

No. 181 – Vol. XVI – July 2010



EG is produced by the Dutch-Flemish Association for Endgame Study
(‘Alexander Rueb Vereniging voor schaakEindspelStudie’) ARVES

<http://www.arves.org>

EG WAS FOUNDED BY JOHN ROYCROFT IN 1965

Editor in chief

Harold van der Heijden

Michel de Klerkstraat 28, 7425 DG Deventer, The Netherlands

e-mail : heijdenh@concepts.nl

Editors

Spotlight : *Jarl Henning Ulrichsen*

Sildråpeveien 6C, N-7048 Trondheim, Norway

e-mail : jarl.henning.ulrichsen@hf.ntnu.no

Originals : *Ed van de Gevel*

Binnen de Veste 36, 3811 PH Amersfoort, The Netherlands

e-mail : gevel145@planet.nl

Computer news : *Emil Vlasák*

e-mail : evcomp@quick.cz

Prize winners explained : *Yochanan Afek*

e-mail : afek26@zonnet.nl

Themes and tasks : *Oleg Pervakov*

e-mail : Oper60@inbox.ru

History : *Alain Pallier*

e-mail : alain.pallier@wanadoo.fr

Lay-out : *Luc Palmans*

e-mail : palmans.luc@skynet.be

printed (& distributed) by -be- à aix-la-chapelle

e-mail: be.fee@t-online.de

Editorial

HAROLD VAN DER HEIJDEN

In this issue we publish Oleg Pervakov's obituary of Vasily Smyslov, the former world champion who also excelled in endgame study composition. Pervakov was a close friend of Smyslov. He mentions that Smyslov composed approximately 140 studies of which 131 are present in my database (not counting theoretical endings).

In this issue we publish an English version of an article by Eduard Eilazyan on the "change" theme in endgame studies; a previous version had appeared in *Shakhmatnaya Kompozitsia* 2009. Although such a systematic approach (and schemes and formulas) may *not* appeal to everybody, it is often useful in identifying white spots. I am confident that composers will be inspired *to* compete in the thematic tourney that Eilazyan announced.

Our editors' columns are, as usual, very interesting. Vlasák writes about zugzwang and squeezes, Pallier excels with a lot of information about the French composer Lazard, and Ulrichsen deals with some corrections and anticipations. We should not forget Van de Gevel with many originals this time.

One of the most best endgame study websites nowadays is that edited by Iuri Akobia (Georgia); it recently contained an elaborate collection of photographs of Georgian composers, as well as many (old) photographs of

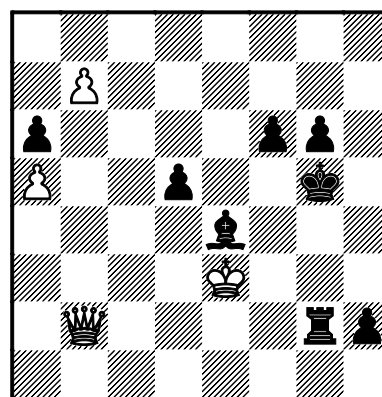
(e.g.) PCCC conferences with many endgame study composers attending. We also learn from this site that Dzehman Makhatadze (12vii1935 – 22xii2009) died recently. He attended the 2006 PCCC conference in Wageningen (the Netherlands).

<http://akobia.geoweb.ge/>

Interesting news is the fact that the current Women's World Champion, Alexandra Kosteniuk, has recently published a study!

H.1. A. Kosteniuk

Uralski Problemist 2009



e3g5 1330.25 4/8 Win

No H.1 Alexandra Kosteniuk (Russia).
1.Qc1 Rg1 2.b8Q h1Q 3.Kd4+ Kc1 4.Qg3+ Kf5 5.Qh3+ Kf4 6.Qh4+ Kf3 7.Qh3+ Ke3 8.Qg4+ Kf1 9.Qe2+ Kg1 10.Qf2+ Qxf2 stalemate. The "Queen of Chess" clearly knows how to sacrifice a queen!

Cover:

Ward Stoffelen at the Corus Solving Tourney

(January 31st, 2009).

(Photo: Karel van Delft)

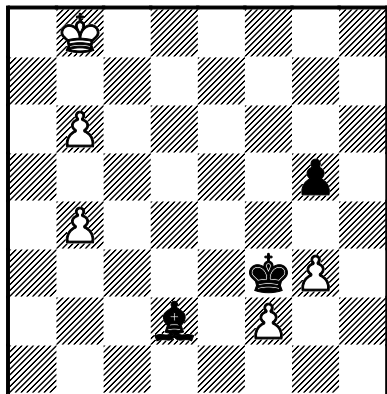
Originals (29)

EDITOR : ED VAN DE GEVEL

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

In this episode we start our trip around the world in Germany where Jochen shows a couple of Pawns that are too strong for the black Bishop:

No 17208 J. Vieweger

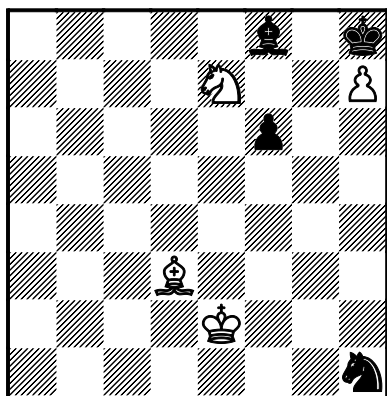


b8f3 0030.41 5/3 Win

No 17208 Jochen Vieweger (Germany). 1.b7 Bxb4 2.Kc7 Bc3 3.Kd6 Ke4 4.f3+ Kf5 5.f4 gxf4 6.Kd5 Be5 7.g4+ wins.

Then it is on to Belgium where Ignace shows a win in GBR class 0044.11:

No 17209 I. Vandecasteele

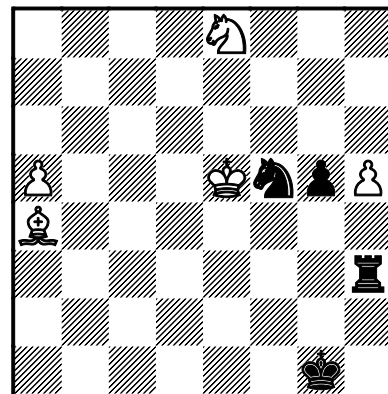


e2h8 0044.11 4/4Win

No 17209 Ignace Vandecasteele (Belgium). 1.Sg6+ Kxh7 2.Sxf8+ Kg8 3.Sd7 Sg3+ 4.Kf3 Sh5 5.Kg4 Sg7 6.Bc4+ Kh7 7.Bf7 Kh6 8.Sxf6 Sf5 9.Kxf5 wins.

Mario sends a study from Argentina where both sides have a dangerous pawn:

No 17210 M.G. Garcia



e5g1 0314.21 5/4 Win

No 17210 Mario Guido Garcia (Argentina). 1.a6/i Ra3/ii 2.Kxf5 Rxa4 3.Sc7 g4 4.h6 g3 5.h7 Rh4 6.a7 Rxh7 7.a8Q Rxc7/iii 8.Qa1+ Kh2 9.Qh8+ Kg2 10.Qf6 Rc5+ 11.Kf4 Rc4+ 12.Ke3 Rc2 13.Qf3+ Kh2 14.Qh5+ Kg2 15.Qd5+ wins.

i) 1.Bd7? Rxh5 2.Bxf5 g4 draws.

ii) Se3 2.a7 Sc4+ 3.Kd5 Ra3 4.h6 Rxa4 5.h7 wins.

iii) g2 8.Se6 Kh2 9.Qa2 Kh1 10.Qd5 Kh2 11.Sg5 g1Q 12.Sf3+ Kg3 13.Qg8+ wins.

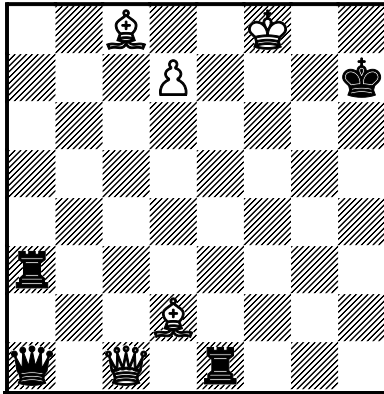
From Russia Anatoly sends us a study in which it is essential to find the right move order to setup the stalemate defence:

No 17211 Anatoly Skripnik (Russia). 1.Qc2+/i Kh8 2.Bc3+ Qxc3 (Rxc3; Qh2+) 3.Qh2+ Qh3 4.Qxh3+ Rxh3 5.d8S/ii Rf3+ 6.Sf7+ Kh7 7.Bf5+ Rxf5 stalemate.

i) 1.Qxe1? Rf3+ 2.Ke8 Qh8+ 3.Ke7 Qf6+ wins, or 1.Qxa1? Rf3+ 2.Bf4 Rxf4+ 3.Qf6 Rxf6 mate.

ii) 5.d8Q Rf3+ 6.Qf6 Rxf6 mate.

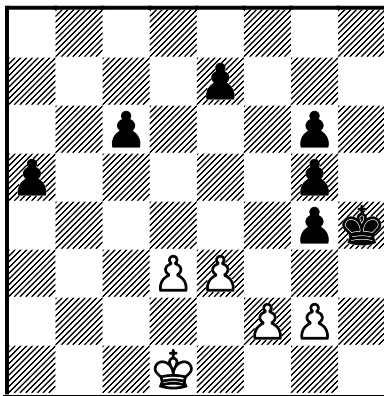
No 17211 A. Skripnik



f8h7 4620.10 5/4 Draw

Back to Germany to Jochen who shows a pawn endgame where White can setup a kind of fortress if he can make sure Black gets doubled pawns on the e-line:

No 17212 J. Vieweger



d1h4 0000.46 5/7 Draw

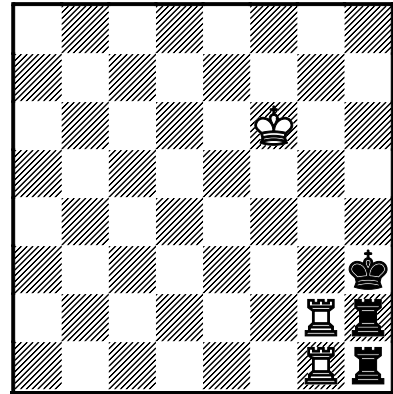
No 17212 Jochen Vieweger (Germany).
1.Kc2 g3 2.f3 e6 3.Kb3 g4 4.f4/i g5 5.fxg5
Kxg5 6.Ka4 e5 7.Kxa5 c5 8.Ka4 e4 9.d4 cxd4
10.Kb3 dxe3 11.Kc2 Kf4 12.Kd1 draws.

i) 4.fxg4? Kg5 5.Ka4 e5 6.Kxa5 c5 7.Kb5
e4 8.Kc4 exd3 9.Kxd3 Kf6 10.Ke4 Ke6
11.Kf4 Kd5 12.e4+ Kd6 13.Kxg3 Ke5 14.Kf3
Kd4 wins.

Ignace from Belgium also entered a second study. He notes: "I have no idea how almost all the remaining material ended up in the right bottom corner, but White can exploit it to win this equal material position".

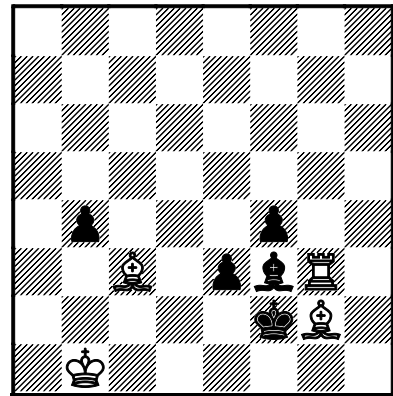
No 17213 Ignace Vandecasteele (Belgium).
1.Rg3+ Kh4 2.Rg4+ Kh5 3.Rg5+ Kh6 4.Rg6+
Kh7 5.Rg7+ Kh8 6.Rg8+ Kh7 7.R1g7+ Kh6
8.Rh8 mate.

No 17213 I. Vandecasteele



f6h3 0800.00 3/3 Win

Jaroslav from the Czech republic sends in a study after Réti:

No 17214 J. Pospisil
after R. Réti

b1f2 0150.03 4/4 Win

No 17214 Jaroslav Pospisil (Czech republic).
1.Be1+/i Kxe1 2.Rxf3 e2 3.Kc1/ii b3
4.Bh3/iii b2+ 5.Kxb2 Kd2/iv 6.Bf1 exf1Q
7.Rxf1 Ke3 8.Kc2 f3 9.Re1+ wins.

i) 1.Rxf3+? Kxg2 2.Rxf4 bxc3 3.Kc2 e2
draws.

ii) 3.Kc2? b3+ 4.Kb2 Kd1 draws, or
3.Rxf4? Kd2 draws.

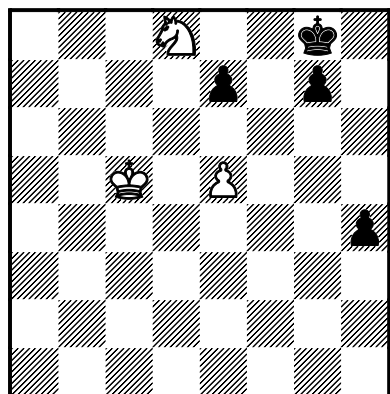
iii) 4.Rxf4? b2+ 5.Kxb2 Kd2 6.Rf2 Ke3
7.Rf3+ Kd4 draws.

iv) Kd1 6.Bg4 e1Q 7.Rd3 mate.

EG tester Mario Guido Garcia comments on this: "In itself the dual (White can also play 8.Kc1 or 8.Kc3) is minor, but being a study based on history, in my opinion it should be built with unambiguous sequences."

Viktor comes with a study where both the wS and the bK start on the 8th rank and both end up on the 1st rank during the solution:

No 17215 V. Sizonenko



c5g8 0001.13 3/4 Draw

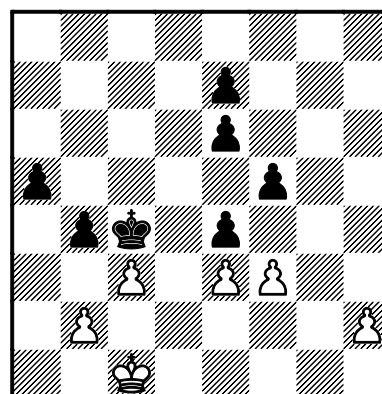
No 17215 Viktor Sizonenko (Russia). 1.Sc6 (Se6? h3;) h3/i 2.Sxe7+ Kf7 3.Sf5 Ke6 4.Sxg7+ (Sg3? Kxe5;) Kxe5 5.Sh5 h2 6.Sg3 Kf4 7.Sh1 Kf3 8.Kd4 Kg2 9.Ke3 Kxh1 10.Kf2 stalemate.

i) Kf7 2.Sd4 h3/ii 3.Se2 Ke6 4.Sf4+ Kxe5 5.Sxh3 draws.

ii) Kg6 3.Sf3 h3 4.Kd4 Kf5 5.Ke3 g5 6.Kf2 g4 7.Sd2 Kf4 8.e6 g3+ 9.Kf1 draws.

We end this time in Germany with a third study from Jochen, a long sequence in a pawn ending:

No 17216 J. Vieweger



c1c4 0000.56 6/7 Win

No 17216 Jochen Vieweger (Germany). 1.fxe4 Kd3 2.cxb4 axb4 3.exf5 exf5 4.h4 Ke4 5.Kd2 (h5? Ke5;) f4 6.h5 fxe3+ 7.Ke2 Kf5 8.Kxe3 Kg5 9.Ke4 Kxh5 10.Kf5 b3 11.Ke6 Kg5 12.Kxe7 Kf5 13.Kd6 Ke4 14.Kc5 Kd3 15.Kb4 Kc2 16.Ka3 wins.

Spotlight (25)

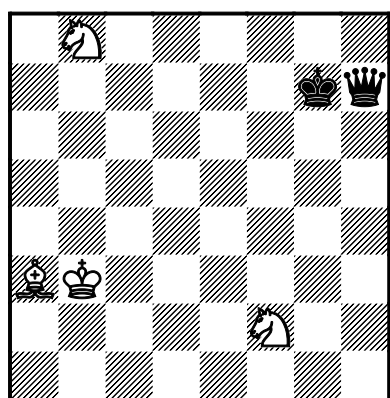
EDITOR : JARL ULRICHSEN

Contributors: Javier R. Ibrán (Spain), Daniel Keith (France), Hauke Reddmann (Germany), Ignace Vandecasteele (Belgium) and Timothy Whitworth (England).

Ignace Vandecasteele makes me aware of a minor dual in EG180 no. 17.194 by David Gurgendize. Instead of 10.Qb6 White can also play 10.Qb7. This is not the worst dual that I have seen in this column, but it is always a pity to find a dual in an endgame study with only five men. With few men on the board every dual however small becomes more significant.

EG4 p. 76–79 contained an abridged version of the lecture “The Modern Miniature” given by A.J. Sobey before the Chess Endgame Study Circle. Sobey illustrated his lecture *inter alia* with the following endgame study by G. Kasparian (p. 77):

P.1. G. Kasparian
2nd honourable mention
Shakhmatna Misl 1957-1958



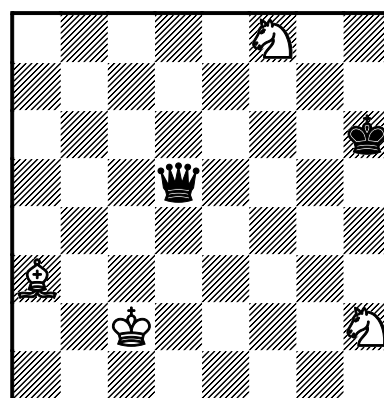
b3g7 3012.00 4/2 Draw

The solution (p. 79) showed echoes in perpetual check: 1.Sd7 Qg8+ 2.Kb4 Qa2 3.Sg4 Qd2+ 4.Kb3 Qd5+ 5.Kc2 Qe4+ 6.Kb3 Qe6+ 7.Kc2 Qf5+ 8.Kb3, and when Black finally decides to capture one of the white knights, White plays Bb2+ followed by Bc1+/Ba3+; cf. *infra*. Later when the study world got ac-

cess to a six man database the cook 4.Kc4 was found.

It is a pleasure for me to present a correction of the study devised jointly by Timothy Whitworth and Hauke Reddmann. Compared to Kasparian’s work the solution has been shortened, but the play remains intact and the composers have added an appropriate introduction.

P.2. T. Whitworth & H. Reddmann
after G. Kasparian



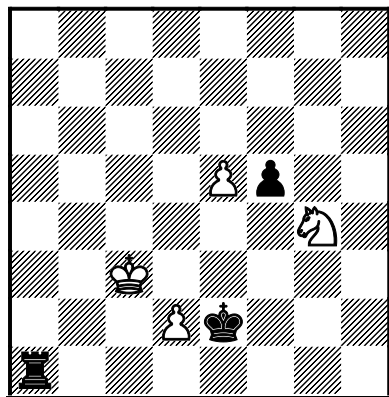
c2h6 3012.00 4/2 Draw

1.Sg4+ Kg7 (Kg5; Sh7+) 2.Sd7 Qe4+ 3.Kb3 Qe6+ 4.Kc2 Qf5+ 5.Kb3, and A. 5...Qxd7 6.Bb2+ Kf8 7.Ba3+ Kg7 8.Bb2+ draws; and B. 5...Qxg4 6.Bb2+ Kh6 7.Bc1+ Kg7 8.Bb2+ draws. In the revised version the position after two moves is the same as the position after five moves of the original solution.

This column usually focuses on cooks, so for once it is nice to show a rehabilitation. Some weeks ago I received an email from Daniel Keith who regularly sends contributions to Spotlight. He has resuscitated an endgame study by the Austrian theoretician Johann Berger which has hitherto been regarded as unsound. Berger is particularly known for his *Theorie und Praxis der Endspiele*, but he also composed positions that show more artistic contents. This is the position that caught Daniel’s attention:

P.3. J. Berger

3rd prize *Ceské Slovo* 1924



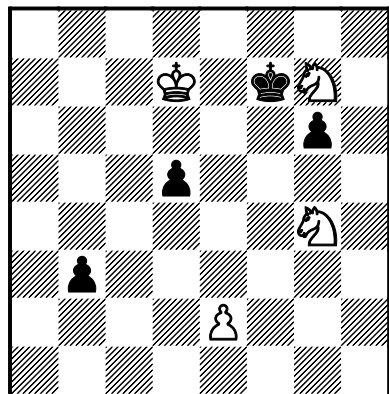
c3e2 0301.21 4/3 Draw

Berger gave the following solution: 1.Sf6 f4 2.e6 Ra6 3.e7 Re6 4.e8Q Rxe8 5.Sxe8 f3 6.Sf6 (or Sd6) f2 7.Se4. Someone claimed a draw after 1.Se3 f4 2.Kd4 fxe3 3.dxe3, and EGTB actually confirms that this position is drawn. I have no idea when this supposed cook was published and I do not know who claimed it, but I suppose that it must have been published after Berger's death. I am convinced that Berger would have seen the refutation of the refutation found by Daniel. Daniel points out that 2...fxe3 is a bad blunder. Black actually wins after the simple 2...Kxd2.

When I started to think about the theme of this issue I received an email from our Spanish reader Javier R. Ibrán. He had taken a closer look at *EG180* and pointed out that no. 17185 by G. Amann shows an idea that has already been shown by A. Gurvich. This is the position that Ibrán referred to:

P.4. A. Gurvich

1st honourable mention *Trud* 1947



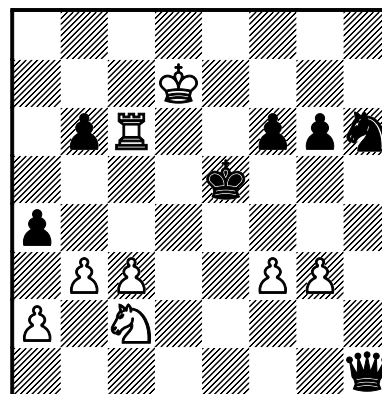
d7f7 0002.13 4/4 Draw

The main line runs 1.Se6 b2 2.Sh6+ Kf6 3.Sg4+ Kf5 4.Se3+ Ke5 5.Sg4+ Ke4 6.Sf2+ Kf5 7.e4+ dxe4 8.Sd1 b1Q 9.Se3+ Ke5 10.Sg4+ Kd5 11.Se3+ Ke5 12.Sg4+ Kf5 13.Se3+ Kf6 14.Sg4+ Kf7 15.Sh6+ with perpetual check. The commentary on Amann's endgame study in *EG180* p. 136 ("In a game-like position White forces an escape with perpetual check by a minor piece. A simple but clear composition.") could as well have been said about Gurvich's endgame study. When I looked this up in *HHdbIII* I found that 2.e4 is a cook (*Ajedrez* 1956).

I also remembered that I had seen a setting showing the same idea by the same composer, and I soon found the following endgame study composed more than 20 years earlier.

P.5. A. Gurvich

1st honourable mention *Shakhmaty* 1926



d7e5 3104.54 8/7 Draw

After 1.Re6 Kf5 2.Re1 Qh3 3.Sd4+ Kg5+ 4.Se6+ Kh5 5.Rh1 Qxh1 6.Sg7+ Kg5 7.Se6+ Kf5 8.Sd4+ Ke5 9.Sc6+ Kd5 10.Sb4+ Kc5 11.Sa6+ Kb5 12.Sc7+ Kc5 (Ka5??; b4 mate) 13.Sa6+.

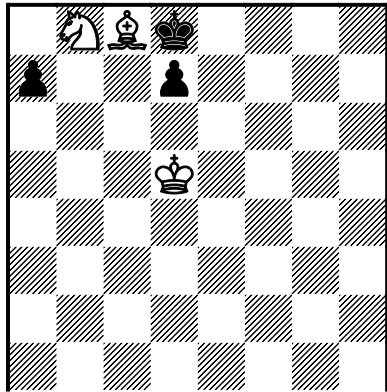
This looks even closer to Amann's work as the movement of the black king is vertical rather than vertical-horizontal – if these terms are meaningful. So the question arises: Should we regard Gurvich's two works as anticipations or rather as predecessors? Ibrán seems to vote for the first alternative. I would hardly regard them as more than related. They show the same theme but the positions are quite different. Amann's endgame study does not add anything to Gurvich's idea, but we cannot expect that every new endgame study should be orig-

inal in every respect. There is hardly anything that has not been shown earlier.

On the other hand I think it is excellent if composers are capable of improving on a theme and I would like to illustrate this by two examples. I assume that all our readers know the following classical composition.

