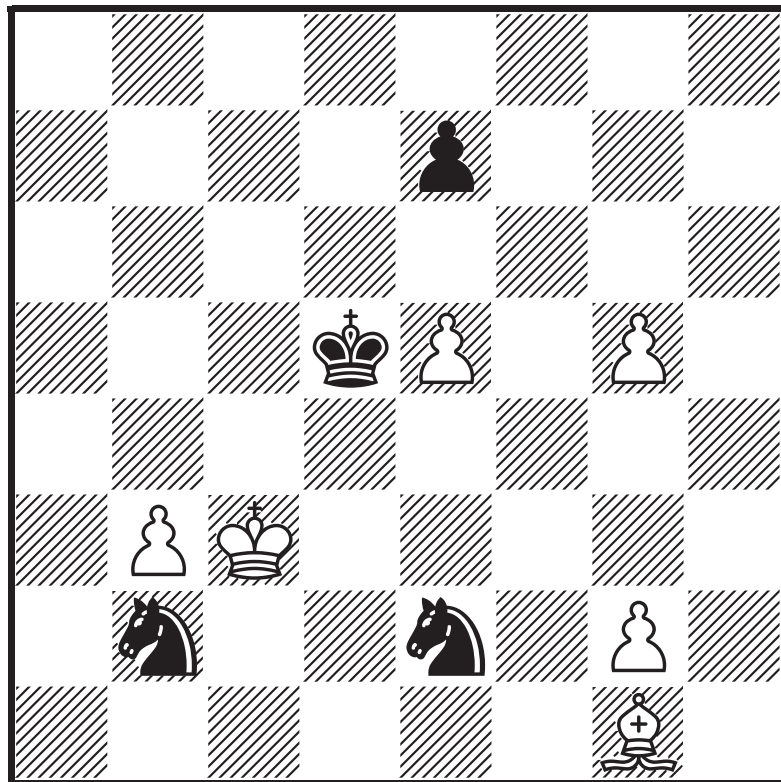


No. 205 — VOL. XXII — JULY 2016



WHITE TO PLAY AND WIN

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diagram on the cover: see p. 217

Editorial

BY HAROLD VAN DER HEIJDEN

AJR responded to Avni's article in EG205 (Evaluating the fairness of the judging process in formal tourneys): "The most effective neutralising technique available to the tourney director of a formal international studies event is to render all solutions in the format familiar to readers of EG. A rare situation where this might be inappropriate would be if the composer annotates with lengthy text in many places. This would have been the case with the British Chess Problem Society's 2012 'G' event, where competitors were specifically asked to supply non-analytical 'narrative', to which the judge would attach great importance in his evaluation".

I think that it is unfortunate that this opinion is presented as a fact (...). Further, I believe that most judges prefer PGN-files over textual presentations.

Unfortunately, we haven't received any report of the ARVES solving events (in Wijk aan Zee and in Nunspeet) for EG.

Alexander George has asked me to reproduce an announcement of an endgame study tourney for pawn studies on chess.problem.net. For full details please visit:

<http://chessproblem.net/viewtopic.php?f=46&t=962>

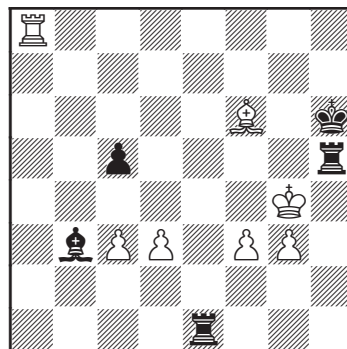
We are considering starting a new column in EG for high quality corrections and here is an example of such a correction. The Romanian

veteran GM composer Emilian Dobrescu wrote to me: "Gady Costeff sent me a correction of my study which was cooked by Mario Garcia". Almost four decades ago I spent an enormous amount of time on it and it is very dear to me. Would it be possible to publish such a correction in EG?" (HH: text slightly altered). The original study appeared twice in EG: #03959 and #16315, and the cook was published in EG171.

H.1 E. Dobrescu

1st prize *Revista de Romana de Sah* 1977

Correction: G. Costeff, original



g4h6 0740.41g4h6 7/5 Draw

1.c4 (1.Rh8+? Kg6 2.Rxh5 Be6+) 1...Reh1
2.Bh4 (2.Ra6? Kh7 3.Rd6 Bd1) 2...Re5 3.Bf6
(3.Kf4? Re2 4.Bf6 Rf1 5.Bg5+ Kg6) 3...Ree1 4.Kf5
(4.Bc3? Ref1 5.f4 Kg6 6.Ra6+ Kf7 7.Ra7+ Ke6
8.Ra6+ Kd7 9.Ra7+ Kc6 10.Be5 Bd1+ 11.Kf5
Bc2) 4...Rh5+ 5.Kg4 Reh1 6.Bh4 Re5 7.Bf6 Ree1
8.Kf5 Rh5+ 9.Kg4 positional draw.

HHdbV is out!
See www.hhdbv.nl

Originals (50)

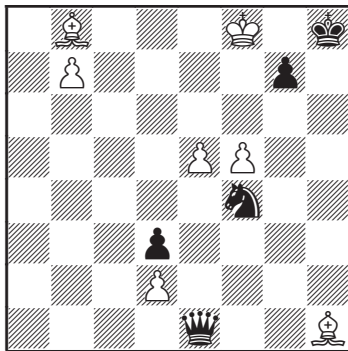
EDITOR: ED VAN DE GEVEL

*“email submissions are preferred.”
Judge 2016-2017: Martin Minski*

This is the 50th edition of the Originals column and I had hoped to have a record number of entries to celebrate but this edition has only three studies.

Our first study, by the Austrian-Argentinian duo Peter Krug and Mario Garcia, is all about stalemate and stalemate avoidance.

No 20836 P. Krug & M. Garcia



f8h8 3023.42 7/5 Win

No 20836 Peter Krug (Austria) and Mario Garcia (Argentina). 1.Bc7/i Sg6+/ii 2.fxf6 Qxe5 3.b8Q (3.Bxe5? stalemate) Qxc7/iii 4.Qe8 Qd7 5.Bf3/iv Qe6/v 6.Qa8 Qd7/vi 7.Be2 dxe2 8.Qh1+ and wins.

i) Thematic try: 1.Bd6? Sg6+ 2.fxf6 (Ke8 Sxe5;) Qxe5 3.b8Q Qxd6 4.Qxd6 stalemate.

ii) Qxh1 2.b8Q Qh5 3.Qc8 wins.

iii) Qf6+ 4.Ke8 Qe6+ 5.Kd8 wins.

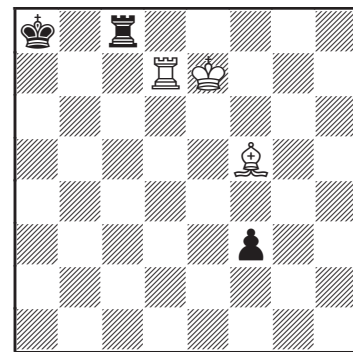
iv) Thematic try: 5.Bg2? Qe6 6.Qa8 Qd7 draws, as White does not have the stalemate avoidance Be2, or 5.Bb7? Qxb7 6.Qd8 Qc8 7.Ke7+ Qxd8+ 8.Kxd8 Kg8 9.Ke7 Kh8 10.Kd6 Kg8 11.Ke5 Kf8 12.Kd4 Ke7 13.Kxd3 Kf6 draws.

v) Qc7 6.Be4 Qd7 7.Bf5 Qc7 8.Bxd3 wins.

vi) Qe4 7.Qd8 Qxf3+ 8.Ke7+ wins.

Ignace Vandecasteele from Belgium shows a position from the R+B vs R+P endgame where White has to find the correct manoeuvre to exploit the bK's bad position.

No 20837 I. Vandecasteele



e7a8 0410.01 3/3 Win

No 20837 Ignace Vandecasteele (Belgium). 1.Be4+ Kb8 2.Rb7+ Ka8 3.Kd7/i Rg8 4.Kd6 Rg6+ 5.Kc5 Ra6/ii 6.Bc6 f2 7.Rf7+ Kb8 8.Kd6 f1Q 9.Rxf1 Ra3 10.Rf8+ Ka7 11.Kc7 Rg3 12.Ra8 mate.

i) 3.Bxf3 Re8+ 4.Kxe8 stalemate.

ii) Rg4 6.Rb4+ Ka7 7.Ra4+ Kb8 8.Kb6 Rxe4 9.Rxe4, or Rg2 6.Rb5+ Ka7 7.Ra5+ Kb8 8.Kd6 Rd2+ 9.Bd5 Rxd5+ 10.Kxd5, or Re6 6.Re7+ Rxe4 7.Rxe4, or f2 6.Rf7+ Kb8 7.Bxg6 win.

Finally, we return to the Austrian-Argentinian duo. Peter Krug and Mario Garcia, from our first study, this time with a work revolving around two mutual zugzwang positions in a S+P vs 2P ending.

No 20838 P. Krug & M. Garcia

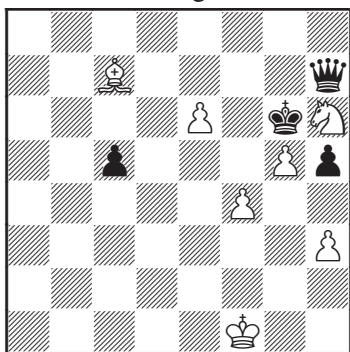


fig6 3011.42 7/4 Win

No 20838 Peter Krug (Austria) & Mario Garcia (Argentina). 1.f5+ Kxg5 2.e7 Qxe7/i 3.Bd8 Qxd8 4.Sf7+ Kxf5 5.Sxd8 c4/ii 6.Kg2/iii Kf4/iv 7.Se6+ Ke5/v 8.Sc5 Kd4 9.Sa6 c3 10.Sb4

Kc4 11.Sa2 Kb3 12.Sc1+ Kc2 13.Se2 Kd3 14.Kf2/vi c2 15.Kf3 Kd2 16.h4 zz no.2 Kd3 17.Sc1+ Kd2 18.Sa2 Kd3 19.Kf4 wins.

i) Kxh6 3.e8Q Qxf5+ 4.Ke2 wins.

ii) Ke4 6.Kg2 h4 7.Sc6/vii c4 8.Kf2 c3 9.Sb4 wins.

iii) Thematic try: 6.Kf2? c3 7.Sc6 Ke4 8.Sb4 h4 zz no.1 with WTM. 6.Sc6? h4 7.Kf2 (Sb4 Ke5;) Ke4 draws.

iv) c3 7.Sc6 Ke4 (c2; Sd4+) 8.Sb4 h4 9.Kf2 zz no.1 with BTM.

v) Ke3 8.Kg3 c3 9.Sc5 c2 10.Sb3 wins.

vi) 14.Kf3? c2 15.h4 Kd2 zz no.2 with WTM 16.Sd4 c1S draws.

vii) 7.Sb7? c4 8.Sd6+ (Sa5 c3;) Kd3 draws.

Chess Informant-50 Jubilee Tourney 2016

Chess Informant, the world famous International chess periodical (founded in Belgrade 1966), celebrates its 50th anniversary by organizing an open composing tourney for endgame studies.

There is no set theme.

Judge is **Yochanan Afek**, the studies columnist of Chess Informant.

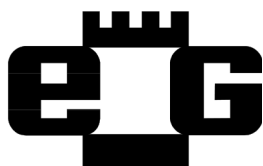
Prizes: The fine products of Chess Informant
(<http://www.chessinformant.org/download/>)

Entries (not more than three per composer) should be sent (preferably in a PGN format!) before September 1st 2016 to the tourney director, **Gady Costeff**, only by e-mail:

costeff@gmail.com

Please add a full postal address to the mail.

The provisional award will be sent to all participants by the end of the year.



Composer Gallery

The Estonian Mr. Chess

BY YOCHANAN AFEK

We commemorate the passing of two decades since the death of **Jüri Randviir** (28vi1927-8viii1996), an Estonian chess champion and a fine endgame study composer whose yet relatively unknown output deserves higher recognition and appreciation.

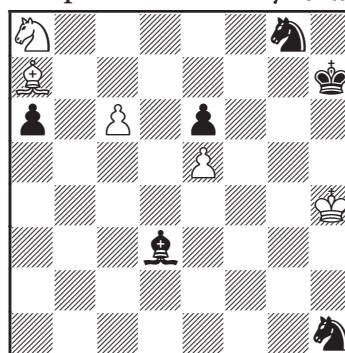
Jüri Randviir became a leading player in his home country, second to the legendary Paul Keres, in the years after the Second World War. He was five times champion of the capital Tallinn and four times won the national championship (1947, 1949, 1950 and 1954), once (1957) finishing second and twice (1948, 1955) third. During the 1950s he also represented Estonia regularly in Soviet Team Championships. Randviir met over the board many of the greats of the Soviet and Baltic schools and among his curious results were drawing playing Black against Mikhail Tal (Vilnius 1955) and losing to the great endgame study composer Genrikh Kasparian (Parnu 1947), who was a very strong master and 10 times Armenian champion.

Randviir made a remarkable contribution to the promotion and popularization of chess in Estonia, mainly through his work as a freelance chess journalist and commentator in the leading local printed and broadcast media. He was also the author of 11 chess books, a coach in the Tallinn School of Chess and a highly active giver of simultaneous exhibitions.

In his remarkable chess career, the chess composition part seems to have been underestimated given that quite a few of his output of approximately 80 endgame studies demonstrate high creativity, originality and skill. The lion's part of his work was published in the last decade of his life. As expected, most of his studies are player- and solver-friendly, occasionally displaying a familiar motif from a surprisingly fresh angle.

Let us have a look at an entertaining selection:

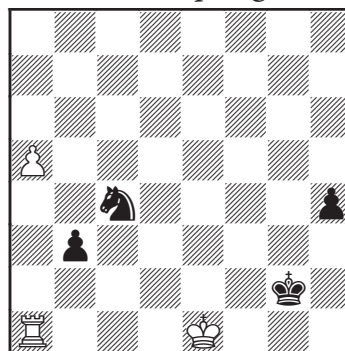
A.1 J. Randviir
2nd prize Estonia Ty 1947



h4h7 0047.22 5/6 Win

The 20-year-old Randviir won a prize with his first endgame study. At the price of a dummy knight on h1 an original knight duel is displayed: **1.c7 Se7 2.Bc5 Sc8 3.Sb6 Sa7 4.Sc4!** (4.Sd5? exd5 5.Bxa7 Bf5) **4...Sc8 5.Sd6! Se7 6.Sf5! Sc8 7.Se7** (Finally knight exchanges are imposed after which promotion cannot be prevented).

A.2 J. Randviir
commendation *Springaren* 1989

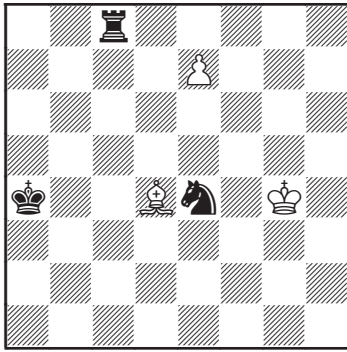


e1g2 0103.12 3/4 Win

The pawn on the edge is the knight's feared enemy. **1.a6 h3 2.a7 Sb6 3.o-o-o!** Winning a vital tempo compared to the thematic try:

3.Kd2? b2 4.Rb1 h2 5.Kc2 h1Q 6.Rxh1 Kxh1
7.Kxb2 Kg2 8.Kc3 Kf3 9.Kd4 Kf4 10.Kc5 Sa8
11.Kc6 Ke5 12.Kb7 Kd6 13.Kxa8 Kc7 draws. 3...
h2 4.Kb2 h1Q 5.Rxh1 Kxh1 6.Kxb3 Kg2 7.Kb4
Kf3 8.Kb5 Sa8 9.Kc6 Ke4 10.Kb7 Kd5 11.Kxa8
and Black lacks a tempo.

A.3 J. Randviir
Sprodileht 1989



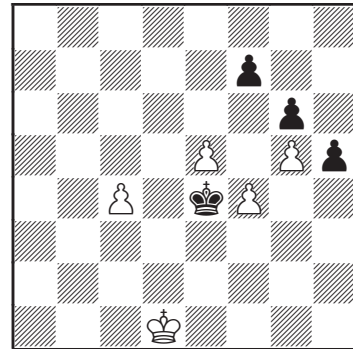
g4a4 0313.10 3/3 Draw

How does White cope with Black's extra rook? An active king supporting a big pawn might well do the trick: **1.Kf5 Sd6+ 2.Ke6 Se8 3.Kd7 Ra8 4.Bb6! Sg7** (4...Sf6+ 5.Ke6 Se8 6.Bd8 draws too) **5.Bd4 Se8 6.Bb6! Kb5 7.Bd8 Sf6+ 8.Ke6 Se8 9.Kd7 Sg7 10.e8S!** (Not:



10.e8Q? Ra7+ and Black wins) 10...Sxe8 (The under-promotion is explained by 10...Ra7+ 11.Sc7+) **11.Kxe8 Kc6 12.Ke7** and the reader can easily see for himself that it is a reciprocal zugzwang and a draw. If it was White to play he would lose.

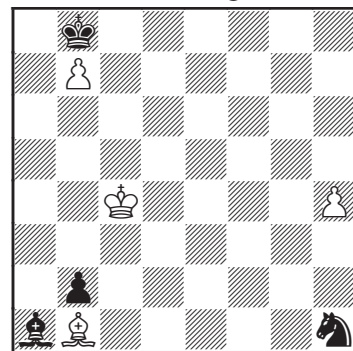
A.4 J. Randviir
Schweizerische Schachzeitung 1989



d1e4 0000.43 5/4 Win

A topical pawn ending: what else can be done against the active bK? The key to success is creating a pair of advanced connected passed pawns **1.c5 Kd5 2.Ke2! Kxc5 3.f5!** breaking through! **3...gxf5** After 3...Kd5 the breakthrough **4.e6!** wins instantly. **4.e6!** Breaking through again! **4...Kd6 5.exf7 Ke7 6.g6 h4 7.Kf3 Kf8 8.Kf4 Kg7** Or **8...Ke7 9.Kg5 h3 10.Kh6 h2 11.Kg7 h1Q 12.f8Q+** with a won queen ending owing to the advanced passed pawn. **9.Ke5! h3 10.Ke6 h2 11.Ke7 h1Q 12.f8Q+ Kxg6 13.Qg8+ Kh6** with the deadly skewer **14.Qh8+** wins.

A.5 J. Randviir
3rd hon. mention *Schweizerische Schachzeitung* 1990



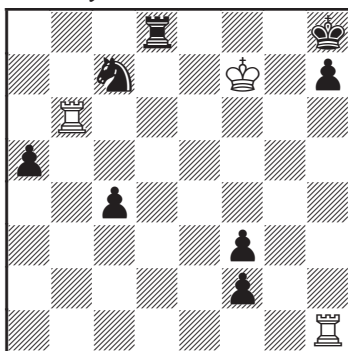
c4b8 0043.21 4/4 Win

Who is stronger? The pawn on the edge prevails but not without difficulties. **1.h5 Sg3 2.h6**



Sf5 3.h7 Sd6+ 4.Kc5 Sf7 5.Kb6 Sd8 After 5... Sh8 6.Kc6 and 6...Sf7 7.Kd7 Kxb7 8.Ke7, or 6... Sg6 7.Bxg6 b1Q 8.Bxb1 Bb2 9.Be4 White wins easily 6.h8B! (6.h8Q? is obviously stalemate. 6...Sxb7 7.Be5+ Ka8 (7...Kc8 8.Bc7 Kd7 (Sc5; .Bf5+) 9.Kxb7 is a winning position for White in view of the bB's paralysis. The bK will be forced by means of zugzwang to h8 where he will be mated. 8.Kc7 Ka7 9.Bc3 Ka6 10.Bd3+ Ka7 11.Bd4+ Ka8 12.Bb1 Sc5 13.Kc8! Sb7 14.Kd7! Kb8 15.Bb6! Ka8 16.Kc7 Sc5 17.Kc8! and wins in view of 17...Sb7 18.Be4 b1Q 19.Bxb7 mate.

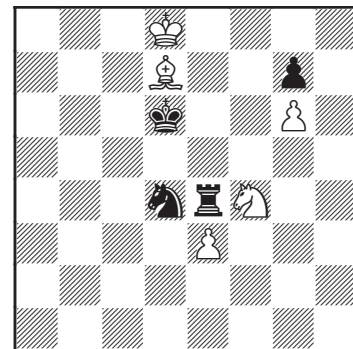
A.6 J. Randviir
 Suomen Shakki 1991
 correction M. Garcia, *Estudios Artísticos de Ajedrez* – XV 2015



f7h8 0503.05 3/8 Win

1.Rd1! Rg8 (1...Sd5 2.Rxd5 Rg8 3.Rb1!) 2.Rg6!! Re8 3.Rh6! Threatening mate in two. 3...Re1 4.Rd4! resuming the threat! 4...Re7+! 5.Kxe7 f1Q 6.Kf7! By now the threat has been even doubled! 6...Qe1 7.Rd8+ Se8 8.Rh1!! Not 8.Rxe8+? Qxe8+ 9.Kxe8 Kg7! 10.Rh3 (Or 10.Rc6 f2 11.Rc7+ Kf6 12.Rf7+ Ke5 13.Rxf2 c3 draws) 10...Kf6 11.Rxf3+ Ke5. 8...f2 9.Rf1! h5 White also wins following 9...c3 10.Rxe8+ Qxe8+ 11.Kxe8 Kg7 12.Rxf2 Kg6 13.Ke7 etc. 10.Rxe8+ Qxe8+ 11.Kxe8 Kg7 12.Ke7! Attention! 12.Rxf2? Kg6 13.Ke7 h4 is just a draw. 12... Kg6 13.Ke6 Kg5 14.Ke5 h4 15.Ke4 Kg4 16.Ke3 Kg3 17.Rxf2 h3 18.Rf8 Kg2 19.Ke2 h2 20.Rg8+ Kh3 21.Kf2! h1S+ 22.Kf3 With a familiar winning position.

A.7 J. Randviir
 1st/2nd prize *The Problemist* 1990-1991

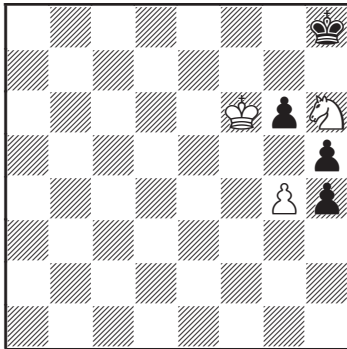


d8d6 0314.21 5/4 Draw

This is where I became acquainted, for the first time, with the fine works of Randviir as the judge of the British tourney: White should not only meet Black's material advantage but also the threat against his king on the eighth rank. Enjoy a highly tactical battle of mutual blows: 1.Sh5 Rh4! (1...Re7 2.exd4 Rxd7+ 3.Ke8 and the black pawn is undefendable) 2.Sxg7 (2.exd4? loses to 2...Rhx5 3.Ke8 Rh8+ 4.Kf7 Kxd7 5.Kxg7 Rh1 6.Kf8 Rf1+ 7.Kg8 Ke7 8.g7 Rg1 etc.) 2...Se6+! Surprising counterplay to confuse White's defence. 3.Bxe6 (3.Sxe6? Rh8+ 4.Be8 Kxe6 5.g7 Rg8 6.e4 Kd6 7.e5+ Ke6 and Black is forced to abandon his bishop) 3...Rh8+ 4.Bg8!! While following the thematic try: 4.Se8+? Kxe6 5.e4 Rg8! 6.e5 Rh8 7.g7 Rg8 and White has run out of useful moves. 4...Rxxg8+ 5.Se8+ Ke6 6.e4 Rh8 7.g7 Rg8 8.e5 The key reciprocal zugzwang but now it is Black to play!

8...Kf7 Black still wins the knight but apparently not the game! 9.Kd7! Rxe8 10.e6+! Rxe6 11.g8Q+ Kxg8 12.Kxe6 and there is nothing to play on for.

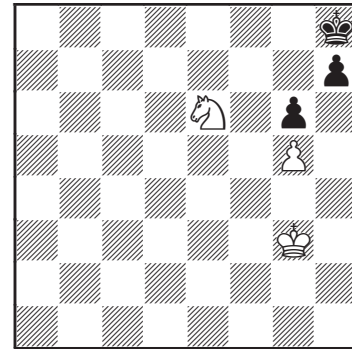
A.8 J. Randviir
Die Schwalbe 1995



f6h8 0001.13 3/4 Win

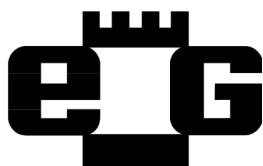
How can White restrain the advanced black pawn? In fact he can't so he should create powerful counter threats against Black's cornered monarch: 1.g5 h3 2.Sf5! h4! Following 2...gxf5 3.Kf7 both sides promote however White mates first! 3.Sxh4 h2 4.Sxg6+ Kh7 5.Se7 h1Q 6.g6+ Kh6 7.Sf5+ Kh5 8.Sg3+ ending up in a fork. The alternative main line ends up in a skewer after: 4...Kg8 5.Se7+ Kf8 6.g6 h1Q 7.g7+ Ke8 8.g8Q+ Kd7 9.Qc8+ (9.Qe6+ Kc7 10.Sd5+) 9... Kd6 10.Sf5+ Kd5 11.Qa8+ wins.

A.9 J. Randviir
Europa Rochade 1996



g3h8 0001.12 3/4 Win

How can White achieve a decision on the kingside? Not an easy task and high precision is required: 1.Kg4! Neither 1.Sf8? h6! (1...Kg8? 2.Sxh7! Kxh7 3.Kf4 Kg7 4.Ke5 Kf7 5.Kd6 winning the battle on the opposition) 2.gxh6 Kg8 3.h7+ Kg7 4.Kg4 g5 5.Kh5 g4! Draw, nor 1.Kf4? Kg8 2.Ke5 h6! would do the trick. 1...Kg8 2.Kf4 Kf7 Or 2...Kh8 3.Sf8! Kg7 (h6; 4.gxh6) 4.Sxh7. 3.Ke5 Ke7 How should White make progress? 4.Sd8!! (The only way to create the desired barrier while the alternatives would fail: 4.Kd5? Kf7 5.Kd6 Kg8! or 4.Sc7? Kf7 5.Sd5 Kg7!) 4... Kxd8 5.Kf6 Ke8 6.Kg7 Ke7 7.Kxh7 Kf7 8.Kh6 winning the opposition.



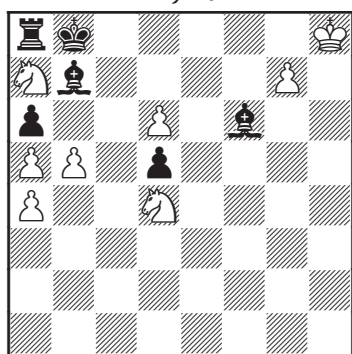
Tasks
and themes

Mate with me

BY SIEGFRIED HORNECKER

When Valentin Rudenko died at only 78 years old on 2iv2016, we lost a master whose chess problem in *Suomen Shakki* 1957(1) travelled to space, according to an article for his 70th birthday.(2) Unfortunately, I am currently unable to search for chess studies that feature the Rudenko paradox wherein Black guards against a white threat later down the line by protecting the threat's square, causing White to play that threat immediately, usually sacrificing the piece.

H.1 Oleg Pervakov
Szachy 1988



h8b8 0362.52 8/6 Win

What I can instead offer is a talk about what makes a checkmate study great and elaborated themes like the Rudenko paradox, or even the easy geometrical themes of direct mate composition such as the Indian, Nowotny, Plachutta and so on, are welcome additions to chess studies. Since they usually already make chess studies on their own, they are rarely used for

(1) wKb1 Bh6 Bf1 Sd3 Sf3 Pc2 g2, bKd1 Se2 Pb3 f3 h7, Mate in 3 (with set play). Valentin Rudenko, 1st prize *Suomen Shakki* 1957. A Russian piece of (news-?)paper with this was aboard the mission SOYUZ 9, see the next footnote. Thanks to Dmitri Turevski for reminding me of the photo that is there as well.

(2) Andrey Selivanov: *Valentin Rudenko - 70*. http://www.selivanov.ru/news/?act=show_news&id=109 (in Russian).

a checkmate ending but are often used in the fight for promotion, such as in the following Pervakov study that has, so far, not appeared in EG.

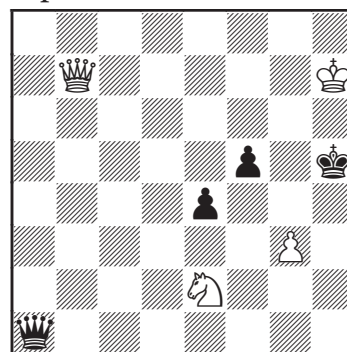
(H.1) 1.b6 Rxa7! 2.d7!/i Bxg7+ 3.Kxg7 Ba8 4.b7!! Kxb7! 5.d8R! Kc7 6.Se6+ Kc6+ 7.Kf6! Bb7/ii 8.Ke5 Ra8 9.Rd6 mate.

i) 2.bxa7? Kc8! 3.Se6 d4 4.Kh7 Bxg7 5.K:g7 d3 and similar variations are not enough to win.

ii) d4 8.Ke5 d3 9.Rd6+ Kb7 10.Rd7+ Kb8 11.Rd8+ Kb7 12.Kd6 d2 13.Sc5 mate

With regards to thematic content, this study has it all, a Novotny where both thematic variations lead to the same threat being eventually executed and a third variation that leads to an unusual switchback checkmate or a mate with three self-blocks in a sideline (maybe Mr. Pervakov can tell us if it was intended as a main line instead?). However, in my opinion this does not make the study a good mate study although it is a great study overall. To me, the checkmates look as though they just happen and are a nice bonus to the overwhelming star of the study, the Nowotny. However, it is incomprehensible to me that it got no distinction.

H.2 Peter Schmidt
1st prize *Schach* 2002-2003



h7h5 4001.12 4/4 Win

The German magazine *Schach* has a long tradition of publishing studies and problems and the following two examples are taken from this rich treasure; they might be familiar to EG readers (EG#15379), but are worth discussing.

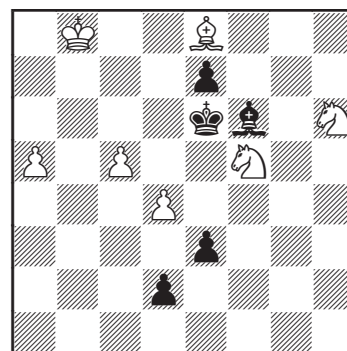
1.Qc7! Qf6! 2.g4+!! fxg4 3.Sg3+ Kh4 4.Sxe4 Qf5+ 5.Kg7 Qxe4 6.Qh2+ Kg5 7.Qh6+ Kf5 8.Qf6 mate.

For me this comes close to being a perfect mate study. Let us look at the diagram: White has a decisive material advantage and he faces no threats but yet he struggles to coordinate his forces. The very first move can be made only if one sees the complete combination, one that is eight moves deep and becomes – at least to me – only obvious after 4.Sxe4. The board explodes in tension at the beginning and then White sacrifices the only piece that can guarantee him a win – his pawn. Thanks to a potential fork, Black is forced to choose a bad square for his king and White can threaten checkmate but with the disadvantage that he then loses his knight. He is left with a decisive material disadvantage – and a forced checkmate in three moves that happened more than once in games. What we have here is not the finish - that alone would just make a bad to mediocre study - but the first few moves, the brilliant introduction. It is a shame that the ‘obvious’ 1.Qc7 is better than the less obvious 1.Qb8?, because 1.Qc7 guards d7 to f7, otherwise usable by the bQ later on. No, this might not be a masterpiece of the highest rank but it is a good demonstration of how a mate study must be: everything can be understood by humans, the play is deep and surprising, the air around the board is pregnant with tension and suspense from the beginning and it leads into a checkmate with two active selfblocks. The prize is well deserved.

(H.3) 1...Be5+! 2.dxe5 d1Q 3.Sxe3 Qd8+ 4.Kb7 Qxa5 5.Bf7+ Kd7 6.Sd5 Qxc5 7.Be8+! Kxe8 8.Sc7+ Kd7 9.e6+ Kd6 10.Sf7 mate.

If this was all there was to the study, the prize would have been given but, unfortunately, the third move offers quite a few possibilities for Black to defend himself in a way that leads to complicated variations beginning with 3...Qe2

H.3 Dennis Eschbach
1st hon. mention *Schach* 2006-2007



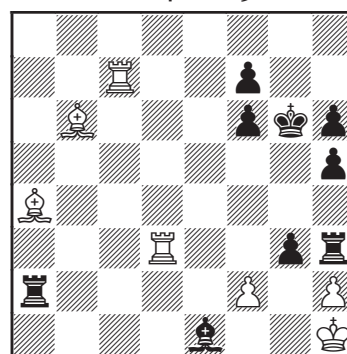
b8e6 0042.33 7/5 BTM, Win

or 3...Qd3 and, while the win is still possible, the otherwise nice flow gets ruined by this. The solver has instead to analyse such sidelines but nowadays I am in two minds about this: possibly my judgment was wrong and this should have deserved a prize after all...

So, in my opinion which is widely shared from what I read in the literature, for a good mate study the criteria of other studies apply and, in addition, there should be a new checkmate picture, a thrilling introduction with surprise, and active play by both sides. Active play is easy to obtain if Black has a queen, but taming her and using her to contribute to the checkmate is not easy; in both the studies we saw, this proved possible by forcing the queen to capture a knight or a pawn.

The following study features a possibly completely new and paradox mate idea, but lacking in the play leading up to it.

H.4 Emil Vlasák & Michal Hlinka
3rd hon. mention *EBUR* Humour Tourney
2004-2005



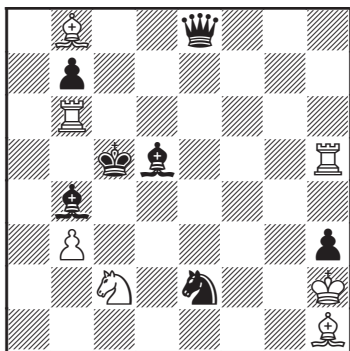
g1g6 0850.25 7/9 Win

1.Kg2 Rxh2+ 2.Kxg3 Bxf2+ 3.Kxh2 Bxb6+ 4.Bc2 Bxc7+ 5.Rg3 mate.

In the final position both the white pieces are pinned. It would certainly be even more fun with a bQ on f1, where White would checkmate while himself being stalemated – the probably only known modern case where a stalemated side wins the game (EG#15146).

How often do we hear that “Fritz found a forced way to get an advantage or mate in 13 moves” and forget to counter: “Yes, but what does this have to do with the game at hand?” Earning only strange looks, the following position comes in handy:

H.5 Jindrich Fritz
1st prize *Uppsala Nya Tidning* 1951



h2c5 3284.12 7/7 Win

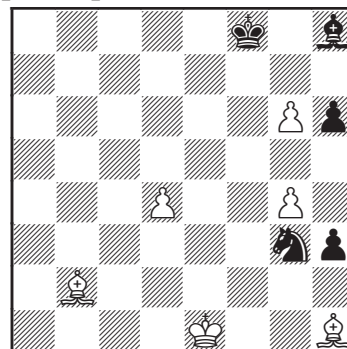
1.Ba7 Qxh5! 2.Rh6+ Kb5! 3.Sd4+! Ka5 4.Rxh5 Bd6+ 5.Kxh3 Sf4+ 6.Kg4 Sxh5 7.Bxd5 Sf6+ 8.Kf5 Sxd5 9.Ke6 Se7! 10.Kxd6 Sc8+ 11.Kc7 Sxa7 12.Kxb7 Sb5 13.Sc6 mate.

There is the famous story of the bet about the ‘Excelsior’ problem by Sam Loyd: which piece will not deliver checkmate? In this case it would appropriate to ask which piece will not participate in the checkmate and, of course, the Kh2 looks like a safe bet but... in fact after 1.Ba7 the other four white pieces want to participate in the checkmate so the study is thematic from beginning to end although the surprise and flow are surely at the centre of the idea.

Let us end with a dessert that has already been served in EG (#00392) but which, in my opinion, belongs to the collection of the most beautiful mate studies ever made. As in any kind of study, multiple similar positions in different variations, even if not real echoes, are of

particular interest. In checkmate studies those can often be obtained by offering several last moves that lead to similar outcomes.

H.6 Vladimir Bron
3rd special prize *Rustaveli-MT* 1967



e1f8 0053.32 6/5 Win

1.g7+! Bxg7 2.Ba3+ Kf7 3.Bd5+ Kg6 4.Kf2 Sh1+! 5.Bxh1 Bxd4+ 6.Kg3 Be5+ 7.Kh4! Bf6+ 8.Kxh3 h5 9.Be4+ Kh6 10.g5+!, and: Kxg5 11.Bc1 mate, or **10...Bxg5 11.Bf8** mate.

The study shows the Roman theme (7.Kxh3? fails because the bishop is on e5 instead f6) and two different checkmates in a position that looks straight out of a game. Well done!

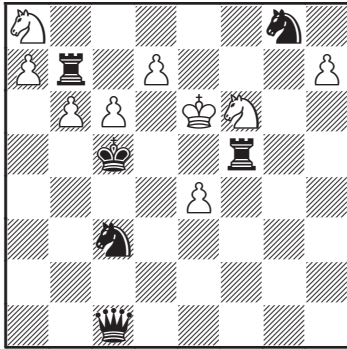
Correction

In EG204, position H.6, my suggestion 32.Qf4 is, of course pointless since after 32...Kg7 White still needs to play 33.Kf4, winning just as in the game. Apologies! In the diagram position, however, 30.Qg5 Kg7 31.Rh4 easily wins. It might be telling about how dominated Black’s position is that the computer recommends 30.Sh4 and 31.f3 with the idea Sxg6 (30...Bc8? 31.Sxg6! loses immediately).

Reactions

Timothy Whitworth notes that the moves 6...Qe5 7.Bc3!! should be added to the notation of Cortlever’s study H.1 in EG204. I had left them out because they are not mentioned in HHdbV either, but indeed they are necessary to show why e5 is not safe either. Of course 7...Qf4 8.Bd2 will repeat the position then with a draw by eternal *gardez*.

H.7 Martin Minski
3rd prize *Schach* 2004-2005
Correction: Original

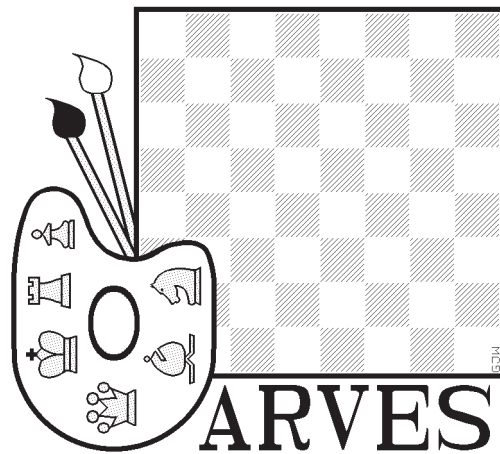


e6c5 3608.60 9/6 Win

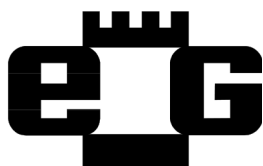
One of my frequent co-authors of studies asks if his correction to his 3rd prize in *Schach* 2004 (EG#16292) can be published here. Well, as an exception because of the knight promotions, yes. Authors should however send their corrections to the original magazine.

1.hxg8S! Rxf6+ 2.Sxf6 Sxe4 3.Sxe4+ Kxc6
4.d8S+ Kb5 5.Sd6+ Ka6 6.S8xb7 Qe3+ 7.Kd7
Qxb6 8.Sxb6 Kxb6 9.a8S+ wins.

I personally believe that much of the original battle was lost in the new position, and only the three knight promotions remain. This might be unavoidable if such a late cook is found (see HHdbV#10280), but still sad.



please visit www.arves.org!



Computer News

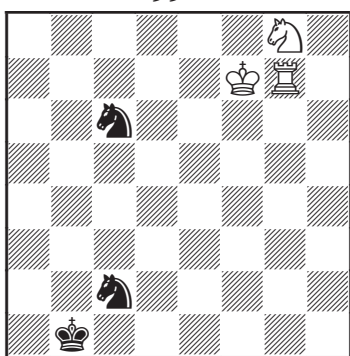
6-men paradox

BY EMIL VLASÁK

Paradox

A quarter of a century ago Lewis Stiller published the results of his first experiments with simple pawnless 6-man EGTB.

V.1 Lewis Stiller
1991?



f7b1 0107.00 3/3 Win

White to move wins in 246 moves

White has no visible positional advantage in the starting position and a 246-move win must mean that only the advantage of an exchange gives good winning chances in this constellation. A recommended link: <https://timkr.home.xs4all.nl/chess/perfect.htm> Tim Krabbe: Stiller's Monsters.

Based on this I had an interesting idea and published alonsideside Stiller's diagram my own experimental study.

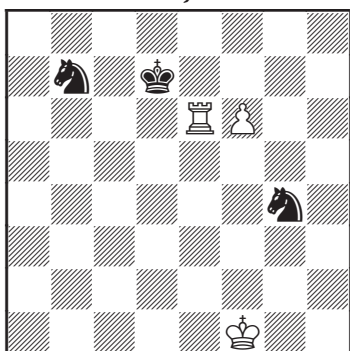
(V.2) After 1.f7 Sd8! 2.f8Q? Sxe6 Black holds and this could be proved at that time using Thompson's CD. However, after 2.f8S+!? White has winning chances.

So – paradoxically – in several pawnless endings the R+N pair could be stronger than a queen!

I have made two mistakes in this scheme. First, I was too shy to contact Lewis Stiller. If I had contacted him, we could probably have composed an interesting study at that time. Second, because of a lot of other ideas and activities I forgot about this matter. The V.2 is unsound but in 2001 it became possible to clear up this idea using Nalimov EGTBs.

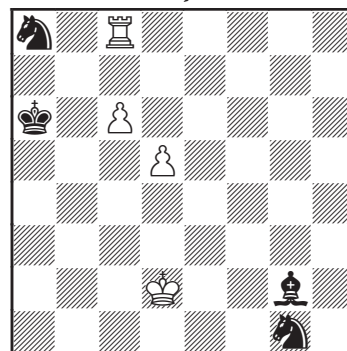
As recently as late 2015, Jan Míšek (Czech Republic) rediscovered this paradoxical idea. Due to information noise and communication delays, Míšek first sent his position to Jaroslav Polášek and then to Michal Hlinka as well. Both of them discussed the theme nicely and added their own finesse, coincidentally very similar.

V.2 Emil Vlasák
Československý šach iii1997



fd7 0106.10 3/3 Win?

V.3 J. Míšek and J. Polášek
Československý šach iv2016

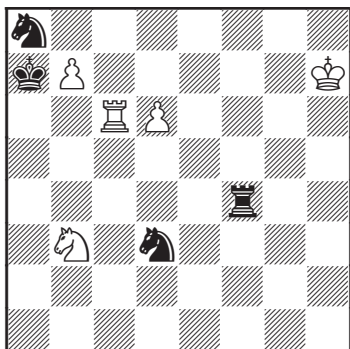


d2a6 0136.20 4/4 Win

1.d6! But not 1.Rxa8+? Kb6 2.Rb8+ Kc7 3.Rb7+ Kc8 4.d6 Sf3+ 5.Ke3 Se5 6.d7+ Sxd7 7.cxd7+ Kd8 8.Ra7 Bc6. **1...Bxc6** There are other interesting lines 1...Sf3+ 2.Kc1 Se5 3.Rxa8+ Kb6 4.c7 or 1...Sb6 2.d7 Bh3 3.d8Q Bxc8 4.Qd3+ EGTB7 win, or also 3.Ra8 Sxa8 4.d8Q. **2.Rxc6+ Kb7 3.d7 Sf3+ 4.Ke3!** Polášek's contribution, after 4.Kc3? Se5 5.d8S+ Kb8! draw – White does not have Rc1. **4...Se5 5.d8S+! wins.**

A sample line is given for players: 5.d8S+! Kb8 6.Rc1 – the quickest way, mate in 45 – 6... Sc7 7.Ke4 Sd7 8.Kf5 Sa6 9.Ke6 Sdc5+ 10.Kd5 Sd3 11.Rh1 Kc7 12.Se6+ Kb6 13.Rb1+ Ka5 14.Sd8 Sab4+ 15.Kd4 Se1 16.Sb7+ Ka6 (16...Kb5 17.Sd6+) 17.Kc4 Sec2 18.Sc5+ Kb6 19.Rb3 Kc6 20.Rh3 Kd6 21.Rh2 Ke5 22.Kc3 Kd5 23.Sb3 Ke4 24.Sa1! Polášek: Maybe this is a typical winning move in RSxSS.

