announces a special composing tourney for human studies to commemorate the centenary of Milu Milescu (11xi1911-6xi1981), a Romanian originated Israeli promoter of the art of the endgame study and International judge for chess composition. In Romania he was for many years the editor-in-chief of the *Revista Româna de Sah* and later he ran in leading magazines (such as *Europe Échecs*, *Deutsche Schachzeitung* and the Israeli monthly *Shahmat*) popular and highly instructive columns regarding the linkage between chess composition and the realm of over the board chess. In 1962 he published the book *Sigmund Herland: Problèmes Choisis*

and with Dr. Hans-Hilmar Staudte he wrote the bestseller *Das 1x1 des Endspiels*.

The judge is Amatzia Avni. Book prizes, honourable mentions and commendations will be awarded. No set theme.

Original human studies (not more than three per composer) should be sent (preferably by e-mail) on diagrams with full solutions and postal address before 31iii2012 to the tourney director:

René Olthof, Achter 't Schaapshoofd 7, 5211 MC 's- Hertogenbosch, the Netherlands, raja@newinchess.com.

PLEASE REPRINT!

Tata Steel Chess and Studies Day

The third international Tata Steel Chess and Studies Day will be held on Saturday, January 28th, 2012 in De Moriaan in Wijk aan Zee (Netherlands) as part of Tata Steel chess tournament and in collaboration with ARVES. Chief Arbiter: Luc Palmans

Here is the time-table:

10:00 – 10:30: Registration

10.45: Official opening

11.00 – 14.00: International Open Solving Competition of studies with a prize fund of 750 Euros and book prizes. Special prizes will be awarded to the best newcomers and youth solvers.

14.00 – 17.00: Watching live the penultimate round of the world's most famous chess tournaments with GM commentary.

17.30: Prize giving and presentation of the solutions.

Entry fee: 15 Euros; juniors (u-20) 10 Euros; GMs and IMs – free.

Winners of 2009 edition: 1.IM Twan Burg
2.GM John Nunn 3.GM Eddy van Beers

Winners of 2011 edition: 1.GM John Nunn
2. GM Eddy van Beers 3. WGM Alina L'ami

For further details and registration (in advance as the number of participants is limited!) Please write to the organizer Yochanan Afek (afek26@gmail.com) before January 25th 2012. Join an enjoyable chess and chess composition weekend with the special atmosphere of the great Wijk aan Zee festival and help us to create a successful event again!

Teodoru

Former President Dr. George Teodoru (front, left) and current President Valeriu Petrovici (front, right) of the Rumanian Committee for Chess Composition, on the occasion of their 75th birthday, were honoured for their life time achievement in chess composi-

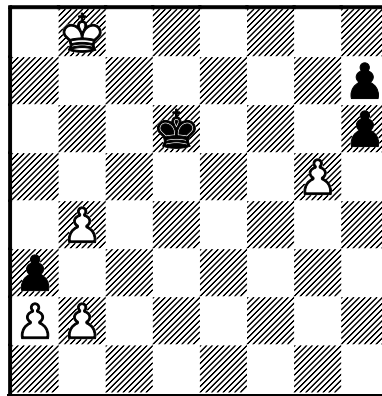
tion during a meeting of the Rumanian Chess Federation. During the meeting Teodoru also received an e-mail with congratulations from his friend grandmaster Emilian Dobrescu, wishing him good health and a long and happy life.



Study of the Year 2010

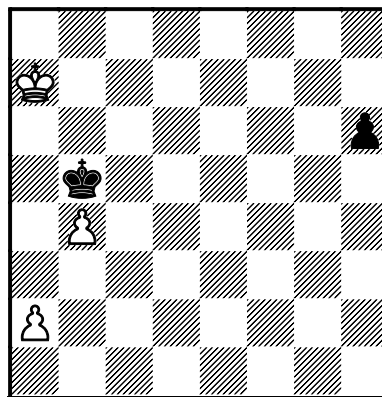
During the WFCC meeting in Jesi, Italy, the endgame study subcommittee members almost unanimously selected the following study from 2010 as the best one for promoting endgame studies to a general chess public.

Sergiy Didukh (Ukraine)
 & Siegfried Hornecker (Germany)
 1st honourable mention
Olympia Dunyasi 2010



b8d6 0000.43 5/3 Draw

1.g6! hxg6 2.bxa3 g5 3.a4 g4 4.a5 g3 5.a6 g2 6.a7 g1Q 7.a8Q Qg8+ 8.Kb7! Qxa8+ 9.Kxa8 Kc6 10.Ka7! (10.a4? Kb6 11.a5+ Ka6 12.Kb8 h5 13.Kc7 h4 14.Kc6 h3 15.b5+ Kxa5 16.b6 h2 17.b7 h1Q+) 10...Kb5



11.a4+! Kxa4 (11...Kxb4 12.Kb6 Kxa4 13.Kc5) 12.Kb6! Kxb4 13.Kc6 Kc4 14.Kd6 Kd4 15.Ke6 Ke4 16.Kf6 Kf4 17.Kg6 Kg4 18.Kxh6 draw.

The thematic try of this study is: 1.bxa3? hxg5 2.a4 g4 3.a5 g3 4.a6 g2 5.a7 g1Q 6.a8Q Qg8+ 7.Kb7 Qxa8+ 8.Kxa8 Kc6 9.Ka7 Kb5 10.a4+ Kxa4 11.Kb6 Kxb4 12.Kc6 Kc4 13.Kd6 Kd4 14.Ke6 Ke4 15.Kf6 Kf4 and now we see the big difference with the solution. Since the black pawn is at h7, 16.Kg6 is not possible, therefore 16.Kg7 h5 and wins.

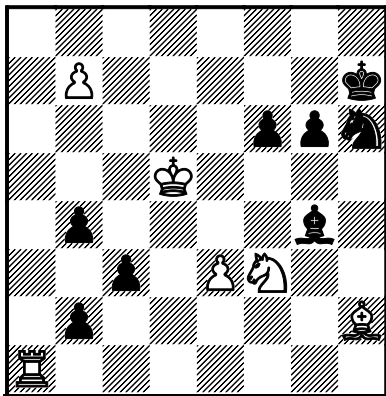
PLEASE REPRINT!

FIDE Olympic ty 2010

In the endgame study section 48 composers from 21 countries participated with 48 studies (no co-authorship allowed). Judge Sergey N. Tkachenko (Ukraine) remarked that he found it difficult to judge the tourney as there was no study stood out, although there were quite a few studies of excellent quality.

Translation from Russian to English by HH.

