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Editor in chief

Harold van der Heijden

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

Editors

Spotlight : *Jarl Henning Ulrichsen*

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

Originals : *Ed van de Gevel*

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

Computer news : *Emil Vlas k*

e-mail : evcomp@quick.cz

Prize winners explained : *Yochanan Afek*

e-mail : afek26@zonnet.nl

Themes and tasks : *Oleg Pervakov*

e-mail : Oper60@inbox.ru

History : *Alain Pallier*

e-mail : alain.pallier@wanadoo.fr

Lay-out : *Luc Palmans*

e-mail : palmans.luc@skynet.be

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

Editorial

HAROLD VAN DER HEIJDEN

There has been an important change in the presentation of some of the awards in **EG187**. Before the fusion with *EBUR* in 2007 **EG** focussed on the publication of awards (the number of articles had declined). After the fusion both articles (columns) as well as the awards had to be published. Despite the fact that ARVES agreed to issue (more) supplements, we were confronted with a steady-growing backlog of awards. The extra volume (**EG159-162**) had been a remedy against such a backlog in the near past, but although it was well-received, a considerable amount of money was involved. One of the alternative ideas was to limit the presentation of the studies in **EG** to the thematic lines (and perhaps some important sublines) in order to limit publication space. With the advent of the computer, (some) composers tend to include more and more tedious analyses in their submission in order to convince the audience that their study is correct. And, for the last couple of years, composers seem to have been trying to impress judges by providing multiply nested sublines (thematic try in a win study, but if then Black deviates, White can win after all, unless he plays the wrong move, etc). **EG** reproduced all those analyses, but I strongly suspect that nobody, except me while editing my database and **EG**, cared to play through all these sub-sub-sub-lines.

Some years ago I proposed that an endgame study submission to a tourney should consist of two parts: the *thematic* part with the main line(s) and (thematic) tries, as well as an *analytic* part, again with the main line and the thematic tries, just proving the study to be correct. All moves in the thematic part should be unique (so also the thematic tries are only val-

id if there is a unique refutation), with of course minor duals being less important. But not everybody understood. When I once submitted a study to a tourney providing both a thematic part and an analytic part, the tourney director disqualified my study because it had two solutions (thematic and analytic)....

During the Jesi WFCC conference in 2011 I proposed the endgame study subcommittee to develop guidelines for the submission (presentation) of endgame studies, based on the principle discussed above. All applauded the idea. As far as I'm concerned this would be a major leap ahead for everybody involved (e.g. editors of magazines, books, websites, who often only need the thematic part, while tourney directors and judges need the analytic part, preferably as a PGN-file). Of course, another consequence would be that an ideal endgame study database would have an option to "switch-on/off" the analytical humbug on screen and textual output. Anyone interested in developing such guidelines (and database) is invited to contact me.

Now I return to the important change I mentioned in the first line of this editorial: for some of the awards in **EG187** the analytic part was omitted in order to try and reduce the publication space. At first thought you might think that this means that my job has become easier. But, as we do not have a thematic database, it means more work for me (I have to decide which lines are thematic or analytic while editing awards). From now on in **EG** we will try and publish only the thematic part. I forgot (!) to announce that change in my editorial for **EG187**. But that made it a nice experiment: nobody complained!

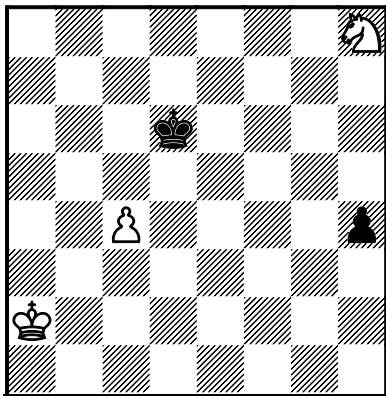
Originals (36)

EDITOR : ED VAN DE GEVEL

email submissions are preferred
Judge 2012-2013: to be announced

We start this column with a light study from our old friend Ignace from Belgium. Surely being a knight up means a technical win without difficulties, doesn't it? Well things might not be so easy and precision is still needed.

No 18189 I. Vandecasteele



a2d6 0001.11 3/2 Win

No 18189 Ignace Vandecasteele (Belgium) 1.Sf7+/i Kc5 2.Kb3 h3 3.Sg5/ii h2 4.Se4+ Kd4 5.Sf2/iii Ke3 6.Sg4+/iv Kd4 7.Sxh2 and wins.

i) 1.Sg6? h3 2.Sh4 h2 3.Sf5+ Kc5 4.Sg3 Kxc4 draws.

ii) 3.Se5? h2 4.Sd3+ Kd6 5.Sf2 Ke6 6.Kc3 Kf5 7.Kd3 Kf4 8.Ke2 h1Q 9.Sxh1 Ke4 draws.

iii) 5.Sg3? Kd3 6.c5 Ke3 7.c6 Kf3 8.c7 Kxg3 9.c8Q h1Q draws.

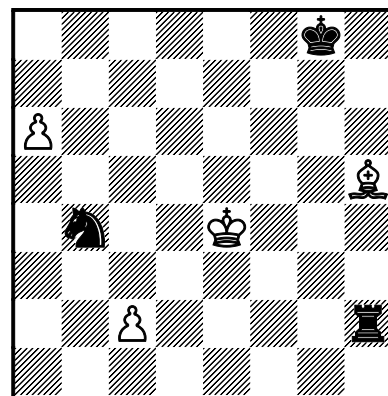
iv) 6.Sh1? Kf3 7.c5 Kg2 draws.

Who would have expected that White still can go wrong four times in such a simple position?

The next composer is Yochanan Afek who to the general chess public in the Netherlands is nowadays best known as the composer of studies dedicated to otb tournaments. Of course the big Tata Steel tournament also got its study. I wonder whether there were people attracted to the Tata Steel Study Solving con-

test because of this study. I know one person who decided not to go to this expert meeting, because he could not find the difference between 3.Kf3 and 3.Kf5 in Yochanan's study.

No 18190 Y. Afek
Tata Steel study



e4g8 0313.20 4/3 Win

No 18190 Yochanan Afek (Israel/the Netherlands) 1.a7 Rh4+ 2.Bg4 Rxc4+ 3.Kf5/i Rf4+ 4.Kxf4 Sd5+ 5.Ke5 Sb6/ii 6.Kd6/iii Sc8+ 7.Kc7 Sxa7 8.c4 Kf7 9.Kb7 Ke6 10.Kxa7 Kd6 11.Kb6 wins.

i) 3.Kf3? Rc4 4.a8Q+ Kf7 5.Qb7+ Kf6 6.Qb5 Sc6 7.Ke3 Se5 draws.

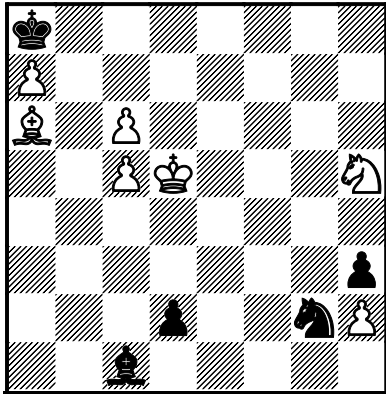
ii) Sc7 6.c4 Kf7 7.Kd6 Sa8 8.Kd7 Kf6 9.c5 wins.

iii) 6.c4? Kf7 7.Kd6 Ke8 8.Kc7 Sa8+ 9.Kc8 Ke7 draws.

For the third study we welcome a new composer. After the introduction Black has escaped to an opposite coloured bishop ending. The bad position of the Black king then becomes the deciding factor.

No 18191 Geir Sune Tallaksen Østmoe (Norway) 1.Be2/i Sf4+/ii 2.Sxf4/iii d1Q+ 3.Bxd1 Bxf4 4.c7/iv Bxc7 5.Kc6 Bb6/v 6.Bf3/vi Bxa7 7.Kc7 mate.

No 18191 G. Østmoe



d5a8 0044.42 7/5 Win

i) 1.c7 d1Q+ 2.Kc6 Kxa7 3.c8Q Qa4+ 4.Bb5 Qe4+ and White cannot escape the checks.

ii) Kxa7 2.c7 Kb7 3.Kd6 and Black cannot stop the c-pawn, or d1Q+ 2.Bxd1 Sf4+ gives White a choice between transposing to the main line or playing 3.Kd6 Sxh5 4.Bxh5 Bf4+ 5.Kd7 and wins.

iii) On all king moves Black will take on e2 and force White to take a perpetual, e.g. 2.Ke4 Sxe2 3.c7 d1Q 4.c8Q+ Kxa7 and White has nothing better than the perpetual.

iv) 4.Ke6? Kxa7 5.Kd7 Kb8 draws.

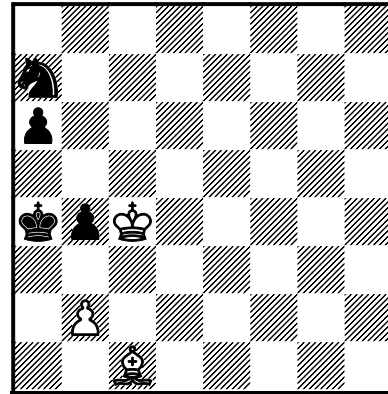
v) Bxh2 6.Kb6 followed by mate, or Ba5 6.Kb5 Bc7 7.Ka6 followed by mate, or Bd8 6.Kd7 Ba5 7.c6 wins.

vi) Black was threatening Bxa7 followed by Bb8. White can also prevent that by 6.Kb5? Bxa7 7.Bf3+ Kb8 8.Bg4 but then Black draws by Kc7 9.Bxh3 Kd8 10.Bf5 Bxc5 11.Kxc5 Ke7 draws.

For study four it is back to Ignace, who is on a quest to find improvements on existing work. In this case he started from a mover that won Bruno Fargette a 1st prize in *Thèmes-64* in 1969 (c6a5 0013.12 f2d5.b3a6b4 14#). Ignace not only managed to add two moves, he also made sure the White pawn and Black king get their much needed exercise.

No 18192 Ignace Vandecasteele (Belgium)
1.b3+ Ka5 2.Kc5 Sb5 3.Bd2 Sc3 4.Bf4 Sd5/i
5.Be5 Sb6 6.Kc6 Sd5 7.Bb8 Sb6 8.Bg3 Sd5
9.Bf2 Se7+ 10.Kc5 Sd5 11.Be1 Sc3 12.Bh4

No 18192 I. Vandecasteele



c4a4 0013.12 3/4 Win

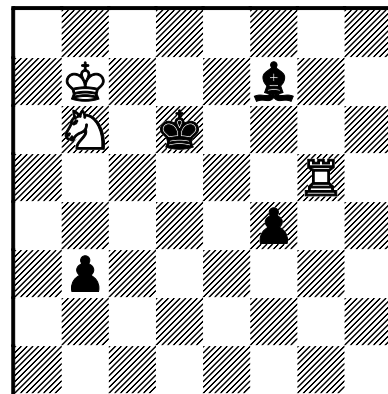
Se4+/ii 13.Kc6 Sf6 14.Bg5 Se8/iii 15.Bd8+ Sc7 16.Bxc7 mate.

i) Se4+ 5.Kc6 Sd6 6.Bg3 Sb5 7.Kc5 Sd6 8.Bh4 wins.

ii) Sa4+ 13.Kc6 Sb6 14.Be7 Sa8 15.Bd8+ Sb6 16.Bxb6 mate.

iii) Sd7 15.Bd8+ Sb6 16.Bxb6 mate.

The next study is a joint work coming to us from Hungary and Russia. “With love” we might add. In a complex combination of forks, thematic tries and echo positions White must find the right way to avoid the positional draws to come out victorious.

No 18193 J. Mikitovics & A. Skripnik

b7d6 0131.02 3/4 Win

No 18193 Janos Mikitovics (Hungary) and Anatoly Skripnik (Russia) 1.Rf5/i b2 2.Rb5/ii f3 3.Rxb2/iii Ke5 4.Kc7/iv Kd4/v 5.Sd7/vi (A) Be6/vii 6.Sf6 Ke3 7.Rb6 f2 8.Rxe6+ Kf3 (Kd2; Se4+) 9.Se4 f1Q 10.Sd2+ forks and wins.

i) 1.Sa4? is thematic try I: f3 (Bd5+?; Kb6) 2.Kb6 Be6/viii 3.Sc3 Bc4 4.Rf5 Be2 5.Rf4 Ke5 6.Re4+ Kf5 7.Rb4 Ke5 8.Se4 Kf4 (echo

position 1) 9.Sf6+ Kg5 10.Sg4 Kh4 (echo position 2) 11.Kc5 Kg3 12.Se3 f2 13.Rxb3 Kf4 draws.

1.Sc8+? is thematic try II Ke6/ix 2.Rb5 f3 (Kf6?; Sd6) 3.Rxb3 Ke5 4.Rxf3 Bd5+ draws.

ii) 2.Sc8+? Ke6 3.Rb5 f3 draws.

iii) 3.Sc8+? Ke6 draws, but not Kd7? 4.Rxb2 Bd5+ 5.Kb8 wins.

iv) Thematic try III is 4.Sd7+? Kf4/x 5.Kc7 Bc4 6.Sf6 Kf5 7.Sh5 Kg4 8.Sf6+ Kf5 is a positional draw, or 4.Kb8? Kd4/xi 5.Kc7 Ke3 draws, or 4.Ka7? Be6 draws, but not Kd4? 5.Sd7 Ke3 6.Sf6 Be6 7.Rb6 Bf5 8.Rb3+ Ke2 9.Sh5 Kf2 10.Rb8 Bg6 11.Sf4 Be4 12.Rg8 wins, nor Ke4? 5.Sa4 Kd4 6.Rb4+ Ke3 7.Sc3 Bh5 8.Sd5+ wins.

v) Kf4 5.Sa4 Ke3 6.Sc3 f2 7.Sd1+ forks and wins, but not 5.Sd7? (A) Bc4 6.Sf6 Kf5 7.Sh5 Kg4 8.Sf6+ Kf5 with another positional draw.

vi) Thematic try IV is 5.Sa4? (B) Bc4 draws, but not Be8? 6.Sb6 Bf7 7.Sd7 which transposes to the main line, nor Be6? 6.Kd6 Bc4 7.Sb6 Be2 8.Sd5 f2 9.Rd2+ Kc4 10.Se3+ wins.

vii) Ke3 6.Sf6 f2 7.Sg4+ forks and wins.

viii) Ke6? 3.Rc5 Be8 4.Sb2 Bg6 5.Rc3 Be4 6.Rc1 Ke5/xii 7.Kc5 Bc2 8.Kc4 (a) Ke4 9.Kc3 f2 10.Kd2 Kf3 11.Rf1 Bg6 12.Sd3 Bxd3 13.Kxd3 Kg2 14.Ke2 wins, but here not 8.Kb4? (b) Kd4 draws.

ix) Kd7? 2.Rf5 Bc4/xiii 3.Rf6 f3 (Bd5+; Kb8) 4.Rd6+ Ke8 5.Rd2 Be2 6.Sd6+ Ke7 7.Se4 Ke6 8.Sf2 Ke5 9.Rb2 Bc4 10.Kb6 Kd4 11.Ka5 Kc3 12.Sd1+ Kd4 13.Kb4 wins.

x) Ke4? 5.Kc7, and: Ke3 6.Sf6 Be6 7.Rb6 transposes to the main line, or: Bc4 6.Kd6 Be2 7.Sf6+ Kf5 8.Sd5 Kg4 9.Ke5 f2 10.Se3+ Kf3 11.Rb3 wins.

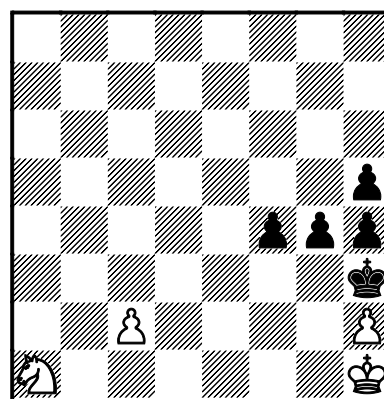
xi) Ke4? 5.Sa4 Kd4 6.Rb4+ Kd3 7.Sc5+ Ke3 8.Re4+ Kd2 9.Rf4 wins.

xii) Kd5 7.Rd1+ Ke5 8.Kc5 Bc2 9.Rd2 Ke4 10.Kb4 (b) Ke3 11.Sc4+ Kf4 12.Kc3 wins, but here not 10.Kc4? (a) Ke3 draws.

xiv) Bg6? 3.Rd5+ Ke6 4.Rd6+ Kf5 5.Se7+ forks and wins. If Kf7 5.Rd2 Ke6 6.Sb6, and: f3 7.Kc6 Ke5, or Ke5 7.Kc6 Ke4 8.Kc5 wins.

In the second study by the new Norwegian composer introduced earlier in this column, the White knight needs to hurry to be of any use against the coming Black avalanche of pawns.

No 18194 G. Østmoe



h1h3 0001.24 4/5 Draw

No 18194 Geir Sune Tallaksen Østmoe (Norway) 1.Sb3/i f3/ii 2.Sd4/iii f2 3.Se2 g3/iv 4.Sg1+ Kg4 5.h3+ Kf4 6.Kg2 fxg1Q+/v 7.Kxg1 Kf3 8.c4 and 8...g2 is too slow for Black. Instead, he has to go after the c-pawn, after which the resulting pawn endgame is a draw.

i) 1.c4 f3, and: 2.Kg1 f2+ 3.Kxf2 Kxh2 4.Sc2 g3+ 5.Ke2 g2 6.Se1 h3 7.c5 Kg3 8.Sf3 h2 and Black wins, or 2.Sc2 f2 3.Se3 g3 4.c5 g2+ wins.

ii) g3 2.Sd4 and White has no problems, e.g. Kg4 3.c4 f3 4.Sxf3 Kxf3 5.Kg1 draws.

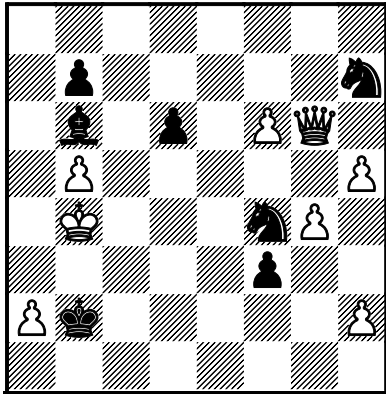
iii) 2.Sd2? f2 and there is no defence against ...g3-g2. 2.Kg1? f2+ 3.Kxf2 Kxh2 4.Sd4 g3+ 5.Kf3 g2 6.Se2 g1Q 7.Sxg1 Kxg1 and Black's h-pawn queens.

iv) f1Q+ 4.Sg1+ Qxg1+ 5.Kxg1 draws.

v) Against 6...Ke3 one possible line is 7.c4 Kd4 8.Sf3+ Kxc4 9.Sxh4 Kd3 10.Sf5 h4 11.Kf1 Ke4 12.Sxh4.

The last word is from EG's tester Mario Guido. If the diagram was from a game it would suggest a long and hard struggle. And the fight is by no means over yet.

No 18195 M. Garcia



b4b2 1036.63 8/7 Draw

No 18195 Mario Guido Garcia (Argentina)

1.Qe4/i Sxf6 2.Qxf3 S6d5+ 3.Ka4 Sc3+/ii
 4.Kb4 Sxa2+ 5.Ka4/iii Sc3+ 6.Kb4 Scd5+
 7.Ka4 Be3 8.b6 Sc3+ 9.Kb4 Kc2/iv 10.Qxb7
 Bxb6 11.Qxb6 Scd5+ 12.Kb5 Sxb6 13.h6
 (Kxb6? d5;) draws.

i) 1.Qf5? Be3 2.b6 f2 3.Qb5 Sxf6 4.h6 Kc2
 5.Qc4+ Kd2 wins, or 1.f7? Sxg6 2.hxg6 f2
 3.gxh7 f1Q 4.h8Q+ Kxa2 5.Qa8+ Kb1 6.Qxb7
 Qf4+ 7.Kb3 Qe3+ 8.Ka4 Qd4+ wins, or
 1.Qf7? d5 2.Qe7 Sd3+ 3.Ka4 f2 4.Qe2+ Kc3
 wins.

ii) Be3 4.b6 Sc3+ 5.Kb4 Kc2 6.Qxb7 Bxb6
 7.Qxb6 Scd5+ 8.Kb5 Sxb6 9.Kxb6 d5 10.a4/v
 d4 11.a5 d3 12.a6 d2 13.a7 d1Q 14.a8Q
 draws.

iii) 5.Kc4? d5+ 6.Qxd5 Sxd5 7.Kxd5 Sc3+
 8.Ke5 Be3 wins.

iv) Sd3+ 10.Ka5 Be5/vi 11.Qg2+/vii Kc1
 12.Qh1+ Kc2 13.Qg2+ Kb3 14.Qxb7 Bb4+
 15.Ka6 Sc5+ 16.Ka7 Sxb7 17.Kxb7 Sa4 18.h6
 d5 19.h4 Bf8 20.h7 Bg7 21.g5 d4 22.h5 d3
 23.h6 Be5 24.h8Q Bxh8 25.g6 Be5 26.g7 d2
 27.g8Q+ draws.

v) 10.Kc5? Kc3 11.h6 d4 wins.

vi) Sc5 11.Kb4 Sd3+ 12.Ka5 draws.

vii) But not: 11.Qxb7? Bb4+ 12.Ka6 Sc5+
 13.Ka7 Sxb7 14.Kxb7 Sa4 15.h6 d5 16.h4 Bf8
 17.h7 Bg7 18.g5 d4 19.h5 d3 20.h6 Be5
 21.h8Q Bxh8 22.g6 Be5 23.g7 d2 24.g8Q d1Q
 wins, or 11.Qxd3? Kb3 12.Qb5+ Sxb5
 13.Kxb5 Be3 14.h4 Kc3 15.g5 Kd4 16.h6 Ke4
 17.h7 Bd4 wins.

Book review

Amatzia AVNI, *The Amazing Chess Adventures of Baron Munchausenn* Mongoose Press, 2011.

Hard-cover, 236 pages. \$21.95.

Amatzia Avni is best known to EG readers for his fine endgame studies as well as for a number of original books such as *Creative Chess*, *The Grandmaster's mind*, *Surprise in Chess*, *Devious Chess* and others. Starting in 1999 he has published for ten years some hundred episodes that tell the chess adventures of the legendary Baron Munchausen, based on

real games as well as on imaginative endgame studies and other curiosities and puzzles in the English magazine *Chess*. Those well-written witty stories and additional unpublished ones were compiled in a magnificent book with attractive illustrations by Elite Avni-Sharon. A highly entertaining book that is arguably Avni's best effort so far - a true festivity on your bookshelf and a great idea for an affordable chess gift!

(Yochanan Afek)

Spotlight (32)

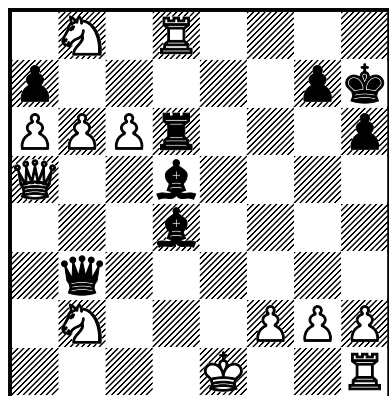
EDITOR : JARL ULRICHSEN

Contributors: Iuri Akobia (Georgia), Amatzia Avni (Israel), John Beasley (England), Richard Becker (USA), Guy Haworth (England), Daniel Keith (France), Ignace Vandecasteele (Belgium), Harold van der Heijden (the Netherlands), Timothy Whitworth (England).

Judges should have access to databases of otb positions. We have several times touched upon this subject introduced in Spotlight by Amatzia Avni. Some time ago Amatzia drew my attention to a first prize winner that has not been reproduced in **EG** so far, but will appear later. The award can be found on Akobia's website.

S.1. D. Hlebec

1st prize Kalyagin MT 2011



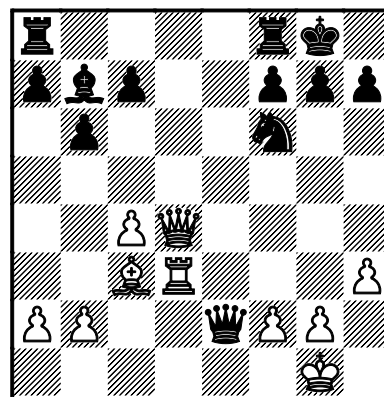
e1h7 4562.63 12/8 Win

(S.1.) 1.0-0 Bxb6 2.Qxb6 Qf3 3.Rh8+ Kxh8 4.Qd8+ Kh7 5.Qg5 Qe4 6.Qg3 Rg6 7.f3 Qd4+ 8.Qf2 Bxf3 9.g3, and wins.

Amatzia wonders if the judge was aware of the following famous position:

(S.2.) White played 1.Qxf6. Faced with the threats 2.Qxg7 mate and 1...gxf6 2.Rg3+ Kh8 3.Bxf6 mate Black resigned. He overlooked that he could have turned the tables by playing 1...Qg4!!, which threatens mate in one move and closes the g-file. The identity of Black and the site are uncertain. I have seen different proposals.

S.2. Carl Oscar Ahues – NN, site?

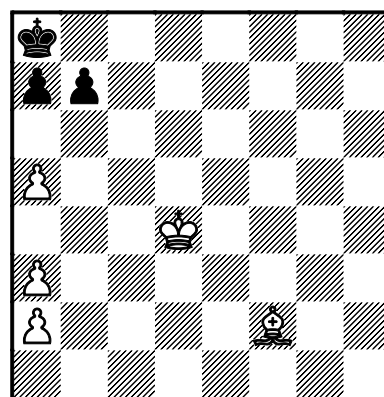


White to move

Amatzia admits that Hlebec has built a richer play around the game's combinational motif, but he thinks that the game should have been mentioned. I agree with him, provided of course that the composer really remembered where he had seen this motif. I for one am not always aware of the origin of a theme.