V.4 J. Míšek and M. Hlinka
Československý šach iv2016



h7a7 0407.20 5/4 Win

1.Sa5 1.bxa8Q+? Kxa8 2.Rc7 Se5 3.Kg7 Rf1 EGTB 7. After 1.Sa5 the threat is 2.Ra6+. **1...Rf7+ 2.Kg8!** Hlinka's contribution: 2.Kh6? (Kh8?) Rxb7 3.Sxb7 Kxb7 4.d7 Se5! and 5.d8S+! is only draw, for example 5...Kb8 6.Rc5 Sd7! 7.Rc1 Sc7 8.Sc6+ Kb7! (8...Kc8? 9.Kg6! Sb8 10.Se5! should win) 9.Sa5+ Kb6!. **2...Rxb7! 3.Sxb7 Kxb7 4.d7 4.Rc3? Se5. 4...Se5! 5.d8S+! wins.**

Unlike Polášek, Hlinka continues the solution here **5...Kb8** Or 5...Ka7 6.Rc5 Sd7 7.Ra5+! Kb8 8.Kf7 Sab6 9.Ke7. **6.Rc5! Sd3** 6...Sd7 7.Rc1 (Rc2) Se5 8.Kf8! Sb6 9.Ke7. **7.Rd5** 7.Rc3? Sf4!. **7...Sf4 8.Rd4!** 8.Rf5 Sd3 9.Rd5 Sf4 10.Rd4 loses time. **8...Sg2 9.Sc6+!** 9.Kf7? Kc7!. **9...Kc7 10.Se7** But not 10.Se5? Kb6! 11.Rg4 Se3. **10...Se1** Or 10...Sb6 11.Kf7 Se3 12.Ke6 Sbc4! 13.Rh4!

(Rf4? Kb6!;) 13...Kb6 14.Rh5! wins. **11.Kf7 Sb6 12.Ke6 Sf3 13.Rg4!** 13.Rf4? Sg5+ 14.Kf6 Kd8! 15.Sc6+ Kd7 16.Sb4 Se6 17.Re4 Sd8! 18.Re7+ Kd6. **13...Se1 14.Rg3 or 8...Se2 9.Rb4+ Kc7** 9... Kc8 10.Se6 Kd7 11.Kf7. **10.Se6+ Kd6** 10...Kc6 11.Rb3! Sb6 12.Re3 Sg1 13.Sg5. **11.Kf7 Sc3 12.Rb8 Sc7 13.Rb6+ Kd7 14.Sc5.**

To copy a solution from EGTBs or not?

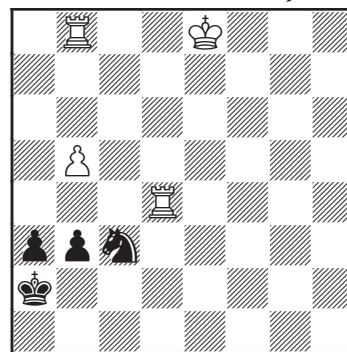
The studies V.3 and V.4 illustrate another interesting problem connected with EGTBs. Should a composer copy solutions from tablebases and if yes, then to what extent?

M. Hlinka: *If the moves are only-moves, it is today a common practice to continue the solution but it is a matter of opinion and there is no legislation on the matter.*

J. Polášek: *A human solver expects some reward for his effort. In this case (V.3 and V.4) the positive attribute is the paradoxical under-promotion but the rest is superfluous. A unique solution does not, in itself, create a study. In Hlinka's version White needs an unbelievable 137 moves to win and adding 10 more moves to the solution **brings us nothing new to understand or learn about this difficult ending.** In addition, in this special case the authors omitted the strongest defense 11...Kb6! with a 130-move win.*

I agree with Polášek here, but the problem probably does not have a universally-applicable solution. I give two counter-examples from my practice.

V.5 Emil Vlasák
4th/5th Prize Československý šach 2009

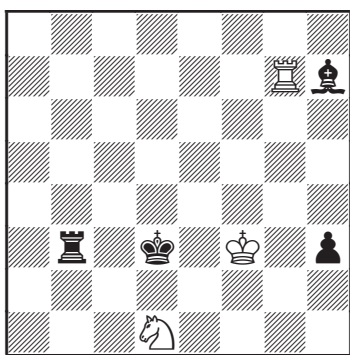


e8a2 0203.12 4/4 Win

1.b6 b2 2.Rb4! 2.Rd2 Kb3. **2...Sd5! 3.Rxb2+!**
3.Rb5? Sxb6 4.R5xb6 b1Q!. **3...Kxb2!** Only
a-pawn gives chances to draw: 3...axb2 4.Ra8+
Kb3 5.b7 Sc7+ 6.Kd7 Sxa8 7.b8Q+ Kc2 8.Qh2+
Kb3 9.Qg3+ Ka2 10.Qg8+. **4.b7 Sc7+!** 4...a2
5.Rc8!. **5.Ke7!!** The point. **5...a2 6.Ra8!** 6.Rc8
Sa6! **6...Sxa8 7.b8Q+!** wins.

Jaroslav Polášek and I had a conversation
about this. (JP) Why did you stop the solution
here? (EV) Enough was done, the rest is EGTBs.
I do not need to strut in borrowed plumes. (JP)
But (1) the winning way is unique. (2) It is per-
fectly understandable for a human and in ad-
dition (3) it clarifies the previous fineness to
them. Jaroslav was right; today I would have
given the solution with the following finish: 7..
Sb6 8.Qe5+! Kb3 9.Qe3+ Kb2 10.Qd4+ Kb3!?
11.Kd6! Other checks only lose time. **11...Sc4+**
11...Sa4 12.Qa1 Ka3 13.Kd5. **12.Kc5! Sa3** 12...Sb2
13.Qd5+ Ka3 14.Qf3+ Ka4 15.Qc3 Sd3+ 16.Kc4.
13.Qb4+ Kc2 14.Qxa3.

V.6 M. Hlinka and E. Vlasák
commendation Sochi 2014

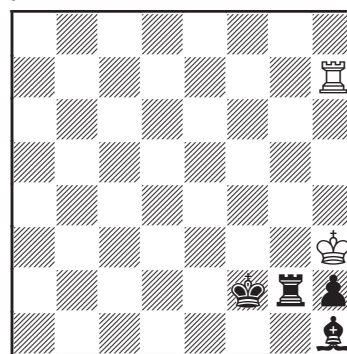


f3d3 0431.01 3/4 BTM, draw

1...Be4+ 2.Kf4! For **2...Ke2 3.Kxe4!**. **2...h2**
3.Sf2+ Ke2 4.Sh1! Bxh1 5.Rh7 Rf3+ 6.Kg4 Rf2
7.Kg3 Rg2+ 8.Kh3 Kf2! The critical position,
diagram V.7.

9.Rb7!! This is a very nice move, isn't it? Ori-
ginally, Michal wanted to finish the solution
here with the line **9...Rg3+ 10.Kxh2 Bxb7 sta-**
lemate but this time it was me who disagreed.
The endgame RBxR is sufficiently known and
not particularly difficult. Further, as a player I
just want to understand why 9.Ra7? is bad so
I constructed the following two lines.

V.7 M. Hlinka and E. Vlasák



h3f2 0430.01 draw 9.??

9.Rb7!! Rg6!? **10.Rb2+ Ke3 11.Kxh2!**
11.Rb3+? Kf4 12.Kxh2 Be4 13.Ra3 Rg2+ 14.Kh3
Rg1 15.Kh4 Rg6. **11...Be4 12.Rb8! Rg2+ 13.Kh3**
Rg5 14.Kh2! Kf3 15.Rf8+ Bf5 16.Ra8 draw, for
example **16...Rg2+** Or **16...Be6 17.Rf8+!**. **17.Kh1**
Rd2 18.Ra3+ Kf2 19.Kh2 Rb2 20.Ra8 Rb3
21.Ra2+ Kf1 22.Ra1+.

A try **9.Ra7? Rg6!?** **10.Ra2+ Ke3 11.Kxh2**
Be4 12.Ra7 Rg2+ 13.Kh3 Rg5! 14.Kh2! Kf3
15.Rf7+ Bf5 16.Ra7 Be6! Black wins because
White does not have the saving move Rf7+.

To copy a solution from EGTBs or not? I am
afraid there is no correct answer: sometimes it
is useful, sometimes it is superfluous.

Pogosyants spotlight

The unsound Pogosyants study V.3 from my
Computer News column in EG204 attracted
the attention of several composers and readers.

Let us start with another error connected
with this study. My countryman IM Michal
Konopka (born 1966) is a leading contempo-
rary Czech trainer havng studied chess train-
ing at the Institute of Physical Education and
Sport in Moscow 1984-88. Michal is not par-
ticularly engaged in studies but he does col-
lect interesting chess positions for his coach-
ing praxis and even wrote an interesting book
“Magické pozice” (Magic positions, 2014, ISBN
978-80-86296-45-6) about them. In late 2015
Michal drew our attention to an interesting
Cvitan study from the book “За кулисами
шахматной империи” (Михальчишин,

Russia Astrel, 2008, ISBN 978-5-17-048123-1;
Behind the scenes of chess empire).

314

Великий Андерсен свои
фантазии воплотил в следую-
щей задаче

1. ♔h1!! g×h1 ♔ 2. ♖f7 ♕f5
3. ♖g5#.

Цвитан

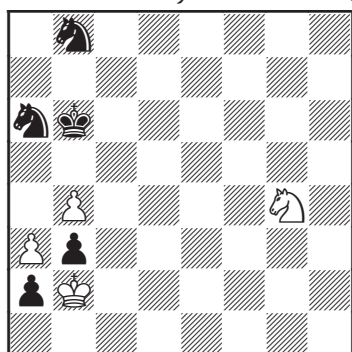


Единственный этюд Цви-
тана с довольно неожидан-
ным решением:

1. ♖d5 a1 ♔ 2. a4!! ♕×a4
3. ♔b2! с ничьей.

Jaroslav Polášek responded very quickly: he immediately found the real author of this study, the cook and in addition he corrected it.

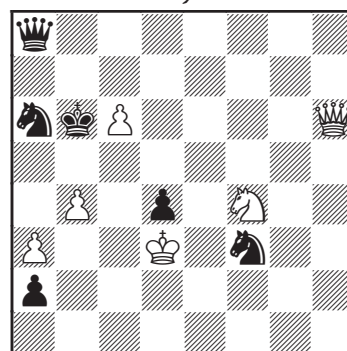
V.8 Jaroslav Polášek after Pogosyants
Československý šach xii2015



b2b6 0007.22 5/5 Draw

Jaroslav based his correction on research into miniature endings. In the ending Pa3+Pb4 vs SS, White holds only if his king can reach the square b3. So, bad is 1.Sf2? Sc6! 2.Sd3 Kb5 3.Sc1 Sd4 4.Sxb3 Sxb3 5.Kxa2 Kc4! or 1.Se3? Kb5! 2.Sf1 Sc6 3.Sd2 Sd4 4.Sxb3 Sxb3 5.Kxa2 Kc4! wins. Correct is 1.Sf6! keeping both possibilities Se4, Sd5. 1...Sc6! Or 1...Kb5 2.Se4! Sc6 3.Sd6+ Kb6 4.Sc4+ Kb5 5.Sd6+ with perpetual. And 4...Kc7 gives time to 5.Sd2 Sd4 6.Sxb3 Sxb3 7.Kxa2. 2.Sd5+! 2.Se4 Sd4 3.Sc3 Kc6 4.Sxa2 bxa2 5.Kxa2 Kb5. 2...Kb5 2...Kb7 3.b5. 3.Kxb3! a1Q 4.a4+ Qxa4+ 5.Kb2 draw.

V.9 Emil Vlasák after Pogosyants
Československý šach iii2016



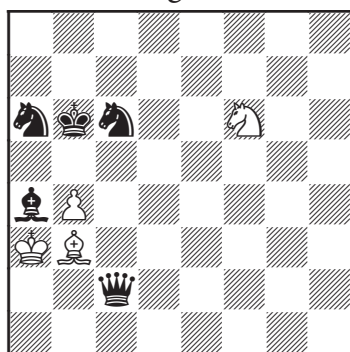
d3b6 4007.32 6/6 Draw

I also took on this study but tried to correct it in a romantic style. 1.Sd5+ Kb5 1...Ka7 2.Qg7+. 2.Qc1! 2.a4+? Kxa4 3.Sb6+ Kb3 4.Qe6+ Kxb4 5.Qc4+ Ka5 6.Sxa8 Se5+. 2...Se5+! 2...Se1+ 3.Qxe1 Qxc6 (3...Sc5+ 4.bxc5 Qxa3+ 5.Sc3+) 4.Kxd4 Qc4+ 5.Ke5 Sc7 6.Sc3+ Kc6 7.Qh1+ Kb6 8.Sxa2, 2...Sxb4+ 3.Sxb4 Se5+ 4.Kc2 d3+ 5.Kc3 Qg8 6.Sxa2 Qxa2 7.c7 Qe6 8.Qb1+ or finally 2... Qxc6 3.a4+. 3.Kxd4 3.Ke4 Qe8 or 3...Qxc6. 3... Sxc6+ 3...Qa7+ 4.Kxe5 Qg7+ 5.Kd6! a1Q 6.a4+ Kxa4 7.Qc2+ or 3...Qxc6 4.a4+ Kxa4 5.Sc3+. 4.Kc3!! The point, otherwise Black wins by using the thematic sacrifice Sxb4: 4.Ke4? Scxb4 5.Qf1+ Ka5 6.axb4+ Sxb4 or 4.Kd3? Scxb4+ 5.Sxb4 Sxb4+ 6.axb4 Qf3+. The only acceptable move seems to be 4.Ke3?! but here Black guards against the fork Sc7 by the move 4...Qa7+! and after 5.Ke2! there is again 5...Saxb4! 6.Sc3+ Kb6! (6...Ka6 7.axb4) 7.Qe3+ Ka6 8.Qxa7+ (8.Sxa2 Qxe3+ 9.Kxe3 Sxa2) 8...Sxa7! 9.Sxa2 Sxa2 wins, for example 10.Kd2 Kb5! 11.Kc2

Kc4!. **4...a1Q+!** 4...Qh8+? 5.Kb3 a1S+ (5...a1Q 6.Qc4 mate) 6.Ka2 Sd4 (6...Qd4? 7.a4+) 7.Qxa1. **5.Qxa1 Qh8+** 5...Scxb4 6.Qf1+. **6.Kb3 Qxa1 etc.** I believe 4.Kc3!! is a good replacement for the spectacular Pogo's move 1.Sd5.

Martin Minski sent us another two corrections as originals.

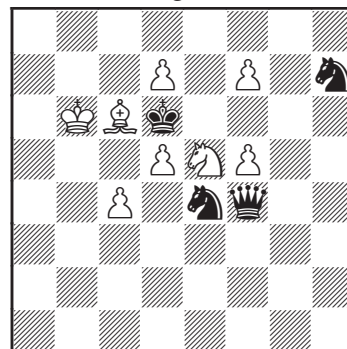
V.10 Martin Minski
after Pogogyants
Original



a3b6 3047.10 4/5 Draw

1.Sd5+! 1.Bxc2? Bxc2. **1...Kb5** 1...Kb7 2.Bxc2 Bxc2 3.b5. **2.Bxa4+!!** 2.Bxc2? Bxc2. **2...Qxa4+** **3.Kb2.**

V.11 Martin Minski
after Pogogyants
Original



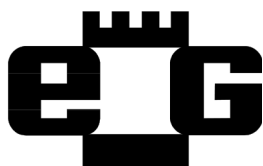
b6d6 3017.50 8/4 BTM, draw

The threat is not only 1. d8Q+, but also 1.f8Q+ with 2.Sf7+. It gives interesting play. **1...Qf2+** 1...Qe3+ 2.c5+ Qxc5+ transposes to the main line. **2.c5+!** 2.Kb7? Ke7 3.Sg6+ Kd8. **2...Qxc5+** 2...Ke7 3.Kc7!. **3.Kb7 Ke7 4.f8Q(B)+!** 4.f6+? Kd8!. **4...Sxf8 5.f6+!** Sxf6 5...Kd8 6.Sf7 mate **6.d6+!** Qxd6 **7.d8Q+!** Qxd8 **8.Bd7!**

Houdini 5

Robert Houdart has announced that since end-2015 he has been working on the engine Houdini 5. He wants to return to the absolute top again and would like to bring the engine to market around October 2016.

All of the geniuses of chess programming (Richard Lang, Stefan Meyer-Kahlen, Vasik Rajlich) have failed to return after they once missed the boat. So good luck, Robert!



History

Study tournaments from the past: *Tidskrift för Schack* 1910 (3)

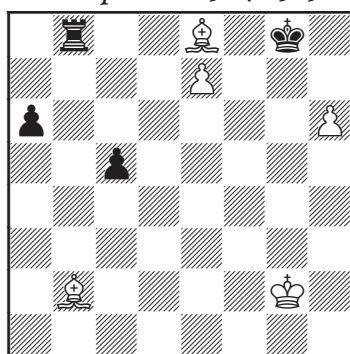
BY ALAIN PALLIER

Lazar Borisovich Zalkind's tragic fate should not make us forget his compositions. His studies – at least those composed in the last years of his life of composer – are of importance for the history of study composing.

His work, as a whole, is difficult to assess. Like many other composers of the first part of the 20th century, his studies suffer from an insufficient level of analysis but, unlike others, he tried to achieve a lot with original conceptions.

Before 1916 (Zalkind, like most of Russian composers, had a break in the year 1916-1922) we find in his output 'classical' studies, with domination theme, stalemates... Here is a study that is representative of his style at the time, rewarded by a prize in one of the strongest tournaments of the 1910-1920 period which was, by the way, another tourney organized in Sweden:

P.1 Lazar Zalkind
3rd prize *Sydsvenska Dagbladet*
Snällposten 1914-1915

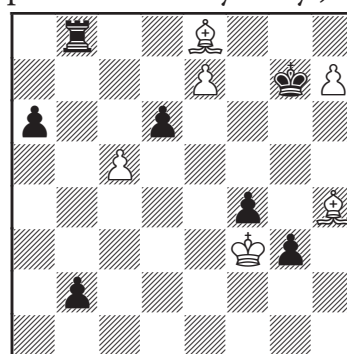


g2g8 0320.22 5/4 Win

1.h7+ Kxh7 2.Ba4! Rxb2+ 3.Bc2+ Rxc2+ 4.Kf3 Rc3+ 5.Kf4 Rc4+ 6.Kf5 and White wins. But, on move 4, the wK can also play on f1: 4... Rc1+ 5.Ke2 Rc2+ 6.Kd3. An unfortunate dual, even if in the less important part of the study.

Recently, V. Katsnelson reworked the idea (see also EG204.20803):

P.2 V. Katsnelson
4th special Prize Belyavsky JT 2015



f3g7 0320.34 6/6 Win

1.Bf6+! (1.h8Q? Kxh8 2.Bf6+ Kxg8 3.Bxb2 Rxe8 and draw) 1...Kxh7 (1...Kxf6 2.h8Q+ Kxe7 3.Qg7+ Ke6 4.Bf7+ wins) 2.Bxb2 g2 (2...Rxb2 3.Bg6+, or 2...Rxe8 3.cxd6 win) 3.Kxg2 (3.Bd4? dxc5 draws) 3...dxc5! (3...Rxb2+ 4.Kf3 Rb8 5.cxd6 and White wins) 4.Ba4!! Rxb2+ 5.Bc2+! Rxc2+ 6.Kf3 (now 6.Kf1? Rc1+ 7.Ke2 Rc3 and Black wins) 6...Rc3+ 7.Kxf4 Rc4+ 8.Kf5 wins.

In *Neverending Quest of Type C, vol A, The Study-as-Problem*, Harrie Grondijs writes that we find in Zalkind's study two stacked decoys (the second one depends on the first) with cross-check. He adds: "There can be some doubt if the theme resulted from a conscious effort of realizing some of the then brand-new 'logical' theory or whether it was the fruit of a happy coincidence".

Some time later, on Ernst Holm's request, Zalkind wrote an article for *Tidskrift för Schack*, that was published the January 1917 issue emphasizing that his approach was not the one of a chess player. His article was not illustrated by

any study and is quite theoretical but it already contained the seeds of his thinking.

Ten years later, in his 1927 article published in *Zadachy y Etyudy's* first issue, Zalkind remarked that “no one has seriously endeavoured to analyse the study”: reflexion on study is limited to a “classification based on formal characteristics”.

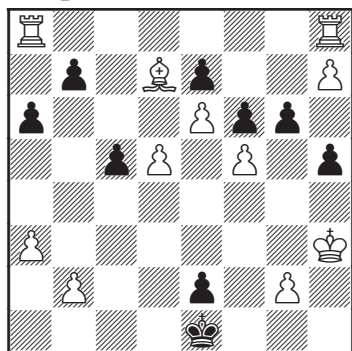
For him, “it must be regarded as very doubtful whether a purely automatic tie does exist between the artistic study and the practical conclusion of a game”. Incidentally Zalkind criticized Rinck, as was common in the late 1920s in the Soviet Union, for his ‘mechanical studies’ (see also, for instance, Tigran Gorgiev’s article, in 64 – no. 13-14, 1929).

Zalkind called for a classification of studies based “on their ideas”: “Just as was the case for the classification of problems in the past, the classification of studies will prove to be very beneficial for its further development”.

He put into practice his ideas and worked to effect a rapprochement between problem and study. He was not alone: Herbstman wrote an important article on his topic some time later, in *Zadachy y Etyudy* no. 7 (1929), also reproduced in *Neverending*, pp 214-221.

Here is a study featuring a problem theme, one of the most fantastic studies composed by Zalkind:

P.3 Lazar Zalkind
3rd prize *Pravda* 27x1927



h3e1 o210.78 11/9 Win

The author’s solution: **1.Bb5! axb5 2.Ra4! bxa4 3.Ra8! Kf2 4.h8Q e1Q 5.Qb8!** and White wins since White is able to cope with the mate threat on h1.

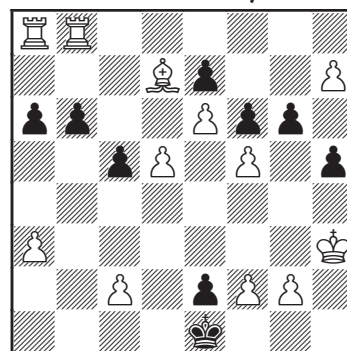
This shows a line clearance (Bristol idea, for the first time in a study), with a piece that is moved along a line, clearing the way for another line-piece.

But it was discovered that Black could draw by playing 3...Kd2! instead of 3...Kf2. In 2012 Mario Garcia proposed to add a white pawn on d2 in order to force its capture but there was a second (nice) bust in the study, found by Harold van der Heijden:

5...Qe3+ 6.Kh2 g5 7.Rxa4 b5!! 8.Re4! Qxe4 9.Qg3+ Ke2 10.Qf3+ (10.d6 g4 11.dxe7 h4 12.Qc3 Qf4+ 13.Kg1 Qf1+ draws) 10...Qxf3 11.gxf3 Kf2 12.Kh3 Kxf3 13.d6 g4+ 14.Kh4 g3 and Black draws.

Fortunately, a second correction by Mario Garcia (13i2016) allows this masterpiece to be saved:

P.4 Lazar Zalkind
Pravda 1927, correction by Mario Garcia



h3e1 o210.88 12/9 Win

Now Zalkind’s solution works: **1.Bb5! axb5 2.Ra4 bxa4 3.Ra8 Kxf2 4.h8Q e1Q 5.Qb8** wins, since after 5...Qe3+ 6.Kh2 g5 (6...h4 7.Rxa4 g5 8.Rg4 Kf1 9.Rg3 Qg1+ 10.Kh3 Qh1+ 11.Kg4 hxg3 12.Qxg3 wins) 7.Rxa4 b5 8.Re4! Qxe4 9.Qg3+ White wins. The (second) wR comes into play and its sacrifice on e4 makes the difference. In a problem, the piece that moves along the line across the critical square is a ‘parasitic’ piece, since it doesn’t take part to the mate. Here it is different.

A close examination of Zalkind’s output shows that 60 out of 111 ‘original’ studies are unsound (‘original’ means that I do not count here corrections made by the composer himself – or attempts of corrections, since a large

percentage was unsound – neither corrections made by other composers, after his death). In his early years of composing, Zalkind encountered that problem – and even in his best compositions (almost all his awarded studies before 1916 are unsound). But, surprisingly, the percentage of his unsound studies increases with the years.

At the time of his arrest, Zalkind was working on the under-promotion theme; his interest in this theme was not new but it seems that it culminated in the 1928-1930 period since a large percentage of all his studies have this feature. A.P Gulyaev writes in his 1995 (*Zadachy y Etyudy*) article that Vasily Platov, the editor of the study column in *64*, had been blamed by Krylenko because he had published such a study by Zalkind (it appeared in issue no. 17-18, 30vi1930, with the solution published in issue no. 28-29, 30x 930, i.e. after Zalkind's arrest). He also adds that the solution was published without comments. This is not true: Vasily Platov praised the study, qualifying it "witty".

What is true is that Zalkind published most of his last compositions in foreign magazines: in 1930, one in *Magyar Sakkvilag* (April), three in *Československý šach* (April, May and October). Another one was published in *64* in June. Zalkind never saw his last success in a study tourney (his April study in *Československý šach* was rewarded with 5th prize, in the award published in the January 1931 issue).

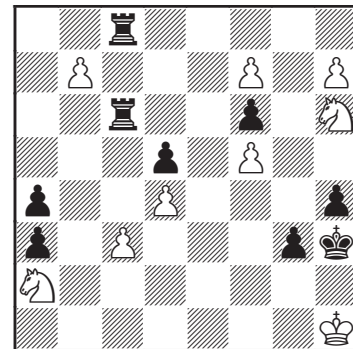
Again, we must say that, unfortunately, most of his efforts were unsound: only one out of 10 studies (published in the 1928-1930 period, with no less than six published between April and October 1930) with at least one genuine under=promotion is – so far – sound.

Here is it: (V.5)

1.bxc8S! Rxc8 2.h8R! 2.h8Q? Rb8 3.Qxb8 g2+ 4.Kg1 stalemate 2...Rxh8 3.Sg8 g2+ 3...Rh7 4.f8Q Rb7 5.Qxa3 and White wins 4.Kg1 Rxg8 5.fxg8B! Kg3 6.Bd5 h3 7.Bxg2 wins.

This has a crude key (one would like to see a knight on d6, with bRc8 on h8 instead, with 1.Sc8 Rxc8 2.cxc8S! but with a knight on a2 this is not possible). Nevertheless, the study can be

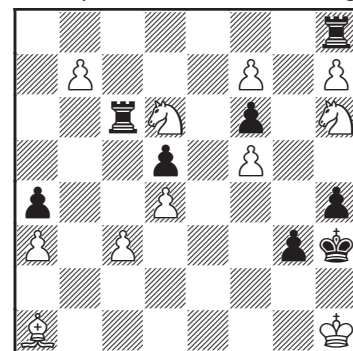
P.5 Lazar Zalkind
Magyar Sakkvilag iv1930



h1h3 o6o2.66 9/9 Win

improved: here is a possible version (suboptimal with the wBa1.

P.6 Lazar Zalkind,
Magyar Sakkvilag iv1930
version by Mario Garcia, original



h1h3 o6i2.75 11/8 Win

1.Sc8 Rhxc8 2.bxc8S! (bxc8Q; Rb6 and Black wins) **2...Rxc8 3.h8R! g2+ 4.Kg1 Rxh8 5.Sg8 Rxg8** (5...Rh7 6.f8Q Rb7 7.Qb4!) **6.fxg8B!** (6.f8Q? stalemate, 6.fxg8S? Kg3 7.Sxf6 h3 8.Sg4 Rxg4 9.Kf2 Kxf5 and draws despite White's extra piece) **6...Kg3 7.Bxd5 h3 8.Bxg2 hxg2 9.d5** wins.

I would like to complete this article with a quick mention of another composer who, like Zalkind, was as a noted problemist: Franz Sackmann. The German composer won an honourable mention in the *Tidskrift för Schack* tourney. The two have a number of things in common: both were problemists and they died prematurely in very different circumstances (Sackmann died of flu).

Sackmann was born on 12viii1888 in Branenburg, in Upper Bavaria (Oberbayern in

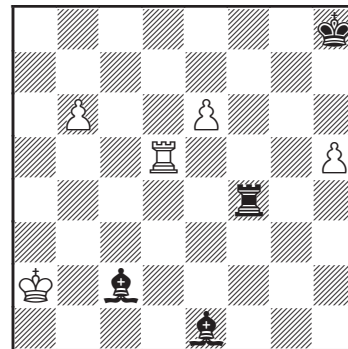
German), in the Rosenheim district, south of Munich. He studied at the Technical University of Munich and moved to the Rhineland-Palatinate (Rheinland-Pfalz) and settled in Kaiserslautern where he worked as chief engineer in an iron factory. Sackmann's son, Franz (1920-2011), was a politician who belonged to the Bavarian CSU (Christian Social Union) and who was a member of the Bavarian Parliament; his grand-son Markus (1961-2015) followed the same path.

Maybe Sackmann is more or less forgotten as a study composer, but he remains an important specialist of three-movers and more-movers. He began composing in 1906: with an output of 300 works (among which a third are studies), he was a prolific composer. His first international study tourney was the *Rigaer Tageblatt* 1909 tourney. His studies are often domination studies but some of them feature problem themes. Like Zalkind, he worked on minor-promotion (he wrote an article about this topic that was published in Teplitz-Schönauer Congress 1922 book). He was also active as an editor and a very young man (he was just 17) he collaborated on the *Academic Monthly Bulletin for Chess* (in German: *Akademisches Monatsheft für Schach*), then he edited the issue of the *Süddeutscher Schachblätter* (from 1908) and also the *Deutsche Schachblätter* (until 1911). Unlike Zalkind, Sackmann was a chess player (he played for Kaiserslautern Chess Club, mostly on second board).

I would have been happy to show here, for instance, Sackmann's second study published in 1910 in *Tidskrift för Schack* which features a hybrid of Novotny and Plachutta, but it is unsound – and, as it seems, it is impossible to make it sound (Sackmann's honourable mention, a classic Q+B vs Q + P study, is also unsound).

Here are two other studies by Sackmann, also composed in the same year.

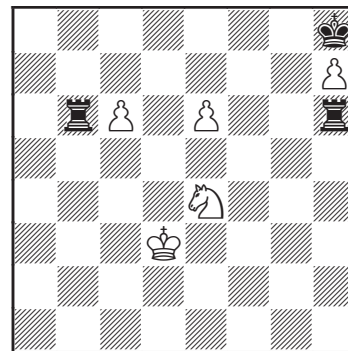
P.7 F. Sackmann
Deutsche Schachblätter 16x1910



a2h8 o46o.30 5/4 Win

1.e7 Re4 2.b7 Bg3 3.Re5! and White wins, or
1...Ba4 2.b7 Rb4 3.Rb5! and White wins.

P.8 F. Sackmann
Akademisches Monatsheft 1910
correction by André Chéron, *Journal de Genève* 20iv1965



d3h8 o6o1.30 5/3 Draw

1.c7 Rc6 2.e7 Rhe6 3.Sd6!! Rcx d6+ (3... Rxd6+ 4.Ke4 Kxh7 5.e8Q Re6+ 6.Qxe6 Rxe6+ 7.Kd5 Re8 8.Kd6 Kg7 9.Kd7 or 3...Kxh7 4.Kd4! Rxd6+ 5.Kc5 Rc6+ - if 5...Rd1 6.c8Q Rc1+ 7.Kd5 Rxc8 8.Kxe6 draw - 6.Kd5 Kg7 7.e8Q (e8R) - and not 7.c8Q? Rxc8 and Black wins - 7...Rcd6+ 8.Kc5 Rxe8 9.Kxd6 draw) **4.Kc4 Rc6+** (4...Kxh7 5.c8Q Rc6+ 6.Qxc6 Rxc6+ 7.Kd5 Rc8 8.Kd6 draw) **5.Kd5 Kxh7 6.e8Q Rxe8 7.Kxc6** and draw.

This study has a long and funny background story: in 1937, Vitaly Chekhover found that, in

its initial setting (without wPh7) it was unsound (4...Kg7 and Black wins). Chéron, who thought that he was to first to bust the study (in 1945) proposed a first correction by shifting the position one file to the left. This version appeared in Chéron's *Nouveau traité des échecs* (1952) and in the first volume of his *Lehr- und Handbuch der Endspiele* (1960) but, again, the study was found to be unsound; in 1965, Chéron proposed a second version with the simple addition of wPh7 but, as a final correction was first published in Chéron's column in the *Journal de Genève*, it got more or less unnoticed (even if it was eventually reproduced in volume 4 of his *Lehr- und Handbuch*, 1970). Tigran Gergiev, who wrote about this study in an article for EG35 (iii1974), was not aware of it – Chéron had to send a letter to AJR that appeared in the Spotlight column of EG37 (ix1974). In addition, Zoilo Caputto, in his 1994 book (*el arte del Estudio*), also seemed to ignore it and himself proposed the addition of a white pawn h7!

References

- H. GRONDIJS, *Neverending Quest of Type C*, volume A: The Study-as-Problem, 1994.
Chapter 3 reproduces Zalkind's article ('Problem and Study') in *Zadachy y Etyudy* n°1 1927, translated in English. Another article by Zalkind, about the Densmore theme ("On the question of artistic expression of logical ideas", *Zadachy y Etyudy* no. 6, 1929) is reproduced in chapter 28.
- About Franz Sackmann:
- J. BEASLEY, *BESN* special number no. 59, June 2009.
<http://www.jsbeasley.co.uk/besn/s59.pdf>
Die Schwalbe, no. 262, August 2013 (Kalenderblatt)
- A. CHÉRON, *Traité complet d'Échecs*, Demailly éditeur, Lille, 1952; *Lehr- und Handbuch der Endspiele*, band I and band IV, Siegfried Engelhardt Verlag, 1960-1970.
- T.B. GORGIEV, *The study with the vanishing past*, EG n°35, March 1974.
- Z. CAPUTTO, *el Arte del Estudio*, vol 3 (*Resto del Mundo*), Buenos Aires 1996.

Special thanks to Mario Garcia.

Marwitz 100 MT 2016: final award

BY HAROLD VAN DER HEIJDEN

Here are the comments for the studies that were submitted for this tourney but have found to be unsound (minor duals also mentioned here) or suspect: **1 (g6f8)**: in 2nd thematic try: a minor black dual: 12...Kd7 13.Ra8 Re3. **5 (c6g4)**: cook: 6.Rg3+ Kh4 7.Rxc3. **12 (h3g6)**: duals: 18.Bf3 Kc5 19.Be2. 18.Bg2. **13 (d1d5)**: cook: 1.Se1 Kxe5 2.Kd2. Also 11.Sc4. **14 (b8d8)**: unsound: 2...Sa6+ 3.bxa5 Rxb4 4.a7 Ra4 5.c5 Bc6 6.Sf7+ Ke8 7.Se5 bxc5 8.Sxc6 Kd7 9.Kb7 (author) but now: 9...Kxd6 draws. **15 (g3g5)**: cook: 6.f3 Kh3 7.Kg5; 6...Kh5 7.Kg3. **16 (h4h7)**: unsound 1...Bxc7 2.e7 Rg1+ 3.Kg5 Sd6 4.e8Q Bd8+ 5.Qxd8 Sf7+ 7.Kf6 Rcf1+ 7.Ke7 Sxd8 8.Kxd8 (author) and now 8...Rf8+ 9.Kc7 Rf7+ 10.Kd6 exd4 wins (7EGTB). **26 (a1a5)**: unsound: 2...Ka5 3.Kxb3 Kb6. **30 (e4h7)**: cook: 10.Ke5 c4 11.Kf6 c3 12.Kg6; 10...Kf7 11.Sg5+ Kg6 12.Se4 c4 14.Sc3. **31 (g4c8)**: cook: 10.Bc7+ Ke6 11.Kh5 Bg7 12.Sxc5+ Kf5 13.Sd3+ Ke6 14.Sxf4+ Kf7 15.Qd5+ (7EGTB). **32 (a7b5)**: highly suspect: 4.a4+ Kxa4 5.Qg3 Ka3 6.Qc7 Qxh7 7.Qxc3+ Kxa2 8.Sg5 Qh4 9.Sf3 Qh1 10.Kc7 d4 e.g. 11.Qb3+ Ka1 12.Kd6 Sg6 13.Qa4+ Kb2 14.Qxd4+ Kxc2 15.Qe4+ Kc3 16.Qe3+ Kb2 17.Kxe6 wins (7EGTB). I hope the composers are able to correct these studies and are more lucky in another tourney.

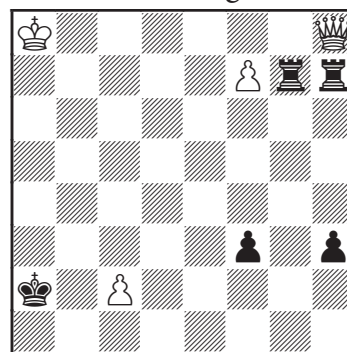
The tourney director, Yochanan Afek, received a couple of e-mails regarding my provisional award. There were no claims about unsoundness in studies in the provisional awards. Daniel Keith (France) found an anticipation for the final win of the bQ in the 1st prize study by M. Gromov & O. Pervakov: H. Lommer (HHdbV#62175). This adds to the conclusion that the 1st prize study is a marvellous synthesis of elements that are not new. I maintain the first prize.

Vladimir Samilo noted two inaccuracies in the presentation of his special commendation (EG204.20675): The comments states: "6.Kg7!! is great", and should read "7.Kg7!! is great".

And note iv) should run: 9.Qe8? Se3 10.Qf7+ Ke2 11.Qa2+ Kf3 12.Qf7+ Ke2 positional draw.

Further, three composers were stimulated by my comments to improve their original studies. One of these versions (3rd commendation, A. Zhukov) is probably unsound (MG), so the original study is retained.

No 20839 A. Rusz
special prize
Marwitz-100 MT 2016
Version, original



a8a2 1600.22 4/5 Win

No 20839 A. Rusz (Rumania). 1.Qxh7/i Rxh7 2.f8Q f2 (h2; Qg8+) 3.Qxf2/ii h2 4.c4+ Kb3 5.Qf3+ Kb4 (Kxc4; Qe4+) 6.Qh1 Kc5 7.Qd5+ Kb4 8.Qd2+ Kc5 9.Qf2+ Kb4 10.Qb2+ Kc5 11.Qb5+ Kd4 12.Qd5+ Kc3 13.Qh1 Kd4 14.Kb8 Kc5 15.Qd5+ Kb4 16.Qd2+ Kc5 17.Qf2+ Kb4 18.Qb2+ Kc5 19.Qb5+ Kd4 20.Qd5+ Kc3 21.Qh1 Kd4 22.Kc8 Kc5 23.Qd5+ Kb4 24.Qd2+ Kc5 25.Qf2+ Kb4 26.Qb2+ Kc5 27.Qb5+ Kd4 28.Qd5+ Kc3 29.Qh1 Kd4 30.Kd8 Kc5 31.Qd5+ Kb4 32.Qd2+ Kc5 33.Qf2+ Kb4 34.Qb2+ Kc5 35.Qb5+ Kd4 36.Qd5+ Kc3 37.Qh1 Kd4 38.Ke8 Kc5 39.Qd5+ Kb4 40.Qd2+ Kc5 41.Qf2+ Kb4 42.Qb2+ Kc5 43.Qb5+ Kd4 44.Qd5+ Kc3 45.Qh1 Kd4 46.Kf8 Kc5 47.Qd5+ Kb4 48.Qd2+ Kc5 49.Qf2+ Kb4 50.Qb2+ Kc5 51.Qb5+ Kd4 52.Qd5+ Kc3 53.Qh1 Kd4 54.Kg8 wins.

i) 1.f8Q? Ra7+ 2.Kb8 Rab7+/iii 3.Kc8 Rbc7+ 4.Kd8 Rcd7+ 5.Ke8 Rde7+ 6.Qxe7 Rxh8+ 7.Kd7

h2 8.Qf7+ Kb1 9.Qb3+ Kc1 (Ka1? Qc3+), or
 1.Qxg7? Rxc7 2.f8Q h2/iv 3.Qxf3 Rg8+/v 4.Kb7
 Rg1/vi 5.Qb3+ Ka1 6.Qa3+ Kb1 7.Qb4+ Ka1
 8.Qa5+ Kb1 9.Qb6+ Ka1 10.Qa7+ Kb1

ii) 3.Qg8+? Ka1 4.Qxh7 f1Q, or 3.c4? Rh8
 4.Qxh8 f1Q draw.

iii) But not: Rhb7+? 3.Kc8 Rc7+ 4.Kd8 Rd7+
 5.Ke8 Re7+ 6.Qxe7 wins.

iv) But not: Rg3? 3.Qh6, and now: Kb2 4.Qd2,
 or here: f2 4.Qe6+ Kb1 5.Qb6+ wins.

v) But not: Rg1? 4.Qb3+ Ka1 5.Qa3+ Kb1
 6.Qb4+ Ka1 7.Qa5+ Kb1 (Ka2) 8.Qb6+ Ka1
 (Ka2) 9.Qa7+ Kb1 (Kb2) 10.Qb8+ and 11.Qxh2
 wins.

vi) But not Rg7+? 5.Kc8 Rg8+ 6.Kd7 wins,
 avoiding 5.Kc6? Rg1 6.Qb3+ Ka1 7.Qa3+ Kb1
 8.Qb4+ Ka1 9.Qa5+ Kb1 10.Qb6+ Kc1 draws.

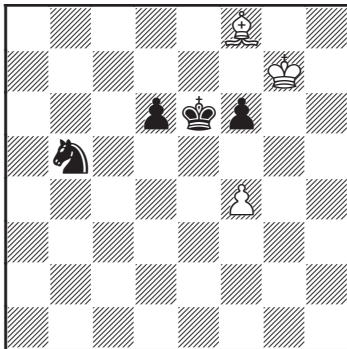
No 20840 Vladislav Tarasiuk (Ukraine).
 1.f5+ (Kg6 f5;) Kxf5 2.Be7 Sc7 3.Kf7 Se8 4.Kxe8
 Ke6 5.Kd8/i d5 6.Ba3/ii f5 7.Kc7 d4 8.Bc1 Ke5
 9.Kc6 (Kb6) f4 10.Kc5 f3 11.Bb2 f2 12.Bxd4+
 draws.

i) Try: 5.Kf8? f5 6.Bh4 f4 7.Kg7 d5 8.Bf2 Ke5
 9.Kg6 d4 10.Kg5 d3 wins.

ii) Try: 6.Bb4? d4 7.Kc7 f5 8.Bd2 Ke5 9.Kc6
 f4 10.Kc5 f3 wins. 6.Bc5? Ke5 7.Ke7 f5 8.Bd6+
 Ke4 9.Kf6 f4 10.Kg5 f3 11.Bc5 d4 wins.

With these two new, and indeed improved,
 versions the award of the Marwitz-100 MT be-
 comes final (no changes in ranking). I thank
 all participants and the tourney director Yo-
 chanan Afek.

No 20840 V. Tarasiuk
 1st commendation
 Marwitz-100 MT 2016



g7e6 0013.12 3/4 Draw

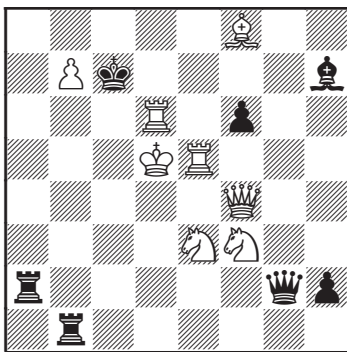
Errata

BY HAROLD VAN DER HEIJDEN

Rainer Staudte is the composer of EG204.20751, not Alain Pallier. Thanks to both for reporting this. Apologies!

When we reproduce awards in EG, we intend to publish final awards. Sometimes, however, it is unclear whether an award is final or not. Further, it also happens quite often with a provisional award that, after the confirmation time has passed, nothing happens i.e. it remains uncertain whether an award is final or not. Sometimes, when under time pressure and having some publication space for an extra award, we assume that an award must be final and publish it without contacting the tourney director or judge.

No 20841 D. Hlebec
special prize
Baku Chess Olympic Ty 2016
Version: A. Rusz



d5c7 4842.12 8/7 BTM, Draw

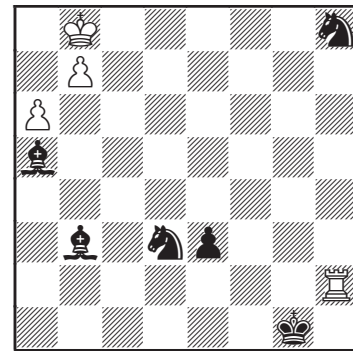
Something clearly went wrong in EG204 for the Baku Chess Olympic Ty. The provisional award clearly stated that it was provisional, and the final award also became quickly available, but ... the award had already been included in EG204. There were two changes in the final award. First, Arpad Rusz (Romania) provided a new setting for the special prize (#20830) by Darko Hlebec (Serbia). In the provisional award, the judge, Martin Minsk (Germany)

had written: “Unfortunately, the play is not optimal: is there really no better introduction?”

