

Provisional award of Marcel Doré JT-80 tourney

To celebrate his 80th birthday, Marcel Doré (born on 6viii 1932) has organized (and sponsored) a study tourney, five years after a first tourney for his 75th birthday. This time, there were two sections : a first one with free theme (A) and a second one (B) with the theme of the 'petite difference' (small difference), for studies featuring a strong logical try with foresight effect, as defined in the announcement.

First of all, I would like to thank Abdelaziz Onkoud who had to replace, as the director of the tourney, Jean-Marc Ricci as well as Harold van der Heijden, for his anticipation research and, of course, Marcel Doré himself, with whom I exchanged a lot during the judging process. I received, in anonymous form, 52 entries (26 in A section and 26 in B) : 33 composers from 20 countries took part in the tourney (16 entries were joint compositions).

Marcel Doré and I warmly thank all participating composers who made this tourney a success :

(*indicates a joint composition)

Aberman Victor (USA) :22;Afek Yochanan (Israel/the Netherlands) : 44;Akobia Iuri (Georgia) : 9,10,11*,12*,32*,33*;Arestov Pavel (Russia) : 32*,33*;Bazlov Yuri (Russia): 28*;Becker Richard (USA): 6,7;Blundell David (Great Britain) :49;Campioli Marco (Italy): 14,15,16,17,18,19;Eilazyan Eduard (Ukraine): 35,36,37;Garcia Mario Guido (Argentina) : 11*,12*,43*;Gonzalez Luis Miguel (Spain) : 50,51;Hlebec Darko (Serbia) : 29,30;Hlinka Michal (Slovakia):47*;Jasik Andrzej (Poland) : 27;Kalashnikov Valery (Russia) : 3*,4*,45*;Keith Daniel (France) : 5*;Kovalenko Vitaly (Russia): 23,24,25*,26;Krug Peter (Austria) : 31*,43*;Micaloni Mario (Italy) : 40,41,42;Mikitovics János (Hungary) : 1*,2*,3*,4*;Minski Martin (Germany): 5*,20,31*;Slumstrup Nielsen Steffen (Denmark) : 34;Oganesyan Alexei (Russia) :13 ;Olin Per (Finland) : 52;Osintsev Sergei (Russia) : 45*;Palermo Stefano (Italy) : 46;Pervakov Oleg (Russia) : 48*;Polášek Jaroslav (Czech Republic) : 47*;Shpakovsky Alexander (Russia) : 38, 39;Skripnik Anatoly (Russia) : 1*,2*,28*;Staudte Rainer (Germany): 25*;Tallaksen Geir Sune (Norway) : 8,21 and Tarasyuk Vladislav (Ukraine) : 48*.

The level in each section was quite different : as it could be expected, average quality in B section was better, the necessity of working on a specified (and difficult) theme rising the level of entries, with some very good studies among them. This explains why, with the same number of entries in each section, the number of rewarded works is very different. This also explains why money prizes are not exactly as announced (the total fund remains the same). Prize division is eventually as follows :

A section :

-Prize : 100 € ;

-Special prize : 50 €

-1st honourable mention : 50 €

B section :

-1st and 2nd prize equal : 125 € each

-3rd prize : 50 €

-1st and 2nd special prize equal : 50 € each.

In A section, I removed 17 entries : some of these were found unsound (g2g7, h5d7, h8e8), for the other studies, it was a 'matter of taste' and I don't give below specific reasons for each of them. In B section, preference was given to studies in which theme was clearly expressed, and with a subtle difference. 13 studies did not make it into the award for the following reasons :

(h7b7) : only three first half-moves are original, see J.Mitikovics, commendation, Fritz JT-100 (EG 192 # 18978) ;

(d8d3) : play in main line and in thematic try quickly diverge, no actual foresight effect ;

(f8g5) : in second thematic the choice of a bad square leads to a capture of thematic piece (this is not a 'little' difference) and, in both thematic tries, the sequences with similar play are too short ;

(d7d5) and (h3f8) : black duals, especially in thematic tries (in both tries in study d7d5, and, for h3f8 in 3.Kf3? thematic try, as in 5.Rb1? try) ;

(h8f8) : with position of kings in initial position, the rest is fairly predictable ;

(e1c1) : mechanical play with a character of a more-mover ;

(a3b1) : logical try on first move is not fully satisfying (black dual 6...Rg1 after 6.Kd3 and difference hidden in sublines). This would have penalized the study that deserves a better reward in a non thematic tourney ;

(c6b4), (c5a8) and (c1e7) : heavy positions without enough compensation in the play for the material ;

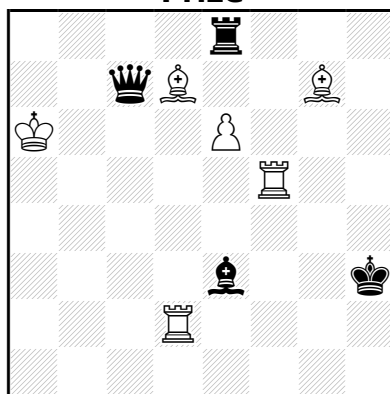
(c5b2) : an ending without study moves ;

(h7a5) : after a quite satisfactory beginning (nevertheless marred by a black dual on move 6 in thematic try), interest quickly falls off.

Alain Pallier, 26 xi 2013

SECTION A (free theme)

34 - Steffen SLUMSTRUP NIELSEN (Denmark) section A Prize

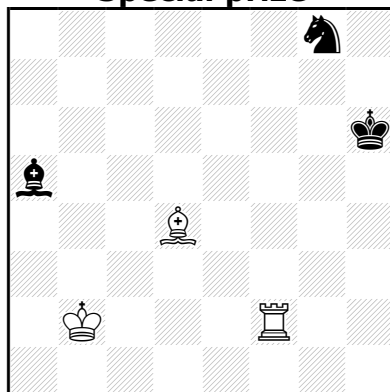


White to play and draw 6+4

1.Rh5+! 1.Rh2+? Kg4! -+; 1.Rf3? Kg4 -+ **1...Kg4 2.e7+ Kxh5** 2...Kf3 3.Rh3+ Ke4 4.Rxe3+ Kxe3 5.Bh6+ Kf3 6.Bxe8 = **3.Bxe8+ Kh4** 3...Kg5 4.Rd5+ Kg4 5.Bd7+ Kf3 6.Kb5 = ; 3...Kg4 4.Bh5+ Kg3 (4...Kg5 5.Bf6+ Kh6 6.Bg7+ Kh7 7.Bg6+ Kxg7 8.e8=S+) 5.Be5+ Qxe5 7.e8=Q= **4.Rh2+** 4.Bf6+? Kg3 5.Be5+ Qxe5 6.Rg2+ Kh4 7.Rg4+ Kh3 8.Bd7 Qd6+ -+ **4...Kg3** 4...Kg4 5.Bh5+ Kg3 (5...Kg5 6.Bf6+ Kh6 7.Bf3+ Qxh2 8.e8Q = or 6...Kf5 7.Rb2 =) 6.Be5+ Qxe5 7.e8Q = or 4...Qxh2 5.Bf6+ Kg3 (5...Bg5 6.Bc6 Qa2+ 7.Kb5 =) 6.Be5+ Bf4 7.Ba4! Qh6+ 8.Ka5 = or 7...Qe2+ 8.Ka7(b6) Qe3+ 9.Ka6 Qd3+ 10.Kb6! =) **5.Be5+! Qxe5 6.Rh3+** 6.Rg2+? Kh4 7.Rg4+ Kh3 8.Bd7 Qd6+ -+ **6...Kf4 7.Rh4+** 7.Rf3+? Kg5 -+ **7...Kg3 8.Rh3+** 8.Rg4+? Kh3 -+ **8...Kf2 9.Rf3+** Kg1 9...Kg2 10.Rxe3 Qxe3 11.Bc6+= **10.Rf1+ Kh2 11.Rh1+ Kg3 12.Rh3+** Kf2 **13.Rf3+** Ke1 **14.Rf1+** Kd2 **15.Rd1+** Kc3 **16.Rd3+** Kb2 **17.Rb3+** Kc1 **18.Rb1+** Kd2 **19.Rd1+** Kc3 **20.Rd3+** Kb2 **21.Rb3+** =

Even if the study cannot be described as perfect (in first part, unmoved rook e8 is captured and there is no quiet move), White's "idée fixe" is a good one, and its realization is interesting. White sacrifice 5.Be5+! that removes the mate threat on b6, and the show by desperado rook that follows are the highlights of this study.