Here is another example. Looking through K. Müller and W. Pajeken, *How to Play Chess Endgames: A Comprehensive Guide to Endgame Strategy*, London: Gambit Publications 2008 I chanced upon a delightful win.

S.3. Khasanov – Borisov, Russia 1995



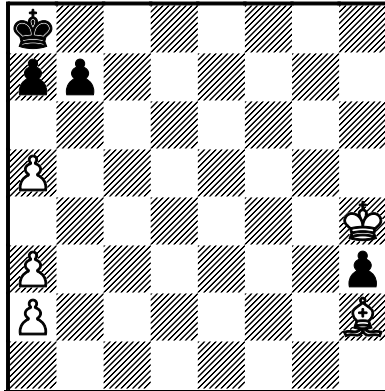
White to move

(S.3.) 1.a4! b6 2.a6 Kb8 3.Kd5 Ka8 4.Kd6 Kb8 5.Kd7 Ka8 6.Kc7 b5 7.a5 b4 8.Bb6 b3 9.axb3 axb6 10.Kxb6.

This looked familiar to me, and browsing through HHdbIV I quickly found what I was searching for:

S.4. G. Hörning

Comm. Timman–50 JT (c)



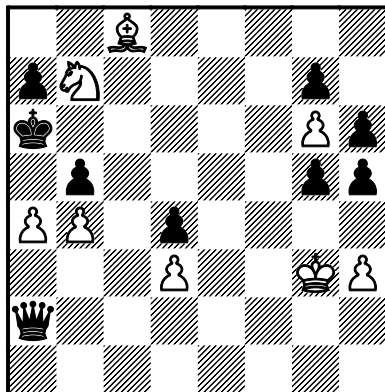
Win

I cooked this corrected version; cf. **EG153** no. 13924. E. Vlasak and J. Polasek cooked the original setting.

We move on to corrections. Amatzia published his first endgame study more than 40 years ago.

S.5. A. Avni

Hon. Mention Israel Ring Ty 1971-72,
Shahmat 1973



g3a6 3011.57 8/9 Draw

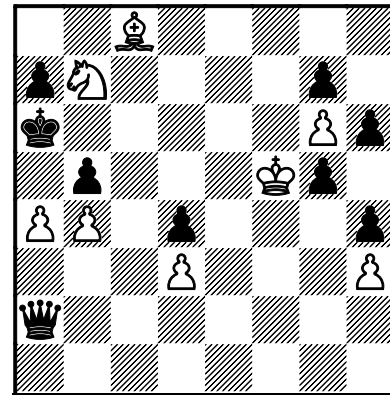
(S.5.) **1.a5 h4+ 2.Kf3 Qd5+ 3.Kg4 Qg2+ 4.Kh5 Qf3+ 5.Bg4 Qxg4+ 6.hxg4 Kxb7 7.a6+ Kc7 stalemate**; cf. **EG36** no. 2068. Amatzia informs us that the work is unsound. Black wins after **2...g4+ 3.Kxg4 Qg2+ 4.Kf4 Qg5+ 5.Ke4 Qxg6+**; or **3.hxg4 Qd5+**; or **3.Kf4 Qf2+**.

Amatzia's correction looks like this:

(S.6.) Solution: **1.a5 Qd5+ 2.Kg4**, and the rest is exactly as in the original study.

S.6. A. Avni

Hon. Mention Israel Ring Ty 1971-72,
Shahmat 1973
Corr. D. Keith

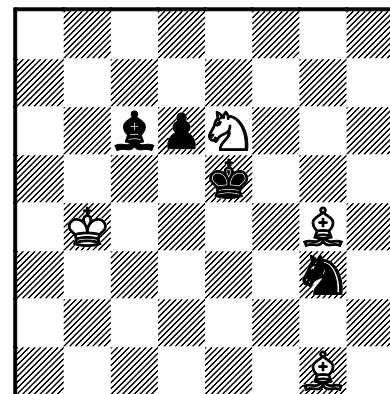


f5a6 3011.57 8/9 Draw

Daniel Keith has devoted himself to correcting several endgame studies composed by Gleb Zakhodyakin.

S.7. G. Zakhodyakin

64 1931

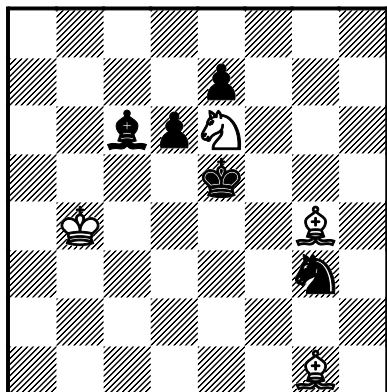


b4e5 0054.01 4/4 Win

(S.7.) The intended solution runs **1.Bh2 Bd7 2.Bxg3+ Kf6 3.Bh4+ Ke5 4.Be1 Bxe6 5.Bc3+ Kd5 6.Bf3 mate**. John Beasley found the refutation **4...Kf6**. Black simply postpones the capture of the white knight for one move. After **5.Bc3+ Ke7** Black wins the white knight (or the white bishop) next move. Here is Daniel's solution to this problem (S.8) :

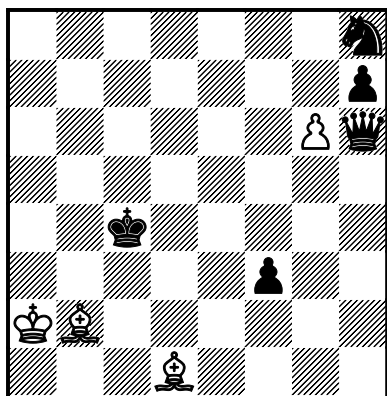
Zakhodyakin's solution is intact. The extra black pawn on e7 prevents the manoeuvre **Kf6–e7**. (JHU: It is possible to put the white king on a4 and the black bishop on h1 or a8 in the diagram. After **1.Bh2 Bc6+** white must choose the right square, viz. b4, for his king. This adds one move to the solution.)

S.8. G. Zakhodyakin
64 1931
Corr. D. Keith



b4e5 0054.02 4/5 Win

S.9. G. Zakhodyakin
Shakhmaty v SSSR 1952



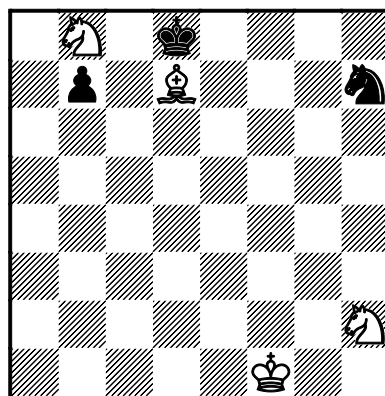
a2c4 3023.12 4/5 Draw

(S.9.) 1.g7 Qa6+ 2.Ba3 Qa8 3.Bxf3 Qg8 4.gxh8Q Qxh8 5.Be2+ Kd5 6.Bf3+ Ke6 7.Bg4+ Kf7 8.Bh5+ Kg8 9.Bb2, and Black loses his queen. John Beasley discovered a win for Black after 2...Qc8 3.Bf8 Qa8+ 4.Kb2 Qb8+ 5.Ka2 Qa7+ 6.Kb2 Qf2+ 7.Bc2 Qd4+ 8.Ka2 Qxg7 9.Bxg7 f2. The crucial move is 2...Qc8. Daniel deprives Black of this possibility by moving the white bishop to g4. The solution remains the same.

(S.10.) 1.Bf5 Sf8 2.Sf3 Kc7 3.Sd4 Kxb8 4.Sb5 b6 5.Ke2 Kb7 6.Kd3 Kc6 7.Kc4 Sd7 8.Be4 mate. John Beasley spotted 1...Sf6. Once more Daniel found a simple solution (S.11.) :

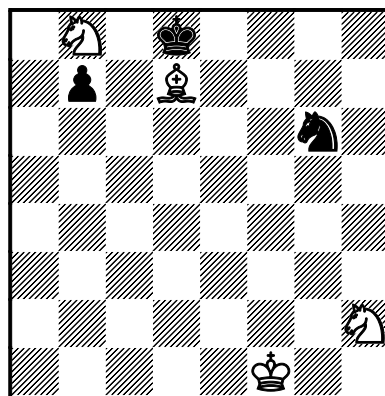
Daniel has moved the black knight from h7 to g6. Now Black is forced to play 1...Sf8 to prevent the escape of wSb8 as 1...Se5 is met by 2.Sg4.

S.10. G. Zakhodyakin
5th Hon. Mention *Gorgiev MT* 1977



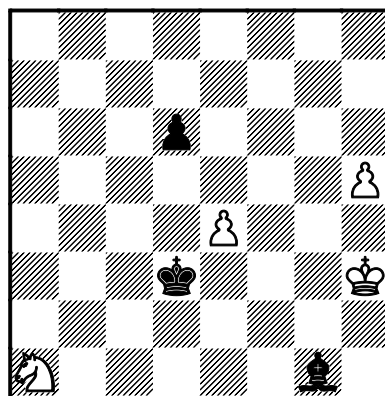
f1d8 0015.01 4/3 Win

S.11. G. Zakhodyakin
5th HM *Gorgiev MT* 1977
Corr. D. Keith



f1d8 0015.01 4/3 Win

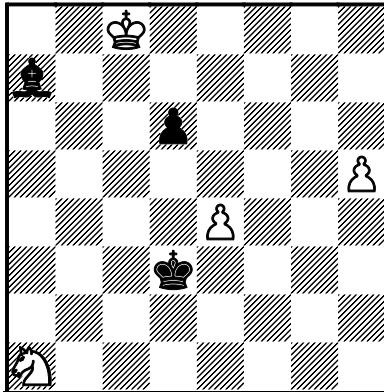
S.12. G. Zakhodyakin
Shakhmaty v SSSR 1986



h3d3 0031.21 4/3 Win

(S.12.) 1.e5 dxe5 2.h6 Ld4 3.Sb3 Bb2 4.Sc5+ Ke3 5.Se4 Kxe4 6.h7. John Beasley found that 5.h7 and 5.Kg4 also win as the white king is too close to the battlefield. Daniel solves the problem by making the white majesty less active (S.13.) .

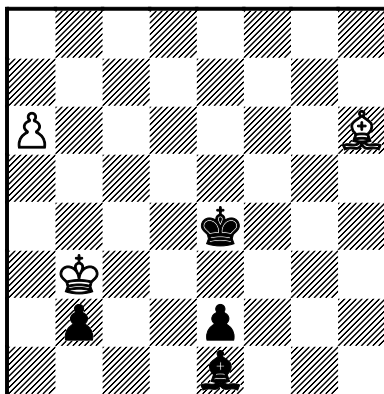
S.13. G. Zakhodyakin
Shakhmaty v SSSR 1986
Corr. D. Keith



c8d3 0031.21 4/3 Win

The relocation of the black bishop from g1 to a7 is necessary to prevent Bg1–h2. This was the composer’s intention when he put the white king on h3.

S.14. G. Zakhodyakin
Shakhmaty v SSSR 1982



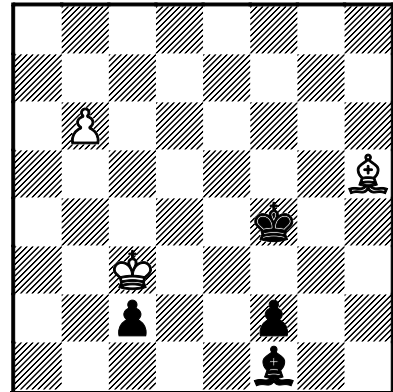
b3e4 0040.12 3/4 Win

(S.14.) 1.Kc2 Ba5 2.Bd2 Bxd2 3.a7 b1Q+ 4.Kxb1 e1Q+ 5.Ka2 Qc1 6.a8Q+, and White draws according to the composer. V. Isakov found the cook 3...Kd4 4.a8Q 5.b1Q+ Kxb1 e1Q+ 5.Ka2 Qe6+ or 5...Kd4 in the intended solution in 1985. Guy Haworth and Eiko Bleicher added the alternative 5...Kd3 in 2009.

Daniel’s correction is simple. He moves the position one file to the right and puts the white bishop on h5.

(S.15.) 1.Kd2 Ba6 2.Be2 Bxe2 3.b7 c1Q+ 4.Kxb1 f1Q+ 5.Kb2 Qd1 6.b8Q+, and this time White really draws as he has got more

S.15. G. Zakhodyakin
Shakhmaty v SSSR 1982
Corr. D. Keith

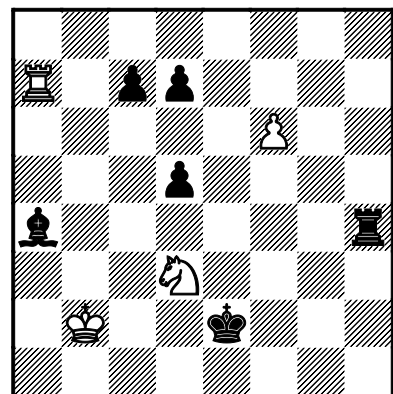


Win

space. I suspect that other cooked endgame studies could be saved in the same way.

Iuri Akobia and Richard Becker have sent me two corrections.

S.16. I. Akobia & R. Becker
1st prize *Shakhmatna Misl 2005*



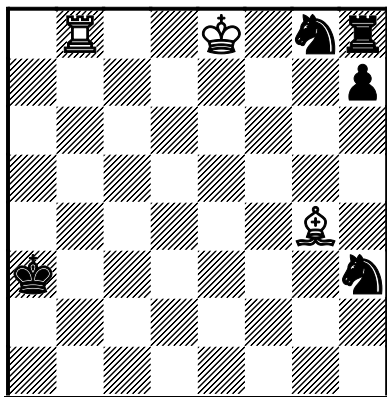
b2e2 0431.13 4/6 Win

(S.16.) 1.f7 Rh8 2.Sf4+ Kd2 3.Sg6 Rb8+ 4.Ka1 Bc2 5.f8Q Rxf8 6.Sxf8 Kc1 7.Rb7 d4 8.Rxc7 d3 9.Sxd7 d2 10.Sc5 d1Q 11.Sb3 mate. The second solution 4.Ka3 Bc2 5.f8Q Rxf8 6.Sxf8 Kc1 7.Ra5! d4 8.Rh5 d6 9.Rh1+ or 9.Se6 was found by Mario García. The composers add a black knight on a1. Now the white king is forced into the corner to capture the black knight.

The second study is *EG180* no. 17202.

(S.17.) 1.Ra8+ Kb4 2.Rb8+ Ka5 3.Ra8+ Kb6 4.Rb8+ Ka7 5.Rb4 Sf6+ 6.Kf7. The rest of the solution can be found in *EG*. Iuri and Richard are now convinced that KRNN vs. KRB is a general win. This means that

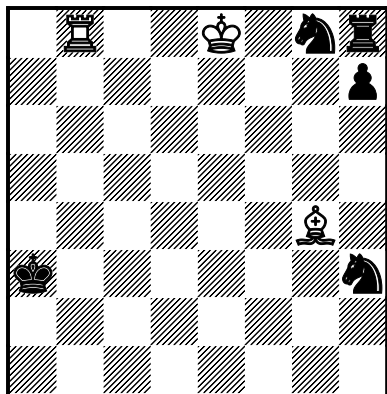
S.17. I. Akobia & R. Becker
2nd comm. *Zadachy i Etiudy* 2006



e8a3 0416.01 3/5 Draw

5...Sh6+ 6.Ke7 Sg5 7.Kf6 Rg8 8.Bh5 Sh3 is a win for Black. A rearrangement of the pieces eliminates the possibility of a KRNN vs. KRB win.

S.18. I. Akobia & R. Becker
2nd comm. *Zadachy i Etiudy* 2006 Corr.



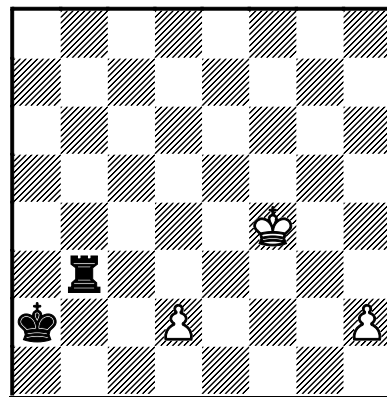
Draw

(S.18.) 1.Kf7 Sf6 2.Rb4 Sxg4 3.Kg7 Rc8 4.Ra4+ Kb5 5.Rxg4 Rc7+ 6.Kh8 Kb6 7.Kg8 etc. draws as in the solution.

Some weeks ago I received a copy of the Israeli journal *Variantim* that contained *inter alia* the article “Artistic Database Discoveries” by Gady Costeff. Among these discoveries Gady mentioned a well known endgame study by our editor in chief.

(S.19.) 1.d3 Rxd3 2.h4 Kb3 3.h5 Kc4 4.h6 Kd5 5.Kf5 Rh3 6.Kg6 Ke6 7.Kg7 Rg3+ 8.Kf8 Rh3 9.Kg7 ke7 10.h7 Rg3+ 11.Kh8 Kf7 stalemate. The main point of this miniature is the annihilation of the pawn. If White keeps this pawn there is no stalemate.

S.19. H. van der Heijden
Prize *Roslov-40 JT* 2003



f4a2 0300.20 3/5 Draw

Ignace Vandecasteele points out that White can play 4.Kf5 instead of 4.h6. This dual is mentioned in HHdbIII and HHdbIV, but not in **EG Vol. XI** p. 82 no. 14743. It is surprising that the award does not comment on this transposition. In a position with only four pieces left on the board a dual is annoying.

Concerning my critical remark on the “Study of the Year” I have received two comments. Timothy Whitworth writes: “Would it not be helpful, both to those who are charged with choosing it and those who subsequently encounter it, to rename it ‘Endgame Study Gem of the Year’? This headline would provide a better indication of the nature of the chosen piece. It would let us expect something like Yochanan Afek’s No 17933 in **EG186** Supplement – a study to make us all smile.”

I hand this proposal over to The Endgame Study Subcommittee.

HH writes: “It seems to me that you are confusing explaining a study to a general chess public with offering a study for solving to chess players. In the former case the number of moves, although that is hardly the reason for selecting it, contributes to the spectacular effect of a tiny difference, and in the latter case that makes solving more difficult. When one explains this study, even poor chess players grasp the difference and understand and appreciate the point of the first move. Of course it does help a lot that the lines of the solution and try are ‘identical.’”

I do not think that I confused explaining a study to a chess public and offering a study for solving. I actually wrote: “If you want to win them over on your side, you must *show* them ...” (italicized by me). If I should promote endgame studies by showing a piece to a general chess public I would have chosen another work.

Harold informs us that everybody is invited to submit candidate studies published in 2011. But how do we obtain all endgame studies published in 2011?

It is a pleasure for me to draw attention to *The John and Sue Beasley WebSite* (www.js-beasley.co.uk). It contains a lot of different material, but for readers of **EG** I assume that the section on endgame studies is the most interesting topic. If you click on ‘Orthodox Chess’ and then on ‘Endgame Studies’ you will find every single issue of *British Endgame Study News* (1996–2010), *Depth and Beauty: Chess Endgame Studies of Artur Mandler* (2003) and *The chess endgame studies of Richard Réti* (2012). John and Sue writes: “If

you find something on this site that interests you, download your own copy while it is still here.”

John believes that there is no other complete presentation of Reti’s endgame studies in English. If you think that this assumption is wrong, John would be happy to be informed.

Guy Haworth has sent me a comment on **EG187** no. 18040 by R. Becker and I. Akobia. Guy points out that the position after 8.Rh7 is not a zugzwang. It is a draw, whoever is to move (EGTB).

Finally some details:

EG183 p. 18 **T.9**: “As is clear from the commentary (and the EGT evaluation), T.9 is a ‘draw’” (GH).

EG183 p. 18: “**T.11** is indeed only a win for White because Q-side castling is available” (GH).

EG187 p. 20 **A.4**: Diagram-error. bKe1 should be bKd1 (HH).

EG187 p. 93: courtesy photo by Sochnev, of course, not Sochev (HH).

An unknown Lasker study

BY MICHAEL MCDOWELL

About fifteen years ago, while researching the problems of P.F. Blake, I examined some chess columns from *Womanhood*, a magazine published in London that ran from 1898 to 1907 and was aimed at the more intelligent and independent-minded woman. The columnist was Rhoda Bowles, a prominent promoter of women's chess in Britain. Mrs. Bowles knew many of the leading players of the day, some of whom contributed compositions to her column. Lasker's study was published in the penultimate issue of the volume I examined, and to my frustration the solution was held over to the first issue of the following volume!

Even partial runs of *Womanhood* are difficult to locate. Over the years I showed the study to various strong players, none of whom could figure out the intention, an indication that it was flawed in some respect. Recently I discovered that Cambridge University library held the relevant issue, and Jonathan Mestel kindly obtained a photocopy of the column. The notation matches the original diagram, so it was not misprinted.

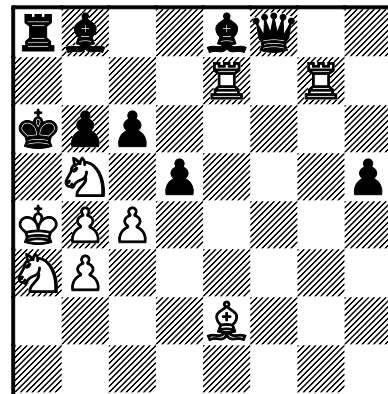
The fact that the study was published in such an obscure source suggests that perhaps Lasker did not regard it as a serious composition. Nevertheless it is a curiosity, and I wonder if a correction is possible.

The solution as given in the December 1902 issue is 1.Sa7 b5+ 2.cxb5+ cxb5+ 3.Bxb5+ Bxb5+ 4.S3xb5 Qf6! 5.Sc8 Qc6 6.Rg6 Qxg6 7.Sbd6 Qg4 8.Sc4 wins.

If 1...dxc4 2.bxc4 b5+ 3.cxb5+ cxb5+ 4.S7xb5 Kb6+ 5.Kb3 (threats Sc4+ and Re6+).

Unfortunately, the study is unsound: 1...Qxe7 2.Rxe7 b5+ 3.cxb5+ Kb6 and the bK escapes. Also, HH cooks: 5.Rgf7 Qa1+ 6.Sa3 and White's threats are too strong.

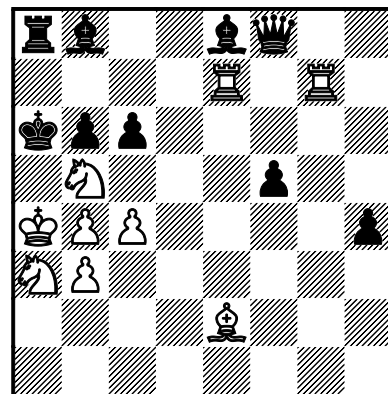
M.1. Emanuel Lasker
Womanhood, October 1902



a4a6 3572.34 a4a6 9/9 Win

HH tried to correct the study, but so far hasn't found a fully correct setting. One idea was to (re)-move bPd5, after which the 1...Qxe7 line is refuted with 4.Sc4 mate. Many attempts revealed that 1.Rb7 is a strong move (it fails in the original setting to 1...Qf4), and often the waiting move 1.Rh7 also wins. In addition, 6.Re6 is sometimes a dual. This is the best setting so far:

M.2. Emanuel Lasker
Womanhood, October 1902
Correction: Harold van der Heijden,
original



a4a6 3572.35 a4a6 9/9 Win

1.Sa7/i b5+/ii 2.cxb5+ cxb5+ 3.Bxb5+ Bxb5+ 4.S3xb5 Qf6/iii 5.Sc8 Qc6 6.Rg6/iv Qxg6 7.Sbd6 Qg4 8.Sc4 wins.

i) 1.Rb7? Qxg7 2.Rxg7, e.g. h3 3.Bf3 Be5 4.Rh7 h2 5.Re7 Bb8 and White cannot make progress. 1.Rh7? Qxe7 2.Rxe7 h3 e.g. 3.Bf3 and now even 3...Be5 as White cannot capture (Rxe5? Kb7+).

ii) Qxe7 2.Rxe7 b5+ 3.cxb5+ Kb6 4.Sc4 mate.

iii) Qxe7 5.Rxe7 Kb6 6.Re6+ Kb7 7.Ka5 Bxa7 8.Re7+ Kc6 9.Sxa7+ wins, e.g. Kd5 10.b5 f4 11.b6 h3 12.Rh7 f3 13.Rxh3 Ke4 14.Rh2.

iv) Not the other rook: 6.Re6? Qxe6 7.Sbd6 Qd5 8.b5+ Qxb5+ 9.Sxb5 Be5 and the black kingside pawns make sufficient compensa-

tion, e.g. 10.Re7 Rxc8 11.Rxe5 Rh8 12.Re6+ Kb7 13.Sd6+ Kc7 14.Sxf5 h3 15.Re1 h2 16.Rh1 Kc6. If 10.Sc7+ Kb7+ 11.Sxa8 Bxg7 draws.

Unfortunately, 5.Rgf7! cooks: Qg6 6.Sc8 (Rg7 Qf6;) Qc6, and now 7.Rf6? Qxf6 8.Sbd6 Qa1 mate, but curiously, now the other rook sacrifice works: 7.Re6 Qxe6 8.Sbd6 Qd5 9.b5+ Qxb5+ 10.Sxb5 Be5 11.Sc7+ Kb7+ 12.Sxa8+. The difference with line iv) is that the wR is now at f7 instead of g7.

Which EG reader can correct this “unknown” Lasker study?



David Klein, the surprising winner of the solving tourney in Wijk aan Zee

Wijk aan Zee (endgame study) solving

BY HAROLD VAN DER HEIJDEN

During the famous o.t.b. Tata Steel GM tournament (formerly known as Hoogovens tournament, and Corus tournament) two major solving events were organized. The first event, - the third Tata Steel Studies Solving tourney - was jointly organized by the organizers of the GM tournament, Tata Steel Chess, and ARVES. No less than 26 solvers from no less than 8 countries participated in the tourney which took place on 28i2012 in hotel Zeeduin. Yochanan Afek did the most important work: having good contacts with the GM tournament organizers, inviting prominent solvers, publicizing the event and – not to forget – to “arrange” the nine original studies. In addition to Afek, the young Jorden van Foreest and Jan Timman composed studies especially for this solving event. Timman, who also participated in the GM tournament, paid the solvers a visit just before the start and wished them all good luck.

