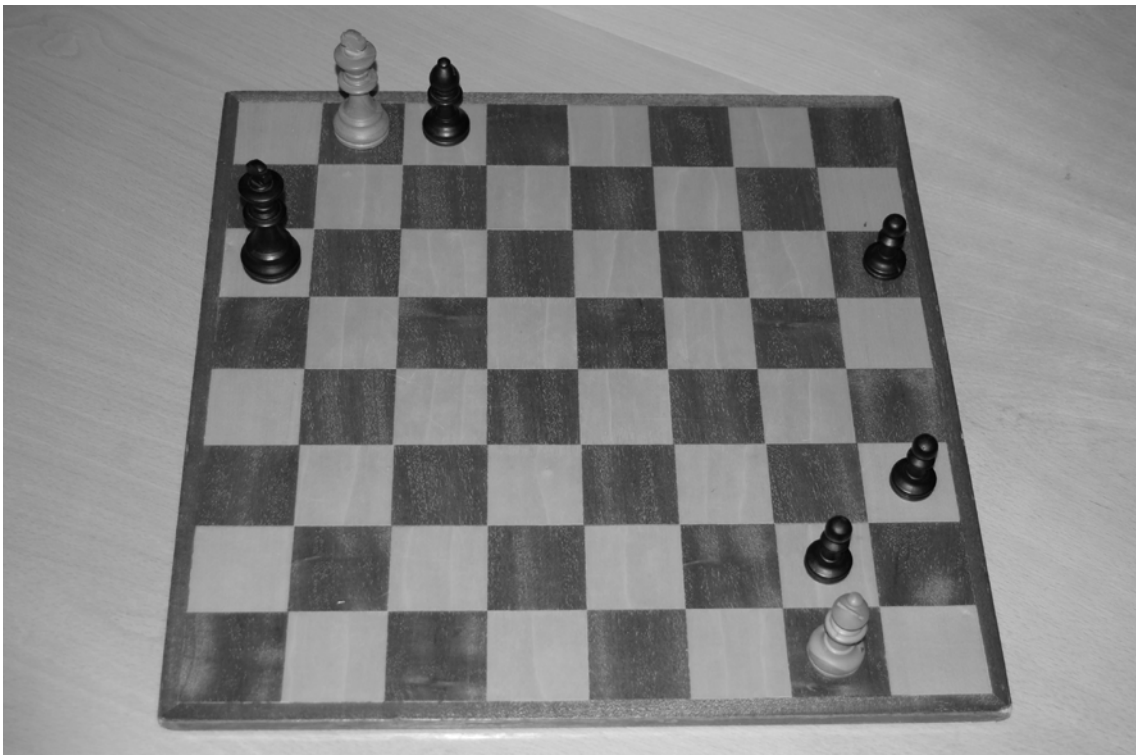


No. 174 – Vol. XIV – October 2008



White to play and draw

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EDITORIAL

HAROLD VAN DER HEIJDEN

The endgame study community is going through a transient phase. Perhaps it will take another decade or so before the vast majority of us will recognize the computer as an advantage rather than a threat to endgame study composition. This requires discipline by composers, i.e. to focus on artistic studies rather than dull endings with a unique winning line, separate the artistic content (main line, thematic tries, highlights, themes) from the analytical part, and to textually explain what is going on. Editors should at least reproduce the artistic part, and should only use appropriate studies for a solving competition (additional explanatory sublines are required to satisfy the solver). And judges should refrain from judging when they do not agree with the CODEX. After the *FIDE Album 1998-2000* troubles, the PCCC decided to implement the rule that positions in endgame databases do not anticipate a study. Judges for the current *FIDE Album 2004-2006* had to agree with the CODEX before they were appointed as judges. But Afek's report on the recent Jurmala meeting in this **EG** issue reveals that yet again a similar incident occurred. A Belorussian judge for the WCCT awarded all endgame studies ending up in database positions with zero points. But it was even more surprising to me to read that the PCCC finally decided to confirm the WCCT result. PCCC president Uri Avner now informs me that this decision was mainly based on the fact that the preliminary results were already published before the details were discovered, so that the studies were no longer anonymous, making re-judging difficult. To

me it seems that there must have been other options, e.g. using the average scores of the other two judges for the zero-point studies. Also it is strange that the facts were discovered so late, since in a case of huge scoring differences between judges it is the director's task to examine that. It is ironic that the Slovakian team was the main victim of the decision since in *EG174* the Slovakian composer and editor Ladislav Salai jr., cited in the article of Emil Vlasák, is the most outspoken opponent of the use of EGTB's.

Under the heading "Once again, the end of chess?" o.t.b. GM Hans Ree devotes a lot of space (4 full pages) in the world famous *New in Chess Magazine* (issue 2008#6) to the EGTB discussion in *EG174*. He describes himself as a player who likes studies. Ree underlines that when studies' solutions are becoming incomprehensible we are about to lose our audience. That is true, but studies like the Akobia/Becker (d8c5) example are not suited to solving and have their own audience. The main problem is that nowadays some people also condemn little gems with pointed play just because (a part of) these occur in an EGTB. I suppose my own 2003 study (*Algemeen Dagblad* 18i2003) makes a good example: h2f2 0000.21 .e4g4f6 3/2 Win: 1.e5? fxe5 2.g5 e4 3.g6 e3 4.g7 e2 5.g8Q e1Q draws. 1.g5?? fxg5. 1.Kh3? Kf3. 1.Kh1! Kf1 (Ke3 2.e5 fxe5 3.g5 and bK obstructs pawn, and Kg3 2.e5 fxe5 3.g5 and promotes with check, and Kf3 2.e5 fxe5 3.g5 e4 4.Kg1!) 2.e5 fxe5 3.g5 e4 4.g6 e3 5.g7 e2 6.g8Q e1Q and now the point 7.Qg2 mate.

ORIGINALS (22)

Editor :

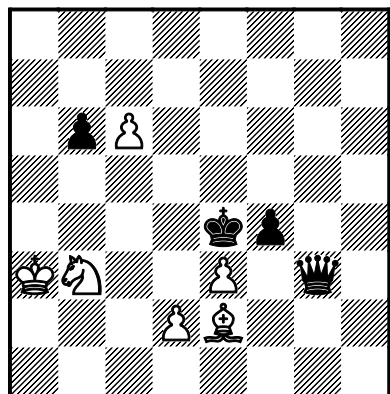
ED VAN DE GEVEL

Editor: Ed van de Gevel – “email submissions are preferred.”

Judge 2008-09: Sergey N. Tkachenko

In the first study of this originals column, Sergey I. Tkachenko shows how to win a queen, stop a dangerous pawn and to keep enough material to win:

No 16557 S. I. Tkachenko



a3e4 3011.32 Win

No 16557 Sergey I. Tkachenko (Ukraine).
1.c7 Qg8 (fxe3; 2.c8Q) 2.Ba6 Qf8+ 3.Ka2/i fxe3 4.c8Q/ii Qxc8 5.Bxc8 e2 6.Bb7+ Kd3/iii 7.Ba6+ b5 8.Bxb5+ Kc2 9.Sd4+ (9.Bxe2 stalemate) Kxd2 10.Sxe2 wins.

i) 3.Kb2? Qg7+ draws, or 3.Ka4? Qe8+ draws.

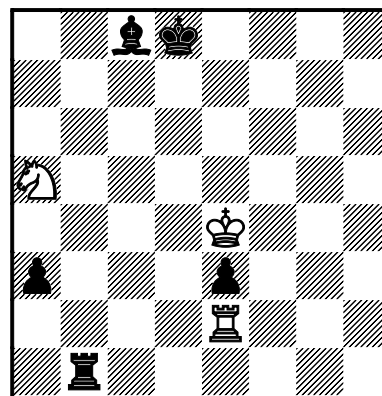
ii) 4.dxe3? Qf2+ 5.Kb1 Qe1+ draws.

iii) Ke5 7.Sc1 and now e1Q 8.Sd3+ wins, or e1=S 8.Kb2 wins.

HH observes that White can also play 4.Bb7+. After Kd3 4.c8Q Qxc8 5.Bxc8 e2 6.Ba6+ we're in the main line. And Ke5 4.c8Q Qxc8 5.Bxc8 e2 6.Sc1 is line iii). 4.Bb7+ does restrict Black's choices: Kf4 5.dxe3+ though, but probably this can be considered a minor dual.

In Mario García's study the white knight turns out to be the real hero that saves the day.

No 16558 M.G. García



e4d8 0431.02 Draw

No 16558 Mario Guido García (Argentina).
1.Sc6+ Kd7 2.Sd4/i Bb7+ 3.Ke5/ii Rd1 4.Ra2/iii Rd3 5.Ra1/iv Bd5 (Bc6; 6.Se2) 6.Kxd5 e2 7.Kc4 Rd1 8.Sxe2 Rxa1 9.Kb3 Re1 10.Sd4/v Rd1 11.Sc2 Rd3+ 12.Ka2 Rd2 13.Kb1 a2+ 14.Ka1 Kd6 (Rxc2 stalemate.) 15.Sb4 Kc5 16.Sxa2 Kc4 17.Kb1 Kb3 18.Sc1+ Ka3 19.Ka1 draws.

i) 2.Se5+? Ke8 3.Sc4 Bg4 4.Sxa3 Rb4+ 5.Kd3 Rb3+ wins.

ii) 3.Kxe3? Bd5 4.Sc2 a2 wins.

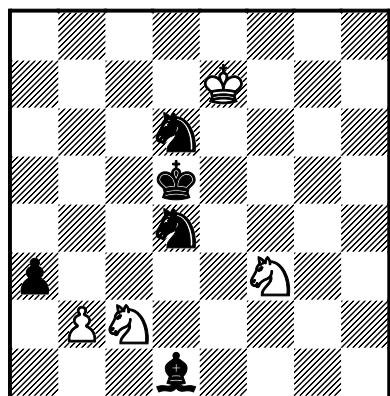
iii) 4.Sb3? Bd5 5.Sc1 Rxc1 6.Kxd5 Kc7 wins.

iv) 5.Se2? Bd5 6.Ra1 a2 wins, or 5.Re2? Ba6 6.Ra2 Bc4 wins.

v) 10.Sc3? Re3 11.Kb4 Kd6 12.Sa2 Ke5 13.Sc3 Kf5 14.Kc4 Kg4 wins.

Luis Martín presents us his second end-game study. In the end Black has the choice between allowing a perpetual or remaining with not enough material to win.

No 16559 L.M. Martín



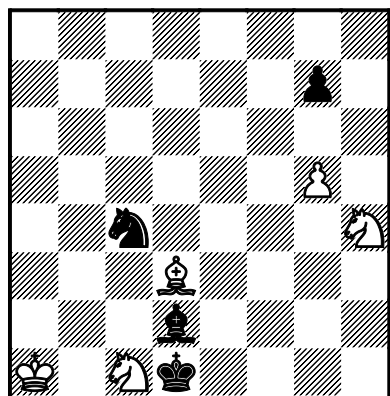
e7d5 0035.11 Draw

No 16559 Luis Miguel Martín (Spain). 1.Sb4+/i Kc4/ii 2.Se5+/iii Kxb4 3. bxa3+ Kc5 4.Sd3+ (not Sd7+) Kc6 5.Sb4+ (not Se5+) Kc7 6.Sd5+ (not Sa6+) Kc6 7.Sb4+ Kc5 8.Sd3+ Kd5 (Kc4; Sb2+) 9.Sb4+ Ke5 10.Sd3+ Kd5 (Ke4; Sf2+) 11.Sb4+, positional draw.

- i) 1.Sfxd4? axb2 wins, or 1.Se3+? Kc5/iv wins.
- ii) Kc5 2.Sxd4/v axb2 3.Sd3+ Kxd4 4.Sxb2 draws.
- iii) 2.Sd2+? Kxb4 3.bxa3+ Kc5 wins.
- iv) But not Ke4? 2.Sxd1 S6f5+ 3.Kf6 a2 4.Sc3+ draws.
- v) 2.Sd3+? Kb6 3.bxa3 S6f5+ (S4f5+) 4.Kf6 Bxf3 wins.

Martin Minski's study depends on a clever manoeuvre to pass the move to Black.

No 16560 M. Minski



a1d1 0045.11 Win

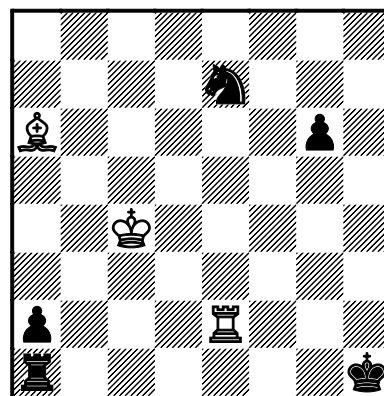
No 16560 Martin Minski (Germany). 1.Sf3/i Se5/ii 2.Sxe5 (Sxd2? Kxd2;) Bxg5 3.Kb1/iii Bxc1 4.Bc2+ Kd2 5.Bg6 (Bh7 g5;) Kd1 (Ba3;

Sc4+) 6.Bh5+ Kd2 (position X with WTM) 7.Bf7 /iv Kd1/v 8.Bb3+ Kd2 9.Be6/vi Kd1 (g6; Sc4+) 10.Bg4+ Kd2 11.Bh5 (position X with BTM, ZZ) g5/vii 12.Sf3+/viii Ke3/ix 13.Kxc1 wins.

- i) 1.Bxc4? (Se2, Sb3) Bxg5, or 1.g6? Se5 draw.
- ii) Bxg5 2.Sxg5 Se5 3.Kb2 (Kb1) Sxd3+ 4.Sxd3 wins according to the EGTB, or Bc3+ 2.Kb1/x Sd2+ 3.Sxd2 Bxd2 4.Bc2+ wins.
- iii) 3.Sb3? (Sf3?) Bf6 (Bxc1) draw, or 3.Kb2? Bxc1+/xi draws.
- iv) Thematic try: 7.Sf3+? Ke3 8.Kxc1 g6 9.Bg4 Kf4 10.Sh2 Kg3 draws, or 7.Be8 g5 (Kd1) 8.Sc4+ Kc3 (Kd3) draws.
- v) g5 8.Sc4+ Kd1 (Kd3; Kxc1) 9.Bh5+.
- vi) 9.Bc2? g5 10.Sc4+ Kc3 draws, or 9.Bd5? Kc3 (Ke3; Kxc1) 10.Kxc1 Kd4 draws.
- vii) g6 12.Bxg6 Kd1 13.Bh5+ wins, e.g. Kd2 14.Sf3+ (Bf7; Be8) Kd1 15.Sd4+ wins.
- viii) Switchback. Not 12.Bg4? Ke3 13.Kxc1 Kf4 draws. or 12.Sc4+? Kc3 (Kd3) draws.
- ix) Kd1 13.Sd4+/xii Kd2 14.Sb3+ (Sc2, Sb5) wins.
- x) Or 2.Ka2 Sd2 3.Sg1 Kxc1 4.Se2+ wins.
- xi) Bf6 4.Bc2+ Kd2 5.Scd3 wins.
- xii) 13.Sxg5+ Kd2 14.Sf3+ Kd1 15.Sd4+ is a loss of time dual.

Grandmaster Jan Timman sends a late, but welcome, study to the small competition announced in the January issue to improve on the introduction of the famous La Villeneuve d'Esclapon study:

No 16561 J. Timman



c4h1 0413.02 Draw

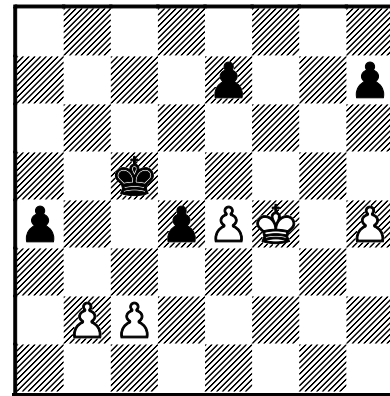
No 16561 Jan Timman (Netherlands). 1.Kb3 Sd5 2.Bd3 Sc3 3.Rxa2 Rxa2/i 4.Bxg6 Ra6 5.Bd3 Rc6 6.Bc4 Se4 7.Bd5 Rc3+ 8.Kb4 Re3 9.Kc4 Kg2 10.Kd4 Kf3 11.Ke5 positional draw.

i) Sxa2 4.Bxg6 Kh2 5.Bc2 Rc1 6.Kb2 draws.

In our last study the composer sets a challenge. I pass the “microphone” to C. Bill Jones:

I am submitting an endgame study for publication in your EG "Originals" column as an example of a difficult theme. The theme is as follows: Both White and Black are put into zugzwang (mutual) at one point in the main-line solution. In the example study, Black puts White into zugzwang with his fourth move, h6, to force at least a draw. White puts Black into zugzwang with his sixth move, Kg6!, at the study's finale to secure the draw. If you think the theme will generate sufficient interest, I would like to follow Harold van der Heijden's lead (in your January 2008 column) and issue a challenge to EG readers. Compose a better study with the same theme. The example study is flawed in that White's fifth move (5. Kg7) has an alternate-path dual (5. Kf7). It would also been better if the reciprocal position for the initial zugzwang after Black's fourth move (4... h6) occurs in a Black try. I will be the judge and offer a prize of three years subscription to EG (at the current rate). I will accept submissions until September 1, 2009. If no qualified entries are received before that date, I would likely want to extend the challenge for another year.

No 16562 C. B. Jones



f4c5 0000.44 Draw

No 16562 C. Bill Jones (USA). 1.Kf5/i Kc4/ii 2.e5/iii Kd5/iv 3.h5/v e6+/vi 4.Kf6 h6 zz1 5.Kg7/vii Kxe5 6.Kg6 zz2 draws.

i) 1.Ke5? Kc4 2.Ke6 d3 3.cxd3+ Kb3 wins, or 1.h5? Kc4 2.e5 d3 3.Ke3 dxc2 4.Kd2 Kd5 wins, or

1.e5? e6! 2.Kg5 viii Kd5 3.Kf6/ ix h5 zz3 4.Kg6 Kxe5 5.Kg5 Ke4 6.Kxh5 Kf5! wins.

ii) d3 2.cxd3 Kd4 3.Ke6 draws.

iii) 2.Ke6? d3 3.cxd3+ Kb3 wins, or 2.h5? d3 3.cxd3+ Kxd3 wins.

iv) d3 3.cxd3+ Kxd3 (Kb3; d4) 4.Ke6 draws.

v) 3.e6? d3 4.cxd3 Kd4 wins.

vi) h6 4.e6 Kd6 (Kc4; Kg6) 5.Ke4 draws.

vii) 5.Kg6? Kxe5 zz2 wins, or 5.Kf7 Kxe5 6.Kg6! zz2 draws as in the main line.

viii) 2.Ke4? Kc4 3.h5 h6 4.Kf3 Kd5 5.Kf4 d3 wins.

ix) 3.Kh6? Kxe5 4.Kxh7 Kf6 wins.

What makes this study interesting is that Black puts White into zugzwang (reciprocal) with his fourth move to ensure at least a draw and then White secures the draw by putting Black into zugzwang (reciprocal) with his sixth move.

SPOTLIGHT (18)

Editor :

JARL ULRICHSEN

Contributors: Richard Becker (USA), Mario G. García (Argentina), Siegfried Hornecker (Germany), Daniel Keith (France), Alain Pallier (France), Harold van der Heijden (The Netherlands) and Valery Vlasenko (Ukraine).

The number of cooks in endgame studies with fewer than seven men seems to be very high. According to the new policy mentioned in EG173 p. 143 we will limit our presentation to compositions with no solution, second solution and serious duals. Transposition of moves that does not affect the idea of the solution is *usually* left out without notice. Examples in which a shortening of the solution would make it unique are not mentioned. The following investigation has as usual been conducted by Pallier and is based on EGTB.

EG11

456, A. Koranyi (after E. Puhakka). There is an alternative win starting win 6.Bd8+ (instead of 6.Ke6).

470, F.J. Prokop. No solution. Black draws after 4...Ka7.

516, M. Marysko. The composer gives 3.Kd4 winning bPg2, but 3.Kc4 and all rook moves along the g-file (except 3.Rxg2) draw as well. Line iii) is a correct (and appropriate!) main line: 2...Kb1 3.Kd4 Kc1 4.Ke4 Kd1 5.Kf3.

EG12

P. 336 no. 6, J. Fritz. The dual 3.Rb3 disappears if we move all men one file to the left (Ulrichsen).

P. 336 no. 8, V. Halberstadt. There are many duals from the 5th move on.

P. 339-340. In **no. 20** by **J. Fritz** and **no. 21** by **G.M. Kasparyan** 2Bs struggle against 2Rs. In both of them there are alternative bishop moves.

P. 340 no. 23, G.M. Kasparyan. If we put bK on e7, then the solution is unique (Ulrichsen).

P. 340 no. 24, F.S. Bondarenko, A.S. Kakovin. No solution. Black wins after 1.Be7 Re8 2.Sf4+ Kf5 3.Sd5 Sa5. There are also other ways to win. García made the same observation.

549, L. Olmutski. The cook 1.Rc6 was found several years ago.

600, A. Motor. White can reach the crucial position earlier by playing e.g. 5.Be5 Kf2 6.Bd4+ Kg3 7.Bg1. (EG14 p. 417 mentions the anticipation by J. Behting, *Rigaer Tageblatt* 1893).

EG13

558, L. Kopac. No solution. 1...Rb1 2.Sb2+ Kd4 draws.

P. 376-381. All endgame studies GBR class 0116 (B and R vs. 2Ss) except C. by V. Chekhover and J. by H. Rinck are confirmed by EGTB to be lost. (Diagram error in J.; wR should be on a7.)

P. 381 K, H.F. Blandford. After 1.Bxf7 the position is lost for Black (GBR 0116).

600, A. Motor. White can reach the crucial position earlier by playing e.g. 5.Be5 Kf2 6.Bd4+ Kg3 7.Bg1. (EG14 p. 417 mentions the anticipation by J. Behting, *Rigaer Tageblatt* 1893).