No 17851 S. Didukh
1st prize (gold medal)



d5h7 0144.25 6/8 Win

No 17851 Sergiy Didukh (Ukraine). 1.Sg5+/i fxg5 2.Ra7/ii Bf3+ 3.e4/iii Bxe4+ 4.Ke6/iv Bxb7 (Sg8; b8Q+) 5.Rxb7+ Sf7 6.Rxf7+, and:
– Kh6 7.Rf1 c2 (Kh5; Be5) 8.Rh1/v c1Q 9.Bg1+ Kg7 10.Bd4+/vi Kf8 11.Rh8 first model mate, or

– Kg8 7.Ke7/vii b1Q 8.Rf8+ Kh7 9.Be5 Kh6 10.Rh8 second model mate.

i) The immediate creation of the battery favours Black: 1.Ra7? Bxf3+ 2.e4 Bxe4+ 3.Kxe4 b1Q+ 4.Kd4 Sf5+.

ii) The first battery. The attempt to control the 1st file fails: 2.Rf1? Bf3+ 3.e4 c2 4.b8Q c1Q 5.Qa7+ Kg8 draws, or here 3.Rxf3 b1Q 4.b8Q Qd1+ 5.Ke4 Qc2+ with equality.

iii) Thematic try: 3.Ke6? Bxb7 4.Rxb7+ Sf7 5.Rxf7+ Kh6 6.Rf1 c2 and White's strategy lead to a fiasco.

iv) Taking the bishop doesn't fit into White's plan: 4.Kxe4? b1Q+ 5.Kd4 Sf5+ 6.Sc5 c2 7.b8Q+ Sg7 8.Rxg7+ Kxg7 9.Be5+ Kf7 10.Qb7+ Ke6 11.Qd5+ Kf5 draws.

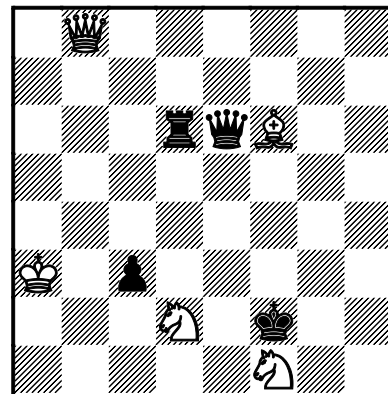
v) Second battery!

vi) Compare with the thematic try: no pawn on e3 now.

vii) 7.Be5? b1Q 8.Ke7 Qf5

“Of course model mates are not unusual. But the foresight idea leading to the model mates is impressively sparkling as there are no analytical weeds”.

No 17852 O. Pervakov
2nd prize (silver medal)



a3f2 4312.01 5/4 Win

No 17852 Oleg Pervakov (Russia). 1.Bd4+/i Rxd4/ii 2.Qh2+/iii Ke1 3.Sf3+ Kd1/iv 4.Sxd4 Qa6+/v 5.Kb4/vi Qxf1/vii 6.Qc2+ Ke1 7.Ka5/viii Qc4/ix 8.Sf3+ Kf1 9.Sd2+ cxd2 10.Qxc4+ wins.

i) The open position of the wK demands action. But the flank attack is wrong: 1.Bh4+? Kg1 2.Qa7+ Kh1 3.Sg3+ Kg2 4.Qb7+ Qd5. Victory requires blood!

ii) The wB must be taken: Ke2 2.Qb5+ Kd1 3.Qb1+ Ke2 4.Sg3+ Kxd2 5.Se4+ Ke2 6.Qc2+ Kf3 7.Qd3+ Kf4 8.Qe3+ Kf5 9.Qf3+ Kg6 10.Qg3+ Kf7 11.Sxd6+, or Kg2 2.Qb7+ Rc6 3.Se3+ Kg3 4.Qg7+ Qg6 5.Qe5+ Kh3 6.Se4 Ra6+ 7.Kb4 Rb6+ 8.Kxc3 Rc6+ 9.Kd2.

iii) Bad is 2.Qg3+? Ke2 3.Qf3+ Ke1 4.Qg3+ Kd1 and White has to draw: 5.Se3+ Kxd2

6.Qf2+ Kd3 7.Qc2+ Kxe3 8.Qe2+ Kxe2 and White is stalemated.

iv) Kxf1 4.Qg1+ Ke2 5.Sxd4+

v) Qe7+ 5.Kb3 Qb7+ 6.Kxc3 Qc8+ 7.Kb2 Qc1+ 8.Kb3 Qb1+ 9.Kc4 and White consolidates.

vi) First thematic try: 5.Kb3? Qxf1 6.Qc2+ Ke1 7.Qe4+ Kf2 8.Qf3+ Ke1 9.Sc2+ Kd2 10.Qxf1 stalemate.

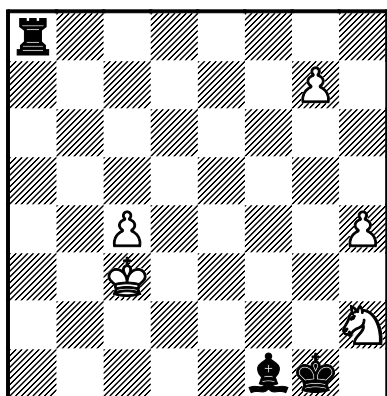
vii) Qb7+ 6.Kxc3 Qc8+ 7.Kb2 Qb7+ 8.Sb3 Qg7+ 9.Ka2 Qa7+ 10.Kb1 wins.

viii) Only this quiet move wins! Second thematic try: 7.Qxc3+? Kf2 8.Qf3+ Kg1 9.Se2+ Kh2 10.Qxf1 stalemate. Third thematic try: 7.Qe4+? Kd2 8.Sf3+ Kc1 9.Qe3+ Kb1 10.Qxc3 Qc1 11.Sd2+ Ka2 12.Qxc1 stalemate. Echo!

ix) Qf2 8.Qc1 mate, or Qf4 8.Qe2 mate.

“The position after 8.Sa5! suggests that amazing finds in the ploughed classical 4001 ending are still possible”

No 17853 E. Eilazyan
3rd prize (bronze medal)



c3g1 0331.30 5/3 Win

No 17853 Eduard Eilazyan (Ukraine).
1.Sf3+/i Kf2 2.h5 Ke3 3.Se5/ii Bh3 4.h6/iii Bf5 5.Sd7 Ke4/iv 6.Kb4/v Bh7 7.Sf6+ Kf5 8.Sxh7 Kg6 9.Sf8+ Kf7 10.Kb5 Rb8+ 11.Kc6 (Kc5) Rc8+ 12.Kd5 Rd8+ 13.Ke5 Rd1/vii 14.Se6/viii Rh1 15.h7/ix Rxh7 16.Sg5+ Kxg7 17.Sxh7 wins.

i) It is certain that most o.t.b. players' would automatically stretch their hand to the h-pawn: 1.h5? Ra3+ 2.Kd4 Rd3+ 3.Ke4 Rg3 4.Sf3+ Kf2 5.h6 Rg4+ 6.Ke5 Bd3 7.Sh2 Re4+ 8.Kf6 counting on Re8? 9.Sg4+ Kg3 10.Se5