P.6. J. Gunst

Das illustrierte Blatt 1922

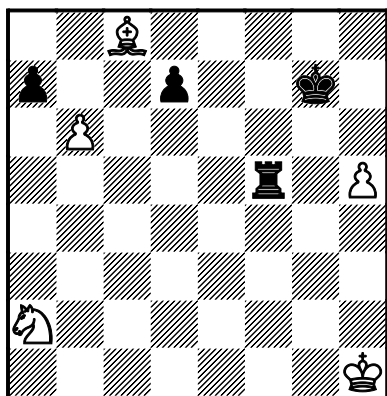


d5d8 0011.02 3/3 Win

White wins after 1.Bb7 Kc7 2.Ba6 Kxb8 3.Kd6 Ka8 4.Kc7 d5 5.Bb7 mate. The Finnish composer has added a little finesse 1.Bb7 (and not 1.Ba6?) to a theme introduced to the study world by A. Troitzky in 1895. More than 80 years later Richard Becker made a scintillating improvement that has been shown in this magazine but deserves to be repeated. In my opinion it is a real gem.

P.7. R. Becker

1st prize *Magyar Sakkvilág* 2004



h1g7 0311.22 5/4 Win

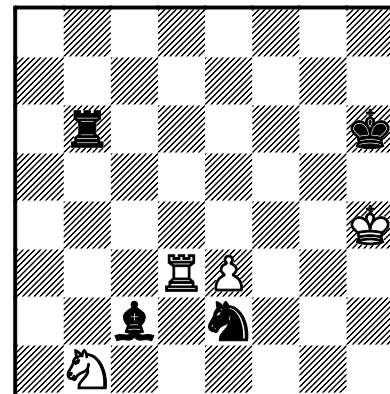
After an introduction twelve moves long featuring a systematic movement involving two kings, a black rook and a white knight we suddenly enter the Gunst position: 1.h6+

Kxh6 2.b7 Rf1+ 3.Kg2 Rb1 4.Sc3 Rb2+ 5.Kf3 Kg7 6.Sa4 Rb3+ 7.Ke4 Kf7 8.Sc5 Rb4+ 9.Kd5 Ke7 10.Sa6 Rb1 11.b8Q Rxb8 12.Sxb8 Kd8 13.Bb7 Kc7 14.Ba6 Kxb8 15.Kd6 Ka8 16.Kc7 d5 17.Bb7 mate. A real masterpiece!

Sometimes we do compose positions that have been composed already. As we might expect, this often takes place in miniatures. I have experienced this myself more than once, and when I mentioned the phenomenon to Harold he told me that there are hundreds of “recompositions” in his database. This has made me hesitant to use the word plagiarism that may easily lead to suspicion of foul play. There are nevertheless examples that are curious and demand an explanation. Take a look at the following endgame study:

P.8. J. Rusinek

1st prize *L'Italia Scacchistica* 1976



h4h6 0434.10 4/4 Draw

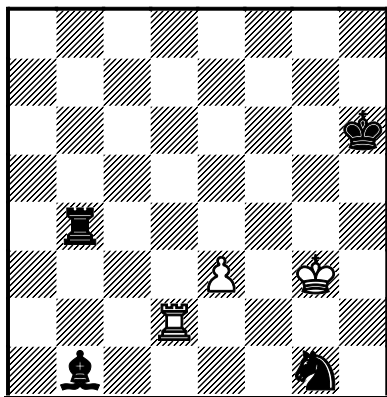
The moves 1.Rd2 Rb4+ 2.Kh3 Sg1+ 3.Kg3 (Kg2? Rg4+;) Bxb1 4.Rh2+ Kg5 5.Kf2 Se2 6.Rg2+ Kh4 7.Kxe2 Rb2+ 8.Kf1 Bd3+ 9.Kg1 Rb1+ 10.Kh2 (Kf2 Rf1 mate;) Be4 11.Rg4+ Kxg4 lead to a nice stalemate.

And compare it to this work composed by an otherwise unknown composer from Rusinek’s neighbour country Belorussia.

1.Rh2+ Kg5 2.Kf2 Se2 3.Rg2+ Kh4 4.Kxe2 Rb2+ 5.Kf1 Bd3+ 6.Kg1 Rb1+ 7.Kh2 (Kf2 Rf1 mate) Be4 8.Rg4+ Kxg4, with the very same stalemate.

Rusinek’s composition is three moves longer, but after the introduction the positions are identical. How should we explain this strange resemblance? It is of course possible that Rusinek had seen the composition and forgot-

P.9. N. Butkevich
Belorussian Championship 1973



g3h6 0433.10 3/4 Draw

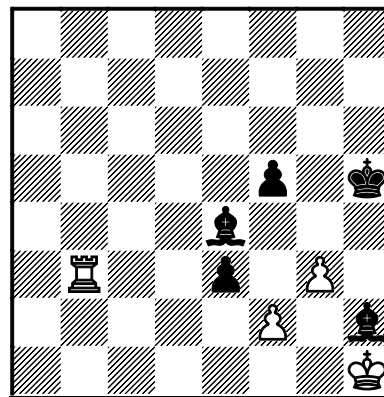
ten it and then recomposed it. After all we have all seen thousands of endgame studies, and it is easy to believe that you have found an idea by yourself although you have actually seen it somewhere. I consulted Rusinek's book *Almost Miniatures: 555 Studies with Eight Chessmen* (Margraten, the Netherlands 1984) in which we also find this 1st prize winner, but I could not find any reference to Butkevich. So perhaps Rusinek is perhaps even now unaware of this anticipation? It would be interesting to hear Rusinek tell us the true story behind this strange coincidence.

The bad thing, however, is that this composition earned Rusinek a first prize and inclusion in the *FIDE-Album 1974–76* and these merits are of course completely undeserved. Nowadays we have access to Van der Heijden's database and this composition would not have received any kind of distinction. As far as I know Butkevich did not receive any kind of distinction for his work. It even seems to be the only endgame study that he ever composed.

The correct procedure, when we are aware of anticipations or partial anticipations, is, of course, to inform the journal or the judge about them. This honesty does not really pay if you are looking for prizes and distinctions, but it gives you a clear conscience. I would like to illustrate this with an example from my own output.

I am not sure that the man on h2 is a bishop. The diagram shows the position that I re-

P.10. O. Barda
Dagbladet 13ii1967

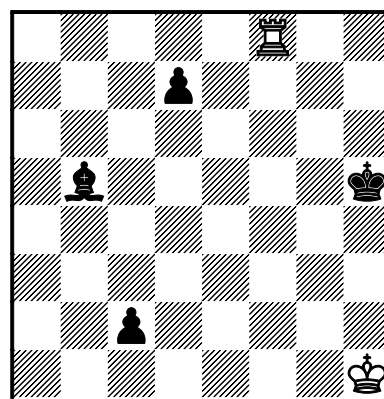


h1h5 0160.22 4/5 Win

ceived from a friend of mine and I have never been able to confirm it. It is however easy to see that a black pawn on h2 would do the same job as the bishop. The solution runs: 1.f3 e2 2.Re3 Bxf3+ 3.Kxh2 Kg4 4.Kg1 Kxg3 5.Re4 f4 6.Re3 fxe3 stalemate.

This is a nice and original idea, but the setting is terrible. It did not take me long to find a much better form.

P.11. J. H. Ulrichsen
1st commendation *Probleemblad* 1999



h1h5 0130.02 2/4 Draw

The main line runs: 1.Rf5+ Kg4 2.Rc5 Bd3 3.Kg2 d5 4.Rc3 Kf4 5.Kf2 Ke4 6.Ke1 Ke3 7.Rc4 Be4 8.Rc3+ Bd3 9.Rc4 d3 10.Rc3 10.dxc3 stalemate.

The improvements are obvious. I have found a natural setting. I have reduced the number of men from nine to six. I have prolonged the solution with several moves. If I am allowed to say so, I think that it is difficult to improve on my improvement. The reward, however, is hardly comparable to the achieve-

ment. I am convinced that I would have received a far better distinction than 1st commendation if I had kept silent about the anticipation. No one would ever have discovered it. Barde's endgame study would probably have remained buried in a chess column in a Norwegian newspaper known only to me and one other person. But what shame I would

have felt if someone had found out! Well, I do not compose to win prizes or titles, but simply because I enjoy creating something. In fact, I do not send my endgame studies to FIDE-Albums, so I feel more than satisfied with my achievement. Prizes are soon forgotten, a thing of beauty is a joy forever.



Vasily Smyslov and Oleg Pervakov.

His life fulfilled, his play as well

OLEG PERVAKOV

Three days after his 89th birthday Vasily Vasilievich Smyslov passed away. The funeral of the seventh world chess champion was more than modest: an inexpensive coffin, no noteworthy chessplayers, and no more than 30 at the funeral repast... Do the great champions at the end of their lives deserve no more witness than that of their wives and close relatives? Sadly this is so once more – just as it was in 2004 in Moscow on Tigran Petrosian’s 75th, and on his 80th, just after the death of his wife Rona Yakovlena, practically ignored!... On this occasion there was no Nadezhda Andreevna because she was a patient in hospital and it was deemed inappropriate to mention her husband’s death to her.

Over the last twelve years Vasily Vasilievich and I met quite often – in the *64* editorial office, in his flat on Uprising Square, or at his Razdory dacha. Our contact led inevitably to involvement in studies and was strengthened by mutual sympathy, the same outlook on life and on human relationships. The big surprise for me was a Smyslov trait quite uncharacteristic of a world champion: despite pronouncements by his rivals which caused him personal hurt, he never responded in the same coin, but always tried to smooth over abrasive corners, to act as peacemaker. He dictated his last articles for me for *64* onto tape, and I particularly remember the care he exercised in enunciating every word intended for the ears of his colleagues.

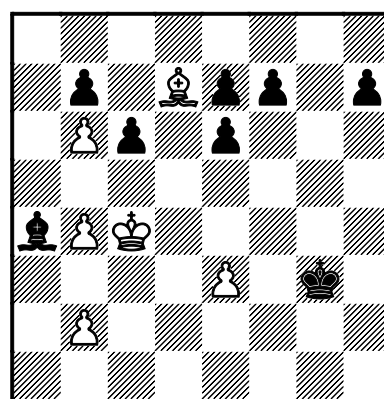
Though it may sound strange, Smyslov’s death has not hit me hard. It was very different with Vysotsky’s death in 1980, or the drowning of my old schoolfriend Aleksei in the Black Sea in 1987 in front of his wife and daughter and before my own eyes... “His life and play, both unfulfilled” – so true of Vysotsky, but not of Smyslov. If only we could all live as Smyslov did! To live and play right to the end, in harmony, best of all with oneself.

He left this life as he had lived it, eschewing confrontation. On March 11th he summoned a priest and made his confession. And just a few minutes before breathing his last he delivered his final piece of flawless analysis, but this time not chess: “Smyslov is dying...”.

... With the new millennium Vasily Vasilievich’s eyesight began to deteriorate. This did not prevent him from phoning me nearly very day, a salvo, as it were, of telephonic torpedoes. He would narrate some innocent everyday occurrence, often about their cat, and then move on to new ideas for studies. Vasily Vasilievich was *analyste extraordinaire!* He had no need of chessboard, no need of chess pieces, and no need of a computer... I recall chief *64* editor Aleksandr Roshal saying with envy in his voice, “How can anyone at such an advanced age stay so involved in his favourite activity? If only...!”

Here are my five favourite 21st century Smyslov studies.

P.1. V. Smyslov
My studies 2001

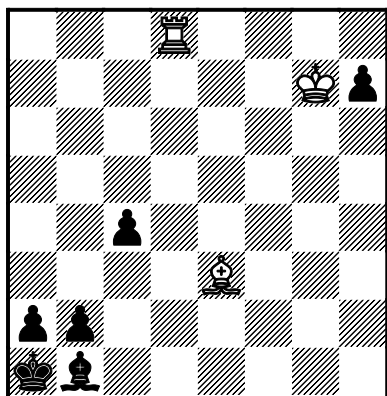


c4g3 0040.46 6/8 Draw

To all appearances this bishops ending is quite lost for White, who is not just two pawns to the bad but has to cope with the imminent advance of the black h-pawn. The pseudo-attack 1.Bc8 can be met by 1...Bb5+ and 2...Ba6. On the other hand, what else is there? Out of desperation, and for want of anything

better, we'll have to try it. Fingers crossed. **1.Bc8 Bb5+**. Where should the king go? There's no point in heading for the h-file, and there's nothing doing in the centre. So we're in a cul-de-sac, then? But what if? **2.Kb3! Ba6 3.Ka4 h5 4.Ka5! h4 5.b5! cxb5**. The better recapture of the two. After 5...Bxb5 6.Bxb7 h3 7.Ba8! h2 8.b7 h1Q 9. b8Q+ Kf2 10.Qxb5, White has nothing to fear. **6.b4!** The contours of White's stalemate counterplay emerge. By hiding his king away in the compartment along with Black's bishop he hopes he can rid himself of his superfluous material. **6...h3 7.Bxe6! h2 8.Bd5 e5!** A sly resource! The instinctive 8...Kf2 9.Bh1 f5, runs into 10.e4! with a draw. Now we can come to grips with the positional draw, the essence of which is zugzwang: bKf2 obstructs the f-pawn en route to promote, while Black lacks a tempo to administer checkmate. **9.Bh1 e4! 10.Bxe4**. It won't do to hesitate: 10.Bg2? f5 11.Bxe4 Kf2 12.Bh1 Kg1, and Black wins. **10...f6!** A last trap. It is simpler for White after 10...f5 – 11.Bh1 Kf2 12.e4! **11.Bd5!** Disillusionment for Black: 11.Bh1? f5! 12.e4 f4 13.e5 f3 14.e6 f2 15.e7 f1Q 16.e8Q Qa1 mate. **11...Kf2**. Zugzwang, alas. **12.Bh1! Kg1 13.Bf3! f5 14.e4** draws.

P.2. V. Smyslov
My studies 2003



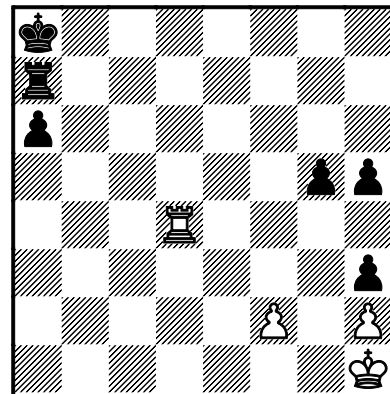
g7a1 0140.04 3/6 Win

One would think that bPb2 is the vulnerable spot in bK's defence. So 1.Bd4 is the tempter. But Black has the imaginative riposte: 1...Bc2! 2.Rb8 Bb3 3.Rf8 Kb1 4.Rf1+ Bd1! 5.Rxd1+ Kc2. The true way is **1.Rd1! c3**. Otherwise White reaches Black's Achilles heel:

1...h5 2.Bd4 h4 3.Rd2. **2.Bh6!** After 2.Bd4? c2 3.Rc1 h5 4.Kf6 h4 5.Ke5 h3 wK bumps into his own bishop, which he has no time to circumvent: 6.Kd5 h2 7.Kc4 h1Q 8.Rxh1 c1Q+ 9.Rxc1 stalemate. **2...2 3.Rc1! bxc1Q 4.Bxc1 h5**. The path to c3 is now clear! **5.Kf6 h4 6.Ke5 h3 7.Kd4 h2 8.Kc3 h1Q 9.Bb2** mate!

P.3. V.Smyslov

3rd prize *New-voronezh atomic power station – 40 years* 2004

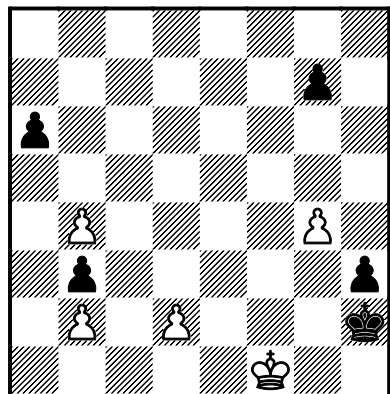


h1a8 0400.24 4/6 Draw

The first duty is to confine bR: **1.Rd8 + Kb7**. And now we invoke a pawn dagger's thrust: **2.f4!!** Chasing after the black pawns is fraught with unpleasantnesses after 2.Rh8? a5 3.Rxh5 a4 4.Rxh3 a3 5.Rb3+ Kc6 6.Rb1 a2 7.Ra1 Kd5 8.Kg2 Ra3 9.f3 Ke5! 10.Kg3 Kf5 11.Kf2 Kf4 12.Ke2 Ra4 13.Kf2 Ra5 14.Kg2 Ra3 15.h3 Ra5 16.Kf2 Ra4 17.Kg2 Ra3 or 2.Rg8? g4 3.f3!? a5! 4.fxg4 hxg4 5.Rxg4 a4 6.Rg7+ Kb6 7.Rg6+ Kc5 8.Rg7 Ra5! 9.Rg5+ Kb6 10.Rg6+ Kc7! 11.Rg5 Ra8! 12.Rg7+ Kd6! 13.Rg8 Ra7 14.Rg6+ Ke5 15.Rg7 Ra6 16.Rg5+ Kf4 17.Rg6 Ra5. **2...gxf4 3.Rg8!** (playing for stalemate) **3...a5 4.Rg7+ Kb6 5.Rg6+ Kc5 6.Rg7!** bK has momentarily dropped the defence of his rook, and White promptly takes advantage. At the same time a hasty check courts disaster: 6.Rg5+? Kd6! 7.Rg6+ (Rg7 Re7!;) Ke5 8.Rg7 Ra6! 9.Rg5+ Kf6 10.Rxh5 Rd6! 11.Kg1 Rd1+ 12.Kf2 a4 13.Rxh3 Ra1 14.Rh6+ Ke5 15.Ra6 a3 16.Ra5+ Kf6 17.Ra6+ Kf5 18.Ra5+ Kg4 19.h3+ Kxh3 20.Kf3 Kh4 21.Kxf4 a2. **6...Ra6 7.Rg5+! Kc4 8.Rg6!** (a familiar picture!) **8...Kb5 9.Rg5+ Kc6 10.Rg6+ Kb7 11.Rg7+ Kc8 12.Rg6!** (again not falling for 12.Rg8+?

Kd7!) **12...Ra8 13.Rg8+ Kb7 14.Rg7+ Kc6 15.Rg8! Ra7 16.Rg6+! Kd5 17.Rg7 Ra6 18.Rg5+** with a positional draw.

P.4. V. Smyslov
My studies 2004



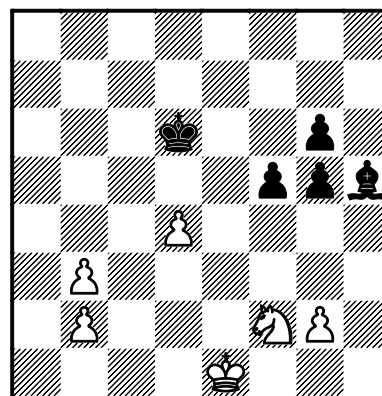
f1h2 0000.44 5/5 Win

After the evident **1.Kf2 Kh1** the move d2-d4 is the most natural continuation. But it lets the win slip away, as will appear after eleven (!) moves. A like error is 2.g5? a5! 3.b5 a4 4.b6 a3 5.b7 axb2 6.b8Q b1Q 7.Qg3 Qf5+! White has lost control of the f5 square. The victorious way is the shy **2.d3!!** Black's counterplay is linked to stalemate. OK, the direct 2...h2 is ruled out because of speedy checkmate. There remain the alternatives of two pawn moves:

A. 2...a5 3.b5 a4 4.b6 a3 5.b7 axb2 6.b8Q b1Q. And now wQ performs a “ladder” approach towards bK: **7.Qb7+ Kh2 8.Qc7+ Kh1 9.Qc6+ Kh2 10.Qd6+ Kh1 11.Qd5+ Kh2 12.Qe5+ Kh1 13.Qe4+!** this move is “on” thanks to the obstruction of the b1-h7 diagonal on move 2! **13...Kh2 14.Qf4+ Kh1 15.Qf3+ Kh2 16.Qg3+ Kh1 17.Qxh3** mate.

B. 2...g5 3.Kg3! a5 4.b5 a4. If bK flees the h1 corner **4...Kg1 5.Kxh3 a4 6.b6 a3 7.b7 axb2 8.b8Q** Black loses his newly promoted queen: **9.Qh2+ Kf1 10.Qh1+.** **5.b6 a3 6.b7 axb2 7.b8Q b1Q.** And now the queen is lost after another “ladder”: **8.Qb7+ Kg1 9.Qb6+ Kh1 10.Qc6+ Kg1 11.Qc5+ Kh1 12.Qd5+ Kg1 13.Qd4+ Kh1 14.Qe4+! Kg1 15.Qe2** (15.Qe3+ only postpones the inevitable end) with a win.

P.5. V. Smyslov
My studies 2005



e1d6 0031.43 6/5 Win

1.g4! bK must be shut out of play. It would be over-eager to choose instead 1.b4?: 1...g4 2.Sd1 (2.b5 g5 3.Sd3 Be8) 2...g3 3.Sc3 g5 4.b5 Bg6! 5.b6 Kc6 6.Sd5 Kb7! 7.Se7 Bh7 8.d5 Kxb6 9.d6 Kb7 10.d7 (10.Sd5 Kc8 11.Sf6 Bg6 12.b4 f4 13.Ke2 Bd3+ 14.Kxd3 f3 15.b5 fxg2) 10...Kc7 11.Sd5+ Kd8 12.Sf6 Bg6 13.b4 f4 14.b5 Bd3 15.b6 Ba6. **1...fxg4.** To bet on his pawns would be to back losers: 1...Kd5 2.gxh5 gxh5 3.Sh3 g4 4.Sf4+ Kxd4 5.Sxh5. **2.Se4+ Kd5 3.Sg3 Kxd4 4.Kd2 (Ke2) Kd5!** Even with wKd2, chasing after wS fails: 4...Ke5 5.b4 Kf4 6.b5 Kxg3 7.b6 Kf2 (7...Kh3 8.b7 g3 9.Ke3) 8.b7 g3 9.b8Q g2 10.Qb6+ Kf1 11.Qf6+. **5.Ke3!** And now, after the mistaken 5.Kd3? to embark on a king's wing raid: 5...Ke5! 6.b4 Kf4 7.b5 Kxg3 8.b6 Kf2 9.b7 g3 10.b8Q g2 11.Qb6+ Kf1 12.Qf6+ Ke1! (reaching the key square!) 13.Qxg5 Kf1 14.Qf4+ Ke1 with draw. **5...Kc5** (oh, dear, it's zugzwang: 5...Ke5 6.b4 Kd5 7.Kd3 Ke5 8.b5) **6.Kd3 Kb4 7.Kc2 Kc5 8.Kc3 Kb5 9.b4 Ka4! 10.b5 Kxb5 11.b4 Kc6 12.Kc4 Kb6** (Kd6; Kb5) **13.b5 Kc7 14.Kc5 Kb7 15.b6 Kb8 16.Kb5!** Having side-lined his opposite number to the board's edge, wK now heads for a6. **16...Kb7 17.Ka5 Kb8 18.Ka6 Ka8 19.b7+ Kb8 20.Se2!** But not 20.Se4? g3 21.Sc5 Be2+ 22.Kb6 on account of 22...Bb5! 23.Kxb5 Kc7 24.Ka6 g2 25.Ka7 g1Q draw. **20...g3 21.Sd4** draw.

Endgame Table Testing of Studies – II

**HAROLD VAN DER HEIJDEN,
EIKO BLEICHER & GUY HAWORTH**

After the EG180 review of some faulted ‘draw studies’ found in the study database HHdbIII by routine use of Nalimov’s Endgame Tables, the present article deals with faulted ‘win studies’ found in the same third edition of the same database.

24,669 ‘win studies’ in HHdbIII include at least one of the 294,159 sub-7-man position in their main line. Some 1,479 of these studies have non-win positions. In 163 cases, mistranscribed data was the cause, either an incorrect stipulation or move. In the majority of cases this was checked against the original source or a reliable secondary source such as an author’s anthology. In 662 of the remaining 1,316 studies, a previously unreported fault was found.

All cooks found have been noted in HvdH’s database and will be present in the upcoming HHdbIV.

The data-mining process was as in the previous article. GH used CQL, pgn2fen and Microsoft Excel to pick out the sub-7-man positions which were evaluated by EB using Nalimov’s EGTs. GH then identified the wrong-value positions and faulted studies, and HH analysed these findings and selected some highlights below.