22 - Victor ABERMAN (USA)
section A
Special prize

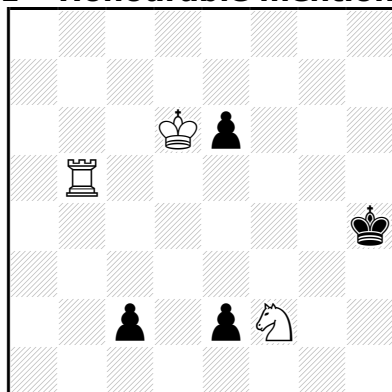


White to play and win 3+3

1.Kb3! 1.Rf8? Se7 2.Rf7 Bb4! (2...Bd8? 3.Bf6 wins as in Gorgiev's study, see below) 3.Kb3 Kg6!
 4.Rg7+ Kh6 5.Rf7 (5.Kxb4 Sc6+ =) 5...Kg6 6.Rf6+ Kh5! 7.Re6 (7.Kxb4 Sd5+ =) 7...Sf5 8.Re5
 Kg6! = **1...Kg6** 1...Bc7 2.Rf8! (2.Rf7? Bd6! 3.Kc4 Kh5! 4.Kd5 Sh6! =) 2...Se7 3.Rf7 Bd8 4.Bf6
 and, again, as in Gorgiev : 4...Kg6! (4...Sc6 5.Bxd8 Sxd8 6.Rd7 +-) 5.Rf8 Sc6! 6.Bxd8 Kg7 7.Re8
 Kf7 8.Rh8 Kg7 9.Bf6+! Kxf6 10.Rh6+ wins. 1...Se7 2.Rf7 Sg6 3.Be3+ Kh5 4.Rf5+ wins ; 1...Be1
 2.Re2! Bh4 3.Rh2 +- **2.Ka4!!** Thematic try : 2.Ra2 ? Be1 3.Rg2+ Kf7 4.Rg7+ Kf8 5.Rh7 Ba5!
 6.Bc5+ (6.Kc4 Bd8 7.Kd5 Sf6+ 8.Bxf6 Bxf6 =) 6...Ke8 7.Rg7 Sf6 8.Kc4 Bd8 9.Kd4 Sh5! 10.Rb7
 Sf4 11.Ke5 Sd3+ = **2...Be1** 2...Bd8 3.Rf8 Bf6 4.Rxg8+ Kf7 5.Rg4 +- **3.Rg2+ Kf7 4.Rg7+ Kf8**
5.Rh7! Ke8 6.Kb5! 6.Bc5? Bc3! 7.Kb5 Bf6! = **6...Bd2** 6...Se7 7.Bc5 Sg6 8.Rg7 +- **7.Bc5!** 7.Kc5?
 Se7! 8.Bf6 Bb4+! 9.Kxb4 Sd5+ = **7...Bc3!** **8.Kc6 (Kc4) Bf6 9.Kd5! Be7 10.Bd4 Sf6+ 11.Bxf6**
Bxf6 12.Ke6 +- eg 12...Bd4 13.Rh4 Bg7 14.Ra4! Kf8 (14...Kd8 15.Ra8+ Kc7 16.Ra7+) 15.Ra8 #.

A good example of what can be achieved with a good use of the EGTB. The author was inspired by a famous study composed by Gorgiev (*Shakhmaty*, 1929-I, 2nd prize) and by two related studies by Pogogyants and Dobrescu : all three have one or several duals. But the present study is not a correction : it is a full EGTB-creation. A 'modern' domination !

6 - Richard BECKER (USA)
section A
1st Honourable mention



White to play and draw 3+4

1.Rb4+! 1.Sd3? c1=Q 2.Sxc1 e1=Q 3.Sd3 (3.Sb3 e5 4.Sc5 e4 -+) 3...Qd1! 4.Rb4+ Kg5 (Kg3) 5.Rd4 Qg1 6.Kc5 Kf5 7.Kc4 e5 8.Rd5 Qg8 9.Kc5 Ke4 -+ **1...Kg3** 1...Kh5 2.Sd3! c1=Q (2...e1=Q 3.Sxe1 c1=Q 4.Re4 =) 3.Sxc1 e1=Q 4.Sd3 Qd1 5.Rd4 = **2.Se4+!** 2.Sd3? c1=Q 3.Sxc1 e1=Q 4.Rb3+ (4.Rc4 e5 -+) 4...Kg4! 5.Sd3 Qd1 6.Ra3 (Rc3) 6...Kf5 -+ **2...Kh3** 2...Kf4 3.Sc3+ = ; 2...Kg2 3.Rc4 e1Q 4.Rxc2+ = **3.Sg5+!** 3.Sf2+? Kh2 -+; 3.Rb3+? Kh4 4.Re3 c1=Q 5.Rxe2 Qc4! 6.Rh2+ Kg4 7.Sf6+ Kf5 (Kg5) 8.Rf2+ Kg6 9.Rf3 Qb4+ 10.Kxe6 Qe1+ -+ **3...Kg3** **4.Se4+** 4.Sb3+? Kg4 -+ **4...Kf3** **5.Sg5+ Ke3** 5...Kf2 6.Rc4 e1=Q 7.Rxc2+ Ke3 8.Rc5 = **6.Rb3+** 6.Re4+? Kd3 -+ **6...Kf4** 6...Kd4 7.Sf3+ Ke4 8.Rc3 = **7.Sxe6+ Ke4** 7...Kg4 8.Rb4+ Kg3 9.Rb3+ Kg4 10.Rb4+ = **8.Sc5+!** 8.Sg5+? Kf5 -+; 8.Rc3? e1=Q 9.Rxc2 Qd1+ ; 8.Rb4+? Ke3 9.Rb3+ Kd2 10.Sd4 c1=Q -+ **8...Kd4** **9.Rb4+!** 9.Rb2? e1=Q 10.Rxc2 Qg3+! 11.Kd7 Kd5 12.Se6 Qd6 + -+; 9.Se6+? Kc4 10.Re3 c1=Q 11.Rxe2 Qd1+ -+; 9.Rd3+? Kc4 10.Re3 c1=Q 11.Rxe2 Qd1+ -+) **9...Kc3** **10.Rb3+** 10.Re4? c1=Q 11.Rxe2 Qd1+ -+ **10...Kc4** **11.Sd3!** with :

-**11...e1=Q** **12.Sxe1 c1=Q** **13.Rb4+!** **Kxb4** 13...Kc3 14.Re4 = **14.Sd3+** = Knight fork 1;

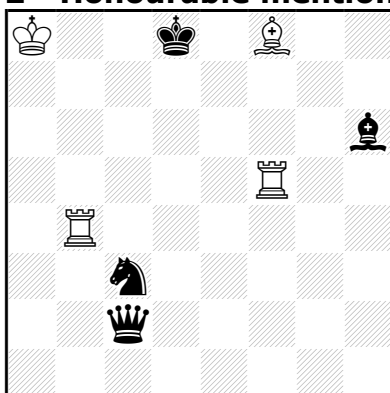
-**11...Kxb3** 11...c1=Q 12.Sxc1 e1=Q 13.Rb6 or 13.Kb7 = **12.Sc1+** **Kc3** **13.Sxe2+** **Kd2** **14.Sd4 c1=Q** **15.Sb3+** =. Knight fork 2;

-**11... Kd4** **12.Ra3!** **c1=Q** 12...e1=Q 13.Sxe1 c1=Q 14.Ra4+ or 14.Sf3+ = **13.Sxc1 e1=Q** **14.Ra4+** 14.Sb3+? Kc4 -+ **14...Kc3** **15.Ra5!** 15.Ra6? Qg3+! -+; 15.Ra3+? Kc4! 16.Sd3 (16.Ra4+ Kb5 -+) 16...Qd2 (Qd1) -+ **15...Kb4** 15...Qg3+ 16.Re5 =; 15...Qd2+ (Qd1+) 16.Rd5 = **16.Sd3+** = Knight fork 3.