EG14

675, V. Bron. This won 1st pr. in *Chéron-70 JT*. No solution. 3...Rg6 (instead of 3...Rg5) draws. This was also found by García.

720, G. Teodoru, C. Niewiadomski. The comment on p. 440 is misleading. 4.Sf3 only draws.

729, B. Badai. White can play 7.Sxe6 leading to a Troitzky win.

EG16

777, C.M. Bent. Second solution 5.Rc3 Kb4 6.Rc6 b2 7.Sd6 (7.Rb6+). García found the same flaw.

800, H. Bastiaannet. The line 1...Ka6 is unique and should be the main line.

816, C.J. de Feijter. Second solution. After 3...Kg4, all white rook moves along the first row (except 4.Rb1) draw.

819, I. Vandecasteele. No solution. The diagram position is lost for White. García made the same observation.

835, B. Soukup-Bardon. 1.Kg5 (composer) is a mistake (1...g6!). Correct is 1.Kg4, but then the rest is dualistic.

839, R. Missiaen. 7.Ka6 is the quickest win, but 7.Kb6, 7.Kb8 and 7.Ka7 win as well.

841, W.J.G. Mees. There are several duals, the first being 1.Ka3.

852, R. Missiaen. There are several alternatives at move one leading to different solutions.

EG17

P. 16, J. Vandiest (after W. Proskurowski). No solution. Black wins after 1...Sb5 2.Kb3 Sd6 (instead of the blunder 2...Sc7) 3.Kb4 Sb7.

910, E. Dobrescu. Second solution beginning with 1.Qb4+. This was also found by García.

EG18

922, W. Proskurowski. No solution. The composer continued 5...Kc8 and overlooked the saving move 5...Kb6.

938, P. Joitsa. No solution 3...Se3 or 3...Ke5 wins (J. Nunn & A. Pallier, *The Problemist* ix2007).

939, E. Dobrescu. The second solution 1.Bf7+ Kh4 2.Qc4+ (or 2.Qa4+ and 2.Qe4+)

was found by van der Heijden several years ago (*EBUR* xii1997).

EG19

P 66, P. Heuäcker. The startling move 1.Qh6 is not the only way to win. White can also play 1.Rb6. After 1...Rc4+ wK marches to a4 forcing bR to check on a5 and then moves to b3. Now the stalemate defence is gone. This was also seen by García.

945, N.G.G. van Dijk. The duals 4.Sf5 and 4.Sf3 (instead of 4.Bh5+) were found several years ago by Spotlight's editor; cf. *HHdbIII* no. 33158.

1013, A. van Tets. No solution. 1...Qf5+ 2.Kh6 Qe5 wins easily.

1037, E.L. Pogojants. No solution. 3...Qg4 is a terrible blunder. Black draws after sensible moves like 3...Qh3+ or 3...Qb3.

EG20

P. 114, J. Kling, B. Horwitz. Multiple solutions (J. Nunn, *HHdbIII* no. 65730)

1060, J.E. Peckover. 8.Rxe6 (instead of 8.Kf2) b1Q+ 9.Ke2 is a serious dual, as 9...Qb5+ 10.Ke1 Qb4+ (author) is refuted by 11.Kf1. García made the same observation.

1069, V.I. Tjavlovsky. Second solution 1.Kg6, as 1...Kb2 2.Kf6 Kc3 3.Se7 Kd4 4.Sg6 Bh6 5.Sf4 Ke4 6.Se6 and 7.Sg7 wins.

1071, V.I. Tjavlovsky. Second solution 1.Bg4. After 1...Sxh4 2.Ke6 bS is cut off and will be lost. Spotlight's editor found an easy remedy. If we put bSg6 on g2 then 1.Bg4 is no longer possible because of 1...Se3+.

1079, V.I. Tjavlovsky. No solution. It is well known that Black draws after 1.Sg2+ Kf2 2.Sf4 d2 3.Sd3+ Kg3 4.Sb2 Kh4 5.g7 Sg4 6.Kg6 Se5+.

1115, F. Dedrle. Multiple solutions.

The following section is based on comments sent us by García. His capacity as a cook hunter is amazing. In this issue he can be credited with more than 70 observations.

11.458, J. Balazs. Second solution. 3.Re3+ Kh2 (Kxg2; Re2+) 4.Rh5+ Kg1 5.Reh3 Kf2

6.Rf5+ Ke2 (Kxg2; Rxd3) 7.Rh1 Bc2 8.Rd5 draws.

11.467, V. Pachman. This won 1st pr. in *Ceskoslovensky Sach* in 1965. It is hardly to believe that the cook 5.Sc7 has been unnoticed for more than forty years.

11.474, E. Granlund. No solution. Black draws after 3...Qxb3+ 4.Kxb3 Sf1 (surprising!) 5.Rxf1+ Ke2 6.Rc1 Kxd3.

11.487, E. Janosi. No solution. 11...Qxg7 is an incredible blunder. After 11...Qf6+ Black wins.

11.495, F.S. Bondarenko, A.P. Kuznetsov. No solution. After 1...Rxc8 Black wins (EGTB).

11.504, J.J. van den Ende. No solution. Black wins after 1...cxb5 2.Sxb5 Be4+ 3.Ka2 Be5 4.Sb6 Bc6 5.Sa7 Be8. In the solution the position after 6.Sxc4 is lost for White (2Bs vs. S; Ulrichsen; ETGB).

11.506, L. Kopac. Second solution 2.Be8, and if 2...Rxb4 then 3.g7 Rg4 4.Bh5.

11.507, J. Halumbirek. Second solution 2.cxb5 cxb5 3.Ke3, and the pawn endgame is lost for Black. García also found the cooks 1.cxb5 and 3.d5

11.510, V. Neidze. Second solution 1.Bc7+ Kb5 2.h8Q Bf1+ 3.Kg4 heading for d7, or 2...Bf5+ 3.Kg1 heading for e1 when 5...Bb4+ can be met by 6.Sc3+. García proposes a simple amendment. He substitutes wSa2 with wPa3.

12 p. 331 M, C.M. Bent. Second solution 2.d7 Qxg2 3.Sd3+ Kd2 4.d8Q Qh2+ 5.Kg4.

12 p. 338 no. 14, L.A. Kaiev. No solution. 2...Qxf2+ 3.Kxf2 Bb6+ 3.Ke2 Bxa7 with 2Bs vs. S.

12 p. 339 no. 20, J. Fritz. Pallier noticed the dual 5.Bf7+ in both lines. García points out that White also draws after 2.Kf4 Rxe8 3.Bg6 Rh4+ 4.Kg5.

12.520, C.M. Bent (after Y. Zemlyansky). Second solution. 1.Sf6+ Ke5 2.d4+ Kf4 3.Sc5 Kg5 4.Se6+ draws.

12.522, B.V. Badai. No solution. Black should not take on e8 but play 2...Kf8 3.Rxe7 Bb2+ 4.Kf5 Rb5+.

12.534, G.M. Kasparyan. Second solution 1.Se6+ Kf6 2.Kb2 Bd2 3.Rf3+ Ke7 4.Sd4 Rb1+ 5.Ka2 Ra1+ 6.Kb2 Bc3+ 7.Rxc3 e1Q 8.Sc6+, and Black cannot escape perpetual check. García solves the problem by adding bPa2.

12.543, A. Maksimovskikh. Second solution? 2.Rxc4 Rh4 3.Rxh4 c1Q 4.Bh2 seems to draw.

13.569, B. Lindgren. Second solution 4.a4 Re7 5.Kb8 Rxc7 6.Kxc7 Kxc4 7.Kb6. 4...Kxc4 leads to the composer's solution with an extra move at the end: 12...Rd5+ 13.Ke6,

13.580, P. Klefisch. Probably incorrect. White seems to lose after 3...Kf3 4.Sg5+ Ke2 5.Sxe4 fxe4 6.e8Q Bd4+ 7.Kg2 Sd2.

13.589, L. Katsnelson. Second solution 2.axb4 Kxb3 3.h7 Re8 4.Kf7 Rb8 5.Bg7 Kxb4 6.Bf8 Rb7+ 7.Be7 Rb8 8.Bxd6+. 5...Ka4 or 5...Kc4 leads to the same kind of play, and 5...d5 is met by 6.b5.

13.591, F.S. Bondarenko, A.P. Kuznetsov. Second solution. 2.Kg1 Qe4 3.Qd2 Qxe6 4.Qxf4 Qxa6 5.Qxg4+ Kb8 6.Qg8+ Qc8 8.Qxc8+ Kxc8 9.Kxg2 draws (EGTB).

13.602, G.M. Kasparyan, G. Popov. Second solution 6.Sc3 Bc2 7.Sb5 Ba4 (Kxf5; Sd4+) 8.Bd7 Kf4 9.Kb6 Ke3 10.Ka5 Bc2 11.d4.

13.637, V. Bron. Probably incorrect. White can also play 5.Sf5 Bf4 6.Kd3 Sc1 7.Ke4 Bd6 8.bxc7 Bxc7 9.Sg5. Even 1.Bxa2 seems to function well.

13.645, V. Yakovenko. Second solution 3.Bb5 g2+ 4.Kb7 Bf4 5.Bh4+ Ke3 6.Be7 Be5 7.Bg5+ Kd4 8.Bd8 Bd6 9.Kc6 Bc5 10.Bf6+ Ke4 11.Kxc5 g1Q 12.Kxb4 with a database draw.

14.663, M. Marysko. White wins in many ways; e.g. 1.Ka8 and in the solution 2.Kc8.

14.683 A.G. Kuznetsov, B.A. Sakharov. Second solution 1.Bf3 Sb2 2.Be3+ Ka5 3.Be2 Sxa4 4.Kb7.

14.689, W. Proskurowski. Second solution 3.Bb5 Rc1 4.Be2 Rc3 5.Bf1 Rg3 6.Kh6 Rg1 (Rg4; Bb5) 7.Be2 Rg3 8.Bc4.

14.702, E. Ivanov. No solution. White cannot make any progress after 3...Kd4 4.Ba3 Bf5 5.Bb2+ Kd3.

15.734, S. Lissy. Second solution 1.b7 Rb6 2.Bg7 (a clever move) f6+ (Kd6; Bf8+) 3.Kg6 f5 4.b8Q Rxb8 5.Sxb8 f4 6.Bh6 f3 7.Be3 d6 8.Kg5 Ke5 9.Kg4 Ke4 10.Bf2 c4 11.Sc6, and White stops the black pawns.

15.745, M. Marysko. Second solution 7.Kg1 gxf3 8.Sf2 Ke2 9.g4 fxg4 10.Sxg4; if 7...Bxf3 then 8.Sf2 Ke2 9.Kh2. Now 9...Kxf2 leads to the same stalemate as in the solution.

15 p. 451 no. 19, H.M. Lommer. Second solution 1.Rd8+ Ke7 2.Qa3+ Kf6 3.Qc3+ Kg5 4.Qg3+ Kf5 5.Qh3+ Kg5 6.Qxc8; if 2...Ke6 3.Qh3+ f5 4.Qh6+ Ke7 5.Qd6+ Kf7 6.Kh7.

15 p. 475, A.J. Roycroft. No solution. Black has the upper hand after 1...Bf5+ 2.Sxf5 Ke5 3.Rxb5+ Kf4 4.Rxg5 Kxg5 5.Sxe7+ Bc5+ 6.Kc4 Rxe7 7.Rxc5+ Kf4. In 2005 Siegfried Hornecker reported two cooks: 1.f4+ Kc4 2.Rc6+ bxc6 3.Sb6+ Kc5 4.Sa4+ Kc4 5.Sb6+, or here 1...g2 2.Bxg2+ Kxg2 3.Kd3 Rc7 4.Rxg5 Bf5+ 5.Sxf5 Ke6 6.Ke7. And, in the main line, 2.c4+ Kf4 3.Rf6+ etc.

16 p. 482, G.M. Kasparyan. Second solution 4...Rh2+ 5.Ke1 Ra2 6.Bxe7 Ke3; if 5.Kf1 Kf3 6.Kg1 Rd2 7.Bxa3 Sd5 wins (EGTB); or in this line 7.Ba6 (or 7.Bh7) Sd5 8.Bxa3 Se3 wins (EGTB), or 7.Bf1 Sf5 8.Bxa3 Rd1 wins (EGTB).

16.752, E. Dobrescu, V. Nestorescu. Second solution. After 3.b5 Black is without defence. If 3...Sf6 then 4.Bf2 Sd5 5.Bh4+ Sf6 6.Bg5 Kd6 7.Kxd8.

16.758, T.B. Gorgiev. Second solution 3.Se4, and there is no satisfactory defence against the threat 4.Sd6+ and 5.Bf2 followed by mate.

16.760, B. Soukup-Bardon. 1.Sf2 Ke3 2.Sxh3 Ke4 3.Kf2 wins; or 1...g4 2.Sfxg4 wins.

16.771, C.M. Bent. Second solution. 1.Ke4 (an obvious move as it prevents 1...Bd5+) Sgf6+ (Kb7; Sc5+) 2.Kd4 Sd7 3.Sc5 draws.

16.806, T.B. Gorgiev. Second solution 5.g4 b4 6.Kg2 b3 7.Kg1 mating next move. Spotlight's editor thinks that the presentation of the solution can be improved: 4...g4 5.Be7 g3 6.Bd6 b5 7.Bc7 b4 8.Bd6 b3 9.Bc7 mating next move.

16.813, Soukup-Bardon. White can also play 3.Bb3 Sa3 (Sb4; Bc4) 4.a8Q+ Sxa8 5.Bd5 Kb5 6.Bxc6+. Compared to the composer's solution White reaches a position in which Black is not even able to block wPc5 with a knight but has to block it with his king.

16.818, B. Badai. García points out that 4.Bb5 draws immediately as White wins the knight. But it is even worse than that. Spotlight's editor found that 1...Bxh2 2.Kxf3 ist lost for White (EGTB), and there are no better moves.

16.828, H. Bastiaannet. Second solution. The pawn endgame after 2.Bxd6 Bxg1 3.Bf4 Bh2 4.Bxh2 is of course lost for Black.

17.865, E. Pogosjants. The solution given in *EG* needs correcting. The right move is 5...Qf2 (not 5...Qe3). The cook 16.bxa3+ has been known for several years (AJR, *A (First) Century of Studies: Ernest Pogosyants*). White wins the queen endgame (EGTB).

17.869, P. Perkonaja. No solution. After 1...Sc5+ 2.Ka5 (or 2.Kb5) Sxa6 3.Kxa6 Kxe4 Black wins with 2Bs vs. S.

17.883, L. Katsnelson. Incorrect? García claims a draw after 3...Rb8 4.c5 f5 5.c6 f4 6.c7 Rc8 7.h8Q Rxc7+ 8.Kf6 f3 9.Qh5 fxe2 10.Qxe2 Rc4. The position with bPb5 and bRc4 is drawn so if this is White's best choice then Black draws. 9.exf3 d3 10.Qh2 looks more promising to me, but I have not found anything decisive after 10...Rc6+ 11.Kf5 Kc3.

17.886, V. Novikov. No solution. Black draws after 1...Kf4 2.Bh2+ Kg5 3.Rxb3 d5 (but not 3...Re1 4.Rb8); if 2.Rxb3 then 2...Re1 3.Bh2+ Kf5 (not 3...Kg5? 4.Rb8) draws.

17.895, T.B. Gorgiev. There seems to be an alternative win after 1.b3 Sc5 2.h6 Sf5+ 3.Kc3 Se4+ 4.Kd3 Sf6 (Sc5+; Kc2) 5.Bf4, and Black has no good moves at his disposal. 2...Sge6+ 3.Ke3 Sg5 4.Kf4 Sh7 5.Kf5 is no improvement.

18.919, V.A. Bron. No solution. Black draws after 1...Rb6 2.Rxa4+ Kf3 3.Rc4 (Ra2 g4) Rxa6 4.Kb7 Rxa7+ 5.Kxa7 Kxf2 (EGTB).

18.929, V. Neidze, V. Kalandadze. Second solution. 3.Qe6+ Kc5 4.Qd5+ Kb4 5.Qc4+ Ka5 6.Qxc7+ Ka4 7.Qxa7+ Kb5 8.Qb8+ Kc6 9.f8Q.

18.937, P. Joitsa. Second solution. 1.Sf2+ Kh2 2.Sd1 h3 3.Sge3 Bxe3 4.Sxe3 wins (EGTB); or 3...e6 (e5; Sf5) 4.Kd4 Kg3 5.Bb5; or 3...Kg3 4.Sf5+ Kg4 5.Sd4.

18 p. 51 B5, C.M. Bent. 1.Sh2 Kh2 2.Sf3 wins easily of course.

18 p. 55 C7, C.M. Bent. No solution. After 1...Kb3 (Kb2) instead of 1...Kb4 there will be no stalemate. Van der Heijden: "How can things like this happen?"

19 p. 68 K1, G.M. Kasparian. The second solution 1.Kg7 Ke7 2.Kg6 b3 3.Kg5 b2 3.Sc3 (and both black knights are *en prise*) has been known for many years (64, v1985). The original version with wBf1 (instead of wBg2) doesn't have this second solution. But both versions have another cook: 6.Bf5 b3 and now 7.Sf6+ Ke7 8.Sg8+ Ke8 9.Sb6 Sb7 10.Bg6 Sd6 11.Sh6 (García).

19 p. 74 K15, G.M. Kasparian. García claims a draw after 1...Kd3 2.Bf1+ Kd4 3.Bb6+ Ke4 4.Bc4 Re8+ 5.Kb7 Re7+ 6.Kc6 Rg7. 1...Kd3 wins a crucial tempo compared to the composer's move 1...Ke3.

19 p. 77 K21, G.M. Kasparian. 1.Rg7 Kd8 is meant to be a try. García continues 2.Be2 d3 3.Bf1 Rh6 4.Ra7 Rh1 5.Ra1, and White wins as both bishops are safe.

19 p. 77 K23, G.M. Kasparian. Another alternative draw: 1.Sc6 Kf5 2.f7 Ra4+ 3.f4 Rxf4+ 4.Kh5 Ke6 5.Sbd8+ Kd6 6.Kg6 Sc5 7.Sb7+ Kxc6 8.Sxc5 Kd6 9.Sd3 (EGTB).

19.957, A. Hildebrand. Second solution (Marco Campioli, *Torre & Cavallo – Scacco!*

xii2005): 1.Sa4 Bc4+ 2.Ke1 Bb3 3.Rg2 Bxa4 4.Rg4+ K~ 5.Rxa4 wins (EGTB).

19.976, C.M. Bent. Second solution 1.Qc1+ Kxe4 2.Qc4+ and perpetual check.

19.992, S. Bavarsky. Second solution 2.Rc1 Kc8 (Kc7?; Rxc2+) 3.Kc6 (Rxc2+? Sc7+) Sb4+ 4.Kb5 Sd5 5.Kc6.

19.994, S. Pivovar. Second solution 2.Bxh3 a1Q 3.Bg2+ Kb8 3.Ke6. bQ is helpless against R and 2Bs.

19.1008, M. Bordenyuk. Cook 1.Se5+.

19.1022, E. Pogojants. There is an alternative win beginning with 4.Sfe7+ Kg7 5.Sb6.

19.1023, M. Gorbman. There is an alternative and rather prosaic draw after 1.Se6 bxc6 2.g6 Rxd3 3.g7.

19.1043, L.F. Topko. The possible transposition of the first two moves is most unlucky.

19.1044, F.S. Aitov. Black draws after 1...Sd5 2.d7 Rxd4 3.d8Q Sc3 4.Qxd4 Se2+.

20.1057, M.N. Klinkov. No solution. After the surprising 8...Rf8 White is defenceless.

20.1061, J. Berry. Second solution 3.Kd2! h1Q 4.Rg4+ Kh3 5.Sg5+ Kh2 6.Be4 Qxe4 (Sf3; Sxf3+) 7.Sxe4 wins (EGTB).

20.1080, V.I. Tjavlovsky. 2.Se6 is meant to be a try, but White draws even in this line: 2...Bf3 3.Sd4 Bd1 4.Ke4 h4 5.Ke3 h3 6.Sf5 Bf3 7.Sg3 Kc5 8.f5; if 3...h4 then 4.Kg5 draws.

20.1084, J. Lazar. No solution. The position after 3...hgx4 is lost for White (EGTB).

20.1093, J. Lamoss. No solution. 1...Kc8 is natural but bad. Black wins after 1...Ke7, as after 2.c8Q a1Q e.g. 3.Sc4 Se6+ 4.Kg4 Sf6+ 5.Kf3 Qc3+ wK is in a mating net.

20.1094, J. Lamoss. No solution. 4...Rg7+ loses. But after 4...Kd7 5.Rxf7+ Rxf7 6.e6+ Kxe6 7.c8Q+ Kf6 Black draws (EGTB). White cannot play 8.Qxg8 because of 8...Rg6+. 4...Rg7+ drives the White king to a safe place.

154.14168, M. Miljanic. The line 2.Sc5+ Kb4 3.Kb6 Sxe3 4.a6 Sd5+ 5.Kc6 Se7+ 6.Kb7 Kxc5 7.a7 Sxg6 8.a8Q Se5 is meant to be drawn, but is lost for Black after 9.Kc7

(EGTB). Keith made it sound by adding bPh5. Now 9.Kc7 leads to a draw after Kd4 10.Kd6 Ke3 11.Ke6 Sg4 12.Qc6 Bd2 13.Qc5+ Kf3 14.Qf5+ (Qxh5 e3) Ke3 15.Qxh5 Sf2 (EGTB). The correction appeared in *Mat Plus* no. 26 Summer 2007.

171.16367, S. Hornecker. The composer confirms the dual mentioned in EG173 p. 150 and continues "... so the only reasonable solution would be to cut off the main variation 2...Sd3, a big loss for the study but at least it remains correct in this form (the only main variation is 2...e5 then)."