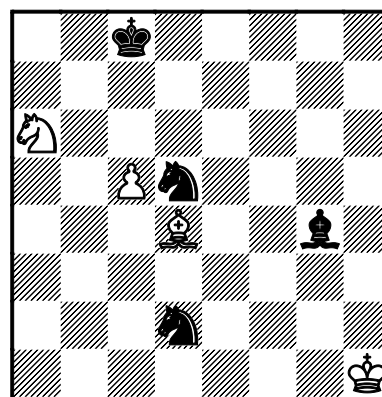
Chief arbiter was Luc Palmans (Belgium), assisted by Ward Stoffelen (Belgium). The surprising winner was the 18-year old debutant David Klein ahead of IM Joost Michielsen (25), both from the Netherlands. Three times world champion and winner last year, GM John Nunn (England), finished third. Next were the Russian composer GM Oleg Pervakov, the Polish solver GM and 5 time world champion Piotr Murdzia, Dutch IM Twan Burg, a previous winner, and Dutch GM Daniel Stellwagen.

	Name	Country	Pts	Time
1	Klein, David	NED	32	2:58
2	Michielsen, Joost	NED	30	2:57
3	Nunn, John	GBR	29	2:56
4	Murdzia, Piotr	POL	29	3:00
4	Pervakov, Oleg	RUS	59	3:00
6	Burg, Twan	NED	28	3:00
7	Stellwagen, Daniel	NED	27	3:00

8	Peelen, Piet	NED	25	3:00
8	Van Herck, Marcel	BEL	25	3:00
10	Bates, Caspar	GBR	23	3:00
10	l'Ami, Alina	ROM	23	3:00
12	van Rijn, Wouter	NED	21	2:54
13	Meurs, Tom	NED	21	3:00
13	Wissmann, Dolf	NED	21	3:00
15	Parkkinen, Antti	FIN	19	2:54
16	van Briemen, Willem	NED	17	3:00
17	Olthof, René	NED	15	3:00
18	Balje, Jan	NED	14	3:00
19	Kalinin, Andrei	LAT	12	3:00
19	Uitenbroek, Hans	NED	12	3:00
21	van der Heijden, H.	NED	11	2:58
22	Kopilov, Evgeny	RUS	11	3:00
23	van de Marel, Bert	NED	10	3:00
24	van Leusden, Dennis	NED	9	3:00
25	de Jong, Roel	NED	7	3:00
26	Spoor, Eric	NED	1	3:00

The original studies were not to be published as the composers wanted to submit them to composition tourneys, but fortunately two of them have already appeared in Afek's endgame study column in the March issue of *The Problemist*:

H.1. Jan Timman
The Problemist 2012

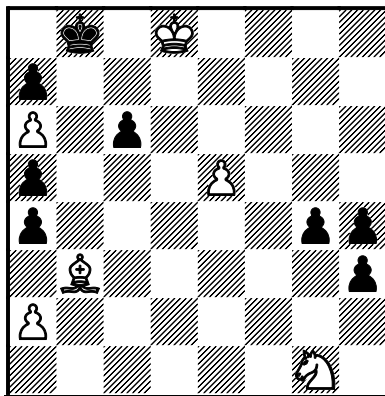


h1c8 0047.10 4/4 Draw

1.Sb4 Sxb4 2.Bc3 Sf3 3.Bxb4 Bh3 4.Ba3!
 (4.Ba5? Kd7 5.Bb6 Kc6 6.Ba7 Kb5 zz 7.Bb6
 Kc4 8.c6 Kb5 wins) **4...Kb7 5.Bc1 Kc6 6.Be3
 Kd5 7.Bf2 (Bg1) Ke4 8.c6 Kd3 9.c7 Ke2
 10.c8Q Bxc8 11.Kg2** draws.

Only three solvers had this one fully correct (Michielsen, Murdzia and Van Briemen). I had 1.Bf2 Kb7 2.Sb4 Sxb4 3.Be1 Sf3 4.Bxb4 Bh3 5.Ba5 Kc6 6.Bb6 Kb5 7.Ba7 Kc4 8.c6 Kd3 9.c7 Ke2 10.c8Q Bxc8 11.Kg2 draw, written down as my solution. I knew that this was probably not the correct solution (Black has other options instead of 1...Kb7), but for some reason did not consider to try Sb4 on the first move.... The last part of my solution fails to 7...Kc6! 8.Bb6 Kd5! (of course also 8...Kc6) 9.Ba7 Ke5! 10.Bb8+ (10.c6 Kd6 wins the pawn) 10...Kd4 (Ke4) 11.c6 Ke3 12.Ba7+ Ke2 13.c7 Kf1 14.c8Q Bg2 mate. I provide this line, since it shows that 4.Ba5? Kd7 5.Bb6 Kc6 6.Ba7 Kb5 is NOT a zz!

H.2. Jorden van Foreest
The Problemist 2012



d8b8 0011.37 6/8 Win

1.Bd5! (1.e6? h2 2.Sf3 h1Q 3.e7 Qxf3 4.e8Q Qd3+ 5.Ke7+ Kc7 6.Be6 Qd6+ 7.Kf7 Kb6 draws) **1...h2 2.Sh3 cxd5 3.Sf2 g3 4.e6 gxf2 5.e7 f1Q 6.e8Q Qxa6 7.Kd7+ Kb7 8.Qc8+ Kb6 9.Qc6** mate.

On Sunday 29i2012 hotel Zeeduin was also the Dutch venue for the 8th International Solving Contest (ISC), with simultaneous

events in many other countries. Fourteen solvers from 7 (!) countries participated in Wijk aan Zee. Piotr Murdzia won (53 points out of 60) well ahead of Hans Uitenbroek (42), Johan de Boer (41) and John Nunn (40).

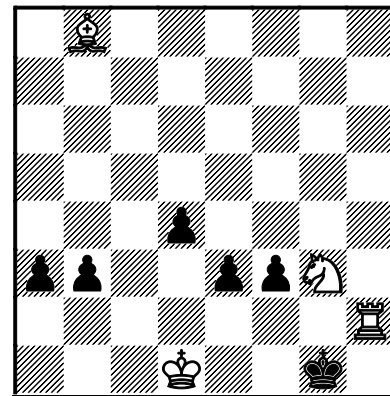
Full results are available at: http://www.saunalahti.fi/~stniekat/pccc/isc12_1.htm

(1st place: Eddy van Beers, Belgium, (54), 2nd place: Vladimir Pogolerov (53.5), Russia. 3rd place: Piotr Murdzia).

The problems can be found here: <http://www.sci.fi/~stniekat/pccc/isc12p.htm>

The only original study was:

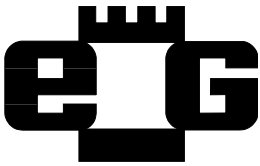
H.3. Siegfried Hornecker
The Problemist 2012



d1g1 0111.05 4/6 Draw

1.Rh1+ (1.Se2+? fxe2+ 2.Kxe2 b2 3.Rh3 b1Q 4.Rg3+ Kh2 5.Rxe3+ Qxb8 wins) **1...Kg2 2.Ba7 Kxg3 3.Bxd4 Kg2 4.Rh4!** (4.Rh8? e2+ 5.Ke1 f2+ 6.Bxf2 b2 7.Kxe2 b1Q 8.Rg8+ Kh3 9.Rh8+ Kg4 10.Rg8+ Kh5 11.Rh8+ Kg6 12.Rg8+ Kh7) **4...e2+ 5.Ke1 b2 6.Rg4+ Kh3 7.Bxb2 axb2 8.Rb4 Kg2 9.Rg4+ Kh3 10.Rb4** positional draw.

This is not a good study for solving as it has nothing concrete. That is clearly illustrated by the solvers' results: only 5 out of 220 solvers managed to score 2 (!) points. I was among those 5 (but overall finished off at place 191...).



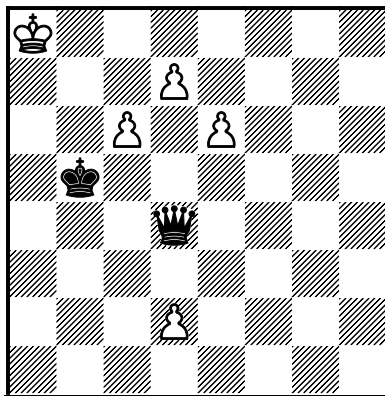
Kings and pawns awaiting guests

Prizewinners explained

YOCHANAN AFEK

Displaying original multiple underpromotions is usually special, however doing it from a position of kings and pawns only might create even greater impression. The leading expert in this magic is Mikhail Zinar who would probably gladly approve of the following miniature:

A.1. Richard Becker
special prize Chessstar 2010



a8b5 3000.40 5/2 Draw

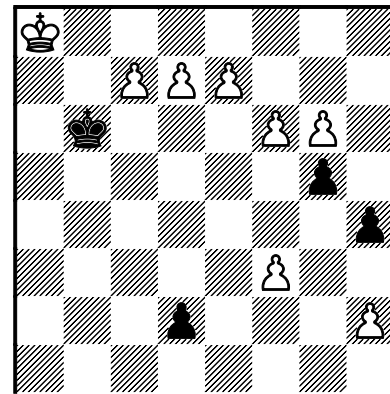
1.e7 (1.c7? Kb6 2.Kb8 Qb4 3.Kc8 Kc6 4.d4 (d8S+ Kb6;) Qd6 5.d5+ Qxd5 6.d8S+ Kb6 7.e7 Qb5 wins) **Qa1+ 2.Kb8 Qe5+ 3.c7 Kc6 4.d8S+! Kb6** (4...Kd7 leads to a unique EGTB draw: 5.e8Q+ Kxe8 6.d4 Qh2 7.Kc8) **5.e8S! Qxe8 6.c8S+! Kc5 7.d4+ Kd5 8.Kc7 Kxd4 9.Nb7 Qf7+ 10.Kc6 Qe6+ 11.Kc7 Kd5 12.Sb6+ Kd4 13.Sc8 Qc4+ 14.Kd7 Qb5+ 15.Kc7 Kd5 16.Sb6+ Kd4 17.Sc8 Qc4+ 18.Kd7 Qd5+ 19.Kc7 Qf7+ 20.Kc6 Qe8+ 21.Kc7 Kd5 22.Sb6+** draws.

No fewer than three knights result from underpromotions of which the remaining two create a fortress.

Siegfried Hornecker is especially fond of king and pawn positions in all genres thus it is no wonder that his own first jubilee tourney

was partly dedicated to pawn endings. Here again the American prolific maestro showed his skill with a fourfold knight promotion:

A.2. Richard Becker
3rd prize Hornecker-25 JT 2011



a8b6 0000.73 8/4 BTM, Draw

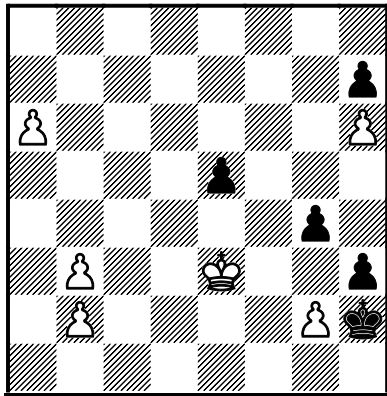
1...d1Q 2.c8S+! Ka6 3.d8S! Qxf3+ 4.Kb8 Qf4+ 5.Sd6! (Ka8? Qc7;) Qxd6+ 6.Kc8 Kb6 7.e8S! Qd3 8.f7 Qf5+ 9.Se6! Qxe6+ 10.Kd8 Kc6 11.f8S! Qa2 12.Ke7 Qa3+ 13.Kf7 Qa7+ 14.Kf6 Qf2+ 15.Ke7 Qc5+ 16.Kf7 Qd5+ 17.Ke7 g4 18.g7 g3 19.hxg3 hxg3 20.Sf6 draws.

The jubilant judge however considered this study as partly anticipated by the author's own previous one. In our opinion the systematic double knight sacrifice seems highly original and makes this one fully independent.

A different scenario appears in the special prize winner of the same event.

1.g3 Kxg3 2.a7 e4 (h2 3.a8B! Kh3 4.Kf2 g3+ 5.Kf1) **3.a8R!** (3.a8Q? h2 4.Qxe4 h1Q 5.Qxh1 stalemate) **Kh2 4.Ra7 Kg2 5.Kxe4 g3 6.Kf4 h2 7.Ra1 Kh3** (Kf2 8.Rh1 Kg2 9.Rc1! wins) **8.Kf3 g2 9.Ra5 g1S+ 10.Kf2 Sf3 11.Ra1 Se5! 12.Rd1!** (to stop Sd3+) **Sg4+**

A.3. Yochanan Afek
special prize Hornecker-25 JT 2010



e3h2 0000.54 6/5 Win

13.Kf3 Sxh6 14.b4 Sg4 15.b5 Se5+ 16.Kf4 Sc4 17.b3! wins.

In the course of the solution and the main sideline all four promoted pieces take an active part. Furthermore, the promoted rook and knight create a new phase. This could all be achieved by adding just a single pawn on b3 to an older study of yours truly published in Poland 38 years ago!

Obituary

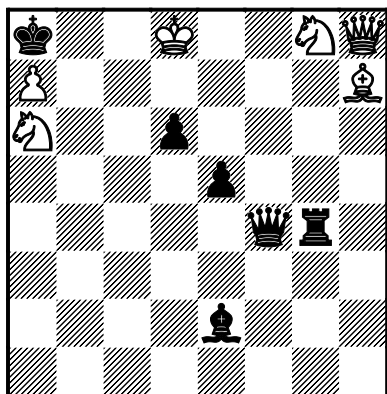
Ion Murârasu (12xi1955 – 31xii2011)

From the Romanian composition magazine *Quartz* we learn that the Romanian composer Ion Murârasu has passed away on the last day of 2011.

He was active in several composition sections. His best endgame study (EG#16097) probably is this one:

P.4. I. Murârasu

3rd hon. mention *Die Schwalbe* 1999



d8a8 4342.12 6/6 Win

1.Se7 Kxa7 2.Kc7 Qc1+ 3.Sc5 Qxc5+ 4.Sc6+ Ka6 5.Qa8+ Kb5 6.Qa5+ Kc4 7.Qa4+ Kd5 8.Qe4+ Rxe4 9.Bg8 mate.

i) 3.Sc6+? Kxa6 4.Qa8+ Kb5 5.Qa5+ Kc4 6.Qb4+ Kd5 7.Qxd6+ Kc4 8.Sxe5+ Kc3 9.Sxg4 Bxg4 draws.

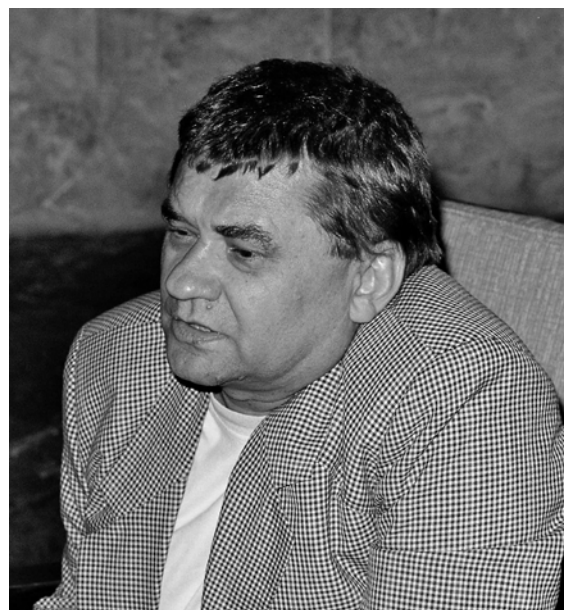
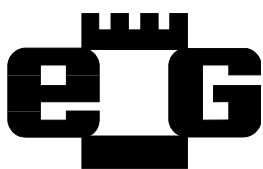


Photo kindly supplied for publication in EG by Bjørn Enemark (Denmark), taken in Halkidiki during the 2004 PCCC meeting.



History

In the footsteps of Troitzky and of the Kubbel brothers (part 2)

ALAIN PALLIER

In 1934 Alexander Herbstman settled in Leningrad. The young and multi-talented composer from Rostov-on-Don reported in an article in EG65 (“Memories of famous composers”) that he had made friends with Troitzky: “It was the time when he prepared his collection of studies to be published. He was alone, and I helped him to check and annotate them”. The problemist Lev Loshinsky (1913-1976) also contributed. The first volume appeared in the same year but the second volume was never published.

Note that Herbstman writes that Troitzky was ‘alone’: we can imagine that, after more than 30 years spent in remote places, Troitzky had been back in a city that was quite different from St. Petersburg, and that many of his friends from bygone days had died. But the situation quickly changed: Troitzky discovered the pleasure of composing in collaboration with others, e.g. with Herbstman, L. Kubbel and Korolkov, even if the total number of joint compositions in his output is modest. Chess life was intense, of course, in an ‘intellectual’ town like Leningrad. In the 1933 Soviet championship, no fewer than 8 out of the 20 participants were from Leningrad and the first five prizes were won by Leningraders! There was also an renowned circle of chess composers in which the Kubbel brothers were especially active. We also note that a large part of the editorial staff of *Zadachy y Etyudy* (1927-1930) consisted of Leningraders and that *Shakhmaty v SSSR* was published in Leningrad until 1938, as was its predecessor *Shakhmatny Listok* (1922-1931).

In the first part of this article, I quickly mentioned the website www.e3e5.com. This St.Petersburg-based website has rich content: interviews with chess players, portraits, articles on chess history, galleries with pictures. My piece of advice to every chess fan who intends to visit Petersburg is that, prior to your journey, you should have a look at the series of articles written by master Vadim Zelmanovich Faibisovich (three times champion of Leningrad), that can be found in the history section of the website. From 2005 to 2009, Faibisovich published a series of 8 articles, each one dealing with an area of the city and compiling an impressive list of places related to chess in Petersburg or Leningrad (a place where a tournament was played, the house or the apartment of a notable chessplayer, etc.). Unfortunately, only two of the articles have been translated into English. The recent 9th article, a sort of postscript with additional material, was published in December 2011.

My first reflex was to seek for information about Troitzky. Curiously, our composer has been overlooked by Faibisovich: none of the three addresses in Petrograd/Leningrad we know for him from various sources is given. The first one (Rojdestvenskaja street 44) has been given in my previous article. The second address, nevertheless, has been widely known since 1995: an article by Oleg Pervakov in 64 reported the putting up of a plaque on the outside of the apartment building where Troitzky lived from 1935 till 1942. EG119 (i1996) published on p. 736 the picture of the plaque: a footnote in same issue (p. 751), explains that the commemorative plaque was ‘due to the unremitting endeavours of I.V. Titova, daugh-

ter of Troitzky's wife, with the support from the late M. Botvinnik' (the former world champion was still alive when the plaque was installed in 1995). This second address, located in the historic center of Petersburg, is: Moika Embankment 91 (in Russian: наб. р Мойки, 91).

From this one can assume that Troitzky has spent his last years there as well as his very last days until his tragic death during the Leningrad blockade in August 1942. But, during the preparation of this article, I discovered another source that gives contradictory information about this.

First the situation in Leningrad during WWII has to be described. The pre-war population in Leningrad was around 3-3.5 millions inhabitants. The offensive launched by the German army during the summer of 1941 forced a lot of people from surrounding towns to take refuge in the city, adding to the numbers of its population. After the war, official figures gave a number of (approximately) 632,000 people that died during the 900-day long siege (September 1941-January 1944) the city had to endure. The true figures were much higher (more than 1 million actually died), mainly because many of the victims – those who had come from outside – had not been registered. Most of these people died of starvation: historians have shown that only a small percentage of deaths were brought about by bombs and shells. Another factor contributed to this human disaster: the 1941 and 1942 winters were among the harshest ever. When the Germans left the surroundings of the city, there were only 700,000 survivors, among which 300,000 soldiers. This means that many of the inhabitants had been able to leave before the encircling of Leningrad or even despite it. In 1941-42, three waves of evacuation had allowed 1.4 millions of Leningraders to be saved. The first one, in June-August 1941, was mainly organized by train. The second and third waves, on watercrafts, or, during winter, by foot over the lake Ladoga, were much more difficult and not doable for old persons. Civilians, mostly children, left the

town: Boris Spassky is said to have learned the moves during his evacuation by train. For those who could not leave, life was hell: during January 1942 3,500-4,000 civilians died of starvation every day.



Alexey Troitzky

Several great names of Soviet chess, who had refused to quit, perished during the siege: Alexander Ilyin-Genevsky (born 1894) was killed in September 1941 on a barge on Lake Ladoga; Ilya Rabinovich (1891-1942), four time champion of Leningrad (Petrograd) died of malnutrition in a hospital at Perm (then Kirov) after being evacuated. It was reported that he said: "I was champion of Leningrad 11 times [in reality, if he took part in 12 Petrograd or Leningrad championships, he won the title 'only' four times] and can't leave my city at this difficult moment". Others experienced a personal tragedy: international master Piotr Romanovsky (1892-1964) lost his four daughters within a month and was himself found half-dead in his house. All the furniture had been used for firewood... Romanovsky eventually survived after being evacuated.

So, in such circumstances, what could have been the fate of a 75-year old man? Alexander

Herbstman was among those who left had Leningrad in 1941: in his article “Memories of Famous Composers” he reports that he “hurried to Alexey and tried to persuade him leave with [him]. He rejected the idea”. Herbstman refers to the first wave of evacuation, by train: the scene probably took place by the end of August, since the last train left Leningrad on August 28th. After his refusal, Troitzky did not have much time left.

According to some historians, the death of these hundreds of thousands of civilians has not been sufficiently commemorated or even studied in the years that followed WWII. But today, thanks to amazing work by Russian historians, among which Anatoly Razumov, the director of the St-Petersburg-based *Center for Recovered Names* at the National Library of Russia, the memory of these martyred inhabitants is still alive. The *Moscow Times* has de-

scribed Mr. Razumov as follows: “Anatoly Razumov is a bibliographer and historian of the Leningrad region who pursues his task with almost religious devotion. Day after day since 1991, he has worked to recover the names of the people shot and killed in the camps and prisons of northwest Russia”. Indeed Anatoly Razumov has been first known for his *Leningrad Martyrolog 1937-38* but his team also collected, from 1998 to 2006, data about the names of 629,157 persons who perished during the blockade. The listings can be found in <http://vizz.nlr.ru> (for queries by Russian names, see: <http://vizz.nlr.ru/blockade/search.html>).

Here is the note about Alexey Troitzky (each note indicates the last known address of the victim, the date of his death, and the place where the corpse has been buried, when known):

http://www.vizz.nlr.ru/search/lists/blkd/242_410.html

Троицкий Алексей Алексеевич, 1866 г. р. Место проживания: Смольный пр., д. 4. Дата смерти: февраль 1942. Место захоронения: неизвестно. (Блокада, т. 31)

According to this source, Troitzky’s very last address was: Smolny Pr[ospekt], 4. This place is located near the first one given for 1915 in the *Ranneforth’s Schach-Kalender* (same area: Smolny). Let us hypothesize: maybe, for some reasons linked with the intensification of war, Troitzky had to quit the Moika Embankment, just some weeks before his death? Note also that the date of his death is different: February 1942, not 14th of August as often given (e.g. the German Wikipedia page about Troitzky).

Herbstman also reports in his article (EG65) that he worried about K.A.L. Kubbel’s fate, after failing to convince Troitzky.

He writes: “... then I telephoned Kubbel, asking him to help me with my suitcases to the railway station”. Kubbel also refused to leave the city: “he began to make objections, saying that he could not leave his brothers⁽¹⁾ behind just like that”. Herbstman left the city and never saw Kubbel again. In another text for the collection of Kubbel’s chess studies by Timothy Whitworth (first edition, published in 1984), Herbstman just writes about this last encounter with Kubbel: “The date is beyond recall”.

During the mid-twenties Herbstman had been acquainted with Leonid⁽²⁾, Evgeny and Arvid Kubbel. He wrote that “there was an in-

(1) Arvid Kubbel was already dead (see the part of this article devoted to him) but his family had probably not been notified of his death.

(2) Leonid Kubbel was born Karl Arthur Leonid Kubbel. After the 1917 revolution, he used the names Leonid Ivanovich, but as T. Whitworth remarks in his introduction of his 2004 collection of Kubbel’s studies, “he was still K.A.L. Kubbel when he sent compositions abroad, and even at home he continued to use his original initials as well as his adopted ones. From 1926 onwards, he was often accorded both sets of initials when he contributed pieces to Soviet chess magazines: L.I. (K.A.L.) Kubbel. In 1937, however, with the Great Purge raging, this practice came to an end. From then on, he was simply L.I. Kubbel”.

divisible friendship among them”. All three played chess and composed, as did the Behting brothers. Unlike Troitzky, the Kubbel brothers spent most of their life in their native city. There was one notable exception: during their childhood, their father (of Latvian extraction), decided to move from Petersburg to Riga, for professional reasons, but after some months in Riga, he suddenly died there and the family had to come back to Petersburg.

Arvid Kubbel, the elder, was probably the stronger chess player in the family. He took part in three finals of USSR championships and in several Leningrad championships, always with good results. He also composed a lot (500 compositions, mainly three movers in Bohemian style, but also some fine studies). He was arrested in November 1937 under the infamous article 58-1 or Russian SFSR Code penal, accused of counter-revolutionary activity.