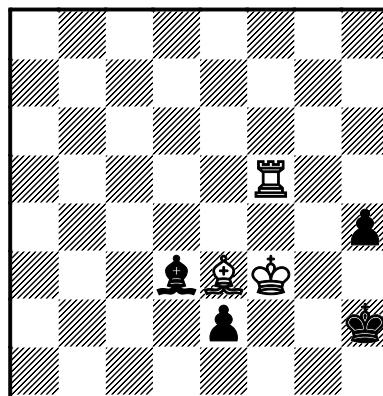
Here we present some examples of the cooks we spotted. The selection was purely based on study-like cooks without further pretensions.

It is remarkable when a composer overlooks a study-like defence. What about a few of stalemates (H1-H8)?

(H.1.) Intended: 1.Re5 Be4+ 2.Rxe4 e1Q 3.Bg1+ Qxg1 4.Rxh4 mate. However: 3...Kh3! because after 4.Rxe1 Black is stalemated (another error: 2.Kxe2 wins).

H.1. S. Radchenko

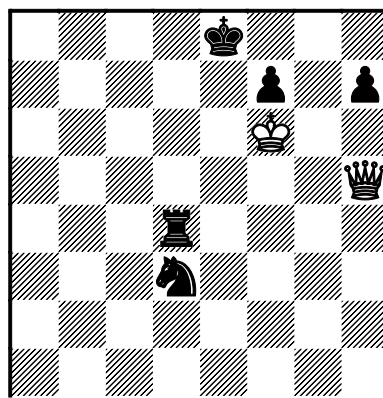
64-Shakhmatnoye Obozrenie 1992



f3h2 0140.02 3/4 Win

H.2. V. Dolgov

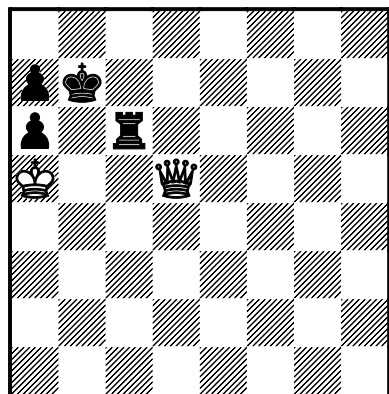
64-Shakhmatnoye Obozrenie 1988



f6e8 1303.02 2/5 Win

(H.2.) Intended: 1.Qb5+ Rd7 2.Qb8+ Rd8 3.Qc7 Rd7 4.Qc8+ Rd8 5.Qc6+ Rd7 6.Qb5 h6 7.Qb8+ Rd8 8.Qc7 Rd7 9.Qc8+ Rd8 10.Qc6+ Rd7 11.Qb5 h5, and similarly: 16.Qb5 h4, 21.Qb5 h3, 26.Qb5 h2 27.Qb8+ Rd8 28.Qc7 Rd7 29.Qxh2 Rd4 30.Qb8+ Rd8 31.Qc7 Rd7 32.Qc8+ Rd8 33.Qc6+ Rd7 34.Qb5 Sf4 35.Qb8+ Rd8 36.Qxf4 wins. Well, what about 36...Rd6+! 37.Qxd6 stalemate? The composer also overlooked the simple 34.Qa8+ Rd8 35.Qe4+ winning.

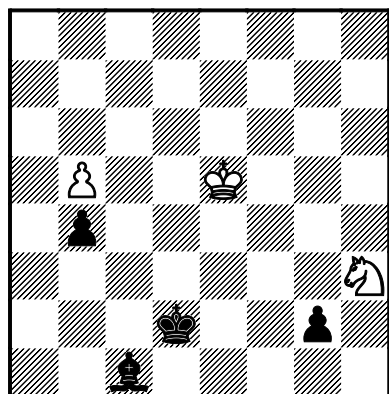
H.3. W. Henkin
1962



a5b7 1300.02 2/4 Win

(H.3.) In this interesting theoretical ending White is supposed to win by: 1.Qe4 Kb8 2.Qe7 Ka8 3.Qf7 Kb8 4.Qd7 Rb6 5.Qd8+ Kb7 6.Qe7+ Kb8 7.Qd7 and the bR has no good move. Well, he has: 7...Rc6! 8.Qxc6 stalemate.

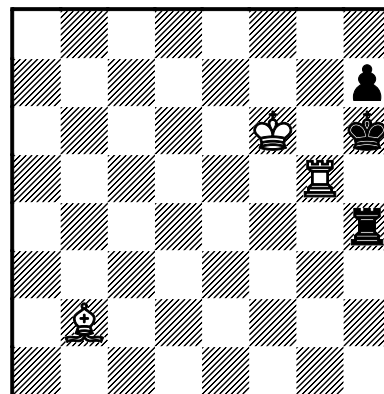
H.4. B. Chorazuk
Szachy 1961



e5d2 0031.12 3/4 Win

(H.4.) 1.b6 Bb2+ 2.Ke4 Bd4 3.Kxd4 g1Q+ 4.Sxg1 b3 5.b7 b2 6.b8R! wins, while 6.b8Q? b1Q 7.Qxb1 is stalemate. It is hard to believe that the composer did not see that Black should wait with his sacrificial promotion until White promoted to queen: 3...b3! 4.b7 b2 5.b8Q g1Q+! 6.Sxg1 b1Q 7.Qxb1 stalemate. Of course, if White tries 5.b8R here, Black has 5...Kc2 (Kc1) drawing.

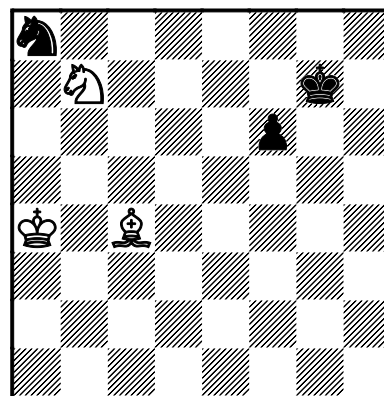
H.5. E. Richter
Práce 1951



f6h6 0410.01 3/2 Win

(H.5.) 1.Rf5 Rc4 2.Ba3 Rc6+ 3.Kf7 Rc7+ 4.Be7 Ra7 5.Rf6+ Kh5 6.Rf4, with a winning manoeuvre we remember from 0410.00 theory. But with an extra pawn Black has a surprising defence: 2...Rc5! as both 3.Rxc5 and 3.Bxc5 are stalemate. If the wR plays on the f-file, Black plays 3...Rc6+ since after 4.Kf7 the wR does not cover the 5th line anymore and the bK escapes.

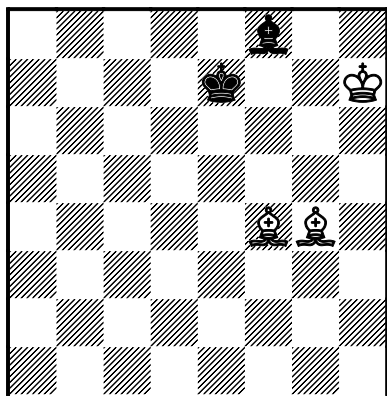
H.6. E. Paoli
La Scacchiera 1950



a4g7 0014.01 3/3 Win

(H.6.) 1.Kb5 Sc7+ 2.Kc6 Se8 3.Kd7 Kf8 4.Sc5 Sg7 5.Kd8 Sf5 6.Se6+ Kf7 7.Sd4+ and wins the knight: Kg6 8.Bd3. Black should not bother about that knight: 7..Kf8! 8.Sxf5 stalemate!

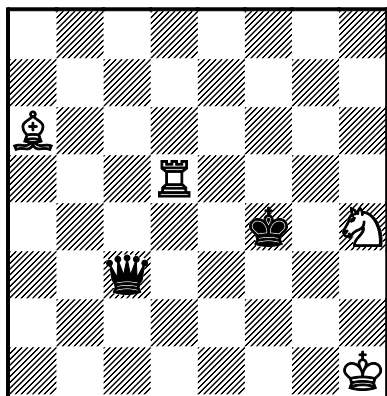
H.7. F. Amelung
Düna Zeitung 1907



h7e7 0050.00 3/2 Win

(H.7.) Intended: 1.Kg8 Ke8 2.Bh5+ Ke7 3.Bg5+ (also 3.Bf7! wins). However: 1...Kd8! 2.Kxf8 stalemate.

H.8. H. Rinck
L'Echiquier 1929

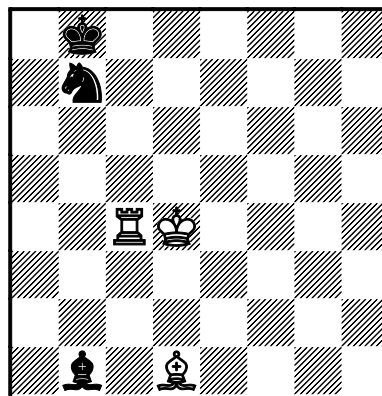


h1f4 3111.00 4/2 Win

(H.8.) 1.Sg2+ Ke4 2.Bb7 and the bQ is dominated. But 1...Kf3 (Kg3)! 2.Rd3+ Kf2 3.Rxc3 stalemate! This is by far the best stalemate cook in this article!

Now follow a couple of interesting bishop sacrifices:

H.9. F. Prokop
Basler Nachrichten 1924

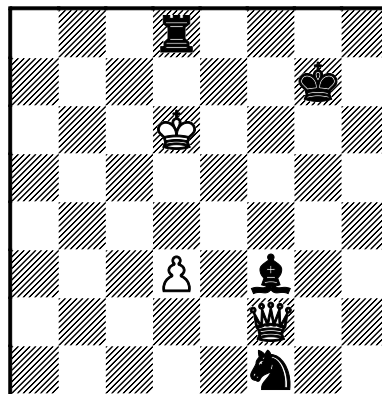


d4b8 0143.00 3/3 Win

(H.9.) 1.Bg4 with two main lines: 1...Ka7 2. Ra4+ Kb8 3.Rb4 B- 4.Bf3, or 1...Bg6 2.Rc6 Bf7 (Bb1; Rb6) 3.Rc8+ Ka7 4.Rc7 B- 5.Rf3 wins.

The composer overlooked that the bB does have a safe heaven: 1...Be4! (and also that White wins by 1.Rc3).

H.10. I. Akobia
64-Shakhmatnoye Obozrenie 2002

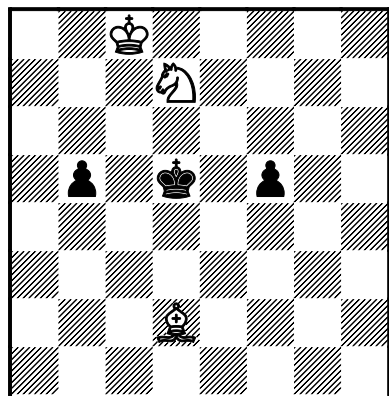


d6g7 1333.10 3/4 Win

(H.10.) 1.Ke7 Rxd3 2.Qg1+ Kh6 3.Qxf1 Rc3 4.Kd8 Kg5 5.Qb5+ Kg6 6.Qe5 Rd3+ 7.Ke7 Bg4 8.Qf6+ Kh5 9.Qh8+ Kg5 10.Qg8+ Kf4 11.Qc4+ wins a piece.

The cook is really study-like: 2...Bg2! 3.Qxg2+ Sg3 draws.

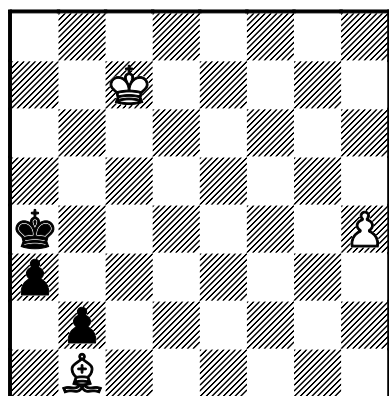
H.11. A. Kuryatnikov & E. Markov
Zadachy i Etyudi 2000



Position after 10...Kc6-d5

(H.11.) This is an interesting symmetrical position in a study which also had an incorrect introduction. The solution ran: 11.Kc7, and Black has to decide which pawn to support: 11...Ke4 12.Sc5+ Kd5 13.Kb6 Kc4 14.Sa6 wins, or 11...Kc4 12.Se5+ Kd5 13.Sf7 Ke4 14.Sd6+ Ke5 15.Sxb5 wins. On every move White has a winning alternative, so this hardly qualifies as a study. But what happens if Black leaves the choice up to White? 11...Kd4! 12.Kd6 Kd3, and 13.Bf4 b4 14.Sc5+ Kc2 15.Kd5 b3 draws, or 13.Bb4 f4 14.Se5+ Ke2 15.Kd5 f3 draws. Both lines without duals. I failed to find a real anticipation of this idea in my database!

H.12. V. Prinov
Commendation H-200 AT 1989

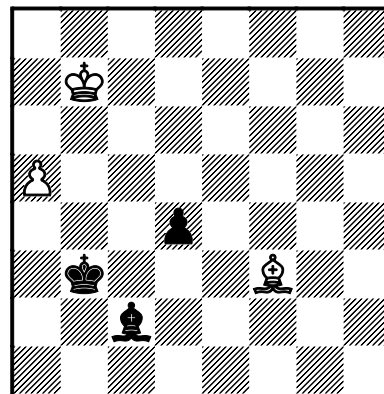


c7a4 0010.12 3/3 Win

(H.12.) 1.Ba2 b1Q 2.Bxb1 Kb3 3.Be4 Kc3 4.Bd5 Kd4 5.Kd6 wins. At first sight the accurate 3rd move nicely prevents the bK from overtaking the pawn 3.Bh7? (Bg6?, Bf5?) Kc3 4.Bg8 (Bf7, Be6) Kd4 5.Kd6 Ke4 draws. However, after 3.Be4, Black has a beautiful

Réti-manoeuvre: 3...Kb4!! 4.Bd5 Kc5 5.Ba2 Kd4 6.Kd6 Ke4 7.Ke6 Kf4 draw! Again, no anticipation!

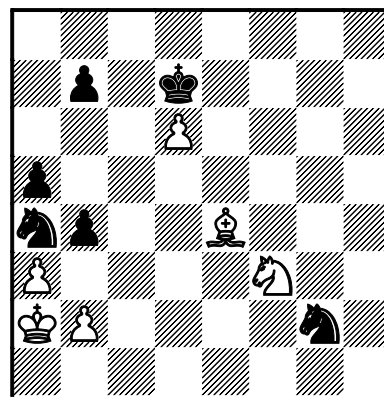
H.13. J. Moravec
2nd hon. mention *UJCS 1951*



b7b3 0040.11 3/3 Win

(H.13.) This is related to the previous study. Intended was 1.a6 d3 2.Kc6 d2 3.Kd5 d1Q+ 4.Bxd1 Bxd1 5.Ke4 Bc2+ 6.Ke3 winning. But 2...Kc4! blocks the wK and saves the day: 3.a7 d2 4.a8Q Be4+ 5.Bxe4 d1Q draw.

H.14. V. Kovalenko
1st commendation *Ribak Primorya 1982*



a2d7 0017.33 6/6 Win

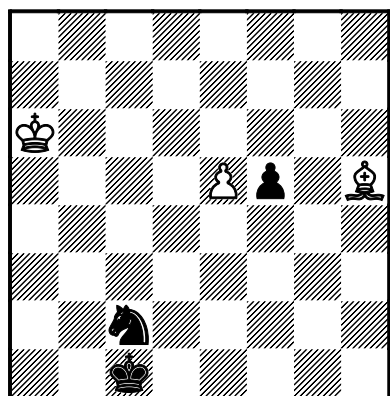
(H.14.) 1.Se5+ Kxd6 2.Sc4+ Kc5 3.Bxg2 Kxc4 4.b3+ Kc5 5.bxa4 b5 6.axb5 Kxb5 7.a4+, sacrificing the last pawn, Kxa4 8.Bc6 mate.

However, Black should refuse capturing the pawn as the position is a fortress. 7...Kc4 (Kc5) and even 7...Kb6 (but of course not 7...Ka6 8.Kb3 Kb6 9.Kc4) 8.Kb3 Kc5 9.Bf1 Kd4 (Kd5). A sample line is 10.Bb5 Kd5 11.Kc2 Kd4 12.Kd2 Ke4 13.Ke2 Kd4 14.Kd2 Ke4 15.Bc6+ Kd4 16.Bf3 Kc4 17.Kc2 Kd4;

so the only way to advance seems to be to cover both e4 and c4, e.g. 18.Be2 Ke4 19.Bd3+ Kd4 20.Kd2 Kc5 and now White seems to have conquered the fortress: 21.Ke3. However: 21...b3 draws.

H.15. R. Voja

2nd prize *Bulletin Ouvrier des Échecs* 1952



a6c1 0013.11 3/3 Draw

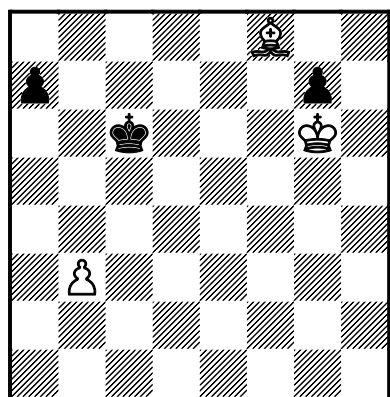
(H.15.) 1.e6 Sd4 2.e7 Se6 3.Kb5 f4 4.Kc4 Sg7 5.Kd3 Kb2 6.Bf3 Kb3 7.Ke4 Kc4 8.Ke5 Kc5 9.Bh5 f3 10.Bxf3 Se8 11.Bd1 Sg7 12.Bh5 wins.

However: 3...Kc2! (or first 3...Sg7) 4.Kc4 Sg7 5.Kd4 f4 6.Ke5 Kd2 and we are in a remarkable zz position. BTM would be losing here: 6...Ke3 (Kd3) 7.Kf6! Sxh5+ 8.Kg6 (this is the square that White needs) winning. However, WTM cannot win. 7.Kxf4 Sxh5+ 8.Kg5 (Kg6 is not possible) 8...Sg7 draws. Other relevant moves by the wK fail to a fork: 7.Kd4 Sf5+, or prettier 7.Ke4 Sxh5 8.e8Q Sf6+. And moves by the wB also have disadvantages: 7.Bf7 (Bg6) f3, or 7.Bg4 Ke3! 8.Kf6 Se8+!

No anticipation found!

H.16. A. Wotawa

Österreichische Schachzeitung 1952



g6c6 0010.12 3/3 Win

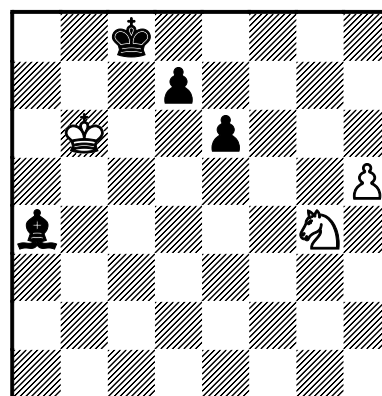
(H.16.) Intended: 1.Bb4 Kb5 2.Ba3 a5 3.Kf5 g6+ 4.Kf6 (John Nunn indicated in 2002 that 4.Kf4 wins similarly: 4...Kc6 5.Ke5) Kc6 5.Ke5 g5 6.Kd4 Kb5 7.Kc3 g4 8.Bd6 a4 9.b4 a3 10.Kb3 a2 11.Kxa2 Ka4 12.Kb2 g3 13.Kc3 wins.

At first sight it is hard to believe that Black can draw by playing 1...Kb6!! The point is that the position after 2.Ba3 a5 3.Kf5 Kb5 (or 2.Kf5 a5 3.Ba3 Kb5) happens to be a reciprocal zugzwang position with WTM (in the intended solution after 3.Kf5 it was BTM). After, for instance, 4.Ke4 g5 5.Kd3 g4 6.Kc3 g3 White is a tempo short 7.Bd6 a4 8.b4 a3 9.Kb3 g2 8.Bc5 a2 9.Kxa2 g1Q 10.Bxg1 Kxb4. After 4.Kg5!? Black has 4...Kc6! and now White cannot play 5.Ke5. White could try to transfer the move to Black: 4.Kf4!? for if 4...Kc6? 5.Ke5, and 4...g5+? 5.Kxg5, but 4...g6!! 5.Kf3 (5.Ke- g5!; 5.Kg- Kc6) 5...g5! (Kc6?; Ke4) 6.Ke4 (Kf2!? g4, but also 4...Kc6 as wK is too far off) 6...g4 7.Kd3 g3 and the wK is now two tempo's late.

This zz position has not been used in another study.

H.17. P. Leibovici

Revista de Romana de Sah 1947



b6c8 0031.12 3/4 Win

(H.17.) Solution: 1.Se3 Bc6 2.Sf5 Be4 3.Sd6+ Kd8 4.Sxe4 Ke7 5.Kc5 d5 6.Sg3 Kf6 7.Kd4 Kg5 8.Ke5 Kh6 9.Kf4 d4 10.Kg4 d3 11.Se4 (Sf1) wins.

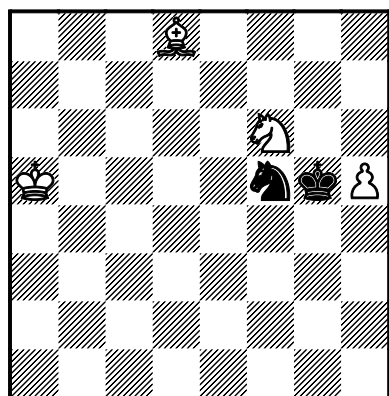
This study, and also the cook, is closely related to the previous study. The wK has to hurry to support his last pawn, while the minor piece must stop the running black pawn. In H16 the most logical move (1...Kb5), i.e.

moving towards the white pawn, fails because Black runs into a ZZ. In H17 Black instead of the “obvious” 6...Kf6 has the refutation 6...Kf7!! since 7.Kd4 (unfortunately, the move 7.Kc4 is not possible) 7...Kf6 is a ZZ position, as is easy to see (7.Kd6 Kf6 also draws, but this is not a ZZ position since BTM: 8...d4).

The composer published a version with an extra bpg5 (also in 1947). Probably the main intention was to extend the solution: 1.Se3 Bc6 2.Sf5 Be4 3.Sd6+ Kd8 4.Sxe4 Ke7 and now 5.Sf2 d5 6.Kc5 Kf6 7.Sg4+ Kf7 8.Kd4 Kg7 9.Ke3 e5 10.Kf3 e4+ 11.Kg3 d4 12.Sf2 e3 13.Sd3 Kh6 14.Kg4 e2 15.Se1 zz wins. We can conclude that zz’s are not the author’s speciality: 13...Kf6! 14.Kg4 e2 zz 15.Se1 Ke5 16.Kxg5 (16.h6 Kf6 17.Kh5 g4) Ke4 17.h6 d3 draws.

Now it is time for some fine refutations in which a bS plays a major role:

H.18. V. Chekhover
Shakhmatni Bulletin 1957



a5g5 0014.10 BTM, Win

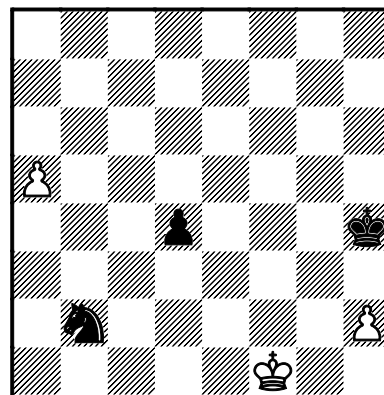
(H.18.) 1...Sd4 2.Kb6 Se6 3.Be7 Kh6 4.Bd6 Kg5 5.Be5 and wins.

However 3...Sg7! cooks. This seems to cost Black a piece: 4.Se8+ Kxh5 5.Sxg7+ Kg6 6.Se6 (Se8) but by a double attack Black regains the piece: 6...Kf7 drawing.

(H.19.) 1.a6 d3 2.Ke1 d2+ 3.Kxd2 Sc4+ 4.Ke2 Kh3 5.a7 Sb6 6.Kd3 Kxh2 7.Kd4 Kg3 8.Kc5 wins. The pretty 4th move is impressive (other K-moves allow the pawn to be blocked by bS on b5, c6 or c8; e.g. 4.Kd3? Se5+ 5.K-

Sc6, or 4.Kc2 Sa3+ 5.K- Sb5. Or 4.Kc3? Sd6! 5.Kb4 (a7 Sb5+;) Sc8.