173, page 172, diagram V.2 I. Akobia, R. Becker. Becker writes: "This study is cooked by the dual draw 2.Ka6! f3 3.Ka5 f2 4.Kb4.

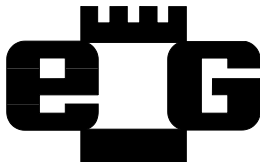
Iuri Akobia and I sent news of this cook to the tourney director months before the publication of the award, yet the study still appeared there. We have since corrected the study and entered it in another tourney."

173.16470, G. Amiryan. Incorrect. Black wins after 3...Kf3 4.Bf7 Kg3 5.Bd5 b5 6.axb6 Bxb6 7.Bxg2 Kxg2; if 6.a6 then 6...Bd4 (García).

173.16551, P. Rossi. Serious dual. In the line 1...Kxa7 2.Kf7 Ra2 the composer continues 3.Ke7 f2 4.Rd7+ with perpetual check. White draws more quickly, however, by playing 3.Re4 threatening perpetual check, and if Black tries 3...Re2 then 4.Ra4+ gives perpetual check (Vlasenko).

Agenda

Next ARVES-meeting: Saturday, October 25th, 2008
at the *Nieuwe Zurenborger*, Dageraadsplaats, Antwerp, Belgium
For details: see our website <http://www.arves.org>



Article

The 51st congress of the PCCC took place in Jurmala (Latvia) on August 31st – September 6th with nearly 250 participants from 32 countries. 24 teams took part in the 32nd WCSC (the world solving championship) in which Russia emerged victorious ahead of Germany and Poland. Netherlands finished 8th and Belgium 19th. The Polish **Piotr Murdzia** retained the individual title ahead of the Russian Gregory Evseev and the German Michael Pfankuche. The German **Boris Tummes** won the massive open solving contest (113 participants); second was again Evseev and third ARVES treasurer **Marcel van Herck!** **GM John Nunn** was partly compensated for losing both team and individual titles by an impressive victory in the solving show. **Oleg Pervakov** was declared as the winner of the studies section of the individual world championship for composing (WCCI).

Several study composers were among those who were awarded new titles:

International Master for chess composition: **Gady Costeff** (Israel), FIDE Master for Chess composition: **Aleksandr Manvelyan** (Armenia), **Sergey Osintsev** (Russia), **Nikolai Rezvov** (Ukraine) and **Andrey Vysokosov** (Russia).

The *FIDE Album 2001-2003* is expected to appear until the next summer. *Album 2007-2009* will be announced by the end of 2009. A new selection system has been developed but not yet confirmed.

The most controversial decision of the PCCC was probably the confirmation of the results of the 8th WCCT. This mega contest was won by Russia while the Slovak team came surprisingly second by a tiny margin.

The Slovaks appealed, claiming that Belorussia gave zero to numerous entries in the studies section against the official tourney rules. Giving such an extreme mark is allowed only if the entry is proved incorrect, significantly anticipated or below minimal standard. This was apparently not the case here as the Belorussian WCCT captain admitted to me (and I have witnesses among the PCCC delegates) that his judge gave zero to all those studies whose solutions end up in a “database position”. For much less than that the very same body forced a judge in the *FIDE Album* to reconsider the low marks he gave to studies which were totally “database mined”. The PCCC chose to ignore these facts, to turn down the Slovak appeal and to definitely confirm the WCCT results. In fact it preferred to sacrifice the studies section in order not to face a more severe crisis had the appeal been accepted. Following this scandalous decision with 16 votes for and 10 against, the PCCC offered its sincere apologies to the Slovak team but not to the many composers who were badly hurt by this misjudgment and injustice paying the price of mishandling and abusing the normal procedure by others. Following the failure of his heroic, yet hopeless, battle, **Peter Gvozdjak**, the Slovak delegate, felt obliged to hold the last desperate measure he was left with. As the glorious winner of the individual ranking in the WCCT he turned down all medals and honours which were offered to him in the prize-giving for his outstanding achievements. There is no doubt that the credibility and prestige of this pivotal event has been considerably diminished.

Your author acted as the spokesman of the subcommittee for endgame studies with John

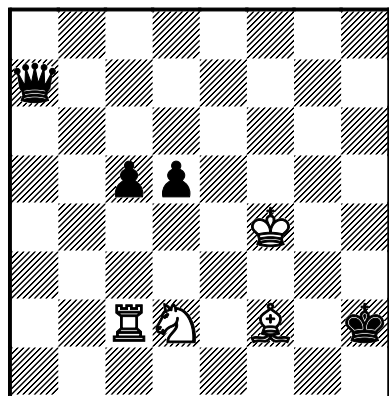
Roycroft, David Gurgendize, Oleg Pervakov and Gady Costeff as members.

In its sole meeting recent activities were surveyed as well as the efforts to attract more and more over the board players to the wonders of chess composition. Its recommendations to the PCCC were: 1) To set a committee of appeals in every major event just like in o.t.b. chess tournaments. 2) To select the judges of the WCCI from non-participating countries if possible only after the entries were submitted.

As Study of the Year 2007 the following Czech pearl was selected:

A.1 Mario Matouš

1st Prize, Polášek and Vlasák 50 JT 2007



White wins

1.Sf3+ Kh1! (Kh3 2.Sg5+ Kg2 3.Bxc5+)
2.Bd4!

With a mate threat. This spectacular move cannot be replaced by 2.Bxc5? Qa4+ 3.Sd4 Qxd4+! 4.Bxd4 stalemate.

2...Qf7+!

After 2...Qc7+ White's material advantage decides, for example 3.Se5 Qc8 (3...Qb8 4.Rb2 Qf8+ 5.Kg3 Qg7+ 6.Ng4 Qc7+ 7.Be5 Qh7 8.Rd2) 4.Kg3 Qg8+ 5.Sg4 Qb8+ 6.Kh3 Qb3+ 7.Rc3 Qb1 8.Sf2+ Kg1 9.Se4+ cxd4 10.Rg3+ Kf1 11.Sd2+. Bad is 2...Qb8+ 3.Be5 Qf8+ 4.Ke3 Qh6+ 5.Kf2 c4 6.Ra2 Qb6+ 7.Bd4 Qb1 8.Ra1.

3.Ke3!

3.Kg3? Qg6+ costs the rook.

3...cxd4+ 4.Kf2! Qf4

Very bad is: 5.Re2? Qe3+ and other attacking rook moves lead to a perpetual check: 5.Ra2? Qc1 6.Kg3!? (6.Ra8 Qc2+ 7.Kg3 Qg6+ 8.Kf2 Qc2+) 6...Qc7+ 7.Kf2 Qc1 or 5.Rc8? Qe3+ 6.Kg3 Qh6 7.Kf2 Qe3+ 8.Kg3 Qh6.

5.Rc6!

Reciprocal zugzwang, as the queen surprisingly has no good squares. Thus a pawn has to move and will obstruct the important diagonal b1-h7 in two echo lines:

A) 5...d3 6.Rc8! Qh6 7.Rb8! wins.

B) 5...Qe3+ 6.Kg3 Another reciprocal zugzwang. **6...d3 7.Ra6! Qc1 8.Ra7! wins.**

Finally, ARVES members were involved in various other congress activities: mini-lectures were given by John Roycroft (The charm) and yours truly (The Study of the Year). Luc Palmans and Marcel van Herck organized and judged the second ARVES tourney in PCCC congresses, this time with a free theme (see below). They also distributed extra copies of *EG173* among the congress participants. ARVES chairman Jurgen Stigter also attended.

In *Jurmala* a new ARVES yearbook was also introduced. That is *SchaakStudieSpinsels* by the Belgian composer Ignace Vandecasteele with 206 of his published and original recent works.

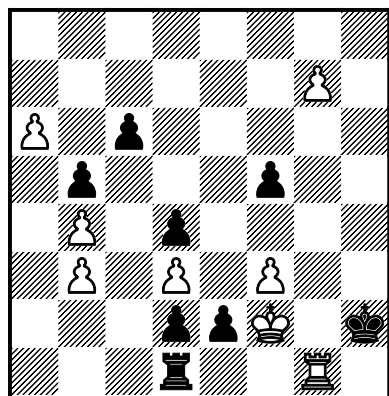
The 2009 PCCC congress will be held in Rio de Janeiro, Brazil.

*

Ten entries by 8 composers participated in the second ARVES tourney during a PCCC conference (the award incorrectly states that it was the first ARVES ty, overlooking the Jen-ever ty during Wageningen 2001; EG#12074-12076). The judges, Marcel Van Herck and Luc Palmans, considered the level satisfying. But during anticipation and correctness checking many studies had to be eliminated.

No 16563 D. Gurgenidze & V. Kalandadze

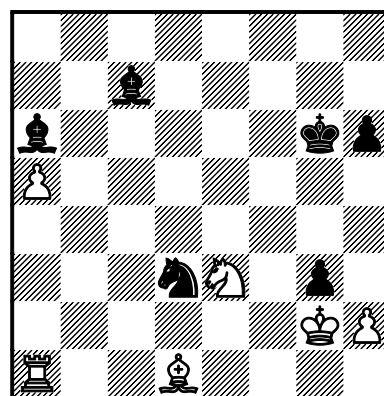
Prize



f2h2 0600.66 8/8 Win

No 16564 O. Pervakov

Honourable Mention



g2g6 0174.22 6/6 BTM, Draw

No 16563 David Gurgenidze & Velimir Kalandadze (Georgia). 1.Rg2+ Kh1 2.Kxe2 Ra1 3.Rh2+/i Kxh2 4.Kxd2 Rg1 5.a7 Rg2+ 6.Kc1 Rg1+ 7.Kb2 Rg2+ 8.Ka3 Rg1 9.f4 Kh1 10.Kb2 Rg2+ 11.Kc1 Rg1+ 12.Kd2 Rg2+ 13.Ke1 Rg1+ 14.Kf2 Kh2 15.a8Q wins.

i) Thematic try: 3.Kxd2? Ra2+ 4.Kc1 Rxc2 5.a7 Rg1+ 6.Kb2 Rg2+ 7.Ka3 Rg1 8.f4 Kh2 ZZ 9.Kb2 Rg2+ 10.Kc1 Rg1+ 11.Kb2 Rg2+ 12.Ka3 Rg1 draws.

“An original setting where White cleverly avoids a drawing mechanism”.

No 16564 Oleg Pervakov (Russia). 1...Se1+ 2.Kh3 gxh2 3.Bh5+/i Kxh5 4.Rxe1 Bc8+ 5.Kg2 Bb7+ 6.Kh3 Bxa5/ii 7.Rh1 Bxh1 8.Sg2 Bc7 9.Sf4+ Kg5 (Bxf4 stalemate) 10.Se6+ and 11.Sxc7 draw.

i) 3.Bc2+? Sxc2 4.Sxc2 Bc8+ 5.Kg2 Bb7+ 6.K- h1Q wins.

ii) h1Q+ 7.Rxh1 Bxh1 8.Sg2 draws.

iii) 7.Rc1? Bc7 8.Sg2 Bc8 mate.

“The composer added an entertaining introduction to a known final drawing manoeuvre”.

CORUS SOLVING TOURNAMENT 2009

The first International **Corus Solving Tournament** for endgame studies will be held on **Saturday, January 31st 2009** at 11.00 in *De Moriaan* in Wijk aan Zee (Netherlands), as part of the world-famous festival.

Time control : 3 hours.

Prize-fund: 750 euros and book prizes sponsored by ARVES (Alexander Rueb Vereniging voor schaakEindspelStudie).

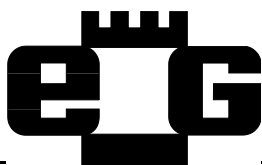
Entry fee: 15 euros; ARVES members and young solvers under 20: 10 euros; GMs and IMs free.

The Chief Arbiter will be Ward Stoffelen.

The penultimate round of the GM tournaments will be played in the afternoon at the same venue. For accommodation please visit www.coruschess.com (general information) The number of participants in the solving will be limited.

For details and registration please e-mail Y. Afek : afek26@gmail.com.

Please reprint!



I have been collecting problems and miniature studies for more than 30 years, in particular quartets, trios and duos on the chessboard. And I often include works by a composer from Arkhangel'sk – Vladimir Kuzmichev – in my collection. This bright study composer, who likes to work in the mini genre, has given me permission to show his quartet works to the readers of this magazine and this is what I am going to do in this article, with pleasure.

So, here is a dozen of Kuzmichev's quartets with different numbers of pieces.

I. – Pawn vs pawn

The most popular quartet is the Réti study, which all chess people are familiar with. White, in some truly unbelievable way, manages to overtake an "uncontrollable" passed black pawn. Réti and anti-Réti ideas have been used by classic composers of the first half of the XXth century, e.g. N. Grigoriev, H. Adamson, J. Moravec, O. Duras. One might think that all the possibilities are exhausted now but, as we can see, not all of them...

(K.1) 1.Kc1!! (1.Kc2? Kc4!; 1.Kd2? Kb4!)
1...Kc5 (1...Kc4 2.Kc2!; 1...Kb4 2.Kb2!)
2.Kb1!! Kd5 3.Kb2! It seems strange – the white king first runs away from his own pawn and the black king is getting closer to it, but

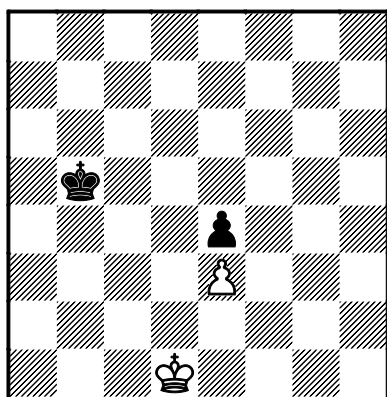
exactly this strange manoeuver is the salvation.

II. – Knight vs pawn

(K.2) There is an amusing story connected with the following famous position.

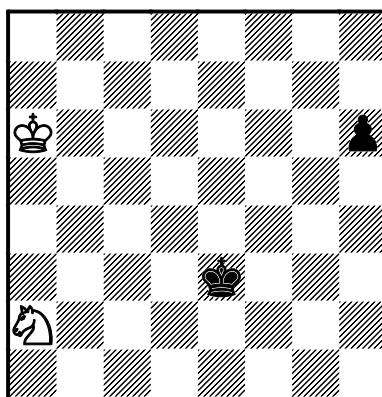
Once a grandmaster Leonid Shamkovich showed this position to Fischer, supposing that he would be trying to stop the pawn. But Bobby, without moving any of the pieces, found the right route of the knight in three minutes. **1.Sb4! h5 2.Sc6! Ke4 3.Sa5! h4 4.Sc4! Kf3 5.Se5+ Kg3 6.Sc4! h3 7.Se3 Kf3 8.Sf1** with a draw, because the knight cannot be forced away from the pawn.

K.1 V. Kuzmichev
 Source? 1998



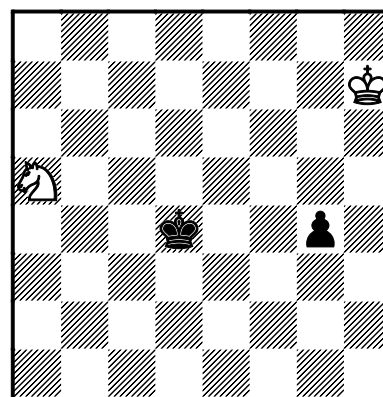
Draw

K.2 N. Grigoriev
Isvestia 1932



Draw

K.3 V. Kuzmichev
Shakhm. Zad. i Etyudy 1995



Draw

After this, Shamkovich realized that Fischer was a real genius. Several years later he carried out the same sort of experiment with Kasparov in a way suggesting a competition with Fischer. Garry agreed and found the right knight direction already in two minutes. So Shamkovich concluded that Kasparov is a one minute greater genius than Fischer.

I wonder whether both Kasparov and Fischer would be able to show their genius with the following study by the hero of our story.

(K.3) In this study the pawn is even closer to its goal than it is in Grigoriev's and the knight, before overtaking it, happens to visit all the corners of the board! This one doesn't work: 1.Sb3? Ke3! 2.Sa1 g3 3.Sc2 Kf2! 4.Sb4 g2 5.Sd3 Ke3! or 1.Sb7? g3 2.Sd6 g2 3.Sf5+ Kd3 and so on.

1.Sc6+! Ke4! 2.Sd8! g3 3.Se6! g2 (3...Kf5 4.Sd4+ Kg4 5.Se2) 4.Sg5+! Kf4 5.Sh3+! Kg3 6.Sg1! Draw.

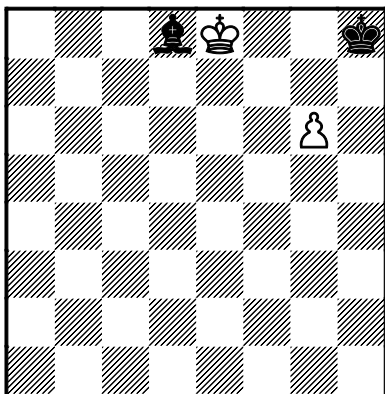
HH: see Richter (EG88.6428) and Comay (EG72.4855).

III. – Bishop vs pawn

I had a gap in this section of my collection, but Vladimir filled the vacuum.

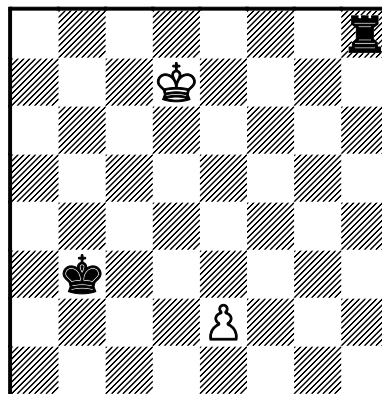
(K.4) An unusual case: if the bishop were not on the board, then 1.Kf7 would lead to stalemate and everything is all right. **1.Kf7! Bf6 2.Kxf6 Kg8 3.g7 Kh7 4.Kf7 win.**

K.4 V. Kuzmichev
Shakhm. Zad. i Etyudy 1995



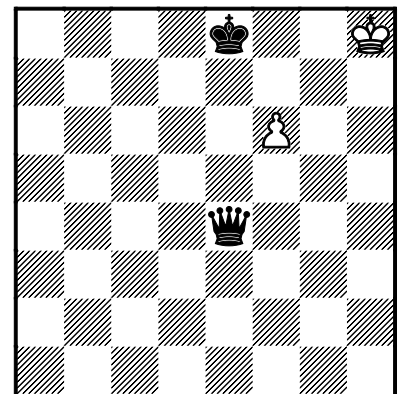
Win

K.5 V. Kuzmichev
Shakhm. Zad. i Etyudy 1995



Draw

K.6 V. Kuzmichev
Shakhm. Zad. i Etyudy 1995



Draw

IV. – Rook vs pawn

(K.5) The next proportion is quite popular in quartet studies. For example, a masterpiece by G. Barbier and F. Saavedra (1895). And hundred years later a new work appeared by our maestro of modern quartets.

1.e4! Kc4 2.e5! Kd5 3.e6! Ra8 4.e7! Ra7+ 5.Kd8! Kd6 6.e8S+! with theoretical draw. Excelsior of the white pawn with underpromotion.

HH: similar excelsiors in Gorgiev (HHdbI-II#53837), Hasek (HHdbIII#51267) and Gurgenzidze (EG115.9765).

V. – Queen vs pawn

These positions are usually met in student books, but there are exceptions to it.

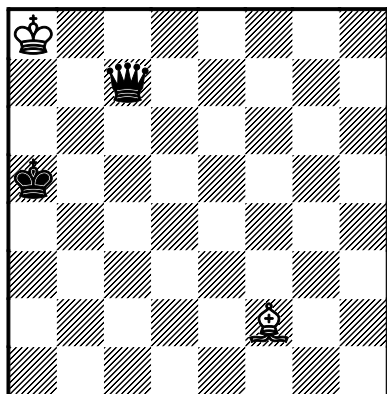
(K.6) The pawn cannot be supported: 1.Kg7? Qg4+ 2.Kh7 Kf7 and mate on the next move. However, it goes for the brass ring! **1.f7+! Provoking 1...Kx:f7 with stalemate. 1...Ke7 2.f8Q+! Kxf8 stalemate.**

HH: this exact position occurs in Hasek (HHdbIII#54468); see also Prokes (HHdbI-II#41186).

VI. – Queen vs bishop

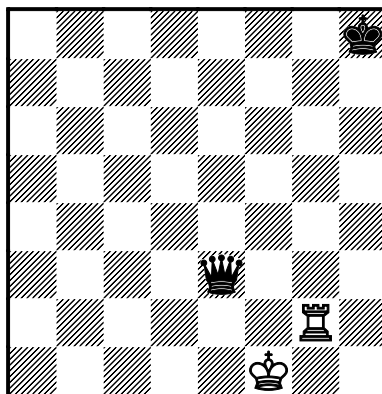
Could we really think of something in a study-style? Yes, as it turns out.

K.7 V. Kuzmichev
Shakhm. Zad. i Etyudy 1995



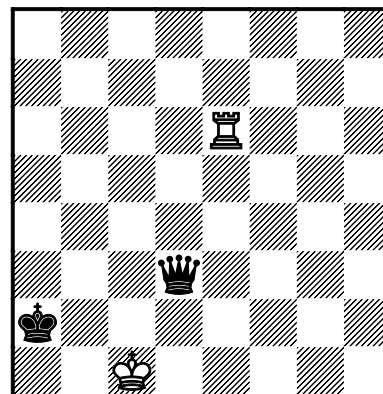
Draw

K.8 G. Lolli
1763



Draw

K.9 V. Kuzmichev
Shakhm. Zad. i Etyudy 1995



Draw

(K.7) 1.Bb6+!! The bishop's sacrifice to two units at the same time, and after capturing we have two different stalemates.

HH: the exact position occurs in Dobrescu (HHdbIII#44493).

VII. – Queen vs rook

In the next long-standing position the king cannot reach beyond the three right-hand files because of Qe3 and cannot get closer to the white rook.