A nice miniature with what can seem to be a rather technical play, but three knight forks concluding (and adorning) the study add an artistic impression. The work accomplished by white Knight is memorable.

**2 - János MIKITOVICS (Hungary)
& Anatoly SKRIPNIK (Russia)**
section A

2nd Honourable mention



White to play and draw 4+4

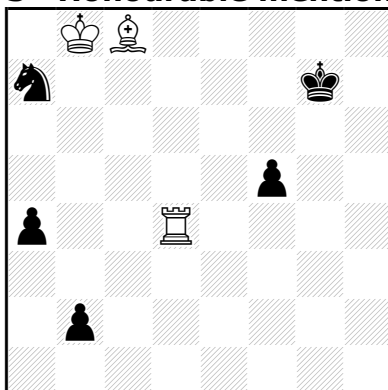
1.Rb8+! 1.Rd4+? Ke8 -+ **1...Kd7** **2.Rf7+!** 2.Rb7+? Ke6-+ **2...Ke6!** **3.Re7+!** **Kf5!** 3...Kf6 4.Rb6+=
4.Bxh6 **Qa4+!** 4...Qa2+ 5.Ra7= (5.Kb7? Qd5+! 6.Kc7 Qc5+ 7.Kd7 Qa7+-+ or 6.Kc8 Qc6+ 7.Rc7
 Qxh6-+) **5.Ra7!** 5.Kb7? Qb4+!-+ and not 5...Qb5+? 6.Ka8! Qc6+ 7.Reb7 Qxh6 8.Rf7+ main)
5...Qc6+ **6.Rab7!** 6.Rbb7? Qxh6-+ (6...Qc8+? 7.Rb8 Qc6+ 8.Rab7 main) **6...Qxh6** 6...Qa6+ 7.Ra7
 Qc6+ 8.Rab7 positional draw **7.Rf7+!** **Ke4** 7...Kg5 8.Rg8+= **8.Re7+** **Kf3** **9.Rf7+** **Ke2** **10.Re7+** **Kf1**
11.Rf7+ **Ke1** **12.Re7+** **Kd1** **13.Rd7+** **Kc2** **14.Rb6!!** 14.Rc8? Qa6+ -+ **14...Qxb6** 14...Qh1+
 15.Kb8! (15.Ka7? Qe4! 16.Rdd6 Sb5+ 17.Sxb5 Qe7+-+) 15...Qe4 16.Rdd6 Qe8+ 17.Kb7=
 (17.Kc7? Sb5+-+) **15.Rd2+!** **Kc1** 15...Kxd2 stalemate **16.Rd1+!** 16.Rc2+? Kd1 17.Rd2+ Ke1
 18.Re2+ Kf1 19.Rf2+ Qxf2-+ **16...Kc2** **17.Rd2+** **Kb1** 17...Kb3 18.Rb2+ Kxb2 stalemate **18.Rd1+!**
Ka2 18...Sxd1 stalemate **19.Ra1+!** 19.Rd2+? Ka1! (19...Ka3? 20.Ra2+ Kb3 21.Rb2+=) 20.Ra2+
 Kb1 21.Ra1+ Kc2! -+ **19...Kb3** **20.Rb1+** **Sxb1** stalemate.

This aristocratic study features a dynamic play. 14.Rb6!!, preparing final stalemate, is a brilliant move and the following moves by desperado rook must be precise. Unfortunately, black knight remains unmoved till last move and doesn't take part to the (standard) stalemate picture.

35 - Eduard EILAZYAN (Ukraine)

section A

3rd Honourable mention



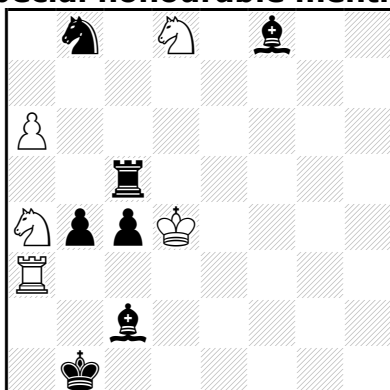
White to play and win

3+5

1.Rd7+ 1.Bxf5? Sc6+ 2.Kb7 Sxd4-+ 1...Kf6 2.Rd6+ 2.Rb7? a3 3.Rb6+ Ke5 4.Be6 Sc6+ -+ 2...Ke5 3.Re6+! 3.Rb6? a3 4.Be6 Sc6+ -+ 3...Kd5! 3...Kd4 4.Rb6 a3 5.Be6 Sc6+ 6.Kc7 Se5 7.Ba2 = 4.Rb6 Sc6+ 4...Sxc8 5.Rxb2 = 5.Kc7 5.Kb7? a3 6.Rb5+ Kd4 7.Be6 Sd8+-+ 5...a3 6.Rb5+ Kd4 7.Be6 Sa7! 7...Se5 8.Ba2 Sd3 9.Rb3 Sc1 10.Rxa3 Sxa2 11.Rb3 = 8.Rd5+ 8.Rb6? Kc5 9.Rxb2 axb2 10.Bxf5 Sb5+-+ 8...Kc3 8...Ke3 9.Re5+ Kd4 10.Rd5+ = 9.Rc5+! 9.Rd1? Sb5+! (9...f4? 10.Rf1 Sb5+ 11.Kb6 Kc2 12.Rxf4 b1=Q 13.Bf5+=) 10.Kb6 (10.Kd7 Sd4 11.Ba2 Sb3 12.Rf1 Sc1 13.Rf3+ Kd2! [13...Kd4? 14.Rxa3 Sxa2 15.Rb3=] 14.Rxa3 Sxa2 15.Rxa2 Kc1 16.Rxb2 Kxb2-+) 10...Sd4! 11.Ba2 Sb3 12.Rf1 Sc1 13.Rf3+ Kd4! (13...Kd2? 14.Rxa3 Sxa2 15.Rxa2 Kc1 16.Rxb2 Kxb2 17.Kc5!)=) 14.Bb1 a2 15.Bxa2 Sxa2 16.Rb3 Sc3! 17.Rxb2 Sa4+ -+ 9...Kb4 10.Kb6! b1=Q 11.Rc4+ Kb3 12.Rc1+ Kb2 13.Rxb1+ Kxb1 14.Bxf5+ Kb2 15.Be6 =

Good R/B collaboration in order to stop a black pawn near to promote. It is a pity that the play in main line (9.Rd1) is more interesting than main line.

30 - Darko HLEBEC (Serbia)
section A
Special honourable mention

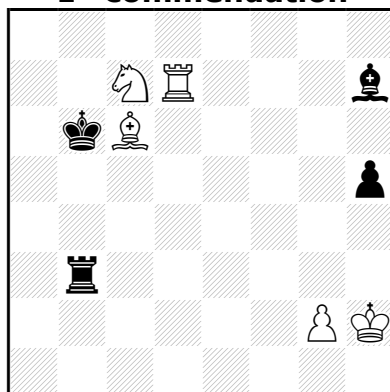


White to play and draw 5+7

1.a7 Rc8 2.a8=Q! 2.Sc3+? bxc3 3.a8=Q Rxd8+ 4.Kxc4 Bxa3 -+ 2...Sc6+! 2...Rxd8+ 3.Kxc4 Rc8+ 4.Kb5 bxa3 5.Qb7 Rd8 6.Kc4+ Kc1 7.Sc3 and, eg, 7...Bd3+ 8.Kc2 Bc2+ 9.Kd3 = 3.Sxc6 Rxa8 4.Sc3+! bxc3 5.Rxa8 Bg7+ 6.Kxc4 Bb3+! 7.Kxb3 c2 8.Sd4! c1=Q 8...Bxd4 9.Rc8= 9.Ra1+! Kxa1 10.Sc2+ Rb1 11.Sa3+ =

The sequence of play is fluid, with a good series of tactical motives, strong black counterplay, leading to a position in which White finds salvation thanks to perpetual check given by last Knight, black King being blocked by promoted black Queen. As it is an improvement of a previous study by same author, a special reward is given.