No 20841 D. Hlebec (Serbia). 1...Bg8+ 2.Rde6 Ra5+ 3.Bc5 Qa2+ 4.Sc4 Rd1+ 5.Sd4 h1Q+ 6.Re4+ Kxb7 7.Qc7+ Kxc7 stalemate.

Another change in the final award was a new special prize:

No 20842 A. Zhukov
special prize
Baku Chess Olympic Ty 2016



b8g1 0166.21 4/6 Draw

No 20842 Aleksandr Zhukov (Russia). 1.Re2/i Bb6 2.a7/ii Sb4 (Se5) 3.Rxe3/iii Sc6+ 4.Kc8 Sxa7+ 5.Kd7 Ba4+ 6.Ke6 Sc6 7.Ra3 Bb5 8.Ra8/iv Sg6 9.Rg8 Bc4+ 10.Kd6 Bxg8 11.b8Q Sxb8 stalemate.

i) 1.Ka8? Sb4 2.Rh5 Bc7 3.a7 Sa6, or 1.Rxh8? Sb4 2.a7 Sa6+ 3.Kc8 (Ka8 e2;) Be6+, or 1.a7? Se5 2.Rh6 e2 3.a8Q e1Q 4.Qa7+ Kg2 win.

ii) 2.Rxe3? Bxe3 3.a7 Bxa7+ 4.Kxa7 Se5 (Sb4?; Kb6) 5.b8Q Sc6+ wins.

iii) 3.a8Q? Sc6+ 4.Kc8 Be6 mate.

iv) 8.Ra1+? Bf1 9.Ra8 Bd4 10.Rg8+ Bg2 wins.

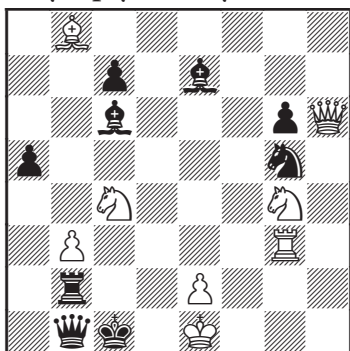
v) But not: Sb4? 2.Rh6 e2 3.a8Q e1Q 4.Qa7+ Kg2 5.Qd4 draws.

“The final position, a model mirror stalemate, is not new – V. Korolkov (HHdbV#66604) and A. Herbstman & V. Korolkov (#HHdbV#59270) – but the play is original and interesting with

some surprising moves such as 3.Rxe3! and 9.Rg8! The author was able to bring all the pieces participating in the stalemate to their places”

Peter Krug (Austria) reverts to the award of *Olympiada Dünyasi* 2011 in EG205, page 60. MG then cooked his study. Now Peter Krug found out that the study is correct after all. Of course, we are happy to rehabilitate the study:

No 20843 P. Krug
6th honourable mention
Olympiada Dünyasi 2011



e1c1 4475.23 8/9 Draw

No 20843 Peter Krug (Austria). 1.Sge3 Se4 2.Rxg6 Rxe2+ 3.Kxe2 Qa2+ 4.Sc2+/i Bg5 5.Rxg5 Qxc2+ 6.Kf3 Qf2+ 7.Kg4 Sf6+ 8.Kh3 Bd7+ 9.Rg4+ Kb1 10.Qg6+ Bf5 11.Ba7 Qf4 12.Be3 Qf3+ 13.Kh4 Qh1+ 14.Kg5 Bxg6 15.Rg1+ Qxg1+ 16.Bxg1 wins.

i) 4.Kf3? Qf2+ 5.Kg4 Sg5 6.Qxg5 Bd7+ 7.Qf5 Bxf5+ 8.Sxf5 Qg1+ 9.Sg3 Qd4+ 10.Kf5 Qd3+ 11.Se4 Qf3+ 12.Ke5 Qh5+.

MG's line was: 5.Qh1+? Kxc2 6.Qe1 Kxb3+ 7.Kf1 Kxc4 8.Rxc6+ Kd3 9.Qd1+ Sd2+ 10.Kg1 Be3+ 11.Kh2 Bf4+ 12.Kh3 Bd6? 13.Rc1 Qe6+ 14.Kh4 and wins. But this cook is refuted by: Qg8! 13.Qc2+ Ke2 14.Rg6 Qc8+ 15.Rg4 Bd6. HH's computer confirms: 17.Ba7 Qh8+ 18.Rh4 Qa8! wins a piece because of the mate threat on f3.

Review

BY JOHN ROYCROFT

Understanding Rook Endgames, Karsten Müller and Yakov Konoval. 2016.

288 pages. In English. ISBN: 978-1-910093-81-8.

In brief, this title is by the German otb IGM and the Russian programmer with a name usually associated with that of Marc Bourzhutschky and familiar to the regular EG reader. It harnesses a 7-man tablebase to pinpoint critical errors in master games – and in studies to the number of ten. This it does chiefly in a single chapter, which occupies almost half the volume and covers the GBR class 0400.21 (or rook and two pawns against rook and one), itself

sub-classified ten ways according to the pawn structure.

The name Konoval and the mention of tablebases initially suggests that the statistics reported on quite a few pages relate to the afore-said tablebases. They don't. They relate to the millions of *games* passed under the all-seeing computer eye. Perhaps the title suffix *-games* rather than *-ings* appended to the base *end-* should have pre-empted that first impression. The rival metrics DTC and DTM are compared, with DTC given the preference, but one would have liked to see a parallel comparison of the pair of 'global' (ie, otb and oracle) percentages.

The win percentage in the ten groupings varies, we read, from 33 to 70. With the computer and the like of Yakov K at the IGM's elbow we must expect a numerical assault on our senses, an assault not to every reader's taste: win depths, page number references, diagram numbers, exercise numbers and percentages (causing the occasional raised 'of what?' eyebrow) indeed live up to this expectation. But with a patient investment of time I suppose most readers will get the intended drift, if not always a message they can apply in practice.

No longer with more than a passing interest in active otb play I lack the competence to tell how far the intention implied in the title is likely to succeed. For sure its credentials will ensure well-earned sales. It may be a negative thought on my part, but given that all the practical examples are already at master level how easy will it be for the 'majority player' to benefit?

Longest database wins have taken up significant space in EG, even including examples from incomplete, and by definition unreliable, tablebases (with a pawn) where underpromotion was not considered. The ten examples included in this title – all that exist in excess of 70 moves – do not suffer from that drawback, but, apart from *de rigueur* punctuation ! and !!, plus references to the 50-move rule and zugzwangs, they are given without comment. To my surprise I read that the 50-move rule does not apply to games conducted by correspondence.

The ten studies failing the 21st century test were composed by: V. Platov (2), Troitzky, Pachman (L. or V.?), Nyevezkey, Prokeš, Proskurowski, Olimpiev, Djukić and Krikheli. There is no attempt to correct, and no discussion of whether the studies may be considered sound because of the limits of endgame theory at the time of composition.

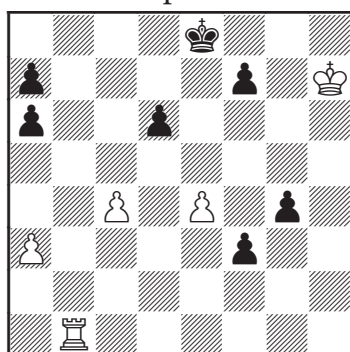
It is possible to use the availability of 7-man endings oracles in a totally different way. Instead of diagnosing masters' critical errors (nothing wrong with that, don't get me wrong), why not take a tablebase max-length win (or even a pair of them) and make a serious attempt to derive every day chess understanding *without consulting the relevant database*? Failure will follow, but there is no obvious reason to predict less progress thereby, *even though from the opposite 'direction'*, than *Understanding Rook Endgames* does. One thing is clear: the evaluations, such as they are, will be comprehensible to all. For the account of such an attempt, addressing the GBR class o440.10 (rook, bishop and pawn versus rook and bishop), there is just a single source, namely *Stinking Bishops* (or *StiBi*, December 2014, 100 pages) where the unlike bishops case runs to 159 moves and the like case to 184, with around forty commentaries, mainly narrative textual ones, on each. IGM Pal Benko's observation on perusing *StiBi*: *I like your sense of humour!*

The Problemist 2012-2013

Gady Costeff (Israel/USA) judged the informal tourney of the British Chess Problem Society (BCPS), but did not know the names of the composers. No fewer than 53 studies participated.

The provisional award appeared in *The Problemist* Vol. 24 no. 12 xi2014 with a three month confirmation time.

No 20844 L. Salai
1st prize



h7e8 o100.36 5/7 Win

No 20844 Ladislav Salai (Czech Republic).
1.Rf1 f5 2.exf5/i Kf7 3.f6/ii Kxf6 4.Kh6 Kf5 5.Kh5
Kf4 6.Kh4 a5 7.a4 a6/iii 8.Rd1/iv f2 9.Rxd6 g3
10.Rf6+ Ke5 11.Kxg3 Kxf6 12.Kxf2 Ke5 13.Ke3
Kd6 14.Kd4 Kc6 15.c5 Kc7 16.Kd5 Kd7 17.c6+
Kc8 18.Kd4 (Kc4) Kd8 19.Kc4 Kc8 20.Kd5 Kc7/
vi 21.Kc5 Kc8 22.Kb6 Kb8 23.Kxa6 Kc7 24.Kb5
Kc8 25.Kxa5 Kc7 26.Kb5 wins.

i) 2.Kg6? fxe4 3.Kf5 g3 4.Kxe4 g2 and Black wins, but not 3...e3? 4.Kxg4 e2 5.Re1 wins.

ii) Logical try: 3.Kh6? Kf6 4.Kh5 Kxf5 5.Kh4 Kf4 6.a4 a5 7.Rd1 f2 8.Rxd6 g3 9.Rf6+ Ke5 10.Kxg3 Kxf6 11.Kxf2 Ke5 12.Ke3 Kd6 13.Kd4 Kc6 14.c5 Kc7 15.Kd5 Kd7 16.c6+ Kc7 17.Kc5 Kd8 18.Kd6 Kc8 19.c7 a6 20.Kc6 stalemate.

iii) g3 8.Kh3 g2 9.Ra1 Ke3 10.Kg3 Ke2 11.Rb1 Ke3 12.Re1+ wins.

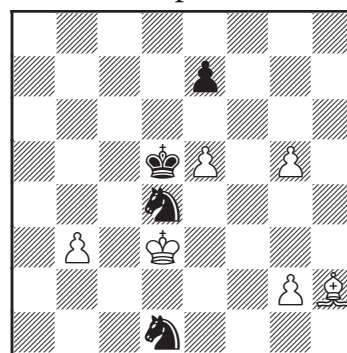
iv) 8.Rb1? f2 9.Rb8 Kf3 10.Rf8+ Ke2 11.Kxg4 f1Q 12.Rxf1 Kxf1 13.Kf5 Ke2 14.Ke6 Kd3 15.Kxd6 Kxc4 draws.

vi) Kd8 21.Kd6 Kc8 22.c7 wins,

“The heart of this study is a winning pawn position and a slight variation of it which is a draw. Going far back in time, the composer built a mutual zugzwang that differentiated

the two positions. Going further back still the author set a fine thematic try 3.Kh6? which controls who is to play at the critical mutual zugzwang. As is often the case in logical studies, with the exception of 3.f6!!, the individual moves may be ordinary but the art is in how to control the coming together of all the elements: the great subtlety and foresight of the thematic fork in the road and the clear and pleasant flow starting on the kingside and ending on the queenside with a theoretical pawn endgame is such that even Kasparov had to win it over the board. A beautiful study!”

No 20845 B. Djurasević & M. Miljanić
2nd prize



d3d5 o016.41 6/4 Win

No 20845 Branislav Djurasević & Mirko Miljanić (Serbia). 1.Bg1/i Sb2+/ii 2.Kc3/iii Se2+/iv 3.Kc2/v Sxg1 (Kxe5; Be3) 4.g6 Ke6 5.Kd2 zz wins.

i) 1.Bg3? Sxb3, and: 2.Kc2 Se3+ 3.Kxb3 Sxg2, or here: 2.g6 Ke6 3.Kc2 Se3+ 4.Kxb3 Sxg2 draw.

ii) Se6 2.Kc2, and now: Sxg5 3.Kxd1 Kxe5 4.Ke2 wins (EGTB), or here: Sb2 3.g6 (Bh2? Sc4;) Kxe5 4.Kxb2 Kf6 5.b4 Sc7 6.Kc3 Kxg6 7.Kc4 wins. Sxb3 2.g6/vi Ke6 3.Kc2 Sa5 4.Kxd1 Sc6 5.Bh2 wins as Black has no time to disturb the wPg6 in time.

iii) 2.Ke3? Sxb3 3.Kf4 Sc5 4.Bxc5 Sd3+, or 2.Kd2? Sxb3+ 3.Kc3 Kxe5 4.g4 Ke6 5.Kxb3 Sd3 draw.

iv) Se6 3.Kxb2 Sxg5 (Kxe5; Be3) 4.Bh2, or Sd1+ 3.Kd2 Sxb3+ 4.Kxd1 Kxe5 5.Bb6 Kf5 6.Kc2 Kxg5 7.Kxb3 win.

v) 3.Kxb2? Sxg1 4.g6 Ke6 5.b4 Se2 6.b5 Sf4 draws. 3.Kd2? Sxg1 4.g6 Ke6 zz draws.

vi) But not 2.Kc2? Sd4+ 3.Bxd4 (Kxd1 Se6;) Kxd4 4.Kxd1 Kxe5 draws.

“Being short, economical and ‘humanly’ comprehensible, this study is in many ways atypical of what is composed these days. The play is rich and packs a lot into five moves with a bishop sacrifice, two knight capture avoidances, a thematic try and a fresh and paradoxical mutual zugzwang in which and two pawns rein in the black knights”.

In the award an extended version of this study was published: d3d7 4116.41 8/5 Win: 1.Rb7+ Kc6 2.Rb6+ Kd7 3.Rd6+ Kxd6 4.Qe5+ Qxe5 5.fxe5+ Kd5 and we are now at the start of the prizewinning study.

“The lengthening of a study in this way is controversial”.

No 20846 Vladislav Tarasiuk (Ukraine). 1.Rb7+ Ka4/i 2.Sg3/ii fxc3 3.Kxa2 g2 4.Rb6/iii f1Q (f1R) 5.Rb4+ Kxb4 (axb4) stalemate.

- i) Kc3 2.Rc7+ Kd2 3.Rd7+ Ke1 4.Re7+ draws.
- ii) 2.Se3? fxe3 3.Kxa2 e2 4.Rb8 e1Q 5.Rb4+ Qxb4.

iii) Thematic tries: 4.Rb3? f1S, or 4.Rb8? f1B 5.Rg8 Bc4+ wins.

“This is a wonderful discovery where the two tries are answered by bishop and knight promotions respectively. It has a logical setting including a thematic try and colour reversal so the underpromotion appearing in the main line is very attractive”.

No 20847 Andrzej Jasik (Poland). 1.Ka8/i a1Q+/ii 2.Sa7 Qxa7+ 3.Kxa7 Be3+ 4.d4 Bxd4+ 5.Rb6, and:

— h1Q 6.Rc8+ Bxc8 7.b8B+ Kd8 8.c7+ Ke8 stalemate, or:

— Bxb6+ 6.Ka8 h1Q 7.Rc8+ Bxc8 8.bxc8Q+ Kxc8 stalemate.

i) 1.Ra3? Bxa3 2.Sb6 a1Q 3.Rc8+ Kd6 4.b8Q+ Ke6 wins.

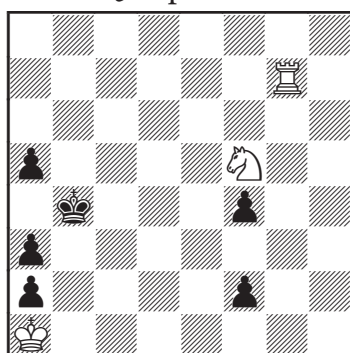
ii) h1Q 2.Sa7 a1Q 3.Rc8+ Kd6 4.b8Q+ Ke6 5.d4 and White is better.

“This features pin stalemates with the main variation containing several quiet moves, a promoted bishop that is immured during play and a pinned rook stalemate. The second variation occurs on the adjacent diagonal”.

No 20848 Sergiy Didukh (Ukraine), Valery Kirillov & Eduard Kudelich (Russia). 1.b8Q g3+ 2.Qxg3 Sfi+ 3.Bxfi, and:

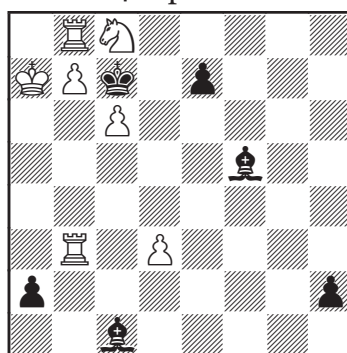
— gxfiQ 4.Qa3+ Kc6 (Kc4; Qa6+) 5.Qf3+/i Qxf3 model stalemate with the pawn pinned on d2, or:

No 20846 V. Tarasiuk
3rd prize



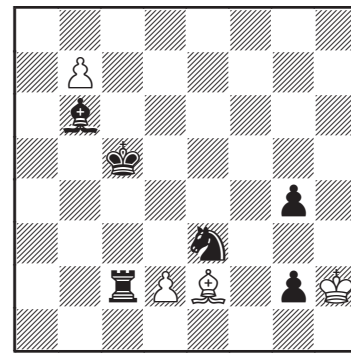
a1b4 0101.05 3/6 Draw

No 20847 A. Jasik
4th prize



a7c7 0261.33 7/6 Draw

No 20848 S. Didukh,
V. Kirillov & E. Kudelich
5th prize



h2c5 0343.22 4/6 Draw

— gxf1S+ 4.Kg1 Sxg3 5.d4+ Kb5 model stalemate with the pawn pinned on d4.

i) 5.Qa4+? Kb7 6.Qxc2 Bc7+ wins.

“This shows two pin stalemates, one with the white pawn pinned along the second rank and the other when pinned along the diagonal. This is a challenging theme and, although the play is simple, the composers show it economically. Kasparyan & Godes (HHdbIV#60615) shows stalemates with greater harmony and the play is more double-edged”.

No 20849 Yochanan Afek (Israel/the Netherlands). 1.f7 Rh8+ (Rxf7; Rxh6) 2.Kxh8 Rxf7 3.Kg8 Rd7/ii 4.Rxb7+ Kxb7 5.Rd6 cxd6/iii 6.c6+ Kc7 7.cxd7 wins.

ii) Rf5 4.Rf8 Rg5+ 5.Kf7 bxc6 6.d6 Rf5+ 7.Ke7 Re5+ 8.Kf6 Rd5 9.Ke6 wins.

iii) Re7 6.Re6, or Rxd6 6.cxd6 Kc8 7.Kf7 win.

“All four rooks in the initial position disappear during the solution and White emerges with a won pawn endgame. Amusing and ingenious”.

No 20850 Caspar Bates (Great Britain). 1.Qf4 exf4/i 2.Bc3+ Qg7 3.Se8 Rb1+ 4.Kh2/ii Rb2+ 5.Kg1 Rb1+ 6.Kf2 Rb2+ 7.Kf1 Rb1+ 8.Ke2 Rb2+ 9.Kd3 Rd2+ 10.Ke4 Re2+ 11.Kd5 Rd2+ 12.Ke6 Re2+ 13.Kd7 Rd2+ 14.Ke7 Re2+ 15.Kd8 Rd2+ 16.Sd6 Rxd6+ 17.Ke7 Rd7+ 18.Kxd7 Sb5 19.Bxg7+ Kxg7 20.Ke7 wins.

i) h6 2.Qxh6+ Qxh6 3.Bxh6 Rb1+ 4.Kg2 Rb2+ 5.Kf3 wins. Qg7 2.Bc3 lead to main line.

ii) 4.Kg2? f3+ 5.Kf2 Rb2+ 6.Kf1 Rb1+ 7.Kf2 Rb2+ draws.

“This has a good queen sacrifice key, a king walk and a concluding diversionary sacrifice. The shortcoming is that the black play is completely forced by the white mating threat”.

No 20851 Richard Becker (USA). 1.Se2+/i Kh4 2.Qf6+ Kh3 3.Qf3+ Kh4 4.Sd4 zz a5/ii 5.Qf6+ Kg4 (Kh3) 6.Qf5+ Kg3 7.Qe5+ Kg2/iii 8.Qxd5+ Kf1 9.Qb5+/iv Kg2 10.Qb7+ Kh3/v 11.Qh7+ Kg2 12.Qe4+ Kg3 (Kf1; Qd3+) 13.Qf3+ Kh4 14.Qf6+ Kg4 (Kh3) 15.Qf5+ Kg3 16.Qg5+ Kf2 17.Qd2+ Kg3 18.Sf5+ Kh3 19.Qd3+ (Qc3+) Kg4 (Kg2) 20.Se3+ wins.

i) Thematic try: 1.Qf3+? Kh4 zz. It is necessary for Black to be forced by zugzwang to play.

ii) Qg1 5.Sf5+ Kg5 6.Se3, and: Kh4 7.Kf7 Kg5 8.Qf6+ Kh5 9.Qh8+, or here: Kh6 7.Sg4+ Kg5 8.Qf6+ win.

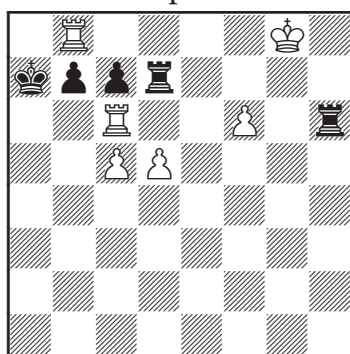
iii) Kh3 8.Qh5+ Kg3 9.Sf5+ Kg2 10.Se3+ wins.

iv) Now this square is no longer guarded.

v) Kf1 11.Qb1+ Kg2 12.Qe4+ wins.

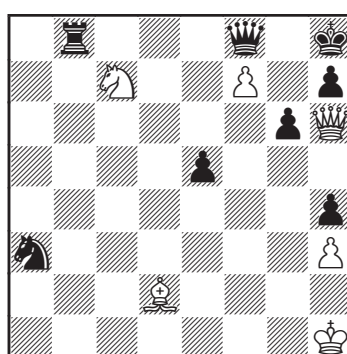
“The composer has supplied artistry here through a move 4 mutual zugzwang, complete with a well presented thematic try. Following this, White delivers 16 unique consecutive checks which I doubt many grandmasters would navigate successfully”.

No 20849 Y. Afek
6th prize



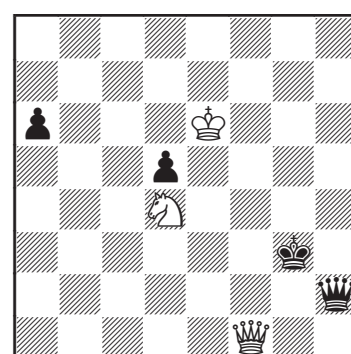
g8a7 o800.32 6/5 Win

No 20850 C. Bates
1st honourable mention



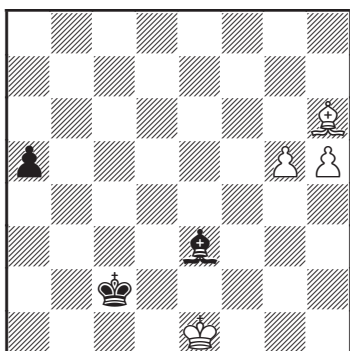
h1h8 4314.24 6/8 Win

No 20851 R. Becker
2nd honourable mention



e6g3 4001.02 3/4 Win

No 20852 J. Nunn
3rd honourable mention



e1c2 0040.21 4/3 Win

No 20852 John Nunn (Great Britain).
1.Ke2/i Bd2/ii 2.Kf3 a4 3.Kg4 a3 4.Bg7 Bc1 5.h6 Bb2 6.Kg3/iii Kd3/iv 7.Kf4 zz Kd2/v 8.Kf3/vi zz Kd3 9.g6 zz Kd2 10.Ke4/vii zz Ke2/viii 11.Bh8/ix Bxh8/x 12.g7 Bxg7 13.hxg7 a2 14.g8Q a1Q 15.Qg2+ Ke1 16.Qg1+ (Qg2+) wins.

i) The first step is to free the wB by playing the king to g4.

ii) Bc1 2.Kf3 a4 3.Bg7 Bb2 4.h6 Kd3 5.Kf4 transposes to the main line.

iii) Thematic try: 6.Kf4? Kd3 zz 7.Kf3 Kd2 zz 8.Kf2 Kd3. 6.Kf3? Kd2 is the same.

iv) Kd2 7.Kf3 and Kd1 7.Kf2 Kd2 8.Kf3 transpose.

v) Bxg7 8.hxg7 a2 9.g8Q a1Q 10.Qd5+ wins (EGTB). Ke2 8.g6 zz Kd2 9.Ke4 zz transposes.

vi) 8.Ke4? Ke2 zz 9.Kf4 Kd3 zz, draw.

vii) 10.Kf2? Kd3 11.Kf3 Kd2 wastes time.

viii) Ke1 11.Ke3 Bxg7 12.hxg7 a2 13.g8Q a1Q 14.Qe6 wins (EGTB), or Kc2 11.Ke3 Bc1+ 12.Kf2 Bb2 13.Ke2 Kc1 14.Kd3 Kd1 (Kb1; Bxb2) 15.Bc3 wins.

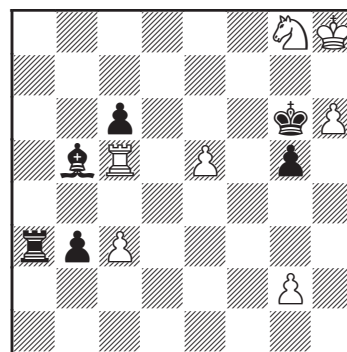
ix) This only wins when the bK is badly placed.

x) Kf2 12.g7 a2 13.g8Q a1Q 14.Qf8+ Kg3 15.Bxb2 Qb1+ 16.Kd5 Qa2+ 17.Kd6 Qa6+ 18.Ke7 Qb7+ 19.Ke8 Qb8+ 20.Kf7 Qb3+ 21.Kg6, and: Qxb2 22.Qd6+ Kg4 23.h7, or here: Qc2+ 22.Qf5 Qxb2 23.h7 wins.

“The study is based on analysis of Ubilava – Kuzmin 1984 and is of theoretical importance. There are compelling artistic moments

including a deep fight over mutual zugzwang and the corner move 11.Bh8!! The director raised the originality question but this obviously contains far more human-creative and analytical work than many database compositions”.

No 20853 A. Gasparyan
4th honourable mention



h8g6 0431.43 7/6 Draw

No 20853 Aleksey Gasparyan (Armenia).
1.e6 b2/i 2.g4/ii Ra8/iii 3.Rf5 Rxcg8+ 4.Kxcg8 Bc4 5.Rf1/iv, and:

— Bxf1 6.e7 Bc4+ 7.Kf8 Bf7 8.h7 b1Q 9.h8S+ Kf6 10.Sxf7, with:

– Qh7 11.e8S+ Kg6 12.Se5+ Kh6 13.Sf7+ Kg6 14.Se5+ perpetual check, or:

– Qg6 11.e8S+ Ke6 12.Sc7+ Kf6 13.Se8+ perpetual check, or:

— Bxe6+ 6.Kh8 Ba2 7.h7 b1Q 8.Rxb1 Bxb1 9.Kg8 Ba2+ 10.c4 Bxc4+ 11.Kh8 Bd3 12.Kg8 Bc4+ 13.Kh8 Kh6 stalemate.

i) g4 2.e7 Ra8 3.Re5 b2 4.Re6+ Kg5 5.Re5+ perpetual check.

ii) 2.Re5? Ra8 3.e7 Bc4 wins.

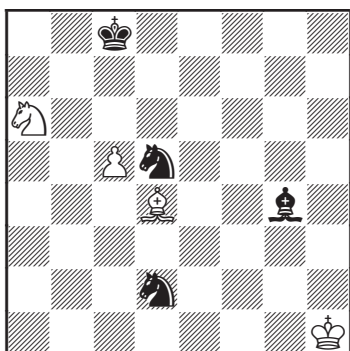
iii) b1Q 3.Rf5 Qf1 4.Se7+ Kxh6 5.Sg8+ Kg6 6.Se7+ perpetual check.

iv) 5.Kf8? Bxe6 6.Rf6+ Kh7 7.Rf1 Ba2 wins.

“This has clear and attractive play culminating in two positional draws, one including a knight promotion. All the elements are known but the author does a good job of tying them all together”.

This study was cooked by MG: (5...Bxf1) 9.e8Q Bxe8 10.h8Q Qf1+ 11.Kxe8 Qe2+ 12.Kd8 Qxc4 13.Qg8+ draws.

No 20854 J. Timman
5th honourable mention



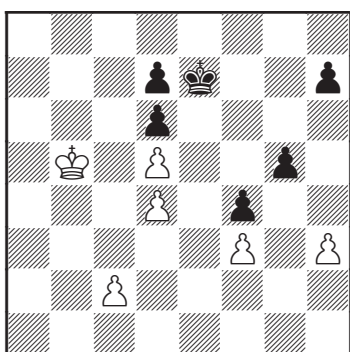
h1c8 0047.10 4/4 Draw

No 20854 Jan Timman (the Netherlands).
1.Sb4 Sxb4 2.Bc3 Sf3 3.Bxb4 Bh3 4.Ba3/i Kb7
5.Bc1 Kc6 6.Be3 Kd5 7.Bf2 (Bg1) Ke4 8.c6 Kd3
9.c7 Ke2 10.c8Q Bxc8 11.Kg2 draws.

i) The only way to avoid to zugzwang. 4.Ba5?
Kd7 5.Bb6 Kc6 6.Ba7 Kb5 zz 7.Bb6 Kc4 8.c6 Kb5
wins.

“The shortest route from b4 to e3 is that
through a3. A pretty bishop manoeuvre adds
something to classic material. The minor dual
7.Bf2 (Bg1) is unfortunate”.

No 20855 G. Tallaksen Østmoe
6th honourable mention



b5e7 0000.55 6/6 Win

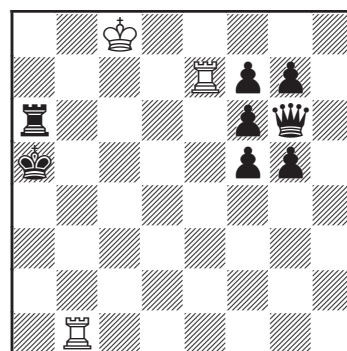
No 20855 Geir Sune Tallaksen Østmoe
(Norway). 1.Kc4 Kf6 2.Kd3 Kf5 3.c4 h6 4.Ke2
Kf6 5.Kd2 Kg6 6.Kc2 zz Kf6 7.Kc3 zz Kf5/i
8.Kd3 zz h5 9.c5 dxc5 10.dxc5 Ke5 11.c6 dxc6
12.dxc6 Kd6 13.Ke4 Kxc6 14.Kf5 g4 15.hxg4
hxg4 16.Kxg4 Kd6 17.Kxf4 wins.

i) Kg6 8.c5 dxc5 9.dxc5 Kf5 10.Kd4 wins.

“White manoeuvres towards correspond-
ing-squares zugzwang, forcing Black to play ...

h5 thereby removing the guard from g5 which
falls in the subsequent mop-up operation”.

No 20856 P. Krug
1st commendation

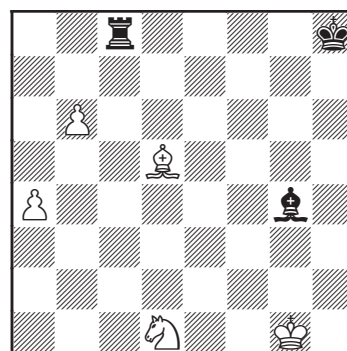


c8a5 3500.05 3/8 Win

No 20856 Peter Krug (Austria). 1.Re2 Rc6+
2.Kb7 Rc4 3.Ra2+ Ra4 4.Rab2 Re4 5.Rb5+ Ka4
6.Rb6 Re7+ 7.Kc8 Ka5 8.R6b2 Re4 9.Rb7 Rb4
10.R1xb4 f4 11.R7b5+ Ka6 12.Rc5 Qd3 13.Kc7
Qa3 14.Rb6+ Ka7 15.Rb7+ Ka8 16.Rbb5 Qa7+
17.Kd8 wins.

“The elements are known from as far back
as Rinck, the black cage pawn is unpleasant
and the study itself could be presented as a
more-mover. On the other hand the play is
sharp, the white manoeuvres are interesting
and the technique is very good since the com-
poser has managed without any white techni-
cal material”.

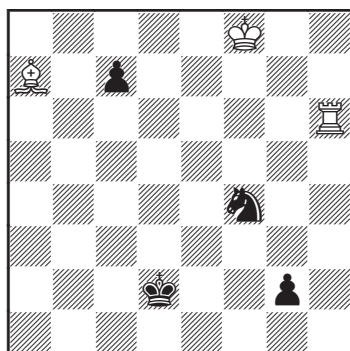
No 20857 D. Keith & J. Ulrichsen
2nd commendation



g1h8 0341.20 5/3 Win

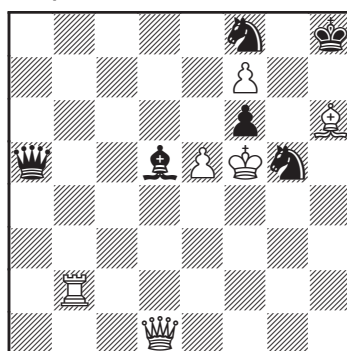
No 20857 Daniel Keith (France) & Jarl Ul-
richsen (Norway). 1.Sc3 Rxc3 2.b7 Rc1+ 3.Kf2
Rb1 4.Bc6/i Rb6 5.a5 Rb2+ 6.Ke3 Be2 7.Bb5
Rxb5 8.a6 Kg7 9.Kxe2 wins.

No 20858 P. Gyarmati
3rd commendation



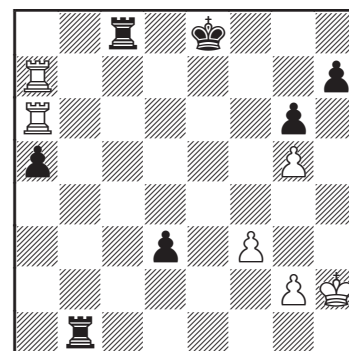
f8d2 0113.02 3/4 Win

No 20859 Y. Afek
4th commendation



f5h8 4146.21 6/6 Win

No 20860 J. Sprenger
5th commendation



h2e8 0800.34 6/7 Win

i) Logical try: 4.Ke3? Bh3 5.Bc6 Rb6 6.a5 Rb3+ 7.Kd4 Bf1 draws.

“An economical Nowotny enables White to queen a pawn”.

No 20858 Peter Gyarmati (Hungary). 1.Ke8/i Se2 2.Rh2 Sf4 3.Rh7 Se2 (Ke2; Re7+) 4.Rd7+ Ke1 5.Rg7 Kf1 6.Rf7+ Ke1 7.Bf2+ Kf1 (Kd2; Rd7+) 8.Bg3+ Kg1 9.Bxc7 wins.

i) Thematic try: 1.Ke7? Se2 2.Rh2/ii Sf4 3.Kf6 Ke1 4.Kf5 c5 5.Bxc5 Sd3 draws.

ii) 2.Rg6 g1Q 3.Bxg1 Sxg1 4.Rxg1 c5 draws.

“1.Ke8! keeps the seventh rank available to the wR, saving a tempo compared with 1.Ke7? and allowing the ultimate winning capture Rxc7”.

No 20859 Yochanan Afek (Israel/the Netherlands). 1.Bg7+ Kxg7/i 2.exf6+ Kh8/ii 3.Qh5+ Sgh7 4.Qxh7+ Sxh7/iii 5.Rb8+ Sf8 6.Rxf8+ Kh7 7.Rh8+ Kxh8 8.f8Q+ Bg8+ 9.Kg6 Qc7 10.Qg7+ Qxg7+ 11.fxg7 mate.

i) Kh7 2.Qh5+ Kxg7 3.exf6 mate.

ii) Kxf7 3.Qh5+ Kg8 4.Qxg5+ wins.

iii) Kxh7 5.Rh2 mate.

“The 10 checks are compensated for by three white sacrifices, the quiet move 9.Kg6, the disappearance of all initial material and the final pawn mate. This study can attract newcomers”.

No 20860 Jan Sprenger (Germany/the Netherlands). 1.Rxh7 d2 2.Rh8+ Kd7 3.Ra7+ Rc7 4.Rh7+ Kd8 5.Ra8+ Rc8 6.Rh8+ Ke7 7.Ra7+ Rc7 8.Rxc7+ Kd6 9.Rg7 Rh1+ 10.Kxh1 d1Q+

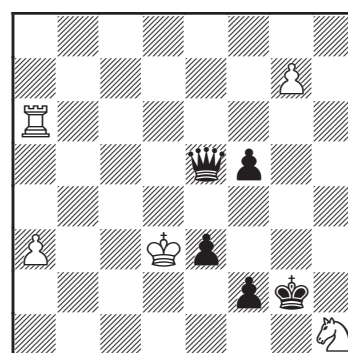
11.Kh2 Qb1 12.Ra8 Qb4 13.Rxg6+ Ke5 14.Kh3 wins/i.

i) e.g. Qb1 15.Rxa5+ Kf4 16.Rf6+ Ke3 17.Rfa6 Qh1+ 18.Kg3 Qe1+ 19.Kg4.

“This is a complex and beautiful study in which subtle play wins both black rooks and then gains enough pawns to beat the new bQ”.

MG found a dual: 12.Rh6 Qb8 13.Rg6+ Kd5+ 14.Kh3 Qc8+ 15.g4 Qc5 16.Ra6 and wins.

No 20861 S. Nosek
6th commendation

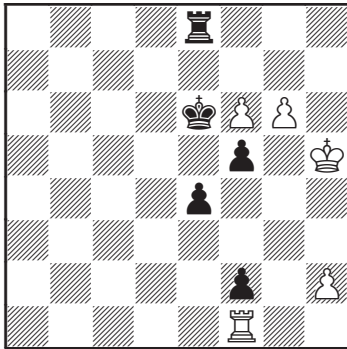


d3g2 3101.23 5/5 Win

No 20861 Stanislav Nosek (Czech Republic). 1.g8Q+ Kf3 2.Qa8+ Qe4+ 3.Qxe4+ fxe4+ 4.Kd4 e2 5.Rf6+ Kg4 6.Sxf2+ Kh5 7.Sxe4 e1Q 8.Rf1, and: Qa5 9.Rf5+ Qxf5 10.Sg3+ wins, or: Qh4 9.Rh1 Qxh1 10.Sg3+, or: Qxf1 9.Sg3+ wins.

“8.Rf1!! is the crux of the study and joins similar positions in which a rook and knight dominate a queen. I would have placed this higher had the introductory play been more inspiring”.

No 20862 H. van der Heijden
7th commendation



h5e6 o400.33 5/5 Win
I: diagram, II: wph2 to h3

No 20862 Harold van der Heijden (the Netherlands).

I: 1.f7 Rh8+ 2.Kg5 e3 3.g7 Rh5+ 4.Kxh5 Kxf7 5.Kh6 e2 6.Rxf2 e1Q 7.Rxf5+ Ke6 8.Kg6/i Qg1+ 9.Rg5 Qxg5+/iii 10.Kxg5 Kf7 11.Kh6 Kg8 12.h4 (h3) Kf7 13.Kh7 wins.

II: 1.f7 Rh8+ 2.Kg5 e3 3.g7 Rh5+ 4.Kxh5 Kxf7 5.Kh6 e2 6.Rxf2 e1Q 7.Rxf5+ Ke6 8.g8Q+/ii Kxf5 9.Qf7+ (Qf8+; Qg6+) Ke5 10.Qe7+ (Qe8+) wins.

i) 8.g8Q+? Kxf5 9.Qf7+ Kg4 10.Qh5+ Kf4 11.Qg5+ Kf3 draws.

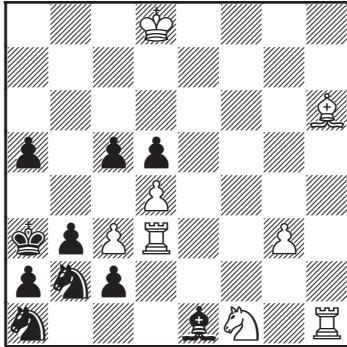
ii) 8.Kg6? Qg3+ 9.Rg5 Qd3+ 10.Kh6 Qxh3+ 11.Kg6 Qd3+ 12.Kh6 Qh3+ draws.

“This is a twin study in which a slight change only affects the study’s conclusion”.

StrateGems 2014

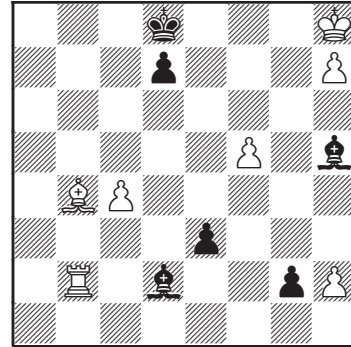
Sergiy Didukh judged the annual *StrateGems* tourney. The provisional award was published in issue 72 (x-xii2015) with a three month confirmation time.

No 20863 G. Costeff
prize



d8a3 0247.36 8/10 Win

No 20864 A. Jasik
honourable mention



h8d8 0170.43 7/6 Win

No 20863 Gady Costeff (USA/Israel). 1.Bc1 c4/i 2.Rf3/ii Bd2/iii 3.Sxd2 a4 4.Rd3/iv cxd3 5.Rd1/v cxd1Q 6.Sc4+ dxc4 7.Bf4/vi Sc2 8.Bd6+ Sb4 9.Bxb4 mate.

i) cxd4 2.Se3 Bxc3 3.Sxd5.

ii) 2.Re3? a4 3.Rxe1 stalemate.

iii) a4 3.Se3 Bd2 4.Bxd2 Sd1 5.Bc1+ b2 6.Bxb2+ Kxb2 7.Sxd1+ Kb1 8.Se3+ c1Q 9.Rxc1+ Kxc1 10.Rf1+ Kb2 11.Rf2+ Kb1 12.g4 wins, or Bxg3 3.Sxg3 a4 4.Rd3 cxd3 5.Sf5 d2 6.Sd6 dxc1Q 7.Sb5 mate.

iv) 4.Sxc4+? dxc4 5.Bf4 Sd3.

v) 5.Sc4+? dxc4 6.Bf4 Sd1.

vi) Now square b2 cannot be vacated.

“The bSb2 has 4 possible squares to move to in the initial position but they all get blocked during the solution, three of them with bright sacrifices of the white pieces. Gady Costeff has realized this romantic idea very well. The study by A.G. Kuznetsov and E. Pogosyants (HHdbV#48459) shows the idea of ‘blocked and trapped knight’ in a classical style, but of course, it doesn’t block the prize-winner”.

MG seems to have cooked this study: 2.Re3 a4 and now 3.Re4 dxe4 4.Rh5 Bxc3 5.Rb5 Bb4 6.Se3 c3 7.Sc4 mate.

No 20864 Andrzej Jasik (Poland). 1.Rb1 (Bd6? Bc3+;) Bd1 2.Rxd1 e2 3.Rxd2 g1Q/i 4.Rxe2 Qd4+ 5.Re5/ii Kc7/iii 6.Ba5+/iv Kd6 7.Kg8 Qxc4+ 8.Re6+/v dxe6 9.h8Q exf5+ 10.Kf8/vi Qc8+ 11.Kg7 Qb7+ 12.Kh6 wins.

i) e1Q 4.Rxg2 Qxb4 5.Kg8 Qxc4+ 6.Kg7 Qd4+ 7.f6.

ii) Deflection of the bQ! 5.Kg8? Qg4+.

iii) The bK leaves the 8th rank so that the queen can give perpetual check after the capture on e5. Qxe5+ 6.Kg8 Qe8+ 7.Bf8 wins.

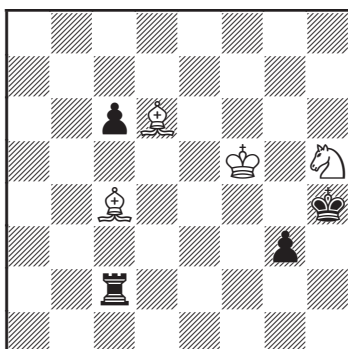
iv) 6.Kg8? Qxc4+ 7.Kg7 Qg4+ draw. Waiting moves like 6.Ba3? and 6.Be7? lead to perpetual check after 6...Qxe5.

v) Check! Decoy of the bK! 8.Kf8? Qh4 9.Bb4+ Kxe5 10.Bc3+ Kxf5 draws.

vi) 10.Kh7? Qh4+ 11.Kg8 Qc4+.