(K.8) 1.Rh2+ Kg7 2.Rg2+ Kf6 3.Rf2+ perpetual check. Reaching f3, the king gets a check from g3, and on h3 – from h2. Two centuries later Kuzmichev recreated this idea in a more sophisticated way.

(K.9) 1.Re2+!! Rook sacrifice with a new stalemate. **1...Ka3** (1...Qx2 or 1...K1 2.R2+ Kx2 stalemate) **2.Ra2+! Kb4** (2...Kb3? 3.Ra3+! Kxa3 stalemate). And only now is the draw achieved according to Lolli: **3.Rb2+! K4** (3...Kc3 4.Rb3+!) **4.Rc2+! Kb5** (4...Kd4 5.Rd2!) **5.Rb2+! Kc6 7.Rc2+** and so on.

It's interesting, that if in the XVIIIth century studies one goes from perpetual check to stalemate situations, in a modern study one moves backwards from stalemate situations towards perpetual check.

VIII. – Queen vs queen

And as we see, a good study can be created even with both queens present.

(K.10) In an almost drawn ending Black is unable to protect the bK for two moves.

1...Kb8! A try to break the mating net. **2.Kb6!!** Strange, but White cannot check here, any check leads to a loss. **2...Qh8 3.Qd6+! Ka8** (2...Kc8 3.Qc7 mate) **4.Qc6+ Kb8 5.Qb7 mate.**

HH: this exact position occurs in Hoch (EG51.3243).

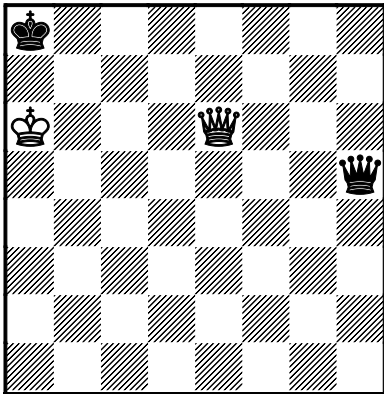
IX. – Rook vs minor units

This combination is considered to be theoretically drawn, but Vladimir managed to create something in this group as well. But to save space we are not showing them here.

X. – Two pawns vs king

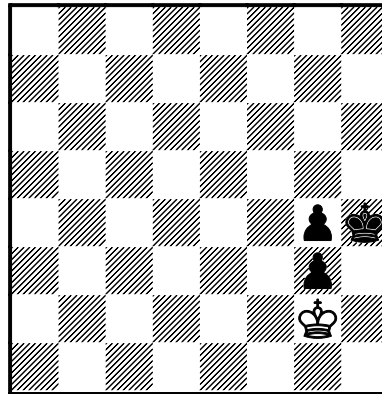
(K.11) This position is very important for the theory of opposition, but you won't see it in textbooks. Of course, not possible is 1.Kh1(f1)? Kh3 2.Kg1 g2, and Black takes over. Only **1.Kg1! Kh3 2.Kh1! g2 3.Kg1 g3 (Kg3)** stalemate. One can easily see that we finish with the stalemate as well if we put the black king on the opposite wing.

K.10 V. Kuzmichev
Shakhm. Zad. i Etyudy 1995



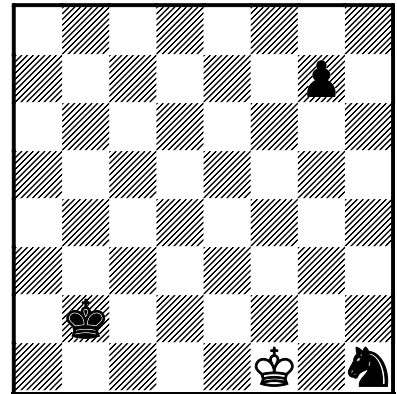
BTM, White wins

K.11 V. Kuzmichev
source? 2005



Draw

K.12 V. Kuzmichev
Shakhm. Zad. i Etyudy 1995



Draw

HH: compare Kalashnikov & Pankratiev (EG157.14453).

XI. – Knight against the king

I show a study that was created by Vladimir in 1986. Later he made a series of such studies...

(K.12) 1.Kg2! Kc3! 2.Kf3!! This looks spectacular: the white king is "naked", but White refuses to take the knight (2.Kxh1? Kd3 3.Kg2 Ke4 4.Kg3 Kf5) 2...Kd4 3.Kf4! (but not 3.Kg4? Ke5 4.Kg5 Sg3 5.Kg6 Sf5) 3...Sg3 4.Kxg3! Now we can capture the knight. 4...Ke5 5.Kg4! Kf6 6.Kf4! with the desired opposition.

(K.13) 1.Ke3!! Paradoxical: the wK moves away from the pawn. This doesn't work: 1.Ke5? Sf2! 2.Kf5 Kc4 3.Kg5 Se4! 4.Kh6

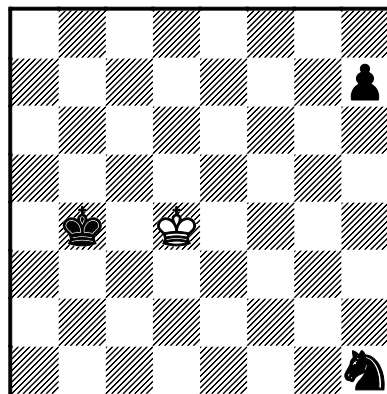
Sf6! 5.Kg5 h5. 1...Sg3 2.Kf4! Sh5+ 3.Kg5! Sg7 4.Kh6!, and the pawn doesn't survive.

(K.14) It seems the pawn is unreachable, but White manages to save his king 1.Kc2! First we should push away the knight. 1...Sd3. Or 1...a2 2.Kxc1, and Black gets stalemated, 1...Ka2 2.Kxc1 Kb3 3.Kb1 a2+ 4.Ka1 Ka3, as well as stalemate for White. 2.Kb3! Making the pawn move forward. 2...a2. and now backwards – 3.Kc2!, caging the black king – 3...Se1+ 4.Kc1! Sd3+ 5.Kc2! Positional draw.

HH: the exact position occurs in Lurye (HHdbIII#21199).

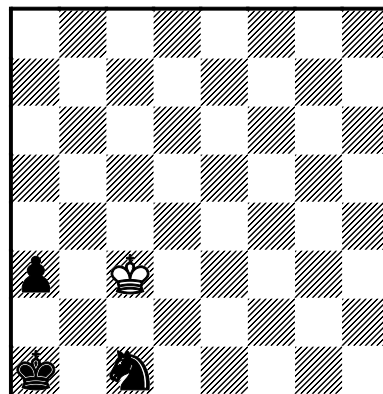
Vladimir Kuzmichev has worked practically with all quartets possible and in each group he has brought valuable additions. And we cannot fail to see that he is taking to the study genre like a duck to water.

K.13 V. Kuzmichev
Shakhm. Zad. i Etyudy 1995

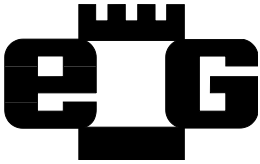


Draw

K.14 V. Kuzmichev
Shakhm. Zad. i Etyudy 1995



Draw



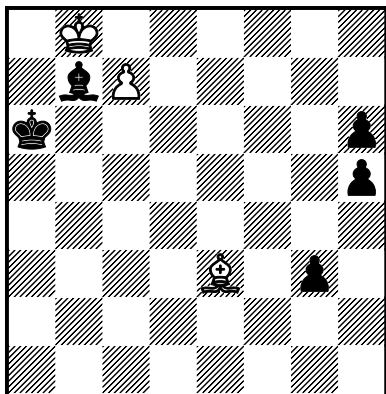
Prizewinners explained

YOCHANAN AFEK

I would like to offer another look at two of the most prominent events of recent years, this time from a different angle. As long as the art of chess composition expresses various forms of chess struggle, difficulty should by definition be one of the criteria to assess the value of an endgame study. Certainly not a major one, as some judges-solvers might suggest, yet still of certain importance. That is not to advocate difficulty for the sake of difficulty alone as often demonstrated in some computer-generated senseless sequence of moves, but rather to intensify an artful piece of chess fight with an original idea that gradually strives to reach a dramatic climax.

What both selected studies have in common is that in addition to being awarded with special prizes in those mega tourneys they seem considerably tough nuts to crack. In the first tourney I acted as the judge and I was especially impressed by “the deliberate loss of two tempi and the sacrifice of the only white pawn to gain time”. Naturally I did not ignore the complexity and the difficulty of the solution which turn this harmonious piece of art into a decent challenge for keen solvers.

A.1 Nikolai Kralin & Oleg Pervakov
1st-2nd Special Prize Corus 70 JT, 2008



b8a6 0040.13 3/5 Draw

The opposite-coloured bishops might offer considerable survival prospects but great precision is called for in view of the massive pawn thrust threatening to roll down the king-side.

1.Bf4!

Winning the black bishop is the most serious try which would almost do the trick: 1.c8Q? Bxc8 2.Kxc8 Kb5 3.Kd7 Kc4 4.Ke6 Kd3 5.Bf4 g2 6.Bh2 Ke4 7.Kf6 Kf3 8.Kf5 h4! 9.Kg6 Kg4! but not 9...h3? 10.Kh5 g1Q 11.Bxg1 Kg2 12.Kg4! h5+ 13.Kh4 Reciprocal zugzwang with Black to move! 10.Kxh6 Kh3 11.Bg1 Kg3 where the pawns are unstoppable. 1.Bxh6? even proves to be worse after 1...h4 2.Bf4 Kb6! 3.c8Q Bxc8 4.Kxc8 Kc6 5.Bb8 Kd5 6.Kd7 Ke4 7.Ke6 Kf3.

1...g2!

1...h4 2.c8Q Bxc8 3.Kxc8 Kb5 4.Kd7 Kc4 5.Ke6 Kd3 6.Kf5.

2.Be3!

The only way to obtain full control of the running pawns by the bishop is, paradoxically, to lose a pair of vital tempi! Even when this concept is fully grasped, precision is still required: 2.Bh2? Kb6! 3.c8Q (Bg1+ Kc6;) 3...Bxc8 4.Kxc8 Kc6 5.Kd8 Kd5 6.Ke7 Ke4 7.Kf6 Kf3 8.Kg6 Kg4 9.Kxh6 h4 10.Kg6 Kh3 11.Bg1 Kg3 etc.

2...h4 3.Bg1!

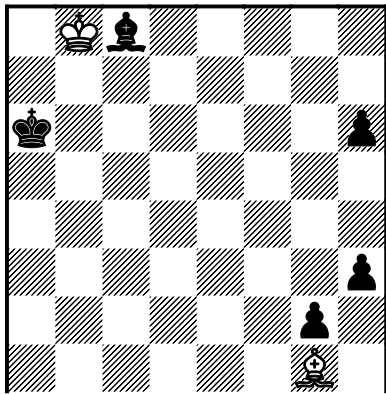
Again, the only move: 3.Bf2? h3 4.Bg1 h5 5.c8Q Bxc8 6.Kc7 Kb5 7.Kd6 Kc4 8.Ke5 Kd3 9.Kf4 h2! 10.Bxh2 Ke2 11.Kg3 Kf1 12.Kh4 Bg4!

3...h3

3...h5 4.Bf2 h3 5.Bg1 h4 6.c8Q Bxc8 7.Kxc8 Kb5 8.Kd7 Kc4 9.Ke6 Kd3 10.Kf5

Ke2 11.Kg4 Kf1 12.Bh2 g1Q+ 13.Bxg1 Kg2
14.Kxh4.

4.c8Q! Bxc8



5.Kc7!!

The cherry on the cake! 5.Kxc8? is the thematic try: 5...Kb5 6.Kd7 Kc4 7.Ke6 Kd3 8.Kf5 Ke2 9.Kg4 Kf1 10.Bh2 g1Q+ 11.Bxg1 Kg2! 12.Kh4 h5! again with an amazing position of reciprocal zugzwang. Instead White is ready to avoid recapturing the bishop for just a single tempo which he so desperately needs in order to get to the key square g3 in time.

5...Kb5 6.Kd6 Kc4 7.Ke5 Kd3 8.Kf4 h2!

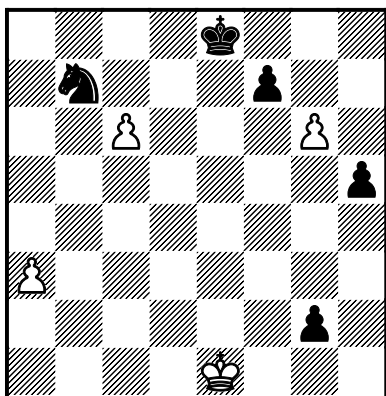
8...Ke2 9.Kg3 Kf1 10.Kh2

9.Bxh2 Ke2 10.Kg3 Kf1 11.Kh4!

Mission accomplished!

A.2 Yochanan Afek

2nd special prize Dvoretsky 60 JT 2007



e1e8 0003.33 4/5 Draw

In the second event I was one of the participants. I chose to give it a try with one of the most difficult studies (mainly for composing!) I have ever created. I kept it on standby for a couple of years awaiting an appropriate opportunity which indeed popped up when my

friend Mark Dvoretsky turned 60. I was asked by a couple of people to explain it with the help of some more digestible text so here it is:

1.Kf2

Not 1.gxf7+? Kxf7 2.Kf2 Sd6 3.Kxg2 Ke7 4.Kh3 Sf5 wins.

1...Sd6 2.g7 Se4+ 3.Kxg2 Sf6 4.Kh3!

The right way! The alternative plan, to advance the both passed pawns, would fail because of the lack of a single tempo: 4.a4? Kd8 5.Kg3 Kc7 6.Kh4 Kxc6 7.Kg5 Sg8 8.Kxh5 Kb6 9.Kg5 Ka5 10.Kf5 Kxa4 11.Ke5 Kb3! (But not 11...Kb4? 12.Kd4 Kb3 13.Kd3 Kb2 14.Kd2 Kb1 15.Kd1 Se7 16.Kd2 positional draw!) 12.Kd5 Kc3 13.Kc5 Kd3 14.Kd5 Ke3 15.Ke5 Kf3 16.Kf5 Kg3 17.Kg5 Kh2! 18.Kh4 f6! 19.Kg4 Se7 wins. In the long process of composing this study I used a couple of its by-products to create two smaller scaled miniatures which eventually won prizes in earlier tournaments. On this line, for example, my 2nd special prize in Gurgenzidze 50 JT 2004 was based. In fact we have here a study within a study! The question: why not 4.Kg3? will soon become clear following the fifth move.

4...Sg8!

Black for his part must also choose the right plan. Rushing to the running passed pawns would prove hasty and premature: 4...Kd8 5.Kh4 Kc7 6.Kg5 Sg8 7.Kxh5 Kxc6 8.Kg5 Kb5 9.Kf5 Ka4 10.Ke5 Kxa3 11.Kd6 Kb4 12.Kd7 f5 13.Ke6 f4 14.Kf7 Sh6+ 15.Kg6 Sg8 16.Kf7 =; Or 4...Ke7 5.Kh4 Kd6 6.Kg5 Sg8 7.Kxh5 Kxc6 8.Kg5 =. Instead Black should patiently build up a fortress. The term "fortress" usually refers to a positional draw where the other player is deprived of any further progress. Here, however, the fortress is simply aimed at stopping the white king from penetrating the promoting area.

5.a4!

Time for action on the other wing! 5.Kh4? f6! 6.Kxh5 Se7! 7.a4 Kf7! 8.Kh6 Ke6! Wins.

5...Kd8

If White had played earlier 4.Kg3? then now 5...Se7! 6.a5 Sf5+! 7.Kf4 Sxg7 8.a6 Se6! wins!

6.Kh4 f6!

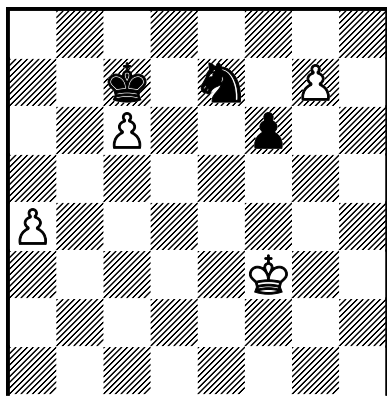
Patience is still required in view of 6...Kc7 7.Kxh5 Kxc6 8.Kg5 Kc5 9.Kf5 Kb4 10.Ke5 Kxa4 11.Kd6 Kb5 12.Kd7 f5 13.Ke6 f4 14.Kf7 Sh6+ 15.Kg6 Sg8 16.Kf7 and Black is again late by just one tempo.

7.Kxh5 Se7!

The "No Entry" manoeuvre has been successfully completed forcing the white king to seek his luck on the other side of the board.

8.Kg4 Kc7 9.Kf3!

The natural choice 9.Kf4? is met by Kxc6 10.Ke4 Kc5 11.Kd3 Kb4.



The key reciprocal zugzwang position with White to play!

9...Kxc6 10.Ke2!

There are (hopefully) no minor duals in this study. Even a waiting move is unique 10.Kf2!? allows 10...Kb6! 11.Ke2 Ka5 12.Kd3 Kb4 and we have again reached the critical position with White to play... and lose!

10...Kc5

The alternative 10...Kd5 11.Kd3 Ke6 12.Kc4 Kf7 13.a5 Kxg7 14.a6 Sc8 15.Kc5 ends up in a prosaic draw.

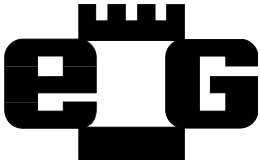
11.Kd2! Kb4 12.Kd3!

Here we are again in the key position this time with Black to play!

12...Kxa4 13.Kc4 Ka5 14.Kc5 Ka6 15.Kd6

The white king has finally managed to get behind the enemy lines to secure the draw.

The judges found it "a study with strategic depth constructed on opposing plans and mutual counterplay". At the same time they considered its complexity as a relative drawback, "As just a few GMs will be able to fathom the variations while at the board, threading their way through the artful stratagems conjured up by the study composer ". Usually I try to avoid arguing with judges, as our art is to a large extent a matter of personal taste. I am not even unhappy with my ranking in this important event. I just feel that this argument against over-complexity is at least in this particular case wrong and misleading. Had the solution been piled up with mountains of supporting computer output that has very little to do with the main idea and making it impossible to solve or grasp, then I would be the first one to join the judges' critics. Here, however, that is definitely not the case. All tries and side-lines are comprehensive and essential thematic steps in building up the solution towards its peak. That was the task I was trying so hard to achieve! Dvoretsky's excellent *Endgame Manual* is full of highly instructive tragic-comic episodes where GMs failed to find over the board basic as well as complex ideas. What does it have to do with evaluating a piece of art? Thematic complexity should be welcomed and not condemned!



How to send a study to a tourney or magazine using e-mail? How to organize a collection of your studies? How to produce awards in digital format? How to read such files?

Chess game databases

We necessarily start the story with chess game databases. The software for the first chess game archiving system was written in 1985 by Matthias Wüllenweber (GER). Garry Kasparov was exhilarated about the possibility to quickly recall all opponents' games ("the most important development for chess since the invention of typography") and this way the well-known ChessBase company was born. Although there are a lot of clones and imitators – NICBase (NED), BookUp (USA), TASCBase (NED), SCID (USA), Chess Academy (GER) and nowadays mainly ChessAssistant (Convekta, RUS) – ChessBase has kept its leading role and its data formats have become standard.

Archiving studies

Fortunately, in game databases – besides games – also so-called *fragments* can be stored. And this option is almost exclusively used for archiving endgame studies.

This has many advantages. Compared to studies, in o.t.b. chess there are a lot of players, and even professionals. This means more users and more money to facilitate further software development. The game software is advanced and the friends of endgame study can use different achievements as e.g. search for motives or the latest analytical engines at grandmasters strength.

There are also disadvantages. In game databases the header boxes are intended for o.t.b. games and not for endgame studies. So there is a space for tournament, round, result, ELO or ECO and we would need to store co-authors, awards, twins, cooks, corrections, versions, secondary sources... Now it is necessary to use cryptographic codes or abbreviations; mainly placed in the longest "tournament" box. Unfortunately there is not yet a generally accepted standard for this.

Further, chess problemists with their fairy pieces and another specialities have to use special problem software. The commercially available WinChloe is probably the best one.

Data formats

Old ChessBase versions for MS DOS used the so-called *CBF format*. It is very economical; in the floppies' era this was necessary. The whole database has only two files, *.CBF and *.CBI. CBF carries almost all information, i.e. game header followed by game moves, sub-lines and comments. CBI is only an index to the CBF, determining the starting point of each game in the CBF file. Further, lost or damaged CBI files can usually be restored using several old utilities. The moves in CBF are well compressed using a move generator. So there is not much to gain in compressing CBF+CBI files to ZIP or RAR format. Although the whole CBF format is secret and even encrypted, several programmer groups decoded it and wrote utilities or programs. CBF databases could be assessed and managed for example using John Nunn's utilities (J. Nunn, GBR), CBStar (J. Polášek and E. Vlasák, CZE) or ChessGenius (R. Lang, GBR). CBF is supported by recent ChessBase

products, but in ChessBase 9/10 display errors occur.

The CBF format has one big minus. Game headers are unconnected, so there is no mechanism to provide consistency of names or tournaments. The database can contain studies from Pogosjanc, Pogosianc and Pogosiants and there is no easy way to unify it. The same goes for tourney names, of course.

That is why in the Windows era ChessBase developed a new *format* called **CBH** and CDROMs (ChessBase 6 and Fritz 5.0, about 1997). The new CBH database needs a lot of files, the most important extensions are CBH (headers), CBG (games), CBA (annotators), CBP (players), CBT (tournaments), CBC (commentators) and CBS (sources). This way the consistence of player and tournament names is ensured and in addition they could be easily edited as a group in the whole database.