20 - Martin MINSKI (Germany)
section A
1st commendation



Black to move, White wins 5+4

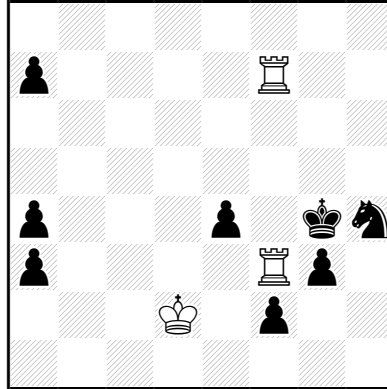
1...Bf5! 1...Kxc6 2.Rxh7+- **2.Ba4!** 2.Rf7? Kxc6 3.Rxf5 Kxc7=; 2.Bd5? Bxd7 3.Sa8+ Ka7 4.Bxb3 Kxa8= **2...Rh3+!** 2...Bxd7 3.Sd5+! Kc5 4.Bxb3 Be6 5.Kg3+- **3.gxh3** 3.Kg1? Bxd7 4.Sd5+ Kc5 5.Bxd7 Rd3 6.Sf6 h4= **3...Bxd7** **4.Sa8+!** 4.Bxd7? Kxc7=; 4.Sd5+? Kc5 5.Sc3 (5.Bb3 Be6 =; 5.Sf6 Bxa4 =) 5...Bxh3! (5...Kb4? 6.Bxd7 Kxc3 7.Kg3 Kd4 8.Kh4 Ke5 9.Kxh5 Kf6 10.Kh6+-) 6.Kxh3 Kb4= **4...Kb7** **5.Bxd7 h4!** (5...Kxa8 6.Kg3+-) **6.Bc6+!** 6.Kg2? Kxa8 7.Kf3 Kb7(8) 8.Kg4 Kc7 9.Kxh4 (9.Bf5 Kd6/Kd8 10.Kxh4 Ke7=) 9...Kxd7 10.Kg5 Ke7(8) 11.Kg6 Kf8 12.Kh7 Kf7= **6...Kxc6** **7.Kg2** **Kb7** **8.Kf3** **Kxa8** **9.Kg4** **Kb7** **10.Kxh4** **Kc6** **11.Kg5(h5)** **Kd7** **12.Kf6(g6)** **Ke8** **13.Kg7** **Ke7** **14.h4** **Ke6** **15.h5** **Kf5** **16.h6+-**

First part of the study is clever, with nice tactics, in particular a knight jump in a the corner : it is a pity that interest falls off in second part, after move 6, with a basic pawn ending.

**4 - Valery A. KALASHNIKOV (Russia)
& János MIKITOVICS (Hungary)**

section A

2nd commendation



White to play and draw 3+8

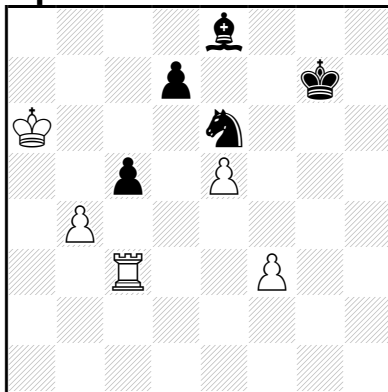
1.R3f4+! 1.R7f4+? Kg5 -+ **1...Kh3** 1...Kg5 2.Rxf2 gxf2 3.Rxf2 = **2.Rxf2 gxf2 3.Rxf2 a2 4.Rf1 Kg2 5.Ra1 Kf3! 6.Rf1+!** 6.Ke1? Sg2+ 7.Kf1 Se3+ 8.Kg1 Sc4 9.Rxa2 e3 10.Kf1 a3 11.Rf2+ Ke4!- + **6...Kg2 7.Ra1 Kf2 7...Kf3 8.Rf1+** positional draw. **8.Rxa2 e3+ 9.Kd3+!** 9.Kc3+? Kf3! 10.Kb4 Sf5 11.Kxa4 and, eg, 11...Sd4 12.Ka5 e2 13.Rxe2 Kxe2 14.Ka6 Sc6-+) **9...Kf3 10.Rxa4 e2 11.Ra1 11.Re4? Sg2 12.Re7 e1=Q 13.Rxe1 Sxe1+ 14.Kc4 Sc2 15.Kb5 Sd4+ 16.Ka6 Sc6 -+ 11...Sf5 11...Sg2 12.Kc4 Se3+ 13.Kd3! Sd1 14.Kd2 Kf2 15.Rxd1 exd1=Q+ 16.Kxd1= 12.Rc1! 12.Rb1? Sg3 13.Kc4 Se4 14.Kd4 Sd2-+ 12...Sg3 13.Kc4 Se4 14.Kd4! 14.Kd3? Sc5 -+ 14...Sd6 15.Kd3 Sf5 16.Ra1! 16.Rb1? Sg3 17.Re1 Kf2 18.Kc4 Se4 19.Kd3 Sc5+-+ 16...Se3 16...Sg3 17.Kc4!= 17.Rb1! 17.Rc1? Kf2-+ 17...Sg2 17...Sd1 18.Kd2 Kf2 19.Rxd1 exd1=Q+ 20.Kxd1= 18.Kc4 Sf4 19.Kb5! 19.Ra1? Sg6!! 20.Kb5 Se7 21.Ka6 Sc8 -+ 19...Sd5 20.Ka6! Se3 21.Re1 =**

A study with a long solution in which White has to defend, stubbornly, with the Rook on first line.
Nice move 9.Kd3+!

**47 - Jaroslav POLÁŠEK (Czech Republic)
& Michal HLINKA (Slovakia)**

section A

Special commendation



White to play and win

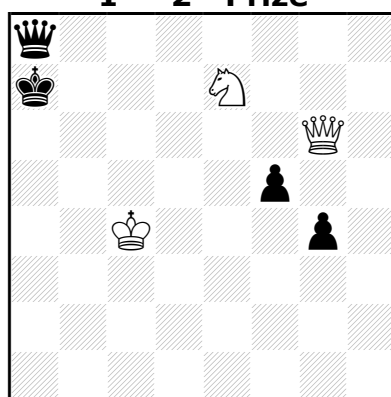
5+5

1.b5! Sc7+! 1...Bh5 2.b6 c4 (2...Sd8 3.b7 Sxb7 4.Kxb7 Kf7 5.f4 Ke6 6.Rxc5) 3.Kb7! Sc5+ 4.Kc7 Sa4 (4...Bf7 5.Kd6 Sb7+ 6.Rxd7 +-) 5.Rxc4+- **2.Ka5 Sxb5 3.Kxb5 d6+ 4.Kb6! dxe5 5.Kxc5!** 5.Re3? Kf6! (but not 5...Bh5? 6.Kxc5 Kg6 7.Kd5! Kf6 8.Kd6 zz ; 5...c4? 6.Rxe5+-) 6.f4 e4! 7.Rxe4 Bg6 8.Re5 c4 = **5...Rf6** 5...Bh5 6.Re3 Kg6 7.Kd5! Kf6 8.Kd6 zz btm +- **6.Rd6 Bg6!** 6...Bh5? 7.Re3! zz wtm = **7.Rc6!!** 7.Re3? Bh5!= zz wtm 8.Kd5 Bf7+ (or 8...Be8) 9.Ke4 Bg6+=; 7.Rc5? e4! 8.f4 Bf7! = (8...Bf5? 9.Kd5 e3 10.Kd4 e2 11.Re5 Bg4 12.Kd3 Bh5 13.Kd2 Bg4 14.Ke1 Bf3 15.Kf2 Bg4 16.Kg2 Bh5 17.Kg3 Kg6 18.Kf2+-) ; 7.Rc8? e4 8.Rf8+ Kg7 = **7...Bh5!** 7...Bd3 8.Kd5+ Kf5 9.Rc8 Kf6 10.Re8 +-; 7...Bf7 8.Rc8! Bg6 9.Rf(g)8 +- 9...Bh7 (9...Bc2 10.Re8 +-) 10.Rf8+ Kg7 11.Re8 +- **8.Rc8! Kg7 9.Rc3! Kf6 10.Re3** zz btm +-.