Bh7 11.Sg6 Rc8 12.Sf8 Rc6+ 13.Ke5 Rxh6 14.Sxh7 Rg6 15.Sf6 Rxc7 16.Sh5+ with a winning fork. But Black has an elegant escape: Rf4+ 9.Kg5 Kg3 10.g8Q Rf5+ 11.Kg6 Rf8+ 12.Kg7 Rxc8+ 13.Kxc8 Bxc4+ 14.Kg7 Bd3 draws. The text move 'pre-closes' the 3rd line.

ii) Black is now prepared for the pawn move: 3.h6? Bd3 4.Se5 Bh7 5.Sg4+ Kf4 6.Sf6 Kg5 7.Sxh7+ Kxh6 draw. Also not the extravagant 3.Sh4? Rc8 4.Sf5+ Kf4 5.Sd6 Bxc4 6.Sxc8 Bg8 7.Se7 Bh7 8.h6 Kg5 9.g8Q+ Bxg8 10.Sxg8 Kg6.

iii) And now the pawn. Thematic try: 4.Sg6? Be6 5.h6 Bg8 6.Se7 Bh7 7.Sd5+ hoping for the natural xi) Kf3? 8.Sf6 Bf5 9.g8Q Rxc8 10.Sxg8 Kf4 11.Sf6 Ke5 12.h7 Bxh7 13.Sxh7 wins. After the effective Ke4 8.Sf6+ Kf5 9.Sxh7 Kg6 10.Sf8+ Kf7 11.Se6 Kg6 12.Sf8+ Kf7 White is unable to improve its position. Positional draw.

iv) Kf4 6.Sf8 Ra3+ 7.Kd4 Rd3+ 8.Kc5 Rg3 9.Kd6 and 10.c5, or here Rg3 8.Se6+ Kf3 9.c5 Bh7 10.c6 Bg8 11.c7 Bxe6 12.h7 Rxc7 13.h8Q.

v) Bad is 6.Sf8? Ra3+ 7.Kb4 Rg3 8.Sd7 Kd4 9.Sf6 Ke5 10.g8Q Rxc8 11.Sxg8 Ke6 12.Kc5 Kf7 13.Kd6 Kxg8 draws.

vi) The salt of White's strategy! In contrast to the thematic try White had to take control of square a6!

vii) Rc8 14.Se6 Kg6 15.Kd6 Kxh6 16.c5.

viii) Accuracy to the end. Not: 14.Sh7? Re1+ (Rh1?; Sf6) 15.Kd5 Rd1+ 16.Kc5 Rg1 17.Sf8 Rh1 18.Sg6 Rxh6 19.Se7 Rh5+ 20.Kd6 Kxc7, or 14.Sg6? Rh1/x 15.Kf4 Rxh6 16.Se7 Rf6+ 17.Kg5 Kxc7.

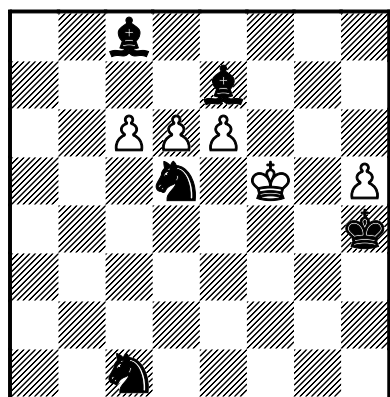
ix) 15.Sd8+? Kg8 16.Sc6 Kf7 17.Sd4 Rxh6 draws.

x) But not Re1+? 15.Kd5 Rd1+ 16.Kc5 Rh1 17.Se7 Rg1 18.g8Q+.

“Study with the theme the author likes so much: change of play. Of course this work is much richer than the first two studies, but without bright study points. And the abundance of thematic tries (although delicious!)

makes you feel tired at the end of the solution”.

No 17854 Y. Bazlov
4th prize



f5h4 0066.40 5/5 Draw

No 17854 Yuri Bazlov (Russia. 1.h6/i Se2/ii 2.d7/iii Ba6 3.h7/iv Bd3+ 4.Ke5 Bxh7 5.c7/v Sxc7 6.d8Q Bxd8 7.e7, and:

- Bxe7 model mirror mate, or:
- Se6 8.e8Q S2f4 (S2d4; Qh8) 9.Qe7+ Bxe7 and 2nd model mate.

i) A quartet of minor pieces against a quartet of pawns is a rare case in study practice. At first sight it is necessary to advance one of the central pawns: 1.d7? Ba6 2.h6 Bd3+ 3.Ke5 Sc7 wins, or 1.dxe7? Sxe7+ 2.Kf6 Sd5+ 3.Ke5 Sc7 4.Kd6 Sb5+ 5.Kc5 Kxh5, or here 4.h6 Sd3+ 5.Kd6 Sb5+ 6.Ke7 Se5.

ii) Bf6 2.h7 Se2 3.d7 Sd4+ 4.Ke4 Sc3+ 5.Kf4 Bxd7 6.cxd7 Sd5+ 7.Ke4 Sxe6 8.Kxd5 Sd8 9.Kd6 Kg5 10.Kc7 Se6+ 11.Kc8, or Sb3 2.dxe7 Sxe7+ 3.Kf6 Sg8+ 4.Kg6 draw.

iii) But here the consistent 2.h7? fails: Sd4+ 3.Ke4 Sf6+ 4.Kxd4 Sxh7 5.Ke5 Bf6+ 6.Kd5 Bd8 7.c7 Bxc7 8.dxc7 Kg5 9.e7 Sf6+, or here 3.Ke5 Bf6+ 4.Kxd5 Bxe6+ 5.Kc5 Bf5 6.d7 Se6+ 7.Kd6 Sd8 8.h8Q+ Bxh8 9.c7 Sb7+ 10.Ke7 Bf6+ 11.Kxf6 Bxd7 wins.

iv) A study-in-a-study we see after: 3.Ke5? and now after Sb4? 4.c7 Sc6+ 5.Kd5/vi White is fine Bb5 6.Ke4 (c8Q? Sc3 mate) Kg3 7.d8Q Sc3+ 8.Ke3 Sxd8 9.c8Q Bg5+ 10.Kd4 Se2+ 11.Kc5 and draws. Black only wins by: Kg5 4.h7/vii Sdf4 5.h8Q/viii Sg6+ 6.Ke4/ix Sxh8 7.c7 it seems that the draw is near, but that’s a mistake: Sc3+ 8.Kf3 Bb7+ 9.Kf2

Se4+ 10.Ke3 Sd6 11.d8Q Sg6 and Black will gradually win the pawns and the game. 3.c7? Sxc7 4.h7 Sd4+ 5.Ke4 Bb7+ 6.Kd3 Sdxe6 7.h8Q+ Kg4.

v) What has White achieved now? 5.Kxd5? Sf4+ 6.Ke5 Sd3+ 7.Kd4 Sc5 8.d8S Bg8 9.c7 Sxe6+ wins.

vi) Not the immediate 5.Ke4? Kg3 6.c8Q Sc3+, and 7.Ke3 Bg5 mate, or 7.Kf5 Bd3 mate.