Of course, you have to pay for it – database files are significantly bigger and manipulation of them is a little heavy; there are problems in archiving or e-mail such a database. That is why ChessBase/Fritz software has a function allowing the compression of the whole database in a single file with a **CBV** (without a password) or **CBZ** (password protected) extension. The same software can open CBV/CBZ and decompress it again. Using an external ZIP or RAR is an alternative for advanced users.

CBH format is secret again and I know only one non-ChessBase software capable of opening it – ChessAssistant/Aquarium from Convekta.

As we already know, the tournament name has to be used for endgame studies in a specific way, so the group tournament functions are unusable here. It is one of several reasons that the CBH format never became popular in the study community.

PGN format

Finally, the **PGN format** (Portable Game Notation) is a favorite for endgame studies. PGN is an open format fully defined on the

web; for details see the link section. The concept of PGN is very close to CBF, and has similar problems with regard to name consistency. But the body of a PGN file is not compressed and encrypted as CBF, but it is text-based. Thus in an emergency PGN file can be opened with any text editor. Here is an example listing of a PGN file.

```
[Event "Polasek&Vlasak50JT_2-4thPrize"]
[Site "?"]
[Date "2007.???.??"]
[Round "?"]
[White "Gurgenidze, David"]
[Black "?"]
[Result "1-0"]
[Annotator "Polasek, Vlasak"]
[SetUp "1"]
[FEN "4r3/3RBP2/8/8/8/2kr4/2P5/1K6 b - -
0 1"]
[PlyCount "18"]
[EventData "2007.???.??"]
[SourceDate "2006.07.18"]
1... Rb8+ 2. Bb4+ (2. Rb7 $2 Rxb7+ 3. Kc1
Rxe7 4. f8=Q Re1#) 2... Rxb4+ 3. Kc1 Rf3
(3... Rxd7 4. f8=Q Rd5 {is the same as
main}) 4. Rd3+ $1 Rxd3 5. f8=Q Rd5 $1
{The only good defense. It is not easy
to find attacking White moves.}
(5... Rdd4 6. Qf3+ {not only move} Kc4 7.
Qc6# (7. c3)) 6. Qf6+ $1 {hard to find}
(6. Qc8+ $2 Rc4 7. Qb7 Rcc5) (6. Qf3+ $2
Kc4) 6... Kc4 (6... Rbd4 7. Qc6+ Kb4
8.c3+ {first fork}) 7. c3 $1 {the point
of 6.Qf6} Rbb5 8. Kc2 $1 {another quiet
move} Kc5 (8... Re5 9. Qf4+ Kd5 10. c4+
{second fork}) (8... Ra5 9. Qc6+ Rdc5
10. Qe4+ Kb5 11. Qb7+ Kc4 (11... Ka4
{not only} 12. Qb3# (12. Qb4#) (12.
Qb2)) 12. Qb3#) 9. c4 Kxc4 (9... Rb6 10.
Qf2+ Rd4 11. Kc3 Rbd6 12. Qf5+ Kc6 13.
Qc8+ Kb6 14. c5+ {third fork}) 10. Qc3#
1-0
[Event "Polasek&Vlasak50JT_2-4Prize"]
[Site "?"]
.....
```

Items between square brackets are called **tags**. The **header** tags ([Event], [Date], [Round]...) probably don't need detailed explanation. **FEN** tag is the initial position in Forsyth notation.

Also the game **body** (notation, sublines and word-comments) should be easily understood. Only the so called **NAGs** (Numeric Annotation Glyphs) need a conversion table.

For example \$1 means a good move (traditional "!") or \$2 poor move (traditional "?").

There are total 139 NAGs, but it is not necessary to remember them all. Chess software displays all in a natural way.

To show a typical PGN structure, I intentionally included in the example also the starting part of a next study. It is easy to recognize by the new [Event] tag, so no index is required for PGN files. Some programs use index files (with a typical extension PGI) for a quicker access, but they are created and managed internally and you don't need to be concerned about them.

The downside of PGN is the size of a PGN file. For modern game databases with several millions of games PGN is not very suitable, but *for endgame databases it works very well on an standard PC.*

ChessBase/Fritz and PGN

ChessBase or Fritz software support PGN very well. After installation, *ChessBase* is the default PGN viewer, so you can open PGN studies easily by double-clicking them.

Unfortunately, there is no easy way to do the same for *Fritz*, because of its several starting modes. But the PGN database can be opened by Fritz in a traditional way:

- File>>Open>>Database (shortcut F12) to switch to the database pane.
- in a database pane File>>Open>>Database (shortcut Ctrl+O) again to open a database.
- and just choose the correct PGN type in the following open dialog.

Converting formats

ChessBase and Fritz easily convert formats CBF, CBH and PGN in every direction. To make a conversion, just copy a “game” (in our case it is a fragment) from one database to the other. The conversion is executed automatically according to source and destination database type. You can also copy a block of games or even a whole database in a single action.

In ChessBase this is very easy because one can open several database selectors at the

same time. In Fritz this is more cumbersome. You have to copy games into Windows' clipboard then open another (destination) database in Fritz and paste the game block there.

Using PGN listings on the web

Nowadays, PGN games are easily found on the internet (typically in discussion forums) in a rough natural form (as in our example above). There is an easy way to use them without re-typing.

(1) Holding the left mouse button select (“highlight”) the whole PGN game, then release the mouse. The text remains highlighted.

(2) Using Ctrl+C copy this selected text into the Windows clipboard.

(3) In ChessBase/Fritz software create a new “empty” game.

(4) With the active game window in ChessBase/Fritz press Ctrl+V to paste.

The whole game or fragment is pasted in the chess software including the correct header. Now you can save this game to a current database (in CB/Fritz using Ctrl+S).

The similar trick can be done with FEN tag to paste a start position only.

PGN viewers /editors for free

If you do not want to pay for software, there are several free tools to work with PGN files. Try the well-known **Arena** (M. Blume, GER) or the brand new software **Kvetka** (D. Bodyagin, BLR).

The special software duo **CQL** (G. Costeff, L. Stiller, USA) and **VisualCQL** (E. Vlasak, CZE) displays PGN, too. But the description of this powerful (but rather complicated) system clearly exceeds the scope of this article. Originally this software was developed for Harold's endgame study database.

Harold van der Heijden's database

Paraphrasing Kasparov's sentence, Harold's database has been the most important development for the endgame study since the

invention of the typography. Harold has been working several hours daily on this great task

since 1987. The next table gives a quick overview of commercial versions.

version	year	number of studies	manufacturer	media	format
1	1992	23,000	ChessBase	floppies	CBF
2	2000	59,000	ChessBase	CDROM	CBH (and CBF)
3	2005	68,000	van der Heijden	CDROM	PGN
(4)	2008	73,200	not yet		

The latest commercial version contains almost all relevant published studies. Harold, together with Alain Pallier, estimated the number of published studies at about 70-75,000 in the interesting article “75.000!” (*EBUR* 2/1994). It is estimated that, annually 500-1000 new studies appear in print, making an estimation of 85,000 for 2008 a good guess.

It is interesting for this article to compare data formats. The PGN version 3 on the author’s CDROM has 34 Megabytes – nothing exceptional in the era of CDs/DVDs and hard drives with hundreds of gigabytes space. The same data converted in CBH format occupies 40 Megabytes and in CBF it is even below 10 Megabytes. The conversion time is below 10 seconds on any standard PC.

Database is not sufficient?

Sending the database version (e.g. in PGN) of a study is excellent for editors or judges. They can quickly browse long sub-lines searching for errors or missing possibilities with analytical engines working in the background. By supplying such a version with his entry, the author demonstrates that he did his best to check the soundness of the study.

But often such a presentation is insufficient to clarify clearly a more difficult study. To explain the idea quickly and methodically to weaker or busy readers (and unfortunately also often to weaker or busy judges) a sub-line structure should not only be reduced, but also **re-ordered and commented**.

None of the software described above is capable of performing such delicate matters. A **supporting document**, combining chess nota-

tion, natural language and even diagrams, has to be added to the PGN-file as a second **presentation** of a study.

Creating supporting documents

Plain text files *.TXT were frequently used at the start of the computer era, often with pseudo-diagrams created from characters. But today even beginners are using Microsoft Word (or the free Open Office Writer) to create good-looking letters or contracts. It is an obvious idea to use it also for chess studies.

I often receive **RTF**, **DOC** or even **DOCX** (Word 2007) documents with endgame study entries or tourney awards.

A short DTP lesson

Of course, you can learn from the help option or a manual how to create fonts, styles, margins or columns in your Word/Writer document. But a direction on how to insert chess diagrams is missing. To understand the basic idea, try the following:

(1) Open Fritz (or ChessBase) with a fully commented study on display.

(2) Choose the requested notation style (figurine or characters) using Tools >> Options >> Notation. The changes are immediately visible on your screen.

(3) In Fritz, insert diagrams in the notation. Use a right mouse click on the appropriate location in the notation and choose “Insert diagram”. Or press Ctrl+D in a text comment of the appropriate move. For studies you have to insert a diagram before the first move to display the initial position.

(4) Choose Edit >> Copy >> Copy Game, shortcut Ctrl+C.

(5) Now switch to your Word/Writer software and choose Edit >> Paste, shortcut Ctrl+V. Voila, the whole notation including diagrams is in your Word document!

Now it is easy (but still a lot of work) to present your study artistically without excessive analysis.

TTF diagrams

Diagrams created in the previous paragraph are called *TTF diagrams*. They are composed of characters using special true type fonts (TTF). Such fonts are delivered, for example, with Fritz with a name starting with Diagram. TTF diagrams are “light” – they hardly increase the document size. That is why they are also used frequently in professional type-setting.

If you need to insert only a single TTF diagram in a Word document, in Fritz choose Edit >> Copy >> Position and in Word choose Edit >> Paste (Ctrl+V) again.

Non TTF diagrams

Maybe the subsequent management of TTF diagrams is somewhat difficult for beginners. You can also try to use diagrams as graphics or objects. But remember, such diagrams always significantly increase the file size of your document!

In Fritz, copy the position again. Now switch to Word, but (instead of Edit >> Paste) use command “Edit >> Paste as” and choose “bitmap” as a type. Voila, there is the position as a picture in your document. Nice, but it doesn’t look like a diagram. Many chess softwares are able to produce graphical diagrams in various qualities and styles.

Or download ChessOle (see the Link section), create a diagram using this software and Paste it in Word as “ChessOle SchachBrett object”.

Problems with DOC documents

1. Software

Microsoft Word is not free software and it might not be available on a destination PC

(PC of the person that you send your document to). Then it is no possible to open DOC(X) or RTF files. This situation could be resolved in one of several ways.

(1) Download and install the free Open Office software.

(2) Download and install the free Microsoft Word Reader.

(3) You are also allowed to install a demo version of Microsoft Office 2007. After the trial period it can be legally used as a viewer. But the new 2007 Office control style is unacceptable for many users.

2. Fonts

The used TTF fonts are not available on the destination PC. In particular missing diagram fonts make the document almost unusable.

In an urgent situation one could download and install the free ChessBase Light 2007 or the free Playchess client to get the chess fonts in your system.

But a better solution is to *save fonts embedded in your DOC document*. Consult the Word help/manual how to do it.

Generally speaking, it is advisable always to add your diagram to your document in descriptive notation as well when you send it to someone else.

3. Compatibility

I have used TTF diagrams in my brochures and articles for many years. From time to time, such DOC files are a problem to people that use another version of Word or Windows. Word software suddenly switches its harmful internal intelligence on, interpreting pseudo-text diagrams as some sort of exotic language and internally converts them into some mystical Unicode representation. As a result the diagrams become undecipherable. All my old brochures written before year 2000 today have damaged diagrams.

Although this problem has been observed by many chess players, I don’t know an easy way to prevent it. I have also seen several different versions of this problem. The repair of

damaged documents is difficult and would need many hours of analysis and programming.

Maybe the combination of Word 2003 (or higher) and Windows XP (or higher) is a solution, but this is only my optimistic theory.

PDF as a solution

The best solution for all these problems using Word seems to be to use **PDF** files instead. PDF (Portable Document Format) was developed by the Adobe Company as a universal electronic standard for manuals, books and other documents. Today it unquestionably is the world's standard.

How to read PDFs

The manufacturer supplies a tool to read PDF files. *Adobe Acrobat Reader* is available for free and so it is pre-installed on most computers. If not, you can download and install it easily. In addition, there is the free and good *Foxit Reader* from an independent company.

PDF chess books

It is a little off-topic, but a lot of study books are converted or scanned to PDF today. See the link section for EGs' and EBURs' archives.

Russian servers contain hundreds of scanned endgame study PDF books. But some of these violate author's copyright, so I give no links.

Link session

Databases - commercial software

www.chessbase.de ChessBase

<http://www.newinchess.com/NICBase/> NICBase

<http://www.bookup.com/> BookUp

<http://www.convekta.com/> Convekta – ChessAssistant, Aquarium

<http://winchloe.free.fr/wc.html> WinChloe - the best special problem database

<http://home.concepts.nl/~he16442/> Harold van der Heijden Database III

Creating PDF

There is not a special editor to produce a PDF document directly, but it can be made by conversion from different document types and also by using a scanner.

The best tool for it is *Adobe Acrobat* (not Reader!). But beware! While the Reader is free, the full Acrobat is scandalously expensive.

Luckily, there are various alternative ways to convert your DOC document into PDF.

(1) Open Office Writer can save documents directly in the PDF format.

(2) If you have the new Word 2007, you can download a free *PDF Add-in* directly from Microsoft. After installation you can save your documents directly as PDF.

(3) And what to do with Word 2003 or lower? There are *PDF virtual printers*, for example the free PDFCreator or PDF995.

Using virtual printers is very easy. From every application with printing ability you can print your document to this virtual printer. As a result it does not give you paper sheets, but a PDF file. See the Link section for a list of free solutions.

My recommendation

If you use a computer to prepare and send originals or creating awards, use the PGN+PDF duo as the best way to present endgame studies.

Databases - free PGN software

<http://www.very-best.de/pgn-spec.htm> PGN specification

<http://scid.sourceforge.net/> SCID

<http://www.playwitharena.com> Arena

<http://kvetka.org> Kvetka

<http://www.rbnn.com/cql/> CQL

<http://www.vlasak.biz/vcql.htm> VisualCQL

Diagrams

<http://www.chessole.de/> ChessOle - objects

<http://www.vlasak.biz/diagra.zip> Diagra - TTF or GIF diagrams

<http://www.chessbase.com/download/index.asp> ChessBase Playchess client for free

<http://www.chessbase.com/download/cblight2007/index.asp> ChessBase Light 2007 demo for free

Editors and PDF

<http://www.openoffice.org/> Open Office

<http://www.microsoft.com/downloads/details.aspx?FamilyId=95E24C87-8732-48D5-8689-AB826E7B8FDF&displaylang=en> Microsoft Word Viewer for free

<http://www.microsoft.com/downloads/details.aspx?FamilyID=4d951911-3e7e-4ae6-b059-a2e79ed87041&displaylang=en> Microsoft Office 2007 PDF Add-in

<http://office.microsoft.com/en-us/marketplace/CE101703961033.aspx> Overview of PDF converters

<http://www.adobe.com/products/acrobat/readstep2.html> PDF - Adobe Acrobat Reader

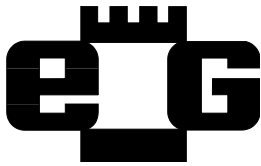
http://www.foxitsoftware.com/pdf/rd_intro.php PDF - Foxit reader

<http://sourceforge.net/projects/pdfcreator/> PDFCreator

<http://www.pdf995.com/> PDF995, another free creator

<http://www.gadycosteff.com/eg/> Gady's web with EG 1-152 in PDF

<http://www.arves.org/> Arves, EBURs in PDF



**Computer
News**

ENDGAME STUDY BIBLIOGRAPHY 2000-2008

HAROLD VAN DER HEIJDEN

Some endgame study enthusiasts also collect books about endgame studies. In my own experience it is rather difficult to keep track of new publications. Book collectors are largely dependent on reviews in magazines like **EG** or other sources. So I thought that perhaps an endgame study book list would help. In *EBUR* no. 1 and 2 of 1995 I therefore published an overview of books that were issued during the early 1990's. Since I then wrote in Dutch, some foreign readers became confused and

enthusiastically ordered several books from the list!

The list below contains references to books about endgame studies, but also to books on chess composition, or even to general chess books that should contain at least some endgame studies. Of course I would be very happy if you supply me with references of books that are missing in the list, or even better: the omitted book!

2000

- Caputto,Z (Buenos Aires 2000): El Arte del Estudio de Ajedrez 4: Union Sovietica.
Dede,E (Kecskemét 2000): Wonder on the Board.
Griva,N (2000?): Энциклопедия Этюдов-Малюток II Часть.
Gurgenidze,D (Tbilisi 2000): Малютки Грузинских Этюдистов.
Katsnelson,L (Sankt-Peterburg 2000): Семейный Шахматный Этюд.
Libis,Z Kos,V (Brno 2000: SNZZ): 2 Šachové Meteory.
Müller,K Lamprecht,F (London 2000): Secrets of Pawn Endings.
Olthof,R ('s-Hertogenbosch 2000): Toernooiboek voor de Toekomst.
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Vlasák,E (Brno 2000: SNZZ/104): Moravec pod Lupou - Studie.

2001

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Bonivento,O (Venice 2001): Problemi Opera Omnia.
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REVIEWS

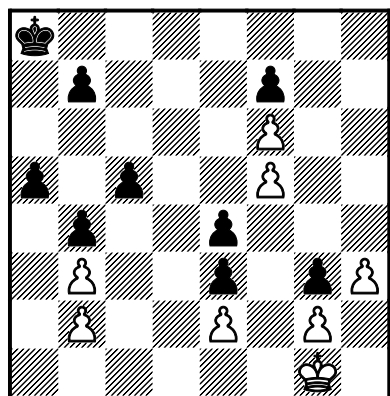
Editor:
JOHN ROYCROFT

Héctor SILVA NAZZARI, *Ajedrez Uruguayo (1880-1980)*, ISBN - none. Undated, but 2008. 308 pages. In Spanish.

The orientation of this account of chess in Uruguay is almost exclusively towards the player. The two study composers mentioned are Pedro Santos **Isain** (1902-1970) and Julio C. **Infantozzi** (1916-1991), the details being acknowledged to Caputto.

R.1 J.C. Infantozzi

1st prize Belgrade tourney, 1948



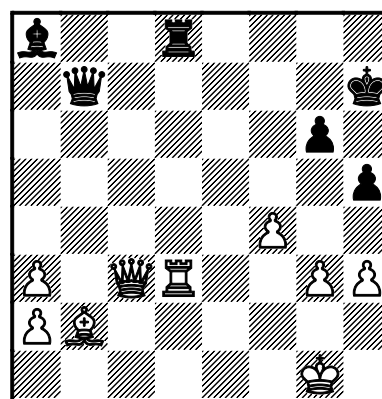
g1a8 0000.78 8/9 +

1.h4? c4. 1.Kf1 c4 2.Ke1 cxb3 3.h4 Ka7
4.h5 Kb6 5.h6 Kb5 6.h7 Ka4 7.h8S b5 8.Sg6
fxg6 9.f7 gxf5/i 10.f8S mates, not 10.f8Q? f4.

i) g5 10.f8Q g4 11.Qxb4+ wins.

An eye-catching move from the rich game-content:

R.2 P. Lamas vs. J. Bademian Uruguay championship, 1973



g1h7 4440.52 9/6

Position after Black's move 35.

36.Rd5! The continuation was: Rb8 37.Qf6
Re8 38.f5 Qxb2 39.Rd7+ Kh6 40.Qxg6 mate.

**Christer JONSSON, *My Way*, 2007. 96 pages.
ISBN - none. In Swedish (despite the title!).**

With a photograph of the versatile composer and his dog. There are seven studies in this collection of 265 of Jonsson's compositions. The reader-solver cannot fail to enjoy each and every one. This is because there is never doubt about what the study is 'about'.

SNIPPET

Just the one.

1. With only tangential relevance to the endgame, but every relevance to positional judgement crucial to choosing the right move (solving prowess!) here's a quotation from *Capablanca's Last Lectures*.

Black, on the other hand, must play with great precision if he is to avoid loss: and in the face of correct play it is pointless for him to attempt to seize the initiative.

Dvoretsky 60 JT

Judges: Mark Dvoretsky and Oleg Pervakov. Theme: Studies for the practical player

Judges' report: "115 by 64 from 18 countries. The standard was high, but it was a pity when the theme was not observed, particularly if, for a different tourney, such entries would have been honoured. Before making the award I showed some of the best in our view to several GMs, allowing us a better feel for the practical standpoint, thereby somewhat influencing our judgement.

It became clear to me as I went through the submissions that most authors actively use computer programs and endgame databases that give the precise outcome of any 5- or 6-man position and even of some 7-man pawnless endgames.

The application of today's technology is to be welcomed only if it results in something vivid. This is not always the case, for one comes across purely 'computer' studies. Sometimes the outcome of thematic variations is determined, not by witty means or neat logic, but merely 'as it turns out' according to the computer. My view is that such studies lack aesthetic value. Even in quality studies now and then the justificatory analysis, either of white tries or of black defences, is so complex or obscure, that it could only be done – by computer. How then is the practical chessplayer to solve a study, how to exercise judgement, on which is main line, which try, if he is forced to jump forward to the end of the basic solution".

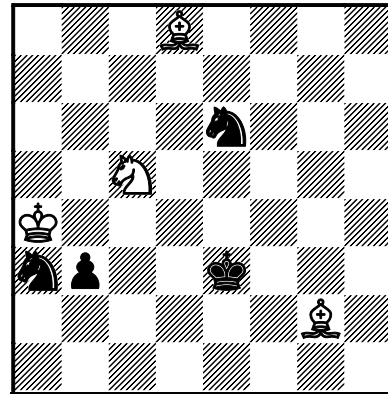
Comments are by Dvoretsky, whose 60th birthday was on 9xii2007.