The 6-men zz was first shown by D.Keith in an article (nov 2011) signed by Jaroslav Polášek in Michal Hlinka's column in *Ceskoslovensky Sach*. The new introduction, followed by some subtle rook moves on c-file, allow White to reach a this zz position.

SECTION B (thematic)

7 - Richard BECKER (USA) section B 1st - 2nd Prize



White to play and win 3+4

1.Kc5! 1.Sc6+? Rb7 = **1...Qf8** **2.Qe6!** zz Thematic try 2.Qb6+? Ka8 3.Qc6+ Kb8! 4.Qd6+ Kb7! zz 5.Qd7+ Ka8! zz 6.Kb5 Qh8! 7.Qd5+ Kb8 8.Qd6+ Kb7 (Ka8) 9.Qa6+ Kb8 10.Sc6+ Kc7 11.Qa7+ Kd6 12.Qc5+ Ke6 13.Sd4+ Kf7! 14.Qd5+ Kg6! 15.Qxf5+ Kh6 16.Qf4+ Kh7 17.Qe4+ Kg8 18.Qe8+ Kh7 19.Qh5+ Kg8 20.Qd5+ Kh7 =. The white Knight cannot play to e6 or f5 with check **2...Kb7** 2...Kb8 3.Kb5! Kc7 4.Sd5+ Kd8 5.Qb6+ Ke8 6.Qc6+ Kf7 7.Qf6+ Kg8 8.Se7+ +- **3.Qd6!** zz **Ka8** **4.Qd7!** zz with :

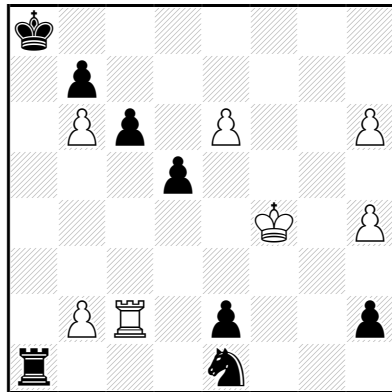
- **4...f4** **5.Kb5!** Qh8 **6.Qc6+ (Qd5+)** **6...Kb8** **7.Qb6+ (Qd6+)** **7...Ka8** **8.Qa6+ Kb8** **9.Sc6+ Kc7** **10.Qa7+ Kd6** **11.Qc5+ Ke6** 11...Kd7 12.Qe7+ Kc8 13.Se5 (Kc4) +- **12.Sd4+ Kf7** **13.Qd5+ Kg6** **14.Qe4+!** Small difference n°1 : bPf5 in thematic try is now on f4 ; 14.Qf5+? Kh6 15.Qxf4+ Kh7 etc. **14...Kf7** **15.Qe6+ Kf8** **16.Qc8+ Kg7** **17.Se6+!** 17.Sf5+? Kh7 18.Qd7+ Kg6 19.Se7+ Kf7! 20.Sf5+ Kg6 = **17...Kh7** **18.Qc2+ Kh6** **19.Qh2+ +-**

- **4...g3** **5.Kb5!** Qh8 **6.Qc6+ (Qd5+)** **6...Kb8** **7.Qb6+ (Qd6+)** **8...Ra8** **8.Qa6+ Kb8** **9.Sc6+ Kc7** **10.Qa7+ Kd6** **11.Qc5+ Ke6** **12.Sd4+ Kf7** **13.Qd5+ Kg6** **14.Qxf5+ Kh6** **15.Qh3+** Small difference n°2 : bPg4 in thematic try is now on g3. **15...Kg7** **16.Sf5+!** 16.Se6+? Kg8 17.Qg4+ Kf7 18.Sg5+ Kg6! 19.Se6+ Kf7 = **16...Kg8** **17.Qg4+** 17.Qxg3+ Kf7 18.Qb3+ Kf8 19.Qb4+ (Qa3+) 19...Kf7 20.Qc4+ etc., takes one move longer **17...Kf8** **18.Qb4+ Kf7** **19.Qc4+ Kg6** **20.Se7+ Kg7** **21.Qd4+ Kh7** **22.Qh4+ Kg7** **23.Sf5+ Kg8** **24.Qc4+ Kf8** **25.Qc8+ +-.**

The study begins with a quiet move by white King followed by three other quiet moves by wQ, leading to a zz position (BTM) and including a thematic try (WTM) : in two parallel lines, Black has to advance a pawn (4...g3/4...f4), a weakening whose consequences will be understood about ten moves later (foresight effect), after a sequence of strictly identical moves with a combined attack with Q and S. In both lines, a square is available for wQ and a decisive check. A perfect expression of the theme in echoing lines. A further subtlety in a kind of dual avoidance (in A, 17.Se6+! vs 17.Sf5+? ; in B, 16.Sf5+! vs 16.Se6+?) enforcing the harmony of the whole.

**48 - Oleg PERVAKOV (Russia)
& Vladislav TARASYUK (Ukraine)**

**section B
1st -2nd Prize**



White to play and win 7+8

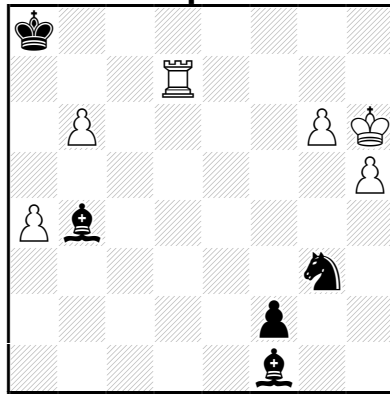
1.h7! 1.e7? Sd3+ 2.Kf5 e1=Q **1...Ra4+ 2.b4!** Thematic try n°1 : 2.Rc4?! Rxc4+ 3.Kf5 Rxh4 4.e7 Rh5+ 5.Kg4 Rh4+ 6.Kg3 Rh3+ 7.Kf2 d3+ 8.Kxe2 Sc1+ 9.Kd2 Sb3+ 10.Kc2 Sd4+ = **2...Rxb4+ 3.Kf5!** But not 3.Rc4? Sd3+! (3...Rxc4+? see solution) 4.Kf5 Rxb6 5.h8=Q+ Ka7 6.Ra4+ (6.Rc1 Sxc1 7.Qa1+ Kb8 8.Qxc1 Rb4! 9.e7 Re4) 6...Ra6 7.Qd4+ c5! ; it is too early for 3.Kg3? h1=S+! 4.Kh3 Sf2+ 5.Kg3 Sh1+= **3...Rxb4** 3...Rxb6 4.h8=Q+ Ka7 5.Qa1+ Ra6 6.Qd4+ Kb8 7.e7+- **4.Ra2+!** Thematic try n°2 : 4.e7? Rh5+ 5.Kg4 (5.Ke6 Rh6+ 6.Kd7 Rxh7 7.Kc8 Sxc2) 5...Rh4+ 6.Kg3 Rh3+ 7.Kf2 Sd3+ 8.Kxe2 Sf4+ 9.Kf2 (9.Kd2?? Rd3+) 9...Sd3+ = **4...Kb8 5.Ra8+!!** Thematic try n°3: 5.e7? Rh5+ 6.Kg4 Rh4+ 7.Kg3 Rh3+ 8.Kf2 Sd3+ 9.Kxe2 Sc1+ 10.Kd2 Sb3+ 11.Kc2 Sd4+ 12.Kd2 (12.Kb2?? Rb3+) 12...Sb3+= **5...Kxa8 6.e7 Rh5+ 7.Kg4 Rh4+! 8.Kg3 Rh3+!** 8...h1=S+ 9.Kxh4+- **9.Kf2 Sd3+ 10.Kxe2 Sc1+ 11.Kd2 Sb3+ 12.Kc2 Sd4+ 13.Kb2 Rb3+ 14.Ka2!** and White wins.