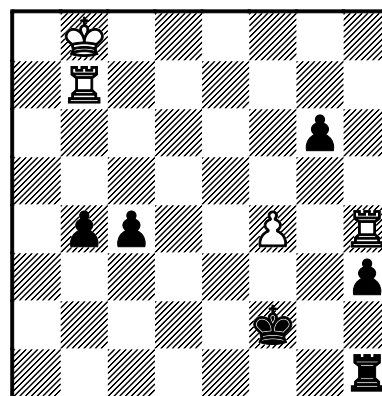
vii) 4.Kxd5 Sc3+ 5.Ke5 Bf6+ 6.Kd6 Sb5+ 7.Kc5 Kxh6 8.Kb6 Bd8+ 9.Kxa6 Sc7+ 10.Kb7 Sxe6 11.Kc8 Kg7 12.c7 Bxc7 13.d8Q Bxd8 14.Kd7 Kf7 wins.

viii) 5.c7 Bb7 6.d8Q Sg6 mate.

ix) 6.Kd5 Sef4+ 7.Ke4 Sxh8 8.c7 Bb7+ 9.Ke3 (Kd4) Sxe6(+) wins.

“In the fight against the formidable black fauna, White’s sacrificial play begs Caissa twice for a stalemate rescue. Again, as in previous studies, for the ease of perception of the author’s intentions, an excess of ‘underwater currents’ is avoided. The analysis of this study took me quite some time – the ending of queen and pawn (or pawns) against a quartet of light pieces is unconventional. I even had to contact some renowned practical players – GM Mihail Golubev and IM Maxim Notkin. Together we were convinced of the correctness of the author’s intention”.

No 17855 I. Akobia
1st honourable mention



b8f2 0500.14 4/6 Draw

No 17855 Iuri Akobia (Georgia). 1.f5/i gxf5 2.Rxc4 Rg1 3.Rf4+/ii Kg2/iii 4.Rfxb4 f4/iv 5.Rxf4/v h2 6.Rf6/vi, and

- h1S 7.Rb2+ Kh3 8.Rh6+ Kg4 9.Rg6+ wins, or:
- Kh1 7.Rh6/vii Rg8+ 8.Ka7 Rg7 9.Rxh2+ wins.

i) A two phase study in which White has to find a way to control his opponents passed pawns. Bad is the immediate execution 1.Rxb4? c3 2.Rc4 h2 3.Kc7 Kg3 4.Rh8 Rcl 5.f5 h1Q 6.Rxh1 Rxh1 7.Rxc3+ Kh4 with a clear draw. More important than material is the cooperation of the wRs.

ii) Now White only has to deal with the bPb4. But do no hurry in such cases: 3.Rcxb4? Rg8+ 4.Ka7 Rh8 5.Rb2+ Kf3 6.Rh2 Kg3 draws, or 3.Rbxb4? Re1 4.Rb2+ Kf3, and now 5.Kc7 f4 6.Kd6 Re8 7.Rc3+ Kg4 8.Rc7 Rh8 9.Rg7+ Kf3 10.Rh2 Ke3 and White's winning chances are exhausted, or here 5.Rh4 Re8+ 6.Kc7 Kg3 7.Rh6 f4 8.Rg6+ Kf3 9.Rh2 Rh8 10.Kd6 Ke4 draws. First the bK must be forced of the f-file.

iii) Ke3 4.Rh4 Rg8+ 5.Ka7 Rg3 6.Rhxb4, or Ke2 4.Re7+ Kd2 5.Rf2+ Kd3 6.Rf3+, or Kg3 4.Rxf5 Kg2 5.Rg5+ Kh2 6.Re5 Rg4 7.Re2+ Kh1 8.Rd7 win.

iv) h2 5.Rb2+ Kh3 6.Rh7+ wins.

v) 5.Rb2+? Kh1 6.Rf2 f3 7.Rxf3 h2 8.Rb2 Rg8+.

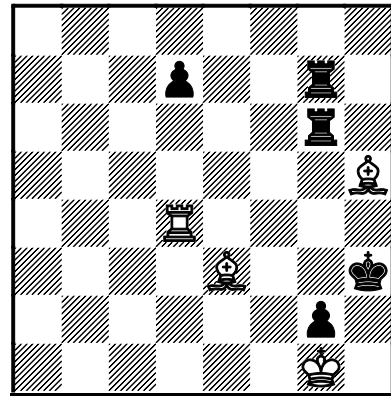
vi) Now the second phase of the study begins: the fight against the last black pawn. 6.Rf5? is too close: h1S 7.Rb2+ Kh3 8.Rh5+ Kg4 and the bK has reached out to the wR. 6.Rf8? is too distant: Kh1, and 7.Rh8 Rg8+ 8.Rxg8 stalemate, or here 7.Rh7 Rg7 8.Rhh8 Rg1 (Rg8?; Rxh2+) 9.Rh6 Rg6 10.Rh5 Rg5 11.Rh4 Rg4 12.Rxg4 stalemate.

vii) Not 7.Rh7? Rg8+ 8.Kc7 Rg7+ 9.Rxg7 stalemate.

“A subtle rook ending in the best tradition of the Georgian study. I am especially pleased that the wins in the second phase depends on the intermediate check 3.Rf4+ of the first phase”.

No 17856 V. Bartosh (Belarus). 1.Bf2 Rg3 2.Be2 d5/i 3.Rxd5 Rh7 4.Rd6/ii Ra3 5.Bd1 Rg3 6.Bc2 Rh5 7.Ba4 Rf3/iii 8.Bd7+ Rhf5 9.Rd3 Rxd3 10.Bxf5 mate.

No 17856 V. Bartosh
2nd honourable mention



g1h3 0720.02 4/5 Win

i) R7g6 3.Rxd7 Rh6/iv 4.Re7 Ra3 5.Be1 Rg3 6.Bb5, or Rh7 3.Bg4+ Rxg4 4.Rd3+ Rg3 5.Rxg3+ Kh4 6.Rg7+ win.

ii) The critical point of the study. Which square should the wR play to? Thematic try: 4.Rd8? Ra3 5.Bd1 Rg3 6.Bc2 Rh5 7.Ba4 Rf3 8.Bd7+ Rhf5, and now 9.Rd3 (see main line) is not possible. 9.Rf8 Kg4 10.Rxf5 Rxf5 11.Be3 Kf3 and the wBs are unable to win against the bR.

iii) Rh7 8.Bb5, and: Rgg7 9.Be2 Rg3 10.Bc4 Rhg7 11.Be6+ and the wB has managed to reach the diagonal, or here: Rb3 9.Rh6+ Rxh6 10.Bd7+ wins.