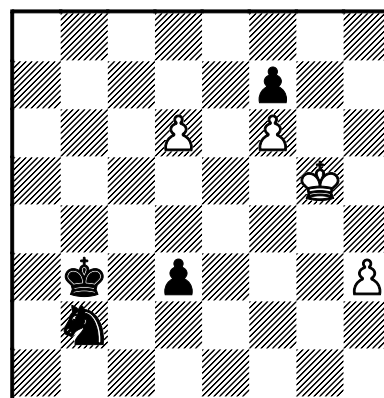
H.19. L. Mitrofanov
Leningradskaya Pravda 1988



f1h4 0003.21 3/3 Win

But: 1...Sc4 (Sa4)! 2.a7 Sb6 3.Ke2 and now the fantastic 3...Sa8!! 4.Kd3 Sc7 defending the d-pawn: 5.Kxd4 Sb5+.

H.20. E. Pogosiants
Shakhmaty v SSSR 1982



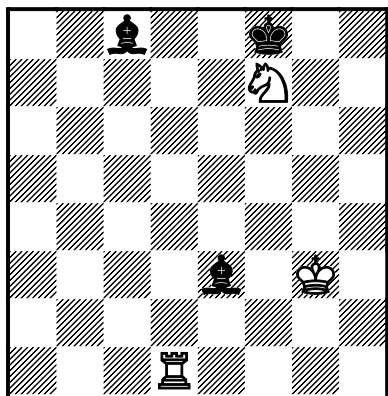
g5b3 0003.32 4/4 Win

(H.20.) 1.d7 d2 2.d8Q d1Q 3.Qxd1+ Sxd1 4.Kh6 Sf2 5.h4 Sg4+ 6.Kg7 Se5 7.h5 Kc4 8.h6 Kd5 9.h7 Sg6 10.Kxf7 Sh8+ 11.Ke7 Sg6+ 12.Ke8 Ke6 13.f7 wins.

At first sight 5...Se4! does not pose any problems for White. 6.Kg7 Sd6 7.h5 Kc4 8.h6 but now that the bS is on d6 instead of e5, Black has 8...Sf5+ leaving the wK without a good square (9.Kxf7 Sxh6+; 9.Kh7 Kd5 and Black even wins since wK is obstructing the pawn).

We finish off with a nice B-move refutation

H.21. V. Gandolfi
L'Italia Scacchistica 1931



g3f8 0161.00 3/3 Win

1.Sd6 Be6 2.Re1 Ke7 3.Se4 and wins bBe3 has to move, allowing either Sg5 or Sc5 and White wins a piece.

Well: 3...Bd4! 4.Sg5 Kf6 5.Sxe6 Be5+ and 6...Kxe6 draws.

*Permanent Commission of the FIDE for Chess Composition (PCCC)
The International Chess Composition Union (ICCU)*

**PCCC 50th Anniversary Composing Festival
Announcement**

To commemorate the 50th anniversary of the PCCC (which took place not long ago) 9 composing tourneys are hereby announced, in the following sections:

- **Twomovers** (Judge: Yakov Rossomakho, Russia)
- **Threemovers** (Judge: Don Smedley, England)
- **Moremovers** (Judge: Hans-Peter Rehm, Germany)
- **Studies** (Judge: Harold van der Heijden, Netherlands)
- **Selfmates** (2 to 5 moves) (Judge: Hartmut Laue, Germany)
- **Helpmates** (2 or 3 moves) (Judge: Michal Dragoun, Czech Republic)
- **Fairies** (of all kinds and length, testable by the usual solving programs) (Judge: Tadashi Wakashima, Japan)
- **Shortest proof games (SPGs)** (Judge: Andrej Frolkin, Ukraine)
- **Retros (excluding SPGs)** (Judge: Andrej Kornilov, Russia)

There is a common theme for all sections, as follows:

At least one pinning move and one unpinning move are required, which may occur at any phase or be divided between phases (thematically, a single phase is enough, but more than one phase is allowed). "Pin" means that the move of the pinned piece is illegal due to the self exposure of the King to an immediate capture. The pinning may be partial, meaning that the pinned piece is still able to move in a limited way (e.g., along the pin-line).

Director: **Dmitrij Baibikov**

Entries should be submitted **via e-mail only**, before **August 10th 2010** to the director's address: dmitrij_baibikov@mail333.com

This Composing Festival is announced by the decision of the PCCC/ICCU Presidium, taking benefit of the good atmosphere and the recent support promised by the FIDE. In view of that, prizes will be allocated for each section (possibly \$300-\$400 per section).

The awards will be published on the PCCC/ICCU website; a final booklet is intended.

Please forward this announcement (ASAP!) to all composers in your countries, and reprint it in your magazines and websites.

Good luck to all!

PCCC/ICCU President

The Change Theme in a Study – Part I

BY EDUARD EILAZYAN

An article with the same title was published in the magazine *Shakhmatnaya Kompozitsia* in 2008. This is a slightly revised and abridged version.

The main objective of this article is to define and describe several new themes in end-game study composition united by the common name **change**. In this article the classification of studies depending on the structure of the solution will be introduced, as well as the definition of some new terms and concepts. For greater clarity, the new themes and studies with complex solutions will be presented by formulas and structural schemes.

The term *change* is well known in chess problem composition. But as I never composed chess problems I am not familiar with the complex themes system of problem composition. So do not draw any parallel between the use of this term in the present article and the problem composition world.

1. Classification of studies based on the structure of the solution

The selection of criteria is the first stage in the development of any classification system. The main criterion of classification should be

objective and clear, but at the same time it must be closely linked to strategy and research.

Because the structure of the solution is the defining factor of any change theme, the selection criterion for the classification is obviously the structure of the solution. This classification, which reflects only the formal aspect of the content of the study, namely the structure of its solution, is not universal because it does not reflect the specific chess content.

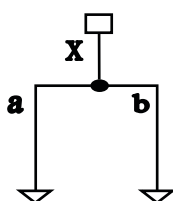
The structure of the solution of any study is defined by two basic elements: **branching** and a **try**. Every possible variety of solution of any endgame study is then defined by a combination of these two elements. The number of basic elements that are present in the solution of a study defines the structural **level** of the study and gives its classification.

Studies of the zero level – simple **linear** studies – do not contain branching or have a try in the solution. Studies of the first level contain either a single branch, or have one try.

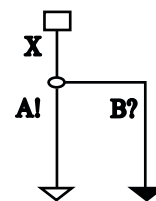
It is now possible to present visually the structure of the study's solution in the form of a **structural scheme** or by a corresponding **formula**.



Linear



Branching



Try

For the formulas, first we have to agree on their notation. We will use capital Latin characters for white moves and lowercase characters for black moves. We will mark the first

move of a correct variant or continuation with an exclamation mark, and the first move of the try, the first move of wrong attempt or continuation by a question mark. Branching is indi-

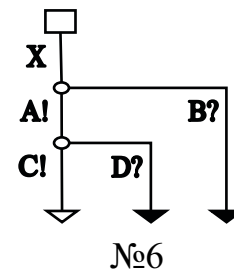
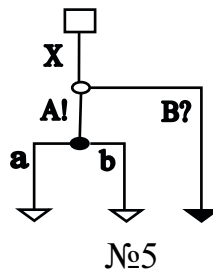
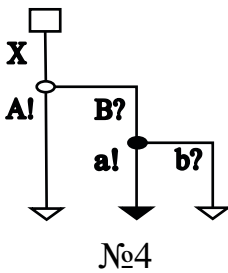
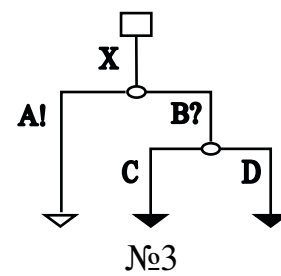
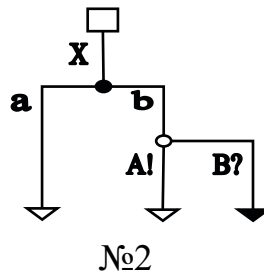
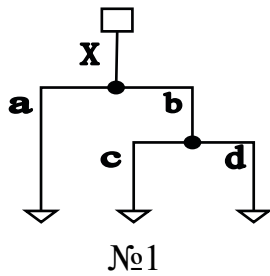
cated by the symbol “ \vee ” (or) and an alternative continuation is given between brackets.

Now the formulas of the studies with **simple structure types** of the solution can be represented as follows: linear A or X; with a branching X – a \vee b or X – a(b); with a try X – A!(B?).

The addition of one basic element in end-game study solution structure of the first level

gives 12 types of the structure of the second level, but among them, are only six nonequivalent types:

1. X – a \vee (b – c \vee d): two branches,
2. X – a \vee (b – A!(B?)): a try in a branch,
3. X – A!(B? – C \vee D): a branch in a try,
4. X – A!(B? – a!(b?)): a try in a try,
5. X – A!(B?) – a \vee b: a try and a branch,
6. X – A!(B?) – C!(D?): two tries.



For simplicity we only consider branching with two branches and we do not consider positions with two or more false continuations. The generalization of the theory for those cases is not extraordinary difficult.

As the **criterion** of classification we choose the type of the study's solution structure. We assume that studies with identical types of solution structures form a separate **class**. By induction we can obtain formulas and build structural schemes of all possible classes of

studies of the third and higher levels. It is clear that with an increasing level the number of related classes is growing rapidly, and one needs discrete mathematics to establish the exact form of dependence between the number of structural classes $N(L)$ and level number L . For small values of L we have $N(0) = 1$, $N(1) = 2$, $N(2) = 6$. The general case $N(L)$ is expressed by the recurrent formula (we do not present its derivation):

$$N(L) = 3 \sum_{\substack{i+j=L-1 \\ i < j}} N(i)N(j) + \frac{1}{2} N(k)[3N(k) + 1]$$

Where $k = (L - 1) / 2$, and for half-integer values of k (for even L) let $N(k) = 0$. So the first 11 values of the numerical series $N(L)$

are: 1, 2, 6, 25, 111, 540, 2736, 14396, 77649, 427608 and 2392866.

It is clear that any study belongs to one of the described classes above, and that these classes themselves form a clear **hierarchical system**. All studies can be classified by their solution structure using this system.

But we are interested in classes and subclasses, combining the thematic content of studies with the structure of their solutions. For example, logical studies are a subset of endgame studies, in which the solution structure has at least a single try. Many change themes discussed below and their various combinations can also provide separate study subclasses. The challenge is to describe the most interesting thematic classes and subclasses, combining them into groups based on relevant characteristics, and ultimately to build a coherent hierarchical **system of structurally-thematic classes** of studies. Of course, this is too much a task for one article.

2. Difference and Δ -factor

To explain the basic material of the article we need to introduce several new concepts. We start from the fact that any chess position is completely determined by its component pieces, the squares which they occupy and the moves (here and below we only consider legal positions).

Definition 1. Elementary operation. One of the following five actions lead to a change in the position: addition of a piece, removal of a piece, replacement of a piece, permutation of a piece, and a change of series of moves.

It is easy to understand that an inverse elementary operation also is elementary. Further it is obvious that by a finite number of elementary operations, we can obtain any given position.

Definition 2. A position arising from the given position by carrying out only a small number of elementary operations is called **similar**.

Because of the reversibility of each of the five elementary operations, the ratio of similarity is symmetrical (reciprocal). In the defi-

inition we do not impose any restriction on the number of elementary operations for the transition to a similar position, which makes the ratio of similarity quasi transitive.

Definition 3. A position arising from the given position by carrying out a single elementary operation is called **related**.

It is clear that the ratio of the relationship of positions is symmetrical (mutual), but not transitive. Related positions are also similar positions, but not the other way around.

Definition 4. The distinction between two related positions is called a **difference**.

We denote the difference with the symbol $\Delta: \alpha$, where α is the pair of mutually reversible elementary operations. For example, $\Delta: \pm Ng2$, $\Delta: Q-Ne8$, $\Delta: Rc2-b3$, $\Delta: WTM-BTM$.

Definition 5. Transformation is the transition from a given position to a similar position.

All differences are associated with one of three main factors in chess: time, space and material. This allows us to introduce a classification of differences using these factors.

1. Distinction in the moves (time) – difference of 1st kind.
2. Distinction in the position of a single piece (space) – difference of 2nd kind.
3. Distinction in the presence of a single piece (material) – difference of 3rd kind.
4. Distinction in the type of pieces (quality of material) – difference of 4th kind.

The differences of 5th kind are associated with retro-effects (castling, en-passant, three-fold repetition of position and 50 move rule) can be defined as a separate group, but we will not consider them here.

Definition 6. The difference which influences the assessment of a position is called **decisive**.

By the degree of influence on the outcome of a position the differences can be classified according to their importance.

Definition 7. The difference influencing the outcome of a concrete variant is named **significant**.

Note that here the evaluation of a position is understood in the sense of Zermelo. In contrast to the scale of the Shannon, on which evaluation functions in chess programming are based, the scale of Zermelo has only three categories: win, draw, or loss. The above definitions are not only meaningful in endgame study composition but also in the theory of chess.

For each difference a variety of changes of the characteristics of a position could result, such as line overlapping, pinning, blocking, control over a certain square, possibility of linear or double blow, covering a piece, mate threat, liquidation of “the fifth column”, the loss or win of a tempo.

Definition 8. The change in certain characteristics of a position due to a difference is called the Δ -factor of this difference.

All the changes in characteristics of a position caused by the difference form a set of Δ -factors of the given difference.

Definition 9. **Critical** is the Δ -factor influencing the assessment of the position or a concrete line.

Particular interesting are cases in which different lines have various critical Δ -factors for the same difference.

Definition 10. The difference is **manageable** if White or Black can obtain either of the

two related positions connected by this difference.

Notice that the concept of a difference is useful not only in endgame study theory but also in training practice. The analysis method using the concept of a difference can be applied effectively both to complex studies and to regular study of typical positions from various stages of a chess game.

3. Try Change (TC)

TC Theme. *A false continuation in one of the two similar positions of the study's solution is a correct continuation in the second position and the other way around.*

From this definition it follows that a study with **TC** has at least a secondary level.

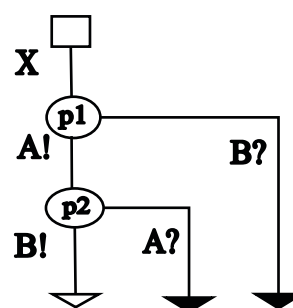
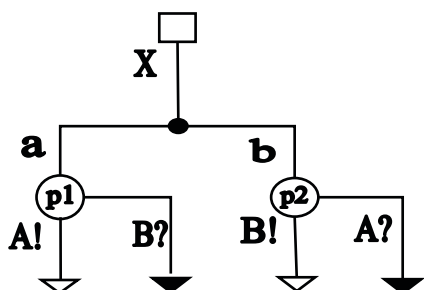
The **TC** Theme can be expressed in two basic forms: **parallel** when similar positions occur in different lines of the solution (3rd level), **consecutive** when two similar positions occur in a single branch of solution (2nd level).

The formulas and structural schemas of the **TC** theme:

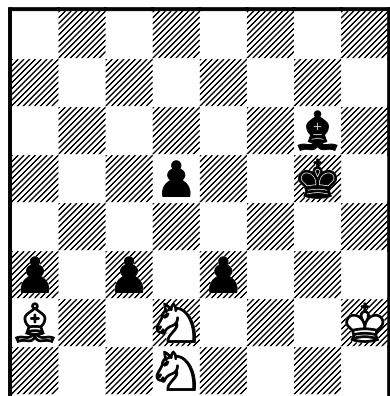
The parallel form: $X - (a \rightarrow p1 - A!(B?)) \vee (b \rightarrow p2 - B!(A?))$;

The consecutive form: $X \rightarrow p1 - A!(B?) \rightarrow p2 - B!(A?)$.

Here p1 and p2 are similar positions.



E.1. Eduard Eilazyan
Springaren 2009



h2g5 0042.04 4/6 Draw

1.Sf3+ Kf4 2.Sd4 Ke4 (Not dangerous is 2...Ke5 3.Sc6+ Kd6 4.Sd4 c2 5.Sxc2 Bxc2 6.Sxe3 draw) **3.Sc2 d4 4.Bc4! a2 5.Bxa2!** (Try: 5.Sxc3+? dxc3 6.Kg2! hoping for 6...Ke5? 7.Sa1 Bb1 8.Kf1! Kd4 9.Bb3! Kd3 10.Ke1 positional draw. **But** 6...Bf7!! 7.Bxf7 Kd3! 8.Se1+ Ke2! 9.Sc2 Kd2! 10.Sd4 e2 (c2) 11.Bxa2 c2! 12.Sxc2 Kxc2 and wins) **Kd3! 6.Bb3 Bf7 7.Ba4** (Now Black has two choices. He can immediately play 7...Bh5, or can first force the wB to b3 by playing 7...Be8 8.Bb3 and then play 8...Bh5. These are two related positions with the difference Δ : Ba4-b3. We will now see how this affects the development of events).

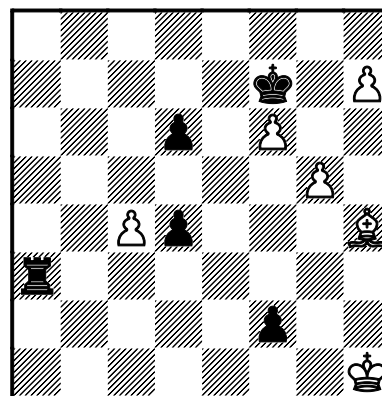
A. 7...Bh5 8.Sdxe3! (Thematic try: 8.Sf2+? exf2 9.Kg2 Bd1! 10.Sxd4 Bxa4 and wins. For this variant the difference Δ : Ba4-b3 is significant, and the critical Δ -factor is that the bishop on a4 is not protected by a knight) **8...dxe3 9.Kg3!** (Bad is 9.Kg2? Bd1 10.Sxe3 Bxa4 11.Sd5 Bc6! with pinning of the knight. Not better is 9.Kg1? Kd2! 10.Kf1 Be2+! 11.Kg2 Bd1 12.Sxe3 Bxa4 and wins.) **9...Kd2** (On 9...Bd1 follows 10.Sxe3 Bxa4 11.Sd5! If the bishop was on b3 this move would have been impossible; this is the second critical Δ -factor of the difference Δ : Ba4-b3! 11...c2 12.Sb4+ Kc3 13.Sxc2 draw.) **10.Kf4!!** (But not 10.Bb3? Bd1 11.Sxe3 Bxb3 and wins) **10...Bd1** (Or 10...e2 11.Bb3 Bf7 12.Ba4 Bd5 13.Ke5 Bc6 14.Bb3 Bb5 15.Kf4! ... also a positional draw) **11.Sxe3 Bxa4 12.Sc4+** (This move would have been impossible with the

bishop on b3, this is the third critical Δ -factor of the difference Δ : Ba4-b3!) **12...Kd3 13.Se5+ Kd4 14.Sf3+ Kd3 15.Se5+ Ke2 16.Sf3!** (A position of the mutual zugzwang!) **16...Kd3 17.Se5+ Kd2 18.Sc4+!** (A mistake is 18.Sf3+? Ke2!, because the mutual zugzwang now is on White's foot! 19.Sd4+ Kd3! and Black wins) **18...Kc1 19.Se3! Kd2 20.Sc4+** positional draw.

B. 7...Be8 8.Bb3 Bh5 9.Sf2+! (And here, on the contrary, continuation 9.Sdxe3? is a try. **The change of the try in variants A – B. The thematic try: 9.Sdxe3?** dxe3 10.Kg3 Bd1! 11.Sxe3 Bxb3 and wins, because the square d5 not available to knight (the critical Δ -factor of the difference Δ : Ba4-b3!). **9...exf2 10.Kg2 Bd1 11.Sxd4 Bxb3** (Now wBb3 is protected by the knight, this critical Δ -factor essentially influences on estimation of the line) **12.Sxb3 Ke2 13.Sd4+ Ke3 14.Sb3 Ke2 15.Sd4+ Kd3 16.Sb3 ...** positional draw.

In this study the change theme of the try was realized in a parallel form. Two equivalent variants organically connected by a change of the tries finishes with two homogeneous endings.

E.2. Eduard Eilazyan
2nd prize *Shakhmatnya Kompzitisia 2006*



h1f7 0310.43 6/5 Win

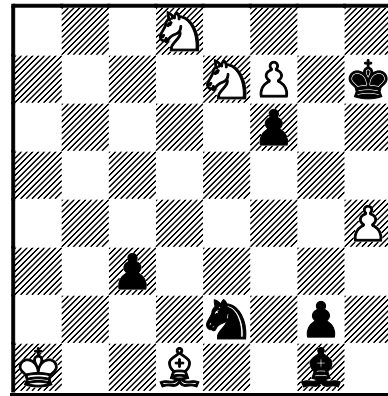
1.h8S+! Kg8 2.f7+ Kf8! 3.Kg2 Rh3 4.Kxf2 (4.g6? Rxh4 5.g7+ Kxg7 6.f8Q+ Kxf8 7.Sg6+ Ke8 8.Sxh4 Kd7 9.Sf3 d5 draw) **4...Rh2+** (4...Kg7 5.Kg2 and White wins. Details are at the end of the solution. 4...d3 5.Ke1 Kg7 6.Kd2! wins, or 5...Rh2 6.Bg3! Rxh8 7.g6 wins, but not 6.Kd1? Kg7! and White is in zugzwang) **5.Ke1 Rh1+ 6.Kd2 Rh2+**

7.Kd1! (Try No. 1: 7.Kd3? Kg7!, ZZ1. This is a difference of the 1st kind Δ : WTM-BTM. White has no useful moves, and how he wins BTM is demonstrated in the main line. If after 7.Kd1! Black would play 7...Kg7, then after 8.Ke1 d3 9.Kd1 occurs ZZ2. With WTM this is a draw: a) 9.Be1 Rh1 10.Sg6 Kxf7 11.Sh4 Rg1 12.g6+ Ke6 13.Kd2 Rg4 14.Kxd3 Kd7, or b) 9.c5 dxc5 10.Bg3 Rxb8 11.Be5+ Kxf7 12.Bxh8 Kg6 13.Bf6 c4 14.Kd2 Kf5, or c) 9.Ke1 Re2+ 10.Kf1 Rh2 11.Ke1 Re2+ 12.Kd1 Rh2 13.Kc1 Rc2+ 14.Kd1 Rh2, all positional draws. With BTM, Black loses: 9...Rh1+ 10.Kd2 Rh3 11.Kc3 Kf8 12.g6 Rxh4 13.g7+ Kxg7 14.f8Q+ Kxf8 15.Sg6+ K- 16.Sxh4 wins. Try: 7.Kc1? Kg7! 8.Kd1 d3, ZZ2) **7...Rh1+ 8.Kc2 Rh2+ 9.Kb3** (Black is in zugzwang. 9...Rh3+ 10.Kb4 Kg7 11.Bf2, or 10...Rh2 11.Bg3 wins, 9...Rh1 10.g6 Rxh4 11.g7+ Kxg7 12.f8Q+ Kxf8 13.Sg6+ and 14.Sxh4 ... wins) **9...Kg7 10.Ka3** (After 10.Ka4 Ra2+ the wK has to return to 11.Kb3, otherwise Black will draw: 11.Kb4? Ra8! 12.g6 Rxh8 13.Be7 Rb8+ 14.Ka4 d3 15.f8Q+ Rxf8 16.Bxf8+ Kxf8 draw. Also 10.Kb4 is a waste of time: 10...Rb2+ 11.Ka3 Rh2 12.Kb3 Rh3+ 13.Kc2 Rh2+) **10...Rh3+ 11.Kb2 Rh1 12.Kc2 Rh2+ 13.Kd3!** (ZZ1, BTM. Try No. 2: 13.Kd1? d3! ZZ2, WTM) **13...Rh3+ 14.Ke2 Rh2+ 15.Ke1!** (Not 15.Kf1? because of 15...d3 16.Ke1 Re2+ draw) **15...Rh1+ 16.Kf2 Rh3 17.Kg2** (This position could have happened earlier (see the note at Black's 4th move) **17...d3 18.Kxh3 d2 19.g6 d1Q 20.Bf6+ Kf8 21.g7**. Model mate.

In this study the change theme of the try in consecutive form is realized. As constructive elements for the theme realization two original positions of mutual zugzwang are used.