An imaginative study, a large scale work, in which, three times, White must vacate a (different) square in order to avoid strong counterplay, that would allow Black to escape by perpetual check. This study represents the antithesis of classicism exemplified by Richard Becker's study (n°7), illustrating the full range of the tourney's theme.

8 – Geir Sune TALLAKSEN (Norway)

section B

3rd prize



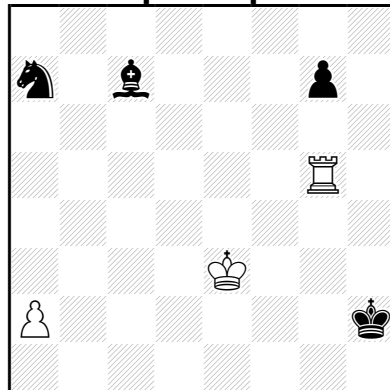
White to play and draw

6+5

1.Ra7+! Thematic try : 1.Rf7? Sh1! 2.g7 Bd2+ 3.Kh7 Bd3+ 4.Kh8 Bc3 5.h6 f1=Q 6.Rxf1 Bxf1 7.h7 Bc4 8.a5 Sg3 9.a6 Sf5 With black king is on a8, White must start with the b-pawn: 10.b7+ Ka7 11.b8=Q+ Kxb8 12.a7+ Kc7! 13.a8=Q Bxg7 mate. **1...Kb8 2.Rf7 Sh1! 2...Bd2+ 3.Kh7 Se4** (3...Be3 4.g7 Bd3+ 5.Kh8 Bd4 6.Rxf2! =) 4.Rf8+ Kb7 5.g7 Sg5+ (5...Bc4 6.g8=Q Bxg8+ 7.Kxg8=) 6.Kh8 Be3! 7.h6! (7.g8=Q? Bd4+ 8.Qg7+ Bxg7+ 9.Kxg7 Se6+-) 7...Bc4 8.Rxf2 Bxf2 9.g8=Q Bd4+! 10.Qg7+ Bxg7+ 11.Kxg7! (11.hxg7? Sf7+ 12.Kh7 Bd3+ 13.Kg8 Sh6+ 14.Kf8 Bc4+) 11...Bd3 12.a5 and Black can make no progress, eg 12...Be4 13.Kg8 Ka6 14.Kg7 Kxa5 15.b7 Bxb7 16.h7 =] **3.g7 Bd2+ 4.Kh7 Bd3+ 5.Kh8 Bc3 6.h6 f1=Q 7.Rxf1 Bxf1 8.h7!** 8.Kg8? Bc4+ 9.Kf8 Bb4+ 10.Ke8 Bg8 -+ **8...Bc4** Otherwise 9.Kg8 = **9.a5 Sg3 10.a6 Sf5 10...Bxa6 11.Kg8 Bc4+ 12.Kf8! Bb4+ 13.Ke8 Bb5+ 14.Kf7 Bc4+ 15.Ke8 = ; 10...Bd5 11.a7+ Kc8 12.a8=Q+ Bxa8 13.b7+ Bxb7 14.Kg8 Bd5+ 15.Kh8!** (15.Kf8?? Bb4+ 16.Ke8 Sh5! 17.g8Q Sf6 mate) 15...Be4 16.Kg8 Bxg7 17.Kxg7 Sh5+ 18.h6 =] **11.a7+ Kb7 12.a8=Q+ Kxa8 13.b7+ The difference :** unlike the line after 1.Kf7, there is no escape square for black King. **13...Ka7 14.b8=Q+ Kxb8 stalemate.**

A neat try on move one, with a preparatory rook move introducing a well hidden foresight effect. With black king on a8, White is mated; with black king on b8, White's salvation is stalemate. The kind of small difference that is so difficult to find for a composer. Good variations add some interest.

**33 - Iuri AKOBIA (Georgia)
& Pavel ARESTOV (Russia)
section B
1st special prize**

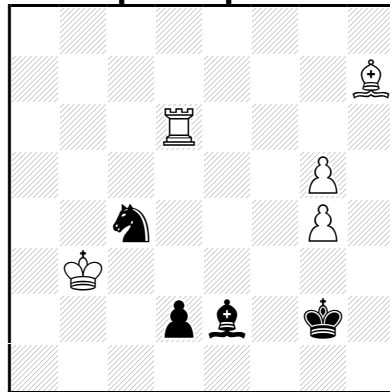


White to play and win 3+4

1.Kf3! 1.Rxg7? Bb6+ 2.Kf3 Sc6! 3.Rh7+ Kg1 4.Rh6 Se5+ 5.Ke4 Sd7 6.Rd6 Sc5+ 7.Kd5 Sa4 8.Kc4 Be3= **1...Sc6** 1...Bd8 2.Rg2+ as in main line **2.Rg2+!!** 2.Rxg7? Bd8= **2...Kh1** 2...Kh3 3.Rxg7 Sd4+ 4.Ke4 Se6 5.Re7 Sg5+ 6.Kf5 Bg3! 7.a4! Sf3 8.Ke4 Sg5+ 9.Kd5 Kg4 10.a5+- **3.Rxg7 Bd8** 3...Sd4+ 4.Kf2+- **4.Ke4!** Try: 4.Kf2? Bh4+! 5.Kf3 (5.Ke2 Kh2) 5...Sd4+! 6.Ke4 Se6 7.Rg4 (7.Rg6 same play 7...Sc5+ 8.Kd5 Bf2 9.Rf6) 7...Sc5+ 8.Kd5 (8.Kd4 Bf2+) 8...Bf2 9.Rf4 Be3 10.Rf3 Bg1= **4...Se7** 4...Kh2 5.Rg6 Sa5 6.Kd5 Kh3 7.Ra6 Kg4 8.Kd6 Sc4+ 9.Kd7 Ba5 10.Kc6 Bd2 11.Ra4+-; 4...Sb4 5.a4 Kh2 6.Rd7 Ba5 7.Rb7 Kg3 8.Rb5 Sc6 9.Rc5+- **5.a3!!** Thematic try: 5.a4? Kh2! zz (wtm) 6.Ke5 Sc8! 7.Rg8 Bc7+ 9.Ke4 Sb6! 9.a5 Sd7! 10.a6 Sc5+=; 5.Ke5? Kh2! 6.Ke6 Sc6! 7.Kd7 Sb4 8.a3 Sc2 9.a4 Ba5! 10.Rg5 Bd2= **5...Kh2** **6.a4!** zz (btm) **6...Kh3** **7.Ke5 Sc8!** 7...Sc6+ 8.Kd5 Sb4+ 9.c4 Sc6 10.Rg8+- **8.Rg8!** 8.Ke6? Sb6! 9.a5 Sa4 10.a6 Sc5+=; 8.Kf4(?) Se7 is just a loss of time. **8...Bc7+** **9.Ke4!** 9.Ke6? Sb6! 10.a5 Sa4 11.a6 Sc5+= **9...Sd6+** Now, after 9...Sb6 10.a5 Sd7 11.a6 Sc5+ 12.Kf3 and we see that h3 is a wrong square for Black king, explaining why 5.a3!! had to be played (but White can also play 10.Kf3 first). **10.Kd5 Sf5** **11.Rg5** 11.Kc6? Ba5! 12.Rg5 Sd4+ 13.Kb7 Bc3= **11...Sg3** 11...Se7+12.Ke6 Sc6 13.Rc5+- **12.Kc6 Bf4** 12...Bd8 13.Rd5+- **13.Rd5!** and White wins. Not 13.Rb5? Bd2 =

A miniature with a brilliant discovery : usually, with this kind of material (Rp vs BS), white pawn is already advanced and the *festina lente* theme (associated with a zz) is not possible. It is a pity that 9...Sb6+ and the moves that follow cannot be used as main line of solution. Another study with same material after the introduction, featuring a *festina lente* with a pawn on a2, was recently rewarded with a special prize (Garcia JT-65, 2013, win section).