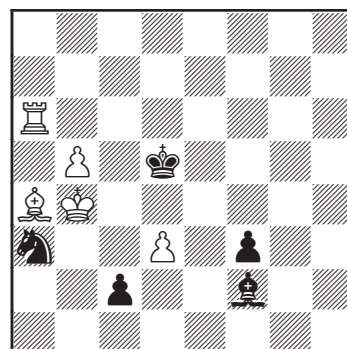
“The two sacrifices of the same rook are unexpected and impressive although their motifs are different. The middle of this tactical study is perfect, but the introduction is a little too epic and the final moves after 8.Re6+ are rather prosaic”.

No 20865 M. Minski
1st commendation



f5h4 0321.02 4/4 Win

No 20866 M. Hlinka & J. Polásek
2nd commendation



b4d5 0143.22 5/5 Draw

No 20865 Martin Minski (Germany).
1.Be2/i Rxe2/ii 2.Sf4 Re3 3.Bf8/iii Re8 4.Bc5/iv
zz Rg8/v 5.Be7+ Rg5+ 6.Bxg5 mate.

i) 1.Sf4? g2 2.Bc5 Kg3.

ii) g2 2.Bg3+ Kh3 3.Bg4 mate.

iii) 3.Bc5? Re8 zz 4.Bb4 g2, or 3.Bb4? c5
4.Bxc5 Re8, or 3.Sg2+? Kh3 4.Sxe3 g2 draw.

iv) 4.Bg7? g2 draws.

v) g2 5.Bf2 mate.

“A spectacular sacrifice of the bishop on the first move paralyzes Black completely. Another bishop has to be careful not to play on the first move to c5 too early because of the mutual zugzwang. A couple of mates and the absence of difficult lines make this study up to the taste of leisurely study-lovers”.

No 20866 Michal Hlinka (Slovakia) & Jaroslav Polásek (Czech Republic). 1.Bb3+/i
Kd4 2.Rd6+/ii Ke3/iii 3.Bxc2/iv Sxc2+/v 4.Kc3/
vi Sd4 5.Rxd4 Be1+ 6.Kc4 f2 7.Re4+ Kf3 8.b6/vii
f1Q 9.Rf4+ Kxf4 10.b7 draws.

i) 1.Bxc2? Sxc2+ 2.Kc3 Se3 3.Kd2 Sf1+ 4.Kd1
Bd4.

ii) 2.Bxc2? Sxc2+ 3.Kb3 Kxd3 4.Rf6 Sd4+
wins.

iii) Ke5 3.Re6+ Kf4 4.Rc6 Bd4 5.Bd5 f2 6.Bg2
draws.

iv) 3.Re6+? Kd2 4.Bxc2 Sxc2+ 5.Ka5 Bg3
6.Rh6 f2 7.Rh1 Sd4 8.b6 Sf3 9.Rf1 Ke2 wins.

v) Bh4 4.Re6+ Kd2 5.Bd1 Kxd1 6.b6 f2 7.b7
Sc2+ 8.Kc5 f1Q 9.b8Q draws.

vi) 4.Kc4? Bg3 5.Re6+ Kd2 6.b6 f2 7.Rf6 Se3+
8.Kc5 f1Q.

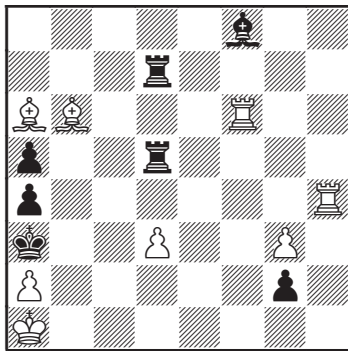
vii) 8.Re8? Bd2, or 8.Rf4+? Kxf4 9.b6 Ba5
10.b7 Bc7 wins.

“The interesting play starts with 4...Sd4! and leads to the finale where Black has the move, a queen and a bishop, but cannot stop the white pawn. Such a scenario is well-known in studies: see M. Liburkin (HHdbV#59901) and A. Sochnev (HHdbV#73003)”.

Keith 62 JT 2015

Martin Minski (Germany) and Jarl Ulrichsen (Norway) judged this formal tourney for which 34 studies by 26 composers were submitted. The provisional award was published on the *Phénix* website with a three month confirmation time. Daniel Keith kindly informed HH that no claims were received, so that the award became final without changes.

No 20867 S. Slumstrup Nielsen
1st prize



a1a3 o850.33 8/7 Win

No 20867 Steffen Slumstrup Nielsen (Denmark). 1.Rc4/i Rc7/ii 2.Rf3/iii Rd4/iv 3.Bxd4 Bg7 4.Rc3+ Rxc3/v 5.Bc5+ Rxc5+ 6.d4+ Rc3/vi 7.Rxc3+ Kb4 8.Kb2 a3+/vii 9.Kc2 a4/viii 10.Rc5 Bxd4/ix 11.Rb5+ Kc4 12.Rf5+/x Kb4 13.Bf1 g1Q 14.Rb5 mate.

i) 1.Rxf8? Re5 2.Kb1 Rd6 3.Ba7 Rxa6, or 1.Be3? g1Q+ 2.Bxg1 Bg7 draw.

ii) Bg7 2.Rc3+ Kb4 3.Kb2 a3+ 4.Kc2, or Re7 2.Rc3+ Kb4 3.Rc1 Bg7 4.Bd4 g1Q 5.Bc3+ Kc5 6.Rxg1 win.

iii) 2.Rxc7? Bc5 (Rc5) and Black wins.

iv) Bg7+ 3.d4 mate.

v) Kb4 5.a3 mate.

vi) Kb4 7.a3 mate.

vii) Bxd4 9.a3 mate.

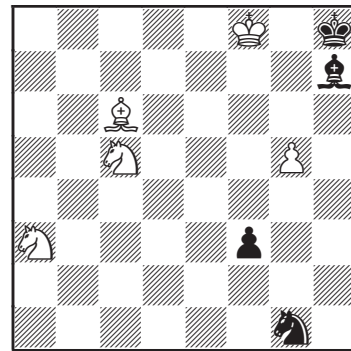
viii) Bxd4 10.Rc4 mate.

ix) g1Q 11.Rb5+ Kc4 12.Rb1+ wins.

x) 12.Rg5+? Kb4 13.Be2 Bc5 and mate.

“The study finishes with a mate after black self-blocks. The initial position is not very attractive, but the play has some subtleties (JU). Magnificent battery play (MM)”.

No 20868 L. Gonzalez
2nd prize



f8h8 o045.11 5/4 Win

No 20868 Luis Miguel Gonzalez (Spain). 1.Sc4/i f2/ii 2.Se5/iii f1Q+/iv 3.Sf7+ Qxf7+ 4.Kxf7 Sh3/v 5.g6 Bg8+/vi 6.Kf8 Sg5 7.g7+ Kh7 8.Bd7/vii Ba2/viii 9.Se4/ix Sf3 10.Bf5+/x Kh6 11.Sc3 Bc4 12.Sd5/xi Bxd5 13.Be4 Bxe4/xii 14.g8Q

i) 1.Se6? f2 2.Bg2 Be4 3.Bf1 Sf3 4.Sb5 Sh2 draws.

ii) Sh3 2.Se6 Bf5 3.Sd4 f2 4.Bg2 wins.

iii) 2.Sd6? Bb1 3.Bb5 Sf3 4.Se6 Kh7, or 2.Se3? Sh3 3.Se6 Bf5 4.Sd4 Bd3 5.Sf3 Sf4 6.Se5 f1Q 7.Sxf1 Bxf1 draw.

iv) Bb1 3.Bb5 Sh3 4.g6 wins.

v) Bg8+ 5.Kf8 Bh7 6.Be4 Se2 7.g6 Bxg6 8.Bxg6 draws.

vi) Bxg6+ 6.Kxg6, or Sg5+ 6.Kf6 Bxg6 7.Kxg6 win.

vii) 8.Bb5? Ba2 9.Se4 Se6+ draws.

viii) Bd5 9.Se4 Sxe4 10.Bf5+ Kh6 11.Bxe4 wins.

ix) 9.Bf5+? Kh6 10.Se4 Se6+ 11.Bxe6 Bxe6 12.Sd6 Kg6 draws.

x) 10.Be8? Se5 11.Sg5+ Kh6 12.Sf7+ Bxf7 13.Bxf7 Sd7+ 14.Kg8 Sf6+ 15.Kh8 Kg5 draws.

xi) 12.Bd3? Be6 13.Bf5 Sd4 draws.

xii) Se5 14.Bxd5 Sd7+ 15.Kg8 Sf6+ 16.Kf7 wins.

“We see classic construction and play! (JU). The difference between 2.Se5! and 2.Sd6? is subtle and we have a captivating fight with elegant moves well-motivated until the end (MM)”

No 20869 Vladislav Tarasiuk (Ukraine). 1.Rb1/i Sc3+/ii 2.Ka1 Sxb1 3.Sf1 h1Q 4.Sg3+ Kf4 5.Sxh1 Sc3 6.Sg3 (Sf2? Ke3;) Ke3/iii 7.Sf5+ Kd3 8.g3/iv Bc1 9.g4 Kc4 10.g5 Kb4 11.Sd4/v Ka3 12.Sc2+ Kb3 13.Sd4+ Ka3 14.Sc2+ draws.

i) 1.Rb5+? Kg6 2.Rb6+ Kg7 3.Rb7+ Kg8 4.Rb8+ Bf8 wins.

ii) Bc1 2.Rb5+ Kg6 3.Rb6+ Kg7 4.Rb7+ Kg8 5.Rb8+ draws.

iii) Kxg3 stalemate.

iv) 8.g4? Bc1 9.g5 Sb5, and: 10.g6 Kc2 11.g7 Bb2+ 12.Ka2 Sc3 mate, or: 10.Kb1 Bxg5 11.Kb2 Ke4 12.Sg3+ Kf3 13.Sf5 Kg4 (Kf4) wins.

v) 11.g6? Ka3 12.Sd4 Bb2 mate.

“The immobilization of a king is a familiar theme but usually it is a bK. Where is the originality? (JU). This is an impressive study with a good key, a stalemate sacrifice (6.Sg3), a mate in the thematic try 8.g4? Bc1 ... 10.Kb1 and, after 11.g6?, a reciprocal zugzwang after 8.g3!! Bc1 9.g4! and a positional draw at the end. An economical construction (MM)”

No 20870 Vladislav Tarasiuk (Ukraine). 1.Rg4/i e2 2.Rxh4+ Kg1/ii 3.Rg4+/iii Kf1 4.Rxe4/iv e1Q 5.Rxe1+ Bxe1 6.Kb5 Bg3 7.a5/v e5 8.a6/vi e4 9.a7 e3 10.a8Q e2 11.Qf3+

i) 1.Rh7? Be7 2.Rxe7 e2 3.b7 e1Q 4.b8Q Qc1+, or 1.b7? e2 2.b8Q e1Q 3.Qxb4 Qf1+ 4.Kb3 Qb1+ 5.Kc3 Qe1+ 6.Kc4 Qf1+ draws.

ii) Kg2 3.Rxe4 e1Q 4.Rxe1 Bxe1 5.Kb5 Bg3 6.a5 e5 7.a6 e4 8.a7 wins.

iii) 3.Rxe4? e1Q 4.Rxe1+ Bxe1 5.Kb5 Bg3 6.a5 e5 7.Kc4 Kf2 8.Kd5 Kf3 9.a6 e4 10.a7 e3 11.a8Q e2 12.Kd4+ Kf2 13.Qa2 Kf3 14.Qf7+ Kg2 draws.

iv) 4.Rf4+? Kg1 5.Rg4+ Kf1 repeats.

v) 7.Kc6? e5 8.Kd5 Bf2 9.a5 Bd4 10.b7 Ba7 11.Kxe5 Ke2 12.Kd6 Kd3 13.Kc7 Kc4 14.a6 Kb5 draws.

vi) 8.Kc5? Bf2+ 9.Kd5 Bd4.

“3.Rg4+ forces 3...Kf1 which proves to be fatal in the end. One may question whether the position could be improved, and the answer probably is yes (JU). This is a logical study with the thematic try 3.Rxe4? and the small difference in the solution 3.Rg4+ ... 11.Qf3+. The play, however, is not very surprising (MM)”

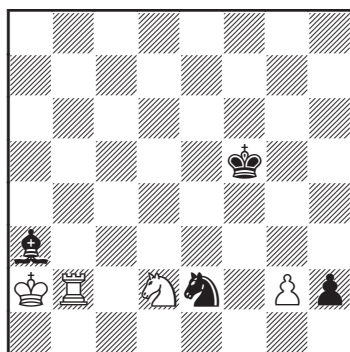
No 20871 Jan Timman (the Netherlands). 1.Qg3 a5/i 2.d5 (O-O? Se2+;) Sd3+ 3.Qxd3 exd3 4.O-O f4 (d2; f4) 5.d6/ii exd6 6.g4 fxg3ep 7.f4 g2 8.Kxg2 d5 9.f5 d4 10.f6 d2 11.f7 d3 12.f8S d1Q 13.Rxd1 d2 14.Se6/iii a4 15.Sd4 a3 (axb3) 16.Sc2 (Sxb3) mate.

i) e6 2.b4 (d5? e3;) Sd3+ 3.Qxd3 exd3 4.O-O f4 5.d5 exd5 6.g4 fxg3ep 7.f4, or e5 2.d5 (dxex5? Sd3+;) e3 3.O-O, or e3 2.Qxe3 Sxg2+ 3.Ke2 Sxe3 4.Kxe3 f4+ 5.Kd3 e5 6.d5 win.

ii) 5.Kh2? d2 6.Rd1 f3.

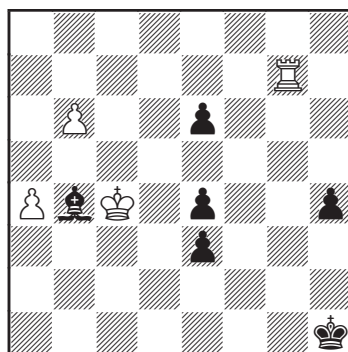
iii) 14.Sd7? a4 15.Sc5 a3 draws.

No 20869 V. Tarasiuk
1st honourable mention



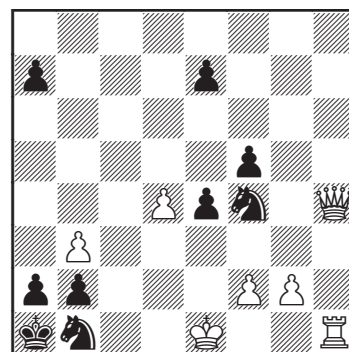
a2f5 0134.11 4/4 Draw

No 20870 V. Tarasiuk
2nd/4th honourable mention



c4h1 0130.24 4/6 Win

No 20871 J. Timman
2nd/4th honourable mention



e1a1 1106.46 7/9 Win

“We see the Valladolid theme with a knight under-promotion. The initial position, however, is neither very aesthetic or natural (JU). There already exists a ‘perfect Valladao’ (M. Zinar HHdbV#03836) with three (!) knight under-promotions but this construction is different. Regrettably the pieces around the bK do not play (MM)”.

No 20872 Vladimir Samilo (Ukraine).
1.Re6/i c1Q+ 2.Re1 Qxe1+ 3.Kxe1 Sc6 4.Kf2/ii Se5 5.Kg3 Sg6/iii 6.Kg4 Kb2 7.Kf5 (h5? Sh8;) Sh8 (Sxh4+; Kg5) 8.Ke6 Kc3 9.Ke7 Kd4 10.Kf8 draws.

i) Thematic try: 1.Ke1? c1Q+/iv 2.Rd1 Qxd1+ 3.Kxd1 Sc6 4.Ke2 Se5 5.Ke3 Sg6 6.h5 Sh8 7.Ke4 Kb2 8.Ke5 Kc3 9.Ke6 Kd4 10.Ke7 Ke5 11.Kf8 Kf6 wins.

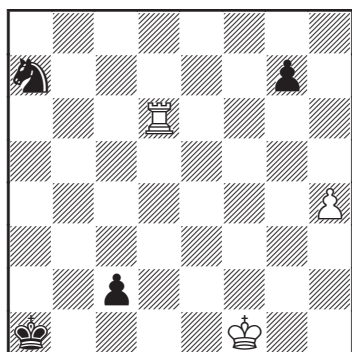
ii) 4.Ke2? Se5 5.Ke3 Sg6 6.h5 Sh8 7.Ke4 Kb2 8.Ke5 Kc3 9.Ke6 Kd4 10.Ke7 Ke5 11.Kf8 Kf6 wins.

iii) Kb2 6.Kf4 Sg6+ 7.Kf5 draws.

iv) Kb1? 2.Rb6+, or Sb5? 2.Rc6.

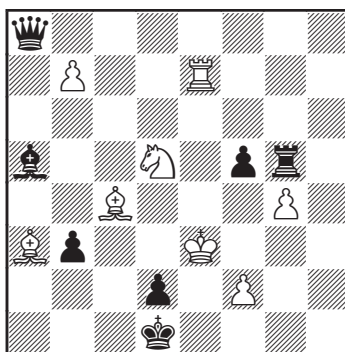
“The study ends with a bSh8 in the solution and in the try. In the try, the bK arrives on f6 more quickly than in the solution, which turns out to be disastrous for White (JU). This has a good key 1.Re6! and a logical try 1.Ke1? which is an idea of Kashdan & Horowitz (HHdbV #72892) and Larsen (HHdbV#69365) with colours reversed and there is a surprise: 7.Kf5! (MM)”.

No 20872 V. Samilo
2nd/4th honourable mention



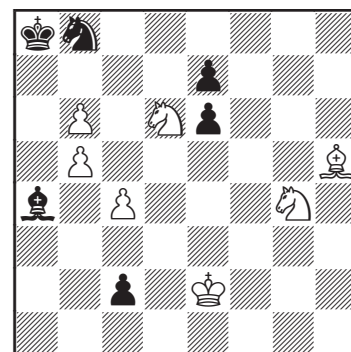
f1a1 0103.12 3/4 Draw

No 20873 M. Hlinka
& L. Kekely
1st/2nd commendation



e3d1 3451.33 8/7 BTM, Draw

No 20874 P. Pervakov
& K. Sumbatyan
1st/2nd commendation



e2a8 0015.33 7/6 Win

No 20873 Michal Hlinka & L'ubos Kekely (Slovakia). 1...Bb6+ 2.Kd3/i Qxa3 3.Rh7 Kc1/ii 4.Rh1+ d1Q+ 5.Rxd1+ Kxd1 6.b8Q/iii Qb2/iv 7.Bxb3+/v Qxb3+ (Ke1 Qxb6); 8.Sc3+ Ke1/vi 9.Qg3/vii Rxc4/viii 10.f3+ Rxc3/ix stalemate.

i) 2.Kf4? (Kf3? Qxa3;) Rxc4+ 3.Kxf5 Qxa3 4.Be2+ Kc1 5.b8Q Rd4 6.Rc7+ Bxc7 7.Qxc7+ Kb1 8.Sc3+ Ka1, or 2.Sxb6? Qxa3 3.Be2+ Ke1 4.Re8 b2+ win.

ii) Bxf2 4.b8Q b2+ 5.Bb3+ Kc1 6.Qc7+ Kb1 7.Qc2+ Ka1 8.Rh1+ Be1 9.Sc3 Qd6+ 10.Ke2 d1Q+ 11.Qxd1+ Qxd1+ 12.Kxd1 draws.

iii) 6.Sc3+? Ke1 7.b8Q Qb2 win.

iv) Qc1 7.Bxb3+ Ke1 8.Qxb6, or Qa5 7.Bxb3+ Ke1 8.Qxb6, or b2+ 7.Sc3+ Ke1 8.Qxb6, or Rxc4 7.Qxb6 draw.

v) 7.Sc3+? Ke1 8.Qe5+ Kf1 wins.

vi) Kc1 9.Qf4+ Kb2 10.Qd2+ Ka3 11.Qxc5 draws.

vii) 9.Qe5+? Kf1 10.Qe2+ Kg1 win.

viii) Kf1 10.Qh3+ Kxf2 11.Qh4+ Kf3 12.Qxc5 fxc4 13.Qf5+, or Bxf2 10.Qf3 Kf1 11.Qh1+ Bg1 12.Qh3+ draw.

ix) Bf2 11.Qe5+ Kf1 12.fxc4 draws.

“This has an ideal stalemate in the centre of the board with two pins but the stalemate position is obtained brutally with 15 pieces reduced to 8 by exchanges (JU). This has very forced play, but a very beautiful ideal stalemate in the middle of the board after the best move 10.f3+ (MM)”.

No 20874 Oleg Pervakov & Karen Sumbatyan (Russia). 1.Sf6/i exd6/ii 2.Bf3+ d5 3.Sxd5 Kb7/iii 4.Sc3+ Kxb6/iv 5.Sxa4+ Ka5 6.Sc5/v Sd7/vi 7.Sb7+/vii Kb4 8.Kd2 Se5 (Kb3; Bg4) 9.Be2 Sxc4+ 10.Kc1 (Kxc2? Sa3+;) e5 (Kxb5; Sd6+) 11.Bd3/viii e4 12.Bf1 e3/ix 13.Be2 zz Kc3/x 14.Sc5 Sb6/xi 15.Se4+ (Se6? Sd5;) Kb3 16.Sf6/xii Kc3 17.Bf1 wins/xiii.

i) 1.Se5? (Kd2? exd6;) exd6 2.Bf3+ d5 3.cxd5 Bxb5+ 4.Kd2 exd5 5.Bxd5+ Sc6 6.Sxc6 c1Q+ 7.Kxc1 Kb7, or 1.b7+? Ka7 2.Sc8+ Kxb7 3.Kd2 Kxc8 draw.

ii) c1S+ 2.Ke3 exd6 3.Bf3+ d5 4.Sxd5 Kb7 5.Sc3+ Kxb6 6.Sxa4+ Ka5 7.Sc5, and here: e5/xvii 8.Ke4 Sa2 9.Kxe5 Sc3 10.Kd6 Sxb5+ 11.cxb5 Kxb5 12.Be2+ Kb6 13.Bf1 Sc6 14.Sd7+ Kb7 15.Bg2, or here: Kb6 8.Kd4 e5+ 9.Kd5 wins. c1Q 2.Bf3+ Sc6 3.Bxc6+ Kb8 4.Sd7 mate.

iii) c1Q 4.Sc7 mate, or exd5 4.Bxd5+ Sc6 5.bxc6 wins.

iv) Kc8 5.b7+ Kc7 6.Kd2 wins.

v) 6.Kd2? Kxa4 7.Kxc2 Kb4 8.Kd3 Sd7 9.Be2 Kc5 draws.

vi) c1S+ 7.Ke3, see note ii).

vii) 7.Sb3+? Kb4 8.Sc1 Sb6 draws.

viii) 11.Bf1? e4 12.Be2 e3 zz 13.Bf1 Sd2 14.Bd3 Sb3+ 15.Kxc2 Sd4+ draws.

ix) Se3 13.Sd6 Kc5 14.Sxe4+ Kb6 15.Bd3 wins.

x) Sa3 14.Sd6 Kc5 15.Se4+ Kb6 16.Sc3 wins.

xi) Kb4 15.Sd7 Kxb5 16.Se5 wins.

xii) 16.Bd3? Sd5 17.Bxc2+ Kc4 18.Sd6+ Kc5 draws.

xiii) e.g. Kb3 18.Sg4 Sd5 19.Sxe3 Sxe3 20.b6.

“The initial position is not convincing as it has little to do with the play which, however, is of some interest (JU). The key is surprising but the capture 5.Sxa4+ is not nice. The subsequent play is interesting and elegant with several mutual zugzwangs but, unfortunately, the finale is not concise (MM)”.

No 20875 János Mikitovics (Hungary). 1.Rh3/i d2/ii 2.Rxe2 Kc2/iii 3.Kg1/iv Bb5 4.Rg2/v Bc6 5.Rf2/vi Sf5 6.Rhh2 Kc3 7.Rxd2/vii Sd4 8.Rdf2 Sf3+ 9.Rxf3+ Bxf3 10.Rh3 wins.

i) 1.Rhg5? Se8 2.Re3 d2 draws.

ii) Kc2 2.Rhe3 Bd7 3.Rc5+ Kd2 4.Rd5, or Kd2 2.Rhe3 Se8 3.Ra5 win.

iii) Bb5 3.Re5, or Sf5 3.Rd3.

iv) 3.Ra3? Bd5 4.Ke3 Sf5+, or 3.Rh6? Bb5 draw.

v) 4.Rf2? Kc1/xii 5.Rc3+ Kd1 6.Rg2 Ke1 7.Re3+ Kd1 8.Ra3 Ke1 9.Re3+ Kd1 positional draw.

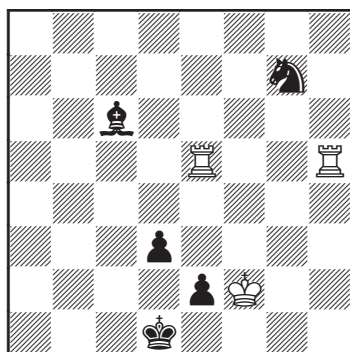
vi) 5.Re2? Bb5 6.Rg2 waste of time.

vii) 7.Rh3+? Se3/xiii 8.Rxe3+ Kd4 draws.

“This has a classic, clear solution with many subtleties (JU). 1.Rhg5? is not a thematic try as specified by the author. I see no human mind in these moves (MM)”.

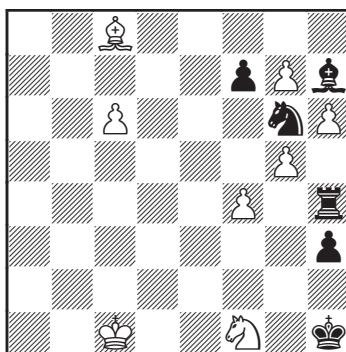
No 20876 Oleg Pervakov & Karen Sumbatyan (Russia). 1.f5/i Rc4+/ii 2.Kd1/iii Se5/iv

No 20875 J. Mikitovics
3rd/4th commendation



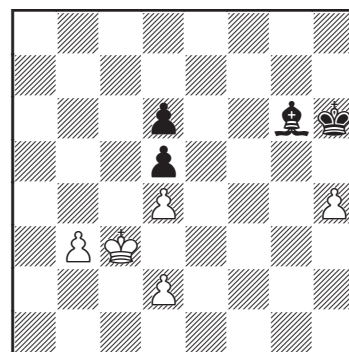
f2d1 o233.02 3/5 Win

No 20876 O. Pervakov
& K. Sumbatyan
3rd/4th commendation



c1h1 o344.52 8/6 Win

No 20877 V. Lebedev
5th commendation



c3h6 o030.42 5/4 Draw

3.Be6 Rxc6 (fxg6; g6) 4.Bxf7 Rxh6/v 5.g6 Sxg6 6.fxg6 Bg8 7.Kd2/vi Kg1 8.Ke1 zz Kg2 9.Ke2 zz Kg1 10.Sd2 h2 11.Sf3+ Kg2 12.Sxh2 Kxh2/vii 13.Kf2/viii zz Kh3 14.Kf3 Kh4 15.Kf4 Kh5 16.Kf5 zz wins.

i) 1.c7? Se7 2.Bf5 Bxf5 3.g8Q Sxg8 4.Sg3+ Kg1 5.Sxf5 h2 6.Sxh4 h1Q 7.c8Q Qxh4 8.Qc5+ Kf1 9.Qd6 Kg1, or 1.Bf5? Rxf4 2.Bxh3 Rc4+ 3.Kd2 Rxc6 4.Bf5 Rd6+ 5.Ke3 Kg2 6.Sd2 Rxd2 7.Kxd2 Kg3 draw.

ii) Se5 2.Be6 fxe6 3.fxe6 Kg2 4.Sh2, or Se7 2.g6 fxg6 3.f6 wins.

iii) 2.Kd2? Se5 3.Be6 Rxc6 4.Bxf7/ix Kg1 5.g8Q Bxg8 6.Bxg8 Sf3+, or 2.Kb2? Se5 3.f6/x Kg2 4.Bf5 Bxf5 5.g8Q Kxf1 6.h7 Rb4+ 7.Ka3 Rb6 8.h8Q Sc4+ 9.Ka2 Rb2+ 10.Ka1 Rb1+ draws.

iv) Se7 3.g6 Sxg6 (fxg6; f6) 4.fxg6 fxg6 5.Bxh3 Rxc6 6.Sg3+ Kh2 7.Se4 Kxh3 8.Sg5+ Kg4 9.Sxh7, or Rd4+ 3.Sd2 h2 4.c7 Se7 5.Bb7+ win.

v) Kg1 5.g8Q Bxg8 6.Bxg8 wins.

vi) 7.Ke1? Kg1 zz 8.Sd2 (Ke2 Kg2; zz) h2 9.Sf3+ Kg2 10.Sxh2 Kg3 (Kh3) draws.

vii) Kg3 13.Ke3 Kh4 14.Kf4 wins.

viii) 13.Kf3? Kh3 zz 14.Kf4 Kh4 15.Kf5 Kh5 16.Kf6 Bxf7 (Bh7) draws.

ix) 4.Bd5+ Kg1 5.Bxc6 Kxf1 6.Be4 Kf2 7.g6 fxg6 8.fxg6 Sxg6 9.Bxg6 h2 10.Bxh7 h1Q 11.g8Q Qxh6+.

xi) 3.Se3 h2 4.Sxc4 Kg1 5.Sxe5 h1Q draws.

“This is another too-heavy study; could its idea not be realized more elegantly? (JU). Despite 3.Be6! there are five captures in the introduction (a rather heavy initial position). 7.Kd2! is a nice but not extraordinary move”.

No 20877 Vassily Lebedev (Russia). 1.Kb4 (b4? Be8;) Bc2 (Be8; Ka5) 2.Ka3/i Kh5 3.b4 Kxh4/ii 4.b5 Bf5 5.Kb4 Kg4 6.Ka5/iii Kf3/iv 7.Ka6 Ke4/v 8.Kb7/vi Kxd4/vii 9.Kc7/viii Kc5/ix 10.b6 Bc8 11.d4+/x Kb5 12.Kxc8 Kxb6 13.Kd7 draws/xi.

i) 2.Ka5? Bxb3 3.d3 Bc4, or 2.Kc3? Bd1, or 2.Ka4? Kh5.

ii) Bd3 4.Ka4 Kxh4 5.b5 draws.

iii) 6.b6? Bc8 7.Kb5 Bb7.

iv) Bc8 7.Kb6 Bd7 8.Ka6 draws.

v) Bd3 8.Ka5 Bf5 9.Ka6, or Bc8+ 8.Ka7 Ke4 9.Kb8 Bd7 10.b6 Bc6 11.Kc7 Ba8 12.Kb8 Bc6 13.Kc7.

vi) 8.b6? Bc8+, and here: 9.b7 Bxb7+ 10.Kxb7 Kxd4 11.Kc6 Ke5 12.d3 d4 13.Kb5 Kf4 14.Kb4 Ke3 15.Kc4 d5+, or here: 9.Ka7 Kxd4 10.Kb8 Kc5 11.Kxc8 Kxb6 12.Kd7 Kc5 13.Ke6 d4 14.d3 Kb4 15.Kd5 (Kxd6 Kc3;) Kc3 16.Ke4 d5+ wins.

vii) Bd7 9.b6 Bb5 10.Kc7 Ba6 11.Kc6 Kxd4 12.Kxd6 draws.

viii) Or 9.b6 Kc5 10.Kc7, or again a dual: 10.d4+, transposes.

ix) Bd3 10.b6 Ba6 11.Kxd6 Kc4 12.d3+ Kd4 13.Kc6 Bc8 14.Kc7 Kc5 15.d4+ Kb5 16.Kxc8 Kxb6 17.Kd7

x) 11.Kxc8? Kxb6 12.Kd7 Kc5 13.Ke6 d4 14.d3 Kb4 15.Kd5 Kc3 16.Ke4 d5+ wins.

xi) e.g. Kb7 14.Kxd6 Kc8 15.Kxd5.

“This has a practical finale that requires effective thinking (JU). The idea 11.d4+! is nice but limited (MM)”.

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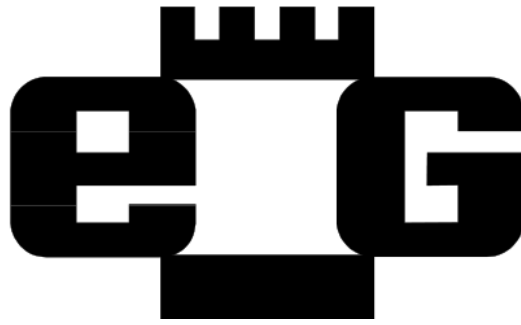
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SUPPLEMENT

Awards

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Olympia Dunyasi 2015

Vladislav Tarasiuk (Ukraine) judged the informal tourney of the Azerbaijan newspaper. 36 studies by 26 composers from 16 countries participated. The award became final with minor modifications after 3 months. The PDF-brochure for both provisional and final award was edited by Ilham Aliev.

No 20878 Andrzej Jasik (Poland). 1.b7 (Kxe7? Rxc2;) S7f5+ (Ka7; Kc7) 2.Kc6 Ka7/i 3.h6/ii Sxh6 4.b8Q+/iii Kxb8 5.Qh2 Ba4+ 6.Kb6 Sef5 7.Bh3 Be8 (Kc8; Qxc3) 8.Bg4 Sxc4/iv 9.Qc2 Rb3+ (Bc6; Qxf5) 10.Qxb3 Sge3 11.Qe6 Se7 12.Qd6+ (Qe5+)/v wins.

i) Ba4+ 3.Kc5 Ka7 4.Qb1 wins.

ii) 3.b8Q+? Kxb8 4.h6 Rxc2, or 3.Qh2? Sd4+ 4.Kc5 Se6+ 5.Kb4 Sc2+ 6.Kb5 Scd4+

iii) Try: 4.Qh2? Rg6+ 5.Kc5 Rg5+ 6.Kb4 Rg4+ 7.Kc3 Rc4+ 8.Kd3 Bc2+ 9.Kd2 Rd4+ 10.Kc1 Rd1+ 11.Kb2 Rb1+ 12.Ka2 Sxc2 draws.

iv) Bf7 (Ba4) 9.Bxf5 Sxf5 10.Qh8+ Rg8 11.Qe5+ wins.

v) 12.Qxe3? (Qxe7?) Sd5+.

“This is original and is the best study of the tourney! It has very solid play with a surprising wB sacrifice and virtuoso jumps of the black knights, changing position, all very new and elegant!”

No 20879 Mario Garcia (Argentina) & Peter Krug (Austria). 1.Se7/i Qb4+/ii 2.Bb3 Qa3+ 3.Kc3 Qc5+ 4.Kb2 Qe5+ 5.Ka2/iii Sb4+ 6.Ka3 Qxe7 7.Re6 Sc2++ 8.Kb2 Qg7+ 9.Kxc2 Sd4+ 10.Kd3/iv Sxb3/v 11.Rd6 Sc5+/vi 12.Ke2

Qg2 13.Rd7+ Kb6 14.Qd6+ Kb5 15.Qb8+ Kc4 16.Qf4+ Kb5/ix 17.Qb8+ draws.

i) 1.Be6? Qb5+ 2.Kxc2 Qa4+ 3.Kc1 Qxd1+ 4.Kxd1 f1Q+ wins.

ii) Qb5+ 2.Bb3 Qe5+ 3.Ka2 see main line.

iii) Thematic try: 5.Kxc2? Se3+, and: 6.Kd3 Sxd1 7.Sc6+ Kb7 8.Sxe5 f1Q+ 9.Kd2 Qf4+ 10.Kxd1 Qxe5 wins, or 6.Kd2 Qd4+ 7.Ke2 Qxd1+ 8.Bxd1 f1Q+ 9.Kxe3 Qxd1 wins.

iv) Try: 10.Kb1? Sxe6 11.Bc4 Qd4, or 10.Kd2? Qg5+ 11.Kc3 Qc5+ 12.Kb2 Sxe6 win.

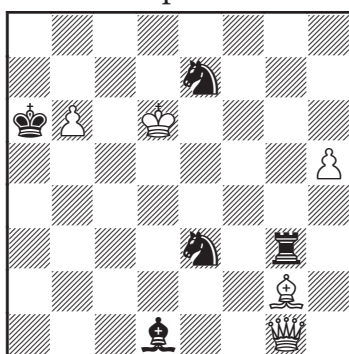
v) Sxe6 11.Ke2 Qb2+ 12.Kf1 draws.

vi) Qe7 12.Kc2 Sc5 13.Qd4 Qe2+ 14.Kc3 Qf3+ 15.Kd2, or Qf7 12.Kc3 Sc5 13.Qd4 draw.

“This is an excellent study with fine and original play which leads to a curious positional draw. All pieces are playing very actively and we easily reach the final position”

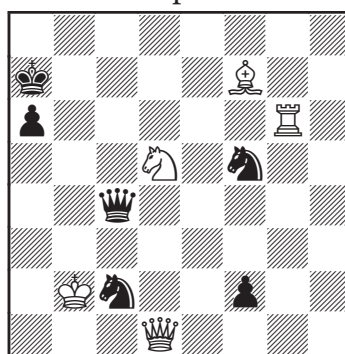
No 20880 Pavel Arestov & Anatoly Skripnik (Russia). 1.Qg8 Qc5+/i 2.Kb8 Qb6+ 3.Kc8 Ba6+ 4.Kd7 Qb5+ 5.Ke7 axb2 6.Be5+/ii Kf1 7.Qf7+/iii Ke1 8.Bc3+/iv Kd1 9.Bxb2 Qxb2 10.Qd5+ Kc2 11.Qc6+ Qc3 12.Kd7 Bb5 13.Qxb5 c5 14.Kc6 c4 15.Kc5 draws.

No 20878 A. Jasik
1st prize



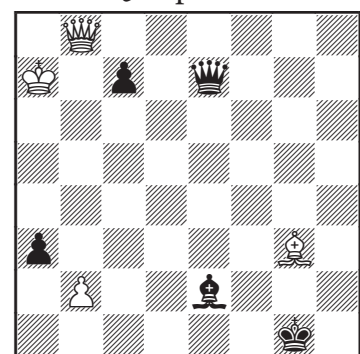
d6a6 1346.20 5/5 Win

No 20879 M. Garcia & P. Krug
2nd prize



b2a7 4117.02 5/6 Draw

No 20880 P. Arestov
& A. Skripnik
3rd prize



a7g1 4040.12 4/5 Draw

i) Originally intended as a main line: Bc4 2.Qxc4 Qe3+ 3.Kb7 (Kb8) axb2 4.Bh2+ Kh1 5.Qc6+ Kxh2 6.Qxc7+ Qg3 7.Ka8 b1Q 8.Qh7+ Qxh7 stalemate. But this was cooked by A. Jasik (Polish Chess Fed. website 17iii2014): 2.Qg6 Bf7 3.Qg7.

ii) 6.Bxc7+? Kf1.

iii) 7.Bxb2? Qc5+ 8.Kd7 Qd6+.

iv) 8.Bxb2? Qxb2 9.Qe6+ Qe2.

HH raised an eyebrow on seeing this study figuring in this award: exactly the same initial position had appeared in the informal Polish Chess Federation 2013 ty (diagram 107, 1x2013) as a study by A. Skripnik with two main lines. One of the main lines, 1...Bc4 was cooked; see note i). Apparently, the correction is simply striking out one of the main lines, and submitting the study to another tourney with an extra co-author. The judge must have considered these facts as they were added to the final award, but apparently didn't change his mind.

No 20881 Vladimir Samilo (Ukraine). 1.Sf6+/i exf6 2.h7 a3 3.h8Q a2 4.Qg7+ Kc6 (Ke6; Qg8+) 5.Qxf6+ Kb5 6.c4+ Ka4 7.c5/ii e3/iii 8.Kf3 (c6 e2; a1Q 9.Qxa1+ Sxa1 10.c6 Sc2 11.c7 Sd4+ 12.Kg2 (Kxe3? Sf5+; e2 13.Kf2 wins.

i) 1.Sf8+? Kc6 2.h7 a3 3.h8Q a2 draws.

ii) 7.Qb2? a1Q 8.Qb5+ Ka3 9.Qxa5+ Kb2 (Kb3) draw.

iii) a1Q 8.Qxa1+ Sxa1 9.c6 wins.

“We see harmonious play across the board throughout with a knight sacrifice at the start

of the study, an unexpected role for a ‘modest’ pawn and a finish ‘after Marwitz’”.

No 20882 Richard Becker (USA). 1.Qd5+/i Sc6 2.Qf7/ii h4/iii 3.Qe8+ Sb8 4.Qe4+ Sc6 5.Qa4+ Kb8 6.Qf4+ Ka8 7.Qf7 h5 8.Qe8+ Sb8 9.Qe4+ Sc6 10.Qa4+ Kb8 11.Qf4+ Ka8 12.Qf7 Sc1/iv 13.Qxd7 Rb3+ 14.Kxc6 Rc3+ 15.Kb5 Rb3+ 16.Ka4 wins.

i) 1.Qxd7? Rb3+ 2.Kxa5 Rb7 3.Qd8+ Ka7 draws.

ii) Thematic try: 2.Qxd7? Rb3+ 3.Kxc6 Sb4+ 4.Kb5 Sd3+ (Sc2+) 5.Ka5 Ra3+ 6.Kb5 Rb3+ draws. Thematic try: 2.Qxa2? Kb8 3.Qf7 Kc8 4.Qf8+ Sd8 5.Qc5+ Sc6 draws.

iii) Sab4 3.Qxd7 Sd5+ 4.Qxd5/v Rg6 5.Kc7 wins.

iv) h3 13.Qe8+ Sb8 14.Qe4+ Sc6 15.Qa4+ Kb8 16.Qf4+ Ka8 17.Qxg3 wins, or Sab4 13.Qxd7 Rg8 14.Qb7 mate.

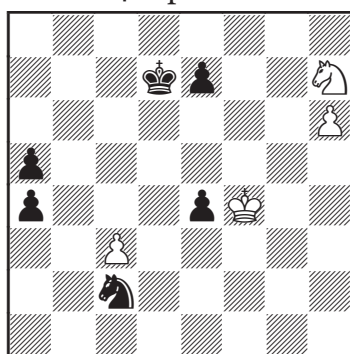
v) But not 4.Kxc6? Rc3+ 5.Kb5 Sc7+ 6.Kb4 Rc1 draws.

“This study has technically flawless play utilizing a known idea to promote the black pawns. The author’s intent is beneficial as underlined by two thematic tries”.

No 20883 Pavel Arestov (Russia). 1.Rh6+/i Rd6 2.Rxd6+ Kxd6 3.Rh4 zz Kc6/ii 4.Kd8 (Kb8? a3;) a3 5.Rh3/iii Rf8+/iv 6.Ke7 Ra8 7.Rh1 Kd5/v 8.Kf6 Rf8+/vi 9.Kg5 Rg8+ 10.Kf6 (Kf5) draws.

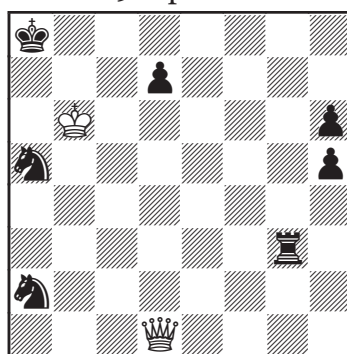
i) Thematic try: 1.Rg6+? Rd6 2.Rxd6+ Kxd6 3.Rg4 Kc6 4.Kd8 a3 5.Rg3 Rf8+ 6.Ke7 Ra8 7.Rg1 Kd5 8.Kf6 Rf8+ 9.Kg5 Rg8+ 10.K- Rxg1 draws.

No 20881 V. Samilo
4th prize



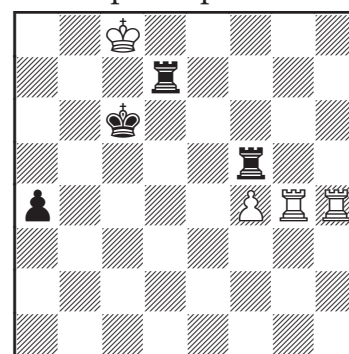
f4d7 0004.24 4/6 Win

No 20882 R. Becker
5th prize



b6a8 1306.03 2/7 Win

No 20883 P. Arestov
special prize



c8c6 0800.11 4/4 Draw

ii) Kc5 4.Kd7 a3 5.Rh3 Kb4 6.Rf3 a2 7.Rf1 Kb3 8.Rf3+ Kb2 9.Rf2+ Kb3 10.Rf3+ Kc4 11.Ra3 draws.

iii) 5.Rh6+? Kb5, or 5.Rh1? Rxf4 win.