(E.3.) I. **1...Kg7** (The natural continuation 2.Sf5+? – is the **first thematic try**. 2...Kf8 3.Se6+ Kxf7 4.Bb3 c2! Only this move leads to the goal. It is impossible to play 4...Kg6? because of 5.Sg3! – the main diagonal is closed and there is no check 5...Bd4+ - 5...Sxg3 6.Sf4+ Kh6 7.Sxg2 Sf5 8.Kb1 Sd4 9.Bd1 Bf2 10.h5 Kg5 11.Sf4 Be1 12.Sd3 Bd2 13.Sb4 f5 14.Sc2 Sc6 15.Bf3 Se5 16.Be2 Sg4

E.3. Eduard Eilazyan
The Problemist 2009



a1h7 0045.23 6/6 BTM, Draw

17.Sd4 Be3 18.Sb5 draw. An incorrect continuation is 5.Bc2? Kh5! 6.Sg3+ Nxc3 7.sf4+ Kg4! – see the end of the study! 8.Sxg2 Kf3 9.Se1+ Ke2 10.Sd3 Kd2 11.Kb1 Se2 12.h5 Be3 13.h6! Bxh6 14.Sf2 Bg5 15.Se4+ Ke3 16.Sd6 Sd4 17.Sc4+ Ke2 18.Sd6 Sxc2 19.Kxc2 Bf4 wins. 5.Sf4+ Ke8 (Kf8) 6.Sxe2 Bd4+ 7.Sfxd4 g1Q+! 8.Sxg1 c1Q+ 9.Ka2 Qxg1 Black wins. The draw is only reached by a quiet move of the pawn) **2.h5!** with the threat 3.h6+. **2...Be3! 3.Sf5+ Kf8** (Here White changes the game plan) **4.Sh4! g1Q 5.Sg6+!** (Forcing the sacrifice of the newborn queen) **5...Qxg6 6.hxg6 Sd4 7.Kb1** draw. So Black carries out a preliminary plan (logic manoeuvre) to open the first rank.

II. **1...c2! 2.Bxc2+ Kg7** (Now the plan with the move 3.h5? doesn't work (the **second thematic try**) in view of 3...Be3! (3...Bd4+? 4.Ka2 Sf4 5.h6+ Kf8 6.Sg6+ Sxg6 7.Bxg6 g1Q 8.Se6+ Ke7 9.f8Q+ Kxe6) 4.Sf5+ Kf8 5.Sh4 g1Q+ check!, after which the win is easy. But the logic manoeuvre carried out on the first move also has negative consequences for Black!) **3.Sf5+! Kf8 4.Se6+ Kxf7 5.Bb3 Ke8** (There is no black pawn at c3 and Black does not have the move 5...c2) **6.Ba4+ Kf7 7.Bb3 Kg6 8.Bc2!** (8.Sg3? Bd4+! With the sacrifice of the pawn on the first move Black has not only opened the first horizontal but also the main diagonal! These are two critical - factors of difference Δ : \pm p.c3. 8.h5+? Kxf5!, but not 8...Kh7? 9.Sf8+! Kh8 10.Sg6+ Kh7 11.Sf8+ with perpetual check) **8...Kh5** (The

try is 9.Bd1? in anticipation of 9...Bd4+? 10.Ka2! Be5! (10...g1Q? 11.Bxe2+ Kg6 12.Sexd4) 11.Sf8! g1Q 12.Bxe2+ – again forcing the sacrifice of the newborn queen! – 12...Qg4 13.Bxg4+ draw. **But** 9...Bh2! 10.Bxe2+ Kg6 11.h5+ Kh7 (Kf7) and Black wins, but not 11...Kxf5? 12.Sd4+! Ke5 13.Sf3+ draws) **9.Sg3+! Sxg3 10.Sf4+ Kg4 11.Sxg2** and draw, because Black does not have the pawn c3, which has been sacrificed on the first move! This is the third critical - factor of the difference $\Delta: \pm p.c3$.

The theme of change of the try appears here twice:

2.h5! (2.Sf5+?) – **3.Sf5+!** (3.h5?); **5.Sg3!** (5.Bc2?) – **8.Bc2!** (8.Sg3?).

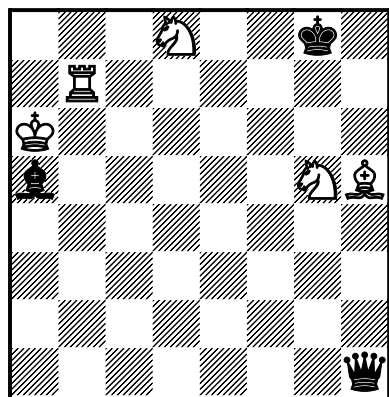
4. Change of solution (CS)

CS Theme. *The correct continuation in one of two similar positions of the solution in a study is a try in the second position.*

As you can see from this definition, unlike the TC study theme, only one thematic try appears here. A difference or transformation can be managed by Black, both in the form of carrying out a logical manoeuvre and in the alternative form.

Formulas of the CS theme: $X - (a - A) \vee (b - B!(A?))$, $X - a - A - b - B!(A?)$, $X - a - A!(B?) - b - B$.

E.4. Eduard Eilazyan
Magyar Sakkvilág 2009



a6g8 3142.00 5/3 Win

1.Sde6! Qa1! (Only protection for the two threats) **2.Rb8+! Bd8+ 3.Kb7** Black now has

to choose between 3...Qb2+ and 3...Qb1+. Two main lines:

A. 3...Qb2+ 4.Kc8 Qh2! (Worse is 4...Qe5 5.Bf7+ Kh8 6.Rb3! and wins, or 4...Qd2 5.Bf7+ Kh8 6.Bg6 Kg8 7.Se4 Qa2 8.Sxd8 Qa6+ 9.Kd7 Qxg6 10.Se6+ Kf7 11.Rf8 mate) **5.Bf7+!** (But not 5.Rb7? Bxg5 6.Rg7+ Kh8 7.Rxg5 Qd6, and White cannot win) **5...Kh8 6.Sxd8 Qc2+ 7.Kd7 Qd2+ 8.Ke8 Qxg5** (Now Black has restored the material balance, but now follows a final attack) **9.Se6! Qa5 10.Ke7+! Kh7 11.Rb3!** (threatening 12.Rh3+) **11...Qa7+ 12.Kf8! Qa8+ 13.Be8!** and wins, because Black does not have a satisfactory defence against the threat 14.Rh3+. This mating threat leads to winning of the queen: 13...Qg2 14.Rh3+ Qxh3 15.Sg5+ Kh6 16.Sxh3 and wins.

B. 3...Qb1+ 4.Kc8 Qd3 (We now almost have the same position as in line A after Black's 4th move. The difference is $\Delta: Qh2-d3$. i.e. only the position of the queen. This difference is significant, because here continuation 5.Bf7+? Kh8 6.Sxd8 Qc2+? 7.Kd7 Qd2+ 8.Ke8 Qxg5 9.Se6! and wins as in the main line A) is the **thematic try**. However, the **refutation** is: 6...Qc3+! 7.Kd7 Qd4+! 8.Ke8 Qe5+! 9.Sge6 Qxb8 drawing. But thanks to this difference $\Delta: Qh2-d3$ White has a new possibility!) **5.Bg6!** (The change of solution in lines A and B. A mistake would be 5.Bf7+? Kh8 6.Bg6 because of 6...Qxg6 7.Kxd8 Qg8+ 8.Kc7 Qxb8+ 9.Kxb8 and draw) **5...Qa6+!** (Of course not 5...Qxg6? 6.Kxd8 with an inevitable mate) **6.Kxd8 Qd6+ 7.Kc8 Qc6+ 8.Sc7 Qxg6** (Black has won material back, but now a final combination follows which wins the queen) **9.Kd7+ Kg7 10.Sce6+ Kf6 11.Rf8+ Ke5 12.Sf3+** (12.Sf7+? Kf5 13.Sd6+ Kg4 draws) **12...Ke4** (Avoiding the fork 12...Kd5 13.Sf4+) **13.Sd2+ Ke3 (Ke5)** (Again avoiding the fork 13...Kd3 14.Sf4+) **14.Sc4+ Ke4 15.Rf4+ Kd3** (Or 15...Kd5 16.Rd4 mate) **16.Se5+ Ke3 17.Sxg6** and wins.

Black avoided a mate by the expense of the queen.

5. Refutation Change (RC)

RC Theme. *The valid refutation of a try in one of two similar positions is a false refutation in the second position of the same or the other try and the other way around.*

The RC theme can be expressed in three basic forms.

Consecutive form, when tries with similar positions are on one branch of the solution (4th level), and two **parallel** forms:

a) The similar positions are on branches of same try (4th level).

b) The tries containing similar positions are on the different branches of solution (5th level).

The formulas of the RC theme:

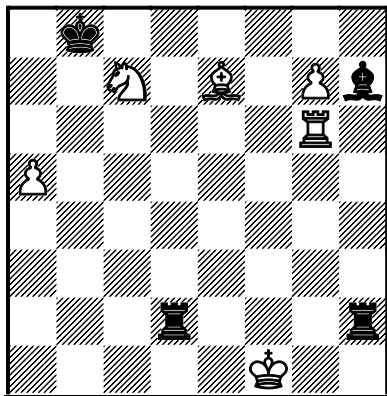
Consecutive form: $x - A!(B? - a!(b?)) - C!(D? - b!(a?))$

Parallel form a: $x - A!(B? - (C - a!(b?)) \vee (D - b!(a?)))$

Parallel form b: $X - (x - A!(B? - a!(b?))) \vee (y - C!(D? - b!(a?)))$

E.5. Eduard Eilazyan

1st prize All-Union Chess Problems and Studies – 80 AT 2006



f1b8 0741.20 6/4 Draw

The first thematic try: 1.Sa6+? in anticipation of 1...Kb7(?) 2.Sc5+ Kc7 3.Bd6+ Rxd6 4.Sa6+ Kc6 5.g8Q! Bxg8 6.Sb4+! Kd7 7.Rg7+ Ke6 8.Rg6+ Ke5 (Ke7; Sc6+) 9.Sc6+ Kd5 10.Sb4+ Kc5 11.Sa6+ Kc6 12.Sb4+ Kc7 13.Sa6+ Kd7 14.Sb8+ Ke7 15.Sc6+ thematic positional draw – the first variation. **Refutation:** 1...Ka7! 2.Bc5+ Kb7 3.Rb6+ Kc8 4.Rc6+ Kd7 5.Sb8+ Ke8 6.Rc8+ Kf7 7.Rf8+

Kxg7 8.Rf2. White has defended himself against mate, but the initiative passed to Black. After 8...Rh1+ 9.Kg2 Be4+ 10.Kg3 Rd3+ 11.Kf4 Ba8! White cannot escape, e.g. 12.Bb6 Kg6! 13.Kg4 Bd5 14.Rb2 Bf3+ 15.Kg3 Be4+ 16.Kg4 Bf5+ 17.Kf4 Rh4+ 18.Ke5 Re4 mate. White carries out the first logical manoeuvre (transformation of position) to neutralize the refutation of the first try.

1.Kg1! Rhe2 (Second thematic try: 2.Sa6+? in anticipation of 2...Ka7?. As a result of this small transformation of the position there is a graceful defence against the refutation of the first thematic try: 3.Bc5+ Kb7 4.Bf2! Rxf2 5.Sc5+ Ka7 6.Se4! Bxg6 7.Sxd2! draw. **Refutation:** 2...Kb7! 3.Sc5+ Kc7. With the king on g1 White has no defence: 4.Bd6+ Rxd6 5.Sa6+ Kc6 6.g8Q because of 6...Rxg6 + check – a consequence of the transformation! Therefore, White plays 4.Kf1, hoping after 4...Rh2? 5.Bd6+ to escape with positional draws. But 4...Bxg6! 5.g8Q Rf2+ 6.Kg1 Rg2+ 7.Kh1 Rh2+ 8.Kg1 Rdg2+ 9.Kf1 Bd3+ 10.Sxd3 Rxg8 and Black wins. Thus, the second thematic try 2.Sa6+? it is refuted by the move 2...Kb7!, while the first one (1.Sa6+?) was refuted by the move 1...Ka7! Here the RC theme of two thematic tries is realized) **2.g8Q+!** (The second logical manoeuvre – preliminary sacrifice of the pawn for the purpose of unblocking the square g7 for the Rook) **2...Bxg8 3.Sa6+ Kb7** (The continuation 3...Ka7 also leads to a draw. The rest is simple) **4.Sc5+ Kc7 5.Bd6+ Rxd6 6.Sa6+ Kc6 7.Sb4+! Kd7 8.Rg7+ Ke6** (8...Kd8 9.Rxg8+ Kd7 10.Rg7+! Ke8 11.Rg2 draws) **9.Rg6+ Ke5** (Ke7; Sc6+) **10.Sc6+ Kd5 11.Sb4+ Kc5 12.Sa6+ Kc6 13.Sb4+ Kc7 14.Sa6+ Kd7 15.Sb8+ Ke7 16.Sc6+** thematic positional draw – the second variation.

In this study two thematic tries are connected by **refutation change**, and in the actual solution the purpose is accomplished by carrying out of two logical manoeuvres – transformation and a pawn sacrifice.

Dynamic positional draw with a rotation of the bK round the rook on a closed route in two

directions is realized in two variations – in the try and in the solution.

(To be continued)

Eduard Eilazyan

e-mail: eil-ed@mail.ru

Р. Поповича ст., 33а, apt. 105

Donetsk, 83056 UKRAINE

ул. П. Поповича д. 33а, кв. 105

г. Донецк, 83056 УКРАИНА

Announcement

International thematic tourney

“Change Theme”

For this tourney studies are requested to show one of the change themes in articles by E. Eilazyan “The Change Theme in a Study” and «Тема перемены в этюде » (*Shakhmatnaya Kompozitsia* № 82, № 83, 2008, № 93, 2010).

Judge

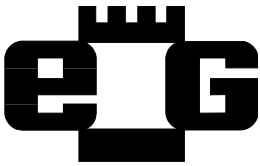
Eduard Eilazyan

Please send original studies by e-mail: eil.peremen@mail.ru

Closing date: 19 February 2011.

Total prize fund: 600 USD.

The tourney award will be published in the magazine *Shakhmatnaya Kompozitsia* and sent to all participants at their e-mail addresses during 2011.



Databases of Zugzwangs and Squeezes

EMIL VLASÁK

Legislative questions about tablebase “mined” studies are finally solved by the Co-dex; such a study is considered today as fully valid. It is time to discuss technical questions, especially mining methods. Surprisingly there are only a few: various lists of mutual zugzwangs (as text files or printouts) and the old Wilhelm software. Let me introduce a next small step forward.

John Beasley and Eiko Bleicher provide several new PGN databases. The most important one contains all reciprocal zugzwangs with 6 and fewer pieces. Some experimental “squeeze” databases are added. The databases

are freely downloadable from Eiko’s website: www.k4it.de/egtb/zugzwang.php.

The databases were created using Marc Bourzutschky’s GTGEN software.

Files and Sizes

A general overview is to be found in the table below. The databases contain only positions, no lines; despite that, the files are relatively large in size, but a contemporary home computer has no problem in processing them.

<i>database</i>	<i>Pieces</i>	<i>ZIP file Megabytes</i>	<i>PGN file Megabytes</i>	<i>positions</i>
Zugzwangs	3 – 6	16	183	932789
Squeezes	3 – 5	2	22	122233
	2 against 4	11	115	615975
	3 against 3	30	325	1746363
	4 against 2	31	349	1878694

Zugzwang Databases

PGN zugzwang databases are preferable to any list or printout. Using ChessBase or CQL software different material constellations or even pieces’ positions can be quickly searched for. Of course, databases without moves cannot be searched for manoeuvres.

I considered the new idea of building some basic EGTB support directly in the CQL engine, but Gady Costeff doesn’t like such an improvement; it is not conformable with the inner CQL concepts. As a better solution, he and such cases could be interesting for a com-

suggests enriching these PGN databases with moves or lines by using special software.

What is a “Squeeze” Position?

No reader probably knows exactly what a squeeze position is. John uses this term for situations not being zugzwang, but having a similar nature. More precisely, White to move needs at least 3 extra moves to win compared with the same position with Black to move. Yes, a higher length doesn’t always mean a higher difficulty, but in many cases that is true poser.

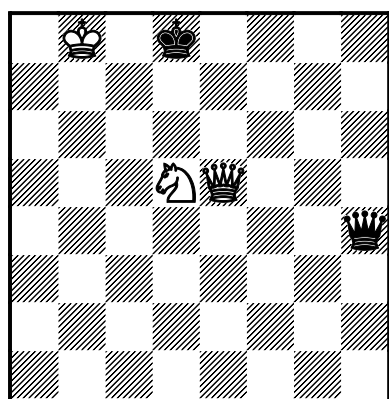
Using Squeezes

Reading John's supporting text, my first idea was to use squeezes as a semi-product. Adding some suitable material – for example a blocked pawn pair – I could get a full zugzwang even without a database "tag".

But John has something else in his mind. He hopes to find positions with tempo-waste manoeuvres this way, for example triangulations. Here are two of John's examples.

V.1. John Nunn

Československý šach 1991



b8d8 4001.00 3/2 win

Black to move loses quickly, as we will see from the comment to move 3. So White triangulates. **1.Kb7! Qh7+** 1...Kd7 **2.Sf6+**. **2.Ka8! Qh4** 2...Qf7 **3.Qd6+** Qd7 **4.Qb6+**, 2...Qd7 **3.Qg5+**. **3.Kb8!** Black to move! **3...Kd7** Or **3...Qh7** **4.Qg5+** with an immediate fork. **4.Sf6+! Kc6** **5.Qd5+ Kb6** **6.Sd7+! Ka6** **7.Qc6+ Ka5** **8.Qb6+! Ka4** **9.Sc5+** wins.

Of course, this Nunn study is in the 5 man squeeze database.

1.Ke4! Kg3 **2.Kd5 Kf4** **3.Kc6 Ke5!** **4.Kc7! Kd5** **5.Kd7! Ke5** **6.Kc6! Kxf5** **7.Kb7.**

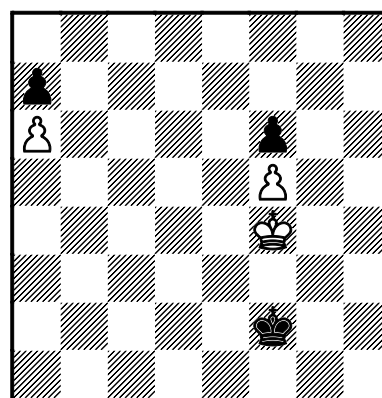
Both the starting position and the position after **3...Ke5!** are in the squeeze database.

And what about reversal?

Are squeezes usable in practice? Jaroslav Polášek has doubts about it because the databases contain too much ballast. The above examples – from study to database – are not convincing. Jaroslav asks for some reversal example: from databases to a concrete study.

V.2. Josef Hašek

Československý šach 1928

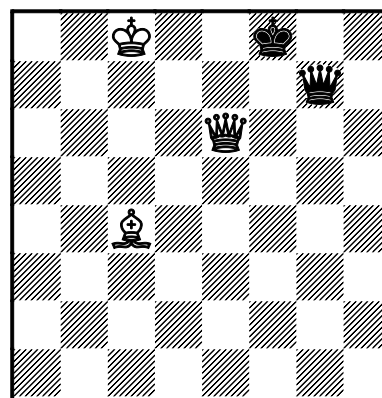


f4f2 0000.22 3/3 win

I have to begin with a small hint. A natural sequential inspection of databases is not an efficient method. One has to browse through tens or even hundreds of garbage positions without hitting upon any interesting one. The only acceptable way is filtering.

Being inspired by the Nunn study, I tried to search for the material QBxQ. Oops! I got about ten squeezes which could be easily examined. As a result I have selected only two interesting schemes.

V.3. Scheme

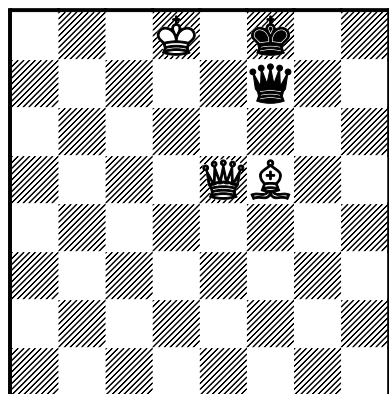


c8f8 4010.00 3/2 win

The scheme V.3 is a sound finish for an endgame study. The solution runs **1.Qd6+ Qe7** **2.Qh6+ Qg7** **3.Qe6!**. There is an alternative winning move **1.Qf5+**, but it only wastes time. For example **1...Ke7** **2.Qe6+ Kf8** or **2.Kc7 Ke8+** **3.Kc8 Ke7.**

Of course, such an easy position has already been found and used. If you guess Vandiest you are surely right; the other authors are the Manjakhins.

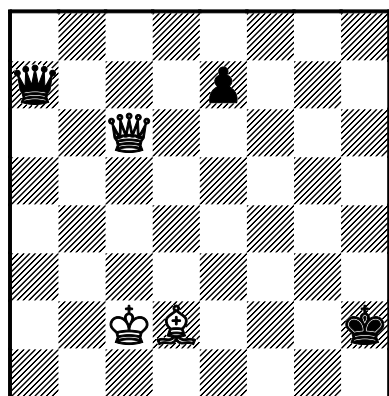
V.4. Scheme



d8 f8 4010.00 3/2 win

The scheme V.4 with the solution **1.Qh8+ Qg8 2.Qf6+ Qf7 3.Qe5!** looks more elegant. Unfortunately the dual **1.Be4!** excludes V4 from being a study finish. It is time to remember my first idea of a semi-product. My composer's eye immediately catches sight of a black pawn preventing the dual and extending a solution, naturally after some rotation. Fortunately I started CQL here, saving hours of discovering America. This idea was namely also realized – and even more times.

V.5. Julien Vandiest
EG 1979

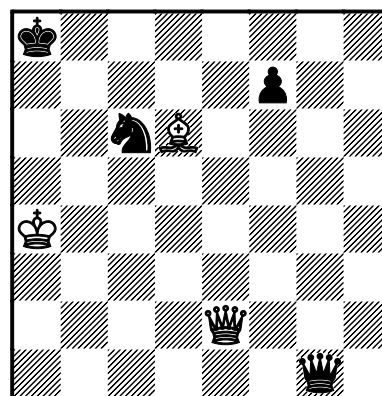


c2h2 4010.01 3/3 win

(V.5) **1.Bf4+ Kg1 2.Qg6+ Kf1 3.Qd3+ Kf2 4.Qg3+ Kf1 5.Qh3+ Ke2 6.Qg2+ Qf2**

7.Qe4+ Kf1+ 8.Kd1 And we have it. **8...e6! 9.Qh1+** The dual is meanwhile eliminated – **9.Be5? Qf5! 9...Qg1 10.Qf3+ Qf2 11.Qe4! e5** And now only the “dual” works: **12.Bxe5 Qa7 13.Qe2+ Kg1 14.Qh2+ Kf1 15.Qh3+ Kf2 16.Bg3+.**

V.6. Vasily Dolgov
2nd/3rd prize *Szachy* 1972

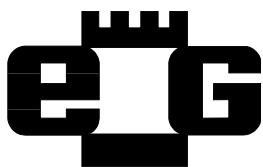


a4a8 4013.01 3/4 win

(V.6) **1.Qe8+ Kb7 2.Qd7+ Kb6 3.Qc7+ Ka6 4.Qxc6+ Qb6 5.Qd5 f6! 6.Qa8+ Qa7 7.Qc6+ Qb6 8.Qd5 f5 9.Be5 f4 9...Qg1 10.Qb5+ Ka7 11.Qb8+ Ka6 12.Qc8+ Ka7 13.Bb8+ Kb6 14.Qc7+ Ka6 15.Qc6+ Qb6 16.Qa8+. 10.Bd4.**

Resume

The squeeze databases are surely usable. But I have had good luck selecting the QBxQ constellation. For purpose of this text I tried to find some other examples and usually got too many positions to examine. Jaroslav is therefore right that the databases would need further refinement, but it is not easy to find a fitting algorithm. The examples above illustrate clearly that a second winning move cannot be the criterion for elimination.



History

Frédéric Lazard (20iii1883 – 18xi1948)

ALAIN PALLIER

During the summer of 2009 I glanced at the excellent French website (<http://heritage-echecsfra.free.fr/>) run by Dominique Thimognier, an indefatigably passionate chess amateur who collects documents and memorabilia about the history of chess in France. My attention was attracted by a document put on line: it was the handwritten score of a study (with diagram and solution) composed by Frédéric Lazard. Nothing remarkable in itself, maybe, but it was mentioned that the document had been passed on by Mme Jacqueline Dorison, born Lazard. It came as a shock to me because when I was gathering documentation about Frédéric Lazard about ten years ago, I had desperately tried to trace her. I immediately sent an e-mail and, some time later, thanks to Dominique Thimognier's intervention, I had the pleasure to receive an answer from Mme Dorison. There was some mystery about her: in Lazard's obituary written by the French journalist Louis Mandy, (*L'Echiquier de Paris*, i1949), one could read that Jacqueline Lazard was her 'father's secretary'. Without doubt, she was the right person to ask for information about the French composer.