No 16565 Nikolai Rezvov & Sergei N. Tkachenko (Ukraine). To start with we can say that according to the latest computer research two bishops and knight win against two knights.

Such a source is out of the reach of practically every chessplayer. This might be a serious aesthetic defect, were it not for two things.

No 16565 N. Rezvov & S.N. Tkachenko

1st prize



a4e3 0027.01 4/4 +

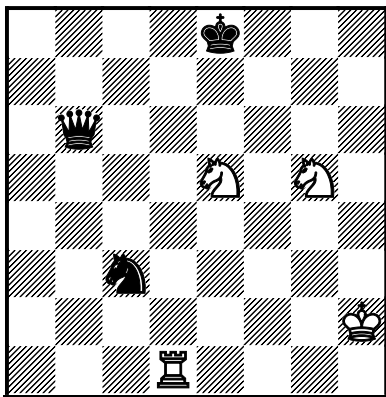
In the first place, the impact of this evaluation on the solution is close to zero, leaving only an unobtrusive background.

And in the second place, even without a computer, the practical player is perfectly capable of evaluating positions with such material if he takes account of the general principle: the addition of an extra pair of pieces in a pawnless endgame increases the chances of winning. For instance, two knights can't force checkmate, but three knights against one is a win. The fact that two bishops get the better of a knight is well known today; from the foregoing principle it is not hard to infer that the addition of a knight to each side hardly reduces the winning chances. [If AJR can permit himself two computer-related comments: it was Ken Thompson's work that demonstrated the 5-man bishop pair win; and recent computer work shows the addition of a piece to each side tending to turn general draws into general wins.]

1.Bf6/i b2 (Sxc5+; Kxa3) 2.Bxb2 Sc4/ii 3.Bh8 Kf2/iii 4.Bh1/iv Kg1/v 5.Ba8/vi Sxc5+/vii 6.Kb5 Sd7 7.Bd4+, and it turns out that by luring bK from f2 onto g1 White has nullified the previously available salvation of bSe3. So, win.

- i) 1.Sxe6? b2 2.Bg5+ Kf2, and White must give up wB for the pawn.
- ii) Eluding attack with gain of tempo. But whither away now with wB? 3.Bc1+? Kf2 4.Bd5 Sxc5+ 5.Kb5 Sd3. Or 3.Ba1? Sxc5+ 4.Kb4 Sd2 (Sa5 also).
- iii) Black is in no hurry, as wSc5 remains en prise.
- iv) And not, by analogy with 3.Bh8, the twitch: 4.Ba8? Sxc5+ 5.Kb5 Sd7 6.Bd4+ Se3 7.Be4 Sf8 8.Kc6 Se6, when the resourceful bS wins his freedom. No better: 4.Bh3? Sxc5+ 5.Kb4 Kg3, and wB will not get away from bS.
- v) And now the capture of the cornered wB fails: Sxc5+ 5.Kb5 Se3 6.Kxc5 Sg2 7.Bd4+.
- vi) It's the turn of the light wB to take flight.
- vii) Sb6+ 6.Kb5(Ka5) Sxa8 7.Sxe6 wins.

No 16566 Yu. Bazlov
2nd prize



h2e8 3105.00 4/3 =

No 16566 Yuri Bazlov (Russia). Black has the upper hand, but with normal play White should be able to defend himself. True, in the diagram White's pieces lack co-ordination, giving Black hopes of increasing his advantage. For instance, the immediate: 1.Rd2? Qh6+ 2.Sh3 Qxd2+. Or 1.Rd3? Qf2+ 2.Kh3 Qf5+. So: 1.Rf1 Qb2+/i 2.Kh3 (Kg3? Se2+;) Qe2 3.Rf5/ii Qh5+ 4.Kg2/iii Sd5/iv 5.Kg3/v Se7 6.Sg4/vi Sxf5+ 7.Kf4 Qg6 8.Se5 Qf6 9.Sg4/vii Qf8 10.Se6 Qf7 11.Sg5 Qg6 12.Se5 Qf6 13.Sg4 Qf8 14.Se6 Qf7 15.Sg5, and Black must make do with the repetition positional draw. The final position is unique, with-

out mentioning the shattering 6.Sg4!! sacrificial preparation.

- i) Qh6+ 2.Sh3 Qd6 (Se4; Sg4) 3.Rf5 Qe6 4.Rh5 Se4 5.Sf4 Qa2+ 6.Sg2 draw.
- ii) The defence looks to have the upper hand, but...
- iii) 4.Kg3? Se2+ 5.Kg2 Sd4 6.Se4 Qe2+, winning one of White's pieces.
- iv) It would be worse to choose: Se4? 5.Sxe4, and 5...Qxf5 is met by 6.Sd6+. Now it is Black who threatens to fork with Se3+.
- v) Quite a picture! The fifth rank barricade of pieces of both colours separates the kings. Not 5.Sd7? Qg4+. Nor 5.Se4? Se3+ 6.Kg1 Qd1+ and 7...Sxf5.

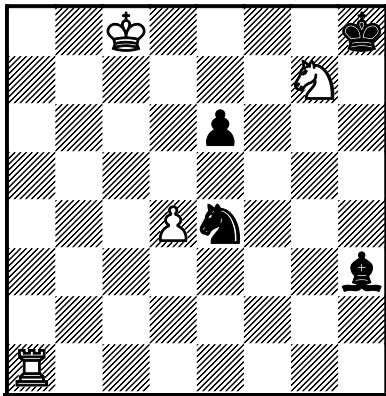
vi) Totally unexpected, despite attacking bSd5 and threatening the fork 8.Sf6+. Seemingly without receiving compensation White abandons his most active piece (with check!) – his one hope for a peaceful outcome. But it would not work to lessen the impending loss: 6.Kf4? Qh2+ (Sxf5? Kxf5) 7.Kg4 (Ke4,Qc2+;) Qg2+ 8.Kf4 Sd5 mate right in the board's centre!

vii) But not 9.Se4? Qe6 10.Sg5 Qc8, winning. Exceptionally effective: wR is abandoned with check, and then, a couple of moves later, White takes over, holding his own with just a knight against a queen. What rescues him is bQ's restriction of mobility arising from her obligation to continue to protect her knight: were it to be lost then the 5-man two knights against queen ending would arise, which is more often than not, as here, drawn. [It's drawn when king and knights can set up a coordinated barrier (with latent checking to deter the opposing king) unconfined by the board's edges. Otherwise the queen wins. AJR]

No 16567 Sergei Didukh (Ukraine). Yes, you can go wrong right here! 1.Rh1? Kxg7 – but not Sf2? 2.Rh2 Kxg7 3.Kc7 – 2.Rxh3 Sd6+ 3.Kd7 Sf5 4.Rd3 Kf6 with a drawing fortress. It would also be wrong to play: 1.Se8? e5+ 2.Kd8 exd4 3.Rh1 Sg5 drawn, and it's the same according to the 6-man database after: 3.Rd1 Kh7 4.Rxd4.

So: 1.Sh5.

No 16567 S. Didukh
3rd prize



c8h8 0134.11 4/4 +

No need to consult a database: bS dominates, tying down a white piece to defend wPd4. White's sole hope of winning resides in attacking bPe6 with both of his pieces, evidently impracticable for a host of reasons.

In this case the addition of a pair of knights to the drawing R vs. B force makes no difference to the result, though undoubtedly it complicates the defence. Curiously, WTM can win with 5.Ra4!! instead of taking bS, the computer calmly telling us 'mate in 127'!

1...e5+/i

White has to make a hard choice – which is wK's best square? Surely he should approach bPe5? So, we try: 2.Kc7? exd4 3.Rh1 Bg2 4.Rh4 Kg8 5.Rg4+ Kh7 6.Rxg2 d3 7.Rg1 d2 8.Rd1 Kg6 9.Sf4+ Kf5 10.Sd3 Kg4 11.Rf1 Sc3 12.Sb2, and are we there now? Alas, no: 12...Sd5+ 13.Kd6 Se3, and it's drawn – c7 was mined against wK. Another mine has been laid under the d8 square: 2.Kd8? exd4 3.Rh1 d3 4.Rxh3 Sf2 5.Rg3 d2, when after 6.Sf6 White has no time for administering checkmate because bP promotes with check!

What remains is only the senseless continuation:

2.Kb8 exd4 (Bg4; Re1) 3.Rh1 Bg2/ii 4.Rh4/iii Kg8 5.Rg4+, and now there is a parting of the ways:

– 5...Kh7/iv 6.Rxg2 d3 7.Rg1 d2 8.Rd1 Kg6 9.Sf4+ Kf5 10.Sd3 Kg4 11.Rf1/v Sc3 12.Sb2 Kg3 – the tempo necessary to transfer bS simply isn't there – 13.Sd1, but the win for White is.

Black, maybe having gleaned the point about wK's coy retreat on move 2, can try something else:

– 5...Kf8 6.Rxg2 d3 7.Rg1 d2/vi 8.Rd1 Ke7 9.Sf4 Kd6 10.Sd3 Kd5 (Kc6; Se5+) 11.Sf2 Sxf2 12.Rxd2+, winning.

i) Black has no chances after 1...Kg8 2.Kd8, when White gradually deploys his exchange plus, for example: 2...Kf7 3.Ra7+ Kf8 4.Ra3 Bg4 5.Re3 Sd6 6.Sg3 Sc4 7.Re1 Kf7 8.Kc7 Kf6 9.Se4+ Ke7 10.Sc5 Kf7 11.Sd7 Bf5 12.Se5+.

ii) Now after: 3...d3 4.Rxh3 Sf2 5.Rg3 d2 6.Sf6 d1Q, there is no check, and 7.Rg8 mate follows, while, in this, 5...Kh7 6.Sf6+ Kh6 7.Sg4+ is enough.

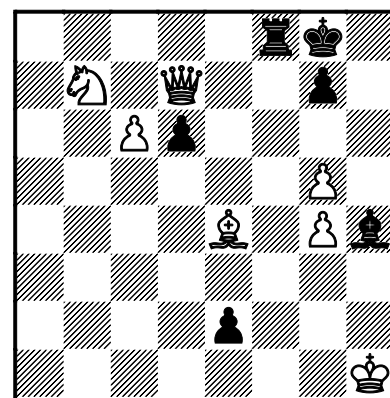
iii) Now White has set up a threatening battery.

iv) 5...Kf7? 6.Rxg2 d3 7.Rg7+ Ke6 8.Sf4+.

v) The barrier comes down on bK.

vi) 7...Sc3 8.Rf1+ Ke7 9.Rf2, is one alternative, while 7...Sf2 8.Rf1 d2 9.Rxf2, is an echo of what we are about to see (in this main line). Tough! White forces win of a piece, leaving him a rook ahead. But this mustn't lull him to sleep.

No 16568 V. Vlasenko
4th prize



h1g8 1341.33 7/6 +

No 16568 Valery Vlasenko (Ukraine). After the straightforward 1.Qe6+ Kh8/i 2.Bf5? tempts, with 2...e1Q+ 3.Qxe1 Bxe1 4.c7 Ra8 5.Sxd6 Bg3 6.c8Q+ Rxc8 7.Sxc8 to follow, leaving White a piece and pawn ahead. But the board now shows a fortress: bB will take up post on the a1-h8 diagonal and bK cannot

be tweaked away from the h8 corner. Offering wS on f6 doesn't work.

White by-passes this pitfall by playing for mate instead: 2.Bh7 e1Q+ 3.Qxe1 Bxe1 4.g6 Bb4/ii 5.c7 Rc8 6.Sd8 Rxc7 7.Sf7+ Rxf7 8.gxf7 d5 9.Bg6. Now wK picks up bPd5 and proceeds to e8. End of story.

i) 1...Rf7? 2.Qe8+ Rf8 3.Bd5+.

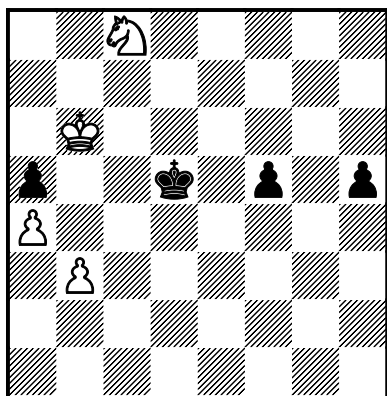
ii) 4...Bg3 5.c7 d5 6.Sd8 Bxc7 7.Sf7+ Rxf7 8.gxf7.

A 1977 game between Kremenetsky and Vulfson finished with the same fortress, except for just one wP, not two. Vladimir Vulfson wrote an article analysing this endgame, which is why I knew it and showed it to my students. In the 7th game of the Candidates match between Sokolov and Yusupov (Riga 1986) Artur could have defended by setting up the fortress (even with two wPs), but with his flag falling missed his chance and lost. This is in my book. So I was decidedly chuffed to be reminded of this old analysis.

Both judges liked this. Why was it not placed higher? Well, the idea of this fortress is not original in Vlasenko's studies, and neither is the checkmate. But altogether everything looks absolutely fine!

No 16569 E. Sutovsky

5th prize



b6d5 0001.23 4/4 =

No 16569 Emil Sutovsky (Israel). 1.Se7+/i Ke4 2.Sg6/ii f4 3.Sh4 f3 4.Sxf3 Kxf3. And the draw is achieved by the stupendous: 5.Kc7, whose effect is both swift and beautiful. 5...h4 6.b4 h3/iii 7.bxa5 h2 8.a6 h1Q 9. bK obstructs bQ's access to a8, and wPa4 prevents bQ

checking on b5, the essential preliminary to stalemating wK and checkmating when there is a loose pawn move. Drawn!

i) 1.Kxa5? h4/iv 2.Sb6+ Ke6 3.Kb5 h3 4.a5 h2 5.a6 h1Q 6.a7 f4 7.a8Q Qxa8 8.Sxa8 f3 wins. 1.Kc7? h4 2.b4 h3 3.Sb6+ Kd4 4.bxa5 h2 5.a6 h1Q 6.a7 f4 7.a5 Kc5 wins.

ii) An important moment. Yes, White has to give up wS for fP, but this must be done on f3.

iii) 6...axb4 7.a5 b3 8.a6 b2 9.a7 b1Q 10.a8Q+.

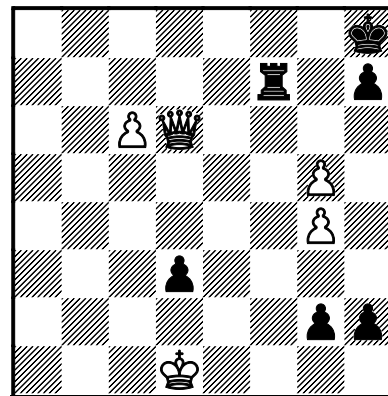
iv) But not 1...f4? 2.Kb4 Ke6 3.a5.

A brilliant study assembled by a strong practising GM. All the elements are in harmony: choice of how to give wS for fP; a subtle wK move; the drawing set-up in Q vs. RP in the light of the extra pawn on the a-file.

No 16570 D. Gurgenidze

1st special prize

(for set of three)



d1h8 1300.34 5/6 +

No 16570 David Gurgenidze (Georgia). Before lifting bPh2 White must persuade bK onto the g-file: 1.Qb8+ Kg7 2.Qxh2 Rf1+ 3.Kd2 g1Q 4.Qxg1 Rxg1 5.c7 Rg2+ 6.Kxd3 Rg3+/i 7.Kc2/ii Rg2+ 8.Kb3(Kc3) Rg3+ 9.Kb4 Rxg4+ 10.Kb5 Rxg5+ 11.Kb6 h6 12.c8Q Kh7 13.Qc2+ Kh8 (for Rg7;) 14.Qc6/iii Kh7 15.Qe4+ Kh8 16.Qe6/iv Kh7 17.Kc7, and, seeing that wQ covers g8, there is no perpetual check.

i) The reason for the Zwischenschach on move 1 is clear now: it's 'access denied' for bR to g8.

ii) 7.Kd4? Rxg4+ 8.Kd5 Rxg5+ 9.Kd6 h6 10.c8Q Kh7 11.Qc2+ Kh8, and after the un-

stoppable 12...Rg7, Guretzky-Cornitz rings the bell.

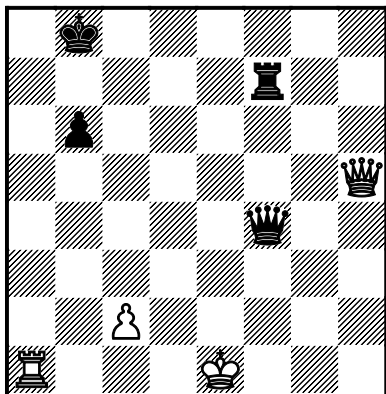
iii) A no-go square with wKd6.

iv) wQ's prancing 'feint' c8-c2-c6-e4-e6 has worked.

But MG cooks: 2.Qb2+ Kg6 3.Qxg2 Ra7 4.Qxh2 Ra1+ 5.Kd2 Ra2+ 6.Kxd3 Rxd2 7.c7. This is so obvious. Perhaps a diagram error?

To solve this study it is necessary in the first place to know that wQ vs. bR+bPh6 is as a rule drawn, and second, to understand the mainspring of the defence, namely not in any circumstances to allow wK access to f7 or f8. To do this bR must settle on g7. Therefore White's strategy is to prevent this drawing position.

No 16571 D. Guregnidze
1st special prize
(for set of three)



e1b8 4400.11 4/4 =

No 16571 David Guregnidze (Georgia). 1.Qh8+/i Rf8 2.Qxf8+ Qxf8 3.0-0-0 Qa3+ 4.Kb1. Draw!

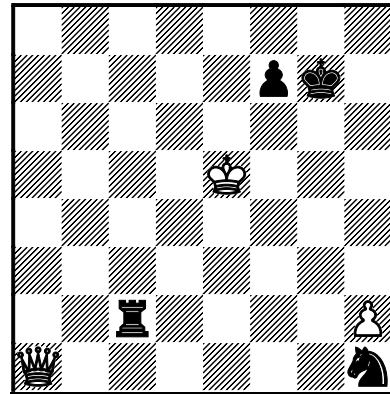
i) 1.Qxf7? Qxf7 2.0-0-0 Qa2 3.Rd3 Qa1+, and now, as our knowledge of endgame theory tells us, it's a win for Black.

White places his R on d3 to obtain the draw due to F. Dedrle. In the try this fails due to wK's unfortunate location (it ought to be in front of the enemy pawn). bK navigates to a4, then bQ taxis into the open, preparing to sacrifice (for wR) on b3 or d3. With wKb1 this is not dangerous.

No 16572 David Guregnidze (Georgia). First, the try: 1.Kd6+? Kg8 2.Qxh1 Rd2+ 3.Kc5

Rc2+ 4.Kd4 Rd2+ 5.Ke3 Rd6 6.Qa8+ Kg7 7.Qa1+ Kg8 draw.

No 16572 D. Guregnidze
1st special prize
(for set of three)



e5g7 1303.11 3/4 +

The draw with bR+bPf7 vs. wQ+whP was first published by the great Ghenrikh Kasparyan in 1948. Subsequently, when the papers of N.D. Grigoriev were examined, analysis dated 1917 was found. White's task is to forestall this setup. To this end either bR must not be permitted to play to the (board's) sixth rank, or wQ must take up one of the crucial squares on Black's back rank.

1.Kf4+ Kf8 2.Qa8+/i Kg7 3.Qxh1 Rf2+/ii 4.Ke3/iii Rf6 5.Qa1 Kg6 6.Kd3 Rd6+ 7.Kc4 Re6/iv 8.Qh8, winning.

i) 2.Qxh1? Re2 3.h4 Re6 drawn.

ii) Re2 4.Qg1+ Kh7 5.Qc5 Rxd2/v 6.Qa7 Kh8 (Kg7; Qg1+) 7.Kf5+-.

iii) 4.Ke4? Re2+. 4.Kg3? Re2, with access to e6.

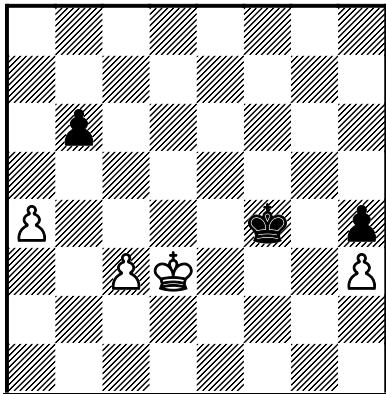
iv) Kh7 8.Qa3 and Qf8.

v) 5...Re6 6.Qf8 wins. 5...Kg7 6.Qg5+ Kf8 7.h4 wins.

It's a shame that David Guregnidze didn't compose these studies earlier, for then I would have included them in my Endgame Textbook! Together they form a great exercise for strong players boning up on the endgame Q vs. R. It is absolutely relevant that all three studies are based on fortresses important for theory and significant for inclusion in a player's endgame arsenal, instead of positions taken at random from databases.

For the purposes of assimilation of endgame theory it is not enough (for the student player) to recognise such-and-such results. Rather it is necessary to practise their application by solving concrete posers. Gurgenzidze's studies serve as firm foundation for just such training. By solving them the player is obliged to calculate precise lines, building upon known verdicts of theory rather than refreshing memory or on his own refining specific details of key positions, things to which a familiar fortress may not be applicable.

No 16573 Yo. Afek
2nd special prize
(for set of two)



d3f4 0000.32 4/3 +

No 16573 Yochanan Afek (Israel/Netherlands). How can White mobilise his extra pawn? 1.c4? Ke5 2.c5 (Kc3, Kd6;) bxc5 3.Kc4 Kd6 4.Kb5. Win?! It's a mirage! By playing 4...Kd5/i 5.a5 Kd6 6.a6 (Kb6, c4;), Black with his handsome dummy has induced White to advance his aP by two ranks. 6...Kc7 7.Kxc5 Kb8 draw. Now Black can hold up the aP – unless White chooses to stalemate bK on a8 – and cross the board to offer staunch aid to his hP. But can't White indulge in the same dummy tactic? Let's continue our investigation: with 1.Kd4? Kg3 2.Ke3/ii Kxh3 3.Kf3/iii Kh2 4.Kf2 h3 5.c4, it may seem that all the hard work has been done: 5...Kh1? 6.c5 (or a5). But Black is saved by 5...b5. What about kicking off with a waiting move, then? 1.Kd2? Ke4 (Kg3? c4) 2.Kc2 Kd5 3.Kb3 Kc5 4.Ka3 Kc4 5.Kb2 Kd5 6.Kb3 Kc5 draw.