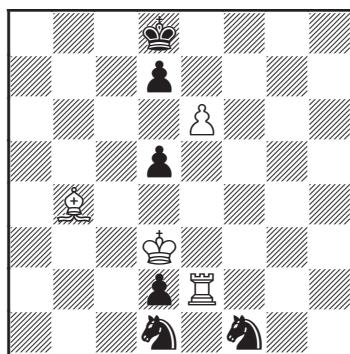
iv) Ra5 6.Rh6+ Kb7 7.Rh1 (Rh7) draws.

v) a2 8.Ra1 Kd5 9.Kf6 draws.

vi) Ke4 9.f5 Ra6+ 10.Kg5 draws.

“White’s rescue lies in a tiny difference based on the choice of the wR at move 1. This is a good example of a modern reciprocal zugzwang study”.

No 20884 M. Doré & J. Mikitovics
1st honourable mention



d3d8 0116.13 4/6 Win

No 20884 Marcel Doré & János Mikitovics (Hungary). 1.Bxd2/i Sb2+ 2.Kc3/ii Sa4+ 3.Kb4/iii Sxd2 4.Rxd2 Sb6 5.Kc5/iv Sa4+ 6.Kxd5/v Ke7 (dxe6+; Kc6+) 7.Rd3/vi dxe6+ 8.Kc6 Sb2 9.Rd7+ Ke8/vii 10.Rd4/viii e5 11.Rd2 (Rd7? Sc4;) Sc4 12.Re2 Kd8/ix 13.Kc5/x Sa5 14.Ra2 Sb7+ (Sb3+; Kd6) 15.Kc6 Kc8 16.Ra8 mate.

i) 1.e7+? Ke8 2.Bxd2 Sb2+ 3.Kd4 Sxd2 4.Rxd2 Sc4 5.Re2 Sd6 6.Kxd5 Sf7 draws.

ii) 2.Kd4? Sxd2 3.e7+ Ke8 4.Rxd2 Sc4 5.Re2 Sd6 6.Kxd5 Sf7 draws.

iii) 3.Kd4? Sxd2 4.e7+ Ke8 5.Rxd2 Kxe7 draws.

iv) 5.Kb5? Sa8 6.Rh2 Sc7+ draws.

v) 6.Kb5? Sc3+ 7.Kb4 Se4 draws.

vi) Thematic try: 7.Rd4? dxe6+/xix 8.Kc6 Sc3 draws. 7.Rc2? Sb6+ 8.Kc5 Sc8 9.Re2 dxe6 draws.

vii) Kf6 10.Kb5 Ke5 11.Rd2 wins.

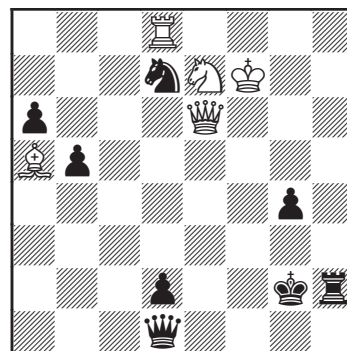
viii) 10.Rd2? Sc4 11.Re2 Ke7 12.Kc5 Sd6 draws.

ix) Sa5+ 13.Kb6 Sb3 14.Rxe5+ Kf7 15.Rd5 wins.

x) 13.Re4? Sd2 14.Rxe5 Sf3 15.Rh5 Ke7/xxv 16.Kd5 Kf6, or 13.Re1? Sa5+ 14.Kb6 Sc4+ 15.Kb5 Sd6+ draws.

“The authors have found interesting new nuances in the ending of rook against knight and pawn. In some instances, when Black saves his knight his king gets mated”.

No 20885 M. Garcia & P. Krug
2nd honourable mention



f7g2 4414.04 5/8 Win

No 20885 Mario Garcia (Argentina) & Peter Krug (Austria). 1.Sf5/i Qf3 2.Bxd2/ii Sc5 3.Qe5 Sd3/iii 4.Rxd3 Rh7+/iv 5.Kg8 Qxd3 6.Be3 Rh3 7.Qb2+ Kf3 8.Qf2+ Ke4 9.Qf4+ Kd5 10.Se7+ Ke6 11.Qf7+ Kd6/v 12.Qf6+/vi Kd7 13.Qc6+ Kxe7/vii 14.Bg5 mate.

i) 1.Bxd2? Qxd2 2.Rxd7 Qf4+ 3.Kg7 Qg5+ 4.Sg6 Rh6 draws.

ii) 2.Rxd7? Rh7+ 3.Kg6 Rxd7 4.Qxd7 d1Q 5.Qxd1 Qxd1 6.Se3+ Kf3 7.Sxd1 g3 draws.

iii) Se4 4.Bf4 g3 5.Se3+ Kf2 6.Qb2+ Qe2 7.Sg4+ Kg1 8.Be3+ Kf1 9.Qc1+ Kg2 10.Qg1+ Kh3 11.Se5 Qh5+ 12.Ke6 wins.

iv) Qxd3 5.Se3+ Kf3 6.Qxh2 wins.

v) Ke5 12.Sc6+/viii Kd6 13.Qf6+ Kd5 14.Sb4+ wins.

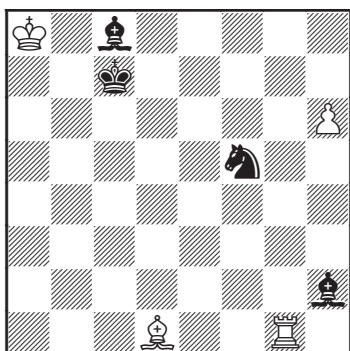
vi) 12.Sc8+? Ke5 13.Qe7+ Kf5 14.Sd6+ Qxd6 15.Qxd6 Rxe3 draws.

vii) Kd8 14.Bg5 Qc4+ 15.Sd5 mate, or Qh7+ 15.Kf8 Rf3+/xiii 16.Sf5+ Qe7+ 17.Bxe7 mate.

viii) But not: 2.Sg6+? Qxg6+ 13.Qxg6 Rxe3 14.Qxg4 Rd3 15.Kf7 Kd5 draws.

“Both sides’ pieces show ingenuity in achieving their goals but, because of White’s concerted action, Black cannot avoid mate. This is both lively and interesting”.

No 20886 D. Keith & M. Minski
3rd honourable mention



a8c7 0173.10 4/4 Draw

No 20886 Daniel Keith (France) & Martin Minski (Germany). 1.Rg4/i Bb7+ 2.Ka7 Bf4/ii 3.Rxf4 Sd6 4.Rc4+/iii Sxc4 5.Bf3/iv Bxf3 6.h7 Se5 (Sd6; h8Q) 7.h8Q (h8R) Sc6+ 8.Ka8 (Ka6? Be2 mate;) Se7+ 9.Ka7 Sc6+ 10.Ka8 positional draw.

i) 1.Rg7+? Sxg7 2.hxg7 Bb7+ 3.Ka7 Bg1 mate, or 1.Bf3? Bxg1 2.h7 Bd4 wins.

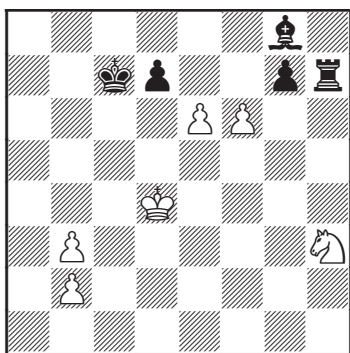
ii) Se7 3.Rc4+ Sc6+ 4.Rxc6+ Bxc6 5.Ka6 draws. Sd6 3.Rg7+ and White wins.

iii) 4.Rf7+? Sxf7 5.Ba4 Sd6 6.Bd7 Kxd7 7.h7 Kc7 8.h8Q Sb5 model mate.

iv) 5.h7? Sd6 and 6.h8Q Sb5 mate, or 6.Be2 Sc8 mate.

“We see exciting sacrificial play by both sides, leading to a positional draw rescue. To do this, White needs to avoid several mate traps”.

No 20887 A. Pallier
4th honourable mention



d4c7 0331.42 6/5 Draw

No 20887 Alain Pallier (France). 1.f7 (e7? Rh4+;) Bxf7/i 2.exf7 Rh8 3.Sg5/ii Kd8 4.Sh7 Ke7

5.f8Q+ Rxf8 6.Sxf8 Kxf8 7.Kc4/iii Ke7/iv 8.Kc5 zz Kd8 9.Kb6/v Kc8/vi 10.Ka7/vii Kc7 11.b4 Kc6 12.Ka6 Kc7 13.Ka7 draws.

i) Rh4+ 2.Ke5, and now: d6+ 3.Kd5 Rh5+ 4.Ke4, or here: Rh5+ 3.Kf4 Bxf7 4.exf7 Rh8 5.Sg5 draw.

ii) 3.b4? Kd8 4.Sg5 Ke7 wins.

iii) Thematic try: 7.Kd5? (Kc5? Ke7 zz;) Ke8 (Ke7?; Kc5 zz) 8.Kc5 Ke7 zz 9.b4 Kd8 10.Kb6 g5 11.Kc5 Kc7 this is a draw with wPb3 – see not vi) - 12.Kd5 Kb6 13.Ke5 Kb5 14.Kf5 Kxb4 15.Kxg5 d5 16.Kf5 d4 17.Kf4 Kb3 18.Ke4 Kc4 19.b3+ Kc3 wins.

iv) Ke8 8.Kb5 (Kc5? Ke7 zz;) Kd8 9.Kb6 see solution.

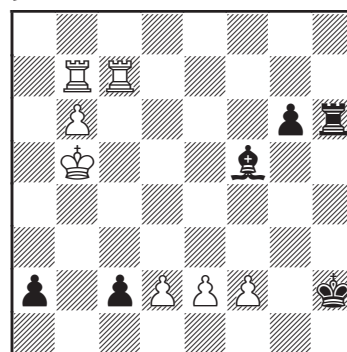
v) 9.b4? Kc7 (Kc8), or 9.Kd6? Kc8 wins.

vi) g5 10.Kc5 Kc7, this is a draw. HH: a case of diversion. The connection between the thematic try and solution is lost.

vii) 10.b4? Kb8 11.b5 g5 (g6) wins.

“The pawn ending after move 6 makes a good impression but the somewhat chaotic introduction reduces one’s perception of the subsequent play”.

No 20888 A. Stavrietsky
5th honourable mention



b5h2 0530.43 7/6 Win

No 20888 Aleksandr Stavrietsky (Russia). 1.Ra7 Bd7+ 2.Kb4 Ba4 3.Rxa4 Rh4+ 4.f4 (Kb3? Rxa4;) Rxf4+ 5.e4 Rxe4+ 6.d4 Rxd4+ 7.Kb3 Rxa4 8.Rxc2+ Kh3 9.Rxa2 Rf4 10.b7 Rf8 11.Ra8 wins.

“This is another successful romantic study by this composer on the theme of systematic pawn sacrifices”.

No 20889 Michal Hlinka (Slovakia) & Emil Vlasák, E (Czech Republic). 1.b7/i Sc6+ 2.Ke6/ii Sd8+/iii 3.Ke7/iv Sxb7 4.Be5/v Rh3 5.a7 (axb7? Rh7+;) Ka6/vi 6.Rh8/vii Rxh8 7.Bb8 Re8+ 8.Kf6 Re6+ 9.Kg7/viii Re7+ 10.Kh6 wins.

i) 1.Bc7? Sc6+ 2.Kd6 Rd3+ 3.Ke6 Re3+ 4.Kd7 Rd3+ 5.Ke8 Re3+ 6.Kf7 Rf3+ 7.Kxg6 Ra3 draw.

ii) 2.Kd6? Rd3+ 3.Kc7 Sb4 (Rf3), or 2.Kf6? Ra3 3.Bc7 Rxa6 draw.

iii) Re3+ 3.Kd7 Sxb8+ 4.Kd6 Ra3 5.Kc7 Rxa6 (Sxa6; Rxa6) 6.Kxb8, or Ra3 3.Bc7 Rxa6 4.Kd7 wins.

iv) 3.Kd7? Sxb7 4.axb7 Kb6 5.Ra7 Rb3 draws.

v) 4.axb7? Kc6 5.Be5 Kxb7 6.Rb8+ Ka7 draws.

vi) Kb6 6.Bd4+ Ka6 7.Rc8 wins.

vii) 6.Bd4? Sa5 7.Re8 Sc6+ 8.Kf6 Sxa7 9.Re6+ Kb5 draws.

viii) 9.Kg5? Re5+ 10.Kf4 Ra5 11.a8Q+ Kb6 12.Bc7+ Kxc7 draws.

“The composers correct, by changing sides, their defective study submitted to the Matus-60 JT, 2008”.

No 20890 Steffen Slumstrup Nielsen (Denmark). 1.b5/i Bd8/ii 2.Bf8/iii Kc4 3.b6 Kb5 4.b7 Bc7 5.Sc5 Kb6 6.Ke2/iv, and:

— Ka7 7.Kf3 Bb6 8.Bd6 Bc7 9.Bf4 (Bg3)/v wins, or:

— Bb8 7.Kd3 Ba7 8.Kc4 Kc7 9.Kb5 Bxc5 10.Ka6 Bxf8 11.Ka7 Bc5+ 12.Ka8 wins.

i) 1.Sc3+? (Sb6+? Kc6;) Kc4 2.b5 Bc5 draws.

ii) Kc4 2.b6 Kb5 3.Be5 wins.

iii) 2.b6? Kc6 3.Bd4 Kb5 4.b7 Bc7 5.Sc5 Kc6 6.Kc2 Bd6 7.Kb3 Kc7 8.Kc4 Bxc5 draws.

iv) Thematic try: 6.Kc2? Ka7 7.Kd3 Bb6 8.Bd6 Bc7 9.Bxc7 stalemate.

v) Avoiding 9.Bxc7? stalemate.

“We award this study as the best miniature; it has an interesting solution with the wK traveling to the far corner of the board in pursuit of victory and this is closely connected to the thematic try in which Black is stalemated 6.Ke2?”.

HH: this new version, not only adding two quiet moves to the original but also adding play by the wB which was inactive in the original version, appeared in the final award.

No 20891 Pavel Arestov (Russia).

I: 1.Ke8/i Ke5 2.Kf7/ii c3 3.d6 c2 (Kxd6; Sb5+) 4.d7 c1Q 5.d8Q wins.

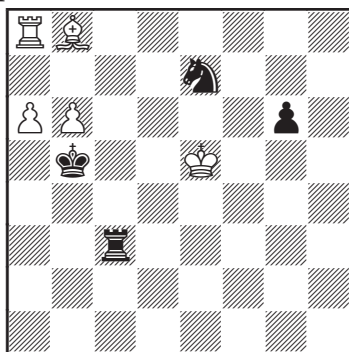
II: 1.Sb5+/iii Kxd5 2.Sc3+ Kd4 3.Sxa4 Ke3 4.Sc3 Kf3 5.Se2 Kxe2 6.g4 wins.

III: 1.Kc8/iv zz Kd6/v 2.g4 Ke5 3.g5 c3 4.d6 Kxd6 5.Sb5+ Ke5 6.Sxc3 Kf5 7.Se4 Kxe4 8.g6 wins.

IV: 1.h4/vi Kf5 2.Kf7 d3 3.Sb6/vii Kxe5/viii 4.Kg6/ix Kd4 5.Sa4 d2 6.Sb2 Kc3 7.Sd1+ Kc2 8.Sf2 wins.

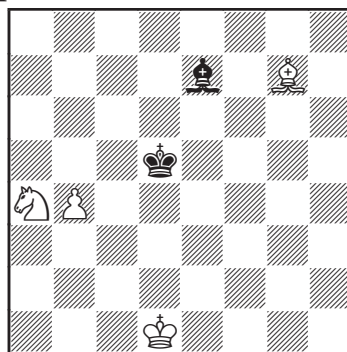
i) 1.Kc8? Ke5 zz, and here: 2.Kb8 c3 3.d6 c2 4.d7 c1Q 5.d8Q Qb1+ 6.Kc8 Qf5+ 7.Kb8 Qb1+

No 20889 M. Hlinka & E. Vlasák special honourable mention



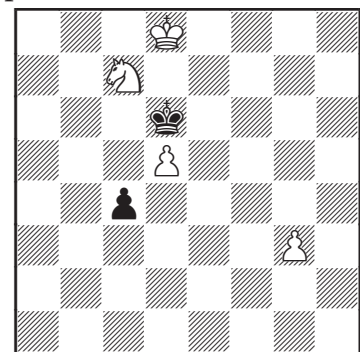
e5b5 0413.21 5/4 Win

No 20890 S. Slumstrup Nielsen special honourable mention



d1d5 0041.10 4/2 Win

No 20891 P. Arestov special honourable mention



d8d6 0001.21 4/2 Win
I: Diagram, II: wPc4 to a4,
III: bKd6 to e5, IV: a1=b1

(Ke4) draws, or here: 2.g4 c3 3.d6 Kxd6 4.Sb5+ Ke5 5.Sxc3 Kf4 draws. 1.g4? Ke5 2.Ke7 c3 3.Sa6 Kxd5 4.Sb4+ (Kd7 Kc4;) Ke5 5.Kf7 Kf4 draws.

ii) 2.Ke7? c3 3.d6 c2 4.d7 c1Q 5.d8Q Q checks, draws.

iii) 1.g4? Ke5 2.Ke7 a3 3.d6 a2 4.d7 a1Q 5.d8Q Qa3+ 6.Kf7 Qf3+ draws.

iv) 1.Ke7? c3 2.d6 c2 3.d7 c1Q 4.d8Q Q checks, draws.

v) c3 2.d6 Kxd6 3.Sb5+ wins.

vi) 1.Kd8? Kf5 zz, and: 2.Kc8 d3 3.e6 d2 4.e7 d1Q 5.e8Q Qc1+ 6.Kd8 Qg5+, or here: 2.h4 d3 3.e6 Kxe6 4.Sc5+ Kf5 5.Sxd3 Kg4 draws. 1.Kf8? Kxd7 2.Kf7 d3 3.e6+ Kc7 4.e7 d2 5.e8Q d1Q draws.

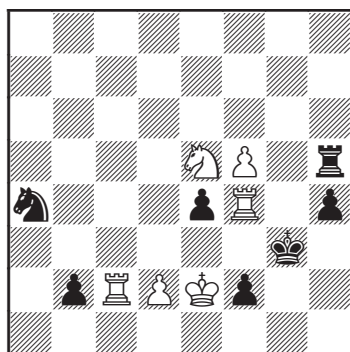
vii) 3.e6? d2 4.e7 d1Q 5.e8Q Qh5+ draws.

viii) d2 4.Sc4 d1Q 5.Se3+ wins.

ix) 4.h5? d2 5.Sc4+ Kf5 6.Sxd2 Kg5 draws.

“This is an entertaining 4-twin! Each of them has a different key, different play and finale: simple and wonderful”.

No 20892 A. Avni
commendation



e2g3 0504.24 6/7 Draw

No 20892 Amatzia Avni (Israel). 1.Rg4+ (Rxb2? Kxf4;) Kh3 2.Rxb2 f1Q+/i 3.Kxf1 Rxf5+ 4.Ke2/ii Rxe5 5.Rxh4+ Kxh4 6.Rb4 Sc5 7.d4 draws.

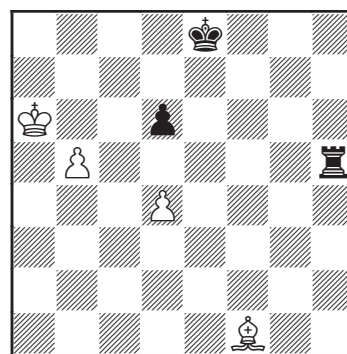
i) Sxb2 3.Rf4 Kg3 4.Rg4+ draws.

ii) 4.Kg1? Rxe5 5.Rb4 Kxg4 6.Rxa4 Kf3 7.Rd4 Ra5 8.Rd7 Ra1+ 9.Kh2 Rd1 10.Rd4 h3 11.Rd7 Ke2 12.Kxh3 Rxd2 13.Re7 e3, or 4.Ke1? Sxb2 5.Rxe4 Rxe5 6.Rxe5 Sd3+ 7.Ke2 Sxe5 win.

“This is a sympathetic study ending in a pawn fork”.

HH observes that the final position has a so-called ‘invisible pin’: despite the fact that there are two pieces between wR and bK, the en-pas-sant capture 7...exd3 would remove both, placing the bK in check, so is not allowed”.

No 20893 Y. Afek
commendation



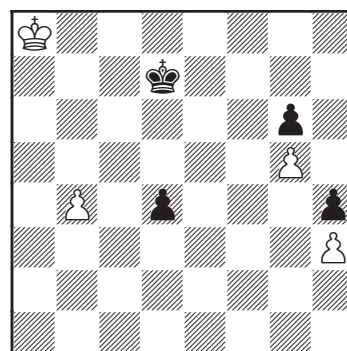
a6e8 0310.21 4/3 Win

No 20893 Yochanan Afek (Israel). 1.b6 Kd7 2.b7/i Kc7 3.Ka7 Rh8 4.d5 Rb8 5.Ba6 Rd8 6.Bb5 Rb8 7.Bc6 Rd8 8.Bd7 Rb8 9.Bc8 wins.

i) 2.Ka7? Kc6 3.b7 Rh7 draws.

“This is a study with geometry and fine and precise play by the wB but it lacks a point”.

No 20894 I. Aliev
commendation



a8d7 0000.33 4/4 Draw

No 20894 Ilham Aliev (Azerbaijan). 1.b5 d3 2.b6 d2 3.b7 d1Q 4.b8Q Qa4+ 5.Kb7/i Qb5+ 6.Ka7/ii Qxb8+ 7.Kxb8 Kc6 8.Kc8 Kd6 9.Kd8 Ke6 10.Kc7 Ke5 11.Kd7 Kf5 12.Kd6 Kf4 13.Ke6 Kxg5/iii 14.Ke5 draws.

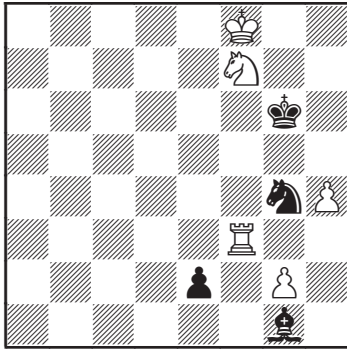
i) 5.Qa7+? Qxa7+ 6.Kxa7 Ke6 wins.

ii) 6.Ka8? Qa6+ 7.Qa7+ Qxa7+ 8.Kxa7 Ke6 wins.

iii) Kg3 14.Kf6 Kxh3 15.Kxg6 Kg4 16.Kf6 draws.

“This is a simple study in which White must be careful on move 5 and 6”.

No 20895 V. Lebedev
commendation



f8g6 0134.21 5/4 Draw

No 20895 Vassily Lebedev (Russia). 1.h5+ Kxh5/i 2.Se5 Kg5/ii 3.Sd3 Se5 4.Rg3+/iii Kf5/iv 5.Se1/v Bf2 6.Sc2/vi Bxg3 7.Sd4+ Ke4 8.Sxe2 draws.

i) Kh7 2.Sg5+ Kh6 3.Rf5 e1Q 4.Sf7+ Kh7 5.Sg5+ Kh8 6.Sf7+ draws.

ii) Sxe5 (e1Q; Rh3+) 3.Rf5+ Kg4 4.Rxe5 draws.

iii) 4.Se1? Sxf3 5.Sxf3+ (gxf3) Kf4 wins.

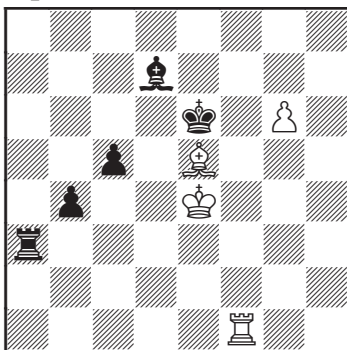
iv) Kf6 5.Rf3+ Sxf3 6.gxf3 Bf2 (Bc5+; Ke8) 7.Ke8 Bg3 (Ke6; Sf4+) 8.Kd7 draws.

v) 5.Rf3+? Ke4 6.Se1 Sxf3 wins.

vi) 6.Rb3? Bxe1 7.Re3 Bb4+ wins.

“This is a sympathetic study with a mutual piece struggle”.

No 20896 S. Rahmanov & I. Aliev
special commendation



e4e6 0440.12 4/5 Win

No 20896 Shahriyar Rahmanov & Ilham Aliev (Azerbaijan). 1.Rf6+/i Ke7 2.g7 Ra8 3.Rf8/ii Bc6+ 4.Ke3/iii, and:

— Rxf8 5.Bd6+ Kxd6 6.gxf8Q+ wins, or:

— Ra3+ 5.Kd2 (Kf2)/iv Bd5 (Ra2+; Kc1) 6.Bf6+ Kd6 7.Rd8+ Kc6 8.Rxd5 Kxd5 9.g8Q wins.

i) 1.g7? Bc6+ 2.Kf4 Ra8 draws.

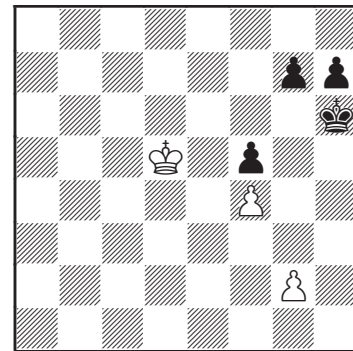
ii) 3.Kd5? Rg8 4.Rf8 Be6+ 5.Kxc5 b3 draws.

iii) 4.Kd3? Bb5+ 5.Ke3 Ra3+ 6.Ke4 Bc4, or 4.Kf4? Rxf8+.

iv) HH: also 5.Kf4 works, but not 5.Ke2? Bb5+ 6.Kd2 Bc4 draw.

“This study is based on a game involving one of the composers”.

No 20897 A. Sozen
special commendation



d5h6 0000.23 3/4 Draw

No 20897 Abdullah Sozen (Turkey). 1.Ke6/i g6 (Kg6; Ke5) 2.Kf7/ii Kh5 3.Kg8/iii h6 (Kh6; Kh8) 4.Kg7 (Kh7? g5;) g5/iv 5.Kf6 (fxg5? Kxg5;) Kg4 (gxf4; Kxf5) 6.fxg5 hxg5 7.Ke5 f4 8.Kf6 Kh4 9.Kf5 Kh5 10.Ke5 Kg4 11.Kf6 Kh5 12.Ke5 Kg6 13.Ke4 Kf6 14.g3 fxg3 15.Kf3 Kf5 16.Kxg3 draws.

i) 1.Ke5? g6 2.Kf6 Kh5 3.Kg7 h6 4.Kf6 Kg4 5.Kxg6 h5 6.g3 Kxg3 7.Kxf5 h4 8.Kg5 h3 9.f5 h2 10.f6 h1Q wins.

ii) Try: 2.Kf6? Kh5 3.Kg7 h6 4.Kh7 g5 wins.

iii) 3.Kg7? h6 4.Kf6 Kg4 5.Kxg6 h5 wins.

iv) Kg4 5.Kxh6 (Kxg6? h5) Kxf4 6.Kxg6 draws.

“This study is awarded because of the non-trivial move 3.Kg8! (in the classical tradition!), refreshing a study by N. Grigoriev (HHdbV#67290)”.

2nd UAPA Ty 2015

The 2nd international tourney of the Argentine Chess Composers Association (UAPA) was judged by Mario Garcia, replacing the original judge Peter Krug.

In total 89 studies by 35 composers from 18 countries participated in this informal tourney with four sections: two or more white stalemates (draw studies), two or more black stalemates (win studies), and a Win and a Draw section without any “theme”. The judge awarded no less than 57 studies (60% of the entries) and remarked that all 89 studies were both sound and without significant anticipations (almost threatening to include simply everything next time).

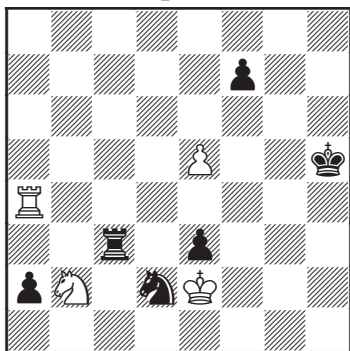
HH objects to such practices. Even if one would consider this four separate tourneys (which is doubtful since the two themes are also very general), far too many studies are included in this award. In my view, for study tourneys up to 100 sound studies, the maximum number should be something like 5 prizes, 5 HM and 5 commendations, perhaps with some “specials” for special achievements (tasks, re-workings, very young composers, et cetera). For up to 50 studies, 3 prizes, 3 HM and 3 commendations should normally be sufficient. Of course there may be exceptions, e.g. in the rare case when there are several masterpieces among the submissions, but then it is the duty of the judge to prove and explain this.

Perhaps an explanation for this phenomenon might be that for informal tourneys in magazines, it used previously to be “an honour” for the composer when the editor of the study column published his study. Nowadays, “everything” is published on websites, so do we have to find another way to honour the composers?

Anyway, this practice devaluates not only the tourney – perhaps we must start to distinguish “B” tourneys from real endgame study tourneys? – but also the achievements of composers in the past. I do not know whether if the same problem occurs in other problem genres. The WFCC should in my view consider this problem. What is your opinion?

Section: Draw Studies: white stalemate

No 20898 O. Pervakov
1st prize



e2h5 o4o4.13 4/6 Draw

No 20898 Oleg Pervakov (Russia). 1.Sd1/i Se4/ii 2.Rxa2 Sg3+ 3.Ke1 Rc1 4.e6 fxe6 5.Ra5+ Kh4 6.Ra4+ Kh3/iii 7.Rh4+ Kg2/iv 8.Rc4 Ra1

9.Rc1 Ra3/v 10.Rc6 e5 11.Rc5 e4 12.Rc3 Rxc3 13.Sxc3 Kf3 14.Sb5 Sf5 15.Kf1 Sg3+ 16.Ke1 Sf5 17.Kf1 e2+ 18.Ke1 e3 19.Sd4+ Sxd4 stalemate.

i) 1.Sd3? Sb3 2.Rxa2 Rxd3 3.Kxd3 Sc1+ 4.Kxe3 Sxa2 5.Kf4 Kg6 wins.

ii) Rc2 2.Sxe3 Rb2/xvi 3.Kd3 Sb3 4.Kc3 Re2 5.Sd5 a1Q+ 6.Rxa1 Sxa1 7.Sf4+ draws.

iii) Kg5 7.Rg4+ Kxg4 stalemate.

iv) Kxh4 stalemate.

v) Rxc1 stalemate.

“The number of different stalemate positions appearing from the initial position is remarkable; this is a study of a high artistic level”.

No 20899 Martin Minski (Germany). 1... Sf8+/i 2.Kh8 Sb6/ii 3.Sa5/iii Ra4 4.Sc4/iv Rxc4/v 5.a8S+/vi Sxa8/vii 6.Rxg4 Rc1/viii 7.Rg1 Rc2/ix 8.Rg2 Rc3/x 9.Rg3 Rc4/xi 10.Rg4 Rc5/xii

11.Rg5 Rc6/xiii 12.Rg8 Sg6+ 13.Kh7 Sb6 14.Rxg6 draws.

i) Kxb7 2.Kxg6 Sb6 3.Kh5 Sd7 4.Rg7 draws.

ii) Position X. If Kxb7 3.a8Q+ Kxa8 4.Rxg4 Rxg4 stalemate.

iii) Thematic try: 3.a8S+? Sxa8 4.Rxg4 Rxg4 and no stalemate.

iv) Thematic try: 4.a8S+? Sxa8 5.Sc4 Sg6+ 6.Rxg6 Rxc4 7.Rxg4 Rxg4 no stalemate.

v) Position X without wSb7.

vi) Thematic try: 5.a8Q? Sg6+ 6.Rxg6/xxviii Sxa8 7.Rxg4 Rxg4 no stalemate.

vii) Kc6 6.Sxb6 Kxb6 7.Rxg4 Rxg4 model stalemate.

viii) Rxg4 stalemate.

ix) Rxg1 stalemate.

x) Rxg2 stalemate.

xi) Rxg3 stalemate.

xii) Rxg4 stalemate.

xiii) Rxg5 stalemate.

“This has satisfactory fulfilment of the thematic requirement with an ever-colourful under-promotion and with various tries; a nice study – complete on both technical and artistic aspects”.

No 20900 Ľubos Kekely & Michal Hlinka (Slovakia). 1.f7+/i Kf8 2.Rb8+ Kxf7 3.Rb1 d1Q+ 4.Rxd1 Rd6+ 5.Ke5 Rxd1 6.Rxf3 Kg6 7.Ra3 Re1+ 8.Kd5 Se3+ 9.Kc6 Sc2 10.Ra4 Rb1 11.Kc7 Sb4 12.Kb6 Sd3+ 13.Ka5 Kf5 14.Ra3 Sc5 15.Rf3+ Ke6 16.Rf6+ Ke7/ii 17.Rf7+ Ke8/iii 18.Rf8+ Kd7/iv 19.Rf7+ Kc6 20.Rf6+ Kd5 21.Rf5+ Kc4 22.Rf4+

Kd3 23.Rf3+ Ke2 24.Rf2+ Ke3/v 25.Rf3+ Ke4/vi 26.Rf4+ Ke5/vii 27.Rf5+ Kxf5 stalemate.

i) 1.Rb1? f2 2.f7+ Kf8 3.Rf3 Rd6+ 4.Ke5 d1Q 5.Rxd1 Rxd1 6.Rxf2 Sd6 7.Ke6 a5 wins.

ii) Kxf6 stalemate.

iii) Kxf7 stalemate.

iv) Kxf8 stalemate.

v) Kxf2 stalemate, or Ke1 25.Rf1+ Kxf1 stalemate.

vi) Kxf3 stalemate.

vii) Kxf4 stalemate.

“We see a remarkable wK walk with unique moves and appropriate tries to achieve a series of stalemates with a ‘suicidal rook”.

No 20901 Richard Becker (USA). 1.b8Q+/i Bxb8 2.Qb6+ Kxa2/ii 3.Qb3+ Ka1 4.Qxb8 Sc3+ 5.Ka3 Qf2 6.Qb7/iii Qh2 7.Kb4/iv Qb2+ 8.Ka5 Qxb7 stalemate.

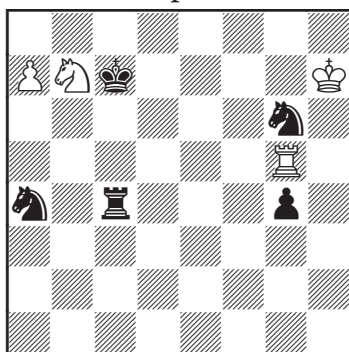
i) Thematic try: 1.Qb3+? Ka1 2.b8Q Bxb8 3.Qxb8 Sc3+ 4.Ka3 Qf2 5.Qb7 Qh2 zz 6.Qb3 Qd6+ 7.Qb4 Sb1+ 8.Kb3 Qd3+ 9.Ka4 Qa6+ 10.Kb3 Qxa2 mate. Thematic try: 1.Qb6+? Kc2 2.Qb3+ Kd2 3.b8Q Bxb8 4.Qxb8 Sc3+ 5.Kb4 Qb1+ 6.Ka3 Qxa2+ (Qxf8? stalemate) 7.Kb4 Qb2+ wins.

ii) Kc1 3.Qxb8 Sc3+ 4.Ka3 Qf2 5.Qb7 Qh2/v 6.Qb3 Qd6+ 7.Qb4 Sb1+ 8.Ka4 Qa6+ 9.Kb3 and there is no 9...Qxa2 mate.

iii) 6.Qb3? Qa7+ 7.Kb4 Sa2+ 8.Kb5 Qb7+ 9.Ka4 Qa6+ mate.

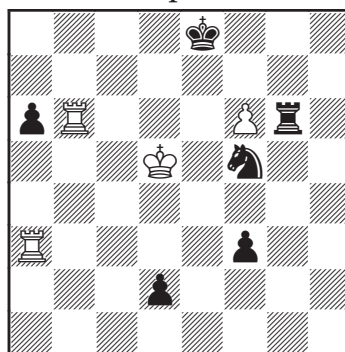
iv) 7.Qb3? Qd6+ 8.Qb4 Sb1+ 9.Kb3 Qd3+ 10.Ka4 Qa6+ 11.Kb3 Qa2 mate.

No 20899 M. Minski
2nd prize



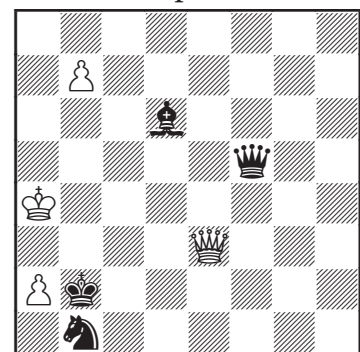
h7c7 0407.11 4/5 BTM, Draw

No 20900 Ľ. Kekely
& M. Hlinka
3rd prize



d5e8 0503.13 4/6 Draw

No 20901 R. Becker
4th prize



a4b2 4033.20 4/4 Draw

v) Qxa2+ 6.Kb4 Qb2+ 7.Ka5 Qxb7 stalemate.

“This has an appropriate thematic try, including a potential stalemate, together with economy of material and very precise moves, making a pleasant study”.

No 20902 Vladislav Tarasiuk (Ukraine).

1.Se2+ Kg4 2.h3+/i Kh4 3.Rb4+ Kg5 4.h4+/ii Kf6 5.Rxb3 Be4+ 6.Kh8 (Kg8? Bd5+;) b1Q 7.Rxb1 Bxb1 8.Sc3 Ba5 9.Sxb1 Bb4 10.Kh7, and:

— e5 11.h5 e4 12.h6 Kf7 13.Sc3 Bxc3 stalemate, or:

— e6 11.Kh6 e5 12.Kh5 Kf5 13.Sd2 Bxd2 stalemate.

i) 2.Rb4+? Be4+ 3.Rxe4+ Kf3 4.Sc3 b1Q 5.Sxb1 Kxe4 6.Sd2+ Kd3 7.Sxb3 e5 8.Kg6 e4 9.Kf5 e3 10.Sc1+ Kd2 wins.

ii) 4.Rxb3? Be4+ 5.Kg7 b1Q 6.Rxb1 Bxb1 wins.

“This has economy in material and two pleasant stalemate pictures”.

No 20903 Anatoly Skripnik & Pavel Arestov (Russia). 1...c1Q/i 2.Bxc1/ii b1Q 3.Qb2 (Qxh8? Qxb7 mate;) Sd7+ 4.b8S+ Sxb8 5.axb8S+/iii Rxb8+/iv 6.Kxb8 Qxb2+/v 7.Bxb2 Rb1 8.Ka8 Re1 9.Kb8 Rb1 10.Ka8 Rxb2 stalemate.

i) b1Q 2.Bxb8 Rxb8+ 3.Kxb8 c1Q 4.a8Q+ and White wins.

ii) Thematic try: 2.Bxb8? Rxb8+ 3.Kxb8 (axb8S+ Kb6+;) Qf4+ 4.Qc7 Qf8+ 5.Qc8 Qd6+ 6.Qc7 Qd5 7.a8Q+ Kb5, and: 8.Qxa1/vi bxa1Q 9.Qc5+ Kxc5 wins, avoiding Qxc5 stalemate, or here: 8.Qc3 Qd8+ 9.Qc8 Qd6+ 10.Qc7 Qd4

11.Qd7+ Qxd7 12.Qa5+ Kxa5 wins, avoiding Rxa5 stalemate.

iii) 5.axb8Q? Qe4+ 6.Qb7+ Qxb7 mate.

iv) Ka5 6.Bd2+ Ka4 7.Qxh8 Kb5+ 8.Kb7 Qe4+ 9.Kc8 draws.

v) Qxc1 7.Qb6+ Kxb6 stalemate.

“This study qualifies for an HM by reason of its notable thematic try, an underpromotion resource and the stalemates”.

No 20904 Aleksandr Stavrietsky, Valery Kirillov & Eduard Kudelich (Russia). 1...Ra1+ 2.Kc2 Bd1+ 3.Kd3 Rxd6+ 4.Kxc3 Bxe7 5.Kb2/i Rxa3/ii 6.Kxa3, and:

— Rd5+ 7.Ka4 Rxf5 8.Rg8+ Kxh7 9.Rg7+ Kxg7 ideal stalemate, or:

— Rd2+ 7.b4 Rxg2 8.Rf8+ Kxh7 9.Rh8+ Kg7 10.Rg8+ Kxg8 ideal stalemate.

i) 5.Rf7? Bf6+ 6.Rxf6 Rxf6 7.Kb2 Rf1 wins.

ii) Rf6 6.Re5 Bxa3+ 7.Kxa1 draws.

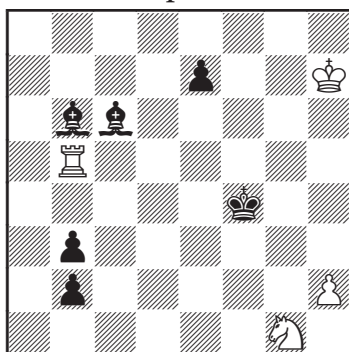
“The authors have met the thematic requirement with two beautiful ideal stalemates with a pinned pawn”.

No 20905 Vassily Lebedev (Russia). 1... Bd2+ 2.b4 Be3 3.Rc8+ Kxc8 4.a8Q+ Kc7 5.Qa6 b6+/i 6.Qxb6+ Bxb6+ 7.Ka6 Bd4 8.e5/ii Bxe5 9.a5 (b5? c5;) Bd6 10.b5 c5 11.b6+ Kc6/iii 12.b7 c4/iv 13.b8Q (b8R) Bxb8 stalemate.

i) bxa6 6.Kxa6 Bd4 7.e5 see main line. Bf2 6.Qb5 Bd4 7.Qc5 b6+ 8.Qxb6+ Bxb6+ 9.Ka6 Bd4 10.e5 see main line.

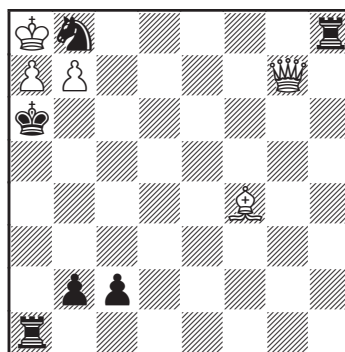
ii) 8.a5? Be5 9.b5 c5 10.b6+ Kc6 11.b7 c4, or 8.b5? c5 9.b6+ Kc6 10.e5 Bxe5 11.b7 c4 win.

No 20902 V. Tarasiuk
5th prize



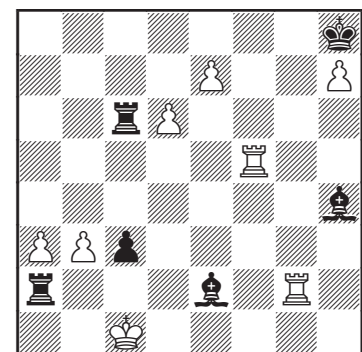
h7f4 0161.13 4/6 Draw

No 20903 A. Skripnik
& P. Arestov
1st honourable mention



a8a6 1613.22 5/6 BTM, Draw

No 20904 A. Stavrietsky,
V. Kirillov & E. Kudelich
2nd honourable mention



c1h8 0860.51 8/6 BTM, Draw

- iii) Kb8 12.Kb5 Kb7 13.a6+ Kb8 14.Kc4 draws.
- iv) Bb8 stalemate.

“After an acceptable introduction and interesting tries, we arrive at an original finale with only a few pieces and the two required stalemates”.

No 20906 Richard Becker (USA) & Iuri Akobia (Georgia). 1.b5/i cxb5 2.Kxb5 Rd7/ii 3.Re4/iii Kxh8/iv 4.Rh4 Rh7 5.Ka6, and:

— Be2+ 6.Ka5 Rxh4 model stalemate, or:

— Kg8 6.Rh2 Kf8 7.Rf2+ Ke8 8.Rh2 zz Kd8 9.Rd2+ Kc8 10.Rh2/v zz Kb8 11.Rxh5 Rxh5 model stalemate.

i) 1.Rxc6? Ra3+, or 1.Ka6? Be2 wins.

ii) Be2 3.Kc5 Kxh8 4.Re4 Bh5 5.Rh4, or Be8+ 3.Kb4 Kxh8 4.Rc7 Rd4+ (a6; Rc8) 5.Kc5 Ra4 6.Rc8 draws.

iii) 3.Rc2? Bd1 4.Rh2 Kg7, or 3.Rc5? Be2+ 4.Kb4 Rg7, or 3.Rc8+? Kg7 4.Kc6 Re7 5.Kd6 Rb7, or 3.Rh4? Be2+ 4.Kc6 Rg7 5.Kc5 Rg5+ 6.Kd6 a6 7.Rh6 Bd3 8.Ke7 Rg7+ 9.Kf6 Bh7 10.Ke5 a5 11.Ra6 Rg5+ 12.Kf4 Rf5+ 13.Kg4 Kxh8 14.Ra8+ Kg7 15.Ra7+ Kh6 16.Ra6+ Bg6 wins.

iv) Kg7 4.Kc6, or Rc7 4.Re5 Rh7 5.Rd5 draws.

v) 10.Rc2+? Kb8 11.Rb2+ Ka8 12.Rh2 Rh6+ 13.Ka5 Kb7 14.Rb2+ Rb6 wins.