I met Mme Dorison in Paris in November 2009. She told me that she knew very little about chess before 1943, when she was a child, her father taught her the moves. When he passed away, she was only thirteen and after his death she was unable to keep in touch

with the chess community. During the greater part of her life, she more-or-less forgot about chess. She acquired great interest in chess only in these past few years, some 60 years after her father's death, when she realized that the name of Frédéric Lazard was 'something' in the small world of chess composition. She began to collect information about her father. Unfortunately she lost a lot of personal souvenirs of him in the difficult years that followed his decease.

The Lazard brothers⁽¹⁾, Frédéric and his elder brother Gustave (1876-1948) were two popular figures of Parisian chess life between 1900 and WWII. As players, they took part to many chess tournaments in France and were officials of several chess clubs in the French capital. It seems that Gustave was the first to be bitten by the chess bug, followed by his more gifted younger brother, who showed very quickly great interest in chess composition since his first problem was published when he was only 15, and his first study in 1900.

Georges Renaud and Victor Kahn wrote in their book *L'art de faire mat (The Art of Checkmate)* that he was the most 'versatile' French chess player. Then, many strong amateur players were at the same time good composers: for instance, in the first unofficial chess Olympiad (Paris 1924) Herman Mattison, Valentin Marin y Llovet, Leon Lowenton,

(1) Let there be no mistake with the other (four) Lazard brothers, founders of the famous bank of affairs, first known under the name of *Lazard Frères & Co.* They originated from Lorraine (France) and, before settling in Lorraine, they came from Lichstendadt (Hroznetin in Czech, Lash in Hebrew), a small town in Bohemia. After emigrating to the United States in the 1840's, they began in the dry goods business before turning to the bank business in the 1870's. In the 1918-1940 period, the Lazard bank became supreme in the banking world and today remains, despite of controversial leadership during the current economical crisis, an institution.

Karl Behting, Kornel Havasi and Georges Renaud all took part. All of them were renowned composers. Incidentally, Czechoslovakia, even without Richard Réti and Ladislav Prokes (since professional players couldn't take part), won the team competition, and Herman Mattison was the winner of the individual championship.

Frédéric Lazard never won any major tournament⁽¹⁾ but he won several brilliancy prizes. As a composer of endgame studies, he never won any first prize (but, as a problemist, an obituary tells us that he was honoured ten times with a first prize). Nevertheless, he took part in most of the great study tourneys in the first forty years of 20th century and was regularly honoured. His collection of problems and studies (*Mes problèmes et études d'échecs*, Paris 1929) was prefaced by Alekhine himself, who wrote very kind words about Lazard's artistry.

Despite being seriously ill (he had been suffering from Parkinson's disease since the late thirties and had to cease professional activity), he was arrested as a Jew in March 1944 and sent to Drancy, near Paris, an internment centre in France known as 'the antechamber of death', since most of French Jews who were exterminated in Nazi death camps made their last trip from that transit camp. There he spent five months in the camp infirmary. Because of his bad condition his wife joined him, and remained with him for six weeks, until the liberation of Paris in August 1944.

In November 1945, T.R. Dawson wrote in his *BCM* column: "The old man was interned with his wife by the Germans at an early date in the occupation. Due to bad treatment, his health suffered severely, but we trust he will soon recover in these easier days". Dawson was apparently misinformed about the exact circumstances of Lazard's custody but this

quotation shows that the chess problem community was concerned about Lazard.

When I met her, Mme Dorison lent me one of the two manuscripts she still owns, the one with studies (the other one is a collection of problems). This bound manuscript with stamped diagrams contains 136 studies. Solutions were typed out until September 1941. From this date on the solutions were handwritten. The very last one is dated 20xii1944. Only a handful of studies were composed after he was released from Drancy. A mystery remains about another manuscript with original studies composed from 1945 that could have been entrusted to Louis Mandy: the Lazard family never recovered the material, if there was any. Mandy, a friend of Lazard wrote, ten years after his obituary, another article about the composer in which he published some of the originals composed before 1944, i.e. originals in the manuscript I borrowed – but never hinted at any other studies composed later.

Among the 136 studies, 57 were composed between 1900 and WWII: all of these are well known. The next 79 studies are given as 'unpublished' (*inédits* in French) because, at the time of composing, Lazard couldn't send them to magazines or tourneys. In fact, most of these 79 studies, composed during WWII, were later published in magazines most of them in France, or sent to international formal and informal tourneys. At the end of 2009, nevertheless, nine studies are still unaccounted for, for various reasons (some of them are not correct). Some of Lazard's best results in tourneys were obtained *post mortem*.

Lazard's style during the war years was quite different from his early style. At the end of his career, he had a predilection for stalemate and grotesque studies, even if he was also capable of composing miniatures or pawn studies. He searched for positions where his originality could be expressed itself. I would

(1) Several sources give Frédéric Lazard as the winner of an (unofficial) French championship in 1914, but he tied for second place. In 1924 he was again second. He finished the 1926 championship first equal with André Chéron (another great name in composition, three times French champion), who beat Lazard and won the title in a tie-break.

define his style as ‘anti-Rinckian’, if that neologism is allowed. There was no ‘systematism’ at all in his approach of composition, nor any

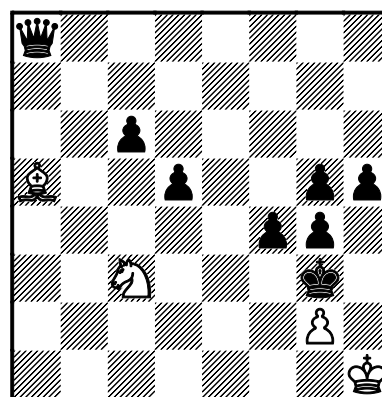
dogmatism: he was able to compose everything, and a lot of his compositions are full of wit.



One of my favourite studies from this late period is the next one, honoured with second prize in the 1946-8 Vittorio de Barbieri Memorial Tourney. This tourney was announced in 1946, but the award was not published before November 1948, the same month Lazard died. The composer had three studies honoured (the award was rich with 10 prizes and 10 hm, and a Special Prize).

1.Se4+! Kh4 (dxe4; Be1 mate) **2.Sg3!! Qf8** (fxg3; Bb6) **3.Be1!** (Bb4? d4!;) **3...fxg3**
4.Bf2!! d4 (Qa3 5.Bd4 c5 6.Bxc5) **5.Bxd4 c5**
6.Bxc5 Qf1+ 7.Bg1 Qf2 8.Bxf2 gxf2 9.g3+ Kxg3 stalemate.

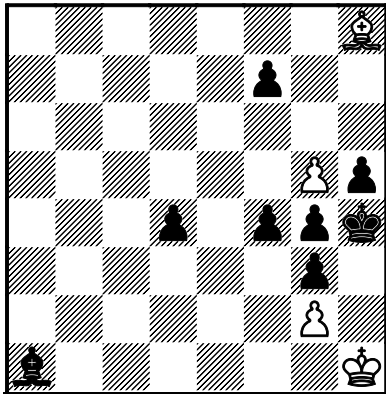
P.1. F. Lazard
2nd prize De Barbieri MT 1946-48



h1g3 3011.16 4/8 Draw

An oddity is that another ‘sister’ study was composed probably during the same period by an Ukrainian composer (in Lazard’s manuscript his study, number 83, is dated 18iii1941):

P.2. A.S. Kakovin
1st hon. mention
Fizkultura Committee 1940-41



h1h4 0040.26 4/8 Draw

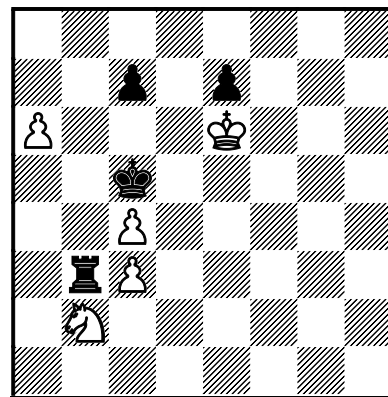
1.g6! fxc6 2.Bf6+ g5 3.Bxd4 f3 4.Bxa1 f2 5.Bd4 f1Q 6.Bg1 Qf2 7.Bxf2 gxf2 8.g3 Kxc3 stalemate.

Lazard’s study has very nice lead-in-play that makes the difference, with two brilliant knight sacrifices in a row. White bishop reaches the a7/g1 diagonal either from b6 (if 2...fxg3 has been played) or from e1, after forcing Black to imprison the king. Also the black queen is present in the initial position and plays, when, in Kakovin’s study, the promoted queen has to be sacrificed immediately. In Ukrainian’s composer’s study, the black

bishop is captured without moving, and moves 2-5 by the white bishop on the a1/h8 diagonal seem mechanical.

The second study in this selection was composed in a very different style. Minor promotion is another attractive theme. One of the most famous studies composed by Lazard, winner of 2nd prize in *L’Opinio* 1935 ahead of Leonid Kubbel, features a similar rook-promotion preventing stalemate. It is short and spiritual. The other reason for choosing it was that it was probably composed in the last days of his forced sojourn in Drancy: in the manuscript, the study is dated 15viii1944 while the camp was liberated on 18viii1944.

P.3. Frédéric Lazard
Le Monde des Echecs 1946



e6c5 0310.32 5/4 win

1.Sa4+ Kc6 2.a7 Rb7! 3.a8R! Ra7! 4.Sb6! Kxb6 5.c5+! The point: 6.Rxa7? Kxa7 and the pawn ending is a dead draw. **5...Kb7+ 6.Rxa7+** wins.

Reviews

EDITOR : JOHN ROYCROFT

Understanding Chess Endgames, John NUNN. 2009.

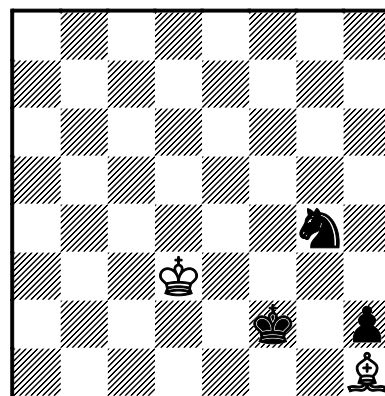
232 pages. Monochrome algebraic. ISBN-13: 978-1-906454-11-1. No GBR code directory, no acknowledgements (eg to the computer), no bibliography, no 'test' positions or 'exercises'. No BB vs. S, no SS vs. P. Type size and diagrams are uniform and legible throughout.

Heeding criticisms that his books tend to be overloaded with analysis, IGM Nunn shows his versatility here by selecting 100 'endgame ideas', giving each a rigorously limited pair of facing pages, accompanied by plenty of rich and relevant prose. Aimed at players, this is an admirable addition to the catalogue of works intended to make essential endgame theory palatable. Certainly, it succeeds better than most. Some thirty studies (or ends of studies, or analyses) are included. A selling point for old hands familiar with the classics is the high proportion of near-contemporary as-is (ie not normalised) game positions.

In these EGTB-orientated days study solution appreciation often depends on the correct evaluation of a 5-man ending. So I selected the two pages where Nunn covers knight and pawn against bishop, all four illustrations showing just that – five men on the board. After all, to quote Nunn's promising first sentence: *Winning chances are relatively few with this endgame*. So did the twin pages disperse the fog of my hazy understanding of this frequently confusing endgame? It is my firm tenet that look-up has never replaced, and never will replace, *understanding*.

Two of the four examples are with a rook's pawn. In the second, a 1994 game position, the bishop already stands on the promotion square. Where this is a win it can be tricky, so let's see how Nunn explains things. The EG-

style /) notes are ours, not Nunn's. We omit four short [...] interpolations.



d3f2 0013.01 2/3 BTM

Nunn (p. 87): ... the diagram position is won provided Black is careful not to play ...Kg1 until the right moment. This moment only arises after some preliminary manoeuvres by the king and knight. Here's the winning method: **1...Se5+** (the first step is to play the knight to the key square h4; this fixes the bishop on h1/i, because if it moves then ...Sg2 wins) **2.Kd2** (or 2.Ke4 Sg6 and now 3.Kf5 Sh4+ 4.Kg4 Kg1 is an easy win/ii [...]) **Sg6** **3.Bb7 Sh4** **4.Bh1 Kf1!** (now White is in zugzwang/iii) **5.Kd1** (or 5.Ke3 and now 5...Kg1! is the correct moment [...] as White cannot reply Ke1; after 6.Ke2 Sg2 White is in zugzwang [...]) **5...Sf5!**/iv (now the bishop cannot move due to ...Se3+ followed by ...Sg2) **6.Kd2 Kg1/v** **7.Ke1 [...]** **Sh4/vi** **8.Ke2 Sg2** and White is in a fatal zugzwang/vii. After **9.Kf3 Kxh1** **10.Kf2 Se3/viii** White must release the black king.

i) Three other dark squares do likewise.

ii) This is hasty! 5.Kg3 Kxh1? 6.Kf2 is a draw. 5...Sf5+ is the move, and only then the capture, as wK is left standing on the wrong hoof.

iii) Is it equally effective with bKf2?

iv) The power of this move is simply mysterious. It's chess feng-shui.

v) Now e3 is covered and e2 taboo.

vi) bS played here on move 3, so what is the difference?!

vii) It is crucial that wK has no available dark square, since bS covers two (e3 and e1) and bK covers one (f2). So he must play to a light square and lose. OK, but this is the third zugzwang. Maybe it's a personal quirk but I worry when one zugzwang depends on another. It's always puzzling, feeling neither right nor wrong!

viii) Other knight moves don't spoil the win.

At this point the foot of p. 87 calls a halt. So no space for further elaboration. For this reader, but perhaps not for others, Nunn is hoist on his own two-pages straitjacket. Not that anyone else could have done better under the same constraint.

Overall, Nunn is an illuminating intermediary between the EGTB (where applicable) and ourselves. Only occasionally does the two-page formula serve up a skeleton to be adorned (enjoyably, let us hope) with the flesh and blood of our own creative understanding (AJR).

***World Chess Solving Championship 1977-2007*, by Hannu HARKOLA & Lubomir SIRAN, Bratislava 2008.**

294 pages. In English. Photographs. ISBN 978-80-970003-5-6.

This volume, incorporating everything from its 1997 predecessor, is as complete a record as one would wish of every official World Solving Championship from the first, in Malinska in 1977, to the 31st in Rhodes in 2007. As far as can be discerned every composition set, together with its solution, every participating country, every solving team, and every individual's performance, can be identified with ease via indexes of countries (also

enumerating solvers) and solvers' names. From the concluding 'Detail Results' that list points and solving times, round by round, for the 1982 Varna event onwards, one can see, taking an example at random, that at Bournemouth in 1989 Anders Uddgren of Sweden scored seven points for his team in the studies round, so one can then refer back to the three Bournemouth positions, scoring a maximum of five points each. Highly finger-tip friendly and professionally presented (AJR).

Slovenský výber II, Bratislava 2009.

246 pages. In Slovak. ISBN 978-80-970097-2-4. Bichromic algebraic notation.

Selected compositions by Slovakian composers in all genres published from 1999 to 2004: each of the 33 studies solutions carries a summary comment by either Emil Vlasák or L'ubos Kekely. (AJR).

Shakhmatnaya kompozitsia Ukraina – Album 2001-2003. Poltava, 2007.

178 pages. In Russian. German algebraic notation. ISBN 966-8419-36-7.

23 well annotated compositions (chosen from 72 submitted) by Ukrainian composers were selected for the studies section. p177 sets out the selection process, in Ukrainian (AJR).

***Aleksandr Galitzky – the chess Heine*, by Kirill URUSOV & Evgeny FOMICHEV. Poltava 2010.**

600 pages. In Russian. Hard cover. 1106 diagrams. ISBN 978-966-8036-57-6. "Volume 1." Assistance from many sources is acknowledged.

Oleg Pervakov has commented the 24 studies, not all of which have proved to be sound. One can only assume that "Volume 2" is planned to contain articles from the pen of Sam Loyd's prolific Russian contemporary. The title's allusion to the German poet Heinrich Heine is apparently due to the Swedish problem composer Johan August Ros (AJR).

***World Anthology of Chess Studies Vol. I*
4232 Studies with Stalemate, Iuri AKOBIA
2010.**

Hard cover. 532 pages. ISBN as Vol. II. Monochrome figurine algebraic. In English.

***World Anthology of Chess Studies Vol. II*
4492 Studies with Mate, Iuri AKOBIA and
† Gia NADAREISHVILI 2010.**

Hard cover. 544 pages. ISBN “5-85723-8” (in 1994 5-85723-009-8). Monochrome figurine algebraic. In English.

***World Anthology of Chess Studies Vol. III*
4324 Studies with Positional Draw, Iuri
AKOBIA 2010.**

Hard cover. 736 pages. In English. [See review in EG122.] (AJR).

If the Georgia based titles sound familiar, you’d be right. The number of studies – and the studies themselves – are in each volume identical with their predecessors of the 1990s, the earlier checkmate volume itself being distinct from the Russian language volume of 1990 with 3567 examples (not all diagrammed but all very clear). What is new in 2010 is, apart from the unchanged Vol. III (only the dust cover is fresh), many corrections, especially of names. Also, the paper is superior, but diagram quality remains disappointing.

However, the fundamental idea keeps its brilliance and the implied labour is prodigiously extraordinary. Normalised schematic diagrams – 515 for stalemate and 237 for mate – are presented in order of increasing force. Each schema points to a group of actual studies, every one fully diagrammed. The endpoints of the bare solutions refer back to the relevant schema or schemata. Composer(s), year, and in many cases a source, are supplied. On top of all this there are thematic tables and occasional interspersed text. A composer index completes each volume.

No project on this scale can be perfect – in Vol. II Vandiest still appears as Wandiest, and

I spotted three errors on p. 230: there is no GBR code directory, and the schemata, extensive as they are, make no claim to completeness. But if you don’t possess any of the earlier volumes, now is your chance: iuri@akobia.geoweb.ge (AJR).

A Study Apiece, Gerhard JOSTEN 2009.

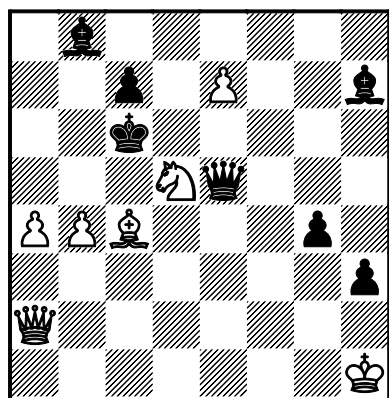
Soft cover. 178 pages. Photographs. Foreword by AJR. ISBN 978-3-933648-38-9.

The German composer and writer invited every endgame study composer he was able to contact to write “the” story of one of their favourite studies. A very ambitious project, but eventually no less than 70 endgame study composers figure in the book (sometimes as co-authors). The result is a true anthology of interesting short (endgame study) stories. The book has a name index, but there are so many different topics that perhaps the author should have provided a thematic index as well. To give an impression, here are some keywords: inspiration (“Finding a new idea”), internet composition tourneys, o.t.b. chess, chess problems, development of a chess study, pro-EGTB, against-EGTB, tasks, themes, foresight effect, solving, variant chess, mansuba, history, domination. Both beginners (chess problem composers that also composed their first endgame study), composition GMs (Gurgenidze claims to have composed more than 1000 studies), and o.t.b. GMs contributed. In general it is a very pleasant book to read, for instance while travelling or in bed. Unfortunately, some writers did not make the effort to edit the solutions of their studies, and presented solutions with extensive nesting of hundreds of sublines. It is advised to skip such studies when reading the book in bed to prevent (k)nightmares! Another negative point is that not all writers accepted the invitation to ask AJR to proofread their story. As a result some texts are partly incomprehensible, and we think that Josten should have more critical on this (HH).

ARVES 20 AT 2008

The Dutch endgame circle ARVES organized a theme tourney for its 20th anniversary. One of its prominent members, the veteran o.t.b. IM Hans Bouwmeester, who has also done a lot to popularize endgame studies, showed an interesting ending from actual play in which a bishop was incarcerated. A search in HH's database produced very few studies with this motif: "A study in which White wins after forcing Black to incarcerate a minor piece". 28 entries, including some non-thematic entries. The judge, Marcel van Herck (Belgium) explained in the brochure with the preliminary award dated 16v2009 that he gave priority to the presentation of the theme over the general study's quality. HH was consulted for anticipation vetting.

No 17217 O. Pervakov
& S.N. Tkachenko
1st prize



h1c6 4071.33 7/7 Win

No 17217 Oleg Pervakov (Russia) & Sergei N. Tkachenko (Ukraine). 1.e8Q+ Qxe8 2.Bb5+ Kb7/i 3.Bxe8 Be4+ 4.Kg1/ii g3 (Ba7+; Kh2) 5.Bc6+/iii Ka7/iv 6.Kf1/v h2 7.Qg2 h1Q+ 8.Qxh1 Bxh1 9.Se7 g2+/vi 10.Kg1/vii Kb6/viii 11.a5+ Ka6 12.Sc8 Ba7+ 13.Sxa7 Kxa7 14.b5/ix Kb8 15.Bxg2 Bxg2 16.Kxg2 c6 17.b6 wins.

i) Kd6 3.Bxe8 Be4+ 4.Kh2 wins.

ii) 4.Kh2? c6+ 5.Kg1 h2+.

iii) The necessary preparatory move. Not 5.Kf1? g2+ 6.Kg1 Ba7+ and the bB is not incarcerated!

iv) Kxc6 (Kc8; Se7+) 6.Qc4+ Kd6 7.Qxe4 Ba7+ 8.Se3 wins.

v) The 2nd preparatory move, and also to incarcerate the second bishop! 6.Se7? h2+ 7.Qxh2 gxh2+ 8.Kxh2 Bd3 draws. The bishop is free.

vi) Bxc6 10.Sxc6+ Kb7 11.Sxb8 Kxb8 12.Kg2.

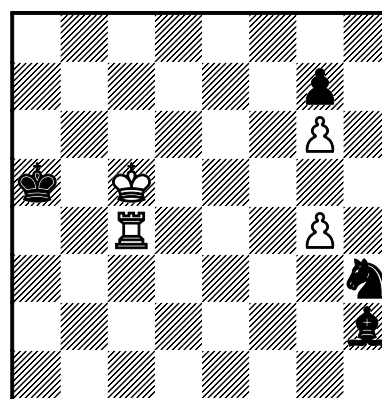
vii) Two black bishops are incarcerated by two white preparatory moves! 10.Bxg2? Bxg2+ 11.Kxg2 Kb6 draws.

viii) Ka6 11.Sc8 Ba7+ 12.Sxa7 Kxa7 13.Bxg2 Bxg2 14.Kxg2 wins.

ix) Too early is 14.Bxg2? Bxg2 15.Kxg2 Ka6 16.Kf3 c5 17.bxc5 Kb5 18.a6 Kxa6 19.Ke4 Kb7 20.Kd5 Kc7.

"Not just one but two black bishops are incarcerated. This was the main reason to honour this study. Dynamic play on both sides results in a won pawn ending".

No 17218 I. Akobia & R. Becker
2nd prize



c5a5 0133.21 4/4 Win

No 17218 Iuri Akobia (Georgia) & Richard Becker (USA). 1.Rc1 (Rc2? Bg1+;) Be5/i 2.Rc2/ii Ka4/iii 3.Re2/iv Bf4/v 4.Re7/vi Bh6 5.g5 Sxg5/vii 6.Re3 wins.

i) Bg1+ 2.Kc4 Bf2/viii 3.Rc2 Kb6/ix 4.Re2 Bh4 5.Rh2 wins.

ii) 2.Re1? Bb2 3.Re8 Ka6 draws.

iii) Ka6 3.Kc6 Ka7 4.Re2 Bd4 5.Re4 Bf6 6.Kc7 Ka6 7.Re6+ wins.

iv) 3.Kc4? Ka3 4.Re2 Bf4 5.Re7 Bh6 6.Kc3 Ka4 7.Kc4 Ka3 draws.

v) Bf6 (Bc3; Kc4) 4.Re4+ Ka5 5.Re3 win.

vi) 4.Kc4? Ka3 5.Re7 Bh6.

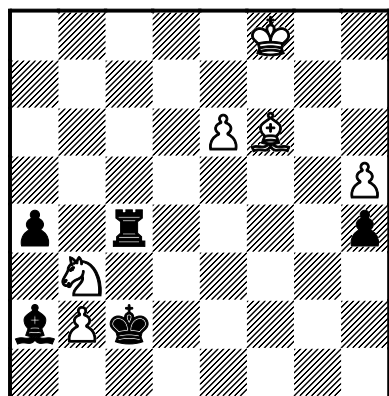
vii) Bxg5 6.Rxg7 Bf6 7.Rf7 Sg5 8.Ra7+ Kb3 9.Kd5 Sh3 10.Rb7+ Kc3 11.Ke6 wins, or here Sf4 7.Kc4 Ka5 8.Ra7+ Kb6 9.g7.

viii) Kb6 3.Re1 Kc6 4.Re7 wins.

ix) Bg1 4.Re2 Sf4 5.Re5+ Kb6 6.Re7 wins.