36 - Eduard EILAZYAN (Ukraine)
section B
2nd special prize



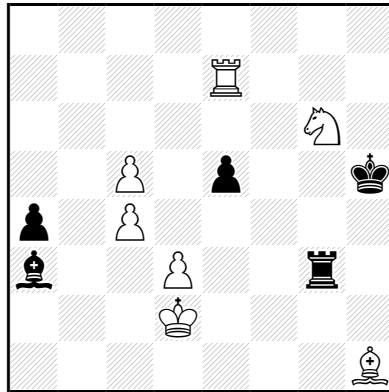
White to play and win 5+4

1.Be4+! Thematic try : 1.Rd4? d1=Q+! (1...Sa5+? 2.Kc2 Sc4 3.Kc3 d1Q 4.Rxd1 Bxd1 5.Be4+ Kg3 6.Kxc4) 2.Kxd1 Bxd1+ 3.Kxc4 Kf3! 4.Bf5 Kf4 5.g6 Kg5 6.g7 Kh6 7.g8=R (7.Bc2?! Be2+! = and not 7...Bxc2? 8.g8=R! +-) 7...Bb3+ 8.Kxb3= **1...Kg3 2.Rd4!** 2.Rd8? Bf4 3.g6 Kxe4 4.Kc3 Bxg4 5.Kxc4 Be6+ 6.Kc5 Kf5 7.Rxd2 Kxg6 =; 2.Rd5? Kf4 3.Bc2 Se3 4.Rxd2 Bc4+ 5.Kc3 Kxg5 6.Ba4 Be6 7.Re2 Sd5+ 8.Kd4 Sf4 9.Re5+ Kxg4= **2...Sa5+** 2...Kf4 3.g6 Ke5 4.Kc3 d1=Q 5.Rxd1 Bxd1 6.g7+- **3.Kc2 Sb3 4.Kxb3!** 4.Rd5? Kf4 5.g6 Kxe4 6.g7 Kxd5 7.g8=Q+ =; 4.Rd8? Kf4 5.g6 Kxe4 6.g7 Bc4 7.g8=Q Bxg8 8.Rxg8 Sd4+ 9.Kxd2 Sf3+ 10.Ke2 Se5 11.g5 Kf5 12.Ke3 Sg6= **4...d1=Q+ 5.Rxd1 Bxd1+ 6.Kc4** 6.Bc2? Bxg4! = **6...Kf4 7.g6 Kg5 8.g7 Kh6 9.Bf3!! Bc2 10.g8=R!** 10.g8=Q? Bb3+ 11.Kxb3 =; 10.g8=S+? Kg5 11.Se7 Ba4! = ; 10.Be4(?) Bd1 11.Bf3 loss of time.

The small difference lies in position of white Bishop : in thematic try, it is on f5, in main line on e4. In order to win, white Bishop must be able to break the stalemate. The composer, more than 20 years go, had composed a basic endgame with same finish : here he adds, not only a valuable introduction, but also a strong thematic try : this makes the difference between a simple study and a worked out one.

**12 - Iuri AKOBIA (Georgia)
& Mario G. GARCIA (Argentina)
section B**

1st Honourable mention



BTM, White wins

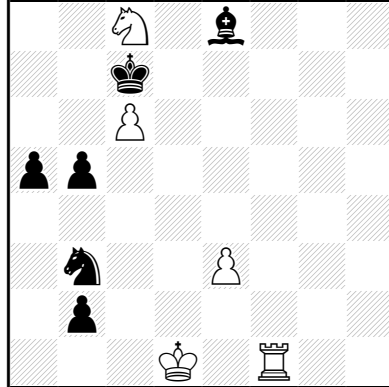
7+5

1...Bb4+ 1...Rxc6 2.Rxe5+ Rg5 3.Rxc6+ +- **2.Ke2!** 2.Kc2? Kxc6! 3.Rxe5 (3.Ra7 Bxc5=) 3...Kf6= **2...a3** 2...Rxc6 3.Rxe5+ Rg5 4.Bf3+ Kh4 5.Rxc6 Kxc6 6.c6+-; 2...Kxc6 3.c6+- **3.Sxe5 Re3+!** **4.Kxe3 Bxc5+** **5.Kd2!** a2 **6.Bf3+!** Thematic try 6.Rh7+? Kg5 7.Rg7+ Kf4! 8.Sg6+ Kg3! (not 8...Kg4? 9.Bf3+ Kg3 10.Sh4+ Kxh4 11.Rh7+ g5 12.Rh1 Bd4 13.c5+-) 9.Sh4+ (9.d4!? a1=Q! [not 9...Kh2? 10.dxc5 a1=Q 11.Rh7+ Kg3 12.Bd5+- nor 9...Bb4+? 10.Ke3 a1=Q 11.Se5+ Kh3 12.Bg2+ Kh4 13.Rg4+ Kh5 14.Bf3 Qe1+ 15.Kf4 Bd2+ 16.Kf5 Qb1+ 17.Kf6 Qb6+ 18.Sc6+-] 10.Se5+ Kh2! 11.Sf3+ Kxh1 12.Rg1+ Qxg1 13.Sxg1 Bxd4=) 9...Kxh4 10.Rh7+ Kg5 (g3) and 11.Rh1 is impossible because h1-square is occupied **6...Kg5** **7.Rg7+ Kf4** 7...Kf5 8.Be4+ Kxe5 9.Rg5+ Ke6 (9...Kf4 10.Rf5+ Kg4 11.Rf1+-) 10.Rg6+ Ke5 11.Ra6+- **8.Sg6+ Kg3!** **9.Sh4+ Kxh4** **10.Rh7+ Kg5** **11.Rh1 Bd4** **12.c5!** a1=Q **13.Rxa1 Bxa1** **14.Ke3! Kf5** **15.d4!** +-

In thematic try, white Bishop prevents white Rook from accessing to h1 square because it occupies the square ; in main line, thanks to 6.Bf3+ !, h1 square is freed for the Rook. Good black counterplay (3...Re3+!), interesting variations in order to demonstrate full correctness of thematic try. Had thematic try ended with a draw and not with a black win (therefore with a smaller difference), the study would have got a prize.

**31 - Peter KRUG (Austria)
& Martin MINSKI (Germany)
section B**

3rd Honourable mention



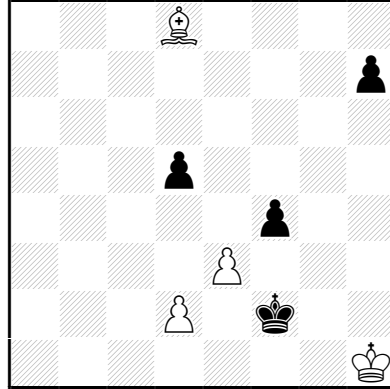
White to play and draw 5+6

1.Kc2 b1=Q+! 2.Rxb1 2.Kxb1? Sd2+-+ 2...Bg6+ 3.e4!! Thematic try: 3.Kxb3? Bxb1 4.Sa7 b4 5.Sb5+ Kxc6 6.Ka4 Kb6 7.Sa3! Bd3! and after 8.Sc4+? Bxc4 -+ there is no stalemate. **3...Bxe4+ 4.Kxb3 Bxb1 5.Sa7 b4 6.Sb5+ Kxc6 7.Ka4 Kb6 7...Kc5 8.Kxa5 Bc2 9.Sd4! Bd1 10.Se6+ Kc4 11.Sd4! = 8.Sa3! Bd3 9.Sc4+! Kc5 10.Sd2! 10.Sxa5? Bc2+ 11.Sb3+ Kc4+- 10...Kb6 (10...Bc2+ 11.Kxa5= 11.Sc4+ 11.Sb3? Bb5# 11...Bxc4 stalemate.**

Motivation of the small difference is simple, with a pawn sacrifice for stalemate. The stalemate in itself is not noteworthy but the play is lively, with good black counterplay, and white King travels from d1 to a4.