During a lot of years, Arvid's fate remained unknown: in his 1981 article for **EG**, Herbstman was not aware he had been executed in

1938. The 1936-1938 years in USSR are known as the years of the great terror (Вольшой террор in Russian). The repression was especially fierce in Leningrad: the purge began after Kirov's assassination in December 1934 (Kirov, the chief of the local Communist Party was a popular leader, who could have become a threat for the Georgian dictator) and Stalin's mistrust of the Leningraders – reputed to be intellectuals with an independent spirit – was very deep. Even after the victory over the Germans, Stalin never returned to the hero city of Peter the Great. Historians have established that more than 65,000 were arrested in the Leningrad region from October 1st 1936 to July 1st 1938. Arrested people had little chance of surviving: “The Leningrad region was one of the bloodiest in the USSR: 87% of people arrested were executed” (according to French historian Nicolas Werth).

Here is the note about Arvid Kubbel extracted from the *Leningrad Martyrology* (volume 7):

Куббель Арвид Иванович, 1889 г. р., уроженец и житель г. Ленинград, латыш, беспартийный, бухгалтер спортобщества "Спартак", проживал: В. О., 10-я линия, д. 39, кв. 28. Арестован 21 ноября 1937 г. Комиссией НКВД и Прокуратуры СССР 3 января 1938 г. приговорен по ст. ст. 58-1а-9 УК РСФСР к высшей мере наказания. Расстрелян в г. Ленинград 11 января 1938 г.

This is also contradicted by the Wikipedia page about Arvid Kubbel (in German) that gives as the cause of his death a nephritis in the Gulag: the Russian text indicates that Arvid was shot in Leningrad on January 11th 1938, after being tried on January 3rd.

We also learn that, by profession, Arvid was an accountant for the Spartak sports society. His last address is given: *V.O* (i.e. Vassil-

ievsky Ostrov, or Vassiliev Island, *10th line, 39, apt 28*. He was arrested on 21xi1937. He was considered to be Latvian (in the USSR, each citizen had his own ‘nationality’).

It seems that Arvid's brothers were not bothered by the Political Police: at least, this is not known. But, like Troitzky, Leonid and Evgeny died as victims of starvation during the siege. We find their notes here:

http://www.visz.nlr.ru/search/lists/blkd/234_1485.html

Куббель Евгений Иванович, 1894 г. р. Место проживания: ул. Чайковского, д. 40, кв. 7. Дата смерти: 1941. Место захоронения: неизвестно. (Блокада, т. 16) Tchaikovsky st, 40, ap 7. Date of death: 1941.

Куббель Леонид Иванович, 1892 г. р. Место проживания: В. О., 11-я линия, д. 12, кв. 1. Дата смерти: апрель 1942. Место захоронения: Пискаревское кладб. (Блокада, т. 16)

Again, there is a difference with the known dates: for Evgeny, 1941 is given instead of 1942 in the *Russian Encyclopaedia* published in 1990. For Leonid, Yaakov Vladimirov and Yuri Fokin are more precise: they give April 18th in their 1984 book about Kubbel, and they indicate on p. 30 that his very last problem is dated March 7th.... It is not known where Evgeny has been buried, if he was. But Leonid has been buried in the Piskarevskoie cemetery, opened in May 1960, where about 500,000 persons were buried in 186 mass graves.

These notes also give the last known address of the victims. For Evgeny Kubbel, it was Tchaikovsky str, n° 40, apt 7; for Leonid, Vassilievsky Ostrov (Vassilievsky Island), 11st line, n° 12, apt 1.

Vassilievsky Island (Vassilievski Ostrov in Russian) is a historic neighbourhood with canals that Tsar Peter the Great wanted to make the center of his capital. One peculiarity of this part of Petersburg is the series of ‘lines’ going perpendicularly from south to north. But the projects failed because of frequent floods and it was decided to fill up the canals that nevertheless subsequently kept their name (*line* for *embankment*). Today, it is a large island with many historical buildings dating back to the XVIIIth century. In Faibisovich’s article about Vassilievsky Island, we learn that several chess celebrities have lived in this neighbourhood: for instance, Alekhine (3rd line), Romanovsky (11th line), Schiffers (14th line) and even Karpov (17th line). The family of Vladimir Korolkov’s wife, Olga Izmailova Semyonova-Tyan-Shanskaya, lived on the island (8th).

The Kubbel brothers seems to have been attached to this nice quarter, at least in the

30’s⁽¹⁾, since Faibisovich gives two addresses, one for Arvid (4th line, n° 39) and one for Leonid (10th line, n° 39).

Again, note that curiously Arvid’s address (in 1937) according to the *Leningrad Martyrology* is the one given for Leonid according to Faibisovich. Maybe a mistake about the first name? A mistake in the number of the line (since the number of the house, n° 39, is the same...)? Another possibility is that Leonid settled in Arvid’s apartment after his death...

Seventy years after that tragic year with the death of two of the greatest study composers ever, it is far from easy to know what exactly happened. But we can at least imagine with emotion what were their last pitiful moments after a life full of great achievements.

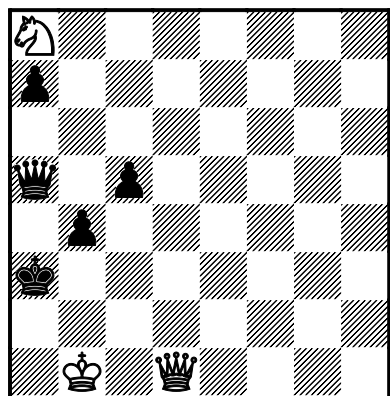
References

- A.O. HERBSTMAN, “Memories of famous composers”, EG65, July 1981
- A.O. HERBSTMAN, “Introduction”, *Leonid Kubbel’s chess endgame studies*, Timothy Whitworth, 1984. This introduction has not been reprinted in the 2004 revised edition (see below).
- Y. VLADIMIROV and Y. FOKIN, *Leonid Kubbel*, Moscow 1984.
- T. WHITWORTH, *Leonid Kubbel’s Chess Endgame Studies*, Cambridge 2004.
- www.e3e5.com: the Petersburg website where Faibisovich articles can be found, in the history section. Their generic title in Russian is: Еще есть адреса (There are still places...). The article about the Vassilevsky island was put on line on June 14th 2005 (only in Russian): www.e3e5.com/article.php?id=303

Special thanks to Oleg Pervakov and Harold van der Heijden.

(1) Another address is known for Leonid Kubbel, from the 1929 *Ranneforths Schach-Kalender* (quoted by E. Winter: <http://www.chesshistory.com/winter/extra/addresses.html>): Voskressenski Prospekt (Voskresensky Prospekt) 12, W10.

P.1. A.A.Troitzky & L.I. Kubbel
2nd prize *Ceskoslovensky Sach* 1936



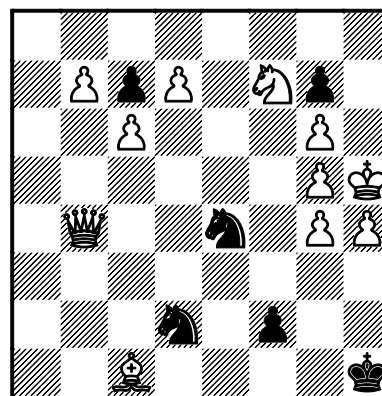
b1a3 4001.03 3/5 Win

(P.1.) 1.Qc1+ Ka4 2.Qc4 Qd8 (a6 3.Kb2 Qd8 4.Qxa6+ Qa5 5.Sb6 mate) 3.Qa6+ Qa5 (black switchback: if 3...Kb3 4.Qa2+ Kc3 5.Qc2+ wins) 4.Sb6+! axb6 5.Qc4 (white switchback) 5...Qa7 (Qa8) 6.Qa2+ wins, or: 5...b5 (Qb5) 6.Qa2 mate.

(P.2.) 1.Qc3 Sxc3 2.d8B (2.d8Q? f1S 3.Qxc7 Sde4 4.Bf4 Se2 5.b8B Sd6 6.Qxd6 Seg3 7.Bxg3 Sxg3 8.Qxg3 stalemate) 2...Se2 (Sce4 3.Bxc7 f1S 4.b8Q Sfg3+ 5.Bxg3 Sf1 6.Be1 Sfg3+ (Seg3+) 7.Qxg3 Sxg3 8.Bxg3 wins) 3.Bxc7 f1S 4.b8B (4.b8Q? Se4 5.B1f4 Bxf4 6.Bxf4 Sfg3+ 7.Bxg3 Sxg3 8.Qxg3 stalemate) Se4 5.Bf4 wins.

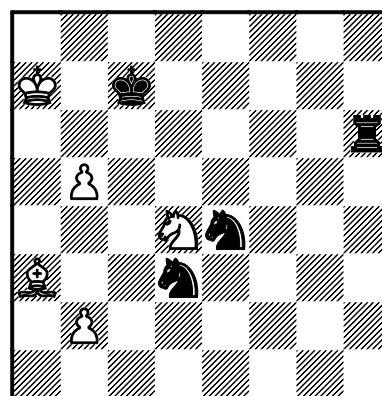
(P.3.) 1.b6+ Rxb6 (Kd7 2.b7 Sec5 3.Bxc5 Sxc5 4.b8S Kc7 5.b4, or 5.Sb5+ and 6.b4 draw) 2.Bd6+! Sxd6 (Rd6; Sb5+) 3.Se6+ Kc6

P.2. A.A. Troitzky and V.A. Korolkov
1st prize Chigorin Memorial 1938-39



h5h1 1017.73 11/6 Win

P.3. A.A.Troitzky
2nd hon. mention *Shakhmaty v SSSR* 1941



a7c7 0317.20 5/4 Draw

4.Sd4+ (Sd8+? Kb5;) Kc5 5.Se6+ Kb5 6.Sd4+ Ka5 7.b4+ Sxb4 (Rxb4; Sc6+) 8.Sb3+ Kb5 9.Sd4+ draws.

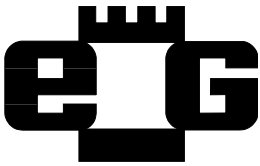
Errata

In my article about Gurvich (EG184), Wolf Rubinchik found the following mistakes :

p. 127, read Lubyanka instead and not Lyubanka.

p. 127, the article in *Pravda* was published on January 28 and not 29.

p. 128, P1: after 1...Ke7 2.Re2+ read 3.Sc3 instead of 3.Sc2.



**Computer
News**

News in Endgame Databases (part 3)

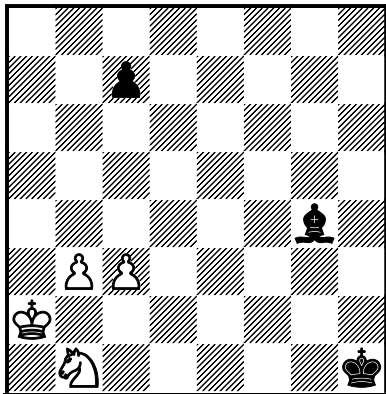
MARC BOURZUTSCHKY AND YAKOV KONOVAL⁽¹⁾

In the part 3 we will discuss the 7-man endgames *KSPP-KBP*, *KSPP-KSP* and *KPPP-KPP*.

KSPP-KBP (only Queen Promotions)

Let us start with records. For the KSPP-KBP endgame the longest win is 102 moves and there is only one record position.

BK.1. M. Bourzutschky & Y. Konoval
record position



a2h1 0031.21 4/3 White wins in 102 moves

(BK.1.) 1.Sa3!! Kg2 2.Sb5!! c6 3.Sd4!! c5 4.Sb5!! Kg3 5.Sc7!! Bc8 6.Sa8 Ba6 7.Sb6! Kf4 8.Sd7 c4 9.b4!! Bb5 10.Sc5!! Ke5 11.Sb7!! Bc6 12.Sa5!! Bb5 13.Kb2 Kd5 14.Sb7! Bc6 15.Sd8! Kd6 16.Sf7+!! Ke6 17.Sh6! Ke5 18.Kc2! Bd5 19.Sg4+!! Kf4 20.Sf2!! Bf3 21.Kc1! Kf5 22.Kd2! Ke5 23.Ke3! Bg2 24.Sd1! Bh3 25.Kd2! Bf5 26.Se3! Bd3 27.Sg4+! Kf4 28.Sf6! Bf5 29.Sd5+! Ke4 30.Se3! Be6 31.Sc2! Bg4 32.Sd4 Ke5 33.Kc1! Kd6 34.Kc2! Bh5 35.Sf5+! Ke5 36.Se3! Bf7 37.Kb2! Ke4 38.Sc2! Bh5 39.Sd4! Kd5 40.Ka3! Bd1 41.Sf5! Kc6 42.Se3! Bb3 43.Kb2! Kc7 44.Sf5! Ba4 45.Kc1! Kd7 46.Sh6

Ke6 47.Kd2! Ke5 48.Ke3! Bd1 49.Sf7+! Ke6 50.Sg5+! Ke5 51.Se4! Be2 52.Sd2! Bd3 53.Sf3+! Kd5 54.Sh2 Be4 55.Kf4! Bg6 56.Sg4 Bd3 57.Se3+! Ke6 58.Sd1! Bc2 59.Sb2! Kd5 60.Kg5! Bd3 61.Kf6! Kd6 62.Sd1! Be4 63.Se3 Bd3 64.Sg4! Be2 65.Se5! Bd3 66.Sf7+! Kd5 67.Sd8! Kd6 68.Sb7+! Kc7 69.Sa5! Kd6 70.Kf7! Kd7 71.Sb7! Be2 72.Kf6! Kc7 73.Sc5! Kd6 74.Kf5! Kd5 75.Kf4! Bf1 76.Sd7! Kd6 77.Sf6! Ke6 78.Se4! Be2 79.Sc5+! Kd5 80.Sa4! Bd3 81.Ke3! Bf1 82.Sb6+! Ke5 83.Kf3! Bd3 84.Sd7+! Kd6 85.Sc5! Bf5 86.Kf4! Bg6 87.Ke3! Kd5 88.Sd7! Bd3 89.Sf6+! Ke6 90.Sg4! Kd5 91.Kf4! Be2 92.Se3+! Kc6 93.Kf5 Bd3+ 94.Ke5! Kb6 95.Sf5! Kb7 96.Sd4! Ka6 97.Ke6 Be4 98.Sf5! Bc6 99.Sd6 Ba4 100.Ke5 Bb3 101.Kd4! Kb6 102.Sxc4+! wins.

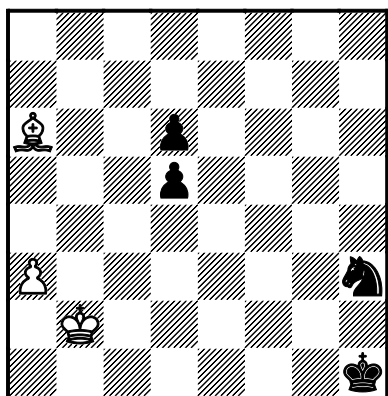
Attention, please! After 9.b4!! White has to make 92 moves without moving a pawn and capturing. A surprising example of a 50 move rule exception!

For the reverse situation KBP-KSPP the longest win is 40 moves; there are 23 record positions with three different pawn structures.

(BK.2.) 1.Kc3!! Kg2 2.Bb7 Sf4 3.Kd4!! Se2+ 4.Kd3!! Sf4+ 5.Ke3! Kg3 6.Bc8!! Sg2+ 7.Kd4!! Sf4 8.a4! Se2+ 9.Kd3!! Sc1+ 10.Kc3! Se2+ 11.Kb4! Sf4 12.Bf5! d4 13.a5!! Sd5+ 14.Kb5!! Kf4 15.Bh7!! Sc3+ 16.Kc4! Ke5 17.a6 Sd5 18.a7 Sc7 19.Bg6 Ke6 20.Bc2!! zz Ke5 21.Bd1! d3 22.Kb4!! Kd4 23.Bg4 Kd5 24.Bf3+!! Kd4 25.Bc6! d2 26.Bf3!! zz Ke3 27.Bd1! Kd4 28.Bb3! zz Ke5 29.Ka5!! d5 30.Kb6! Kd6 31.Bc2 Sa8+ 32.Kb7!! Sc7 33.Ba4! d4 34.Bb3 Kd7 35.Bc2 Kd8 36.Ba4!

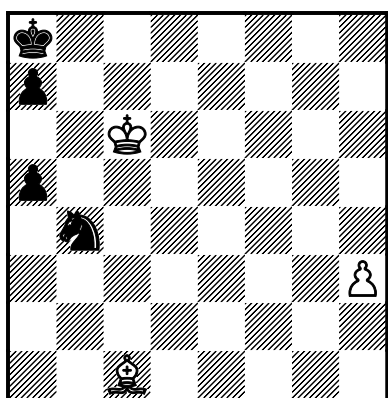
(1) Translated from Russian and edited by Emil Vlasák.

BK.2. M. Bourzutschky & Y. Konoval
record position



b2h1 0013.12 3/4 White wins in 40 moves
d3 37.Bb3 Kd7 38.Bd1! Kd8 39.Bg4 Sa8
40.Kxa8! wins.

BK.3. M. Bourzutschky & Y. Konoval
record position

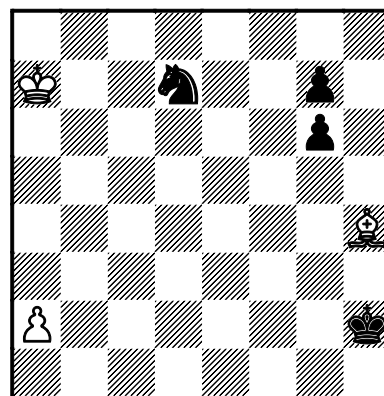


c6a8 0013.12 3/4 White wins in 40 moves

(BK.3.) 1.Kd7!! Sd3 2.Ba3!! Se5+ 3.Ke6!!
Sf3 4.Kf5!! Kb7 5.Kf4! Sh4 6.Kg4!! Sg6
7.Kg5! Se5 8.Bb2! Sd3 9.Bd4! Se1 10.Kg4!
Sc2 11.Bg7!! Se3+ 12.Kf4!! Sg2+ 13.Kf3!
Sh4+ 14.Kg4!! Sg2 15.Bd4! a4 16.Kg3!! Se1
17.h4!! Sc2 18.Bh8! Se3 19.h5!! Sf5+
20.Kf4!! Sh6 21.Bb2! Kc6 22.Ke5!! Kd7
23.Kf6! Ke8 24.Ba3! Sg8+ 25.Kg7 Se7
26.Bb4 Kd7 27.Kf7! Sf5 28.Bf8 a6 29.Ba3!
Sh6+ 30.Kg6! Sg4 31.Kg5! Se5 32.Kf5! Sf7
33.Kf6! Ke8 34.Kg7! a5 35.Bc5! Sd8 36.h6!
Se6+ 37.Kf6! Sd8 38.h7 Sf7 39.Bb6 a3
40.Bxa5! wins.

(BK.4.) 1.Kb7!! Sc5+ 2.Kc6!! Sa4 3.a3!!
Kg1 4.Kb5!! Sc3+ 5.Kc4!! Se4 6.Bd8!! Sd6+
7.Kb4!! Kf2 8.Be7! Sc8 9.Bg5! Ke2 10.a4
Kd3 11.Kc5!! Kc3 12.a5!! Kb3 13.Kb5!!
Sa7+ 14.Kb6!! Sc8+ 15.Kb7! Sd6+ 16.Kc6!
Ka4 17.a6!! Sb5 18.Kb6! Sd6 19.Bh4! Sc8+

BK.4. M. Bourzutschky & Y. Konoval
record position

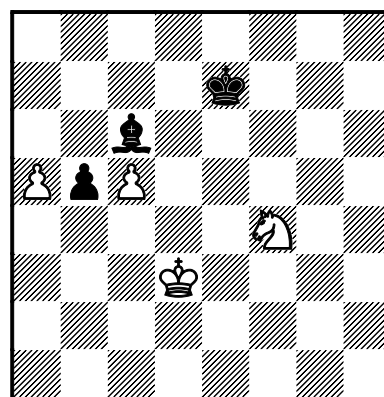


a7h2 0013.12 3/4 White wins in 40 moves

20.Kb7!! Sd6+ 21.Kc6! Sc8 22.Bg3! Sa7+
23.Kb6! Sc8+ 24.Kb7! Ka5 25.Bf4 Kb5
26.Bc7! g5 27.Bb8 Ka5 28.Be5 Kb5 29.Bc7!
g4 30.Bb8 Ka5 31.Be5 Kb5 32.Bc7! g6
33.Bb8 Ka5 34.Be5 Kb5 35.Bc7! g5 36.Bb8
Ka5 37.Be5 Kb5 38.Bc7! Se7 39.a7!! Sc8
40.Kxc8 wins.

The next four interesting examples are from
o.t.b. games.

BK.5. I. Boleslavsky – I. Rudakovsky
URS-champ under 14, Moscow 1945

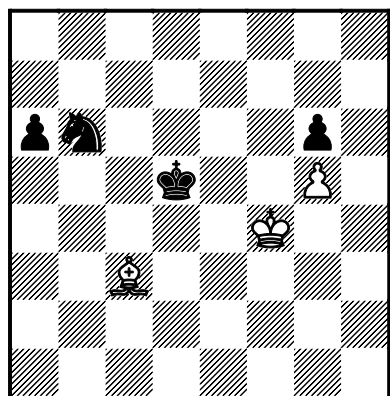


d3e7 0031.21 4/3 White to move could win

(BK.5.) **66.Kc3??** White should have
played 66.a6!! Kd7 67.Kc3!! Kc7 68.Kb4 Kb8
69.Se2 Ka7 70.Sd4 Bd7 71.Ka5 b4 72.c6!!
Bc8 73.Sb5+!! **66...Kd7??** After 66...Bb7!!
67.Kb4 Ba6!! Black holds. **67.Kb4 Kc7**
68.Se6+ Kb8 69.Sd4 Bg2 70.Kxb5 Ka7
71.Sc6+ Kb7 72.Sd8+ Kc7 73.Se6+ Kb7
74.a6+ Ka7 75.Ka5 Bf1 76.Sc7 1-0.

(BK.6.) **56.Ke3 Sc4+??** Black missed a
complicated win in 16 moves with 56...Sd7!
57.Bg7 Se5! 58.Bh8 a5 59.Bg7 Sf7!! 60.Bf6

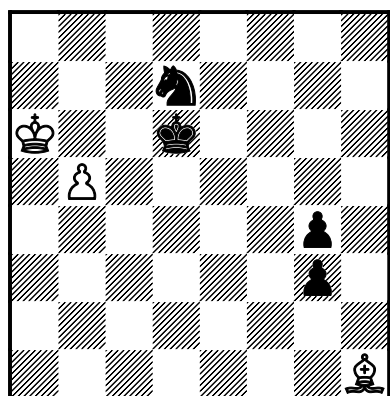
BK.6. L. Portisch – J. Timman
Wijk aan Zee 1975



f4d5 0013.12 3/4 White to move

Kc4!! 61.Be7 Se5! 62.Ba3 a4 63.Be7 Sd3 64.Kd2 Sb4!! 65.Bd6 a3 66.Be5 a2 67.Ba1 Kb3 68.Bc3 Sc2 69.Kd3 Se1+!. The other winning move was 56...Sa4. **57.Kd3 Se5+ 58.Kc2 Sf3 59.Bf6 Ke6 60.Kc3 Kf5 61.Kb4 Sxg5 62.Be7 Se4 63.Bh4 Ke6 64.Ka5 Sc5 65.Kb6 Kd6 66.Bg3+ Kd5 67.Bh4 Kc4 68.Ka5 Kd4 69.Kb6 Kd5 70.Be7 Kc4 71.Bh4 Kb4 72.Be1+ draw.**

BK.7. A. Akhmetov – Bu Xiangzhi
Aeroflot Open, Moscow 2002

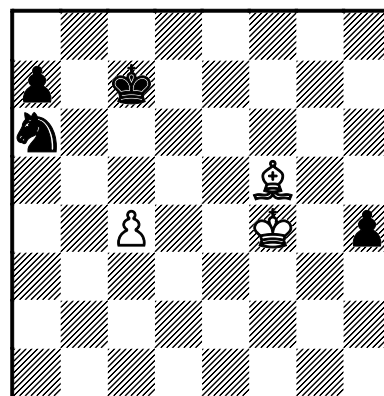


a6d6 0013.12 3/4 White to move – draw

(BK.7.) After **56.b6 Ke5 57.b7 Sc5+ White resigned** because of 58.Kb6 Sxb7 59.Bxb7 Kf4 60.Kc5 Ke3 61.Kd6 Kf2 62.Ke5 g2 63.Bxg2 Kxg2 64.Kf4 g3 and the pawn queens. A bizarre end (John Emms). But after **57...Sc5+ 58.Kb5!! Sxb7 59.Kc4!!** White could have reached a draw.

(BK.8.) **58.Kg4??** The only drawing move was 58.Bc2!!=. **58...Kd6??** Black could have won in 8 moves with 58...Sb4!! 59.Kxh4 a5!! 60.Bg4 a4! 61.Bd1 a3 62.Bb3 Sd3 63.Ba2 Sc1

BK.8. V. Topalov – V. Milov
Aiacciu Masters 2004

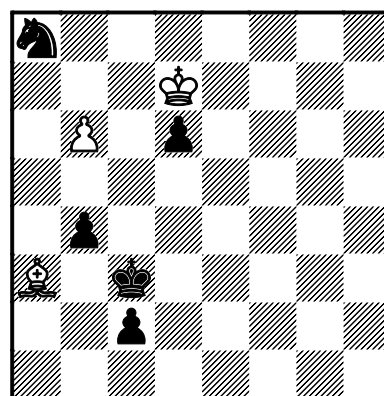


f4c7 0013.12 3/4 White to move, draw

64.Bb1 Kc6. **59.Kxh4 Ke5 60.Bc2 Kf4 61.Ba4 Sc5 62.Bb5 a5 63.Be8 Ke4 draw.**

And four cooked endgame studies:

BK.9. A. Herbstman
64 1927



d7c3 0013.13 3/5 Draw?

(BK.9.) **1.Bxb4+ Kxb4 2.b7 Sb6+ 3.Kxd6 c1Q 4.b8Q Qf4+ 5.Kc6 Qxb8 stalemate.**

But **1...Kb3!** wins, for example 2.b7 Sb6+ 3.Ke7 c1Q 4.b8Q Qg5+ 5.Kf7 Qf4+ 6.Ke6 Qe4+ 7.Kf7 Qxb4.