The winning move 1.Kc2 is indeed hard to see. Now if bK supports his hP he's in for a disappointment. 1...Kg3/iv 2.c4 Kxh3 3.c5, and if he exposes himself on the g-file: 3...Kg4 4.c6, or 3...Kg3 4.cxb6 – or 3...bxc5 4.a5, and that's that.

i) 4...Kc7? 5.Kxc5. 4...c4? 5.Kxc4.

ii) 2.c4 Kxh3 3.c5? bxc5 wins.

iii) 3.Kf2 Kg4 4.c4 h3 5.c5 bxc5 drawn.

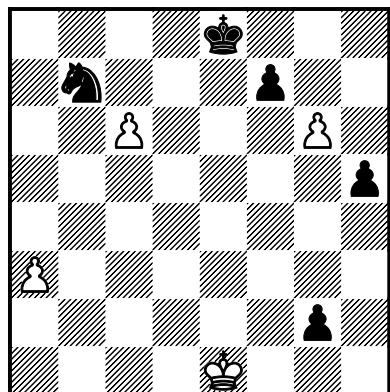
iv) 1...Ke5 2.Kb3 Kd5 3.Kb4 Kc6 4.Kc4, winning.

I included this study into my card index of exercises almost ten years ago, in 1998. At that time I paid more or less regular visits to the Dutch town of Apeldoorn for training sessions with young players. The well-known Israeli composer Yochanan Afek was also invited for the same purpose (I was already familiar with, and an admirer of, many of his studies). We got to know each other and became friends. On one occasion Afek showed me this pawn endgame in the guise of a superb exercise in the development of awareness of the opponent's counterchances. And in fact it is extremely tempting to be seduced by either of the first two tries, and how to refute them is far from evident.

The sole minus of this study is that the main line essentially consists of just the one subtle first move, the play after that being plain enough. In truth it was for this very reason that for a number of years Yochanan refrained from submitting it to a tourney; but decided to take the plunge on this occasion, where indeed it is absolutely fitting for a Studies for Practical Play event.

No 16574 Yochanan Afek (Israel/Netherlands). After 1.gxf7+? Kxf7 2.Kf2 Sd6 3.Kxg2 Ke7 4.Kh3 Sf5, bPh5 is out of bounds while wPP are highly vulnerable. So: 1.Kf2 Sd6 2.g7 Se4+ 3.Kxg2 Sf6 4.Kh3/i. From here on in we experience the collision of plan and counter-plan. Sg8/ii 5.a4/iii Kd8 6.Kh4 f6/iv 7.Kxh5 Se7/v 8.Kg4 Kc7 9.Kf3/vi Kxc6 10.Ke2/vii Kc5/viii 11.Kd2 Kb4 12.Kd3. Re-ci-zug BTM. Kxa4 13.Kc4 Ka5 14.Kc5 Ka6 15.Kd6, drawn.

No 16574 Yo. Afek
2nd special prize
(for set of two)



e1e8 0003.33 4/5 =

i) If 4.a4? then bK immediately goes after wPP: 4...Kd8 5.Kg3 Kc7 6.Kh4 Kxc6 7.Kg5 Sg8 8.Kxh5 Kb6 9.Kg5 Ka5 10.Kf5 Kxa4 11.Ke5. At this point 11...Kb4? fluffs the win: 12.Kd4 Kb3 13.Kd3 Kb2 14.Kd2 Kb1 15.Kd1 Se7 16.Kd2, when the presence of bSe7 will give White the tempo he needs to attack bPf7. So Black improves with: 11...Kb3, when we can look at two lines. First: 12.Kd6, after which bK succours his king's wing: 12...Kc4 13.Kd7 Kd5 14.Ke8 Ke6. And the alternative: 12.Kd5 Kc3 13.Kc5 Kd3 14.Kd5 Ke3 15.Ke5 Kf3 16.Kf5 Kg3 17.Kg5 Kh2 18.Kh4 f6 19.Kg4 Se7.

Turning our attention to the choice between 4.Kg3 and 4.Kh3, Black cannot now carry out the same plan as he lacks the time to snaffle wPa3 and retrace his steps. Instead he schemes to place bS on e7: 4.Kg3? Sg8 5.a4 – for 5.Kh4 see (iii) – Se7 6.a5 Sf5+ 7.Kf4/ix Sxg7 8.a6 Se6+ winning.

ii) 4...Ke7 5.Kh4 Kd6 6.Kg5 Sg8 7.Kxh5 Kxc6 8.Kg5 draw. 4...Kd8 5.Kh4 Kc7 6.Kg5 Sg8 7.Kxh5 Kxc6 8.Kg5 Kb5 9.Kf5 Ka4 10.Ke5 Kxa3 11.Kd6 Kb4 12.Kd7 f5 13.Ke6 f4 14.Kf7 Sh6+ 15.Kg6 Sg8 16.Kf7 draw.

iii) 5.Kh4? is a direct threat to bP, met by: 5...f6 6.Kxh5 Se7 7.a4 Kf7. The point is to entice wK deeper into the enemy camp, for less harm can be inflicted when on the king's wing. So: 8.Kh6 Ke6 winning. This is why White pushes his pawn, obliging bK to stay put on d8.

iv) 6...Kc7 7.Kxh5 is harmless. In contrast with the 4.a4? Kd8 line White is a tempo to the good, for in that line White, instead of capturing on h5, had to play to g5. Now Black will not have time to defend bPf7: 7...Kxc6 8.Kg5 Kc5 9.Kf5 Kb4 10.Ke5 Kxa4 11.Kd6 Kb5 12.Kd7 f5 13.Ke6 f4 14.Kf7 Sh6+ 15.Kg6 Sg8 16.Kf7 draw.

v) Black has carried out his plan to block wK on the king's wing. So White must 'go round to work'. [Apologies to Shakespeare buffs. AJR]

vi) The key here is a reciprocal zugzwang. Not 9.Kf4? Kxc6 10.Ke4 Kc5 11.Kd3 Kb4, when it's WTM and he loses, as 12.Kd4 is not on because of 12...Sf5+, and otherwise wK must step away from the crucial c4 square.

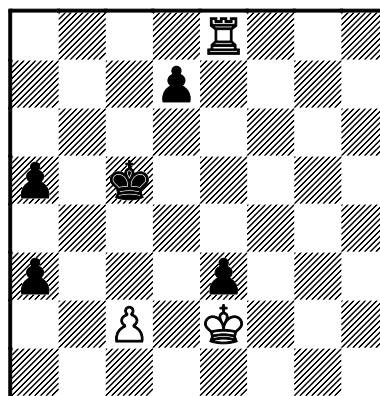
vii) 10.Kf2? Kb6 11.Ke2 Ka5 12.Kd3 Kb4, with the outcome that we know.

viii) Heading for wPg7 gives too much power to waP's elbow: 10...Kd5 11.Kd3 Ke6 12.Kc4 Kf7 13.a5 Kxg7 14.a6 Sc8 15.Kc5 draw.

ix) 7.Kh3 Sxg7 8.a6 Se6 9.a7 Sc7 10.Kh4 Ke7 11.Kxh5 Kd6 12.Kg5 Ke5 winning.

A study with strategic depth constructed on opposing plans and mutual counterplay. A relative drawback, at least in my opinion, is a certain gratuitous complexity: few GMs will be able to fathom the variations while at the board, threading their way through the artful stratagems conjured up by the study composer.

No 16575 V. & L. Katsnelson
3rd special prize



e2c5 0100.14 3/5 +

No 16575 Vladimir and Leonard Katsnelson (Russia). Restraint of bP_{a3} is the top priority. However, 1.Rh8? Kc4 2.Rh1 Kc3 3.Ra1 Kb2, and Black wins. It is not hard to spot the main idea, namely the sacrifice of wR on a1 to lock in bK there. But two tries for this purpose leave White short of just one tempo. We must examine them: 1.Rxe3? This is the most natural of the three candidate R-moves: 1...Kb4 2.Kd2 a2 3.Re1 Ka3 4.c4/i Kb2 5.Ra1 d6 6.Kd1 a4, and it's a draw because wP has failed to reach c5. The other try is: 1.Re5+? Kb4/ii 2.Re4+ Kc3 3.Rxe3+ Kb4, not 3...Kb2? 4.Rb3+. This transfers into the 1.Rxe3? try. The actual solution comports a far from obvious manoeuvre with forcible advance of wP to c5.

1.Re4 (for Ra4) Kb5 2.c4+ Kb4/iii 3.c5+ Kc3 4.Rxe3+ (Ra4? Kb2;) Kb2 5.Kd3. wR needs both bottom ranks. 5...a2 (Kb1; Kc3) 6.Re2+ (Re1? a1Q;) Kb3 7.Re1 Kb2 8.Ra1. This is what White was aiming for. It is won solely due to wPc5, now that much closer to c8. 8...a4/iv 9.Kd2 Kxa1 10.Kc1/v a3. It's no-go now to play 10...d5 on account of 11.c6, White's extra tempo. 11.Kc2 d5 12.c6 d4 13.c7 d3+ 14.Kxd3/vi Kb2 15.c8Q a1Q 16.Qc2 mate.

i) 4.Kc3 d5 5.Rd1 a4, and 6...d4, draws.

ii) 1...d5? 2.Rxe3 Kb4 3.Kd3 a2 4.Re1 Ka3 5.c4 dxc4+ 6.Kc3 wins.

iii) 2...Kc5 3.Rxe3 Kb4 4.Kd2 a2 5.Re1 Kb3 6.c5 (Ra1? d6;) Kb2 7.Ra1 a4 8.Kd1.

iv) Delaying taking wR. If 8...Kxa1 9.Kc2 d5 10.c6 d4 11.c7 d3+ 12.Kc1 d2+ 13.Kxd2 Kb2 14.c8Q a1Q, and accurate play by wQ decides: 15.Qc3+ Ka2 16.Qxa5+ Kb1 17.Qf5+ Ka2 18.Qd5+ Kb2 19.Qb5+ Ka3 20.Qa5+ Kb2 21.Qb4+ Ka2 22.Kc2 wins.

v) Inviting bP to step down to a3. It is premature to play: 10.Kc2? d5 11.c6 (cxd6, a3;) d4 12.c7 d3+ 13.Kxd3 Kb2 14.c8Q a1Q draw.

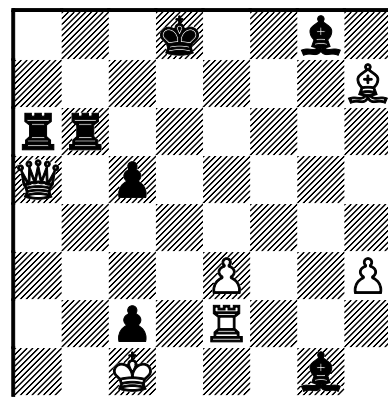
vi) 14.Kc1 d2+ 15.Kxd2 is artificial prolongation, aka 'waste-of-time'.

A logical study with a first move dilemma. wcP and its oppo bP conceal an excelsior race, at whose finishing tape an epaulette

checkmate is administered by the fresh-faced wQ.

The basic idea (wR sac on a1) has been known for centuries, right from the publication of the first book on chess! But to give it a suitable setting is far from straightforward. To start with one has to appreciate the importance of advancing wP to c5 and to come up with the right R-move so as to realise this intermediate goal, and then to manoeuvre wK accurately. Overall a good exercise for training purposes.

No 16576 A. Visokosov
1st honourable mention



c1d8 1770.22 6/7 +

No 16576 Andrei Visokosov (Russia).
1.Rd2+/i Ke8/ii 2.Bg6+ Bf7/iii 3.Bxf7+ Kxf7
4.Qc3/iv Bxe3/v 5.Qxe3 Ra1+ 6.Kxc2 Ra2+
7.Kd1 Ra1+ 8.Ke2 Re6 9.Rd7+ Kf6 10.Rd6
Ra2+ (Rxd6; Qc3+) 11.Kf3/vi Rxd6 12.Qh6+
(Qf4+? Ke7;) Ke5/vii 13.Qf4+/viii Kd5/ix
14.Qe4 mate.

i) wR rather than wQ must be activated.
1.Qd2+? Rd6 2.Qc3? Ra1+/x 3.Qxa1 Rd1+
4.Kxc2 Rxa1 5.Bxg8 Ra3 6.Bb3 Bxe3 7.Rxe3
(Kb2, Bc1+;) c4 draw.

ii) To keep wQ at bay: 1...Ke7? 2.Qxc5+.
1...Kc7? 2.Qxc5+.

iii) It's a forced mate if the offer is accepted:
2...Rxxg6 3.Rd8+ Ke7 4.Qc7+ Kf6 5.Rf8+
Ke6/xi 6.Re8+ Kd5 7.Re5+ Kc4 8.Qxc5+ Kb3
(Kd3; Qxc2 mate) 9.Qb5+ Ka3 10.Qb2+ Ka4
11.Re4+ Ka5 12.Qb4 mate.

iv) bK is in the open, but taking bPc5 is no more than a thematic try: 4.Qxc5? Bxe3
5.Qxe3 Ra1+ 6.Kxc2 Ra2+ 7.Kd1 Ra1+
8.Ke2 Re6 9.Rd7+ Kf6 10.Rd6 Ra2+ (Rxd6?

Qc3+) 11.Kf1 Ra1+/xii 12.Kg2 Ra2+ 13.Kg3 Rxd6. This move is possible only because g3 is taken by wK. 14.Qh6+ – note that bR is not lost even after either: 14.Qc3+ Kg6, or 14.Qf4+ Ke7 – 14...Ke5 15.Qf4+ Kd5 (Ke6; Qc4+) 16.Qf7+ Re6, with equality.

v) This maximises White's difficulties. Other moves make the win more simple: 4...Ra1+ 5.Qxa1 Rb1+ 6.Qxb1 cxb1Q+ 7.Kxb1 Bxe3 8.Rg2 wins. Or 4...Re6 5.Rd7+ Ke8 6.Qg7 Bxe3+ 7.Kxc2 Ra2+ 8.Kb3 Rf2 9.Rb7 Rb6+ 10.Rxb6 c4+ 11.Kxc4 Bxb6 12.Qg6+ Rf7 13.Qxb6 wins. Or 4...Ra7 5.Qc4+ Re6 (Kf6; Qf4+) 6.Rd3 Rae7 7.Kxc2 Bh2 8.Rd5 wins. Or 4...Rb1+ 5.Kxc2 Rba1 6.Qc4+ Kf6 7.Qf4+ Ke6 8.Qh6+ Kf7 9.Qh7+ Kf6 10.Qh8+ Ke6 11.Qc8+ Kf6 12.Qd8+ Ke6 13.Qd7+ Kf6 14.Rd6+ wins.

vi) An unexpected twist to the attack, which would lose momentum after 11.Kf1? Rxd6 12.Qc3+ Rd4.

vii) 12...Ke7 13.Qg7+ Ke6 14.Qg8+ Ke7 15.Qxa2+-.

viii) 13.Qg5+ Kd4 14.Qf4+.

ix) 13...Ke6 14.Qc4+ Ke7 15.Qxa2 wins.

x) 2...Bxh7? 3.Qh8+ Kc7 4.Qxh7+ Rd7 5.Qxc2 wins.

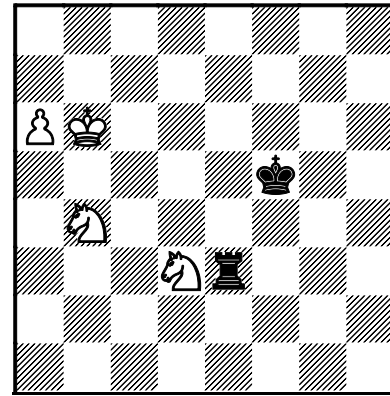
xi) 5...Kg5 6.Qf4+ Kh5 7.Rf5+.

xii) 11...Rxd6? 12.Qc3+ Ke7 13.Qg7+ Ke6 14.Qg8+ Ke7 15.Qxa2 wins.

Beyond question a first class, high quality composition, definitely worthy of a prize. In the final stage of making the award the opinions of GM's were canvassed: Oleg Pervakov showed them the best ones (as mentioned earlier) – and they preferred the ones honoured here. Taking the themed character of the event into consideration the standpoint of the practicians had to be given due weight.

No 16577 Martin van Essen (Netherlands). 1.a7? Re8 2.Kb7 Re7+ drawm. 1.Sc6 Re8/i 2.Kb7 Rh8/ii 3.Se7+/iii Ke6 4.Sf4+ Kd7 (Kxe7; Sg6+) 5.a7 Rh1/iv 6.Sc6/v Ra1 7.Sb8+ Kd6 8.Sa6 Rb1+ 9.Kc8 Rg1/vi 10.Se6/vii Kxe6 11.Kb7 Rg8/viii 12.Kb6 (for Sb8) Ra8 13.Sc7+ winning.

No 16577 M. van Essen
2nd honourable mention



b6f5 0302.10 4/2 +

i) Heading for the a-file doesn't help: Rxd3? 2.a7 Rb3+ 3.Ka6 Ra3+ 4.Sa5 wins.

ii) Hoping there is a loop-hole on the 7th rank. Other moves are hopeless: Re2 3.Sd4+. Re4 3.Sc5. Rf8 3.dSe5 Rh8 4.Se7+.

iii) White is on the alert. 3.Sc5? Rh7+ 4.Kb6 Rh8 draw.

iv) A sly reply! Choosing 5...Rh2 would mean he couldn't go to g2 later.

v) 6.a8Q? Rb1+. 6.Sd3? Rb1+.

vi) Remember (iv)? If here 9...Rh1 10.Sg6, or if 9...Rc1+ 10.Kd8 Rg1 11.Sg6 Rxg6 12.Sc7 wins.

vii) High time for a sacrifice. It's how wK will gain breathing space and thereby constrict bK.

viii) Rb1+ 12.Kc6 Rc1+ 13.Sc5+. Or Rg7+ 12.Sc7+ Kd6 13.a8Q Rxc7+ 14.Kb6 wins.

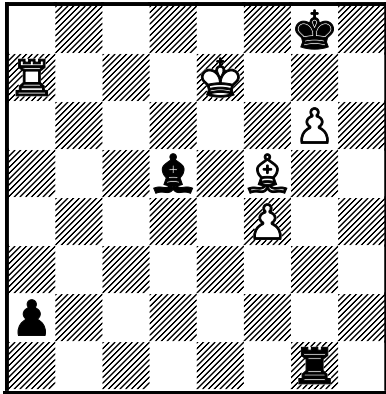
A very exact study with a protracted tussle of manoeuvring and multiple S-sacrifices. The circumstance that the position is readily analysable with the aid of the appropriate 6-man odb does not, in this instance, lessen the impression. Every poser facing the 'participants' is accessible to human, as opposed to computable, resolution.

No 16578 R. Sabitov (Russia). baP is on the threshold of promotion. White's salvation has to lie in perpetual pursuit of bBd5 tied to the aP's defence. First, the try: 1.Be4? Re1 2.Kd6 Bc4 3.Bd3 Rd1/i 4.Kc5 Bb3 5.Bc2/ii Rc1 6.Kb4 Bd5/iii 7.Kc5 Be6 8.Kd6 Bc4/iv 9.Ra8+ Kg7 10.Ra7+ Kf6 11.Rf7+ Bxf7 12.gxf7, but now follows, not Kxf7? 13.Bb3+,

but 12...Kg7 13.Ke7 Re1+, and White must call it a day.

No 16578 R. Sabitov

3rd honourable mention



e7g8 0440.21 5/4 =

So: 1.Kd6 Bc4/v 2.Kc5/vi Rc1/vii 3.Bg4/viii Kf8/ix 4.Kb4 Bd5 5.Bf3 Rb1+ 6.Kc3 (Kc5? Bb3;) Be6 (Rb3+; Kd4) 7.Bg4/x Bg8 8.g7+ Ke8 9.Bh5+ Kd8 10.f5 a1Q+ 11.Rxa1 Rxa1 12.f6, for 13.f7, so draw.

i) Checking would spoil everything: 3...Re6+? 4.Kc5 Ba6 5.Bc4.

ii) 5.Ra8+ Kg7 6.Ra7+ Kf6 7.Ra6+ Ke7 8.Ra7+ Kd8 wins.

iii) 6...Be6? 7.f5 Bd5 8.Kc5 draw.

iv) At last bB can take a breather.

v) Bb3 2.Bc2 draw. Rd1 2.Bc2 draw.

vi) For 2.Bd3? Rd1, see '1.Be4?'.

vii) The move to put most obstacles in White's path. If 2...Bb3 3.Kb4 draws, but not 3.Bc2? Rc1, with '1.Be4?' lines, and not 3.Ra8+? Kg7 4.Kb4 Bd5 5.Ra7+ Kf6 6.Be4 Bg8 7.Ra6+ Kg7 8.Ra7+ Kh6 winning.

viii) The study's core! Not 3.Kd4? Bb3. 3.Kb4? Bd5 4.Be4 Rc4+.

ix) Ba6+ 4.Kd6 a1Q? 5.Be6+ Kf8 6.Rf7+ Kg8 7.Rd7+ Kf8 8.g7+ Qxg7 9.Rd8 mate.