“After an ingenious introduction which contains interesting tries, we arrive at two very pretty stalemates”.

No 20907 Arpad Ruzs (Rumania). 1.Rg2/i Bf2/ii 2.Rxf5 Sg3/iii 3.Rxf2/iv Sxf1 4.Re2 g3 5.Rxg3 Sxg3 6.Rxh2+ Kg1/v 7.Rg2+ Kf1 8.Re2/vi

Sf5/vii 9.Rh2 Sd6/viii 10.Rh1+/ix Kf2/x 11.Rf1+ Kg3/xi 12.Rf3+ Kxf3 stalemate.

i) 1.Rxf5? Bf2 2.Rxf2 exf2 3.Rxf2 Sg3 4.Ba6 Se4 5.Bb7 Kg1 6.Rxh2 Sc3+ 7.bxc3 Kxh2 8.cxb4 b2 9.Be4 g3 wins.

ii) e2+ 2.Rxe2 Kg1 3.Rxh2, or Bc7 2.Rxf5 Sg3 3.Rg5 Sxf1 4.R2xg4 Sg3 5.Rxg3 Bxg3 6.Rxg3 e2+ 7.Kxe2 d1Q+ 8.Kxd1 and Black is stalemated.

iii) e2+ 3.Kxe2 Sg3+ 4.Kxf2 draws.

iv) 3.Rgxf2? exf2 4.Rxf2 Sxf1 5.Rxf1+ Kg2 wins.

v) Kxh2 stalemate.

vi) 8.Rg1+? Kf2/xii 9.Rg2+ Kf3 10.Re2 Sf5/xiii 11.Rh2 Kg3 12.Rh1 Sd6/xiv 13.Ke2 Sc4 wins.

vii) Sxe2 stalemate.

viii) Sh4 10.Rh1+ Kf2 11.Rf1+ Kxf1 stalemate.

ix) 10.Re2? Sc4 11.Rf2+ Kg1, avoiding exf2 stalemate.

x) Kg2 11.Rh4 Kf3 12.Rh3+ Ke4 13.Rxe3+ Kxe3 stalemate.

xi) Kxf1 stalemate.

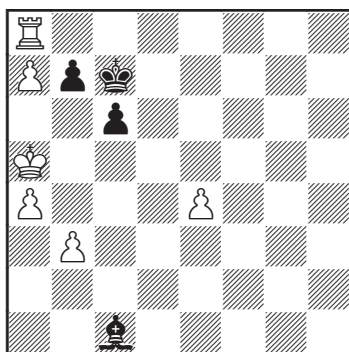
xii) Kxg1? stalemate.

xiii) Sf1? 11.Rf2+ exf2 stalemate.

xiv) Sh4? 13.Rf1 Sg2 14.Rf3+ Kg4 15.Rf8/xxvi Sf4 16.Rg8+, and: Kf3 17.Rg3+ Ke4 18.Rxe3+ Kxe3 stalemate, or here: Kh5 17.Rh8+ Kg6 18.Rg8+ Kf6 19.Rf8+ Ke5 20.Rf5+ Ke4 21.Re5+ Kxe5 stalemate.

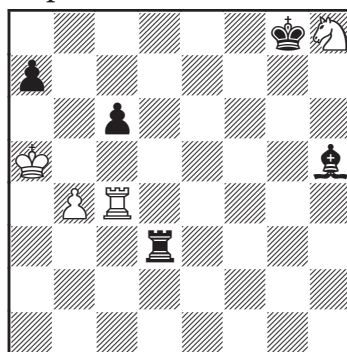
“This study attracts attention by the quality of the tries and it meets the thematic requirement with several stalemate pictures”.

No 20905 V. Lebedev
3rd honourable mention



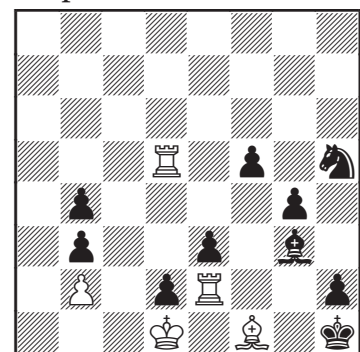
a5c7 0130.42 6/4 BTM, Draw

No 20906 R. Becker
& I. Akobia †
1st sp. honourable mention



a5g8 0431.12 4/5 Draw

No 20907 A. Ruzs
2nd sp. honourable mention



d1h1 0243.17 5/10 Draw

No 20911 Richard Becker (USA). 1.Sd3+ Kf1 2.Rf2+/i Kg1 3.Rxd2 a1Q 4.Kh3/ii Qb1/iii 5.Rg2+/iv Kf1 6.Rf2+ Kg1 7.Rd2 b5/v 8.b4/vi Kf1 9.Kg3/vii Kg1 10.Rg2+ Kf1 11.Rf2+ Kg1 12.Sf4 Qe1 13.Se2+ Kh1 14.b3 Qb1 15.Rh2 mate.

i) Thematic try: 2.Rxd2? a1Q 3.Kf3 b5, and: 4.Sf2 Ke1 5.Re2+ Kf1 6.Rd2 Ke1 7.Re2+ Kf1 8.Sg4 Qb1 9.Rf2+ Ke1 10.Re2+ Kf1 11.Se3+ Kg1 12.Rg2+ Kh1, or: 4.Rf2+ Kg1 5.Sf4 Kh1 6.Se2 Qd1, or: 4.b4 Kg1 5.Sf2 Qf1 6.Rd1 Kh2 7.Rxf1 stalemate.

ii) Thematic try: 4.Kg3? Qf1 zz 5.b4 b5 zz 6.b3 Qb1 7.Rg2+ Kf1 8.Rf2+ Kg1 9.Sf4 Qe1 10.Se2+ Kh1 zz 11.Kf3 Qd1 draws.

iii) Qf1+ 5.Kg3 Qb1 (b5; b4) 6.Rg2+ Kf1 7.Rf2+ Kg1 8.Sf4 Qe1 9.Se2+ Kh1 10.b4 b5 11.b3 see main line.

iv) 5.b4? Qf1+ 6.Kg3 b5.

v) Qa1 8.Rg2+ Kf1 9.Kh2.

vi) 8.Kg3? b4 9.Rg2+ Kf1 10.Rf2+ Kg1 11.Sf4 Qe1 12.Se2+ Kh1 zz 13.Kf3 Qd1 draws.

vii) 9.Kh2? Qc2 10.Rxc2 stalemate.

“Notable zugzwang positions, stalemates and other tries make this an original study with significant artistic value”.

No 20912 Martin Minski (Germany). 1.g6+ Qxg6/i 2.fxg6+ Kg8 3.Ra1/ii Rb5+ 4.Ka2 Rb2+/iii 5.Kxb2/iv dxc3+/v 6.Ka2 h1Q 7.Rf1/vi Qf3/vii 8.Rf2/viii Qf5 9.Ka1/ix Qf3 10.Bd5+ Qxd5 11.Rf8 mate.

i) Kg8 2.Bd5 mate, or Kh6 2.g8Q.

ii) Position X. 3.cxd4? h1Q 4.Bxh1 Rxh1, or 3.c4? h1Q 4.Bxh1 Rxh1 5.c5 d3, or 3.Bh1? Rb5+ 4.Kc1 dxc3 draw.

iii) h1Q 5.Rxh1/x, and: Rb2+ 6.Ka1/xi dxc3 7.Bd5 mate, or: or here: dxc3 6.Rb1 Rb2+ 7.Rxb2 cxb2 8.Bd5 mate.

iv) Position X without bRh5.

v) h1Q 6.c4/xii Qxa8 7.Rf1 wins.

vi) 7.Rxh1? (Bxh1?) stalemate.

vii) Qxa8 8.Rf8+, or Qxf1 8.Bd5+ wins.

viii) 8.Rxf3? (8.Bxf3?) stalemate. 8.Be4? Qf5 9.Rf2 Qe6+ 10.Ka1 Qa2+ 11.Kxa2, or

ix) 9.Bd5+? Qxd5+ with check, or 9.Be4? Qe6+ 10.Ka1 Qa2+ 11.Kxa2 stalemate.

x) But not 5.Bxh1? Rb2+ 6.Kxb2 dxc3+ 7.Ka2 stalemate.

xi) 6.Kxb2? dxc3+ 7.Ka2 stalemate.

xii) 6.Rf1? Qb7+ 7.Ka2 Qb2+ 8.Kxb2 dxc3+ 9.Ka2 stalemate.

“This is a nice way to meet the requirements of this section with various stalemate pictures and appropriate tries”.

No 20913 Yuri Bazlov (Russia). 1.f7/i e2 2.Ba5 Qa4+ 3.Ke3, and:

— Qa3+ 4.Kxe2 Qxa5 5.Sf3+/ii Kh1 6.f8Q Qb5+ 7.Kf2, and:

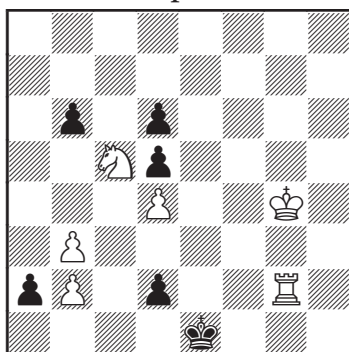
– Qc5+ 8.Kg3/iii Qd6+ 9.Se5/iv Qxf8 10.Bg2+ Kg1 11.Sf3+ wins, or:

– Qf1+ 8.Kg3, and:

• Qf2+ 9.Kg4/v Qg3+ 10.Kh5 Qxg6+ 11.Kh4 wins, or:

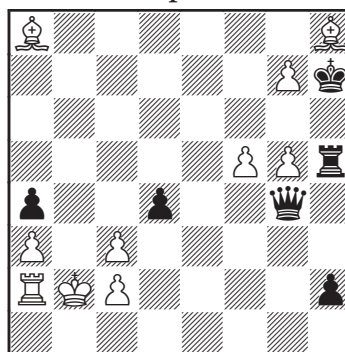
• Qxh3+ 9.Kf2 (Kf4) Qg3+ 10.Ke3 Qxg6 11.Qc5 Qe6+ 12.Kf4 Qf6+ 13.Kg3 Qg6+ 14.Kf2 Qg2+ 15.Ke3 Qg3 16.Qc2 Qd6

No 20911 R. Becker
2nd prize



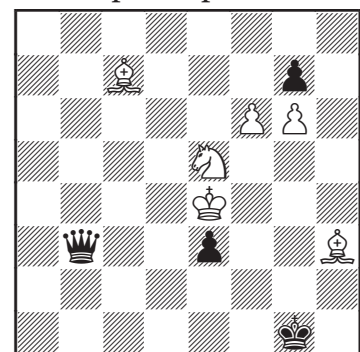
g4e1 o1o1.35 6/6 Win

No 20912 M. Minski
3rd prize



b2h7 342o.63 10/6 Win

No 20913 Y. Bazlov
special prize



e4g1 3o21.22 6/4 Win

(Re6; Sb2 mate) 8.Sb3 Ra2 9.Sd4/iii Rg2/iv 10.Kb6 Rf2 11.Sc5+/v Kb4 12.Se4+ Ka4 13.Sc3+/vi wins.

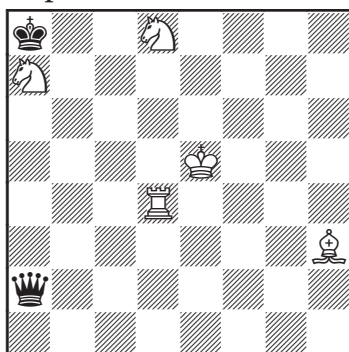
- i) 5.Bxe5? stalemate.
- ii) 7.Bxe7? stalemate.
- iii) 9.Sbc5+? Ka3 10.Kb5 Rg2 draws.
- iv) Rd2 10.Sc5+ Kb4 11.Se4+ Ka4 12.Sc3 mate.
- v) 11.Sxf2? stalemate.
- vi) 11.Sxf2? stalemate.

No 20917 Valery Kalashnikov & Anatoly Skripnik (Russia). 1.Sb5 Qe2+/i 2.Kd6 Qxb5 3.Bg2+ Ka7 4.Sc6+ Ka6 5.Be4 (Bf3? Qb2;) Qb2/ii 6.Bd3+ Kb7 7.Rb4+ Ka8 8.Ra4+/iii Kb7 9.Ba6+/iv Kb6/v 10.Rb4+ Kxa6/vi 11.Sb8+/vii Ka5 12.Rxb2 wins.

- i) Qh2+ 2.Kd5 Qh1+ 3.Re4 Qxh3 4.Ra4+ Kb8 5.Sc6+ Kb7 6.Sd6+ Kb6 7.Sc4+ Kb7 8.Ra7+ wins.
- ii) Qb6 6.Ra4+ Kb7 7.Rb4 Kc8 8.Bf5+/viii Qb4+ 6.Sxb4+/ix wins.
- iii) 8.Rxb2? stalemate.
- iv) 9.Sa5+? Kc8 10.Rc4+ Kd8 11.Sc6+ Ke8 12.Re4+ Kf8 draws.
- v) Ka8 10.Bc8 mate.
- vi) Qxb4+ 11.Sxb4 Ka5 12.Kc5 wins.
- vii) 11.Rxb2? stalemate.
- viii) But not 8.Rxb6? stalemate.
- ix) But not 6.Rxb4? stalemate.

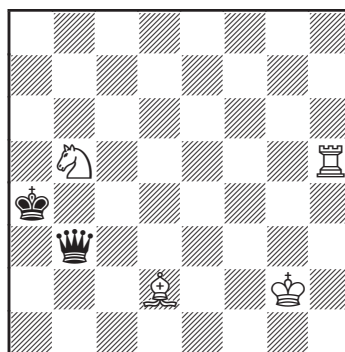
No 20918 Vladislav Tarasiuk (Ukraine). 1.Sc3+ Ka3 2.Ra5+ Kb2 3.Rb5 Ka1 4.Kh1/i Qb4 5.Bf4/ii Qb3/iii 6.Be5/iv wins.

No 20917 V. Kalashnikov & A. Skripnik
1st sp. honourable mention



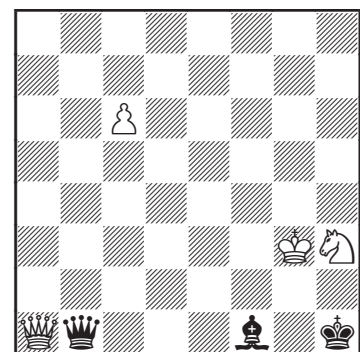
e5a8 3112.00 5/2 Win

No 20918 V. Tarasiuk
2nd special honourable mention



g2a4 3111.00 4/2 Win

No 20919 A. Skripnik
3rd special honourable mention



g3h1 4031.10 4/3 Win

i) 4.Rxb3? stalemate, or 4.Kh2? Qb4 5.Rxb4 stalemate.

- ii) 5.Rxb4? stalemate.
- iii) Qxf4 6.Rb1 mate.
- iv) 6.Rxb3? stalemate.

No 20919 Anatoly Skripnik (Russia). 1.Sf2+/i Kg1 2.Qd4/ii Qb8+/iii 3.Kh4 Kg2 (Qh2+; Sh3++) 4.Sg4 Qg3+ 5.Kg5 Be2 6.Qf4 Bb5 7.Qe4+/iv Qf3 8.Qc2+ Kg3 9.Qh2 mate.

- i) 1.Qxb1? stalemate.
- ii) 2.Qxb1? stalemate. Try: 2.Qa7? Qe1/v 3.Qd4 Ba6 4.Qd1 Bf1 5.Qd4/vi Ba6 6.Qc5 Kf1 wins.
- iii) Qe1 3.c7 Ba6 4.c8Q Bxc8 5.Kf3 Bb7+ 6.Se4+ Kh1 7.Qh8+ wins.
- iv) 7.Qxg3+? Kxg3 8.c7 Ba6 9.Se5 Kf2 10.Sd7 Ke3 11.Sc5 Bc8 12.Kf6 Kd4 draws.
- v) But not Qa1? 3.Sh3++/vii Kh1 4.Qg1+/viii mate.

- vi) 5.Qxe1 stalemate.
- vii) 3.Qxa1? stalemate.
- viii) 4.Qxa1? stalemate.

No 20920 Martin Minski (Germany).

I: 1.Rc4/i Ra4 2.Rc1/ii Rc4 3.Re1/iii Rc1 4.Be5/iv Rxe1+ 5.Kxe1 Kg2 6.Bxh2 wins.

II: 1.Rb4/vi Ra4/vii 2.Rb1/viii Rb4 3.Re1/ix Rb1 4.Be5/x Rxe1+ 5.Kxe1 Kg2 6.Bxh2 wins.

i) 1.Rxa6? stalemate. Thematic try: 1.Rb4? Rb6 2.Rc4/v Rb4 3.Rc1 Rb1 4.Rxb1 stalemate.

- ii) 2.Rxa4? stalemate.
- iii) 3.dxc4? stalemate.

- iv) 4.Rxc1? stalemate.
- v) 2.cxb6 stalemate.
- vi) 1.Rxa6? stalemate. Thematic try: 1.Rc4? Ra4 2.Rc1 Rc4 3.Re1 Rc2 4.Bc3 Rg2 5.d4 Rg1+ 6.Kf2 Rxe1 7.Bxe1 stalemate.
- vii) Rb6 2.cxb6 no stalemate.
- viii) 2.Rxa4? stalemate.
- ix) 3.Rxb4? stalemate.
- x) 4.Rxb1? stalemate.

“We see either remarkable ingenuity or the product of a ‘discovery’”.

Section Win Studies

No 20921 Sergiy Didukh (Ukraine). 1.h5 Sf4/i 2.Rxe5+/ii Kf6 3.gxf4/iii gxf4+/iv 4.Kh4/v Be6/vi 5.Bd4 Rg4+ 6.Kh3 Rg5+/vii 7.Rf5++/viii Kxf5 (Ke7; Bf6+) 8.Sd6 ideal mate.

- i) Se7 2.Rxe5+ Kd7 3.Sb6+ Kd6 4.Bd4 Rh7 5.Rxg5 wins.
- ii) 2.gxf4? Bxh5+ 3.Kxh5 Kxf5 wins.
- iii) 3.Bd4? Bxh5 mate.
- iv) Bxc4 4.Bd4 gxf4+ 5.Rg5+ wins.
- v) 4.Kxf4? Bxc4 5.Rc5 Rh7 6.Rxc4 Rxh5 draws.
- vi) Bxc4 5.Rc5 Be6 6.Bd4+, or Rg2 5.Bd4 Rh2+ 6.Kg4 Be6+ 7.Kxf4 Rh4+ 8.Ke3 Bxc4 9.Re4+ Kg5 10.Bf6+ wins.
- vii) Rg3++ 7.Kh2 Rh3+ (Bxc4; Rc5+) 8.Kg1 Rd3 (Bxc4; Re3+) 9.Rd5+ Ke7 10.Bc5+ wins.
- viii) 7.Kh2? Rxe5 8.Sxe5 Kg5 draws.

“This ends in a midboard mate – a classical theme, e.g. as seen in Kasparian’s book; it is certainly a pleasant study for solvers”.

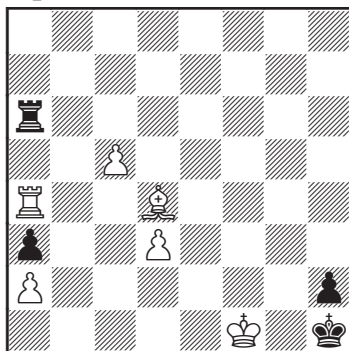
No 20922 Pavel Arestov & Anatoly Skripnik (Russia). 1...Rd4+/i 2.Kc2/ii Sb5 3.Sce2/iii Sa3+ 4.Kc1 Rd1+ 5.Kxd1 Kb2/iv 6.Sd3+/v Sxd3 7.Qd2+ Sc2 8.Qxc2+ Ka3 9.Sc3/vi Sb2+/vii 10.Kd2 a1Q 11.Sb1+ Ka2 12.Kc1 zz, wins.

- i) Kb1 (Kb2; Qh2+) 2.Qh7 a1Q 3.Qxe4+ Kb2 4.Qxe5+ wins.
- ii) 2.Ke2? Sb5 3.Sxa2 Kxa2 draws.
- iii) 3.Scd3? Sa3+ 4.Kd2 Sb1+ 5.Ke2 Sc3+ 6.Kd2 Sb1+ 7.Ke2 Sc3+ draws.
- iv) Kb1 6.Sd5 a1Q 7.Qc1+ wins.
- v) 6.Sc1? a1Q 7.Qh2+ Kb1 8.Qh7+ Kb2 positional draw.
- vi) 9.Sc1? a1Q 10.Qxd3 Qd4 11.Qxd4 stalemate.
- vii) bxc3 10.Qxc3, or a1Q+ 10.Sb1+ win.

“In a study that has a notable zugzwang position, White avoids the stalemates and positional draw in Black’s counterplay”.

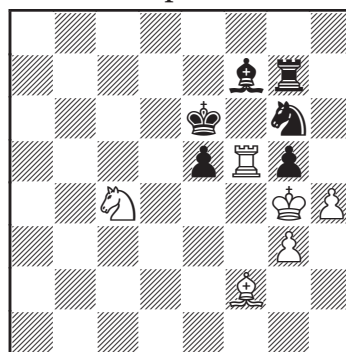
No 20923 Arpad Ruzs (Rumania). 1.Kc5+/i Sf6 2.gxh7 Kh8/ii 3.Bxf6+/iii Kxh7/iv 4.Bd4 Se7 5.Kd6 Sg6/v 6.Be5/vi Sh4 7.Kd5 Sf3 8.Bf4 Se1 9.Kc4 Kg7 10.Kd4 Kh7 11.Kc3 Sg2 12.Bd2 Sh4 13.Kd3 Sf3 14.Bf4 Se1+ 15.Kd2 Sf3+ 16.Ke3 Se1 17.Bg3 Sc2+ 18.Kd3 Sb4+ 19.Kc4 Sc6 20.Kc5 Sa5 21.Bf4 Kg7 22.Kb6 Sc4+ 23.Kb5 Sa3+ 24.Kb4 Sc2+ 25.Kc3 Se1 26.Kd2 Sf3+ 27.Ke3 Se1/viii 28.Be5+ Kg8 29.Bc3 Sc2+ 30.Kd3 Sa3 31.Be5 Kf7 32.Bf4 Kg7 33.Kc3 Kh7 34.Be5 Sb1+ 35.Kc2

No 20920 M. Minski
special commendation



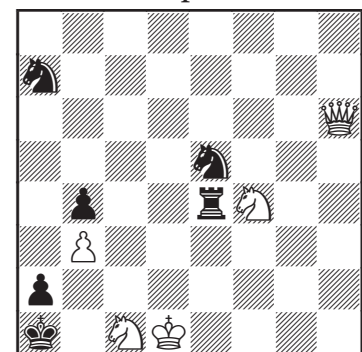
f1h1 0410.32 6/4 Win
I: Diagram, II: add bPc6

No 20921 S. Didukh
1st prize



g4e6 0444.22 6/6 Win

No 20922 P. Arestov
& A. Skripnik
2nd prize



d1a1 1308.12 5/6 BTM, Win

Sa3+ 36.Kb3 Sb5 37.Kb4 Sa7 38.Kc5 Sc8 39.Bf6/ix Kg8 40.Bd4 Se7 41.Be3 Kh7/x 42.Kd6 Sg6/xi 43.hxg6+ Kxg6 44.Ke5 h5 45.g5 wins.

i) 1.Kd5+? Sf6+ 2.Ke6 hxg6 3.Bxf6+ Kh7 4.Bd4 gxh5 5.gxh5 Kg8 6.Kd7 catching bS Kf7 7.Kxc8 Ke6 8.Bg7 Kf5 9.Bxh6 Kg4 draws.

ii) Kxh7 3.Bxf6 Kg8 4.Bd4 Se7 5.Be3 Kg7 6.Kd6 Sg6 (Sg8; Ke6) 7.hxg6 Kxg6 8.Ke5 h5 9.g5 wins.

iii) 3.Kb4? Kxh7 4.Bxf6 Kg8, or 3.Kc6? Se7+ 4.Kd6 Sd5 draw.

iv) The composer calls this a cyclic zugzwang. White needs to reach the same position with BTM. The cycle to achieve this is 36 moves long, which is a record.

v) Position A

vi) Minor dual: 6.Be3 Sh4 7.Ke5 Sf3+ 8.Ke4 Se1 9.Bd2 Sc2 10.Kd3 Sa3 11.Bf4 Sb5 12.Kc4 Sa3+ 13.Kb4 Sc2+ 14.Kc3 Se1 15.Kd2 see main line.

vii) Position B.

viii) Position B'.

ix) Cyclic zugzwang.

x) Kg7 42.Kd6 Sg8 43.Ke6

xi) Position A'

The author explains: "This analysis uses the term 'Cyclic Zugzwang' which is a generalization of the common 3-move (or 5 ply) long triangulation to pass the move to the weaker side. If the stronger side is to move in a 'cyclic zugzwang' position, it wins more slowly than with the other side to move, and in order to win, the stronger side can be forced to visit the same position but with the other side to move.

The key position for this study was discovered by John Bryant (see https://www.youtube.com/watch?v=2h_bopuS8Vk). I conjectured that this position is a genuine cyclic zugzwang (not only the shortest path but all paths to win must go through the BTM position) and that later was proved to be true by some specially modified Freezer and FinalGen software".

"This study deserves to be rewarded because of the special characteristic of the theme as explained above."

No 20924 Richard Becker (USA). 1.Qd3+/i Ka5 2.Qd5+ (Qxd7? Rb6+;) Kb6 3.Qxd7/ii Kc5/iii 4.Qf5+/iv Kb6 5.Qc8 Bf6/v 6.Qd7 Kc5 7.Qf5+ (Qc7+ Rc6;) Kd4 8.Qf4+ Kc5 9.Qc4+ Kb6 10.Qc8 Bb2 11.Kb4 wins.

i) 1.Qf5+? Kc6, or 1.Qxd7+? Rc6 2.Qb7+ Kc5 3.Qxa7+ Rb6+, or 1.Qf1+? Kb6 2.Qxa1 Kb7 3.Qh1+ Rc6 4.Qd5 Kc7 fortress draw.

ii) 3.Qd6+? Kb7 4.Qxd7+ Kb8 draws.

iii) Ra5 4.Qd8+, and: Kb5 5.Qg5+ Ka6 6.Qh6+ Kb5 7.Qh1, or here: Ka6 5.Qc7 Rb5+ 6.Ka4.

iv) 4.Qc7+? Rc6 5.Qa5+ (Qxa7+ Rb6+;) Kd6 6.Qxa3+ Rc5 draws.

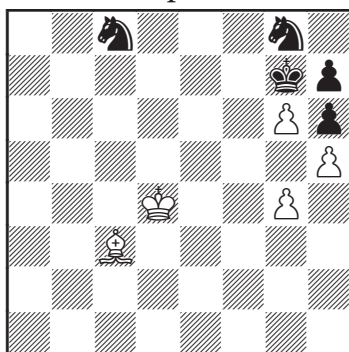
v) Kb5 6.Qb7+ Rb6 7.Qd5+ Ka6+ 8.Kxa3 Rb5 9.Qc6+ Ka5 10.Qc7+ Rb6 (Ka6; Ka4) 11.Qxa7+ wins.

"Precise play is needed to avoid equality in a rook and pawn vs. queen ending with interesting lines".

No 20925 Michael Roxlau (Germany). 1.Kh5/i Qc1/ii 2.Kg6 Kg3 3.Rxe2+ Kh4 4.Re5

No 20923 A. Ruzs

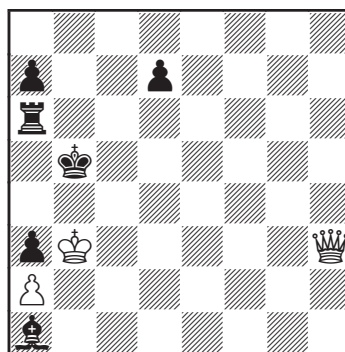
3rd prize



d4g7 0016.32 5/5 Win

No 20924 R. Becker

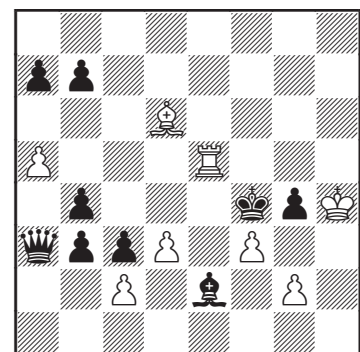
1st honourable mention



b3b5 1330.13 3/6 Win

No 20925 M. Roxlau

2nd honourable mention



h4f4 3140.56 8/9 Win

Kg3/iii 5.Re1+ Kxg2 6.Rxc1 b2 7.Rb1 b3 8.cxb3 Kxf3 9.Ba3/iv c2 10.Rxb2 c1Q 11.Rf2+ Kxf2 12.Bxc1 g3 13.Kf5 Kf3 14.Bb2/v Ke3 15.Ke5 Kxd3 16.Bd4 Kc2 17.b4 Kb3 18.b5 Kc4 19.b6 axb6 20.axb6 wins.

i) 1.fxg4? Bxg4 2.d4 Bh3 3.Kxh3 Qa4, or 1.Rxe2+? Kf5 2.fxg4+ Kg6 draws.

ii) Qxa5 2.Rxa5+, e.g. Ke3 3.Re5+ Kf2 4.Bc5+ Kf1 5.cxb3 gxf3 6.gxf3 Bxf3+ 7.Kg5 a5 8.Kf4 Bd1 9.Be3 Bxb3 10.Rxa5 Bc2 11.Bd4 Ke2 12.Rb5 Bxd3 13.Rxb4. Qa4 2.Kg6 Kg3 3.Rxe2+ Kh4 4.Re1 (Re7) and mate.

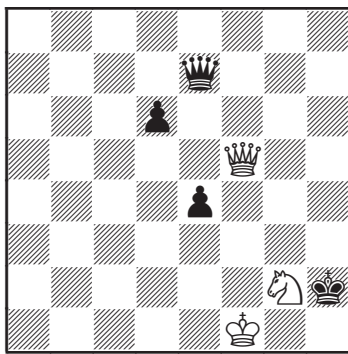
iii) Qf4 5.Rh5+ Kg3 6.Bxf4+ Kxf4 7.cxb3 wins.

iv) 9.Be5? c2 10.Rf1+ Kg2 11.Bxb2 Kxf1 and Black wins.

v) 14.Bf4? g2 15.Bh2 Ke3 16.Ke5 Kxd3 17.Kd5 Kc3 18.Kc5 b6+ 19.axb6 axb6+ 20.Kxb6 Kxb3, or 14.Ba3? b6 15.Bd6 g2 16.Bh2 Ke3 17.a6 Kxd3 18.Ke6 Kc3 19.Kd7 Kxb3 20.Kc8 b5 21.Bg1 b4 draw.

“This is a nice study with an original configuration; the author has investigated this theme in detail in other versions”.

No 20926 R. Becker
3rd honourable mention



f1h2 4001.02 3/4 Win

No 20926 Richard Becker (USA). 1.Qf2/i Kh3/ii 2.Qf4 zz, and:

— d5 3.Qh6+/iii Kg3 4.Qg6+ Kf3 5.Qh5+ Kg3 6.Qf5 Kh2 7.Qf2/iv Kh3 8.Qf4 Qd8/v 9.Se3/vi Qg8/vii 10.Kf2 Qg6 11.Qe5 Qf7+ 12.Kg1 Kh4/viii 13.Sf5+/ix wins, or:

— Qd8 3.Qe3+/x Kg4 4.Qxe4+ Kh5 5.Sf4+/xi wins.

i) Thematic try: 1.Qf4+? Kh3 zz 2.Qh6+ Kg3 3.Qg6+ Kf3, and either: 4.Qf5+ Kg3 5.Qf4+

Kh3, or here: 4.Qh5+ Kg3 5.Qf5 Qe5. Thematic try: 1.Se3? Qh4 2.Ke2 d5 3.Qe5+ Kh1 4.Qa1+ Kh2 5.Qe5+ Kh1 draws.

ii) Qg5 2.Sf4+ Kh1 3.Se2 wins.

iii) Or 3.Qf5+ Kg3 4.Qg6+. 3.Se3? Qg7 4.Qf5+ Kg3 5.Qf2+ Kh3 6.Qf5+ Kg3 7.Kg1 Qa1+ 8.Sf1+ Kh4 draws.

iv) Thematic try: 7.Se3? Qh4 8.Sg4+ Kh3/xii 9.Se5+ (Sf6+, Sh6+) Kh2 10.Sg4+ Kh3 11.Sf2++ Kg3 zz draws.

v) Qh7 9.Qg5 Qf7+ 10.Sf4+ wins.

vi) 9.Qe3+? Kg4 and 10.Qxe4+ is not possible.

vii) Qh4 10.Qe5 zz, or Qc8 10.Kf2.

viii) Qg8+ (Qg6+) 13.Kh1.

ix) Echo.

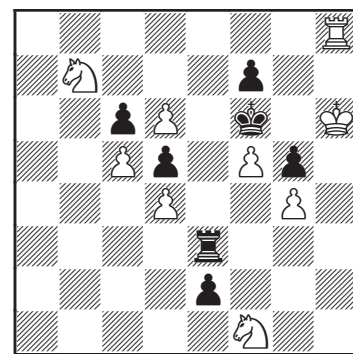
x) Thematic try: 3.Se3? Qh4 4.Qf5+ (Qe5+ is not possible) Kh2 5.Ke2 d5.

xi) Echo.

xii) Kg3? 9.Sf2 zz e3 10.Qg6+ Kf3 11.Qg2+ Kf4 12.Sd3+ Kf5 13.Qxd5+ Kg6 (Kg4) 14.Se5+ echo.

“Many zugzwang positions occur in the tries and in the solution. This is an interesting and new study and, many decades hence, this theme will appeal to solvers”.

No 20927 Y. Afek
4th honourable mention



h6f6 0402.55 9/7 Win

No 20927 Yochanan Afek (Israel/the Netherlands). 1.Sg3/i Rxg3 2.Kh7 e1R 3.d7 Rh3+ (Re7; Rc8) 4.Kg8 Rxh8+ 5.Kxh8 Re7 6.d8R/ii Re8+ (Rxb7; Rd6+) 7.Kh7 wins.

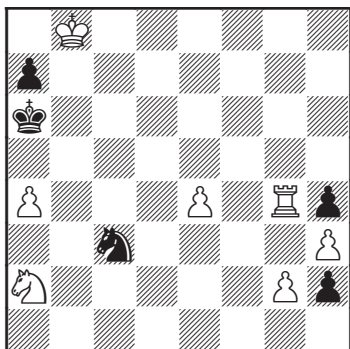
i) 1.Kh7? exf1Q/iii 2.d7 Re7 3.d8R Qh3+ 4.Kg8 Re8+ 5.Rxe8 Qxh8+ 6.Kxh8 stalemate, or 1.Sxe3? e1Q 2.Kh7 Qh4+ 3.Kg8 Qxh8+ 4.Kxh8 stalemate.

ii) 6.d8Q? stalemate, or 6.d8S? Re8+ 7.Kh7 Rf8 8.Sxc6 Rh8+ 9.Kxh8 stalemate.

iii) But not: exf1R? 2.d7 Rh1+ 3.Kg8 Rxxh8+ 4.Kxh8 Re7 5.d8R wins.

“This is a meritorious study with a rook promotion on each side and with nice and friendly play”.

No 20928 M. Hlinka & L. Kekely
special honourable mention



b8a6 o104.43 7/5 Win

No 20928 Michal Hlinka & Lubos Kekely (Slovakia). 1.Rg6+ Ka5 2.Kxa7 Sxa2 3.Ra6+ Kb4 4.Rb6+ Ka5 5.Rb5+/i Kxa4 6.Rb1 Sc3 7.Re1/ii Kb5/iii 8.e5 Kc6 9.e6 Sd5/iv 10.Rh1/v Kd6 11.Rxh2 wins/vi.

i) Thematic try:5.Rb1? Sc3 6.Rh1 Sxe4 7.Rxh2 Sg3 8.Kb7 Kxa4 9.Kc6 Kb4 10.Kd5 Kc3 11.Ke5 Kd3 12.Kf4 Kd4 13.Kg5 Ke5 14.Kxh4 Kf4 zz, draws.

ii) 7.Ra1+? Kb5 8.e5 Kc6 9.e6 Kd6, or 7.Rh1? Sxe4 8.Rxh2 Sg3 draws.

iii) Se2 8.e5 Kb5 9.e6 Sd4 10.Rh1 Sxe6 11.Rxh2 Sf4 12.Rh1 Sxg2 13.Rf1 wins.

iv) Kc7 10.e7 Sb5+ 11.Ka6 Sd6 12.Rh1 Kd7 13.Rxh2 Kxe7 14.Rh1 wins.

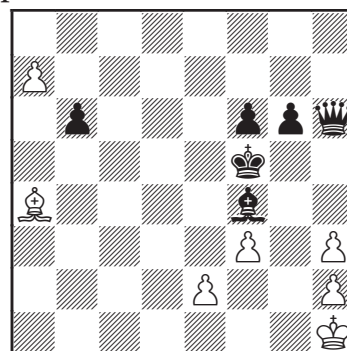
v) 10.Ka6? Kd6 11.Rh1 Kxe6 12.Rxh2 Kf5 13.Rh1 Kf4 14.Rd1 Se3 15.Rd3 Sxg2 draws.

vi) e.g. Kxe6 12.g3 hxg3 13.Rg2.

“The try has an interesting zugzwang position and needs precise play in an original configuration”.

No 20929 Harold van der Heijden (the Netherlands). 1.a8Q Kg5/i 2.Qd5+ f5/ii 3.Qd8+/iii Kh5 4.e3 Bxe3/iv 5.f4 Qxf4 6.Bd1+ Kh6 7.Qh8+ Kg5 8.h4+ Qxh4 9.Qd8+ Kf4 10.Qxh4+ wins.

No 20929 Harold van der Heijden
special honourable mention



h1f5 3040.53 7/6 Win

i) Qh4 2.Qe4+ Kg5 3.Be8 Qh5 4.h4+ Qxh4 5.Qxg6 mate.

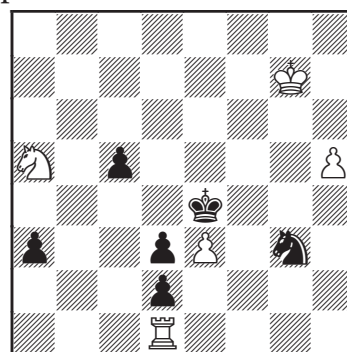
ii) Kh4 3.Qc4 Kxh3 (b5; Bxb5) 4.e3 Qg5 5.Bd7+ f5 6.Qf1+ Kh4 7.exf4 Qxf4 8.Be8 Qd6 9.Qe2 wins.

iii) 3.e3? Bxe3 4.Qd8+ Kf4 5.Qc7+ Kxf3 6.Qc4 Bd2 7.Bc6+ Ke3 8.Bb5 Ba5 9.Qc1+ Bd2 10.Qc4 Ba5 draws.

iv) Bg5 5.Qd1 f4 6.Qd5 Kh4 7.Qf7 b5 8.Bc2 Qh5 9.Kg2 fxe3 10.Qc7 Qh8 11.Qg3+ Kh5 12.h4 Qd8 13.f4 Qd5+ 14.Kh3 Qd7+ 15.f5 wins.

“This is a study with varied game-like play with tries and lines showing domination and mate”.

No 20930 V. Tarasiuk
special honourable mention



g7e4 o104.24 5/6 Win

No 20930 Vladislav Tarasiuk (Ukraine). 1.h6/i Sf5+ 2.Kg6 Sxh6 3.Kxh6 Kxe3 4.Sc4+ Kd4 5.Sxa3 c4 6.Rxd2/ii c3 7.Rg2 Ke3/iii 8.Sc4+ Kf3 9.Rh2/iv c2 10.Rh1/v Ke4 11.Rh4+ Kf3/vi 12.Se5+ Kg3 13.Rg4+/vii Kh3 14.Rc4 d2 15.Rc3+ Kh4 16.Sf3+ wins.

i) 1.Kg6? Sxh5 2.Kxh5 Kxe3 3.Sc4+ Kd4 4.Sxa3 c4 5.Rxd2 c3 6.Rh2 d2 7.Rh4+ Kd3 (Ke3) draws.

ii) 6.Sb5+? Kc5 7.Sc3 Kd4 8.Sb5+ Kc5 draws.

iii) d2 8.Rg8 Kd3 9.Rd8+ Ke2 10.Sb1 Kd1 11.Sxc3+ wins.

iv) 9.Ra2? c2 10.Ra1 Ke4 11.Kg5 Kd4 draws.

v) 10.Sd2+? Ke3 11.Sb3 d2 12.Rxd2 c1Q 13.Sxc1 Kxd2 draws.

vi) Kd5 12.Se3+ Kc5 13.Rc4+ wins.

vii) 13.Rc4? d2 14.Rc3+ Kf4 draws.

“This is an interesting study with domination of rook and knight against pawns”.

No 20931 Iuri Akobia (Georgia) & Pavel Arestov (Russia). 1.Re3 Bd2 2.Sxe2, and:

— Bxe3+ 3.Kxe3 f1Q 4.Sxf1 Kxf1 5.c6 Bg8 6.Sf4/i, and:

– Bc4 7.c7 Ba6 8.Sd5 e5 9.Ke4 Ke2 10.Kxe5 Bb7 11.Ke4/ii zz Kd2 12.Kd4 Kc2 13.Se7 Kb3 14.Kc5 Ka4 15.Kb6, and:

– e5 7.Sd3/iii Bd5 8.c7 Bb7 9.Sc5 Bc8 10.Ke4 Ke2 11.Kxe5 Ke3 12.Kd5 Kf4 13.Kd6 Kf5 14.Ke7 Ke5 15.Kd8 Bh3 16.Sd7 wins, or:

— e5+ 3.Kf3 Bxe3 4.Kxe3 f1Q 5.Sxf1 Kxf1 6.c6 Kg2 7.Sc1 Kg3 8.Sd3 Kg4 9.Sxe5+ Kg5 (Kf5; c7) 10.Sd7 Bf5 11.Kd4 Kg6 12.Ke5 Bh3 13.Kd6 Kf7 14.c7 wins.

i) Thematic try: 6.Sd4? e5 7.Sb5 Bd5 8.c7 Be6, and either 9.Ke4 Ke2 10.Sd6 Bd7 11.Kxe5 Kd3, or 9.Sd6 Bd7 10.Ke4 Ke2 11.Kxe5 Kd3 12.Kf6 Kd4 13.Ke7 Bh3.

ii) Thematic try: 11.Kd4? Bc8 zz 12.Se7 Bd7 13.Sd5 Bc8 14.Sb6 Bb7 15.Kc5 Kd3 16.Sd5 Bc8 17.Sb6 Ba6 (Bb7) draws.

iii) Thematic try: 7.Sg6? Bd5 8.c7 Bb7 9.Sxe5 Ke1 10.Sc4 Bc8 11.Sb6 Bb7 12.Sd5 Bc8 13.Se7 Bd7 14.Kd4 Ke2 15.Kd5 Kd3 16.Ke5 Kc4 17.Kd6 Bh3 draws.

“After an economical introduction, we arrive at a miniature position with two lines with notable unique line; the tries are important”.

No 20932 Juan Cruz Arias (Argentina). 1.h5 Ke6 2.Sg5+/i, and:

— Kf5 3.fxe5 fxe5/ii 4.Se4 Ke6 5.Sxc5+ Kf5 6.Se4, or:

— Ke7 3.fxe5/iii fxe5 4.Se4 Kf7 5.Sxc5 Kg7 6.Se4 Kh6 7.Sg3 e4 8.Kc3 b4+ 9.Kxb4 e3 10.Kc3 e2 11.Kd2 wins.

i) Try: 2.h6? Kf7 3.f5 e4 4.Kc2 (Sf4 e3;) Kg8 5.Sf2 Kh7 6.Sxe4 Kxh6 7.Kd3 Kh5 8.Sxc5 Kg4 9.Ke4 b4 10.Sd7 Kg5 11.Sb6 b3 12.Sc4 Kg4 draws.

ii) fxe5 4.h6 Kg6 5.e6, or c4+ 4.Kb4 wins.

iii) 3.h6? Kf8 4.fxe5 fxe5 draws.