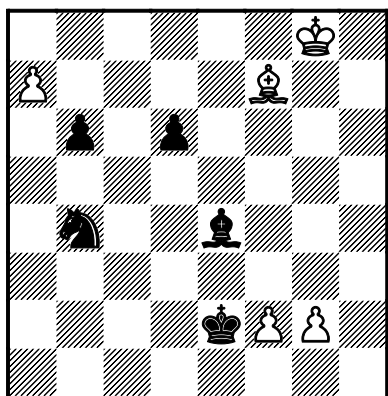
(BK.10.) **1.Bh5+ 1.f3? Bb7 2.Bg6 Sd5 3.Be4 Sf6+ 4.Kf8 Sxe4 5.fxe4 Bxe4 6.g4 b5.** Unclear is 1.Kf8 Bxg2 2.f3 Bxf3 3.Bh5 Bxh5 4.a8Q. **1...Kxf2 2.Bf3 Sc6 3.Bxe4 Sxa7 4.g4 Ke3 5.g5 Kxe4** or 5...Sc8 6.Kf8. **6.g6 Sc6 7.g7 Se7+ 8.Kf8 Sg6+ 9.Ke8** wins.

But **4...Sb5!** draws: 5.g5 Sc3 6.g6 Sxe4 7.g7 d5 8.Kf7 d4 9.g8Q d3.

(BK.11.) The author's idea was **1.d5+! exd5 1...Kd7 2.dxe6+ fxe6 3.Sd5. 2.Bf3 Sc7 3.Sxd5 Sxd5 4.d4** but after **4...Kb5!** the position is drawn: **5.Bxd5 Kb4! 6.Bxf7 d5!**

BK.10. P. Vatarescu

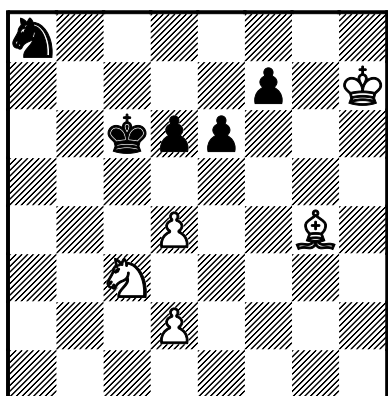
2nd commendation Olympiad 1964



g8e2 0043.32 5/5 White wins?

BK.11. L. Kopá

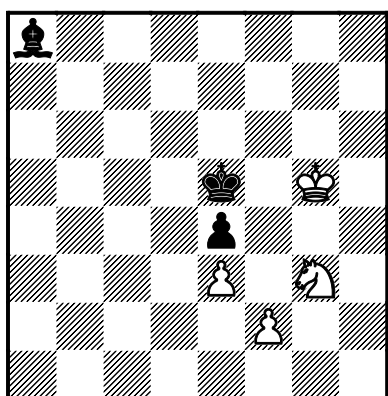
Svobodné Slovo 1971



h7c6 0014.23 5/5 White wins?

BK.12. A. Yusupov

source unknown 1985



g5e5 0031.21 4/3 White wins?

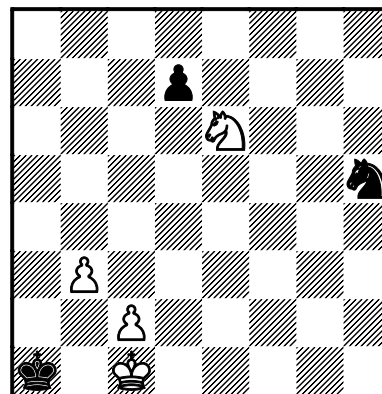
(BK.12.) **1.Sf1! Bb7** 1...Kd5 2.Sd2 Ke5 3.Sc4+ Ke6 (3...Kd5 4.Sb6+) 4.Kf4. **2.Sh2 Kd5 3.Sg4 Kc4 4.Se5+ Kc3 5.Kf4 Ba8** 5...Kd2 6.Sd7; 5...Kb4 6.Sf7 Kc3 7.Sd6 **6.Sd7** wins.

But after **4...Kb3!** 5.Kf4 Kc3! White is in mutual zugzwang, draw.

KSP-P-KSP (only Queen Promotions)

The record for KSP – KSP is 110 moves and there is only one record position.

BK.13. M. Bourzutschky & Y. Konoval
record position



c1a1 0004.21 4/3 White wins in 110 moves

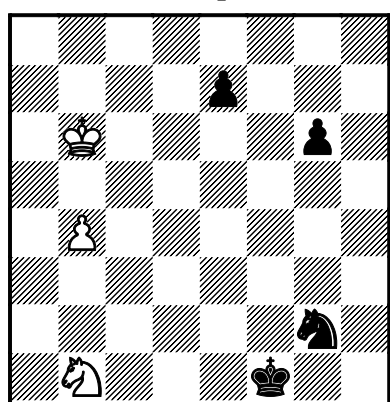
(BK.13.) 1.Sc7!! Sf6 2.c3!! Se4 3.Sb5 Sc5 4.b4 Sa6 5.Sd6 Ka2 6.Kc2!! Ka3 7.Sc4+!! Ka4 8.Sb6+!! Kb5 9.Sd5!! Kc4 10.Se3+! Kb5 11.Kb3! Sc7 12.c4+!! Kc6 zz 13.Ka4!! Se6 zz 14.Ka5!! Sd8 15.Ka6! Se6 zz 16.Sd5! Kd6 17.Sf6!! Sc5+ zz 18.Ka5!! Kc6 19.Sd5!! Sd3 20.b5+!! Kb7 21.Sf6 Sc5 zz 22.Se8!! Se4 23.Sg7!! Sc5 24.Sf5! Kc7 25.b6+! Kc6 26.Se7+ Kb7 27.Kb5! Se4 28.Sf5!! Sc3+ 29.Kb4! Se4 30.Ka5! Sc5 31.Kb5!! Se4 32.c5! Sc3+ 33.Kb4! Sd5+ 34.Ka5! Sf4 35.Sd6+ Ka8 36.Kb5 Se6 37.Kc4! Sd8 38.Sf5 Kb8 39.Sd4! Sf7 40.Sb3 Se5+ 41.Kb5 Sc6 42.Sa5! Se5 43.Sc4! Sc6 44.Ka4! Ka8 45.Sa5! Se5 46.Kb4 Sd3+ 47.Kc4! Sb2+ 48.Kb5! Sd3 49.Sc4! Kb8 50.Sd6! Se5 51.Ka6! Sd3 52.Se4! Ka8 53.Kb5! Kb7 54.Sf6! Kc8 55.Kc4! Se5+ 56.Kd5! Sf7 57.Se4! Kb8 58.Sd2! Sd8 59.Ke5! Sb7 60.Sb3! Kc8 61.Kd5 Kd8 62.Kc4! Kc8 63.Kb5 Sd8 64.Sa5! Se6 65.Kc4! Sf4 66.Kd4! Se2+ 67.Kd3! Sf4+ 68.Ke4! Se2 69.Sc4! Kb7 70.Sd6+! Kb8 71.Kd5 Sf4+ 72.Kc4! Se2 73.Sb5 Sf4 74.Kd4! Se6+ 75.Kd5! Sd8 76.Sd6 Sc6 77.Sc4! Sd8 78.Sa5! Sf7 79.Kd4! Kc8 80.Ke4! Sh6 81.Ke5! Sg4+ 82.Kd5! Sf6+ 83.Kd4! Sg8 84.Ke5! Se7 85.Kd6! Sf5+ 86.Kd5! Se3+ 87.Ke4! Sc2 88.Kd3! Se1+ 89.Kd4! Sc2+ 90.Kc4! Sa3+ 91.Kc3! Sb5+ 92.Kd3! Kb8 93.Kc4! Sa3+ 94.Kb4! Sc2+ 95.Kc3! Se3 96.Kd4! Sg4 97.Sc4! Sh6 98.Ke5

Sg8 99.Kd6! Sf6 100.Se5! Se4+ 101.Kd5!! Sf6+ 102.Kc4! Kc8 103.Kb4! Se8 104.Kb5! d6 105.Sd3!! Kd7 106.b7 Kc7 107.Ka6! Kb8 108.Sb4 Sc7+ 109.Kb6!! Sd5+ 110.Sxd5!! wins.

To win this endgame, more than 50 moves are needed (see moves 32.c5 to 104...d6).

The record KSP – KSP positions needs 44 moves. There are 8 such positions with the same pawn structure. The winning manoeuvres are very difficult and interesting.

BK.14. M. Bourzutschky & Y. Konoval
the record position



b6f1 0004.12 3/4 White wins in 44 moves

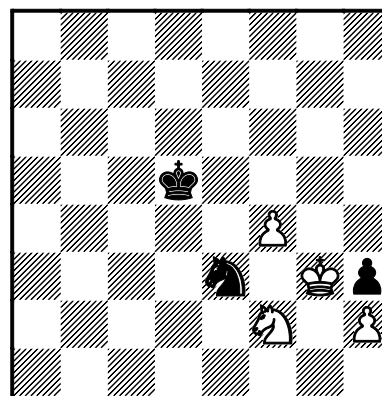
(BK.14.) 1.b5!! Ke2 2.Sc3+!! Kf3 3.Sd5!! Se1 4.Kc6!! Sd3 5.b6!! Se5+ 6.Kc7!! Sd3 7.Kc8! Sc5 8.Sc7!! Se4 9.Sb5! Sc5 10.Sd4+! Ke3 11.Se6!! Se4 12.Kc7! Sd6 13.Sd8 Se8+ 14.Kd7! Sd6 15.Sf7! Sb7 16.Kc7!! Sa5 17.Se5!! Sb3 18.Kc6! Sa5+ 19.Kd5! Sb7 20.Sc4+! Kd3 21.Kc6!! Sd8+ 22.Kd7!! Sb7 23.Kc7! Sc5 24.Se5+!! Kd4 25.Sd7!! Sa6+ 26.Kb7!! Sb4 27.Kc8!! g5 28.b7!! Sa6 29.Sb8!! Sb4 30.Kc7! Kd5 31.Kb6!! Kd6 32.Sd7!! Sc6 33.Se5!! Sb8 34.Ka7!! Kc7 35.Sg4!! zz Sc6+ 36.Ka8!! Sb8 37.Se3! Sd7 38.Ka7!! Kd6 39.Sc4+!! Ke6 40.Sb6!! Se5 41.Ka8! Sc6 42.Sc8 g4 43.Sa7!! Sb8 44.Kxb8!! wins.

Four examples from o. t. b. games:

(BK.15.) 59.Kxh3?? Ke6 60.Kg3 Kf5 61.Kf3 Sf1 62.h3 Sd2+ 63.Ke2 Sc4 64.Kd3 Sb6 draw.

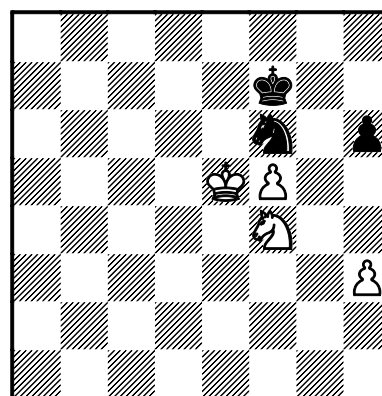
White could have won in 14 moves with 59.Kh4!! Ke6 60.Kg5 Ke7 61.Sg4! Sd5 62.Kf5! Kf7 63.Ke4! Ke6 64.f5+! Kd6 65.f6!.

BK.15. P. Keres – S. Reshevsky
Leningrad/Moscow 1939



g3d5 0004.21 4/3 White to move could win

BK.16. S. Gligoric – B. Ivkov
Jugoslavija 1971

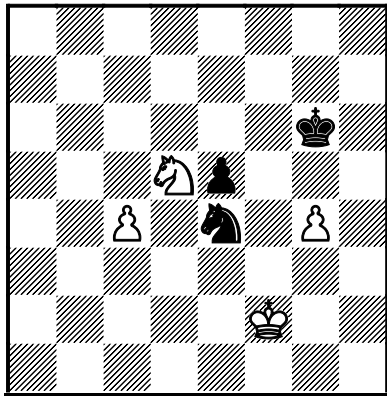


e5f7 0004.21 4/3 Black to move can hold

(BK.16.) 54...Sd7+ 55.Kd6 Sb6 55...Kf6? 56.Kxd7 Kxf5 57.Sg2 Ke4 58.Ke6 Kf3 59.Kf5+-. 56.Sh5 Sc4+ 57.Kd5 Sb6+ 58.Ke5 Sd7+ 59.Kf4 Sc5?? 59...Ke7!! was the only drawing move. 60.Sg3 Now White has a complicated win in 33 moves. 60...Sd3+ 61.Ke3 Se5 62.Se4 Kg7 63.Sf2 Kf6 64.Kf4 Sf7 65.Se4+ Kg7 66.h4 Sd8 67.h5?? After this move the position is drawn. The winning line runs 67.Sf2! +15 67...Sc6 68.Sg4 Sd4 69.Ke4 Sb3 70.h5 Sd2+ 71.Ke5 Sf3+ 72.Kd5 Kf7 73.Ke4!! Sd2+ 74.Kf4 Kg7 75.f6+ Kh7 76.Se5 Sb3 77.Sd7 Kg8 78.Kf5. 67...Kf7 68.Sf2 Ke7! 69.Sg4 Sf7 70.Ke4 Sd6+ 71.Ke5 Sf7+ 72.Kd5 Sg5! 73.f6+ 73.Sxh6 Kf6 74.Kd4 Sh7 and Kg5. 73...Kf7 74.Ke5 Sf3+ 75.Ke4 Sh4! 76.Kd5 Sf3 draw because of 77.Ke4 Sh4 78.Ke5 Sf3+ 79.Kf4 Sd4!.

(BK.17.) The comments are from Khalifman unless otherwise mentioned. 79.Ke3 Sc5 80.Sc3! 80.Sb4?! Se6 81.Sd3 Kf6 82.c5 Kg5

BK.17. M. Tal – A. J. Rubineti
Olympiad Lucerne 1982

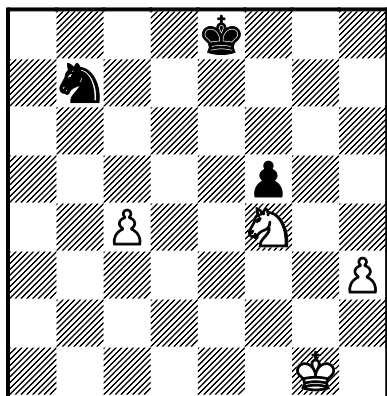


f2g6 0004.21 4/3 White to move, draw

83.c6 (Kf3? e4;) 83...Kxg4 84.Ke4 with a small advantage. **80...Kf7 81.Se4 Se6??** 81...Sd7 82.c5 Ke6 83.g5. YKMB: 81...Sd7?? 82.Kd3! and wins in 15 moves, but not 82.c5?? Ke6!! 83.g5 Sb8= or 83...Sf8=. **82.Kd3 Sf4+ 83.Kc3 Sg2 84.c5 Se3** 84...Ke6 85.c6 Se3 86.g5 Sd5+ 87.Kc4 Se7 88.Kc5 wins. **85.g5 Ke6 86.c6 Sd5+ 87.Kc4 Se7 88.Kc5 Sc8 89.g6 Se7 90.c7 Kd7 91.Kb6 Ke8** 91...Sxg6 92.Kb7 Se7 93.Sf6+ Kd6 94.Sg8 Sxg8 95.c8Q wins. **92.Sf6+ Kf8 93.Kb7** with the idea 94.Sd5, wins.

But after **81...Sb3!!** Black could have drawn.

BK.18. An. Karpov – U. Andersson
Reggio Emilia 1989



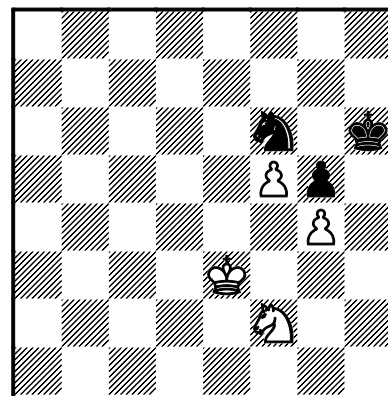
g1e8 0004.21 4/3 White to move is winning

(BK.18.) The comments are from I. Zaitsev unless otherwise mentioned. **45.Sd3** 45.Kf2? Sd6=. **45...Sa5 46.c5 Sc6** 46...Kf7 with a small advantage. **47.Kf2 Kf7 48.Ke3 Kg6 49.Kf4?!** 49.Se1! Se7 (49...Kf6 50.Sf3±) 50.Sf3 Sd5+ 51.Kd4 with a small advantage.

49...Kf6! 50.h4 Sd4 51.Ke3 Sc2+ 52.Kd2 Sd4 53.Kc3?? 53.Ke3 wins in 15 moves and 53.Kd1 in 16 moves YKMB. **53...Se6 54.c6 54.Kc4 Kg6=.** **54...Ke7??** 54...f4!! was the only drawing move YKMB. **55.h5 Kd6 56.Sb4??** After 56.h6!! Sg5 57.Se5!! f4 58.Kd4! Kc7 59.Kd5! White could win YKMB. **56...f4 57.h6 Sg5 58.Kd4 f3 59.Ke3 Kc7 60.Kf2 Kd6 61.Kg3 Kc7 62.Kh2** draw.

And four cooked studies:

BK.19. Y. Averbakh
source unknown 1955

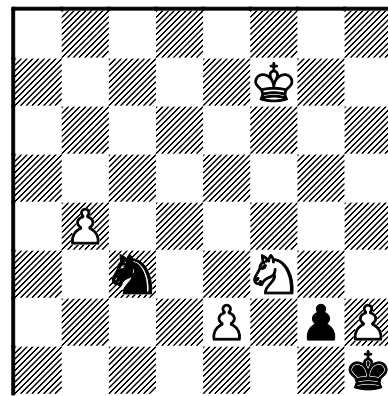


e3h6 0004.21 4/3 White wins?

(BK.19.) **1.Kf3!** 1.Kd4? Kg7 2.Ke5 Kf7 3.Kd6 Se8+ 4.Kd7 Sf6+ 5.Kd8 Kf8. **1...Sd7** The second main line runs 1...Kg7 2.Se4! Sh7 3.Ke3 Kf7 4.Kd4 Ke7 5.Ke5 Kf7 6.Kd6 Kf8 7.Ke6 Kg7 8.Ke7 Kh6 9.Kf7. **2.Ke4 Kg7 3.Kd5 Sf6+ 4.Ke6 Sg8 5.Se4 Sh6 6.f6+ Kg6** 6...Kg8 7.Sxg5 Sxg4 8.f7+ Kf8 9.Sh7+. **7.Sd6 Sxg4 8.f7 Kg7 9.Ke7** wins.

But **3...Kf7 4.Se4** and now: **Ke7! 5.Kd4 Ke8!** draws.

BK.20. A. Koranyi
commendation *Magyar Sakkélet* 1958

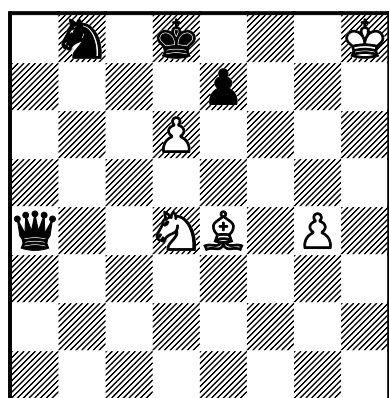


f7h1 0004.31 5/3 Draw?

(BK.20.) **1.Ke7!** But not 1.Ke8? Sxe2 2.b5 Sd4! 3.b6 Sxf3 4.b7 g1Q 5.b8Q Qg8+ or 1.Kf8? Sxe2 2.b5 Sd4 3.b6 Sxf3 4.b7 Se5! 5.b8Q Sd7+. **1...Sxe2 2.b5 Sc3 3.Kd6!** Bad is 3.b6? Sd5+ with 4.Ke8 Sxb6 5.h4 Sc4 6.h5 Se5 7.h6 Sg4!, 4.Ke6 Sxb6 5.h4 Sc4 6.h5 Sd2 7.h6 Sxf3 8.h7 Sg5+, 4.Kd8 Sxb6 5.h4 Sc4 6.h5 Se5 7.h6 Sf7+. **3...Sxb5+ 4.Kd5!** 4.Ke5? Sa3! **4...Sc3+ 5.Kd4 Sd1** 5...Se2+ 6.Ke3 Sg1? 7.Se1 **6.h4 Sf2 7.h5 Sg4 8.Kc3! Sh2** for example **9.h6! Sxf3 10.h7** draw.

But there is **2...Sd4 3.b6 Sxf3 4.b7 Sd4!** 4...Se5 5.Kd6!. **5.Kd7!** (author) and now: **5...g1Q** winning, for example 6.b8Q Qg4+ 7.Kc7 Qf4+ 8.Kb7 Qe4+ 9.Ka6 Qe2+ 10.Kb7 Qg2+ 11.Ka6 Qa2+ 12.Kb7 Qd5+ 13.Kc8 Qe6+ 14.Kc7 Qe7+ 15.Kb6 Qb4+ 16.Kc7 Se6+ 17.Kc8 Qc4+ 18.Kd7 Sc5+ 19.Ke7 Qe6+ 20.Kf8 Sd7+.

BK.21. H. Backe
Schach 1969,
correction J. Ulrichsen **EG172.**



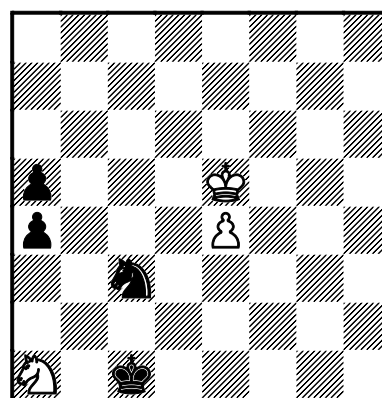
h8d8 3014.21 5/4 White wins?

(BK.21.) **1.Se6+ Kc8** Or 1...Ke8 2.Bg6+ Kd7 3.Sc5+. **2.Bb7+ Kxb7 3.Sc5+ Kc6 4.Sxa4 exd6 5.g5 Sd7 6.g6 Se5 7.g7 Sg6+ 8.Kg8 Se7+ 9.Kf8** wins.

But **4...e5!** draws.

(BK.22.) **1.Kd4 Kb2** Or 1...Sxe4 2.Kxe4 Kb2 3.Kd3 Kxa1 4.Kc2 or 1...Sb5+ 2.Kd3 Kb2 3.Sc2 a3 4.e5 a2 5.e6 Sa3 6.Sa1 Kxa1 7.e7 Kb2 8.e8Q a1Q 9.Qe5+. **2.e5 Sb5+ 3.Kc5 Sc7 4.Kd6 Se8+ 5.Ke7 Sg7 6.Kf6 Sh5+ 7.Kg5 Sg3 8.Kf4** 8.e6? Kxa1 9.e7 Se4+ 10.Kf5 Sd6+ 11.Ke6 Se8. **8...Se2+ 9.Ke3 Sc3 10.Kd4 Se2+ 11.Ke3 Sg3 12.Kf4** draw.

BK.22. A.P. Kuznetsov and A. Motor
commendation *Szachy* 1970



e5c1 0004.12 3/4 Draw?

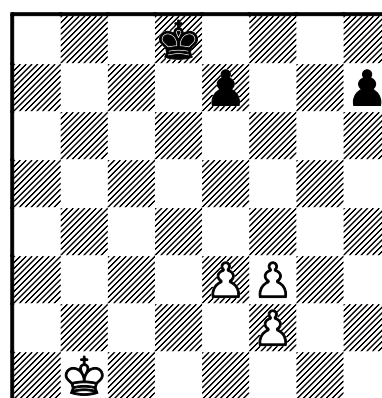
But after **2...a3! 3.e6 Sb5+ 4.Kc4 Sc7** Black wins.

KPPP-KPP (only Queen Promotions)

It seems that pawn endgames could be exactly calculated, but there are positions with complicated lines too. In addition, promotions transform the ending in more complicated ones.

The record win in KPPP-KPP endgame has 36 moves. There are 6 record positions, but they are very similar.

BK.23. M. Bourzutschky & Y. Konoval
record position



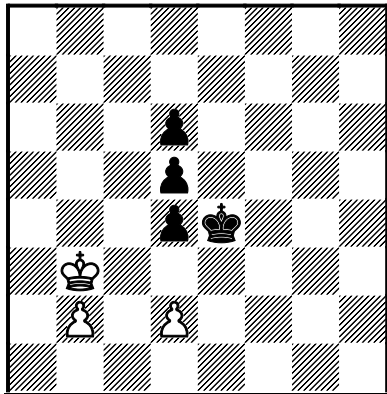
b1d8 0000.32 4/3 White wins in 33 moves

(BK.23.) **1.Kc2!! Ke8 2.f4 Kf7 3.Kd3 Kg6 4.Ke4 Kf6 5.Kf3!! Kg6 6.Kg4 e6 7.Kg3! Kg7 8.Kf3! Kf7 9.Ke4 Kf6 10.Kd3! Kg6 11.Kc4 Kf6 12.Kc3! Kg6 13.Kd3! Kf5 14.Kd4! h6 15.Kd3!! Kg4 16.Ke2!! Kh5 17.Kf3! Kg6 18.Ke4! Kf6 19.Kd3! Kg6 20.Kc4 Kf6 21.Kc3! Kg6 22.Kd3! Kf5 23.Kd4! h5 24.Kd3!! Kg4 25.Ke2!! Kh3 26.Kf1!! Kh4 27.Kg2! Kg4 28.Kh2! Kf5 29.Kh3 Kg6 30.e4**

Kh7 31.Kh4! Kg6 32.f3! zz Kh6 33.f5!! e5
34.f6! Kg6 35.f7!! Kh6 36.f8Q+ wins.