“Here one would expect a draw after Black puts his bishop somewhere on the long diagonal covering g7. It is amazing that with so little material Black is forced to incarcerate his bishop”.

No 17219 Y. Afek
3rd prize



f8c2 0341.32 6/5 Win

No 17219 Yochanan Afek (Netherlands).
1.Sa1+/i Kb1/ii 2.e7 Rc8+ (Rg4; b3) 3.e8Q Rxe8+ 4.Kxe8 h3 5.Be5 h2/iii 6.Bxh2 Kxa1 7.Be5/iv Kb1 8.b4/v axb3ep 9.h6/vi wins.

i) Let's go to the corner! 1.Sd4+? Rxd4 2.Bxd4 Bxe6, or 1.e7? Rc8+ 2.e8Q Rxe8+ 3.Kxe8 Kxb3.

ii) Kd3 2.e7 Rc8+ 3.e8Q Rxe8+ 4.Kxe8 h3 5.Be5 Bb1 6.h6 Ke3 7.Kf7 wins.

iii) Bg8 6.Kf8 Bh7 7.Kg7 Be4 8.b4 wins.

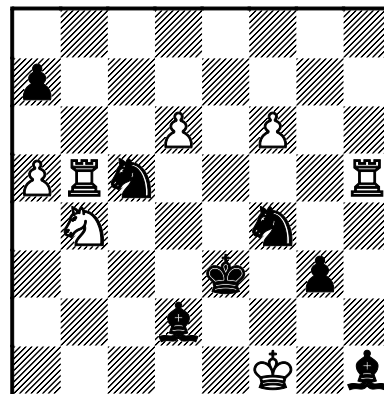
iv) 7.b4? axb3ep 8.Be5+ b2.

v) 8.h6? Bg8 9.Kf8 Bh7 10.Kg7 Be4 11.h7 Bxh7 12.Kxh7 Kc2 13.Kg6 Kb3 14.Kf5 a3 draws.

vi) The theme! The incarcerated bishop is unable to top the pawn either way.

“Very clear and elegant illustration of the theme with an extra plus for the surprising first move”.

No 17220 J. Mikitovics
1st honourable mention



f1e3 0267.32 7/7 Win

No 17220 János Mikitovics (Hungary).
1.Sc2+/i Kf3/ii 2.Se1+ Bxe1 3.Kxe1 Sxh5/iii 4.f7/iv Sd7 5.Rxh5/v g2 6.Rg5 Kf4 7.Rg8 Ke5/vi 8.Kf2/vii Kxd6 9.Rd8/viii Ke7 10.Rxd7+ Kxd7 11.f8Q/ix wins.

i) 1.Rxh1? g2+ (Kf3?; Rg1) 2.Kg1 Kf3 3.Kh2 gxh1Q+ 4.Kxh1 Se4, and 5.Sd5 Sxd6/x, or

5.f7 Sf2+ 6.Kh2 Sg4+ 7.Kh1 Sf2+ 8.Kg1 Se2+ 9.Kf1 Sg3+ 10.Kg1 Se2+ 11.Kf1 Sg3+ draws.

ii) Kd3 2.Rbxc5 Bg2+ 3.Kg1, and Bf3 4.Rhd5+ Sxd5 5.d7, or Be4 4.Rcg5 Sxh5 (Kxc2; Rxg3) 5.Rxg3+ Sxg3 6.f7 Kxc2 7.f8Q Se2+ 8.Kf2 Sc3 9.d7 Bg5 10.Kg3.

iii) Thematic. If g2 4.Rg5, e.g. Sfd3+ 5.Kd2 Sf2 6.Rbxc5 Se4+ 7.Ke1 Sxc5 8.f7 Sd7 9.Rg8 Sf8 10.a6 Ke3 11.Rg3+ Kf4 12.Kf2 Ke5 13.Rg8 Kxd6 14.Rxf8 wins.

iv) 4.Rxc5? g2 (Sxf6?; Rf5+) 5.Rf5+ Kg3 6.Rg5+ Kf4 7.f7/xi Kxg5 8.Kf2 Sf4 9.d7/xii Sh3+ 10.Ke2 Sf4+ 11.Kd2/xiii g1Q 12.d8Q+ Kh5 13.Qh8+ Kg5 14.Qe5+ (Qg8+ Sg6;) Kg6 15.f8S+ Kf7/xiv draws.

v) Thematic. 5.Rf5+? Kg4 6.f8Q Sxf8 7.Rxf8 Bc6 draws.

vi) g1Q+ 8.Rxg1 wins, e.g. Bd5 9.Rf1+ Ke5 10.f8Q Sxf8 11.Rxf8 Kxd6 12.Rf6+ Kc7 13.Kd2 Bc6 14.Kc3 Kb7 15.a6+ Kb6 16.Kc4 (Kd4? Kb5;) wins.

vii) 8.Re8+? Kxd6 9.Kf2 g1Q+ 10.Kxg1 Bd5 11.f8Q+ Sxf8 12.Rxf8 Kc7 13.Rf6 Kb7 14.a6+ Kc7 (Kc8?; Kf2) 15.Kf2 Bc6 16.Ke3 Kb6 17.Kd4 Kb5 draws.

viii) 9.f8Q+? Sxf8 10.Rxf8 Kc6 11.Rb8 a6 12.Rb6+ Kc5 13.Kg1 Kc4, or 9.Re8? g1Q+ 10.Kxg1 Bd5 11.f8Q+ Sxf8 12.Rxf8 Kc7 draw.

ix) 11.f8R? Kc6 (g1Q+? Kxg1) draws.

x) But not Sf2+? 6.Kg1 Se2+ 7.Kh2 Bf4+ 8.Sxf4 Sg4+ 9.Kh3 Sxf4+ 10.Kh4 Sxf6 11.Rb7 Sg2+ 12.Kh3/xv Sf4+ 13.Kh2 Sg4+ 14.Kg1 Sh3+ 15.Kf1 Se3+ 16.Ke1.

xi) 7.Rxg2 Sxf6 8.Rg7 Bc6 draws.

xii) 9.f8Q Sh3+ 10.Ke2 Sf4+ 11.Qxf4+ Kxf4 12.Kf2 g1Q+ 13.Kxg1 Bc6.

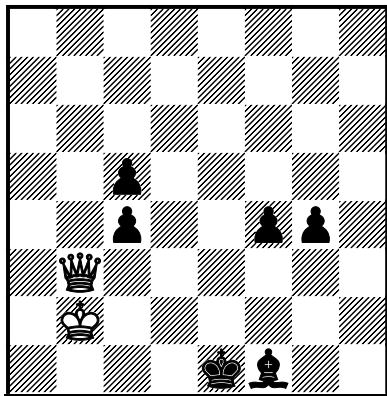
xiii) 11.Kf2 Sh3+ 12.Ke2 Sf4+.

xiv) But not Kh6? 16.Qh8+ Kg5 17.Qg8+ wins.

xv) 12.Kg5? Se4+ 13.Kh6 Sxd6

“Very lively play from the start. Interesting EGTB-based side variations”.

No 17221 R. Becker
2nd honourable mention



b2e1 1030.04 2/6 Win

No 17221 Richard Becker (USA). 1.Qb8/i f3 2.Qg3+ Kd2/ii 3.Qf4+/iii Ke1 4.Qe3+/iv Be2 5.Qg1+/v Bf1/vi 6.Kc2/vii f2 7.Qh1 zz c3/viii 8.Kc1 zz c2/ix 9.Kxc2 c4 10.Kb2/x g3/xi 11.Kc3 g2 12.Qh6 Ke2 13.Qf4 g1Q 14.Qe4+ Kd1 15.Qc2+ Ke1 16.Qd2 mate.

i) 1.Qc2? f3, or 1.Qc3+? Kf2 draw.

ii) f2 (Ke2; Qxg4) 3.Qc3+ Ke2 4.Qxc4+ Ke1 5.Qc3+ Ke2 6.Kc2 c4 7.Qxc4+, or here Kf3 5.Qxf1 g3 6.Qh1+ (Qh3) win.

iii) 3.Qxg4? c3+ 4.Kb3 c4+ draws.

iv) 4.Qxg4? f2 5.Kc1 Be2 6.Qg3 Bf3 (Bg4) draws.

v) 5.Kc2? Kf1 6.Qf4 Ke1 7.Kc3 g3 8.Qxg3+ f2 draws.

vi) Kd2 6.Qc1+ Kd3 7.Qf4 (Qc3+) wins.

vii) 6.Kc3? f2 7.Qh1 g3 zz, or 6.Kc1? f2 7.Qh1 c3 8.Kc2 g3 9.Kxc3 c4 zz.

viii) g3 8.Kc3 zz.

ix) c4 9.Kc2 zz g3 10.Kxc3 zz. g3 9.Qf3 Be2 10.Qxc3+ Kf1 11.Qxg3 Ke1 12.Qc3+ Kf1 13.Kd2 wins.

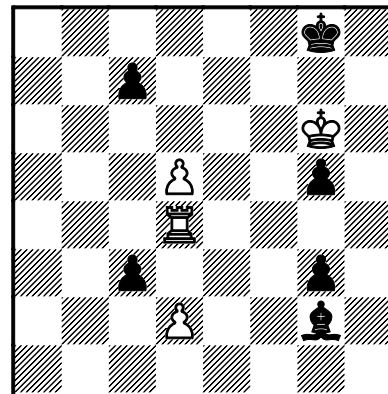
x) 10.Kc3? g3, or 10.Kc1? g3 11.Qf3 Be2 12.Qc3+/xii Kf1 13.Qxg3 c3 14.Kc2 Bb5 15.Kxc3 Ke2 16.Qg4+ Ke3 17.Qg3+ Ke2 wins, or here c2 10.Kxc2 Bd3+ 11.Qxd3 f1S 12.Qc3+ wins.

xi) Ke2 11.Qe4+ Kd2 12.Qd4+ Ke1 13.Qc3+ Ke2 14.Qxc4+ Ke1 15.Qc3+ Ke2 16.Kc2 wins.

xii) 12.Qxg3 Bf3 (Bg4).

“Very precise play is needed to finally force Black to immobilise his own bishop”.

No 17222 I. Akobia
3rd honourable mention



g6g8 0130.24 4/6 Win

No 17222 Iuri Akobia (Georgia). 1.d6/i cxd6 2.Rc4/ii Bh3/iii 3.Rxc3/iv g2 4.Rg3/v g4 5.Re3/vi Kf8 6.Re1 g3/vii 7.Rg1 wins.

i) 1.dxc3? Bf3 2.Rb4/viii Kf8 3.Kf6 Ke8 4.Ke6 Kf8 5.Rb8+ Kg7 6.Rb1 g2 7.Rg1 Kf8 8.c4/ix Ke8 9.c5 Bg4+ 10.Ke5 Bf3 11.d6 Kd7 12.dxc7 Kxc7

ii) 2.Rb4? Kf8 3.dxc3 Bd5. 2.dxc3? Kf8, or 3.Kf6 Bf3 4.Rxd6 Ke8, or 3.Rg4 Ke7 4.Rxg3 Be4+ draws.

iii) Kf8 3.Rxc3 g4 4.Kf6 Bb7/x 5.Rc7 Ba6 6.Rf7+ Ke8 7.Rg7 g2 8.Rxg4, or Bb7 3.Rb4 Kf8/xi 4.Rxb7 g2 5.Rb1 wins.

iv) 3.Rb4? Kf8 4.dxc3 Ke7 5.Kxg5 Bf1 draws.

v) 4.Rc1? Bg4 5.Rb1 Kf8 6.Kxg5 Be2 draws.

vi) 5.Ra3? Kf8 6.Ra1 Ke7 7.Kf5 g3+ 8.Kf4 Be6 9.Kxg3 Bd5 draws.

vii) g1Q (d5; g4) 7.Rxg1 Ke7 8.Kf5 Kd7 9.Rc1 Ke7 (g3+; Kf4) 10.Rc7+ wins.

viii) 2.d6 cxd6 3.Rxd6 Be4+ 4.Kf6 g2.

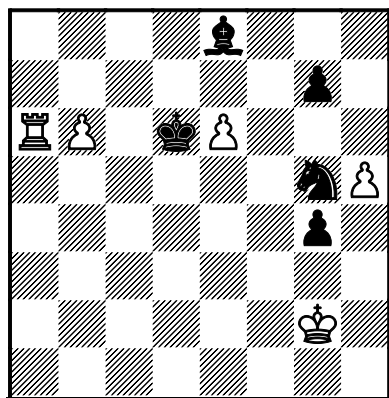
ix) 8.d6 cxd6 9.Kxd6 Kf7 10.Ke5 Kg6 draws.

x) Kg8 (Ke8; Ke6) 5.Rxg3 Bf3 6.Rg1 Kh8 7.Rc1 wins.

xi) g2 4.Rxb7 Kf8 5.Rb1 wins.

“White uses mating threats and zugzwang to reach a technically won ending”.

No 17223 I. Akobia
4th honourable mention



g2d6 0133.32 5/5 Win

No 17223 Iuri Akobia (Georgia). 1.Kg3/i Bxh5/ii 2.Kh4/iii Sxe6 3.b7+ (Kxh5? Sc5;) Kc7 4.Rxe6/iv g6/v 5.Rb6/vi Kb8 6.Kg3 g5 7.Rh6 Bf7 8.Rh8+ Kxb7 9.Rh7 wins.

i) 1.e7? Bc6+ 2.Kg3 Kxe7 3.Ra7+ Kf8 4.b7 Bxb7 5.Rxb7 Kg8 6.Rc7 (Kxg4 Se6;) Kh7 draws. 1.b7+? Kc7 2.Rb6 Kb8 3.Kg3 Bxh5 4.Kh4 Sxe6 5.Rxe6 g6 6.Rb6 g3 and Black wins.

ii) Se4+ 2.Kh4 Kc6/vii 3.Ra7 Sd6/viii 4.Kxg4 Sb7 5.Ra8 Sd6 6.Rd8, or Kc6 2.Ra7 Se4+ 3.Kxg4 Sf6+ 4.Kg5 Se4+ 5.Kh4 Sd6 6.Kg4 Kxb6 7.Rxg7 wins.

iii) 2.Ra5? Sxe6 3.Rxh5 Kc6, or 2.b7+? Kc7 3.Rb6 Kb8 4.Kh4 Sxe6 draw.

iv) 4.b8Q+? Kxb8 5.Rxe6 g6 draws.

v) Bf7 5.Re7+, or Kb8 5.Kxh5 win.

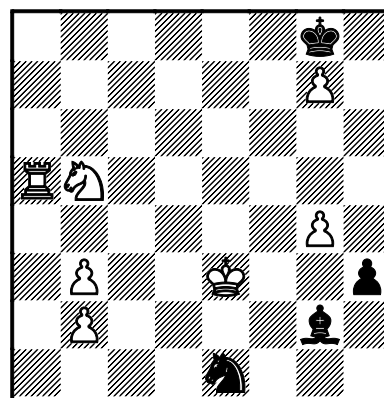
vi) 5.Re7+? Kb8 6.Kg3 g5 7.Rg7 (Rh7 Bg6;) Ka7 8.Rxg5 Bf7 draws.

vii) Sf6 3.Ra7 Kc6 4.Rxg7 Kxb6 5.h6 wins.

viii) Kxb6 4.Rxg7 Sf6 5.h6 wins.

“White must carefully avoid some pitfalls. This study could have been rated higher if it were not for the obvious lure on h5”.

No 17224 S.N. Tkachenko
1st commendation



e3g8 0134.41 7/4 Win

No 17224 Sergei N. Tkachenko (Ukraine). 1.Sd4/i h2 2.Rh5 h1Q 3.Rh8+/ii Kxg7/iii 4.Rxh1 Bxh1 5.Ke2 (Kd2? Sf3+;) Sg2 6.Sf5+ Kg6 7.Sg3 Sf4+ 8.Ke3 Sd5+ 9.Kf2 Kg5 10.Sxh1 Kxg4 11.Ke2 wins.

i) 1.Sd6? (Ra1? Sc2+;) h2 2.Rh5 h1Q 3.Rh8+ Kxg7 4.Rxh1 Bxh1 5.Ke2 Sc2.

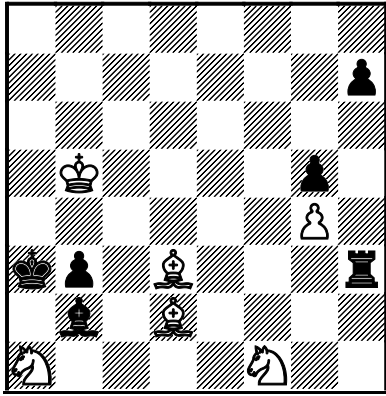
ii) 3.Rxh1? Bxh1, and 4.Ke2 Sg2 5.Sf5 Sf4+ 6.Ke3 Se6 7.b4 Sxg7 8.Sxg7 Kxg7, or here 4.Sf5 Sc2+ 5.Kd3 Sb4+ 6.Kc4 Sc6 7.Kc5 Se5 8.g5 Sf3 draw.

iii) Qxh8 4.gxh8Q+ Kxh8 5.Ke2 Bh3 6.Kxe1 Bxg4 7.Kd2.

“The incarcerated bishop appears to escape but is captured anyway. It is unfortunate that b2 and b3 do nothing more than ensure a EGTB-win”.

No 17225 Péter Gyarmati (Hungary). 1.Bb1/i Bxa1/ii 2.Bc1+ b2/iii 3.Be3 (Bd2? Rb3+;) Rh1/iv 4.Sd2 Rxb1 (Rc1; Bc5+) 5.Sxb1+ Ka2 6.Kb4 (Ka4, Kc4) Kxb1 7.Kb3 h6 8.Bd2 h5

No 17225 P. Gyarmati
2nd commendation



b5a3 0352.13 6/6 Win

9.gxh5 g4 10.h6 g3 11.h7 g2 12.h8Q g1Q
13.Qh7+ wins.

i) 1.Sc2+? bxc2 2.Bxc2 Bf6 3.Se3 h5 4.Sd5
Bd8 draws.

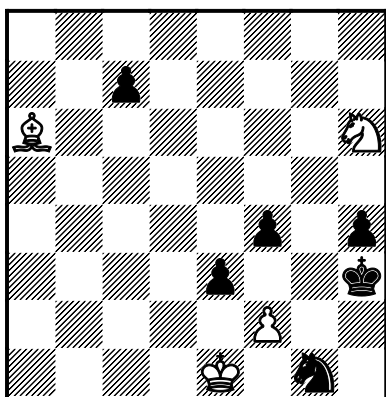
ii) Bg7 2.Bc1+ b2 3.Sc2+ Kb3 4.Bxg5 Rh1
5.Sd2+ Kc3 6.Se4+ Kb3 7.Sb4 Rxb1 8.Sd2+
Kc3 9.Sxb1+ wins.

iii) Bb2 3.Se3 (Sd2? Rc3;) Bxc1 4.Sc4 mate,
or here Rxe3 4.Bxe3 Bf6 5.Bc5+ Kb2 6.Bxh7
Ka1 7.Kc4 Ka2 8.Bd4 Be7 9.Kb5 b2 10.Ka4
wins.

iv) Rxe3 4.Sxe3 Kb3 5.Sd1, or Kb3 4.Sd2+
Kc3 5.Se4+ Kb3 6.Bd2 wins.

“White cleverly forces Black to incarcerate
his bishop. Then the king is stalemated as well
and Black is in zugzwang”.

No 17226 L. González
3rd commendation



e1h3 0014.14 4/6 Win

No 17226 Luis Miguel González (Spain).
1.Kf1 e2+ 2.Ke1 c5 3.Bc8+ Kg2 4.Bb7+, and:
– f3 5.Sf5, and now:

• h3/i 6.Sh4+/ii wins, or:

• Kh3/iii 6.Se3 Kh2/iv 7.Sg4+ (Sc4) Kg2
8.Se5 Sh3/v 9.Bxf3+ Kg1 10.Sd3/vi c4
11.Sc1 Sxf2/vii 12.Sxe2+ wins, or

– Kh3 5.Bd5 zz f3 6.Be6+ Kg2 7.Sf5 Kh3/viii
8.Se7+/ix Kg2 9.Sg6 Sh3/x 10.Sxh4+ wins.

i) Thematic.

ii) 6.Se3+? Kh1 7.Sg4 c4 8.Se5 c3 9.Sxf3
Sxf3+ 10.Bxf3+ Kg1

iii) Thematic.

iv) c4 7.Bc8+ Kh2 8.Sxc4 Sh3 9.Se5 Sg5
10.Bb7 Kg2 11.Sxf3 Sxf3+ 12.Kxe2 wins.

v) h3 9.Sxf3 Sxf3+ 10.Kxe2 h2 11.Bxf3+
wins.

vi) 10.Sg4? Sf4 11.Bxe2 h3, or 10.Bxe2?
Sxf2 11.Bf1 Se4 12.Sf3+ Kh1 13.Bd3 Sf6
14.Kf1 Sg4, or 10.Bd5? Sxf2 11.Sf3+ Kg2
12.Sd4+ Kh3 draw.

vii) Sf4 12.Sxe2+ Sxe2 13.Bxe2 c3 14.f4
wins.

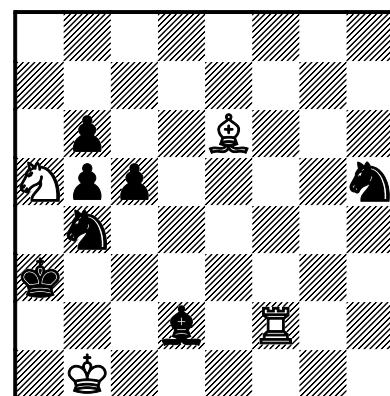
viii) Thematic.

ix) 8.Se3+ Kh2 and now 9.Sf5 Kh3 loses
time, while 9.Sg4+ Kg2 10.Se5 Sh3 11.Bxh3+
Kxh3 12.Sxf3 c4 13.Kxe2 c3 draws.

x) h3 10.Sh4+ Kh1 11.Bd5 wins.

“One of the few entries with an incarcerated
knight. A technical win, but is lacks an artistic
climax”.

No 17227 Y. Bazlov
4th commendation



b1a3 0147.03 4/7 Win

No 17227 Yuri Bazlov (Russia). 1.Rf3+
(Rxd2? Bxa5;) Ka4 2.Kb2 Sd3+/i 3.Rxd3
Bxa5 4.Ra3+ Kb4 5.Rb3+ (Rh3? Sf6;) Ka4
6.Bg4 b4/ii 7.Bxh5/iii c4 8.Be2 cxb3 9.Bc4 b5
10.Bxb3 mate.

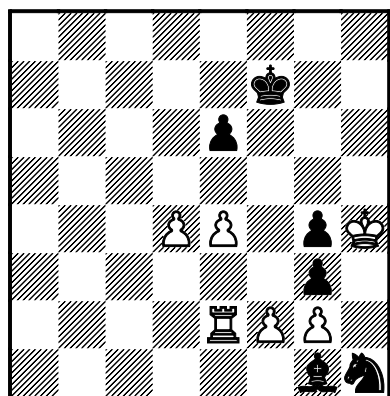
i) Bc1+ 3.Kxc1 bxa5 (Kxa5; Ra3 mate) 4.Bb3+ Ka3 5.Bc2+ wins.

ii) Sf4 7.Bd1, or c4 7.Ra3+ Kb4 8.Bxh5 win.

iii) 7.Bd7+? b5 8.Bg4 Bd8 9.Bd1 Ka5 10.Bxh5 Bf6+ 11.Kb1 Bc3, or 7.Bd1? c4 8.Rh3+ b3 draw.

“Because the bK is in a mating net, White soon gets a normally winning material advantage, but the strong connected passed pawns almost secure a draw for Black”.