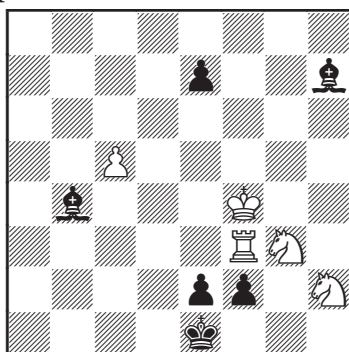
No 20933 Beka Akhaladze (Georgia). 1.a5/i d5 2.Rd4 Kc2 3.Kb4 Rd6 4.Kc5 Ra6 5.Kb5 Rd6 6.Kb4 Kb2 7.Rd2+ Kc1 8.Ra2 Rd8 9.a6 Kb1 10.Rd2 Kc1 11.Rd4 Kc2 12.Kc5 Rc8+ 13.Kb6 Rb8+ 14.Kc7 Ra8 15.Kb7 Rd8 16.a7 Kc3 17.Rxd5 wins.

i) 1.Rd5? Kc2 2.Kb4 Rb8+ 3.Kc4 Rc8+ 4.Rc5 Ra8 5.a5 Kd2 6.Rd5+ Ke3 7.Kb5 Rd8 8.a6 Ke4 9.Rd6 Ke5 draws.

No 20931 I. Akobia †

& P. Arestov

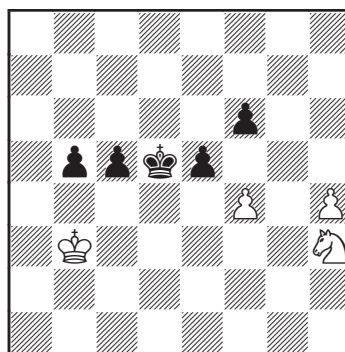
special honourable mention



f4e1 0162.13 5/6 Win

No 20932 J. Cruz Arias

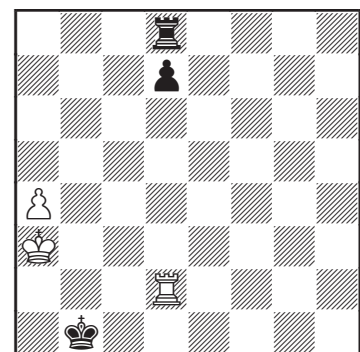
commendation



b3d5 0001.24 4/5 Win

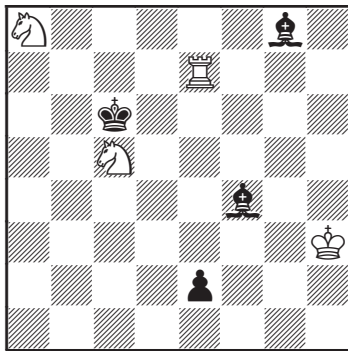
No 20933 B. Akhaladze

commendation



a3b1 0400.11 3/3 Win

No 20934 L. Gonzalez
commendation



h3c6 0162.01 4/4 Win

No 20934 Luis Miguel Gonzalez (Spain).
1.Sd3 Bd6 2.Rxe2 Kb7 3.Re8 Bc4 4.Se1/i Bb5
5.Rh8/ii Bd7+/iii 6.Kh4 Bc6 7.Sc2/iv Be5/v
8.Rh6 Bc3/vi 9.Re6 Bd7 10.Rd6 Bc6 11.Se3 Bb4
12.Re6 Bc5 13.Sg4 Bd7 14.Re5 Bb4/vii 15.Re2/viii
Bxg4 16.Kxg4 Kxa8 17.Ra2+ Kb7 18.Rb2 wins.

i) 4.Sb2? Bb5 5.Rg8 Ka7 draws.

ii) 5.Rg8? Bd7+ 6.Kh4 Bc6 7.Sc2 Be4 8.Se3
Ka7 9.Sc4 Be7+ 10.Kg4 Bd5 11.Rg7 Bxc4
12.Rxe7+ Kxa8 draws.

iii) Be5 6.Rg8 Bd7+ 7.Kh4 Bc6 8.Sd3 Bd6
9.Kg4 Bb5 10.Se1 Bc4 11.Rh8 Be2+ 12.Kg5 wins.

iv) 7.Sd3? Bb5 8.Sf2 Bb8 9.Sb6 Ba7, or 7.Kg5?
Bb8 8.Sb6 Be5 draws.

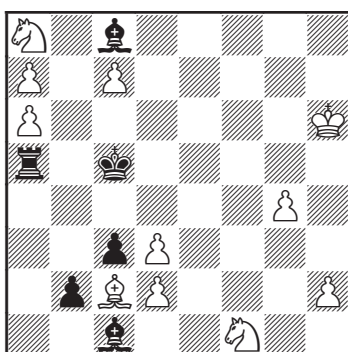
v) Be4 8.Se3 Bb8 9.Sb6 wins.

vi) Be4 9.Sa3 Bd4 10.Sb5 Bf2+ 11.Kg4 Kxa8
12.Rh8+ Kb7 13.Sd6+ wins.

vii) Bd6 15.Ra5 Bb4 16.Ra1 wins.

viii) 15.Re4? Ba5 16.Se5 Bb5 17.Sf7 Bc6 18.Re6
Bh1 19.Re8 Ka7 draws.

No 20935 A. Pallier
commendation



h6c5 0372.72 11/6 Win

No 20935 Alain Pallier (France). 1.d4+/i
Kxd4 2.Sb6 cxd2/ii 3.Sxd2 Bxd2+ 4.g5/iii Bxg5+
5.Kg7/iv Rxa6 6.Sxc8/v Bf4 7.Sd6 Rxa7 8.Sb5+
Kc5 9.Sxa7 Bxc7 10.h4 Bd8 11.h5 Kb6 12.Sc8+
Kc7 13.h6 Kxc8 14.h7 Ba5 15.h8Q+ wins.

i) 1.Sb6? cxd2 2.Sxd2 Bxd2+ 3.Kg6 (g5; Bxg5;)
Rxa6 4.a8Q Rxa8 5.Sxa8 Bxg4 draws.

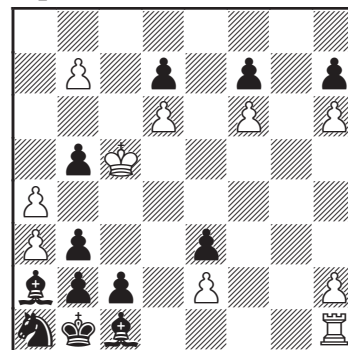
ii) Rxa6 3.a8Q Rxa8 4.Sxa8 Bxg4 5.Kg5 Bd7
6.Sb6 cxd2 7.Sxd2 Bxd2+ 8.Kf6, and: Bh3 9.c8Q
Bxc8 10.Sxc8 Kc3 11.Bf5, or Bf4 9.Sxd7 Bxc7
10.h3 Ke3 11.Kf5 Bd8 12.Se5 Kd2 13.Bb1 Kc1
14.Be4 b1Q 15.Bxb1 Kxb1 16.Sf3 wins.

iii) Thematic try: 4.Kh7? Rxa6 5.Sxc8 Ba5
6.g5 Bxc7 7.g6 Be5 8.g7 Bxg7 9.Kxg7 Kc5 10.Kf7
Kc6 11.Ke7 Kc7 draws.

iv) Thematic try: 5.Kh7? Rxa6 6.Sxc8 Bf4
7.Sd6 Rxa7 8.Sb5+ Kc5 9.Sxa7 Bxc7 10.h4 Bd8
11.h5 Kb6 12.Sc8+ Kc7 13.Sa7 (h6 Kxc8;) Kb6
14.Sc8+ Kc7 draws.

v) 6.a8Q? Rxa8 7.Sxa8 Kc5 draws.

No 20936 M. Zinar
special commendation



c5b1 0163.88 10/12 Win

No 20936 Mikhail Zinar (Ukraine). 1.a5/i
b4 2.b8S bxa3 3.Sc6 dxc6 4.Kb6 c5 5.d7 c4 6.d8S
c3 7.Se6 fxe6 8.f7 e5 9.f8S e4 10.Sg6 hxg6 11.h7/
ii g5 12.h8S g4 13.Sf7 (Sg6) g3 14.Sd6 (Se5) gxh2
15.Rxh2 Bd2 16.Sc4 c1Q/iii 17.Sxa3 mate.

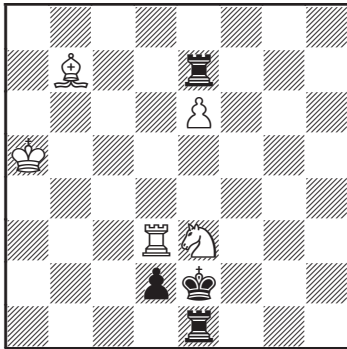
i) Thematic try: 1.b8S? bxa4 2.Sc6 dxc6
3.Kb6 c5 4.d7 c4 5.d8S c3 6.Se6 fxe6 7.f7 e5 8.f8S
e4 9.Sg6 hxg6 10.h7 g5 11.h8S g4 12.Sf7 g3 13.Sd6
gxh2/iv 14.Sb5 stalemate.

ii) Try: 11.a6? g5 12.a7 g4 13.a8S g3 14.Sc7
gxh2 15.Sb5 stalemate.

iii) Be1 17.Rh1 Kc1 18.Rxe1+ mate.

iv) g2? 14.Sb5 gxh1Q 15.Sxc3 mate.

No 20940 P. Arestov
2nd prize



a5e2 0711.11 5/4 Draw

No 20940 Pavel Arestov (Russia). 1.Ba6 Rxe6 2.Rb3+/i Rxa6+/ii 3.Kxa6 Rc1 4.Kb6/iii zz Rc8 5.Ra3 (Kb7? Rc5;) zz Rc1 6.Rb3 Rc8/iv 7.Ra3 Re8/v 8.Sd5 d1Q 9.Sc3+ draws.

i) Thematic try: 2.Ra3+? Rxa6+ 3.Kxa6 Rc1 4.Kb5 Rc7 5.Kb6 Rc8 zz 6.Kb5 Re8 zz 7.Sd5 Rb8+ 8.Kc4 Rc8+ 9.Kb4 d1Q wins.

ii) Kf2 3.Sg4+ Kg2 4.Bb7+ Kg1 5.Rg3+ Kf1 6.Bf3 draws

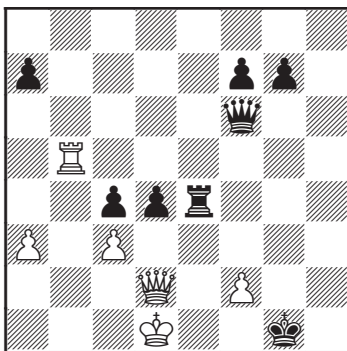
iii) 4.Kb7? Rc5, or 4.Kb5? Rc8 5.Ka6 Rc5 win.

iv) Rc2 7.Sxc2 d1Q 8.Rc3 draws.

v) Rb8+ 8.Kc5 Re8 9.Kd4 draws.

“White equalizes with subtle moves after avoiding a zugzwang in Black’s favour”.

No 20941 A. Jasik
3rd prize



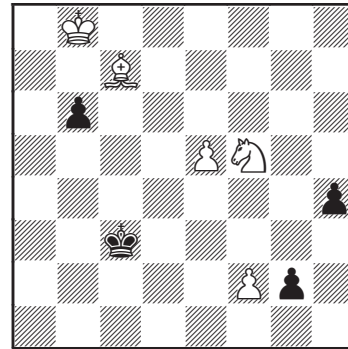
d1g1 4400.35 6/8 Draw

No 20941 Andrzej Jasik (Poland). 1.Rg5+ Kf1 2.f4 Qxg5 3.fxg5 d3 4.g6/i f6 5.a4 a5 (a6; a5) 6.Kc1 Re1+ 7.Kb2 Re2 8.Ka3 Rxd2 stalemate.

i) 4.a4? g6 5.a5 a6 6.Kc1 Re1+ 7.Kb2 Re2 wins.

“This is an economical study with an enjoyable stalemate”.

No 20942 V. Tarasiuk
1st honourable mention



b8c3 0011.23 5/4 Draw

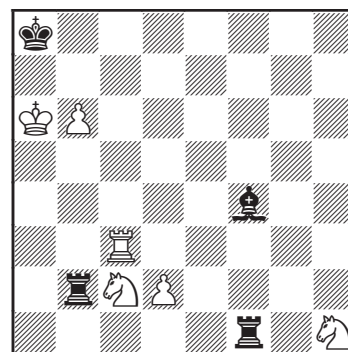
No 20942 Vladislav Tarasiuk (Ukraine). 1.Sd4/i Kxd4 2.Bxb6+ Kxe5 3.Bc7+ Ke4 4.Bh2 Kf3 (h3; f4) 5.Bg1 h3 6.Ka8/iv Ke2 7.f4 Kf1 8.f5 Kxg1 9.f6 h2 10.f7 h1Q 11.f8Q draws.

i) 1.e6? g1Q 2.e7 Qg8+ 3.Kb7 Qe6 wins.

ii) 6.Kb7? Ke2 7.f4 Kf1 8.f5 Kxg1 9.f6 h2 10.f7 h1Q 11.f8Q Qh7+ 12.Ka8 Qe4+ wins.

“Following an appropriate introduction we arrive at a position with a surprise move of the wK”.

No 20943 M. Minski
2nd honourable mention



a6a8 0732.20 6/4 Draw

No 20943 Martin Minski (Germany). 1.Sf2/i Rxf2/ii 2.Sb4/iii Rxb4 3.Rc8+ Bb8 4.Rc4 Rb1/iv 5.Rc1 Rb2 6.Rc2 Rb3 7.Rc3 Rb4 8.Rc4 Rf4 9.d4 (Rxf4? Rxf4;) Rb1 10.Rc1 Rb2 11.Rc2 Rb3 12.Rc3 Rb4 13.Rc4 Bd6 14.Rc8+ Bb8 15.Rc4 Rb5 16.Kxb5/v draws.

i) 1.Sa3? Ra1 2.Sf2 Kb8 3.Rh3 Be5 4.Sg4 Bd4, or 1.Rc8+? Bb8 2.Sa3 Ra1 3.Rc3 Rb4 win.

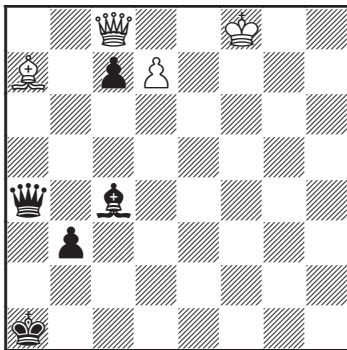
ii) Ra2+ 2.Sa3 Kb8 3.b7 Bc7 4.Re3 Rxd2 5.Sd3 draws.

- iii) 2.Rc8+? Bb8 3.Sb4 Rf6 wins.
- iv) Rxc4 5.b7 mate, or Rxd2 5.Rxb4 draws.
- v) 16.Rc5? Rxb6+ 17.Kxb6 Ba7+ wins.

After De Jong (HHdbV#09098).

“We see a suicidal rook but, in this case, it is not seeking stalemate but mate! The study concludes with an original positional draw”.

No 20944 P. Arestov
& A. Skripnik
3rd honourable mention



f8a1 4040.12 4/5 BTM, Draw

No 20944 Pavel Arestov & Anatoly Skripnik (Russia). 1...Qb4+/i 2.Ke8 Bb5 3.Qa8 Bxd7+/ii 4.Kxd7 Qa4+/iii 5.Kd8/iv b2 6.Kxc7 zz, and:

— Qa6 7.Kd7/v Qa5 8.Kd6 zz Qa3+ 9.Kd7 Qa6 10.Ke7/vi Qa4 11.Kf6/vii Qa5 12.Kg7 Ka2 13.Qg8+ Ka1 14.Qa8 Ka2 15.Qg8+ positional draw, or:

— Qa5+ 7.Kd6/viii zz Qa3+ 8.Kd7 b1Q 9.Bd4+ Ka2 10.Qg2+ draws/ix.

i) Qxa7 2.d8Q Qf2+ 3.Kg7 draws.

ii) b2 4.Bd4+ Qa4 5.Qh1+ Ka2 6.Bxb2 Bxd7+ 7.Kd8 draws.

iii) Qd6+ 5.Ke8 Qe6+ 6.Kf8 Qf6+ 7.Kg8 draws.

iv) Try: 5.Kxc7? b2 zz 6.Kd8 Qa5+ 7.Kd7 Ka2 8.Qg8+ Ka3/xi 9.Qg3+ Ka4 10.Qf4+ Qb4 wins.

v) 7.Kd8? Qa5+ 8.Kd7 Ka2 9.Qg8+ Ka3 10.Qf8+ Ka4 wins.

vi) 10.Kc7? zz Qa4 11.Qh1+ b1Q wins.

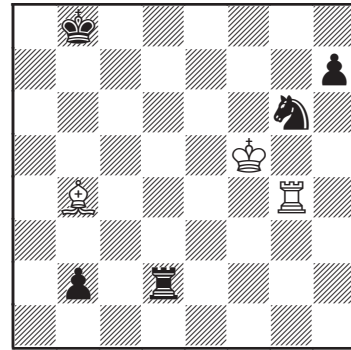
vii) 11.Kf8? Ka2 12.Qd5+ Qb3 13.Qg2/xv Qb4+ 14.Kg7 Qc3+ 15.Kh7 Ka1 16.Bd4 b1Q+ wins.

viii) 7.Kd7? Ka2 8.Qg8+ Ka3 9.Qf8+ Ka4 10.Qf4+ Qb4 wins.

ix) e.g. Kb3 11.Qd5+ Ka4 12.Qa8+ Kb3 13.Qd5+.

“We see original and striking zugzwang positions”.

No 20945 R. Becker
& I. Akobia †
1st special honourable mention



f5b8 0413.02 3/5 Draw

No 20945 Richard Becker (USA) & Iuri Akobia (Georgia). 1.Rg1 Rf2+ 2.Ke6 Sf4+ 3.Kd6 Sd3 4.Ba3 Rf7 5.Ke6 Rb7 6.Rb1 Ka8 7.Kf5/i Ka7 8.Bxb2 Sxb2 9.Kf6/ii zz, and:

— Ka6 10.Kg5 zz Rb6 11.Rh1 Rg6+ 12.Kf5 Rg7 13.Ra1+ Kb5 14.Rb1 Rg2 15.Rh1 Rg7 16.Rb1 positional draw, or:

— Kb8 10.Kg5 Rb6 11.Rh1 Rg6+ 12.Kf5 Rg7 13.Rb1, and:

– Rg2 14.Rh1 Rg7 15.Rb1 positional draw, or:

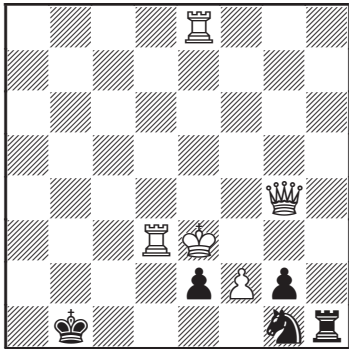
– Rb7 14.Kg5 Rb6 15.Rh1 Rg6+ 16.Kf5 Rg7 17.Rb1 positional draw.

i) Thematic try: 7.Kf6? Ka7 zz 8.Kf5 Rb5+ 9.Ke6 Rb6+ 10.Kd5 Rb3 11.Bf8 Rc3 12.Kd4 Rc1 wins. Try: 7.Be7? Sf4+ 8.Kd6 h6 9.Bf6 Rb6+ 10.Ke5 Se2 11.Kf5 Sg3+ 12.Ke5 Sf1 13.Kf5 Se3+ wins.

ii) Thematic try: 9.Kg5? Ka6 zz 10.Kh5 Rb3 11.Kg5 Ka5 12.Rh1 Rb7 13.Rb1 Rb6 14.Rh1 Rg6+ 15.Kf5 Rg7 wins.

“This has an original position starting with thematic tries after which we arrive at a miniature position whose main lines conclude with three positional draws of significant technical and artistic value”.

No 20946 M. Hlinka & L. Kekely
2nd special honourable mention



e3b1 1503.12 5/5 BTM, Draw

No 20946 Michal Hlinka & Ľubos Kekely (Slovakia). 1...e1Q+ 2.Kf4 Sh3+ 3.Rxh3 Qxf2+ 4.Kg5, and:

— g1Q 5.Rb8+ Kc2 6.Rc8+ Qc5+ 7.Kf6 Qa1+/i 8.Kg6 Qa6+ 9.Kg7 Qb7+ 10.Kg6 Qcxc8 11.Qa4+ Kb2 12.Qa3+ Kb1 13.Rb3+ Qxb3 14.Qxb3+ Kc1 15.Qe3+ Kb2 16.Qb6+ perpetual check, or:

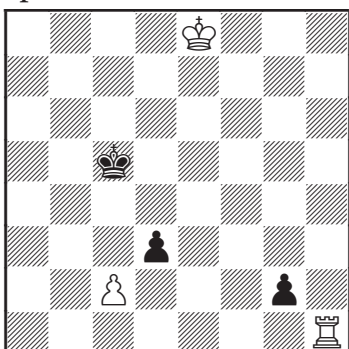
— Qc5+ 5.Kh4/ii Rxh3+ 6.Kxh3 g1Q 7.Qf3 Qb5 8.Rb8 Qxb8 9.Qe4+ Ka2 10.Qa4+/x Kb2 11.Qb4+ Qxb4 stalemate.

i) Qxg4 8.Rxc5+ Kd2 9.Rd5+ Ke2 10.Re5+ Kf2 11.Rxh1 draws.

ii) 5.Kh6? g1Q 6.Rb8+ Kc1 7.Rc8 Qxg4 8.Rxh1+ Kd2 9.Rxc5 Qe6+, or 5.Kg6? g1Q 6.Rxh1 Qb6+ 7.Kg5 Qb5+ 8.Kf6 Qxh1, or 5.Kf6? Rf1+ 6.Rf3 Qc6+ 7.Kg5 g1Q 8.Rxf1+ Qxf1 9.Qb4+ Kc2 draw.

“This shows original play with the heavy pieces and it has a stalemate, a positional draw and perpetual check”.

No 20947 V. Tarasiuk
3rd special honourable mention



e8c5 0100.12 3/3 Draw

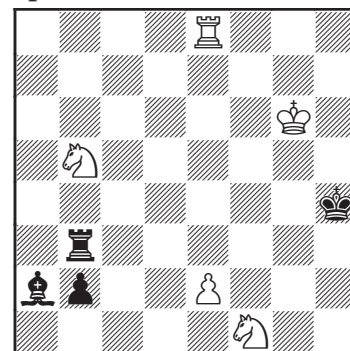
No 20947 Vladislav Tarasiuk (Ukraine). 1.Rc1 d2 2.Rd1/i Kb4 3.Ke7/ii Kc4 4.Rb1 Kc3 5.Rg1 Kd4 6.Ra1 Ke3 7.c4 Kf2 8.c5 g1Q 9.Rxg1 Kxg1 10.c6 d1Q 11.c7 Qg4 12.Kd8 draws.

i) Try: 2.Ra1? Kc4 3.Ke7 Kd4 zz 4.Kd7 Ke3 5.c4 Kf2 6.c5 g1Q 7.Rxg1 Kxg1 8.c6 d1Q+ 9.Kc8 Qg4+, or 2.Rb1? Kd4 3.Ra1 Ke3 4.c4 Kd4 5.Ke7 Kxc4 win.

ii) Try: 3.Kd7? Kc3 4.Rg1 Kd4 5.Ra1 Ke3 6.c4 Kf2 7.c5 g1Q 8.Rxg1 Kxg1 9.c6 d1Q+ 10.Kc8 Qg4+, or 3.Rg1? Kc4 4.Rd1 Kc3 5.Rg1 Kd4 6.Ra1 Ke3 7.c4 Kd4 8.Ke7 Kxc4 win.

“This is a miniature with interesting tries in which the WR manages to control the black pawns”.

No 20948 M. Hlinka & L. Kekely
4th special honourable mention



g6h4 0432.11 5/4 Draw

No 20948 Michal Hlinka & Ľubos Kekely (Slovakia). 1.Sa3 Rxa3 2.Sd2, and:

— Rc3 3.Kf5/i Rc2 4.Kf4 Kh5 5.Kf5 Kh6 6.Kf6 Kh7 7.Re7+ Kg8 8.Re8+ Kh7 9.Re7+ Kh6 10.Re8 Kh5 11.Kf5 Kh4 12.Kf4 Kh3 13.Kf3 Kh2 14.Kf2 positional draw, or:

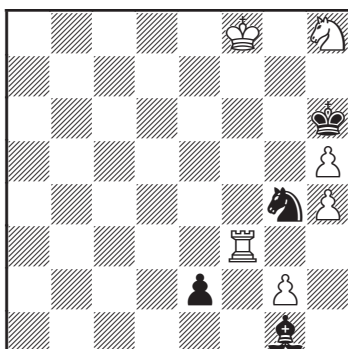
— Kg3 3.Rb8/ii Rb3 4.Rxb3+ Bxb3 5.Kf5 Kf2 6.Ke4 Kxe2 7.Sb1 Bc2+ 8.Kd4 Bxb1 9.Kc3 Ba2 10.Kxb2 draws.

i) 3.Rb8? Rc2 4.Rb4+ Kh3 wins.

ii) 3.Kf5? Rb3 4.Rh8 Rb4 5.Ke5 Kf2 6.Rh2+ Ke1 7.e4 Kd1 8.Kf4 Kc1 9.Ke3 Bb3 10.e5 Bd1 wins.

“We see an interesting and showy construction in which two different lines lead to positional draws”.

No 20949 V. Lebedev
commendation



f8h6 0134.31 6/4 Draw

No 20949 Vassily Lebedev (Russia). 1.Sf7+/i Kxh5 2.Se5/ii Bc5+ 3.Kg8/iii Sh6+/iv 4.Kh7 e1Q 5.Rf5+ Sxf5 6.g4+ Kxh4 7.Sf3+ Kxg4 8.Sxe1 Kg5 9.Sd3 Bd4 10.Kg8 draws.

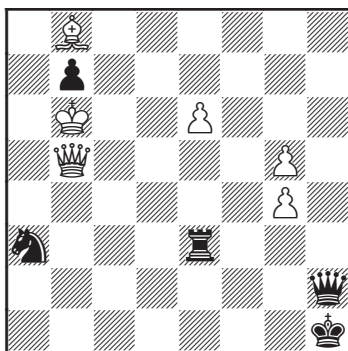
i) Try: 1.Rf5? Kh7 2.Sf7 Be3 3.Rg5 Bd4 4.Rxg4 Bc5+ 5.Sd6 Bxd6+ 6.Kf7 e1Q 7.Rg7+ Kh6 8.Rg6+ Kxh5 9.Rg5+ Kxh4 wins.

ii) 2.Rf5+? Kg6 3.Re5 Be3 4.Rxe3 Sxe3 5.Se5+ Kf5 6.Sf3 Kg4 wins.

iii) 3.Kg7? Sxe5 4.Rf5+ Kxh4 5.Rxe5 Bd4 wins.

iv) e1Q 4.Rf5+ Kxh4 5.Sf3+ draws.

No 20950 A. Pallier
commendation



b6h1 4313.31 6/5 Draw

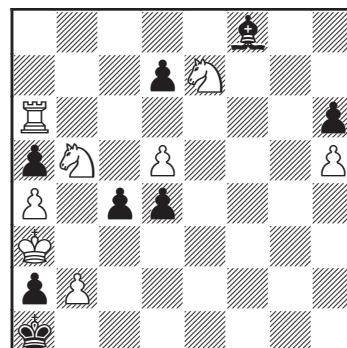
No 20950 Alain Pallier (France). 1.Qd5+ Qg2 2.Qd1+ Qg1 3.Qd5+ Re4+ 4.Kc7/i Qg3+ 5.Kd7 Qxg4 6.Qa2 Sc2 7.Bd6/ii Kg1/iii 8.Qxc2 Qxe6+ 9.Kc7 Rc4+ 10.Bc5+ draws.

i) 4.Kxb7? Qg2 5.Kc7 Rc4+ 6.Kd6 Rd4 7.Qxd4 Sb5+ wins.

ii) 7.Qxc2? Qxe6+ 8.Kc7 Rc4+ wins.

iii) Qf5 8.g6 Qb5+ 9.Ke7 Qg5+ 10.Kd7 Qb5+ 11.Ke7 positional draw.

No 20951 J. Cruz Arias
commendation

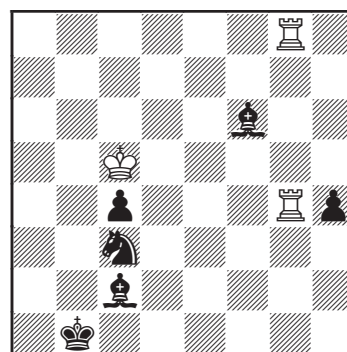


a3a1 0132.46 8/8 Draw

No 20951 Juan Cruz Arias (Argentina). 1.Rg6 Bxe7+ 2.d6 Bg5 3.Rxg5/i hxg5 4.Sxd4 Kb1 5.Sc2 g4 6.h6 g3 7.h7 g2 8.h8Q g1Q 9.Qh7 a1Q+ 10.Sxa1+ Kxa1 11.Qh8 Kb1 12.Qh7+ Ka1 13.Qh8 positional draw.

i) Try: 3.Sxd4? Kb1 4.Sc2 Be3 wins.

No 20952 D. Keith
commendation



c5b1 0263.02 3/6 BTM, Draw

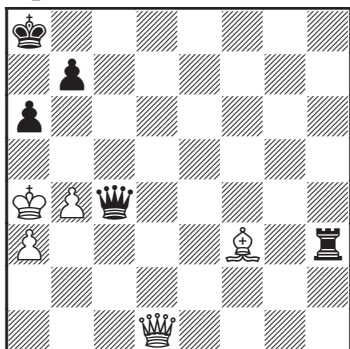
No 20952 Daniel Keith (France). 1...Bd3/i 2.Rxc4/ii Se4+ 3.Rxe4 Bxe4 4.Rf8/iii Be7+ 5.Kd4 Bg2 6.Rb8+ Kc1 7.Ke3 Bc5+ 8.Ke2 Ba7 9.Rc8+ Kb2 10.Rc7 Bb6 11.Rc4 draws.

i) Bb3 2.Rxc4 Kc2 3.Rg6 Be7+ 4.Kd4 Bxc4 5.Kxc4 Kd2 6.Kd4 Bd6 7.Rg2+ Se2+ 8.Ke4 h3 9.Rg6 Sg3+ 10.Kf3 draws.

ii) 2.Re8? h3 3.Rf4 h2 4.Re1+ Kc2 5.Rf2+ Kb3 6.Rxh2 Sa4+ 7.Kc6 c3 wins.

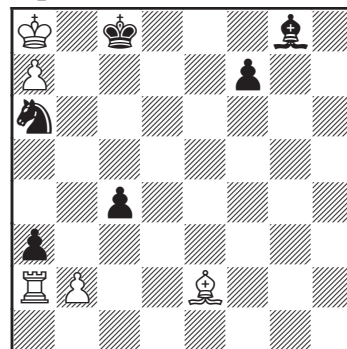
iii) 4.Rb8+? Kc1 5.Rf8 Be7+ 6.Kd4 Bg2 7.Re8 Bd6 8.Ke3 Bg3 wins.

No 20953 W. Diaz
special commendation



a4a8 4310.22 5/5 Draw
I: Diagram, II: wBf3 to d7

No 20954 D. Perone
special commendation



a8c8 0143.23 5/6 Draw

No 20953 Water Diaz (Argentina).

I: 1.Bxb7+ Kb8/i 2.Qd8+ Ka7 3.Qa8+ Kb6
4.Qd8+ Kxb7 5.Qd7+ Kb6 6.Qd4+ Qxd4
stalemate.

II: 1.Bxh3 b5+ 2.Ka5 Qc7+ 3.Kxa6 Qd6+
4.Qxd6 stalemate.

No 20954 Daniel Perone (Argentina).
1.Bg4+ f5 2.Bxf5+ Kc7 3.Be4 Sb4/i 4.Rxa3 Bd5+
5.Bxd5 Sxd5 6.Rb3/ii cxb3 stalemate.

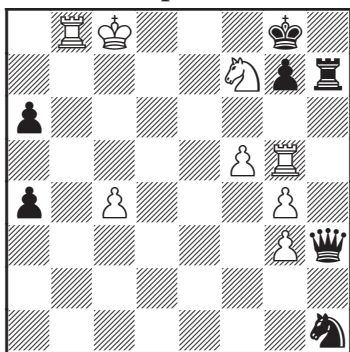
i) Sc5 4.Rxa3 Sxe4 5.Ra5 Sf6 6.Rc5+ Kb6 e.g.
7.Rg5 Kc7 8.Rc5+ Kb6 9.Rg5 draws.

ii) Try: 6.Ra6? Kc8 7.Rc6+ Sc7+ 8.Rxc7+
Kxc7 9.b4 c3 (cxb3? stalemate;) 10.b5 c2 11.b6+
Kxb6 12.Kb8 c1Q 13.a8Q Qc7 mate.

Shakhmatnaya Kompozitsia 2015

Sergiy Osinstev judged the annual tourney of the Russian composition magazine. In total, 31 studies by 27 composers from 12 countries participated. One study proved unsound and, of the remaining 30 studies, no fewer than 26 ended up in the award.

No 20955 A. Zhukov
1st prize



c8g8 3504.43 8/7 Win

No 20955 Aleksandr Zhukov (Russia). 1.Se5/i Rh8/ii 2.Kd7+ Kh7 3.Rxh8+ Kxh8 4.Ke8/iii Sxg3/iv 5.Kf8/v Sh5/vi 6.Rxh5+ Qxh5 7.g5/vii a3/viii 8.g6 Qxf5+ 9.Sf7+ Qxf7+ 10.gxf7 a2 11.Ke7/ix a1Q 12.f8Q+ Kh7 13.Qf5+ g6 14.Qd5 a5 15.c5 a4 16.c6 a3/x 17.c7 a2/xi 18.c8Q Qg7+ 19.Qf7 a1Q 20.Qh3 mate.

i) After 1.Sd6? not Rh8? 2.Kd7+ Kh7 3.Rxh8+ Kxh8 4.c5 a3 5.c6 a2 6.c7 a1Q 7.c8Q+ Kh7 8.Qc2 Qf6 9.Rg6 wins, but 1...g6.

ii) Now 1...g6 fails to 2.Rb6 Rg7 3.f6 Qh6 4.f7+ Rxf7 5.Rgxf6+ Qxg6 6.Rxg6+ Rg7 7.Rxa6 should win.

iii) Now winning the bQ leads to a defeat: 4.Rh5+? Qxh5 5.gxh5 a3. Not 4.Ke7? Qg2 5.Sg6+ Kg8 and the wS cannot check on e7.

iv) Qh7 5.f6 gxf6 6.Sf7+ Qxf7+ 7.Kxf7 fxf5 8.c5 Sxg3 9.c6 Se4 10.Ke6 and the c-pawn promotes.

v) 5.Kf7? Qh6 and the wS cannot check on f7.

vi) Loosing chess? Sxf5 6.gxf5 Qa3+ 7.Kf7 Qh3 8.f6 gxf6 9.Rg8+ Kh7 10.Rg7+ Kh6 11.Sg4+ Kh5 12.Sxf6+ and wins.

vii) The point of Black's 5th move is 7.gxh5? a3 and the bP promotes.

viii) Kh7 8.g6+ Qxg6 9.fxf6+ Kh6 10.Kf7 a3 11.Sg4+ and the wS stops the a-pawn.

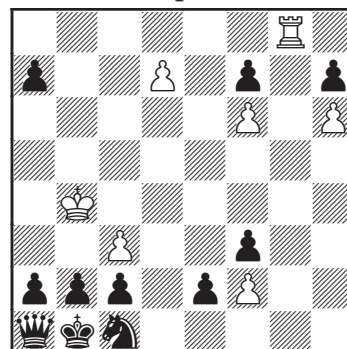
ix) Thematic try: 11.Ke8? a1Q 12.f8Q+ Kh7 13.Qf5+ g6 14.Qd5 a5 15.c5 a4 16.c6 a3 17.c7 a2 18.c8Q Qh8+ and draws.

x) The original main line ran: Qc3 17.Qf7+ Kh6 18.Qf4+ Kh5 19.Qxa4 wins.

xi) Qc3 18.Qf7+ Kh6 19.Qf8+ and c8Q.

"This is a bright study with witty play by both sides".

No 20956 M. Zinar
2nd prize



b4b1 3103.58 7/11 Win

No 20956 Mikhail Zinar (Ukraine). 1.Rg1 a5+ 2.Kb5/i a4 3.d8S a3 4.Se6 fxe6 5.f7 e5 6.f8S e4 7.Sd7/ii e3 8.Se5/iii e1Q/iv 9.Rxe1 e2 10.Sg6/v hxf6 11.h7 g5 12.h8S g4 13.Sg6 (Sf7) g3 14.Se5 (Sd6) gxf2 15.Sc4 fxe1Q 16.Sxa3 mate/vi.

i) The main thematic try is: 2.Kc4? a4 3.d8S a3 4.Se6 fxe6 5.f7 e5 6.f8S e4 and this is the key position of the study. Now square c4 is unavailable for the wS on its route to a3: 7.Se6 e3 8.Sd4 e1Q 9.Rxe1 e2. The other attempt fails to promotion with check: 2.Kc5? a4 3.d8S a3 4.Se6 fxe6 5.f7 e5 6.f8S e4 7.Sd7 e3 8.Se5 exf2 9.Sc4 fxf1Q+.

ii) 7.Sg6? hxf6 8.h7 e3 and Black wins. White first has to eliminate pawn e5 by a Vorplan.

iii) 8.Sb6? e1Q 9.Rxe1 e2 and quickly stalemate.

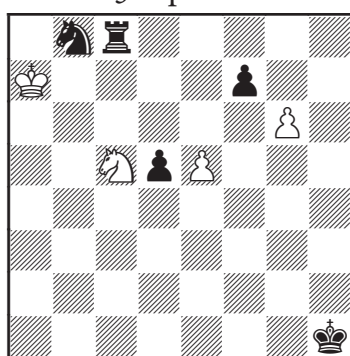
iv) exf2 9.Sc4 e1Q 10.Sxa3 mate. This knight originates from f8.

v) The point of 8.Se5 (instead of 8.Sb6) and the Vorplan (no bPe4).

vi) Mate with a knight originating from h8.

“There is a logical choice of square for the wK and there are still three S promotions!”

No 20957 P. Arestov
3rd prize



a7h1 o3o4.22 4/5 Draw

No 20957 Pavel Arestov (Russia). 1.Kb7/i Re8 2.gxf7 Re7+ 3.Kc8/ii Rxf7 4.Kxb8 zz d4/iii 5.e6, and:

— Re7 6.Kc8 zz Kg2/iv 7.Kd8 Rxe6 8.Sxe6 d3 9.Sf4+ draws, or:

— Rg7 6.Sd3/v Rg3/vi 7.Sb4 Re3 8.Sc2 Rb3+ 9.Ka7 d3 10.e7 dxc2 11.e8Q Ra3+/vii 12.Kb8 Rb3+/vii 13.Ka7 positional draw.

i) Thematic try: 1.gxf7? Rc7+ 2.Kxb8 Rxf7 zz 3.Kc8 d4 4.e6 Re7 zz 5.Kd8 Rxe6 6.Sxe6 d3 7.Sc5 d2 8.Se4 d1Q+ with check! Or here: 3.Sd3 Rf3 4.Sc5 Rc3 5.e6 d4 6.e7 Re3 7.Kc7 Rxe7+ 8.Kd6 Re3 9.Kd5 d3 wins.

ii) 3.Kxb8? Rxf7 zz 4.e6 Re7 5.Kc8 d4 wins. 3.Ka8? Sc6 4.f8Q Ra7 mate.

iii) Rg7 5.Kc8 d4 6.Se4 Kg2 7.Kd8 Rg4 8.Sd2 draws.

iv) Kg1 (Kh2) 7.Kd8 Rxe6 8.Sxe6 d3 9.Sg5 (Sd4) d2 10.Sf3+ draws.

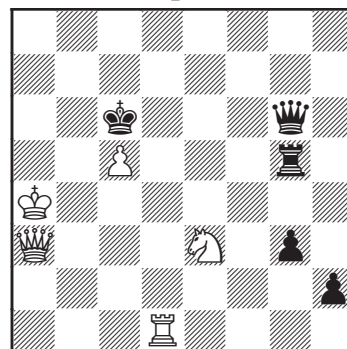
v) Now that B has changed his plan, White must also change his plan. If 6.Kc8? Re7 zz wins.

vi) Re7 7.Sf4 Kh2 8.Kc8 (Ka8) Kh1 9.Kb8 positional draw.

vii) c1Q 12.Qc6+ Qxc6 stalemate.

viii) c1Q 13.Qc6+ Qxc6 stalemate.

No 20958 A. Zhukov
4th prize



a4c6 4401.12 5/5 Win

No 20958 Aleksandr Zhukov (Russia). 1.Kb4/i Rg4+ 2.Ka5 h1Q 3.Rxh1 g2 4.Sxg2 Qg5 5.Qf3+/ii Kxc5/iii 6.Rh5 Qxh5 7.Sf4/iv Qf5 (Qf7)/v 8.Sd3+ wins.

i) 1.Qb4? Rxc5 2.Rb1 Qe8 diagonal battery 3.Qb6+ Kd7 4.Qxc5 Qe4+ 5.Qb4 h1Q draws.

ii) 5.Ka6? Qg6 horizontal battery 6.Rd1 Ra4+ 7.Qxa4+ Kxc5+ 8.Ka7 Qb6+ 9.Ka8 Qb7+ 10.Kxb7 stalemate.

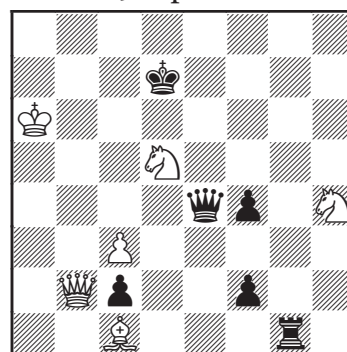
iii) Another horizontal battery seems to neutralize White's attack.

iv) Two fantastic moves have radically changed the situation and the bQ is tied to square d5 because of the mate threat.

v) Qg5 8.Se6+, or Qe5 8.Sd3+.

This is an excellent find!”

No 20959 P. Krug & M. Garcia
5th prize



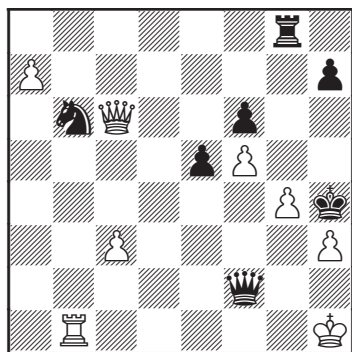
a6d7 4312.13 6/6 Win

No 20959 Peter Krug & Mario Garcia (Argentina). 1.Qb5+ Ke6 2.Qc6+ Ke5/i 3.c4 Qxc4+/ii 4.Qxc4 f1Q 5.Sf3+ Qxf3 6.Bxf4+ Kf5 7.Qc8+ Ke4 8.Qe8+ Kd3/iii 9.Qb5+ Ke4 10.Qb4+ Kf5/iv 11.Qf8+ Ke4 12.Qe7+ Kd3/v 13.Sb4+ Kc3/vi 14.Qc5+ Kb3 15.Qxc2+ Kxb4 16.Bd6 mirror mate.

- i) Kf7 3.Qd7+ Kg8 4.Sf6+ first fork.
- ii) Kd4 4.Qb6+, and: Kxc4 5.Qb5+ Kd4 6.Bb2 mate, or Kd3 5.Qb3+ Ke2 6.Sc3+ second fork.
- iii) Kxd5 9.Qa8+ diagonal X-ray check.
- iv) Kd3 11.Qc3+ Ke4 12.Qe5+ Kd3 13.Sb4+ Kc4 14.Qb5+ Kb3 15.Sd5+ Ka2 16.Qa4+ Kb2 17.Qd4+ Ka2 18.Sc3+ Kb3 19.Qa4+ Kxc3 20.Qa3+ horizontal X-ray check.
- v) Kxd5 13.Qb7+ diagonal X-ray check.
- vi) An interesting line is Kc4 14.Qf7+, and: Kc5 15.Qf5+ Kxb4 16.Bd2+ (Bd6+? Kc4;) Qc3 17.Qa5+ wins, or here: Kxb4 15.Bd6+ wins, but not 15.Bd2+? Qc3 draws.

“We see a diverse collection of study ideas: mates, domination, S fork, sacrifices”.

No 20960 A. Shpakovsky
1st honourable mention



h1h4 4403.53 8/7 Win

No 20960 Aleksandr Shpakovsky (Russia). 1.Qxf6+/i Kxh3 2.Qh6+ Kg3 3.Rg1+ Kf3 4.f6 Sd5 5.f7 Rf8 6.Qh3+ Ke4/ii 7.Qxh7+ Kf3 (Ke3) 8.Qh3+ Ke4 9.Qg2+ Ke3 10.Qxf2+ Kxf2 11.Rg2+ Kf1 12.g5 Se7 13.Kh2 Sf5 14.Rg3 Kf2/iii 15.g6 Rh8+ 16.Rh3 Rf8 (Ra8, Rd8) 17.c4/iv Rc8 18.c5 Rf8 19.c6 Rc8 20.c7 Ra8 21.Rh5/v Sg7 22.Rh7 Sf5 23.Kh3 Kf3 24.g7/vi Sxg7 25.Kh4 Kf4 26.Rh6 Sf5+ 27.Kh5 e4 28.Kg6 Sxh6/vii 29.Kxh6 e3 30.Kg7 e2 31.f8Q+ Rxf8 32.Kxf8 wins.