For the situation KPP-KPPP the longest win has 26 moves. The 9 record positions have the same pawn structure, maybe shifted in vertical direction, and differ only with King's positions. We give here one example.

BK.24. M. Bourzutschky & Y. Konoval
record position

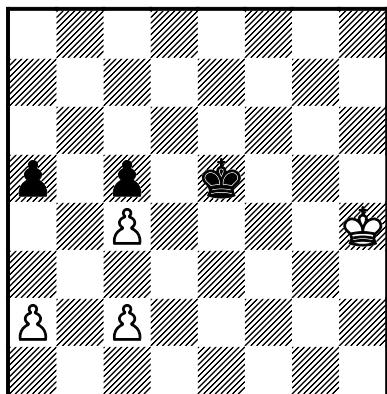


b3e4 0000.23 3/4 White wins in 26 moves

(BK.24.) 1.Kc2!! d3+ 2.Kb1!! Kd4 3.Ka2!!
Kc5 4.Kb3 Kb5 5.Kc3 Kc5 6.b4+! Kb5
7.Kb3!! zz Kb6 8.Ka4! Ka6 9.b5+! Kb6
10.Kb4!! Kc7 11.Ka5! Kb7 12.b6! Kb8
13.Kb4 Kc8 14.Ka4! Kb8 15.Ka5! Kb7
16.Kb5!! d4 17.Ka5!! Kc8 18.Kb4 Kb8
19.Ka4! Kc8 20.Ka5! Kb8 21.Ka6! Ka8
22.b7+! Kb8 23.Kb6!! zz d5 24.Kc6 zz Ka7
25.Kc7!! Ka6 26.b8Q wins.

From many games with this endgame we have chosen these four:

BK.25. R. Belkadi – L. Pachman
Olympiad, Leipzig 1960



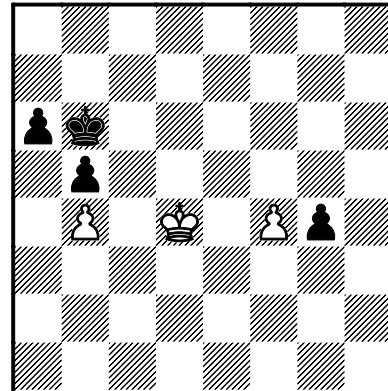
h4e5 0000.32 4/3 Black to move is winning

(BK.25.) 55...Kd4 56.Kg4 Kc3 57.Kf4
Kb2?? and White resigned, but it is a drawn

position: 58.Ke5 Kxa2 59.Kd5 a4 60.Kxc5 a3
61.Kd6!! Kb1 62.c5 a2 63.c6 a1Q 64.c7.

The only winning move was 57...Kxc4!

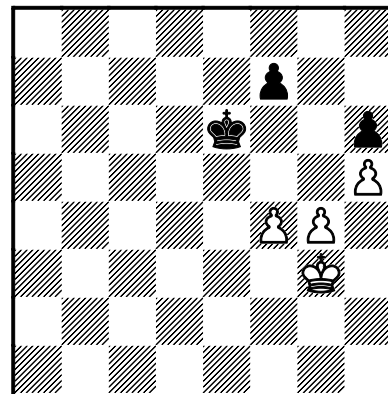
BK.26. L. Barczay – S. Reshevsky
Skopje Solidarnost 1970



d4b6 0000.23 3/4 White to move holds

(BK.26.) 52.f5 Kc7 53.Ke3 a5?? 53...g3=,
53...Kd6(d7,d8)= 54.bxa5?? After 54.f6!!
White promote his a-pawn with check. 54...b4
55.f6 b3 56.f7 b2 57.f8Q b1Q draw.

BK.27. L. Psakhis – V. Savon
Moscow champ. 1981

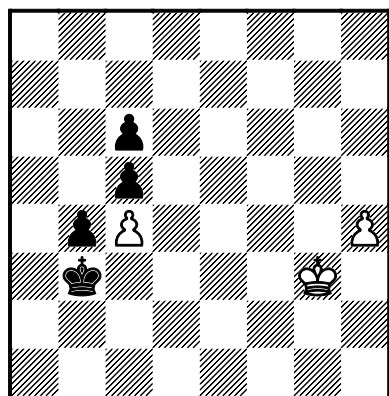


g3e6 0000.32 4/3 Black to move, draw

(BK.27.) 54...f6 55.Kf3 Kd7 56.Ke3 Ke7
57.Kd3 Kd7 58.Kc4 Now Black resigned in a
drawn position 58... Kd6 (e6, d8, e8) since af-
ter 58...Ke6 59.Kc5 Kd7! 60.Kd5 Ke7 White
cannot play 61.Kc6? f5!.

(BK.28.) 56.h5 Kxc4?? This obvious move
leads to a draw. After 56...Ka2 (a3) 57.h6 b3
58.h7 b2 59.h8Q b1Q Black could win in the
KQPPKQP ending. 57.h6 b3 58.h7 b2
59.h8Q b1Q 60.Qg8+ Kc3 61.Qg7+ Kb3
62.Qb7+ Kc2 63.Qh7+ Kc1 64.Qh6+ Kb2
65.Qg7+ Kc1 66.Qh6+ Kd1 67.Qh1+ Kc2
68.Qh7+ Kb2 draw.

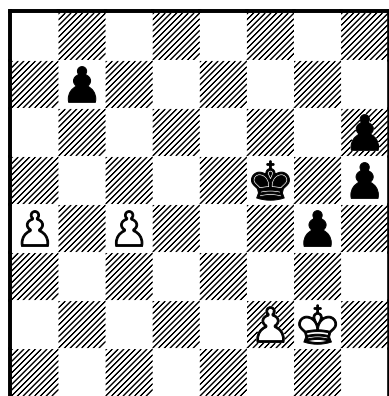
BK.28. J. Lechtynsky – L. Vajda
Budapest 2002



g3b3 0000.23 3/4 White to move,
Black is winning

And finally we give four cooked endgame studies.

BK.29. A. Troitzky
Isvestia 1923



g2f5 0000.34 4/5 White wins?

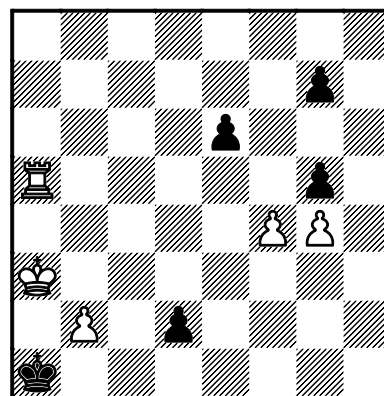
(BK.29.) **1.a5** In the thematic try **1.c5?** Ke5 2.Kg3 Kd5 3.Kh4 Kxc5 4.Kxh5 Kb4 5.Kxg4 Kxa4 6.f4 b5 7.f5 b4 8.f6 b3 9.f7 b2 10.f8Q b1Q 11.Qa8+ Black is OK after 11...Kb3!. **1...Ke5** Or 1...h4 2.c5 Ke5 3.c6 Kd6 4.cxb7 Kc7 5.a6 h3+ 6.Kg3 h5 7.f4!. **2.Kg3 Kd4 3.Kh4 Kxc4 4.Kxh5 Kb5 5.Kxg4 Kxa5 6.f4 b5** Or 6...Kb5 7.f5 Kc6 8.Kh5 Kd7 9.Kg6 Ke8 10.Kg7. **7.f5 b4 8.f6 b3 9.f7 b2 10.f8Q b1Q 11.Qa8+** wins.

But **4...Kd5!! 5.Kxh6 Ke4.**

(BK.30.) **1.Kb3+ Kb1 2.Ra1+ Kxa1 3.Kc2 d1Q+ 4.Kxd1 Kxb2 5.f5!** 5.fxg5? Kc3 6.Ke2 Kd4 7.Kf3 e5 **5...exf5 6.gxf5 Kc3 7.Ke2 Kd4 8.Kf3 Ke5 9.Kg4 Kf6 10.Kh5! Kxf5** stalemate.

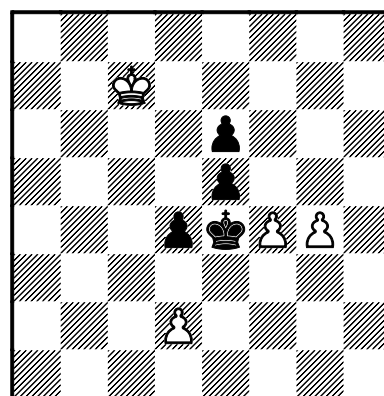
But **5...e5!** wins for Black, for example 6.Kd2 e4 7.Ke3 Kc3 8.Kxe4 Kd2.

BK.30. K. Stoyanov
Shakhmatna Misl 1956



a3a1 0100.34 5/5 White draws?

BK.31. E. Pogosyants
Shakhmatny Bulletin 1964

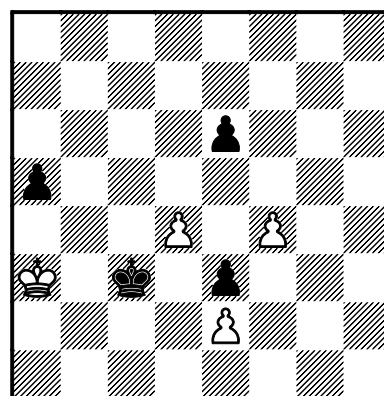


c7e4 0000.33 4/3 White wins?

(BK.31.) **1.f5 exf5 2.g5 f4 3.g6 f3 4.g7 f2 5.g8Q f1Q 6.Qa8+ Kf5 7.Qf8+ or 6...Kd3 7.Qa6+.**

But **2...Kd3! 3.g6 Kxd2 4.g7 e4 5.g8Q d3** is a surprising draw.

BK.32. H. Reddmann
Inselschach 1976



a3c3 0000.33 4/4 White wins?

(BK.32.) **1.f5!** The thematic try is **1.d5?** exd5 2.f5 d4 3.f6 d3 4.f7 dxe2 5.f8Q e1Q and

Black is safe. 1...exf5 2.d5 f4 3.d6 f3 4.d7
fxe2 5.d8Q e1Q 6.Qxa5+ or 4...f2 5.d8Q f1Q
6.Qd3 mate.

But 3...Kd2! 4.d7 Kxe2 5.d8Q f3 is a draw.
To be continued...

Jan Timman 60 Jubilee Tourney

New In Chess announces a composition tourney to commemorate the 60th birthday of Jan Timman, grandmaster and author of *The Art of the Endgame* and several other fine books on endgame studies

No set theme. Twins and/or joint studies allowed.

The judge of this event will be Jan Timman himself.

First prize: 300 €; Second prize: 200 €; Third prize: 100 €

Also book prizes

Honourable mentions and commendations will be awarded

Entries should include the name of the composer(s), postal address, diagram with full solution (preferably with a PGN-file attached).

Please send **before June 30th, 2012** to the tourney director:

René Olthof

c/o New In Chess

P.O. Box 1093

NL 1810 KB Alkmaar

the Netherlands

E-mail: raja@newinchess.com

The winners will be announced in *New In Chess Magazine*

Shaya Kozlowski 100 MT 2011

Preliminary award by Harold van der Heijden

ARVES organized a tourney to commemorate the great composer Shaya Kozlowski (1910-1943) from Łódź, Poland. The set theme was “A paradoxical piece action eventually simplifies into a winning or drawn pawn ending”.

Tourney director René Olthof received 28 studies (including one twin study) by 21 composers from 12 countries and supplied them anonymously to me.

Due to various reasons this award is published much later than promised in the announcement (end of 2011). I thank all participants for their patience and apologize for the delay.

Claims should be sent to the tourney director René Olthof (raja@newinchess.com) before June 1st, 2012. This award will then be finalized in EG189 (July 2012).

Soundness

I checked all entries for soundness (using two different engines; Houdini 2.0 Pro and Deep Fritz 12 with all 3-6 men endings on hard disk). Entry **10** (f3c8) was found to be dualistic (1.cxb7 Kxb7 2.Rd8 Bf6 3.Rd7 Be5 4.Rxf7 Rf6 and now 5.Rxf6 Bxf6 6.Ke4 and it is unclear whether Black wins this ending. After the 6th move of the main line there are many duals.) And the twin study (entry **12.2** (g1g8) with bph6) is suspect: 3...Be5 4.Qf1 Qc3 5.Sd8 Qa1 6.Qxa1 Bxa1: is this a win? If it is, I still would return it to the author as the twin is really nice and could be a candidate prize winner in another tourney, while I'm hardly enthusiastic about its expression of the requested theme for this tourney.

Anticipation

Chess Query Language (CQL), as always, was a valuable tool during anticipation vetting. Of course I used HHdbIV as the main reference database, but also checked the studies against HHdbV (work in progress!).

Anticipations were spotted for: entry no. **2** (a2a4) (Rinck HHdbIV#16251, Josten #67412, #75773), no. **4** (a5d5): Josten g5d7 (2011), no. **10** (f3c8) (Herberg #31883), no. **19** (a3c8) (Pospisil #74444), no. **21** (h4g1) (Gurgenidze #69887), no. **22** (e1c7) (Kakovin #27504) and no. **23** (c8b5) (Josten c8a3 2011). In one case (no. **4**) the finding resulted in a significant downgrading.

Thematic

During judging I became more and more unhappy with the theme description. Almost none of the requirements are concise: 1) what is a “piece”? (seeing the examples, probably a “light piece” was intended; otherwise “piece” could have been omitted from the theme description), 2) what is an “action”? (move, manoeuvre), 3) what is “eventually”? (does it mean that a valid pawn ending should occur in the main line?), and do we need some interesting pawn play as well?, 4) the description also allows for a paradoxical piece action by Black in a try.

Of course, I am also blaming myself here, as I was allowed to comment on the theme definition before the tourney was announced...

Still, some authors managed to overlook the precise pawn ending requirement: no. **9** (c4e6) and no. **23** (c8b5). The latter, by the way, proved to be (auto?)-anticipated.

Often the “paradoxical piece action” was simply a piece sacrifice, and although I had a liberal approach, some of those piece sacrifices were almost forced (or hardly paradoxical). For instance, in some instances a wS was sacrificed which was doomed anyway: no. **13** (d1g8), no. **19** (a3c8), **24** (c1f8), **27** (d1e8). For the entries no. **10** (f3c8), see also the soundness section, and no. **21** (h4g1), I failed to find a paradoxical piece action at all. In entry no. **15** (g1d6) the key move 1.Sc8+ is a piece sacrifice in the long run, but on the other hand it grabs a pawn, which is hardly paradoxical. Entry no. **6** (g5h1) had a thematically sound black expression of the theme, but the main line (except for the paradoxical line) is hardly interesting. This, in my view, should be turned into a study with reversed colours.

Study no. **22** (e1c7) provided an introduction to a paradoxical Kozlowski study (which other composers also tried, e.g. as Kakovin as mentioned in the anticipation section). The introduction perhaps involves a paradoxical piece action by Black, but not convincing enough.

Several composers wrongly labelled sublines to be “thematic tries“, when there only was another line with a unique solution, or “themes” that had nothing to do with the requested theme.

It is always difficult to judge a thematic tourney, as poor studies with a poor theme expression and excellent studies with excellent theme expression are extremely rare, so one has to compare apples (relatively poor studies with an excellent theme idea) with pears (excellent studies which also happen to have a thematic part). In this case it was even more difficult, as, in my view, paradox is an essential constituent of every study. This also confused composers, as some asked whether a piece sacrifice is also a paradoxical piece action (which of course is true). After elaborate thought I decided that because of the explicit demand for paradox here the apples should be preferred over the pears.

The following studies also did not make it into the award:

8: (d1d4): Perhaps two paradoxical piece actions (1.Sg4 putting a wB en-prise and 7.Kd2 as a paradoxical foreplan) can be identified, but more a pear than an apple.

14: (f2f7): Paradoxical idea (1.Rd3, 2.Rxd4 sacrificing rook against knight) but too much no more than an introduction to a pawn ending.

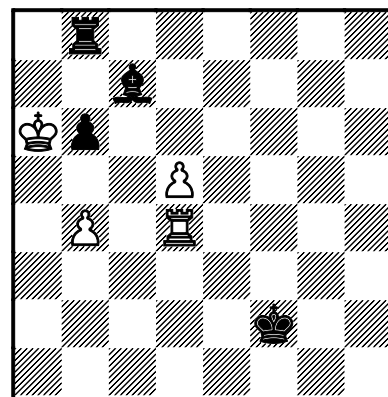
18: (g3c4): It took me quite a while to find the paradoxical piece action here. Probably 4.Rh1 qualifies, but this is the “big pear” of the tourney. After some hesitation I return this very nice study to the author as it deserves more than a low ranking in a theme tourney.

25: (g6f2): Interesting, perhaps paradoxical triangulation play of the wR. But the second main line has no thematic content. Although this fact was not decisive, I would want to underline that for “thematic” studies all main lines should have thematic content. Another pear, and probably the author will be successful with it in another tourney.

26: (a4c5): Piece sacrifice, but not paradoxical.

Award

No 18196 1st prize No. 11
Jan Timman



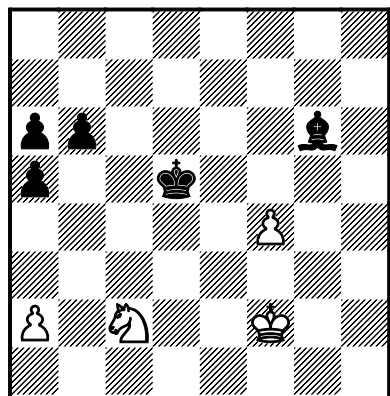
a6f2 0430.21 4/4 Win

No 18196 Jan Timman (the Netherlands).
1.d6 Bd8 2.Ka7/i Rc8 3.Rf4+ Ke3 4.Rf8 b5
5.Kb7 Bc7 6.Rf3+ Kxf3 7.dxc7 Rf8 8.c8Q
Rxc8 9.Kxc8 Ke4 10.Kc7 (Kb7) Kd5 11.Kb6
Kc4 12.Ka5 wins.

i) 2.d7? Ke3 3.Rc4 Ra8+ 4.Kb7 Ra4 draws.

The purpose of the highly original and amazingly paradox desperado move 6.Rf3+ becomes clear when we're in the requested pawn ending: the bK is too far off. Crystal clear.

No 18197 2nd prize No. 16
Iuri Akobia & Richard Becker



f2d5 0031.35 4/5 Draw

No 18197 Iuri Akobia (Georgia) & Richard Becker (USA). 1.f5/i Bxf5/ii 2.Se3+ Ke4 3.Sc4/iii b5/iv 4.Sd6+ (Sxa5? Kd4;) Ke5 5.Sxf5 Kxf5 6.Kf3 zz Ke5/v 7.Ke3 zz Kd5 8.Kd3 zz Kc5 9.Kc3 zz a4 10.Kc2 Kb4 11.Kb2 zz a5 12.Kb1/vi zz Ka3 13.Ka1 zz b4 14.Kb1 zz b3 15.Ka1 zz bxa2 stalemate.

i) 1.Se3+? Kd4 2.Ke2 Bf7, and 3.a3 Kc3, or 3.a4 Bb3(Be8) wins.

ii) Bf7 2.Ke3 (Ke2) Kc5 3.a3 Kc4 4.Kd2 draws.

iii) Thematic try: 3.Sxf5? Kxf5 and Black wins.

iv) Be6 4.Sxb6 Bxa2 5.Ke1 (Ke2) draws.

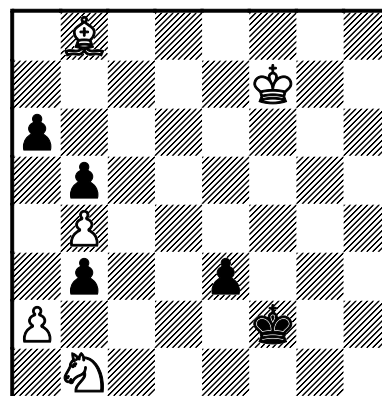
v) Kg5 7.Ke3 zz Kg6 8.Ke2 zz Kg5 9.Ke3 Kg4 10.Ke4 zz Kg3 11.Ke3 zz Kg2 12.Ke2 zz Kg1 13.Ke1 zz draws.

vi) 12.Ka1? Ka3 13.Kb1 b4 zz 14.Ka1 b3 zz 15.Kb1 b2 zz, or 12.Kc2 Ka3 13.Kb1 b4 zz, win.

Excellent paradoxical manoeuvre of the wS provoking a black pawn to advance before White can safely exchange into a pawn ending.

No 18198 Yochanan Afek (Israel/the Netherlands). 1.Sc3 e2/i 2.Bg3+/ii Kxg3 3.Sxe2+ Kf2/iii 4.Sc1/iv b2/v 5.Sd3+ Ke3 6.Sxb2 Kd4

No 18198 3rd prize No. 7
Yochanan Afek



f7f2 0011.24 5/5 Win

7.Ke6 Kc3 8.Sd3 Kxd3 9.Kd5 Kc2 10.Kc6 Kc3 11.Kc5 Kb2 12.Kb6 Ka3 13.Ka5 wins.

i) bxa2 2.Sxa2 e2 3.Sc1 wins.

ii) 2.Ba7+? Kf1 3.Sxe2 bxa2 4.Sg3+ Kg2 5.Bd4 Kxg3 draws.

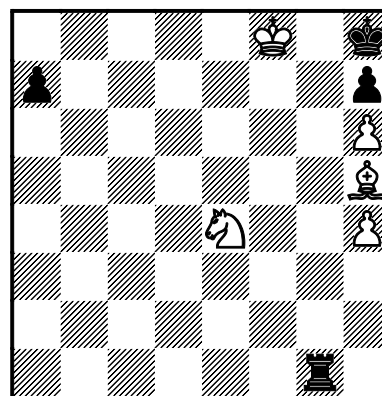
iii) Kf3 4.Sd4+ Ke4 5.Sxb3 wins.

iv) 4.Sc3? Ke3 5.axb3 Kd4 6.Se2+ Ke3 7.Sg3 Kd3 draws.

v) bxa2 5.Sxa2 Ke3 6.Ke6 Kd4 7.Kd6 Kc4 8.Kc6 Kb3 9.Kb6 Kxa2 10.Kxa6 wins.

Two paradoxical piece sacrifices aimed at gaining a single tempo each. 8.Sd3!! luring Black into a famous Grigoriev pawn ending is the highlight of this study.

No 18199 1st hon. mention No. 28
Ilham Aliev & Shovkat Salimov



f8h8 0311.22 5/4 Win

No 18199 Ilham Aliev & Shovkat Salimov (Azerbaijan). 1.Sg5/i Rxg5/ii 2.hxg5 a5 3.Kf7 a4 4.Bg6, and:

– hxg6 5.Kxg6 a3 6.Kf7 a2 7.g6 a1Q 8.g7+ Kh7 9.g8Q+ Kxh6 10.Qg6 mate, or:

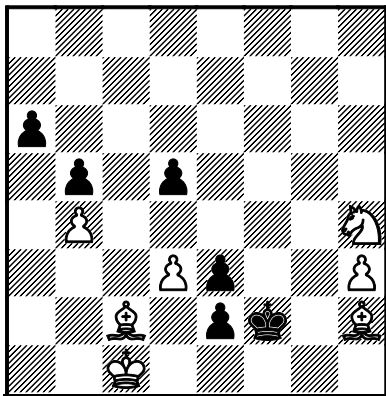
– a3 5.Bxh7 with either:

- Kxh7 6.g6+ Kxh6 7.g7 a2 8.g8Q a1Q 9.Qg6 mate, or:
- a2 6.g6 a1Q 7.g7+ Kxh7 8.g8Q+ Kxh6 9.Qg6 mate.

- 1.Sd6? Rf1+ 2.Sf7+ Rxf7+ draws.
- The point is Rf1+ 2.Bf3 winning.
- 4.Bd1? a3 5.Bb3 a2 6.Bxa2 stalemate.

Marvellous paradoxical move 5.Bg6. Not only paradoxical because it is a sacrifice, but the move itself is also paradoxical: the wB does not bother trying to stop the black pawn. Further, 5.Bxh7 adds to the paradox effect.

No 18200 2nd hon. mention No. 5
Sergiy Didukh



c1f2 0021.35 7/6 Win

No 18200 Sergiy Didukh (Ukraine).
1.Bg1+/i Kxg1 2.Bd1 (Sf3+? Kf2;) exd1Q+ (e1Q; Sf3+) 3.Kxd1 Kf2 4.Sg2 Kxg2 5.Ke2 d4 6.h4 a5 7.bxa5 b4 8.a6 b3 9.a7 b2 10.a8Q+ with check, wins.

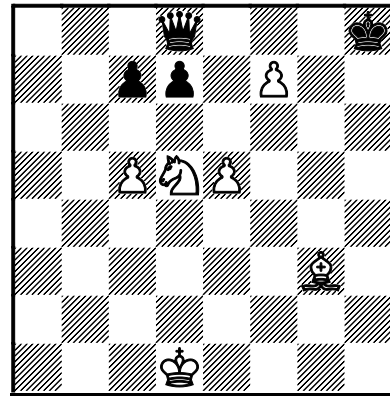
i) 1.Sf3? Kxf3 2.Bd1 exd1Q+ 3.Kxd1 Kf2 4.Bg1+ Kxg1 5.Ke2 d4 (a5?; Kxe3) 6.h4 a5 and now after 7.bxa5? b4 8.a6 b3 9.a7 b2 10.a8Q b1Q Black even wins, so White must settle for a draw: 7.h5 a4 8.h6 a3.

ii) Kxh3 6.Kxe3 Kg4 7.Kd4 Kf5 8.Kxd5, and a5 6.bxa5 b4 7.Kxe3 b3 8.Kd2 win.

White must invest all of his material advantage in order to stop the advanced pawns. After the smoke disappears the difference between solution and “upside down” thematic try turns out to be a decisive position of the bK.