51 - Luis Miguel GONZALEZ (Spain)
section A

4th Honourable mention



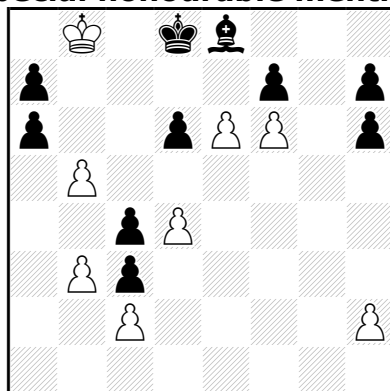
BTM, White wins

4+4

1...f3! 1...fxe3 2.Bb6 Kf3 3.Bxe3+- but not 3.dxe3? Kg3! 4.Bd4 h5 5.Kg1 h4 6.Kh1 h3 7.Kg1 Kf3 8.Kh2 Rg4 9.Bc5 Kh4 positional draw **2.Bh4+ Ke2** 2...Kf1 3.d3 Ke2 4.e4+- **3.Kg1 f2+!** **4.Bxf2 Kxd2** **5.Kf1!** zz Thematic try : 5.Kg2? Ke2! 6.Bg1 h6! 7.Bf2 h5 8.Bg1 h4 wtm : with bK on e2, White has no access to f3 square and only draws : eg 9.Kh3 Kf1 10.Bh2 Ke2 11.Bf4 Kf3 12.Kxh4 d4 = **5...Kd3!** **6.Bg1!** 6.Ke1? Ke4 7.Ke2 h5 8.Bg1 h4 9.Bf2 h3 10.Bg1 d4 11.exd4 h2= **6...h6!** **7.Bf2!** 7.Kg2? Ke2! zz **7...h5** **8.Kg1!** 8.Kg2? Ke2! zz **8...Ke2** **9.Kg2** zz **h4** **10.Bg1** zz Same position as after 8...h4 in thematic try, but btm. **10...Ke1** Now Black King stands on e1 instead e2. **11.Kf3!** 11.Kh3? Kf1!= **11...Kf1** **12.Bh2 h3** **13.Kg3 Ke2** **14.Bg1 Kf1** **15.Kh2!** zz and White wins.

A 6-men position is quickly reached and zugzwang play is realized with a remarkable economy of means.

13 - Alexei OGANESYAN (Russia)
section B
special honourable mention



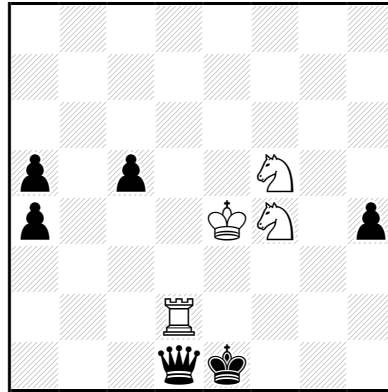
White to play and draw 8+10

1.e7+ 1.bxc4? fxe6! → **1...Kd7 2.b4!** 2.bxc4? axb5! 3.cxb5 Ke6! 4.Kxa7 Bxb5 → **2...axb5 3.d5 a6! 4.h3!** Thematic try: 4.h4? h5! 5.Kb7 a5! 6.bxa5 b4 7.a6 b3 8.a7 b2 9.a8=Q (9.Ka8 h6! 10.Kb7 b1=Q+ →) 9...b1=Q+ 10.Ra6 Qa2+ 11.Kb7 Qxa8+ 12.Kxa8 Kc7 → **4...h5 5.h4 h6 5...a5 6.bxa5 b4 7.a6 b3 8.a7 b2** As compared to the position after 8th move in thematic try, there is a small difference : white King is on b8 (not on b7) and now White can play **9.a8=Q b1=Q+ 10.Qb7+ Qxb7+ 11.Kxb7 h6 12.Kb8** (black) stalemate = **6.Kb7 a5 7.bxa5 b4 8.a6 b3 9.a7 b2** As compared to the position after 8th move in thematic try, there is a second small difference : black pawn is on h6 (not on h7) and now White can play **10.Ka8!! b1=Q** stalemate.

The author has developed a previous study of his own (2012). *Festina lente* and reciprocal stalemate have been added. A substantial improvement.

**43 - Peter KRUG (Austria)
& Mario G. GARCIA (Argentina)
section B**

1st commendation

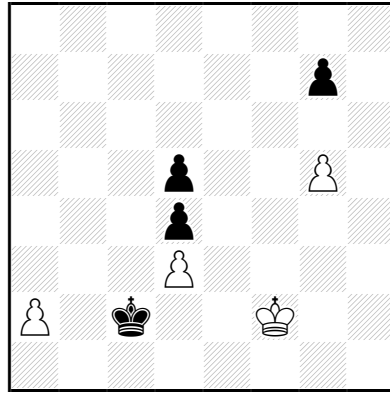


White to play and win 4+6

1.Rg2! Thematic try : 1.Rh2? c4! 2.Se3 Qb1+ 3.Sd3+ (3.Kd4 Qb6+!=) 3...Qxd3+ 4.Kf3 h3! zz (not 4...a3? 5.Rg2!+-) 5.Ra2 a3! 6.Rh2 a4! 7.Ra2 Qd1+! 8.Sxd1 Rxd1 with the difference with main line : 9.Ke3 Kc1! 10.Kd4 Kb1! = **1...c4** 1...h3 2.Rh2 c4 (2...Qb3 3.Re2+ Kf1 [3...Kd1 4.Se3+ Kc1 5.Sd3+ Kb1 6.Re1+ Ka2 7.Sc1+ +-] 4.Se3+ Kg1 5.Sxh3+ Kh1 6.Kf3 Qb7+ 7.Kg3 Qg7+ 8.Sg4 Qc3+ 9.Re3 Qxe3+ 10.Sxe3 a3 11.Sd1(g4) a2 12.Sdf2 mate; 2...Qd7 3.Re2+ Kd1 [3...Kf1 4.Sg3+ Kg1 5.Sxh3+ Qxh3 6.Kf3+-] 4.Se3+ Kc1 5.Sd3+ Kb1 6.Rb2+ Ka1 7.Sc2 mate) 3.Se3 Qb1+ 4.Sd3+ Qxd3+ (4...cxd3 5.Rh1+) 5.Kf3 a3 6.Ra2 Qc3 7.Re2 mate. **2.Se3 Qb1+ 3.Sd3+ Qxd3+ 4.Kf3 a3 5.Rh2!** zz 5.Ra2? h3! 6.Rh2 a4!= zz like in thematic try 1.Rh2? **5...h3 6.Ra2 a4 7.Rh2 Qd1+** 7...c3 8.Rh1+ Kd2 9.Rd1 mate. **8.Sxd1 Kxd1** The difference now is that white rook stand on h2 instead of a2. **9.Ke3(4) Kc1 10.Kd4! Kb1 11.Kc3! a2 12.Rh1 mate.**

Neat thematic try on first move. Play seems a little bit forced, but there are five different mates.

**5 - Daniel KEITH (France)
& Martin MINSKI (Germany)
section B
3rd commendation**



White to play and win 4+4

1.Ke2! Thematic try 1.Ke1? Kxd3! 2.Kd1 Kc3! 3.g6 d3 4.Kc1 d2+ (or first 4...d4 5.Kd1 d2) 5.Kd1 d4 6.a3! d3! 7.a4 Kb4 8.Kxd2 Kxa4 9.Kxd3 Kb5 10.Ke4 Kc6! (10...Kc5? 11.Ke5! +/-) 11.Ke5 Kd7= **1...Kc3 2.Kd1! g6** 2...Kxd3 3.a4+/-; 2...Kb4 3.Kc2 Ka3 4.Kb1 g6 5.Ka1 Ka4 6.Kb2 Kb4 7.a3+ Ka4 8.Ka2+- **3.Kc1!** 3.a3?? Kb3-+; 3.a4?? Kb4-+ **3...Kxd3 4.Kd1! Kc3 5.a3!** 5.a4?? Kb4-+ **5...d3** 5...Kb3 6.Kd2+- **6.Kc1!** d2+ 7.Kd1 d4 **8.a4 Kb4 9.Kxd2 Kxa4 10.Kd3 Kb5 11.Kxd4 Kc6 12.Ke5 Kd7 13.Kf6+-**

In an elegant pawn ending, weakening of black position (2...g6) allows White to break into black's position.