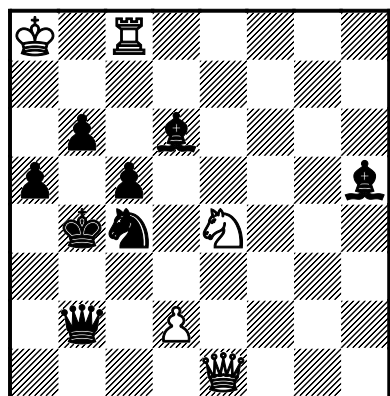
iv) Rg7 4.Rd8 Rg8 5.Rd6 R8g6 6.Bxg3 Rg3 7.Rh6 mate.

“Despite the heavy material, an airy logical study. Initially I had planned to rank this study among the prizes. But during careful analysis of the thematic try, I discovered that it contains a worm hole. After 4.Rd8? Ra3 5.Bd1 Rg3 6.Bc2 Rh5 7.Ba4, instead of the author's 7...Rf3, also 7...Rh7 works, e.g. 8.Bb5 Rgg7. As a result I decided to rank this study among the Honourable Mentions”.

HH observes that the judge's final comment is not fully correct: 7...Rh7? 8.Be2 Rg3 9.Re8 Rg3 10.Ba6 and 11.Bc8+ wins. But e.g. 7...Rc3 threatens 8....Rc1+ so 8.Bd7+? is not possible.

No 17857 Günter Amann (Austria). 1.d3+/i Kb5 2.dxc4+/ii Ka6 3.Qg3/iii Qe2/iv 4.Qe5 (Sxd6? Qe7;) Bf3/v 5.Rc6 Qxc4/vi 6.Qe6 Qxe6/vii 7.Rxb6+ Kxb6 stalemate.

No 17857 G. Amann
3rd honourable mention



a8b4 4164.13 5/8 Draw

i) Black has sufficient material to win, e.g. 1.Ka7? Bf4 2.d3+ Sd2 3.Rc6 b5.

ii) Both 2.Qc3? Qxc3 3.Sxc3+ Kb4 4.Sd5+ Kb3 5.dxc4 Kxc4 6.Sxb6+ Kb5, and 2.Sc3+? Ka6 3.dxc4 Bf3+ 4.Sd5 Qg7 lose.

iii) White is still in a difficult position. For instance 3.Sxd6? Qg7 and mate cannot be prevented, or 3.Rb8? Be8/viii 4.Sxc5+ (Rxe8 Qg7;) bxc5, and 5.Qxa5+ Kxa5 6.Rxb2 Be5 7.Re2 Bc6+ 8.Ka7 Bd4 loses, or here 5.Rxb2 Bc6+ 6.Rb7 Bxb7 mate.

iv) With the idea Bxg3 4.Sxc5+ bxc5 5.Rc6+ Qb6 6.Rxb6+ Kxb6 stalemate. Or Bf3 4.Qxd6 Bxe4+ 5.Kb8 Qg7 6.Qc7.

v) Qg4 5.Rd8, and: Qg6 6.Rb8 Bxe5 7.Sxc5+ bxc5 8.Rb6+ Qxb6 (Kxb6) stalemate, or here: Bxe5 6.Sxc5+ bxc5 7.Rd6+ Bxd6 stalemate. Qg2 5.Rb8 (Qe6? Qg7;) Bxe5 6.Rxb6+ Kxb6 stalemate.

vi) Qxe4 (Bxe4) 6.Qxe4 Bxe4 (Qxe4) stalemate.

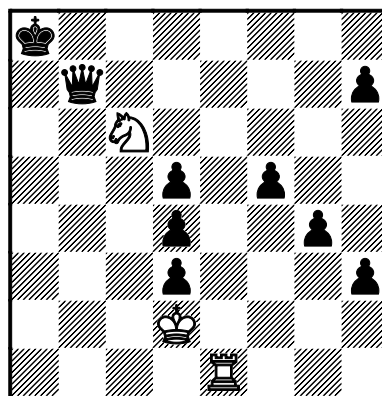
vii) Qd4 7.Qc4+ Qxc4 8.Rxb6+ Kxb6 stalemate.

viii) But not Bxb8? 4.Sxc5+ bxc5 5.Qe6+ Qb6 6.Qc8+ Qb7+ 7.Qxb7 mate, or Qg7? 4.Rxb6+ Kxb6 5.Qb1+ Kc6 6.Qb5+ Kc7 7.Qb7+.

“Yes, similar stalemate motifs have already been shown more concisely, but the sacrificial white fairy is charming”.

No 17858 Valery Vlasenko (Russia).
1.Re8+/i Qc8 2.Rxc8+ Kb7 3.Se7/ii h2 4.Rc1 g3 5.Rb1+ Ka6/iii 6.Sc6 g2 7.Rb4 g1Q

No 17858 V. Vlasenko
4th honourable mention



d2a8 3101.07 3/9 Win

8.Sb8+ Ka7 9.Sc6+ Ka6 10.Sb8+ Ka5 11.Sc6+ Ka6 12.Sb8+ perpetual check.

i) Thematic try: 1.Ra1+? Qa6 2.Rxa6+ Kb7 3.Sb4/iv g3/v 4.Rh6 g2, and: 5.Rxh7+ Kb6 6.Rxh3 g1Q 7.Rxd3 Qf2+ 8.Kd1 f4 9.Sc2 f3 10.Sxd4 Qg1+ 11.Kd2 f2 wins

ii) The impulsive 3.Rh8? leads to a tragedy: Kxc6 4.Rxh7 f4, and: 5.Kxd3 g3 6.Rxh3 g2 7.Rh7 Kc5 8.Rg7 f3, or here: 5.Rh4 f3 6.Rxg4 h2 7.Rh4 f2 8.Rxh2 f1S+ win.

iii) Kc7 6.Sxd5+ Kd6 7.Sf4 Ke5 8.Sg2 f4 9.Sh4 Kf6 10.Sf3 and 11.Sxh2.

iv) 3.Ra1 Kxc6, and: 4.Rh1 f4 5.Ke1/vi g3 6.Rxh3 d2+ 7.Kxd2 g2, or here 4.Kxd3 g3 5.Ke2 h2 6.Kf3 f4 7.Kg2 Kd6 8.Rf1 Ke5 9.Re1+ Kf5 10.Rd1 Ke4 11.Re1+ Kd3 12.Rf1 Kc2 13.Rxf4 d3. 3.Ra7+ Kxc6 4.Rxh7 f4 5.Rh4 f3 6.Rxg4 h2 7.Rh4 f2 8.Rxh2 f1S+ wins.