No 17228 G. Josten
5th commendation



h4f7 0133.43 6/6 Win

No 17228 Gerhard Josten (Germany). 1.Re1 gxf2/i 2.Rf1 e5/ii 3.d5 g3/iii 4.Rd1 Ke7/iv 5.d6+ Kd7 6.Kg4 Bh2/v 7.Kf5 f1Q+ 8.Rxf1 Sf2 9.Kxe5 Sg4+ 10.Kf4 Sf2 11.e5 Ke6 12.Ke3 wins/vi.

i) Bh2 2.Rxh1 gxf2 3.Rd1 g3 4.d5 exd5 5.exd5 wins.

ii) g3 3.e5 Kg6 4.Kg4 Bh2 5.Kf4 Bg1 6.Ke4 Bh2 7.d5 Kf7 8.dxe6+ Kxe6 9.Rxh1 Bg1 10.Rh6+ Ke7 11.Rf6 wins.

iii) The best move for Black, but incarcerating his knight and bishop. Ke7 4.Kxg4 Bh2 5.Kf3 Sg3 6.Rxf2, or Bh2 4.Kxg4 Sg3 5.Rxf2+ Ke7 6.Kf3 wins.

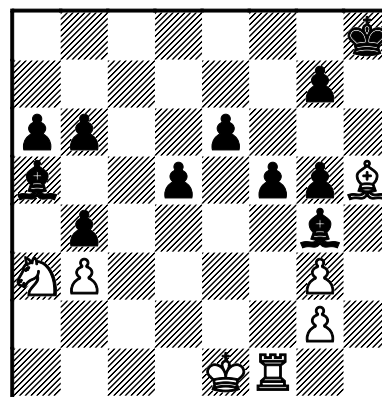
iv) Bh2 5.Kg5 Ke7 6.d6+ Kd7 7.Kf6 f1Q+ 8.Rxf1 Sf2 9.Kxe5 Sg4+ 10.Kf4 Sf2 11.e5 wins.

v) f1Q 7.Rxf1 Sf2+ 8.Kf5 Bh2 9.Kxe5 Sg4+ 10.Kf4 Sf2 11.e5 Ke6 12.Ke3 win.

vi) e.g. Sg4+ 13.Kd4 Sxe5 14.Re1 Kxd6 15.Rxe5 Bg1+ 16.Ke4.

“The win is not obvious but unfortunately Black’s minor pieces lack mobility from the start”.

No 17229 J. Timman
special commendation



e1h8 0171.38 7/11 Win

No 17229 Jan Timman (Netherlands). 1.Sb5 Bxh5 2.Rh1 g6 3.g4 fxg4 4.g3 Kg7 5.Rf1 wins.

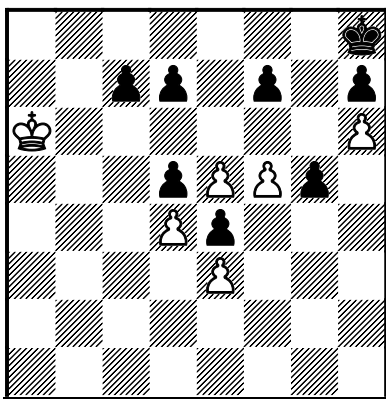
“As in the first prize two bishops are incarcerated but the setting is too grotesque”.

Problemaz 2007

The first informal endgame study tourney of *Problemaz*, the composition magazine founded and edited by Abdelaziz Onkoud, was judged by Ilham Aliev (Azerbaijan). Iuri Akobia (Georgia) assisted by testing the studies for anticipation and soundness. The tourney was held in memory of Abdelwahed El Fassi Fihri, the former president of the Royal Maroq Chess Federation, who passed away in 2006.

27 studies by 21 composers participated. The award was published in *Problemaz* no. 4 iv2008.

No 17230 S. Didukh
1st prize



a6h8 0000.57 6/8 Win

No 17230 Sergyi Didukh (Ukraine). 1.Kb7 g4 2.Kc8/i g3 3.Kxd7 g2 4.e6 fxe6 5.f6 g1Q 6.f7 Qf1 7.Ke7 e5 8.dxe5 d4 9.e6 d3 10.f8Q+ Qxf8+ 11.Kxf8 d2 12.e7 d1Q 13.e8Q Qd5/ii 14.Ke7+ Qg8 15.Qb5/ii c5 16.Qb2+ and mate.

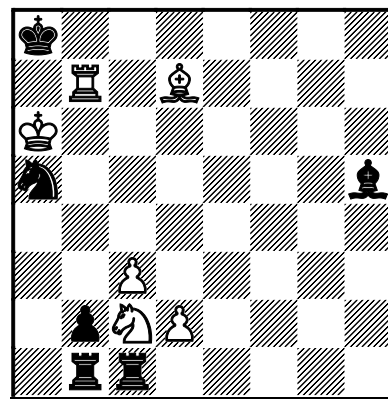
i) White leaves the pawn on the board to avoid a far-away stalemate. “Reminds me of M. Liburkin’s beautiful pawn study (HHdbIII #44117, 1950)”.

ii) After 2.Kxc7? Black would now play 13...Qd8 and White cannot win: 14.Kf7+ (Qxd8 stalemate) Qxe8+ 15.Kxe8 Kg8 16.Ke7 Kh8 17.Ke6 Kg8 18.Ke5 Kf7 19.Kxe4 Ke6.

ii) 15.Qh5? Qg3 16.Qc5 Qd6+ drawing.

“Trap avoidance in a pawn/queen study. It is good that the winner is a pawn study which does not often happen”.

No 17231 V. Kovalenko
2nd prize



a6a8 0744.21 6/6 Draw

No 17231 Vitaly Kovalenko (Russia). 1.Rc7 Be2+/i 2.d3/ii Bxd3+ 3.c4 Bxc4+ 4.Kb6 Ba6 5.Kxa6 Rxc2 6.Rxc2 Sc4/iii 7.Bc6+ Kb8 8.Rxc4 Ra1+ 9.Ba4, and:

– b1Q 10.Rb4+ Qxb4 stalemate, or:

– Rxa4+ 10.Rxa4 b1Q 11.Rb4+ Qxb4 stalemate.

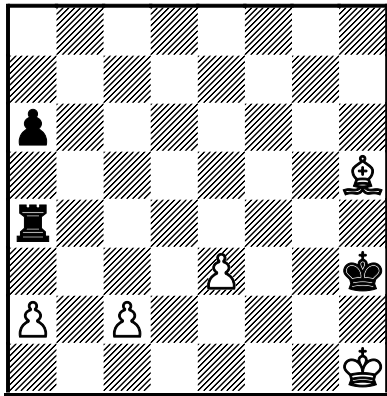
i) Sc6 2.Kb6 Se7 3.Ra7+ Kb8 4.Rb7+ Ka8 5.Ra7+ draws.

ii) 2.c4? Bxc4+ 3.Kb6 Ba6 4.Kxa6 Rxc2 5.Rxc2 Sc4 6.Bc6+ Kb8 7.Rxc4 Ra1+ 8.Ba4 b1Q wins.

iii) Sc6 7.Bxc6+ Kb8 8.Kb6.

“Combination of two economical stalemates. Despite multiple captures this study has a rich content and leaves a good impression”. The composer corrected his 1970 study (HHdbIII#09443).

No 17232 R. Becker
3rd prize, correction (original)



h1h3 0310.31 5/3 Draw

No 17232 Richard Becker (USA). 1.Bf7 (Kg1? Rxa2;) Kg3 2.Kg1/i Rb4/ii 3.Bb3/iii a5/iv 4.a3/v Rb6/vi 5.Kf1/vii Kf3 6.Ke1 Kxe3/viii 7.Kd1 a4 8.Ba2 Rb2 9.Kc1 Rxa2 10.Kb1 Rxa3 11.Kb2 draws.

i) 2.Bb3? Rg4 3.Kg1 Kf3 wins.

ii) Kf3 3.e4 Rd4 (Kxe4; Kf2) 4.e5 Kg3 5.Bh5 Re4 6.Kf1 Rxe5 7.Be2 draws.

iii) 3.Kf1? Kf3 4.Ke1 Kxe3 wins.

iv) Rg4 4.Bd5; Kf3 4.e4 Kxe4 5.Kf2 draw.

v) 4.Kf1? Kf3 5.c3 Rh4; 4.c3? Re4 5.Kf1 Rxe3; 4.a4? Rg4 5.Kf1 Kf3 6.e4 Rh4 7.Kg1 Kxe4 8.Kf2 Rh2+ win.

vi) Rg4 5.Bd5 Ra4 6.Kf1 Rxa3 7.Ke2; Rh4 5.Bd5 Rh2 6.c4 a4 7.Kf1 Ra2 8.Ke1; Re4 5.Kf1 Rxe3 6.a4 Re4 7.c3 Re3 8.Bd5 Kf4 9.c4 draws.

vii) 5.a4? Rd6 6.Kf1 Kf3 7.Ke1 Kxe3 wins.

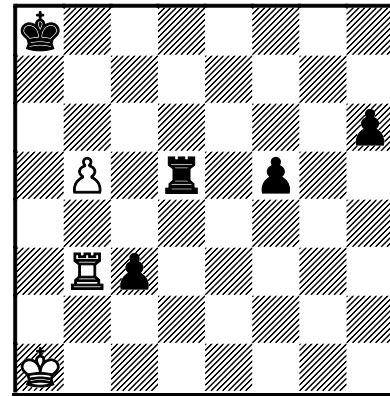
viii) Rd6 7.e4 Kxe4 8.Ke2 draws.

The original version in the award was cooked by MG: h1h3 0311.42 e5g8e2.b2b5 c2f3a3a5 7/4 Draw: 1.Sg1+ Kg3 2.bxa3 Rh5+ 3.Sh3 Rxb5 4.Bb3 Kxh3 5.Kg1 Kg3 6.Kf1 Kxf3 7.Ke1 Ke3 8.Kd1 a4 9.Ba2 Rb2 10.Kc1 Rxa2 11.Kb1 Rxa3 12.Kb2 draws.

“Domination theme. Nice rook hunt with active enticement. Very active wK. Graphical motives”.

MG: Re5 5.f4 Re1 6.Sg1 Kf2 7.f5 Rxg1+ 8.Kh2 Rg5 9.Kh3 Rxf5 10.Kg4 Rf8 11.a4 Rf3 12.Bb3 Ke3, or 11.a4 Ke3 12.Kg5 Rf4 wins. Becker agreed, and provided the correction above for publication **EG**.

No 17233 R. Becker & I. Akobia
1st honourable mention



a1a8 0400.13 3/5 Draw

No 17233 Richard Becker (USA) & Iuri Akobia (Georgia). 1.Kb1/i Rc5 2.Kc2/ii Kb7 3.b6/iii Rc4/iv 4.Rb1/v f4 5.Rb5 zz h5 6.Rxh5 Kxb6 7.Rh8/vi zz Kb5 (Kc7; Rh6) 8.Rh3 zz Kb4 9.Rf3 zz Kc5 10.Rd3 zz Kb5 11.Rh3/vii Kb4 12.Rf3 Kc5 13.Rd3 positional draw.

i) 1.Rxc3? Rxb5 2.Ka2 Kb7 3.Ka3 h5 4.Ka4 Rd5 5.Kb4 h4 6.Rc4/viii h3 7.Rh4 (Re3; Re5;) Kc6 8.Rxh3 Kd6 9.Kc4 (Re3 Re5;) Ke5 10.Re3+ Kf4 wins.

ii) 2.b6? c2+ 3.Kc1 Kb7 4.Rb4 h5, or 2.Kc1? Kb7 3.Kc2 Kb6 4.Rb4 h5 win.

iii) 3.Rb1? Kb6 4.Rb4 h5 wins.

iv) h5 (f4) 4.Rb4 (Rb1) draws.

v) thematic try: 4.Rb5? f4 zz 5.Rb1 h5 6.Rh1 (Rb5; h4) Kxb6 7.Rxh5 Kc6

vi) thematic try: 7.Rh3? Kb5 zz 8.Rf3/ix Kb4 zz 9.Rd3 Kc5 zz 10.Rd8 Rd4 11.Rf8 Kc4 12.Rc8+ Kd5 13.Kxc3 Re4 14.Kd2 Re3 wins. 7.Rd5? Kc6 8.Rd8 Kb5 9.Rh8 Kb4 10.Rh3 Rc5 11.Rd3 Rc6 12.Rd4+ Rc4 13.Rd8 Kc5 transposes. 7.Rh7? Kc6/x 8.Rh5 Kd6 9.Rf5 Ke6 wins.

vii) 11.Rf3? Kb4 zz.

viii) 6.Kc4 Kc6 7.Rh3 Kd6 wins.

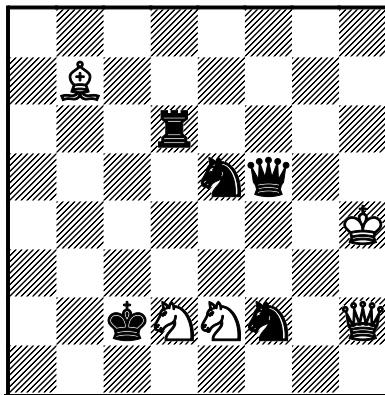
ix) 8.Rxc3 f3 9.Rxc4 Kxc4 10.Kd2 Kd4 11.Ke1 Ke3 12.Kf1 f2 wins.

x) But not Kb5? 8.Rh3. Kc5? 8.Kb3 Kd5 9.Rh5+ Kd4 10.Rh4 Kd5 11.Rh5+ positional draw.

“A rook study with mutual zugzwang, thematic tries and positional draw. Not very inter-

esting play. Nice reworking of a position from the EGTB after move 6”.

No 17234 P. Rossi
2nd honourable mention



h4c2 4318.00 5/5 Draw

No 17234 Pietro Rossi (Italy). 1.Be4+/i Sxe4/ii 2.Sd4+ Rxd4 3.Sf3+/iii Kd3/iv 4.Qe2+/v Kc3 (Kxe2; Sxd4+) 5.Qc2+/vi Kb4 (Kxc2; Sxd4+) 6.Qb2+/vii Ka5 (Kc5; Qxd4+) 7.Qb5+/viii Kxb5 8.Sxd4+ Kc4 9.Sxf5 draws.

i) 1.Qg2? Rh6+. 1.Sd4+? Rxd4+ 2.Be4+ Rxe4+.

ii) Kxd2 2.Bxf5 Sf3+ 3.Kg3 Sxh2 4.Kxf2. Qxe4+ 2.Sxe4 Rh6+ 3.Kg3 Sxe4+.

iii) 3.Sxe4+? Kb3 4.Qg3+ Sf3+, or 3.Sb3+? Kc3/ix 4.Qc2+ Kb4 wins.

iv) Kb1 4.Qc2+ Ka1 5.Qc1+ Ka2 6.Qc2+ Ka1/x 7.Qc1+ perpetual check. Kc3 4.Qc2+ Kb4 5.Qb2+. Kb3 4.Sxd4+. Rd2 4.Qxd2+ Sxd2 5.Sd4+.

v) 4.Qc2+? Ke3 5.Qe2+ Kf4 6.Qh2+ Sg3, but not Kxf3? 7.Qg2+ (Qe2+) Kxg2 stalemate.

vi) 5.Qe1+? Sd2+. 5.Qe3+? Rd3.

vii) 6.Qb1+? Kc5 7.Qb5+ Kd6 8.Qb8+ Ke7 9.Qc7+ Kf6 10.Qb6+ Kg7 11.Qc7+ Kh6 12.Qc1+ Sd2+. 6.Qb3+? Kc5 7.Qb5+ Kd6.

viii) 7.Qa1+? Ra4 8.Qe1+ Sc3+. 7.Qa2+? Ra4 8.Qd5+ Sc5+.

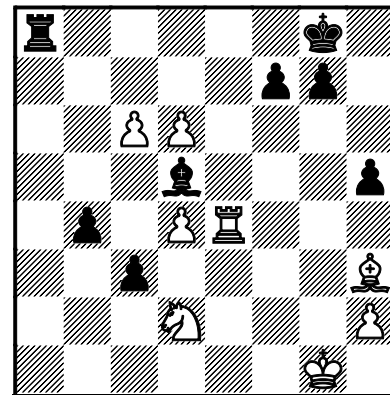
ix) Not Kxb3? 4.Qb2+ Kxb2 stalemate.

x) Ka3 7.Qb3+ Kxb3 8.Sxd4+ Kc4 9.Sxf5.

“Multiple queen sacrifices based on S-forks have been done before (S. Kaminer, HHdbIII#52414, 1935; V. Tikhonov HHdbIII#49966, 1938). This one shows the

sacrifice of two pieces to create a battery. It is also an aristocrat”.

No 17235 G. Josten
3rd honourable mention



g1g8 0441.45 8/8 Win

No 17235 Gerhard Josten (Germany). 1.Sb3 Bxc6 2.d5 Bxd5/i 3.Bc8 Bxb3/ii 4.Re8+ Kh7 5.Bf5+ g6 6.Rxa8 and wins/iii.

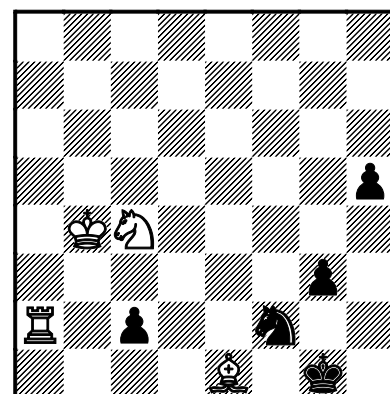
i) Ba4 3.Rxb4 c2 4.Sc1 g5 5.Kf2 g4 6.Bg2 Bd7 7.Rc4 Bf5 8.Ke3 Kg7 9.Kf4 Kf6 10.Be4 Bxe4 11.Kxe4 Rd8 12.Rxc2 Rxd6 13.Rf2+ wins.

ii) Bxe4 4.d7 Kh7 5.d8Q, or Rxc8 4.d7 Rd8 5.Re8+ Kh7 6.Rxd8 Bc6 7.Rh8+, or Ra7 4.Rxb4 Be6 5.Sd4 c2 6.Sxc2 Bxc8 7.Rb8 Rd7 8.Rxc8+ Kh7 9.Rc6.

iii) “The play should end here. gxf5 7.Rh8+ (7.d7 dual) Kxh8 8.d7 c2 9.d8Q+ Kg7 10.Qg5+ Kf8 11.Kf1 wins.

“The study is awarded for the beautiful move 3.Bc8!! putting the third piece en prise!”.

No 17236 I. Akobia
1st commendation



b4g1 0114.03 4/5 Win

No 17236 Iuri Akobia (Georgia). 1.Bd2/i Sd3+/ii 2.Kc3 c1Q+ 3.Bxc1 Sxc1 4.Rc2 (Ra1? g2;) Se2+ 5.Rxe2 h4 6.Se5/iii h3 7.Sd3/iv, and:

– g2 8.Re3 Kh2/v 9.Sf4 g1Q 10.Rxh3 mate, or:

– h2 8.Re1+ Kg2 9.Sf4+ Kf2 10.Rh1 Kf3 11.Rf1+ Ke3 12.Kc2/vi wins.

i) 1.Rxc2? Sd3+ 2.Kc3 Sxe1 draws.

ii) h4 2.Rxc2 h3 3.Se3 g2 4.Sf5 Kh1 5.Sg3+ Kh2 6.Se2 g1Q 7.Bf4+ Kh1 8.Sxg1 Kxg1 9.Bd6 Sg4 10.Rc4 Se3 11.Re4 Sg2 12.Rd4 Se1 13.Rd1 wins.

iii) 6.Sd2? h3 7.Sf3+ Kh1 8.Kd3 h2 9.Ke3 g2 draws.

iv) thematic try: 7.Sf3+? Kh1 8.Re1+/vii Kg2 9.Sh4+ Kf2 10.Kd2/viii g2 11.Re2+ Kg3 draws. 7.Re1+? Kf2 8.Sd3+ Kf3 draws.

v) h2 (Kf1) 9.Re1 mate.

vi) thematic try: 12.Sg2+? Ke2 13.Rh1 Kf3 14.Sh4+ Kg4 15.Sg2 Kf3 16.Se1+ Kg4 17.Sg2 Kf3 draws.

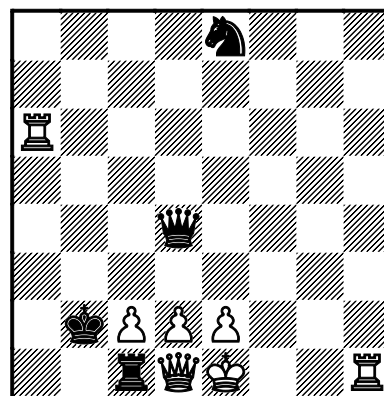
vii) 8.Kd2 h2 9.Sh4 g2 10.Rxg2 stalemate.

viii) 10.Rh1 g2 11.Rh2 Kg3 draws.

“Nice study with model mates, but it lacks a point”.

No 17237 János Mikitovics (Hungary). 1.Ra2+/i Kb1 2.Ra1+/ii Qxa1 3.Qxc1+ Kxc1 4.Kf2+/iii Kb2 5.Rxa1 Kxa1 6.Ke3 Kb2

No 17237 J. Mikitovics
2nd commendation



e1b2 4503.30 7/4 Win

7.Kd3 Ka3 8.Kc4/iv Kb2 9.c3 Kc2 10.d3 (d4 Sd6+;) Sd6+ 11.Kc5 (Kd5? Sf5;) Sb7+ 12.Kd4 Kb3 13.c4/v Kb4 14.e4/vi Sc5 15.e5 Se6+ 16.Kd5 wins.

i) 1.c3? Rxd1+ 2.Kxd1 Qc5 3.Ra4 Sd6 4.Rb4+ Ka2 5.Rhh4 Sb5 6.Ra4+ Sa3 draws.

ii) 2.Qxc1+? Kxc1 3.c3 Qf4 4.e3 Qf3 5.Rf1 Qg2 draws.

iii) 4.O-O? Kb2 5.Rxa1 Kxa1 draws.

iv) 8.Kc3? Sd6 9.Kd4 Kb4 10.e4 Sc4 11.d3 Sb6 12.e5 Kb5, or 8.Kd4? Kb4 draw.

v) 13.e4? Sd8 14.e5 Se6+ 15.Kd5 Sf4+ 16.Ke4 Se6 17.d4 Sc7 draws.

vi) 14.Kd5? Sc5 15.Kd6 Sb7+.

The judge changed the solution by skipping a 4-ply introductory piece swapping.

EG Subscription

Subscription to **EG** is not tied to membership of ARVES.

The annual subscription to **EG** (Jan. 1 – Dec. 31) is **25,00** euro for 4 issues.

Payable to ARVES (Brialmontlei 66, B-2018 Antwerpen, Belgium) :

IBAN : NL19 INGB 0000 0540 95

BIC : INGBNL2A

In the Netherlands Postbank 54095 will do (ING Bank Amsterdam, Foreign Operations, PO Box 1800, 1000 BV Amsterdam, The Netherlands)

If you pay via eurogiro from outside the European Union, please add **3,50** euro for bankcharges.

Payment is also possible

– via Paypal on <http://www.paypal.com> to arves@skynet.be

And from outside Europe :

– postal money orders, USD or euro bank notes (but no cheques)

to the treasurer (please, not ARVES or **EG** !)

Subscribers in Great Britain can pay via John Beasley. They can write him a cheque for **£20** (payable to J.D. Beasley, please) for one year's subscription to **EG**. His address is 7 St James Road, Harpenden, Herts AL5 4NX.

It is of course possible with any kind of payment to save bank charges by paying for more years or for more persons at the same time, as some subscribers already do, or in cash at the annual World Congress of Chess Composition (WCCC) run in conjunction with meetings of the FIDE Permanent Commission for Chess Composition (PCCC).

For all information, **especially change of address**, please contact the treasurer:

Marcel Van Herck
Brialmontlei 66, B-2018 Antwerpen, Belgium
e-mail : arves@skynet.be

Table of contents

<i>Editorial</i> , by HAROLD VAN DER HEIJDEN	151
<i>Originals (29)</i> , by ED VAN DE GEVEL	152
<i>Spotlight (25)</i> , by JARL ULRICHSEN	155
<i>His life fulfilled, his play as well</i> , by OLEG PERVAKOV	160
<i>Endgame Table Testing of Studies – II</i> , by HAROLD VAN DER HEIJDEN, EIKO BLEICHER & GUY HAWORTH	163
<i>The Change Theme in a Study – Part I</i> , by BY EDUARD EILAZYAN	170
<i>Databases of Zugzwangs and Squeezes</i> , by EMIL VLASÁK	179
<i>Frédéric Lazard (20iii1883 – 18xi1948)</i> , by ALAIN PALLIER	182
<i>Reviews</i> , by JOHN ROYCROFT	186
<i>Awards</i>	
ARVES 20 AT 2008	189
Problemaz 2007	195

ISSN-0012-7671

Copyright ARVES

Reprinting of (parts of) this magazine is only permitted
for non-commercial purposes and with acknowledgement.