No 18201 Oleg Pervakov & Vladimir Terekhin (Russia). 1.e6 dxe6 2.Be5+/i h7 3.Bd6 cxd6 4.Sf4/ii dxc5+ 5.Kc1/iii Qf6

No 18201 1st commendation No. 17
Oleg Pervakov & Vladimir Terekhin



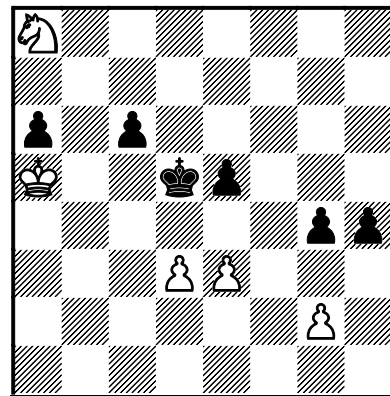
d1h8 3011.32 6/4 Draw

6.Sxe6 Qxf7 7.Sg5+ Kg7 8.Sxf7 and after 8...Kxf7 the pawn ending is a draw.

- Thematic try 2.Bd6? cxd6 3.Sf4 dxc5+ 4.Kc1 Qf8 5.Sg6+ Kg7 6.Sxf8 Kxf8 wins.
- 4.Sc7? dxc5+ 5.Kc1 Qg5+ wins.
- 5.Kc2? c4 6.Sxe6 Qd3+ 7.Kc1 c3 wins.

The paradoxical piece sacrifice 3.Bd6! and the paradoxical piece action 4.Sf4 are enlightened with a thematic try.

No 18202 2nd commendation No. 4
Jochen Vieweger



a5d5 0001.35 5/5 Win

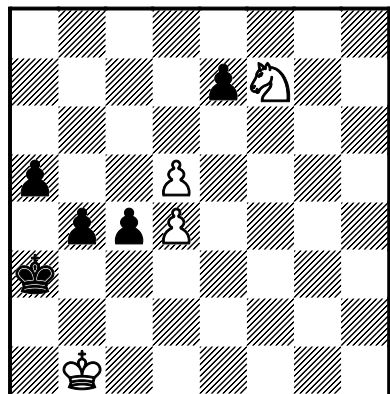
No 18202 Jochen Vieweger (Germany).
1.Sc7+ Kd6 2.Se8+ Ke6 3.Sg7+ Kf6 4.Sh5+ Kg5 5.Sg3 hxg3 6.Kb6 a5 7.Kxa5 c5 8.Ka4 e4 9.d4 cxd4 10.Kb3 dxe3 11.Kc2 Kf4 12.Kd1 draws.

Nice idea: the cornered knight undertakes a long journey just to sacrifice itself at g3 in order to reach a level pawn ending. The sacrifice is not completely new: G. Josten, *Schach* iii2011: g5d7 0001.34 a7.a2d3f2a4b4d4f7 5/5 Win: 1.Sb5 Kc6 2.Sa3! bxa3 3.Kf5 Kb5

4.Ke4 Kc5 5.Ke5 f6+ 6.Ke4 f5+ 7.Ke5 f4 8.f3 Kb5 9.Kd5 wins. Here White also sacrificed the knight to block dangerous black pawns, this time to get a winning advantage in a pawn ending. But of course in the present study the long road from the corner significantly adds to the paradox. The anticipation did not have a major influence on my evaluation.

No 18203 3rd commendation No. 20

Iuri Akobia



b1a3 0001.24 4/5 Win

No 18203 Iuri Akobia (Georgia). 1.d6 exd6 2.Sxd6 b3 3.Sxc4+ Kb4/i 4.Sa3/ii Kxa3/iii 5.d5 a4 6.d6 b2 7.d7 Kb3 8.d8Q (d8R) wins.

- i) Ka4 4.Kb2 Kb4 5.d5/iv Kxc4 6.d6 wins.
- ii) 4.d5 Kc5 (Kb5) (Kxc4; d6) 5.d6 Kc6 6.Kb2 a4 7.Ka3 Kd7 8.Kxa4 b2 draws.
- iii) a4 5.Kb2 (d5? Kc5;) wins.
- iv) 5.Sd2? (Se3? a4;) a4 6.Sb1 Kc4 draws.

Another S-sacrifice, this time to rob the bK of some important squares. Instead of the active sacrifice in the main line, we also see a thematic passive sacrifice in line i). But that's all!

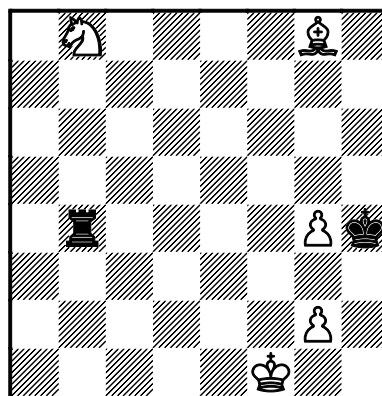
No 18204 Alain Pallier (France). One of those studies where one glances at the initial position and thinks that a really paradoxical outcome would be a draw here.

1.Sc6 Rxc4 2.Se7 Re4 3.Sf5+ Kg4 4.Kg1/i Kxf5 5.Bh7+ Kf4 (Ke5) 6.Bxe4 Kxe4 7.Kh2/ii Kf4 8.Kh3 Kf5 9.Kh4 Kg6 10.Kg4 wins.

- i) Thematic try: 4.Bh7? Rf4+ 5.Kg1 Rxf5 6.Bxf5+ Kxf5 7.Kh2 Kg4 (Kg6) draws (Kg5?; Kg3). 4.Sd6? Rd4 5.Sb5 (Sc4 Kg3;) Rd1+ 6.Kf2 Rd2+ 7.Kg1 Kg3 and White will lose his g-pawn.

No 18204 4th commendation No. 1

Alain Pallier



f1h4 0311.20 5/2 Win

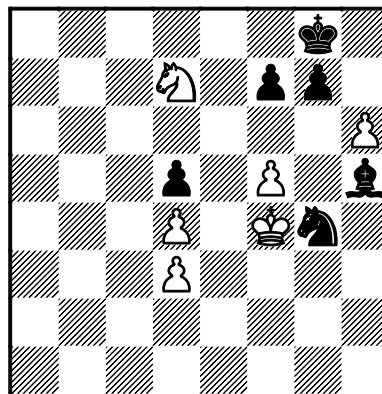
- ii) In comparison with the thematic try, the bK is at e4 instead of f5.

What I like about this study is that the intention of the paradoxical move 4.Kg1!! (one that you would never consider during an o.t.b. game), leaving the wS *en-prise*, is not to gain a tempo for the wK on its way to h2, but instead to get the bK one square off.

Curiously, the composer calls 4.Sd6? the thematic try and 4.Bh7? "try". In my view it should be the other way around, as the outcome of 4.Sd6? does not have anything to do with the theme, while the result of 4.Bh7? is a drawn pawn ending.

No 18205 5th commendation No. 3

Oleg Pervakov



f4g8 0034.43 6/6 Draw

No 18205 Oleg Pervakov (Russia). 1.Kg5 Sxh6/i 2.Sf6+/ii gxf6+ 3.Kxh6 Bg6/iii 4.fxg6 f5/iv 5.gxf7+ Kxf7 6.Kg5 Ke6 7.Kh4 zz (Kh5? Kf6; zz) Kf6 8.Kh5 zz Kf7 9.Kg5 Ke6 10.Kh4 Kf6 11.Kh5 positional draw.

i) g6 2.fxg6 fxg6 3.Sb6 Se3 4.Kf4, and e.g. Sf5 5.Sxd5 Sxh6 6.Sf6+ Kg7 7.Sxh5+ gxh5 8.Kg5 draws, or Sg2+ 5.Kg5 Bf3 6.Sd7 Kh7 7.Sf6+ Kh8 8.Kxg6 Sf4+ 9.Kf5 Sxd3 10.Ke6 Sb4 11.Kd6 positional draw.

ii) 2.Kxh5 Sxf5 3.Sb6 Se7 with a technically won ending.

iii) e.g. 3...Bd1 stalemate.

iv) Kf8 5.gxf7 Kxf7 6.Kh5 Kg7 7.Kg4 Kg6 8.Kf4 f5 9.Ke5 Kg5 10.Kxd5 f4 11.Ke4 Kg4 12.d5 draws.

A thorough expression of the requested theme. Instead of capturing a full piece, White delivers a check on a protected square. Also Black produces a paradoxical move (3...Bg6).

Mark Liburkin 100 MT 2011

Preliminary award by Yochanan Afek

This is the second theme tourney dedicated to the memory of the great chess poet **Mark Liburkin** (1910-1953). Both events were inspired by the late composer's pet themes. In 2003 it was the chameleon echo effect in the centre of attention, while the current tourney has been trying to encourage composers to look for new systematic mechanisms. Acting as the judge of both tourneys I was curious to see if any novelties can still be generated from those paradoxical themes.

I received from the tourney director René Olthof 35 anonymous entries (by 20 composers from 15 countries) of general mediocre standard, yet good quality of the final candidates. Before even going into deeper examination it became apparent that a number of entries showed no systematic manoeuvres at all or were thematically weak, recycling such mechanisms as basic staircase movement. I must emphasize that in view of the difficulty introducing new ideas I adopted a more flexible approach, i.e. that the systematic manoeuvre should not necessarily be composed of visually identical movements of all units.

A few entries misinterpreted the essence of the theme, mixing it with mechanisms of move repetition. A true systematic manoeuvre should show the thematic pieces moving in a certain direction, occupying space until it is not possible anymore due to the geometrical

limits of the chessboard. The most prominent example of such misinterpretation is the excellent No. 11 (e8f1). The dance of the rook pair chasing the white king secures a lovely positional draw by repetition of moves which I believe is a serious candidate for top honours in any other tourney. Rich contents in No. 15 (g5 a1) too, yet nothing much to do with the required theme. No. 4 (g2d5) with the complete knight tour is a thematic border-case, however even if we turned a blind eye to a number of serious analytical difficulties, the 6 men formidable presentation of this task by A.P. Kuznetsov & A. Motor (HHdbIV#38777) could not possibly be ignored. No. 20 (e5c1) and No. 30 (e1b6) show a positive effort to correct two demolished classics; however they were not the first ones to do so and certainly not with a better construction.

Three candidates were found unsound:

5 (a7g5). Cook: 5.Bxg7 Rxd4 6.Bxd4 Bxd4+ 7.Ka6 Be5 8.g7 Bf7 9.Bh7 Bxg7 10.Rxh2.

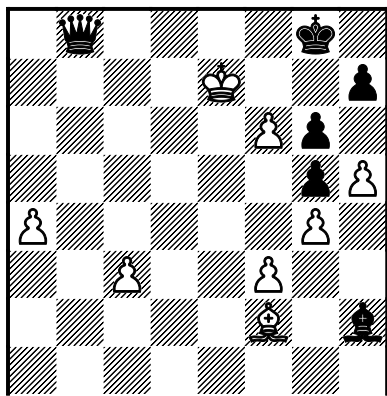
6 (a6a8): Cooks: 1.Bg7 Kxa7 2.Ra1 Sxh3 3.Bd4+ Ka8 4.Be3. Also 2.Rh1 Sxf2 3.Bxf2 Re6+ 4.Kd5 Re5+ 5.Kc4. Also 6.Kc4 Rf7 7.Kd4 Rd3+ main line.

27 (a8h1): Cook: 5.Bf4 Bc6+ 6.Kc7 Rg6 7.Rb6 Rg7+ 8.Kxc6 Ra7 9.Bc7 wins.

The efficient examination by Harold van der Heijden for originality and soundness left me with just a handful of final candidates for which I propose the following classification.

Claims should be sent to the tourney director René Olthof (raja@newinchess.com) before June 1st, 2012. This award will then be finalized in EG189 (July 2012).

No 18206 1st prize No. 14
Sergiy Didukh



e7g8 3040.63 8/6 Win

No 18206 Sergiy Didukh (Ukraine). 1.f7+ Kg7 2.h6+/i Kxh6 3.f8Q+ Qxf8+ 4.Kxf8 Bg1/ii 5.Bg3/iii Bh2/iv 6.Be1 Bg3 7.Bd2 Be1 (Bf4; Bxf4) 8.Be3/v Bf2/vi 9.Bc1 Be3 10.Bb2 (Ba3? Bc5+;) Bc1 11.Ba1/vii Bb2 12.a5 Bxa1 13.a6 Bxc3 14.a7 wins.

i) Try: 2.Bd4+? Be5 3.h6+ Kxh6/viii 4.f8Q+ Qxf8+ 5.Kxf8 Bxd4 6.c4 (6.cxd4 stalemate) Bb6 7.Kf7 Ba5 8.c5 Bc7 9.c6 Ba5 10.Ke7 Kg7 draws.

ii) Bg3 5.Bd4 Be5 6.Ke7 wins.

iii) 5.Be1? Bf2 6.Bd2 Be3 and the wB cannot escape. 5.a5? Bxf2 6.a6 Bc5+ 7.Kf7 Ba7 8.c4 Bc5, and 9.Kf6 Ba7 10.Kf7 Bc5, or 9.Ke6 Kg7 10.Kd5 Ba7 11.Kc6 h5 draws (11.c5 Kf7 12.c6 Ke7 and Black wins).

iv) Bf2 6.Bd6 Bc5 7.Be7 wins.

v) 8.Bc1? Bxc3 9.Ke8 Bb2 (Kg7?; Bxg5) 10.Bd2 Bc3 11.Be3 Bd4 12.Bxd4 stalemate.

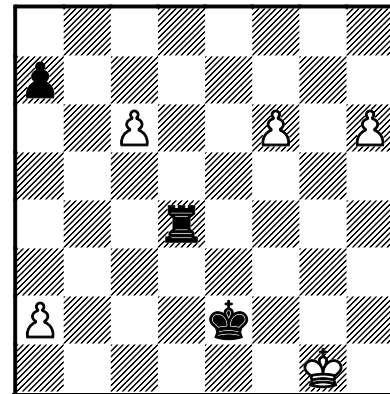
vi) Bxc3 9.Bc5 Bb4 10.Be7 wins.

vii) 11.a5? Bxb2 12.a6 Ba3+ 13.Ke8 Bc5 draws.

viii) Kh8? 4.f8Q+ Qxf8+ 5.Kxf8 Bxd4 6.c4 wins.

A highly original systematic “coast-to-coast” anti-stalemate duel between bishops to secure promotion with good tries.

No 18207 2nd prize No. 16
Luis Miguel Gonzalez



g1e2 0300.41 5/3 Win

No 18207 Luis Miguel Gonzalez (Spain). 1.c7/i Rg4+ 2.Kh2 Rg8 3.h7/ii Rc8/iii 4.Kg2/iv zzKd3 5.Kh3/vKe3 6.Kg3 zz (Kg4? Ke4; zz) Kd4 7.Kh4 (Kg4? Ke4; zz) Ke4 8.Kg4 zz Kd5 9.Kh5 (9.Kg5? Ke5; zz) Ke5 10.Kg5 zz Kd6 11.Kh6 (Kg6? Ke6; zz) Ke6 12.Kg6 zz a6 13.a3/vi zz a5 14.a4 zz Rf8 15.Kg7 Rf7+ 16.Kg8 Rxc7 17.f7 wins.

i) 1.f7? Rd8 2.Kg2 Ke3 3.Kg3 Ke4 4.Kg4 Ke5 5.Kg5 Ke6 6.Kg6 Rc8 7.c7 Rf8, or 1.Kg2? Rd8 2.Kg3 Ke3 3.Kg4 Ke4 4.h7 Rh8 5.c7 Ke5 6.Kg5 Ke6 7.Kg6 Rc8 8.f7 Rf8 9.h8Q Rxh8 10.Kg7 Rc8 draw.

ii) 3.f7? Rf8 4.Kg3 Ke3 5.Kg4 Ke4 6.Kg5 Ke5 7.Kg6 Ke6 8.h7 Ke7 9.Kg7 Rxf7+ 10.Kg8 Rf8+ draws.

iii) Rf8 4.Kg3 Ke3 5.Kg4 Ke4 6.Kg5 Ke5 7.Kg6 Ke6 8.Kg7 Rf7+ 9.Kg8 Rxc7 10.f7 wins.

iv) 4.Kg3? Ke3 zz 5.Kg4 Ke4 6.Kg5 Ke5 7.Kg6 Ke6 8.f7 Rf8 draws.

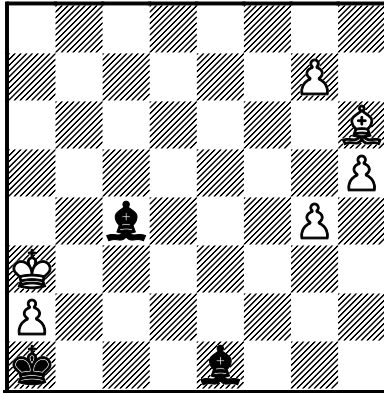
v) 5.Kg3? Ke3 zz, or 5.Kf3? Kd4 6.Kf4 Kd5 7.Kf5 Kd6 8.Kg6 Ke6 9.f7 Rf8 draw.

vi) 13.a4? a5 zz 14.f7 Rf8 draws.

An impressive royal systematic “zigzag” combined with consecutive zugzwangs is moving upward the board in pawns vs. rook struggle. A similar zigzag though in a different context was displayed in two other excellent studies: J. Nunn (#63191) in a knight vs.

bishop encounter and D. Gurgenidze & I. Akobia (#72330) in a bishop vs. pawns battle.

No 18208 3rd prize No. 33
Oleg Pervakov



a3a1 0070.40 6/3 Win

No 18208 Oleg Pervakov (Russia). 1.Bg5/i Bxa2/ii 2.h6/iii Bc3/iv 3.Bd2/v Bd4/vi 4.Kb4 Kb2 5.Be3 Be5/vii 6.Kc5 Kc3 7.Bf4 Bf6 8.Kd6 Kd4 9.Bg5/viii switchback Be5+ 10.Ke7 wins.

i) Thematic try: 1.Bf4? Bxa2 2.h6 Bg8, and: 3.Ka4 Kb2 4.Kb5 Kc3 5.Kc6 Kd4 6.Kd7 Ke4, or 3.g5 Bc3 4.g6 Bxg7 5.hxg7 Kb1 6.Kb4 Kc2 7.Kc5 Kd3 8.Kd6 Ke4 9.Ke7 Kf5 draw. If 1.g5? Bd2 2.g8Q Bxg8 3.Bg7+ Kb1 4.g6 Bxa2 draws.

ii) Kb1 2.h6 with: Bc3 3.Bd2 Bd4 4.Kb4 Bg8 5.a4 Kc2 6.g5 Kxd2 7.g6 Ke3 8.h7 Bxh7 9.gxh7 Bxg7 10.a5 or Bg8 3.Ka4 Kxa2 4.Kb5 Kb3 5.Bf6 Bd2 6.g5 wins.

iii) 2.Bf6+? Kb1, and: 3.Ka4 Kc2 4.Kb5 Kd3 5.Kc6 Ke4 6.Kd7 Kf4 7.h6 Bg8 8.Ke8 Kxg4 9.Kf8 Bd2, or 3.g5 Bg8 4.h6 Bd2 5.Ka4 Kc2 6.Kb5 Kd3 7.Kc6 Ke4 8.Kd7 Kf5 draw.

iv) Bg8 3.Ka4 Kb2 4.Kb5 Kc3 5.Kc6 Kd4 6.Kd7 Ke4 7.Ke7 Kf3 8.Kf8 wins.

v) Thematic try: 3.Ka4? Kb1 4.Kb5 Kc2 5.Kc6 Kd3 6.Kd7 Ke4 7.Ke8 Bxg7 8.hxg7 Kf3 draws. If 3.Bd8? Kb1 4.g5 Bg8 5.Bf6 Bd2 draws.

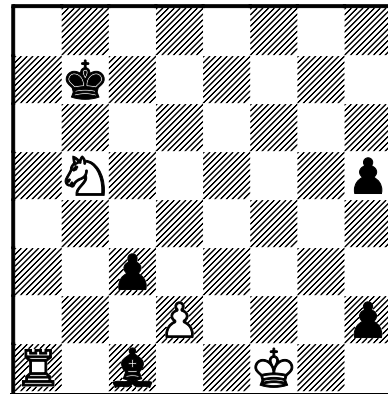
vi) Bxd2 4.h7, or Bb2+ 4.Kb4 Kb1 5.Bc3 win.

vii) Bxg7 6.hxg7 Kc2 7.Bh6 Kd3 8.Kc5 Ke4 9.Kd6 Kf3 10.g5 Kg4 11.Ke7 Kf5 12.Kf8, or Bc3+ 6.Kc5 Kc2 7.Bd4 win.

viii) 9.g5? Bxg7 10.hxg7 Ke4 11.Bc1 Kf5 12.Ke7 Kg6 13.Kf8 Kh7 draws.

An original systematic manoeuvre in the good old classical sense where all pieces are moving in a well coordinated movement up to the dead end.

No 18209 1st hon mention No.34
Jan Timman



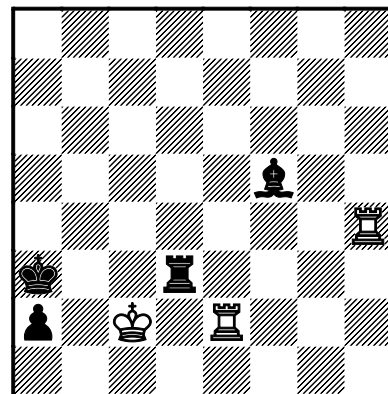
f1b7 0131.13 4/5 Win

No 18209 Jan Timman (the Netherlands). 1.Kg2 h1Q+ 2.Kxh1 Bb2 3.Sd6+ Kc7 4.Se8+ Kd7 5.Sf6+ Ke7 6.Sg8+ Kf7 7.Sh6+ Kg7 8.Sf5+ Kg6 9.Sh4+ Kg5 10.Sf3+ Kg4 11.Ra2 (Sh2+? Kh3;) c2/i 12.Se5+ Bxe5 13.Rxc2 Kf3 14.Rc4 Bg3 15.Rc3+ Kg4 16.d4 wins.

i) Kxf3 12.dxc3 Bxc3 13.Ra3 wins.

A significant improvement on the original classic of Liburkin extending the night activity further and deeper to the kingside, adding several surprising elements and concluding the process in a natural fashion. Most important: inserting much more art in the Initial technical achievement.

No 18210 2nd hon. mention No. 17
Anatoly Skripnik



c2a3 0530.01 3/4 Draw

No 18210 Anatoly Skripnik (Russia).
 1.Ra4+/i Kxa4 2.Kb2 Ra3 3.Ka1 Bb1 4.Rb2
 Ka5 5.Rb3 Ra4 6.Rb2 zz Ka6/ii 7.Rb4 Ra5
 8.Rb2 Ka7 9.Rb5 Ra6 10.Rb2 Ka8 11.Rb6
 Ra7 12.Rb2 Ra6 13.Rb6 Rxb6 draws.

i) 1.Re5? a1S+ (a1Q?; Ra5 mate) 2.Kc1
 Sb3+ 3.Kc2, e.g. Rd2+ 4.Kc3 Rc2 mate.

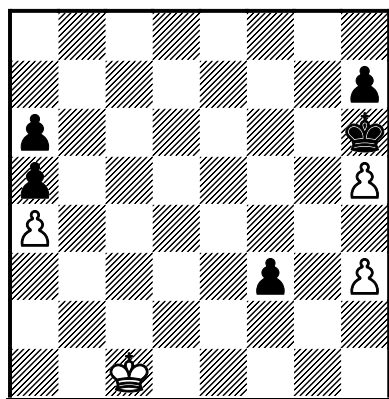
ii) Rh4 7.Rb8/iii Rg4 8.Kb2 Rg1 9.Ka1
 draws.

iii) Not 7.Rh2? Rc4 8.Rb2 Ra4 zz, or 7.Rb7?
 Be4 8.Ra7+ Kb4 9.Rxa2 Rh1+ 10.Kb2 Rb1
 mate.

Following an attractive key, a positional
 draw is achieved by a systematic movement
 based on consecutive reciprocal zugzwangs.

No 18211 1st commendation No. 3

Iuri Akobia



c1h6 0000.34 4/5 Draw

No 18211 Iuri Akobia (Georgia). 1.Kd2
 Kxh5 2.Ke3 (Ke1? Kg5;) Kh4/i 3.Kf2/ii
 zzKxh3/iii 4.Kxf3 zz Kh2 5.Kf2 zz Kh1 6.Kf1
 zz Kh2 7.Kf2 Kh3 8.Kf3 Kh4 9.Kf4 zz Kh5
 10.Kf5 zz Kh6 11.Kf6 zz Kh5 12.Kf5 h6
 13.Kf4 Kh4/iv 14.Kf5 h5 15.Kf4 Kh3 16.Kf3
 h4 17.Kf2 Kh2/v 18.Kf3 h3 19.Kf2 positional
 draw.

i) Kg5 3.Kxf3 Kf5 4.h4/vi h5 5.Ke3 Ke5
 6.Kf3 Kf5 7.Ke3 Ke5 8.Kf3 Kd4 (Kd5)
 9.Kf4, or here: Kg4 6.Ke4 Kxh4 7.Kf4 draw.

ii) Thematic try: 3.Kxf3? Kxh3 zz 4.Kf4
 Kg2 5.Kg5 Kf2 6.Kh6 Ke2 wins.

iii) h5 4.Kxf3 Kxh3 5.Kf4 etc.

iv) Kg6 14.Kg4 Kf6 15.Kh5 Ke5 16.Kxh6
 Kd4 17.Kg5 Kc4 18.Kf4 Kb4 19.Ke3 Kxa4
 20.Kd2 Kb3 21.Kc1 a4 (Kc3) 22.Kb1 draws.