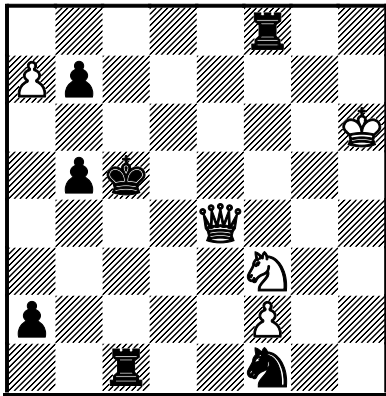
v) Not h2? 4.Rh6 g3 5.Rxh7+ Kc8 6.Sc6/vii g2 7.Re7 g1Q 8.Sa7+ Kb8 9.Sc6+ Kc8 10.Sa7+ Kd8 11.Sc6+ Kc8 12.Sa7+ perpetual check.

vi) 5.Kxd3 g3 6.Ke2 d3+ 7.Kf3 d2.

vii) But not 6.Sxd3? g2 7.Rxh2 g1Q 8.Rf2 Qg3 9.Re2 f4 10.Rf2 Qe3+ 11.Kc2 f3 and after bK plays to g3 or f4, it is easy to destroy the fortress.

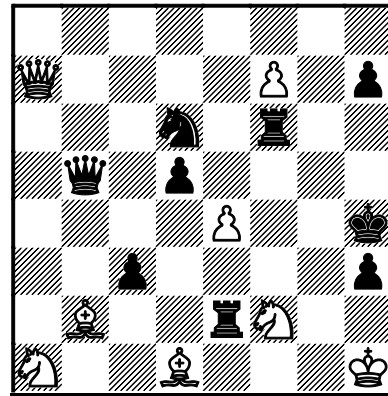
“This study reminds me of a grandmaster game in which the most interesting and intriguing moments lie behind the scenes; in the analyses and thoughts of the players”.

No 17859 A. Zhukov
5th honourable mention



h6c5 1604.23 5/7 Win

No 17860 P. Arestov
1st commendation



h1h4 4625.24 8/9 Win

No 17859 Aleksandr Zhukov (Ukraine).
1.Qd4+/i Kc6 2.Se5+ Kc7 3.Qd7+ Kb6
4.Qd6+ Rc6 5.Sxc6 Rh8+ (bxc6; Qxf8)
6.Kg5/ii Rg8+ 7.Kf5/iii a1Q 8.a8S+ Qxa8/iv
9.Sb8+ Ka7 10.Qc7 Rf8+/v 11.Ke6 Re8+
12.Kd7 Rd8+ 13.Qxd8 Sd2/vi 14.Kc7/vii Sc4
15.Qd4+ b6 16.Sc6+ Ka6 17.Qa1+ Sa5
18.Sxa5 bxa5 19.Qf6+ and mate.

i) Not 1.Qe7+? Kb6 2.Qxf8 Rc6+ 3.Kh5
Kxa7 4.Qa3+ Ra6 5.Qc5+ Ka8 and White has
nothing.

ii) A beautiful move anticipating on future
events. If 6.Kg6? a1Q 7.a8S+ Rxa8 8.Sd4+
Ka5 9.Sb3+ Ka4 10.Sxa1 Ra6 pins the wQ.

iii) 7.Kf4? a1Q 8.a8S+ Qxa8 draws.

iv) Rxa8 9.Sd4+ Ka5 10.Sb3+ Ka4 11.Sxa1
and now the pin on the 6th line is not there
(see line ii).

v) Beautiful domination. If Black takes the
wS, it is mate on a5. And Sd2 11.Sc6+ Ka6
12.Qa5 is also mate.

vi) b6 14.Sc6+ Kb7 15.Qc7+ Ka6 16.Sb8+
Ka5 17.Qc3+ Ka4 18.Qa1+ wins the bQ.

vii) Bad is 14.Qc7? Sc4 15.Sc6+ Ka6 and a5
is covered by the bS.

“This study doesn’t have much thematic
tries, but has many bright moves in the main
line. Unfortunately, the second phase of the
study after 10.Qc7!! is significantly inferior to
the previous brightness. Do not confuse this
composer with the famous Russian politician.
This work is from a relatively unknown
Ukrainian composer, who’s main study dis-
coveries are yet to come”.

No 17860 Pavel Arestov (Russia). 1.f8Q
Rxf8 2.Qe7+/i Kg3 3.Qg7+ Kxf2 4.Qxf8+
Ke1/ii 5.Bxc3+ Rd2 6.Qf3/iii Qf1+ 7.Qxf1+
Kxf1 8.Bxd2 Sxe4 9.Be3 Ke1 10.Bf3 Sg3+
11.Kg1 h2+/iv 12.Kg2 h1Q+ 13.Kxg3 Qf1
14.Sc2 mate.

i) Thematic try: 2.Qxh7+? Kg3 3.Qg7+
Kxf2 4.Qxf8+ Ke1 5.Bxc3+ Rd2 6.Qf3 Qf1+
7.Qxf1+ Kxf1 8.Bxd2 Sxe4 9.Be3 Ke1 10.Bf3
Sg3+ 11.Kg1 h2+ 12.Kg2 h1Q+ 13.Kxg3
Qh8(Qh7).

ii) Ke3 5.Bc1+ Kd4 6.Qf6+ Kc5 7.Ba3+
Kb6 8.Qxd6+ Kb7 9.Qe7+, or Kg3 5.Qxd6+
Kh4 6.Qf4+ win.

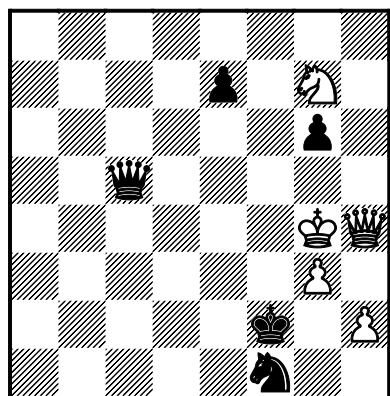
iii) 6.Bxd2+? Kxd1 7.Qf3+ Qe2 8.Qxe2+
Kxe2 9.e5 Se4 10.Bf4 Kf3 11.Bh2 Sg5
12.Sb3 Se6 13.Kg1 Ke2 and the march of the
d-pawn guarantees Black a draw.

iv) A draw? No! It turns out that while not
eating the pawn on the 2nd move, White has
prepared a cold shower for the newborn
queen.

“The fact that one has to see 12 moves
ahead to see the difference between the the-
matic try and solution, is of course applauded
by the judge. But the machinegun play knock-
ing out all the pieces, distresses”.

No 17861 Mirko Miljanic (Serbia). 1.Kh3
Qc8+/i 2.g4+ (Qg4? Qh8+;) Kg1 3.Qxe7
(Qg5? Qc7;) g5 4.Qa7+ (Qxg5? Qc7;) Kh1
5.Sh5 Qc3+ 6.Qe3/ii Qxe3+/iii 7.Sg3+ Sxg3/
iv 8.hxg3 draws/v.