- i) 1.Qg2? Qe3 2.Rb4 e4 3.Rxe4 Qxh3+ 4.Qxh3+ Kxh3 5.Rb4 Ra8 6.Rxb6 Rxa7 draws.

ii) Before exchanging queens, White needs to remove an obstacle.

iii) Sxg3 15.Kxg3 e4 16.g6 e3 17.a8Q Rxa8 18.g7 wins.

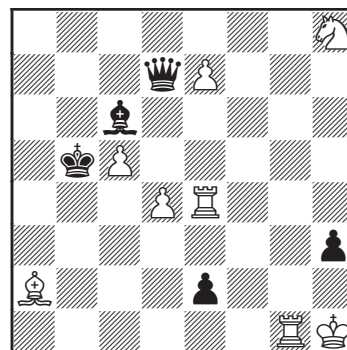
iv) As Black is helpless, White strengthens his position.

v) 21.Rh7? Rf8 22.Kh3 Kf3 Now that the bR is at f8, 23.g7 Sxg7 24.Rh6 Se6 does not win.

vi) It is not clear how White should now win: 24.Rh5? Sg7 25.Kh4 Kf4 26.Rh7 Sf5+ 27.Kh3 Kf3, or 24.Rh4? Sg7 25.Rc4 Rh8+ 26.Rh4 Ra8 27.Rh7 Sf5

vii) Sd6 29.Rh5 e3/ (Sxf7; Rf5+) 30.Rc5 wins.
“This is a multi-level study”.

No 20961 M. Minski
2nd honourable mention



h1b5 3241.32 8/5 Win

No 20961 Martin Minski (Germany). 1.Bc4+ Kxc4 2.d5+ Kxd5 3.e8Q Qxe8 4.Rxe8 Kxc5+/i 5.Re4/ii Bxe4+ 6.Kh2 Bg2 7.Sg6/iii Kd4/iv 8.Sh4 (Sf4? Bf1;) Bf1 9.Sf3+ Ke3 10.Kg3 Bg2 11.Sh2 Kd2 12.Kf2 wins.

i) With a simple win after Bxe8 5.Re1 Bh5 6.Kg1.

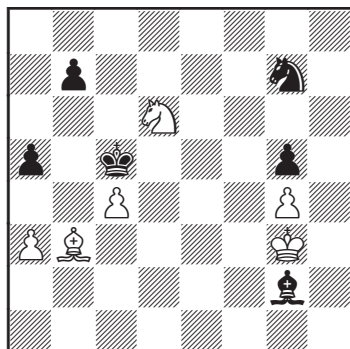
ii) A spectacular switch-back! 5.Kh2? Bxe8 6.Kxh3 Kd4 7.Kg3 Ke3 8.Re1 Bh5 with the wS trapped in the corner 9.Ra1 Be8 10.Ra3+ Kd2 11.Ra2+ Ke3 positional draw.

iii) The liberated S must immediately come to rescue. 7.Re1? Bf1 8.Kg3 Kd4 9.Sg6 Ke3 10.Sh4 h2 11.Kxh2 Kf2 draws.

iv) Bf1 8.Rg5+ Kd4 9.Re5 Kd3 10.Sh4 Bg2 11.Sxg2 hxg2 12.Kxg2 wins.

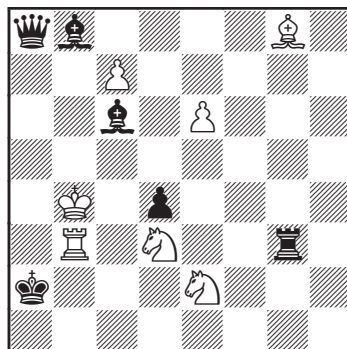
“White has a painstaking job to neutralize the black passed pawns”.

No 20962 D. Keith
3rd honourable mention



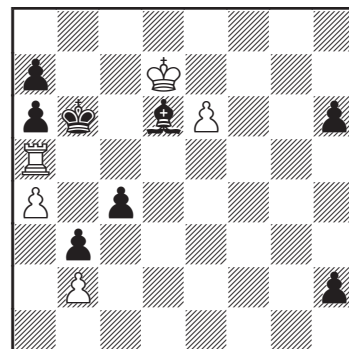
g3c5 0044.33 6/6 Win

No 20963 L. Kekely
& M. Hlinka
4th honourable mention



b4a2 3472.21 7/6 Draw

No 20964 L. Katsnelson
5th honourable mention



d7b6 0130.36 5/8 Win

No 20962 Daniel Keith (France). 1.Sf5 Sxf5+/i 2.gxf5 Be4 3.f6/ii Bg6 4.Kg4/iii Bf7 5.a4 Kb4 6.Bc2/iv Bxc4/v 7.Bd3/vi Be6+ (Bxd3; f7) 8.Bf5 Bf7 9.Bd7 b5 10.Bxb5 wins.

i) Bf1 2.Sxg7 Bxc4 3.Se6+ wins.

ii) 3.Kg4? Bxf5+ 4.Kxf5 a4 draws, but not: Kd4? 5.a4 Kc3 6.Bd1 Kxc4 7.Be2+ wins.

iii) Thematic try: 4.a4? Kb4 5.Bc2, and now not: Bf7? 6.Kg4 Bxc4 7.Bd3 and wins, but 5... Bh5 forces the wB to an unfavourable square: 6.Bd1 Bf7 7.Kg4 Bxc4 draws.

iv) Thematic try: 6.Bd1? Bxc4 draws.

v) Kxc4 7.Kxg5 b5 8.Bb3+ Kxb3 9.axb5 a4 10.b6 wins.

vi) In contrast to the thematic try, this move is now possible.

“This has subtle geometric play by both sides although, in the opinion of the judge, the solution 4.Kg4! is more obvious than the thematic try 4.a4?”

No 20963 L'ubos Kekely & Michal Hlinka (Slovakia). 1.Se1+/i Ka1 2.Ra3+ Qxa3+ 3.Kxa3 Bxc7/ii 4.Sb3+ Kb1 5.Bh7 Bd6+ 6.Sb4+ d3 7.e7 Bb5/iii 8.e8Q/vi Bxe8/vii 9.Bxd3+ Rxd3 stalemate.

i) 1.Sdc1+? Ka1 2.Rxg3 Qa4+ 3.Kc5 Bxc7 wins.

ii) Rxg8 4.cxb8Q Rxb8 5.Sb3+ Kb1 6.Sxd4 draws.

iii) Bxe7 8.Bxd3+ Rxd3 stalemate.

vi) 8.Bxd3+? Rxd3 9.e8Q Bxb4+ wins.

vii) Bxb4+ 9.Kxb4 Bxe8 10.Kc3 Bb5 11.Sc5 draws.

“Here is an ideal stalemate with two pins”.

No 20964 Leonard Katsnelson (Russia). 1.Rh5 c3 2.a5+/i Kb7 3.Rxh2/ii Bxh2 4.e7 c2 5.e8Q c1Q 6.Qe4+/iii Kb8 7.Qb4+ Ka8 8.Qf8+ Kb7 9.Qf3+ Kb8 10.Qxb3+ Ka8 11.Qg8+ Kb7 12.Qg2+ Kb8 13.Qxh2+ Kb7 14.Qg2+ Kb8 15.Qg3+ (Qg8+) Kb7 16.Qb3+ Ka8 17.Qc3 Qxc3 (Qd1+; Kc7) 18.bxc3 h5 19.c4 h4 20.c5 h3 21.c6 h2 22.c7 h1Q 23.c8Q mate.

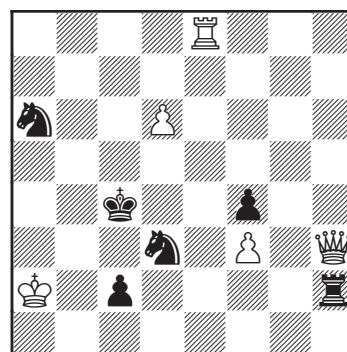
i) A necessary Zwischenschach. 2.Rxh2? Bxh2 3.e7 cxb2 draws.

ii) 3.Kxd6? c2 draws. 3.e7? Bxe7 4.Rxh2 c2 and Black wins.

iii) Starting an exact manoeuvre with a spiral triangular shape

“We have a multi-phase study with play all over the board”.

No 20965 A. Zhukov
1st commendation



a2c4 1406.22 5/6 Draw

No 20965 Aleksandr Zhukov (Russia).
1.Qe6+/i Kb4/ii 2.Qe4+/iii, and:

— Kc3 3.Rc8+/iv Sac5 4.Rxc5+ Sxc5 5.Qe5+ Kb4
6.Qxf4+/v draws, or:

— Ka5 3.Re5+/vi Sac5 4.Rxc5+ Sxc5 5.Qe1+/vii
Kb6 6.Qb4+ Kc6 7.Qxf4 c1S++ 8.Kb1 Rb2+
9.Ka1 S1d3 10.Qc4/viii Kxd6 11.Qd4 draws.

i) 1.Rc8+? Sac5 2.Qxh2 c1Q 3.Qe2 Kc3
4.Rxc5+ Sxc5 5.d7 Sd3/ix 6.Qxd3+ Kxd3 7.d8Q+
Ke2 wins.

ii) Kb5 2.Qd7+ Ka5 3.Qd8+ Ka4 draws.

iii) 2.Qb3+? Ka5 3.Qd5+ Sac5 4.Ra8+ Kb4
5.Qd4+ Kb5 6.Rb8+ Ka6 7.Ra8+ Kb6 8.Rb8+
Ka7 9.Rb2 c1S+ wins.

iv) Vertical check by wR.

v) Thematic try: 6.Qd4+? Kb5 7.Qxf4 c1S++
8.Ka1 Ra2+ 9.Kb1 Rb2+ 10.Ka1 S1d3, and a hori-
zontal pin doesn't help: 11.Qf5 (Qg5) Kb4 wins.

vi) Horizontal check by wR.

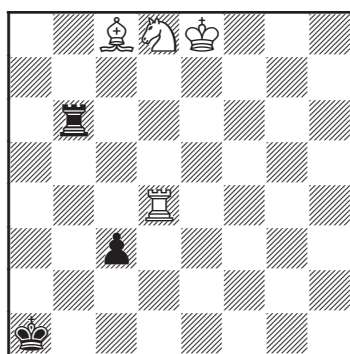
vii) 5.Qxf4? c1S++ see thematic try.

viii) Now that the bK is at c6, a vertical pin
works.

ix) But not: Sxd7? 6.Qc4+ Kxc4 stalemate.

“Two congruent main lines”.

No 20966 S. Slumstrup Nielsen
2nd commendation



e8a1 0411.01 4/3 Win

No 20966 Steffen Slumstrup Nielsen (Den-
mark). 1.Bf5/i Rf6 2.Be4 Rf2 3.Rc4 Kb2 4.Sc6 c2
5.Sb4 Kb3/ii 6.Rxc2 Rf6 7.Ke7 Rf4 8.Rb2+ Ka3/
iii 9.Bd5 Rxb4 (Kxb2; Sd3+) 10.Ra2 mate.

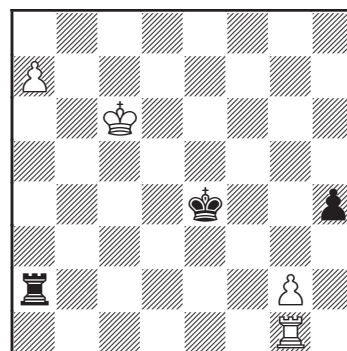
i) 1.Rc4? Kb2 2.Bf5 Rb5 3.Be4 Re5+ 4.Kd7
Rxe4 draws.

ii) c1Q 6.Sd3+, or c1S 6.Sd5 win.

iii) Kxb2 9.Sd3+, or Kc3 9.Sd5+ wins.

“This is a nice miniature ending in mate”.

No 20967 V. Katsnelson & L. Katsnelson
3rd commendation



c6e4 0400.21 4/3 Win

No 20967 Vladimir Katsnelson & Leon-
ard Katsnelson (Russia). 1.Re1+/i Kf4/ii 2.Re7
Kg3 3.Rg7+ Kh2 4.Kb7 Rb2+ 5.Ka8/iii Rb4/iv
6.Rb7 Rg4 7.Rb2 Rg8+ 8.Kb7 Rg7+ 9.Ka6 Rg6+
10.Ka5/v wins.

i) Thematic try: 1.Kb7? Rb2+ a necessary
check to push away the wK 2.Kc6 Rc2+ 3.Kb5
Rb2+ 4.Kc4 and now Ra2 5.Re1+ Kf4 6.Re7 Kg3
7.Rg7+ Kh2 8.Kd4 Now the proximity of the wK
prevents Black to play 8...Rxa7, so Ra4+ 9.Kc3
Ra2 zz 10.Kb3 Rxa7 11.Rxa7 Kxg2 draws.

ii) Kf5 2.Re7 Rc2+ 3.Kb7 Rb2+ 4.Kc8 Rxc2
5.Rf7+ Ke6 6.Rh7 Rc2+ 7.Kb8 Rb2+ 8.Rb7 Rg2
9.Rb5 wins.

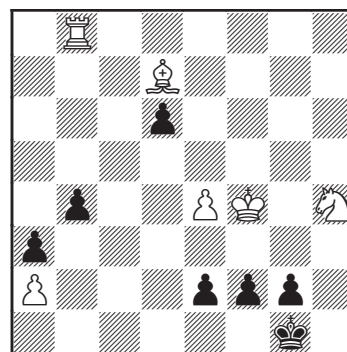
iii) 5.Kc8? Rc2+ 6.Rc7 Rxc2 draws.

iv) Prevents 6.Rg4.

v) Not 10.Rb6? Rxc2 11.Rb5 Rg8 12.Rb8 Rg2
draws.

“We have here a technical rook study”

No 20968 A. Popov
4th commendation



f4g1 0111.26 6/7 Win

No 20968 Aleksey Popov (Russia). 1.Sf3+
Kf1 2.Rc8/i g1Q/ii 3.Bh3+ Qg2 4.Rc1+ e1Q

5.Bxg2+ Ke2 6.Sd4+ Kd3/iii 7.Bf1+, and Kxd4 8.Rc4 mate, or Kd2 8.Sb3 mate.

i) Surprising refusal of capture. 2.Rxb4? g1S 3.Bb5 Kg2 4.Rb1 f1Q 5.Rxf1 exf1Q 6.Bxf1+ Kxf1 draws. 2.Rg8? b3 3.Bb5 g1Q 4.Sxg1 fxg1S 5.axb3 Kf2 6.Bxe2 Sxe2+ 7.Kg5 Ke3 8.Ra8 Kxe4 draws.

ii) g1S 3.Bb5 Kg2 4.Rg8+ explains why the wR stayed on the 8th rank!

iii) Kd2 7.Sb3+ Ke2 8.Bh3 Qg1 9.Bf1+ Qxf1 10.Sd4+ wins.

“Alexey from St. Petersburg is a composer a mere 17 years old and this is one of his first published works which he composed at the age of 12 (!). He is a student of the Gorny University (HH: National Mineral Resources University)”.

No 20969 L’ubos Kekely & Michal Hlinka (Slovakia). 1...Re1+ 2.Kd6 Sc4+ 3.Kc7 Bb8+ 4.Sxb8 Re7+ 5.Sd7 Rxd7+ 6.Kxd7 a1Q 7.Kc7 Qa6 8.Qa4/i Qxa4 9.b7+ Ka7 10.b8Q+ Ka6 11.b4/ii Qb5 12.Qa8 mate.

i) A quiet queen sacrifice – the WCCT9 theme.

ii) 11.b3? Qa5+ 12.Kc6 Se5+ 13.Qxe5 Qb5+ 14.Kxd5 Qxb3+ draws.

“This shows a mate with an active block”.

The judge treated corrections of older work, “unusual” studies and EGTB-based studies in a separate competition (special distinctions).

MG cooked one of the special prizes: Y. Zemlyansky, b1d6 o414.48 e3a3a1b4b5.a4c2f-2h3a5c4c7f3f6f7h4h7 8/11 Win: 1.Sd5 Kxd5

2.Rxa3 Sxa3+ 3.Kb2 c3+ 4.Kxa3 Kc4 Now White needs to pass the move. The wK moves from a3 to h2 and back, which takes 17 moves! 5.Ka2 Kb4 6.Kb1 Kc4 7.Kc1 Kb4 8.Kd1 Kc4 9.Ke1 Kb4 10.Kf1 Kc4 11.Kg1 Kb4 12.Kh1 (Kh1) Kc4 13.Kh2 Kb4 14.Kg1 Kc4 15.Kf1 Kb4 16.Ke1 Kc4 17.Kd1 Kb4 18.Kc1 Kc4 19.Kb1 Kb4 20.Ka2 Kc4 21.Ka3 Now Black must play one of his eight pawns, after which White repeats his manoeuvre. This leads to 157.Ka3 zugzwang Kd4 158.Kb3 c4+ 159.Ka3 Kc5 160.Bxc3 and wins.

“This study sets a record with 160 moves”.

However, 1...Rxa1+ 2.Kxa1 Sd4 3.Kb2 Kxd5 4.Re7 Se6 5.Rxf7 Sg5 6.Rxf6 Ke5 7.Rh6 Sxh3 8.Rh5+ Ke6 9.Rxh4 Sxf2 10.Rf4 Sd1+ 11.Kc1 Sc3 12.Rxf3 Sxa4 13.Ra3 Sb6 14.Rxa5 Sd5 draws (MG).

No 20970 Vassily Kozirev (Russia). 1.Bb4+ Ka4/i 2.Bxb5+, and:

— Kxb5 3.Qc5+ Ka4 4.Qc4 Qf1/ii 5.b3 mate, or:

— Kxb4 3.Qc4+ Ka5 4.Qc5 Qg1/iii 5.b4 mate.

i) Kxb4 2.Qc3+ Ka4 3.Qa3 mate.

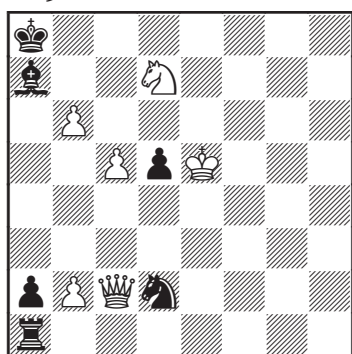
ii) Qe1+ 5.Kd7 d1Q+ 6.Bd2 mate.

iii) c1Q 5.Bc4 mate.

“The sophisticated echo-chameleon theme is shown in a simple and elegant solution”.

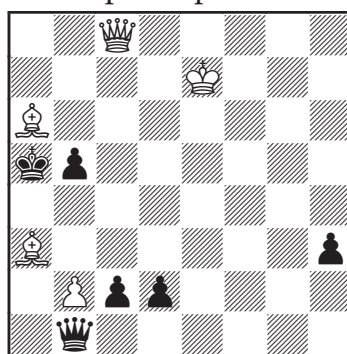
No 20971 Vladislav Tarasiuk (Ukraine). 1.Rb6+/i Kh5 2.Rf6/ii Kg4/iii 3.Kb7 Kg3/iv 4.Rxf5/v g4 5.Ka8/vi f3 6.e4 Kf2 7.e5 g3 8.e6 g2 9.e7 g1Q 10.e8Q Qa1+ 11.Kb8/vii Qb1+ 12.Rb5 wins.

No 20969 L. Kekely
& M. Hlinka
5th commendation



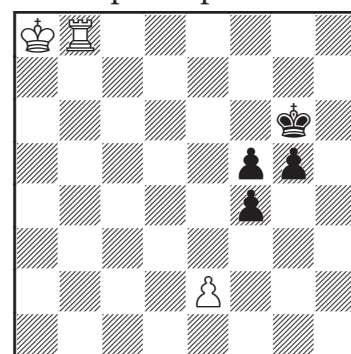
e5a8 1334.32 6/6 BTM, Win

No 20970 V. Kozirev
special prize



e7a5 4020.14 5/6 Win

No 20971 V. Tarasiuk
special prize



a8g6 0100.13 3/4 Win

No 20974 Vladislav Tarasiuk (Ukraine).
1.Bg7+ Kd5 2.e4+/i Kxe4 3.f3+/ii Kd5 4.Bxd4
Kxd4 5.a4 h5 6.a5 Kd5/iii 7.Kb5 Kd6/iv 8.Kb6
h4 9.a6 h3 10.a7 h2 11.a8Q h1Q 12.Qc6+ Ke5
13.f4+ Kxf4 14.Qxh1 wins.

i) 2.Bxd4? Kxd4 3.a4 Kd5 4.Kb5 Kd6 5.Kb6
Kd7 6.a5 Kc8 draws.

ii) 3.Bxd4? Kxd4 4.a4 Kd5 5.Kb5 Kd6 6.Kb6
Kd7 7.a5 Kc8 draws.

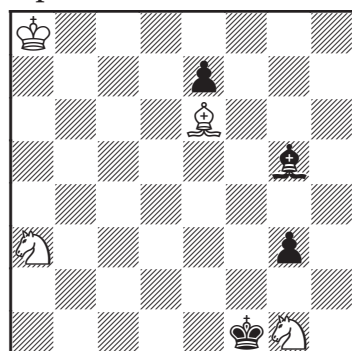
iii) h4 7.a6 h3 8.a7 h2 9.a8Q h1Q 10.Qe4
mate – the point of 2.e4+!

iv) h4 8.a6 h3 9.a7 h2 10.a8Q+ wins.

“This adds modern motifs and fight plans
to an unsound study by K. Kupczewski
(HHdbV#70146)”.

HH thinks that the study is not presented in
the right way. The main line should run 5...Kd5!
6.Kb5 Kd6 7.Kb6 Kd7 8.Kb7! This move is not
possible in the tries i) and ii) since Black pro-
motes with check because the long diagonal is
open! 8..h5 9.a5 h4 10.a6 h3 11.a7 h2 12.a8Q h1Q
13.Qc8+ Kd6 14.Qc6+ Ke5 15.f4+ Kxf4 16.Qxh1
wins. Perfectly sound! Of course, there is then
no objection to making 5...h5 a second main
line. This was also the case in Kupczewski’s
study! Also the mate in line iii) hardly has any-
thing to do with 2.e4+.

No 20975 V. Aberman & V. Kirillov
special commendation



a8f1 0041.02 4/4 Win

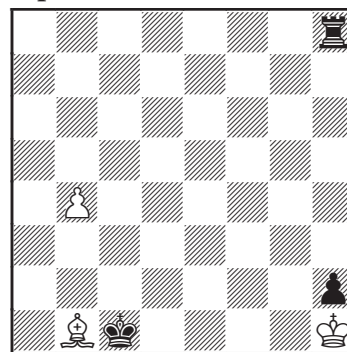
No 20975 Viktor Aberman (USA) & Valery
Kirillov (Russia). 1.Sh3 Bc1 2.Sc2 Kg2/i 3.Se1+
Kh2 4.Sf3+ Kg2 5.Bg4 Be3 6.Kb7 Kh1 7.Kc6
g2 8.Kd5 g1Q 9.Shxg1 Bxg1 10.Bh3 Bh2 11.Ke6
Bd6 12.Bf1 Bc5 13.Kf5 Bd6 14.Kg4 e5 15.Kh3 e4
16.Bg2 mate.

i) g2 3.Bc4 mate.

ii) 11.Ke4? e5 12.Ke3 Bg1+ 13.Ke2 e4 draws.

“The way to the finale is known from a study
by P. Joitsa (HHdbV#53829); this one has diffi-
cult analytical lines”.

No 20976 I. Aliev & M. Muradov
special commendation



h1c1 0310.11 3/3 Draw

No 20976 Ilham Aliev & Muradkhan Mu-
radov (Azerbaijan). 1.Bf5/i Kd2 2.b5 Ke3 3.b6
Kf4 4.Bd7/ii Kg3 5.b7 Rd8 6.Ba4 Kh3/iii 7.Bc2
Rf8 8.Bd3 Re8 9.Bf5+/iv draws.

i) 1.Ba2? Kd1 2.b5 Rh6 3.b6 Rxb6 4.Kxh2
Rb2+ wins.

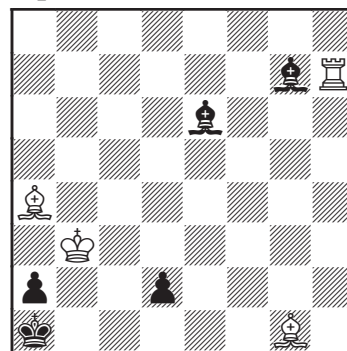
ii) 4.Bd3? Kg3 5.b7 Rb8 6.Be4 Re8 wins.

iii) Rf8 7.Bb5 Rd8 8.Bc6 draws, but not
8.Ba6? Kf2 and Black wins.

iv) 9.Bf1+? Kg3 10.Be2 Rb8 11.Ba6 Kf2 wins.

“This corrects an unsound study by J. Fritz
(HHdbV#41746)”.

No 20977 P. Arestov & A. Skripnik
special commendation



b3a1 0180.02 4/5 Draw

No 20977 Pavel Arestov & Anatoly Skrip-
nik (Russia). 1.Kc2 d1Q+ 2.Kxd1 Kb1 3.Bd4

Bxd4 4.Rb7+ Bb3+ 5.Rxb3+/i Bb2 6.Rb4/ii a1Q 7.Bb3 (Bc2+? Ka2;) zz Ba3/iii 8.Bc2++ Ka2+ 9.Bb1+/iv Qxb1+ 10.Rxb1 draws.

i) Thematic try: 5.Bxb3? a1Q 6.Bc2++ Ka2+, and: 7.Bb1+ Ka3, or 7.Rb1 Qc3 wins.

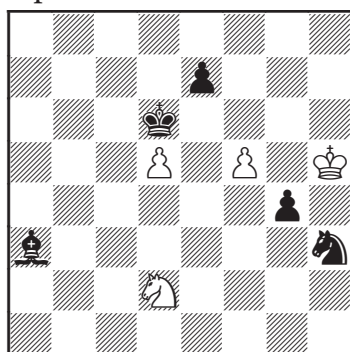
ii) 6.Rb7? a1Q 7.Rb4 Ka2+, or 6.Kd2? a1Q 7.Rb4 Qa2 8.Bc2+ Ka1 9.Ra4 Ba3 wins.

iii) Qa3 8.Bc2+ Ka1 9.Ra4 draws.

iv) Now 9...Ka3 is not possible.

“The final position is known from studies by G. Nadareishvili (HHdbV#28048) and I. Akobia (HHdbV#20443). This one takes a step forward but has no extra pieces in the introduction. It is a pity that the wK is in check in the initial position”.

No 20978 P. Arestov & A. Feoktistov
special commendation



h5d6 0034.22 4/5 Draw

No 20978 Pavel Arestov & Aleksandr Feoktistov (Russia). 1.f6/i exf6 2.Kxg4 Sf2+ (Sg5; Sc4+) 3.Kf5, and:

— Bc1 4.Sc4+ Kxd5 5.Sb6+ Kc6 6.Sc8 Kd7 7.Sb6+ Kc6 8.Sc8 Bb2 9.Se7+ Kd6 10.Sg8 and 11.Sxf6 draws, or:

— Bb4 (Bb2; Sc4+) 4.Sc4+ Kc5/ii 5.Se3 Bc3/iii 6.Ke6 Se4 7.d6 Sxd6/iv 8.Sd5 Se4 9.Sxc3 Sxc3 10.Kxf6 draws.

i) 1.Sc4+? Kxd5 2.Sxa3 g3 3.Sc2 Sf4+ 4.Kg4 g2 wins.

ii) Kxd5 5.Se3+ Kd4 6.Sc2+ fork.

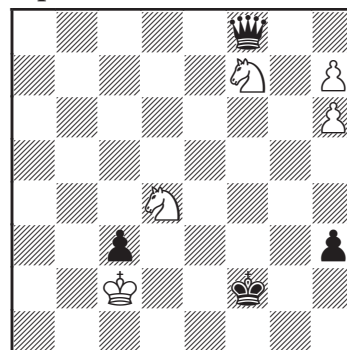
iii) Bd2 6.d6 Kxd6 7.Sc4+ fork.

iv) Kc6 8.Sf5 Sc5+ 9.Ke7 draws.

“Re-working a study by A. Feokstikov (HHdbV#43799), this one shows a knight’s

ability to attack two pieces simultaneously is realized as far as possible.”

No 20979 A. Pallier
special commendation



c2f2 3002.22 5/4 Draw

No 20979 Alain Pallier (France). 1.Se6/i Qe8 2.h8Q Qxh8 3.Sxh8 h2 4.Sf7 h1Q 5.Sfg5/ii Qxh6/iii 6.Kxc3 Kg3/iv 7.Se4+ Kg4 8.S6c5/v, and:

— Kf4 9.Sd2 Qc6 10.Kb4 Ke5 11.Scb3/vi Kd5 12.Ka3 Qc2 13.Kb4/vii Qd3 (Qc6) 14.Ka3 positional draw, or:

— Kf5 9.Sd2 Qe3+ 10.Sd3 Ke6 11.Kc2 Kd5 12.Sc1 Qc5+ 13.Kb2 Qd4+ 14.Kc2 Qc5+ 15.Kb2 positional draw.

i) Thematic try: 1.h8Q? Qxh8 2.Sxh8 h2 3.Sf7 h1Q 4.Sd6 Qxh6 5.Sc4 Qh3 wins.

ii) Thematic try: 5.Seg5? Qe1 6.Kb3 Qc1 7.Se4+ Kf3 (Kg2) 8.Sxc3 Qf4 wins.

iii) Qe1 6.Kb3 Qc1 7.Se4+ Kf3 (Kg2) 8.Sxc3 draws.

iv) Ke3 7.Kc4 Qg6 8.Kd5 Qd3+ 9.Ke5 draws.

v) 8.S4c5? Kf5 9.Sd4+ Ke5 10.Sd3+ Ke4 wins.

vi) 11.Sc4+? Kd5 12.Se3+ Kd4 13.Sc2+ Ke5 14.Sd3+ Kd5 wins.

vii) 13.Ka4? Qc3 14.Kb5 Ke6 15.Sc5+ Ke5 16.Sc4+ Kd4

“The author has managed to make a synthesis of two positional draws with the battle of two knights against queen. The negative factor is that most of the positions are based on the EGTB and, while everything is clear to the computer, it is not to a human”.

GorbuShA 125 JT

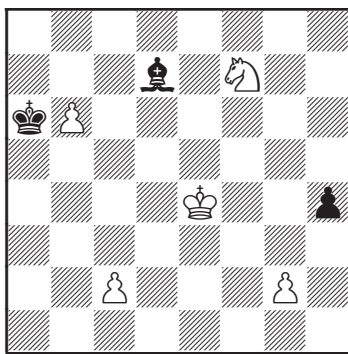
A multi-genre composition tourney was organized in connection with the 30th and 32nd Anniversaries of the city of Yasinuvata, Donetsk Region, Ukraine. There were 2 themes: king switchback (YA-30) and two-colour switchback (YA-32) - a piece plays to a square initially occupied by a piece of the other colour.

For the study section this GorbuShA 125 JT was a combined tourney of the V. Gorbunov 65 JT and the A. Svichenko 60 JT and required either theme in a win study.

Judge V. Gorbunov received 19 studies by 5 composers from 3 countries. The provisional award was published 18xii2015 with a 10 day (!) confirmation time.

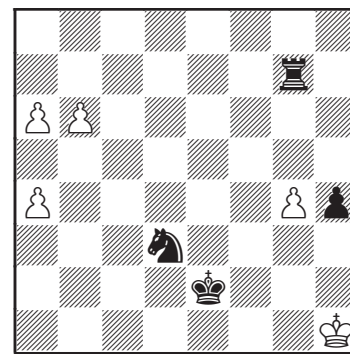
HH thinks that, for endgame studies, the combination of themes was quite artificial.

No 20980 V. Tarasiuk
1st/2nd prize
Yasinovat 30 AT 2015



e4a6 0031.31 5/3 Win

No 20981 P. Arestov
1st/2nd prize
Yasinovat 30 AT 2015



h1e2 0303.41 5/4 Draw

No 20980 Vladislav Tarasiuk (Ukraine).
1.Se5 Bc8 2.Sg6/i Bb7+/ii 3.Kd4 Bxg2 4.Sxh4
Bh1 5.Kc5 Be4 6.c3/iii Kb7 7.Kb5 Bd3+ 8.Ka5
Be4 9.c4 Kc6 10.Ka6 Kc5/iv 11.Sf5 (Sg6? Kxc4;)
Kxc4 12.Sd6+ wins.

- i) 2.Sf3? h3 3.gxh3 Bxh3 draws.
- ii) Now h3 3.gxh3 Bxh3 4.Sf4 Bc8 5.Sd5 consolidates.
- iii) 6.c4? Bd3 7.Sf3 Bxc4 8.Kxc4 Kxb6 draws.
- iv) wK and bK have exchanged places.

“The only study with 3 pieces including both kings, expressing both themes mutually. The wK plays to a6, where the bK was in the initial position and the bB plays to e4 where the wK was in the initial position. This is a graceful study, maybe not very complicated but with clear points (2.Sg6, 6.c3, 11.Sf5).

No 20981 Pavel Arestov (Russia). 1.b7/i Sf2+
2.Kh2 Sxg4+/ii 3.Kh3 Sf2+ 4.Kxh4 Rg4+ 5.Kh5
Rxa4/iii 6.b8Q Ra5+ 7.Kh4/iv Ra4+ 8.Kg3/v
Rg4+/vi 9.Kh2 Rh4+ 10.Kg2/vii Rg4+ 11.Qg3
Rxc3+ 12.Kxc3 wins.

- i) 1.a7? Sf2+ 2.Kh2 Sxg4+ draws.
- ii) Rxc3 3.b8Q h3 4.Qg3 wins.
- iii) Rb4 6.a7 Rxb7 7.a8Q wins.
- iv) 7.Kg6? (Kh6?) Rxa6+ draws.
- v) 8.Kg5? (Kh5?) Ra5+, and: 9.Kh4 Ra4+ draws, or 9.Kf4 Sd3+ 10.Kg3 Rxa6 draws.
- vi) Ra3+ 9.Kg2 (Kh2) wins.
- vii) 10.Kg3? (Kg1?) Rg4+ 11.Kh2 Rh4+ draws.

“What is especially valuable in such tourneys is a synthesis of both themes. The trio of actors (wK, bR, bS) ‘trample’ on narrow paths on the 1st and 5th ranks, looking for a chance

to continue the struggle, and they are forced to go back and walk ‘in the tracks’ along the way, thereby naturally showing both themes. This has pure study niceties with virtual and real clashes all along, all this against the background of clear play”.

No 20982 Vladislav Tarasiuk (Ukraine).
1.Kh4/i Kg2 2.Kg4 c5/ii 3.Sf4+ Kf2 4.Sd5 Ke2/iii 5.Kf4 Kd2 6.Se3 Ke2 7.Ke4/iv Kd2/v 8.Kf3 Ke1 9.Kg3/vi Ke2 10.Kf4 Kd2 11.Ke4 c6/vii 12.Kf3 Ke1 13.Kg3 Ke2 14.Kf4 Kd2 15.Ke4 Ke2 16.Sc4 Kd1 17.Kd3 wins.

- i) 1.Kg4? Kg2 2.Sf4+ Kf2 draws.
- ii) Kf1 3.Kf3 Ke1 4.Ke3 Kd1 5.Kd3 wins.
- iii) c6 5.Sb6 Ke3 6.Sc4+ Kd4 7.Sa3 Ke3 8.Kf5 Kd2 9.Ke4 Kc1 10.Kd3 Kb2 11.Sc4+ wins.
- iv) 7.Sc4? Kd1 8.Se3+ Ke2 draws, as 8.Sa3 Kc1 9.Ke3 Kb2 and Black wins.
- v) c6 8.Sc4 Kd1 9.Kd3 wins.
- vi) 9.Kg4? Kf2 10.Kf4 Ke2 11.Ke4 Kd2.
- vii) Ke2 12.Sc4 Kd1 13.Kd3 wins.

“This is a miniature with a task: 15 (6+9) king switch-backs. The culprit is the zugzwang after the 7th move Ke4/Kd2, which returns twice after moves 11 and 15. There are two bi-colour switch-backs!”

No 20983 Anatoly Skripnik & Pavel Arestov (Russia). 1...a1Q+ 2.Kf7 (Kf8? Qf6+;) Qa2+/i 3.Ke7 (Ke8? Qg8+;) Qa3+ 4.Ke8 Qa4

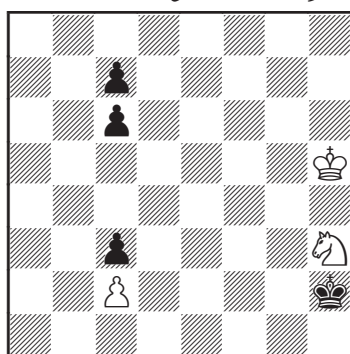
5.Ba6+ Qxa6 (Kb8; Qd3) 6.Qc3+/ii Kb8 7.Qc7+ (Qe5+? d6;) Ka8 8.Kd8/iii Qb7 9.Qc5/iv Kb8 10.Qd6+/v Ka8 11.Qc7 Qb8+ 12.Qc8/vi d6 13.Kd7 (b7? Ka7;) Qxc8+ 14.Kxc8 wins.

- i) Qe5 3.Ba6+ Kb8 4.Qh6, or Kb7 3.Qxd7+ win.
- ii) 6.Qxd7+? Kb8 7.Qc7+ Ka8 8.Qd8+ Kb7 9.Qc7+ Ka8 positional draw.
- iii) 8.Qd8+? Kb7 9.Qc7+ Ka8, or 8.Ke7? Qa3+ 9.Ke8 Qe3+ 10.Kd8 Qg5+ 11.Kc8 Qg8+ draw.
- iv) 9.Qc8+? Qb8 10.Kxd7 Qxc8+ 11.Kxc8, or 9.Ke8? Qe4+ 10.Kd8 Qh4+ 11.Kc8 Qh8+ 12.Qd8 Qxd8+ 13.Kxd8 Kb7 draw.
- v) 10.Qe5+? d6 11.Qxd6+ Ka8 12.Qa3+ Kb8 13.Qd6+ Ka8 positional draw.
- vi) 12.Ke7? Qb7 13.Qd8+ Qb8 14.Qc7 Qb7 15.Kd8 Qb8+ 16.Qc8 waste of time.

No 20984 Vladislav Tarasiuk (Ukraine).
1.Sd2 g2 2.Ka6/i Kh2/ii 3.Rb5/iii Kg3 4.Se4+ Kg4 5.Ka5/iv a6 6.Kxa6 Kf4 7.Sg5 Kg4 8.Se6 Kf3 9.Rb3+ Kg4 10.Rb4+ Kf3/v 11.Sg5+ (Sd4+? Ke3;) Kg3 12.Rb3+ wins.

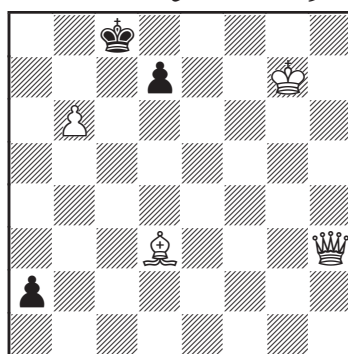
- i) 2.Kxa7? b1Q 3.Sxb1 Kh2 4.Rh5+ Kg3 5.Sc3 g1Q+ draws.
- ii) b1Q 3.Sxb1 Kh2 4.Sd2 g1Q 5.Sf3+ wins.
- iii) 3.Sf3+? Kg3 4.Sd2 g1Q draws.
- iv) 5.Rb7? Kf4 6.Sf2 Kg3, and: 7.Se4+ Kf4, or here: 7.Sd3 g1Q 8.Rg7+ Kh2.
- v) Kg3 11.Sf4 Kf2 12.Rxb2+ wins.

No 20982 V. Tarasiuk
special prize
Yasinovat 30 AT 2015



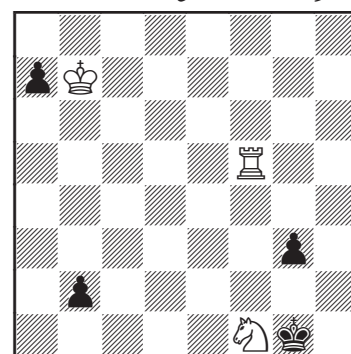
h5h2 0001.13 3/4 Win

No 20983 A. Skripnik
& P. Arestov
special prize
Yasinovat 30 AT 2015



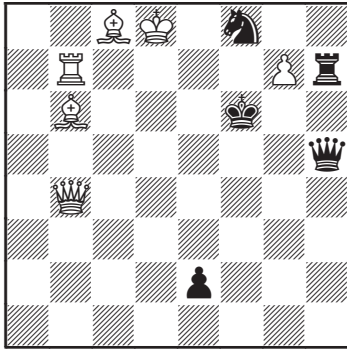
g7c8 1010.12 4/3 BTM, Win

No 20984 V. Tarasiuk
1st honourable mention
Yasinovat 30 AT 2015



b7g1 0101.03 3/4 Win

No 20985 V. Kalashnikov
2nd honourable mention
Yasinovat 30 AT 2015

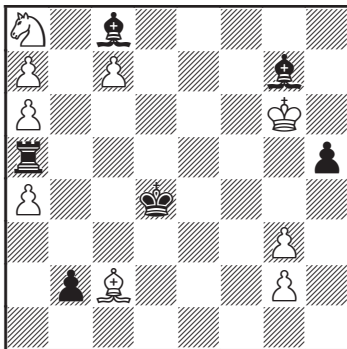


d8f6 4423.11 6/5 BTM, Win

No 20985 Valery Kalashnikov (Russia). 1... Qd5+ 2.Ke8 Qh5+ 3.Kxf8 Rh8+ 4.g8S+ Rxg8+ 5.Kxg8 Qe8+/i 6.Qf8+ Qxf8+ 7.Kxf8 e1Q 8.Bd8+ Kg6 (Ke5; Re7+) 9.Rg7+, and:

- Kh5 10.Bg4+ Kh6 11.Bg5 mate, or:
- Kh6 10.Bg5+ Kh5 11.Bg4+ Kxg4 12.Bd2+ wins.
- i) Qd5+ 6.Kf8, or Qg6+ 6.Kf8 Qh6+ 7.Ke8 win.

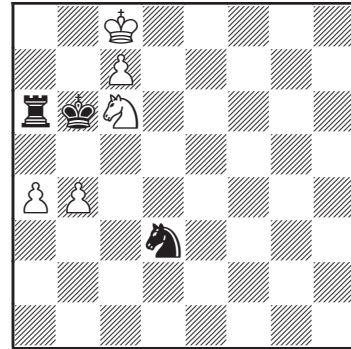
No 20986 A. Pallier
special honourable mention
Yasinovat 30 AT 2015



g6d4 0371.62 9/6 Win

No 20986 Alain Pallier (France). 1.Sb6 Rxa6 2.a8Q Rxa8 3.Sxa8 Kc3 4.Bb1 Bd4 5.Kxh5 Kb4 6.g4 Kxa4 7.g5 Kb5 8.Kg6 Ka6 9.Kf7 Ka7 10.Ke7 (Ke8) Kxa8 11.Kd8 Bg4 12.c8Q+ Bxc8 13.Kxc8 Ka7 14.Kc7 Ka6 15.Kc6 Ka5 16.Kd5 Bh8 17.Kc5 Ka4 18.Kc4 wins.

No 20987 A. Skripnik
commendation
Yasinovat 30 AT 2015



c8b6 0304.30 5/3 Win

No 20987 Anatoly Skripnik (Russia). 1.Sb8/i Sxb4/ii 2.Kd8 (Kd7 Ra7;) Sc6+ 3.Sxc6 Ra8+ 4.Sb8 Ka7 5.Kc8 Kb6 6.Kd7 Ra7 7.a5+ Kb5 (Kxa5; Sc6+) 8.Sc6 Ra8 9.a6 Kb6 (Kxa6; Sb8+) 10.a7 Kb7 11.Sb8 Kxa7 12.c8Q wins.

i) 1.Kb8? Ra8+ 2.Kxa8 Kxc7 3.b5 Kb6, or 1.Kd8? Ra8+ 2.Sb8 Ka7 3.c8Q Rxb8 draws.

ii) Ra7 2.Sd7+ Kc6 3.b5+ Kd6 4.b6 wins, or Ra8 2.a5+ Ka7 3.b5 Sb4 4.b6 mate.