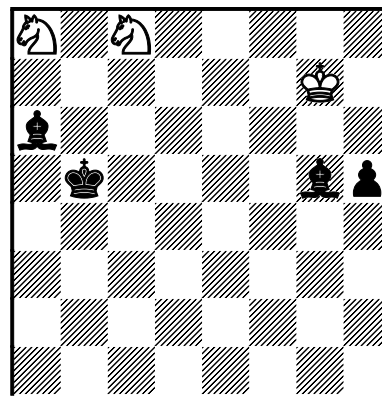
v) Kg4 18.Kg2 Kf4 19.Kh3 Ke4 20.Kxh4
 draws.

vi) But not: 4.Ke3? Ke5 5.h4 Kd5 6.Kd3 h5
 zz, wins.

A simple and clear-cut presentation of the
 theme in a pawn ending.

No 18212 2nd commendation No.31

David Gurgenidze



g7b4 0062.01 3/4 Draw

No 18212 David Gurgenidze (Georgia).
 1.Sc7+ Ka5 2.Sxa6 h4 3.Sb8/i h3 4.Sc6+ Ka4
 5.Sb6+ Ka3 6.Kg6/ii Bh4 7.Sc4+ Ka2 8.Sb4+
 Ka1 9.Sc2+ Ka2/iii 10.Sb4+ draws.

i) 3.Sc5? h3 4.Se4 Bh4 wins.

ii) 6.Sc4+? Kb3 7.S4e5 h2 8.Sd4+ Kb4
 9.Sdf3 Bh6+ (h1Q?; Sxg5) 10.Kxh6 h1Q+
 11.Kg6 Kc5 12.Sg5 Kd6 13.Sg4 Qb1+ 14.Kf6
 Qf1+ 15.Kg6 Ke7 wins.

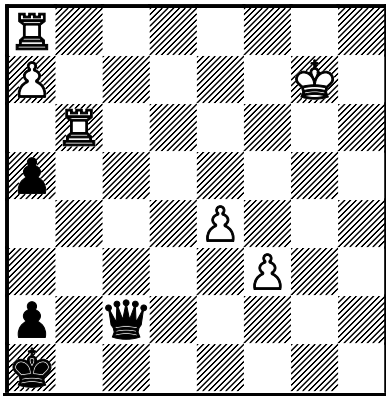
iii) Kb1 10.Sd2+ Kxc2 11.Sf3 draws.

The systematic chase of the bK by the
 knight pair was originally displayed by G. Na-
 dareishvili (#29853) as early as 1958. The
 cook found there is cleverly employed here
 and highlighted by the surprising 6.Kg6!!

Shahmatna Misl 2005

The first prize was cooked by MG: I. Akobia & R. Becker, b2e2 0431.13 a7h4a4d3. f6c7d5d7 4/6 Win: 1.f7 Rh8 2.Sf4+ Kd2 3.Sg6 Rb8+ 4.Ka1 Bc2 5.f8Q Rxf8 6.Sxf8 Kc1 7.Rb7 d4 zz 8.Rxc7 d3 9.Sxd7 zz d2 10.Sc5 zz d1Q 11.Sb3 mate. But: 4.Ka3 Bc2 5.f8Q Rxf8 6.Sxf8 Kc1 7.Ra5 d4 8.Rh5 d6 9.Se6 c5 10.Rh1+, and: Kd2 11.Kb2 Be4 12.Rh2+ Ke3 13.Rh3+ Kd2 14.Sg5, or Bd1 11.Sf4 Kd2 12.Rh6 wins. If 4...Bc6 5.f8Q Rxf8 6.Sxf8 d4 7.Kb2 wins similarly.

No 18213 G. Costeff
2nd prize



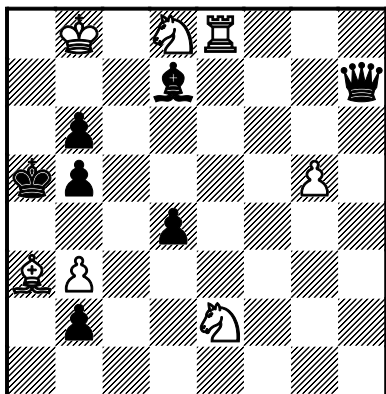
g7a1 3200.32 6/4 Win

No 18213 Gady Costeff (USA/Israel). 1.Rb7 Qc6 2.Rab8/i a4/ii 3.a8Q Qc3+ 4.Kh7 a3 5.Rh8 wins.

i) 2.Rbb8? Qc3+ 3.Kg6 Qxf3 draws.

ii) 3.Rf7? a3 4.Rh8 Kb1 5.a8Q a1Q+ 6.Kh7 Qxa8 7.Rxa8 Qb2

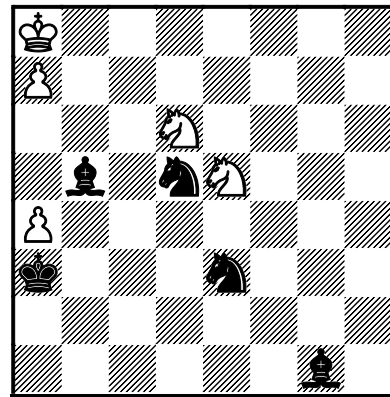
No 18214 I. Akobia
special prize



b8a5 3142.24 7/7 Draw

No 18214 Iuri Akobia (Georgia). 1.g6 Qg7 2.Sxd4 Qxd4 3.Ka7 b4 4.Bxb2 Qxb2 5.g7 Qxg7 6.Re5+, and: Bb5+ 7.Sb7+ Qxb7+ 8.Kxb7 and Black is stalemated, or: Qxe5 7.Sc6+ Bxc6 stalemate.

No 18215 I. Akobia & R. Becker
1st honourable mention



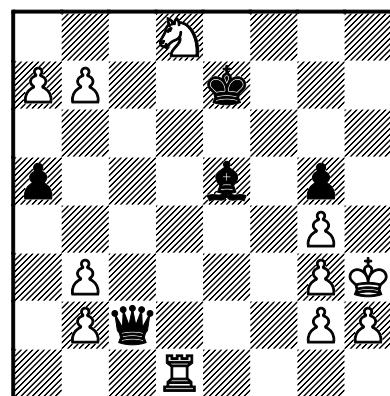
a8a3 0068.20 5/5 Win

No 18215 Iuri Akobia (Georgia) & Richard Becker (USA). 1.Kb8 Sb6 2.a5/i Sa8 3.Sxb5+ Ka4 4.Sc3+ Kxa5 5.Kxa8, and:

– Sf5 6.Sc4+ Ka6 7.Sd5 Bxa7 8.Sc7 mate, or:
– Sc2 6.Kb7 Bxa7 7.Sc6 mate.

i) Thematic try: 2.axb5? Kb4 3.Kb7 Sed5 4.Sd7 Sa8 5.Kxa8 Se7 draws.

No 18216 A. Pallier
2nd honourable mention

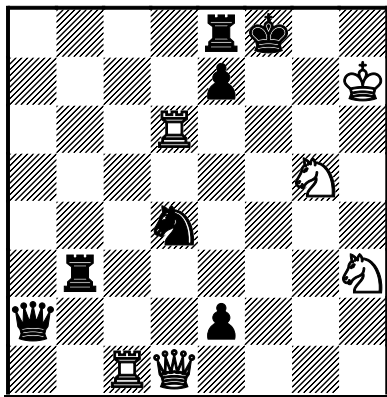


h3e7 3131.82 11/5 Draw

No 18216 Alain Pallier (France). 1.Sc6+ Qxc6/i 2.Rd7+ Kxd7/ii 3.b8S+ Bxb8 4.axb8S+ Kc7 5.Sxc6 Kxc6 6.b4 a4 7.b5+ Kc5 8.b6 Kxb6 9.b4 a3 10.b5 Ka5 11.b6 a2 12.b7 a1Q 13.b8Q draws.

- i) Ke6 2.Sd8+, or Kf6 2.Rf1+ draws.
 ii) Qxd7 3.b8Q.

No 18217 V. Kovalenko
 1st commendation

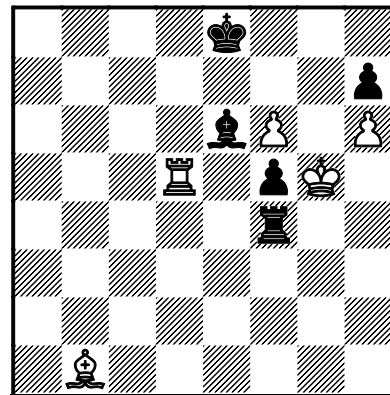


h7f8 4805.02 6/7 Win

No 18217 Vitaly Kovalenko (Russia).
 1.Se6+/i Sxe6 2.Qf1+ exf1Q 3.Rxf1+ Rf3
 4.Rxf3+ Sf4 5.Rxf4+ Qf7+ 6.Rxf7+ Kxf7
 7.Sg5+ Kf8 8.Se6+ Kf7 9.Sd8+ Kf8 10.Rd7
 e5 11.Rf7 mate.

- i) 1.Qxd4? Rxh3+ 2.Kg6 Qg8+ 3.Kf5 Rf3+
 4.Sxf3 exd6 draws.

No 18218 S.I. Tkachenko
 2nd commendation



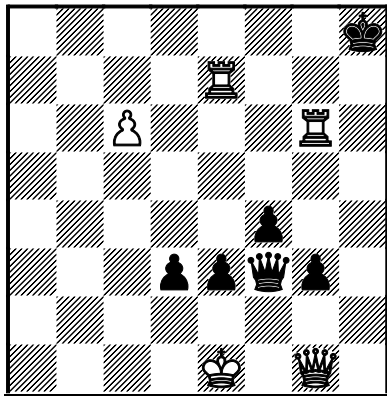
g5e8 0440.22 5/5 Win

No 18218 Sergey I. Tkachenko (Ukraine).
 1.Re5 Rg4+ 2.Kh5 Kf7 3.Rxe6 Kxe6 4.Bxf5+
 Kxf5 5.f7, and:
 – Rh4+ 6.Kxh4 Kg6 7.f8R wins, or:
 – Rg5+ 6.Kh4 Kg6 7.f8Q Rg4+ 8.Kh3 wins.

Nona 2009

A quick composing tourney (28vii2009 – 20x2009) was organized to honour IGM Nona Gaprindashvili (Georgia). The set theme was: echo mates or echo stalemates in the main line. David Gurgendze (Georgia) was judge and received 35 studies by 19 composers. According to the award, many proved to be either non-thematic or anticipated.

No 18219 R. Becker & I. Akobia
prize



e1h8 4200.14 5/6 Draw

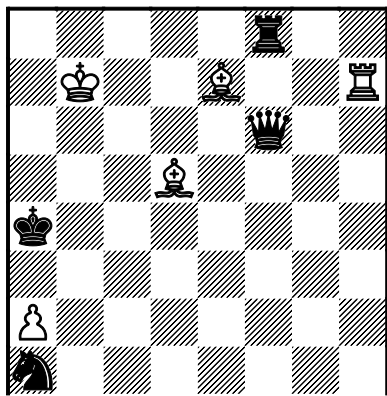
No 18219 Richard Becker (USA) & Iuri Akobia (Georgia). 1.Rh6+/i Kg8 2.Rxe3 fxe3 3.Rh2 Qf4 4.c7 Qxc7 5.Rh8+, and:

– Qd6 7.Qxd3 Qxd3 model stalemate, or:
– Kxh8 6.Qxe3 Qa5+ 7.Kd1 Qa4+ 8.Ke1 Qb4+ 9.Kf1 Qd6 10.Qxg3 Qxg3 model stalemate.

i) 1.Rxe3? fxe3 2.Rh6+ Kg7 3.Rh2 Qf4 4.Rh1 Qe5 5.Kf1 e2+ 6.Kg2 d2 7.Qa7+ Kf6 8.Rh6+ Kg5 wins.

“A double-edged struggle with crystal clear echo model stalemates!”

No 18220 Y. Bazlov
1st honourable mention



b7a4 3423.10 5/4 Win

No 18220 Yuri Bazlov (Russia). 1.Bc6+ Ka5 2.Rh5+ Qf5 3.a3, and:

– Qxh5 4.Bb4 mate, or:

– Rb8+ 4.Kxb8 Qxh5 5.Bd8+ Ka6 6.a4, and:

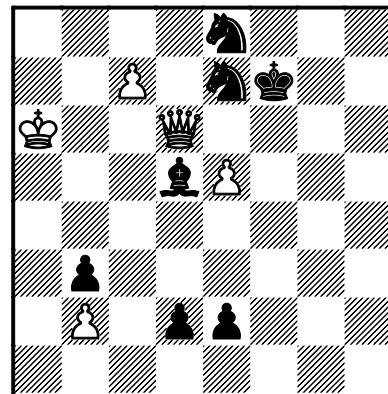
• Qf7 7.Bb5 mate, or:

• Qe5+ 7.Ka8 Qb2 8.Bf3 zz wins/i.

i) e.g. Qb6 9.Bxb6 Kxb6 10.Bd1 Ka6 11.Kb8 Kb6 12.Kc8 Kc6 13.Kd8 Kd6 14.Ke8 Ke6 15.Kf8.

“The main moment of this study is the final reciprocal zugzwang. One echo mate is organically connected with the position, but the second has a ‘helpmate’ character”.

No 18221 L. Gonzalez
2nd honourable mention



a6f7 1036.33 5/7 Draw

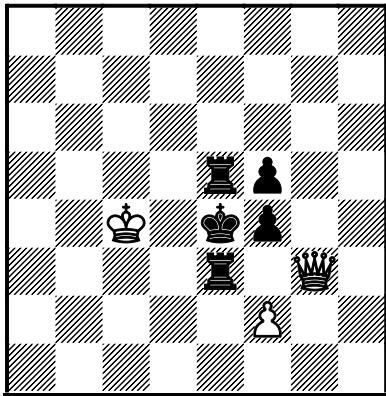
No 18221 Luis Miguel Gonzalez (Spain). 1.e6+ Kf6 2.Qf4+ Kxe6 3.Qe3+ Kd7 4.Qxe2 Bc4+ 5.Qxc4, and:

– d1Q 6.c8Q+ Sxc8 7.Qd5+ Qxd5 stalemate, or:

– Sxc7+ 6.Ka5 d1Q 7.Qd4+ Qxd4 stalemate.

“An echo mirror stalemate. I well understand the difficulty of the synthesis of similar stalemates. However, all readers should understand how important the clarity of a study is for me”.

No 18222 J. Kratz & M. Minski
3rd honourable



c4e4 1600.12 3/5 Win

No 18222 Jürgen Kratz & Martin Minski (Germany). 1.f3+ Rxf3 2.Qe1+ Re3 3.Qh1+, and:

- f3 4.Qh4+ f4 5.Qh7+ Rf5 6.Qb7+, with:
 - Ke5 7.Qe7 echo mate A, or:
 - Rd5 7.Qxd5 echo mate B, or:
- Rf3 4.Qb1+, with:
 - Ke3 5.Qe1 echo mate A, or:
 - Rd3 5.Qxd3 echo mate B.

“A nice study with the finish causing a smile”.

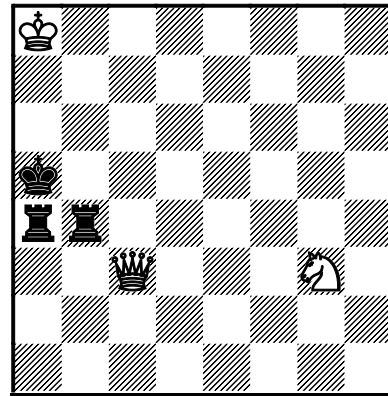
No 18223 Christian Poisson (France). 1.Ka7 Kb5+ 2.Kb7 Rc4 3.Qf6, and:

- Rc5 4.Sf5 Rb4 5.Qa6 mate, or:
- Rcb4 4.Qf3 Ra5 5.Qc6 mate, or:
- Rab4 4.Qa6+ Kc5+ 5.Kc7 Rb5 6.Qd6+ mate.

No 18224 Oleg Pervakov (Russia). 1.Rc7, with:

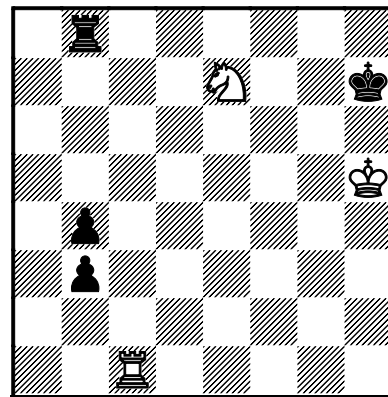
- b2 2.Sg6+ Kg8 3.Kh6 b1Q 4.Rg7 mate, or:
- Kg7 2.Sd5+, and:

No 18223 C. Poisson
commendation



a8a5 1601.00 3/3 Win

No 18224 O. Pervakov
special prize



h5h7 0401.02 3/4 Win

- Kg8 3.Sf6+ Kf8 4.Kg6 b2 5.Rf7 mate, or
- Kf8 3.Kg6 Ke8 4.Rf7, and:
 - Kc8 7.Rc7 mate, or:
 - b2 5.Sc7+ Kd8 6.Se6+ Ke8 7.Kf6 b1Q 8.Re7 mate.

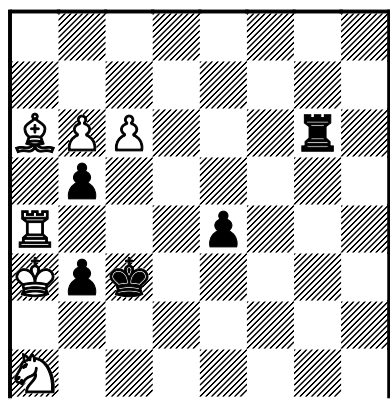
“The parity of materials is well-developed. The author has managed to create a synthesis of known pairs of echo mates. However, one pair of these mates is trivial. Anyway the work deserves the nomination”.

Match Italy - Argentina 2009

An multi-genre composition match was held between Italy and Argentina. The results were published in *Best Problems* no. 55, 2010. Italy won the match by 40-35; in the study section Italy won by a clearer margin (13-2).

Iuri Akobia (Georgia) judged the endgame study section. Marco Campioli kindly provided an English translation for EG.

No 18225 E. Minerva
1st place



a3c3 0411.23 6/5 BTM, Win

No 18225 Enzo Minerva (Italy). 1...b2
2.Ka2 bxa1Q+ 3.Kxa1, and:

– Rg1+ 4.Ka2 Rg2+ 5.Ka3 Rg1 6.Rc4+ bxc4
7.Bxc4 Kxc4 8.c7 Ra1+ 9.Kb2 wins, or:

– Kb3 4.Rb4+ Kxb4 5.Bxb5 Kb3 6.Ba4+ Ka3
7.Kb1 e3 8.Kc2 Kxa4 9.c7 e2 10.Kd2 Rxb6
11.c8Q Rb2+ 12.Ke1 wins.

“The strength of two passed connected pawns on the sixth rank against the rook can be exploited thanks to a twofold thematic sacrifice, repeated in both main lines on different squares”.

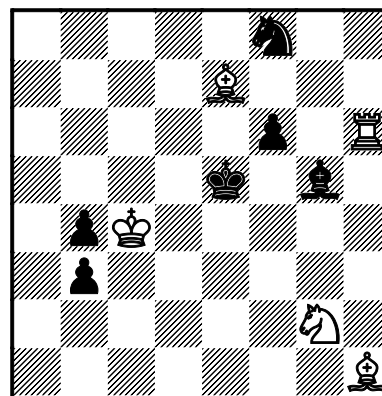
No 18226 Pietro Rossi (Italy). 1...b2
2.Bxf6+ Bxf6 3.Rh5+ Bg5/i 4.Rxg5+ Kf6
5.Rf5+ Kxf5 6.Se3+ Kf4 7.Be4 Kxe4 8.Sf1,
and:

– Se6 9.Sd2+ Ke3 10.Sb1 Sd4 11.Kxb4 Kd3
12.Sa3 Sc2+ 13.Kb3 draws,

– Sd7 (Sg6) 9.Sd2+ Ke3 10.Sb1 Se5+
11.Kxb4 Kd3 12.Kb3 draws, or:

– Kf3 9.Sd2+ Ke2 10.Kb3 Kxd2 11.Kxb2
Kd3 12.Kb3 draws.

No 18226 P. Rossi
2nd place

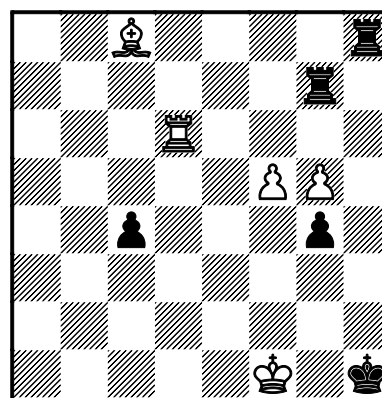


c4e5 0154.03 5/6 BTM, Draw

i) Ke4 4.Se1+ Ke3 5.Sd3 b1Q 6.Rh3+ Kd2
7.Rh2+ Ke3 8.Rh3+ draws.

“White realizes the theme of the 8th WCCT”.

No 18227 E. Minerva
3rd place



f1h1 0710.22 5/5 Draw

No 18227 Enzo Minerva (Minerva). 1.f6
Rxc5 2.f7 g3 3.Rh6+/i Rxc6 4.Bb7+/ii g2+
5.Bxc7+ Rxc7 6.f8Q Rxc7 7.Qf3/iii c3 8.Ke1
c2 9.Qf1+ Rg1 10.Qxc7+ Kxc7 stalemate.

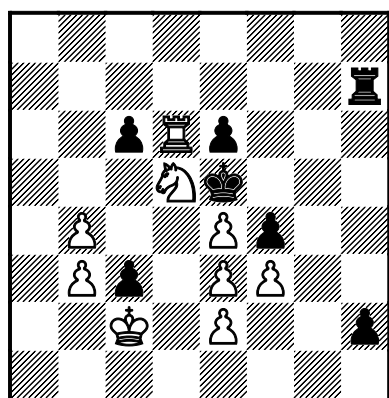
i) 3.Bb7+? g2+ 4.Bxc7+ Rxc7 5.Rh6+ Rh2
6.Rg6 R2h7 7.Rg1+ Kh2 8.Rg2+ Kh3 9.Kg1
Rxf7 10.Rh2+ Kg3 11.Rxc8 Rc7 wins.

ii) 4.f8Q? g2+ 5.Ke2 Re5+ 6.Kd2 c3+ 7.Kc2 Re2+ 8.Kd3 Rd6+ 9.Kxe2 Rd2+ 10.Kf3 g1Q wins.

iii) 7.Qc5? c3 8.Ke1 c2 9.Qf2 c1Q+ wins, but not 9...Rxf2? stalemate.

“White must sacrifice all his material in the correct order (including a promoted queen) in order to obtain an original stalemate position”.

No 18228 E. Diaz
4th place



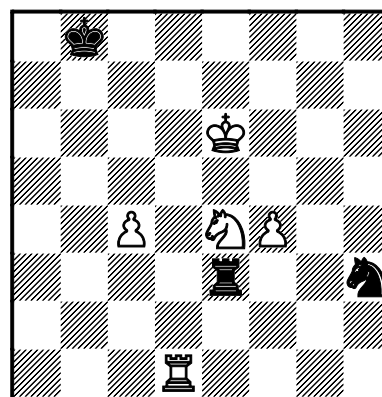
c2e5 0401.65 9/7 Win

No 18228 Walter Alejandro Diaz (Argentina). 1.Rd7 Rxd7/i 2.exf4+ Kd6/ii 3.e5+ Kxd5 4.Kxc3 c5 5.b5 c4 6.b4 h1Q 7.e4 mate.

i) h1Q 2.exf4+ Kd4 3.e3 mate.

ii) Kd4 3.e3 mate.

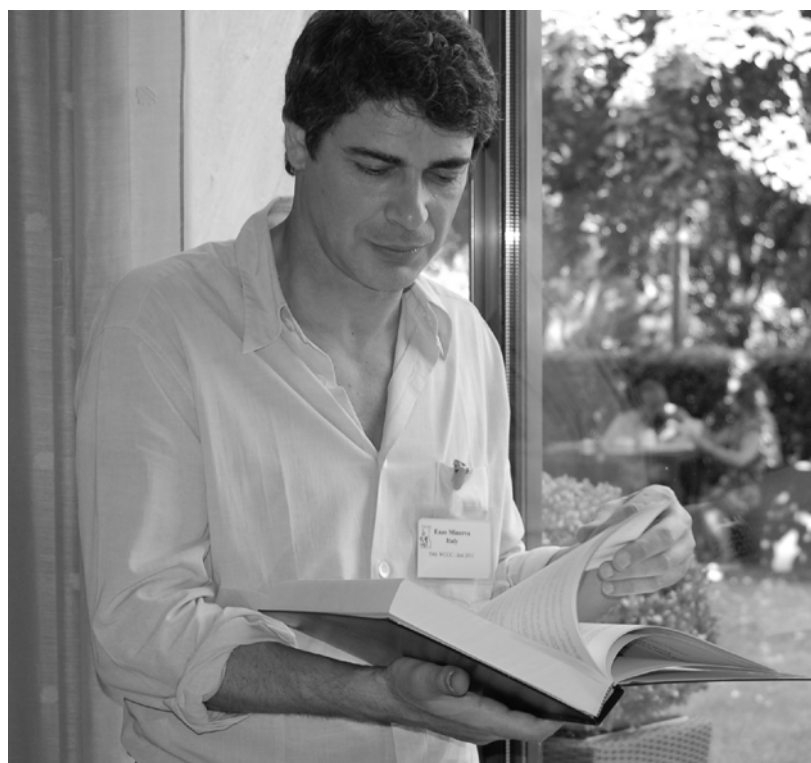
No 18229 A. Garofalo
5th place



e6b8 0404.20 5/3 Win

No 18229 Antonio Garofalo (Italy). 1.Ke5 Rxe4+ 2.Kxe4 Sf2+ 3.Kd4 Sxd1 4.f5 Kc7 5.f6 Kd7 6.c5 Sb2 7.c6+ Kxc6 8.f7 Kd7 9.f8Q wins.

“After being confronted with a ‘petite combinaison’ by Black, the wK controls the bS and the isolated pawns win by advancing precisely. Moreover, White needs a clever sacrifice to win”.



Enzo Minerva

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