No 17861 M. Miljanic
2nd commendation



g4f2 4004.22 5/5 Draw

i) Se3 2.Qe4 g5 3.Se6, and: Qb5 4.Qf3+ Kxf3 5.Sd4+ K- 6.Sxb6, or here: Qc8 4.Qe5 Qd7 5.Qe4 Qb5 5.Qf3+.

ii) 6.Sg3+? Sxg3 7.hxg3 Qh8+.

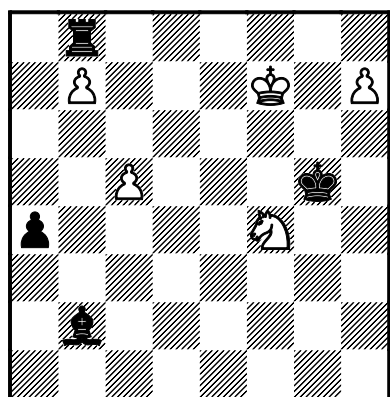
iii) Sxe3 7.Sg3+ Kg1 8.Se2+ Kf2 9.Sxc3. e.g. Kf3 10.Sb1.

iv) Kg1 stalemate.

v) Despite numerous possible moves, and an extra bQ, Black is unable to win.

“The stalemate fortress is known (A. Sochnev, 2nd/4th prize Krikheli MT; EG#9453) but this is the ideal setting”.

No 17862 A. Pallier
3rd commendation



f7g5 0331.31 5/4 Draw

No 17862 Alain Pallier (France). 1.Se6+ Kh6/i 2.c6 Be5 3.Sf8/ii a3/iii 4.h8Q+ Bxh8 5.Sd7 Be5/iv 6.Sxe5/v a2 7.Sd7 a1Q 8.Sxb8 (c7? Qg7+;) Qg7+ 9.Ke8/vi Qg8+ (Qc7; Sd7) 10.Kd7 Qxb8 11.c7 Qxb7 12.Kd8 draws.

i) Equality is easily achieved after: Kf5 2.c6 a3 3.Sd8 Rxd8 4.c7, or here: Be5 3.Sf8 a3 4.Kg8 a2 5.c7 a1Q 6.c8Q+.

ii) In contrast the central 3.Sc5? a3 4.h8Q+ Rxh8 loses. 3.h8Q+? Rxh8 4.Sd4 a3.

iii) Rxf8+ 4.Kxf8 Kxh7 5.Ke7 a3 6.Kd7 a2 7.c7 draws.

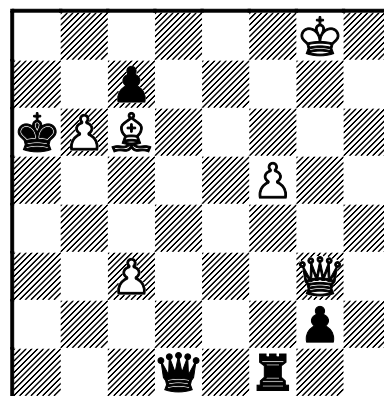
iv) a2 6.c7 Rxb7 7.c8Q draws.

v) Even an incurable optimist would not risk to try: 6.Ke6? a2 7.Kxe5 a1Q+ 8.Kd6 Qd4+ 9.Kc7 Qf4+ 10.Kb6 Rg8.

vi) 9.Ke6? Qc7 10.Sd7 Qxc6+ and Qxb7.

“An elegant 3.Sf8!! White maintained his trump card: the connected past pawns. The finish is less impressive”.

No 17863 D. Gurgenzidze
4th commendation



g8a6 4310.32 6/5 Win

No 17863 David Gurgenzidze (Georgia). 1.bxc7 Qb3+ 2.Kg7 Qxc3+/i 3.Qxc3 g1Q+ 4.Kf6 Rxf5+ 5.Kxf5 Qc5+ 6.Qe5/ii Qxc6 7.Qe6 Ka7 8.c8R/iii wins.

i) g1Q 3.c8Q+ Kb6 4.Bg2.

ii) 6.Qxc5? stalemate.

iii) 8.Qxc6? stalemate, or 8.c8Q? Qf3+ 9.Kg6 Qf6+ 10.Kxf6 (Qxf6) stalemate.

“Only the modest 8.c8R! makes the winning point in the duel. Very pleasant study by the Georgian grandmaster”.

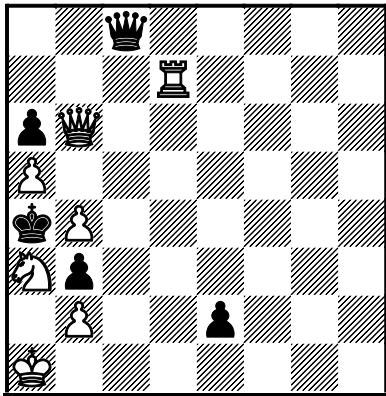
No 17864 Vazha Neishtadt (Russia). 1.Qe3 Qe8 2.Re7/i Qxe7 3.Qxe7 e1Q+ 4.Sb1 Qxe7 5.Sc3+ Kxb4 6.Sd5+ and 7.Sxe7 wins.

i) 2.Qxe8? e1Q+ 3.Qxe1 stalemate.

“An emotional short study without a claim for originality”.

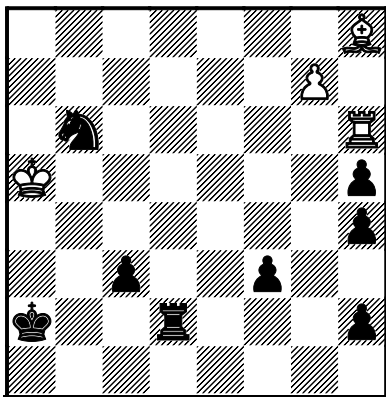
No 17865 Vasily Kozirev (Russia). 1.g8Q+ Sd5 2.Rd6/i h1Q/ii 3.Rxd5 Rxd5+ 4.Qxd5+ Kb2 5.Qd2+ Kb1 6.Qxc3 Qg2 7.Be5 Qa2+

No 17864 V. Neishtadt
5th commendation



a1a4 4101.33 7/5 Win

No 17865 V. Kozirev
special prize



a5a2 0413.15 4/8 Win

8.Kb4 f2/iii 9.Qd3+ Qc2 10.Qf1+ Qc1
11.Qxf2 h3/iv 12.Qd4 h2 13.Qa1+ Kc2
14.Qc3+ Kd1 15.Qf3+ Kc2 16.Qe4+ Kd1
17.Kb3/v Qd2 18.Bc3/vi Qf2 19.Bb4, and:

– h1Q 20.Qd3+ Kc1 21.Ba3+ Qb2+ 22.Bxb2
mate, or:

– Qg3+ 20.Kb2 Qe5+ 21.Qxe5 h1Q 22.Kb1
Qh4 23.Bc3 (Ba5) Qh1 24.Qe7 Qf1 25.Qe4
Qb5+ 26.Bb4 wins.

i) Now White must decide from which field
to attack bSd5. The thematic try is: 2.Rxh5?
h1Q 3.Rxd5 Rxd5+ 4.Qxd5+ Kb2 5.Qd2+
Kb1 6.Qxc3 Qg2 7.Be5 Qa2+ 8.Kb4 f2
9.Qd3+ Qc2 10.Qf1+ Qc1 11.Qxf2 h3 12.Qd4
h2 13.Qa1+ Kc2 14.Qc3+ Kd1 15.Qf3+ Kc2
16.Qe4+ Kd1 17.Kb3/vii Qd2 18.Bc3 Qf2
19.Bb4 Qg3+ 20.Kb2 Qe5+ 21.Qxe5 h1Q
22.Qd4+ Ke2 23.Qd2+ Kf1 24.Qd1+ Kg2
25.Qd5+ Kg1 26.Bc5+ Kh2 27.Qh5+ Kg2
28.Qg4+ Kf1 29.Kc1 Qh6+ 30.Kd1 Qd2+
31.Kxd2 stalemate.

ii) Kb1 3.Rxd5 Ra2+ 4.Kb6 Rb2+ 5.Kc7
h1Q 6.Qg6+ Kc1 7.Bxc3 Qh2+ 8.Kc6 wins.

iii) h3 9.Qe1+ Kc2 10.Qe4+, and here: Kc1
11.Bf4+ Kd1 12.Qxf3+ Qe2 13.Qd5+ Ke1
14.Bg3+ Kf1 15.Qh1 mate, or Kd1 11.Bc3
Qf2 12.Kb3 Kc1 13.Bd4 wins.

iv) Qc2 12.Qg1+ Qc1 13.Qd4 h3 14.Qa1+
Kc2 15.Qc3+ Kd1 16.Qf3+ Kc2 17.Qb3+
Kd2 18.Bf4+ wins.

v) 17.Bc3? Qh6 18.Kb3 Qe6+ 19.Qxe6 h1Q.

vi) 18.Bg3? h1Q 19.Qxh1+ Ke2 20.Qg2+
Kd3, or 18.Bxh2? h4/vii 19.Bc7 Qf2 20.Ba5
h3 21.Bc3 h2 22.Bb4 Qg3+ 23.Kb2 Qe5+
24.Qxe5 h1Q 25.Qd4+ Ke2 26.Qd2+ Kf1
27.Qd1+ Kg2 28.Qd5+ Kg1 29.Bc5+ Kh2
30.Qh5+ Kg2 31.Qg4+ Kf1 32.Kc1 Qh6+
33.Kd1 Qd2+ 34.Kxd2 stalemate.

vii) 17.Bc3 Qg5/viii 18.Qe1+ Kc2 19.Qe2+
Kc1 20.Bb2+ Kb1 21.Bd4 Qe7+ 22.Qxe7
h1Q draws.

vii) But not Qf2? 19.Bd6 Qf7+ 20.Kc3 Qf6+
21.Be5, or Qd7? 19.Qc2+ Ke1 20.Bg3+ Kf1
21.Qf2 mate.

viii) But not: Qh6? 18.Kb3 Qe6+? 19.Qxe6
h1Q 20.Qg4+ wins.

“This demonic study brought the judge a lot
of hassle. Somehow I could not believe that
out of the large number of possible continua-
tions this was the only way for White to win.
However, even after rigorous computer analy-
sis, no defect was found in this study. ... But
what should solver do? I do not envy the
brave souls who risked to swim in this work’s
ocean. There are just too many possibilities
for White attacks and Black defences. You’ll
drown! ... Tell me how to award this work. ...
A special prize”.

No 17866 Martin Minski (Germany). I: dia-
gram II: remove bBh5, add bBh7. I: 1.a5, and:

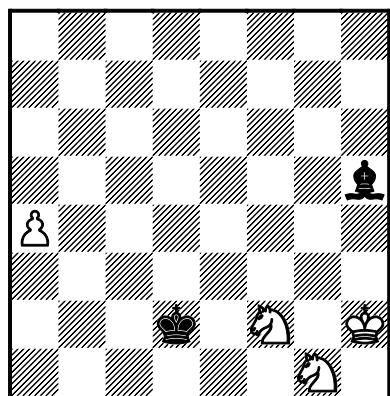
– Bf7 2.Se4+ Ke3/i 3.Sf3 Kxe4/ii 4.Sg5+
Kd5 5.Sxf7 Kc5 6.Se5 Kb5 7.Sc4 wins, or:

– Ke3 2.a6 (Kg3? Kd4;) Be8 3.Sf3 Kxf3
(Kxf2; Se5) 4.Sd3 Ke4/iii 5.Sb4 wins.

II: 1.a5 (Sf3+? Kc3;), and:

– Bg8 2.Se4+ Ke3/iv 3.Se2 Kxe4 (Bd5;
Sc3+) 4.a6 Ke5/v 5.Sc3 Kd4 6.a7 wins, or:

No 17866 M. Minski
special honourable mention



h2d2 0032.10 4/2 Win

– Ke3 2.Kg3/vi Kd4 3.a6 Bg8 4.Se4/vii
Kxe4/viii 5.Se2 Ke5 (Bd5; Sc3+) 6.Sc3
Kd4 7.a7 wins.

i) Kd3 3.Sf3 Kc4 4.Sd6+, and here: Kc5
5.Se5 (Sxf7? Kb5;) Kxd6 6.Sxf7+ Kc5 7.Se5

Kb5 8.Sc4, or here: Kb4 5.a6 Kc5/ix 6.Sc8
Kc6 7.Se5+ Kc7 8.Sxf7.

ii) Bd5 4.Sfd2, or Kxf3 4.Sg5+.

iii) Bg6 (Bc6, Bf7) 5.Se5+.

iv) Kd3 3.Se2 Bc4 4.S2c3 Ba6 5.Sc5+ Kxc3
6.Sxa6 Kc4 7.Sb4 Kb5 8.a6.

v) Kxe2 4.a6 Kd3 5.Sf6.

vi) 2.a6? (Sg4+? Kd4;) Kxf2 3.Sh3+ Ke3
4.Sg5 Bg8 5.a7 Bd5.

vii) 4.Se2+? Kc5 5.a7 Bd5.

viii) Bd5 5.Se2+ Kc4 6.S2c3.

ix) Ka5 6.a7 Bd5 7.Sd4 Ka6 8.S4b5.

“A nice miniature bulking with forks. However, for a solver without the help of EGTBs it is difficult to understand the different (thematic) tries”.

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