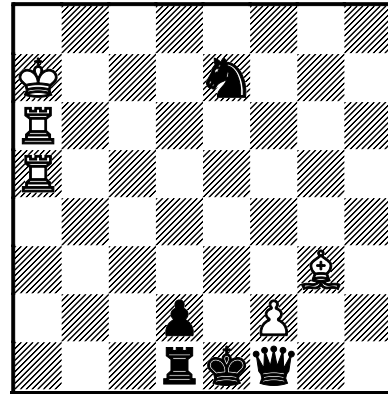
x) 7.f5? a1Q+ 8.Rxa1 Rxa1 9.fxe6 Ra3+ wins. 7.g7+? Kg8 8.f5 Bf7 wins.

Both try and solution illustrate successive pursuit of bB by wB and wK. Similar ideas have been seen many times before but the unexpected, and beautiful, point 3.Bg4!! lends novelty.

High professionalism is at work, everything fitting together in a good setting, but there is not enough bite for my taste.

No 16579 V. Vlasenko

4th honourable mention



a7e1 3513.11 5/5 +

No 16579 Valery Vlasenko (Ukraine).

1.Re6+? leaves the other wR vulnerable to a later bSc6+. So: 1.Re5+ Qe2/i 2.f3+/ii Kf1 3.Rxe2 Kxe2 4.Bf4 Sc6+ 5.Ka8 Rb1 6.Ra2 Kxf3/iii 7.Rxd2, and after wB is taken (to put an end to the defence against bRb8 mate) wR becomes a desperado, drawing.

i) OK, bQ is en prise, but should it be taken? Let's see if it's a thematic try: 2.Rxe2+? Kxe2 3.Bf4 – hoping to swap for bPd2, but there's a cold shower up Black's sleeve (!) – 3...Sc6+ 4.Ka8 Rb1 5.Ra2 Kf3 6.Rxd2 Kxf4, and White is doomed, for his own wPf3 is in the air.

ii) An eagle eye will have spotted the vulnerable point f3 in bK's orbit.

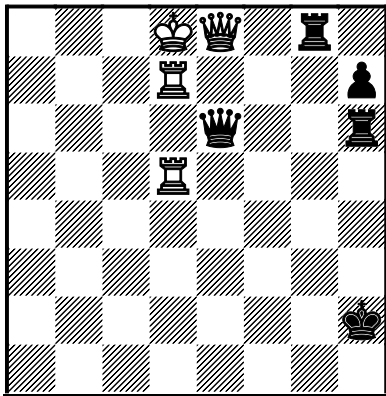
iii) The 'fifth column' in the white camp has been eliminated.

Likeable logic. From the very start one must foresee the stalemate arising, and with it the necessity for White to rid himself of his fP.

No 16580 David Gurgienidze (Georgia).

1.Rd2+ Kg3 2.R7d3+/i Kf4 3.Rf2+ Ke4 4.Re2+ Kxd3 5.Rxe6 Rxe8+ 6.Rxe8 Rh1 7.Rh8 h5 8.Ke7 h4 9.Kf6 h3 10.Kg5 h2 11.Rh3+ Ke2 12.Kh6/ii Kf2 13.Rh5 Kg3 14.Rg5+ drawn.

No 16580 D. Gurgenzidze
5th honourable mention



d8h2 4800.01 4/5 =

i) Thematic try: 2.R2d3+? Kf4 3.R7d4+ Ke5 4.Re3+ Kxd4 5.Rxe6 Rxe8+ 6.Rxe8 Rh5 – surprise move! – 7.Rh8 Ra5 8.Ke7 Ke5 9.Kf7/iii Ra7+ 10.Kg8 Kf6 11.Rxh7 Ra8 mate.

ii) The culminating subtlety. 12.Kh4? Kf2, leaves W in zugzwang (but it's reciprocal...!) 13.Kh5 Kg2. And there's an echo reci-zug if 12.Kh5? Kf1 (Kf2? Kh4) 13.Rh4 Kf2 (Kg2; Rg4+) 14.Rf4+ Ke3 15.Rh4 Kf3 winning.

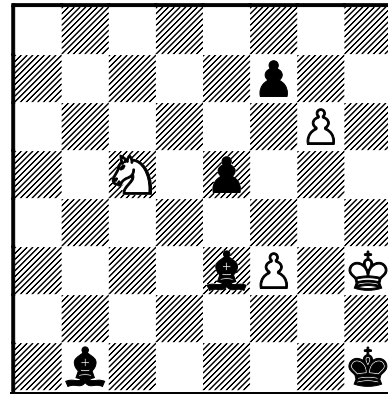
iii) With bR on, say, the first rank, then 9.Rb8 would work, but here (instead of 9.Kf7) 9.Rb8 h5 wins.

The content comprises a pair of sharp episodes forcing R-endings: the strange R-move in the try is hard to account for, as is the pretty withdrawal by wK in the solution. the downside is the lack of a logical link between the two.

I do not propose to comment on the remainder of the award, remarking only that each study in its own way is interesting and would in all probability have earned a high place in other tourney.

No 16581 Nikolai Kralin (Russia). 1.g7 Bh7/i 2.Se4/ii Bh6/iii 3.g8Q/iv Bxg8 4.Sf6 Bg5 5.Sxg8 f5 6.f4/v exf4 7.Se7 f3 – in the event of 7...Bxe7 the study's first stalemate appears – 8.Sxf5 f2 9.Sg3+ Kg1 10.Se2+ Kf1 11.Sg3+, and the second (see (vi)) is in the offing: Ke1 12.Kg2 Bf4 13.Sf1 Ke2 14.Kh1 Kf3 15.Sg3 Bxg3 stalemate.

No 16581 N. Kralin
6th honourable mention



h3h1 0061.22 4/5 =

i) If 1...Bf5+, then either 2.Kh4 Bh7 3.Sd7, or 2.Kg3 Bh7 3.Se4 Bf4+ 4.Kf2 Bh6 5.Sf6 Bxg7 6.Sxh7 f5 7.Sg5, will do to draw.

ii) In the direction of f6, but en route taking control of g5. So, not 2.Sd7? Bg5 3.Sxe5 f5 4.Sd7 Bg8 5.f4 Bd8 6.Kg3 Bd5, and 7.Kh3 Kg1 8.Kg3 Kf1 wins, or 7.Kf2 Kh2 8.Ke3 Kg3 9.Kd4 Bg8 10.Ke5 Kg4 wins.

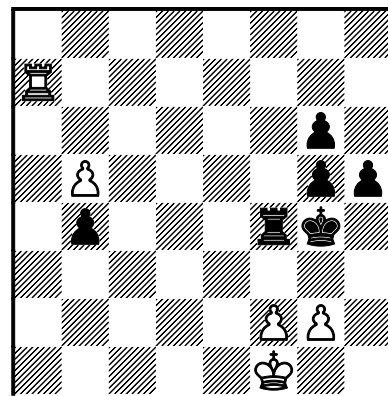
iii) f5 3.Sf6 Bh6 4.Sxh7 Bxg7 5.Sg5 draw.

iv) It is too soon for: 3.Sf6? Bf5+ 4.Kh4 Bxg7 5.Sh5, and Kg2 6.Sxg7 Be6 wins, or Bh8 6.Sg3+ Kg2 7.Sxf5 Kxf3 8.Sd6 e4 wins.

v) 6.Kg3? Kg1 7.Kh3 Kf2 wins.

Synthesis of two so-called mirror stalemates, where all squares in the K's field are unoccupied.

No 16582 V. Katsnelson
7th honourable mention



f1g4 0400.34 5/6 =

No 16582 Vladimir Katsnelson (Russia). 1.Ra4? b3 wins. 1.g3? b3, same result. So:

1.b6. Now since 1...b3? 2.b7 Rb4 3.Ra4 actually wins for White, Black settles for either:

– 1...Rf6 2.Ra6/i Rf5 3.b7/ii Rb5 4.Rf6 Rxb7/iii 5.Kg1/iv h4 6.Rf8 Rb5/v 7.Kh2 (Rf7? Rf5;) Kh5 8.Rh8+ Kg4 9.Rf8 Rf5, by-passing the positional draw but at the price of his passed pawn: 10.f3+ Kf4 11.Rb8 draw,

or:

– 1...Rf5/vi 2.Rc7/vii Rb5 3.b7/viii Rb6/ix 4.Rf7 Kh4/x 5.Kg1/xi g4 6.Rf6 Rxb7 7.Rxg6 – threatening 8.Kh2 and 9.g3 mate – so: 7...Rf7, and now 8.Rb6 is the simplest draw.

i) There's a try: 2.b7? Rb6 3.Ra6 Rxb7 4.Rf6 h4 5.Rf8 Rb5 6.Kg1 Rf5 7.Rb8 Rf4 wins. And another: 2.Ra8? Rxb6 3.Rf8 b3 4.Kg1 Kh4 5.Kh2 g4 winning. Now 3.b7 is a threat. So...

ii) It's too early for: 3.Kg1? Rb5 4.b7 Kf4 (Kf5? Ra5), when bK has freedom.

iii) After 4...b3 5.Kg1 b2/xii 6.Kh2, there is the threat of 7.f3+ Kh4 8.g3 mate, so: 6...h4, but now White wins by: 7.Rf8 Kh5 8.Rh8+ Kg4 9.b8Q b1Q 10.f3+.

iv) 5.Rf8? Rb6 6.Kg1 Kh4 wins.

v) Rh7 7.Rb8. h3 7.Kh2.

vi) Black, having tried 1...Rf6, which led to loss of a tempo when he had to play 2...Rf5, asks himself why he shouldn't choose f5 to start with. Indeed, after 2.Ra6? Kf4, and Black wins. But a way out is at hand...

vii) This square is far enough from bK's checkable threshold, and therefore superior to 2.Rd7?

viii) Setting up the desired threat of 4.Rc4+ Kf5 5.Rc5+.

ix) Kh4? 4.Kg1 g4 5.Kh2 Rb6 6.Rc6 and a win.

x) h4 5.Kg1 h3 6.Kh2 draw.

xi) 5.Rf6? Rxb7 6.Kg1 Rc7 7.Rb6 Rc1+ 8.Kh2 Rb1 9.Rxg6 Kg4 10.Rf6 Rb2 11.f3+ Kh4 12.Rf8 g4 13.fxg4 hxg4 14.Rh8+ Kg5 15.Rg8+ Kf4 16.Rf8+ Ke3 17.Kg3 Rc2.

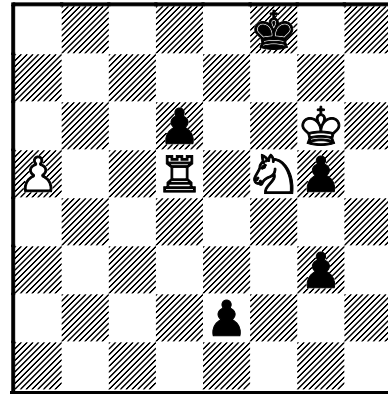
xii) Kh4 6.Kh2 g4 7.Rxg6.

No 16583 Mihail Croitor (Moldova). 1.Rb5/i e1Q 2.Rb8+ Qe8+ 3.Rxe8+ Kxe8 4.a6/ii g2 5.a7 g1Q 6.a8Q+ Kd7 7.Qb7+ Ke6/iii 8.Sd4+/

iv Qxd4 (Ke5; Sf3+) 9.Qf7+ Ke5 10.Qf5 mate.

No 16583 M. Croitor

1st commendation



g6f8 0101.14 4/5 +

i) bPd6 is poisoned: 1.Rxd6? e1Q 2.Rd8+ Qe8+ 3.Rxe8+ Kxe8 4.a6 g2 5.a7 g1Q 6.a8Q+ Kd7 7.Qb7+ Ke6, when there is no win for White, while, in this, 4.Sxg3 Kd7 5.Se2 g4 6.Kf5 g3 7.Ke4 g2 8.Kd5 Kc7 9.Kc5 Kb7 10.Kb5 Ka7 11.a6 Ka8 12.Kb6 Kb8, is still a draw.

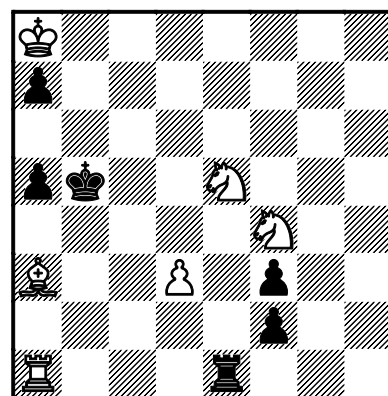
ii) Still not: 4.Sxg3? Kd7 5.Se2 g4.

iii) Kd8 8.Qe7+ Kc8 9.Sxd6+ Kb8 10.Qb7 mate.

iv) Now White can win, thanks to bPd6.

No 16584 G. Amann

2nd commendation



a8b5 0412.14 6/6 =

No 16584 Günter Amann (Austria). After the imminent promotion Black will soon have a material advantage. So White had better play for mate. 1.Bc1 f1Q/i 2.Rb1+ Ka6/ii 3.Sd5/iii Rxc1/iv 4.Sc4 Rxc4 (Rxb1; Sc7 mate) 5.Rb6+

axb6 6.dxc4 b5/v 7.c5 a4 8.Sb4+ Ka5 9.Sc6+ with perpetual check.

i) This is best. If 1...Rxe5 2.Bd2 Kb6 3.Bxa5+/vi Rxa5 4.Rf1 Re5 5.Rb1+ Kc5 6.Rf1 Kd4/vii 7.Kxa7 Ke3 8.Sh3 Rh5 9.Sxf2 Ke2 10.Rh1 drawing.

ii) After 2...Kc5 3.Ba3+ Kd4 4.Rxe1 the f3 fork is on, and after 2...Ka4 3.Sd5 Rxc1 there is 4.Sc3+.

iii) 3.Se6? Rxc1 4.Sd7 Rc8+.

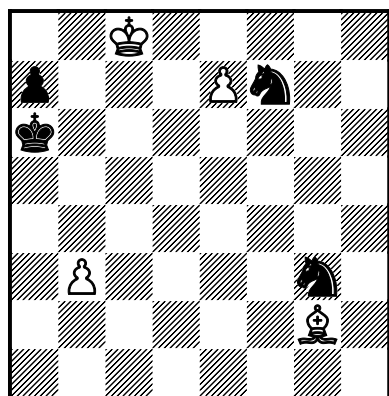
iv) White seems to be in a bad way, but there is a little combination lurking.

v) a4 7.Sb4+ Ka5 8.Sc6+. Qxc4 7.Sc7+ Qxc7 stalemate.

vi) Not being tempted by: 3.Be3+? Ka6 4.Kb8 Rxe3 5.Rf1 Re2 6.Sh3 Kb6 7.Kc8 a4 8.Sxf2 a3, winning.

vii) Re2 7.Sh3 Kd4 8.Sxf2 draw.

No 16585 G. Amann
3rd commendation



c8a6 0016.21 4/4 +

No 16585 Günter Amann (Austria). 1.Kc7/i Sd6 2.Bf1+/ii Ka5 3.Kxd6 Sf5+ 4.Kc5 Sxe7/iii 5.Be2/iv Sd5 6.Kxd5 Kb4 7.Bd1 wins.

i) Temporarily preventing bK from playing to b6. The sure-fire bet 1.Kd7? fails: Sd6/v 2.Bh3/vi Sge4 3.Kc6 Ka5 4.Bf5/vii Sg3 5.Bg6 Se8 6.Bxe8 Sf5 7.Kc5 Sxe7 8.Bb5 Sd5 draw.

ii) Meeting Black's piece-offer with a counter-offer.

iii) wB now has the e2 square, unavailable with the 1.Kd7? try.

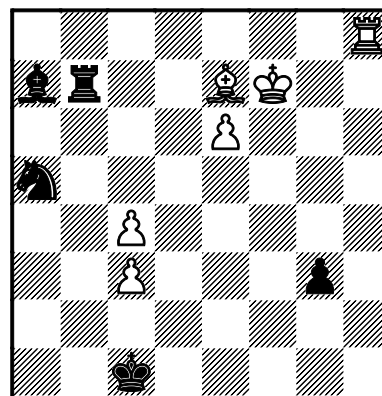
iv) 5.Bb5? Sd5. 5.Bc4? Sc6 6.Kxc6 Kb4. 5.Bd3? Sd5 6.Kxd5 Kb4 7.Bc2 Kc3. All draws.

v) 1...Sh5 2.Bd5 Sg7 3.Bxf7 Kb5 4.Kc7 Kb4 5.Kc6 wins.

vi) 2.Bf1+ Kb6. 2.Kxd6 Sf5+ 3.Kd7 Sxe7 4.Kxe7 Kb5. Draws.

vii) 4.Bg2 Sg3 5.Kxd6 Sf5+ 6.Kc5 Sxe7 draw.

No 16586 E. Eilazyan
4th commendation



f7c1 0443.31 6/5 =

No 16586 Eduard Eilazyan (Ukraine). Black has an extra piece, a far advanced passed pawn, and, even more urgent, a threat to win the pinned wBe7. 1.Kf6/i g2/ii 2.Ba3+/iii Kd1/iv 3.Rg8/v g1Q 4.Rxg1+ Bxg1 5.e7 Rb8 6.Bd6 Rc8/vi 7.Ke6 Sxc4 8.Kd7, and now there are, not two, but three lines to note:

– 8...Rh8 9.Bc7 Bb6 10.Bg3/vii Bc5 11.e8Q Sb6+ 12.Kd8 drawn,

or:

– 8...Ra8 9.Bc7 Bb6 10.Bd8/viii Se5+ 11.Ke6 Bxd8 12.e8Q drawn,

or:

– 8...Rg8 9.Bc7 Bb6 10.Bh2/ix Bc5 11.e8Q Sb6+ 12.Kd8 draw.

i) 1.Kf8? g2 2.Rg8 Rb8+ 1.Rh1+? Kc2 2.Kf8 Bf2.

ii) Sxc4 2.Rg8 Bb8 3.Bd8 Be5+ 4.Kf5 Rg7 5.Rxg7 Bxg7 6.Bh4 g2 7.Bf2 Bh6 8.Ke4 Be3 9.Kf3 g1Q 10.Bxg1 Bxg1 11.Ke4 Sb6 12.e7 Sc8 13.e8S=.

iii) The Zwischenschach is essential. White is executing a logical manoeuvre with the aim of restricting Black's options. 2.Rg8? g1Q 3.Rxg1+ Bxg1 4.Ba3+ allows bK four squares, and the winning one is: 4...Kc2.

iv) Making life difficult for his opponent. Kc2(Kd2) 3.Rh2 draws. Kb1 3.Rg8 g1Q 4.Rxg1+ Bxg1 5.e7 Rb8 6.Bd6.

v) 3.Rd8+? Kc2 4.Rg8 g1Q 5.Rxg1 Bxg1 6.e7 Rb8 7.Bd6 (Kf7? Sxc4;) Rh8, with either: 8.c5 Sc6 9.Ke6 Kd3 10.Kd7 Sxe7 11.Kxe7 Kc4 12.c6 Kd5 13.c7 Kc6 winning, or: 8.Kg7 Rc8 9.Kf7 Sb7 (Sxc4? Bf4) 10.c5 (10.Bb4 Sd8+) Bxc5 11.Bxc5 Rxc5 12.Ke6 Rc6+ 13.Kd7 Rd6+ 14.Kc7 Re6 15.Kd7 Sc5+ 16.Kd8 Rd6+ 17.Kc8 Ra6 winning.

vi) With bKd1 6...Rh8 lacks point, as bK cannot coordinate with bR+bB after 7.c5 Sc6.

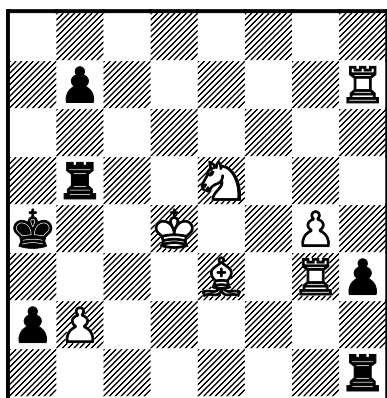
vii) 10.Bd8? Se5+ 11.Ke6 Bxd8 12.exd8Q+ Rxd8. Or 10.Bh2? Rh7 11.Ke6 Rxh2 12.e8Q Re2+. Or 10.Bf4? Ba5 11.e8Q Sb6+ 12.Ke7 Sd5+ 13.Kf7 Rxe8 14.Kxe8 Sxf4, winning.

viii) 10.Bf4(Bg3/Bh2)? Bc5 11.e8Q Sb6+ 12..Rxe8 win.

ix) 10.Bd8? Se5+ 11.Ke6 Bxd8 12.exd8Q+ Rxd8. Or 10.Bg3? Rg7 11.Ke6 Rxg3 12.e8Q Re3+. Or 10.Bf4? Ba5 11.e8Q Sb6+ 12.Ke7 Sd5+ 13.Kf7 Rxe8 14.Kxe8 Sxf4.

Depth and subtlety in abundance, yes, but we were not stirred.

No 16587 M. Prusikin
5th commendation



d4a4 0811.23 7/6 =

No 16587 M. Prusikin (Germany). 1.Bg1? Rxb2 2.Rh8 Rb4+ 3.Kd5 Rb5+ 4.Bc5 a1Q wins. 1.Bf4? Rb4+ 2.Sc4 Rd1+ 3.Ke5 a1Q 4.Ra3+ Qxa3 5.Sxa3 Re1+ 6.Kd5 Rxf4 7.Rxh3 Rd1+ 8.Ke5 (Kc5, Rf6;) Rxg4 wins. So: 1.Bd2 Rxb2 2.Ra3+ Kxa3 3.Sc4+ Ka4 4.Sxb2+, with either:

– Kb5 5.Rh5+/i Kc6 6.Rc5+/ii Kd7 7.Rd5+ Ke6 8.Re5+ Kf7 9.Rf5+ Kg6 10.Rg5+ Kh7 11.Rh5+/iii perpetual check, or:

– Kb3 5.Kd3/iv a1Q 6.Rxb7+ Ka2 7.Ra7+ Kb1 8.Sa4/v Rc1 9.Rb7+ Ka2 10.Bxc1 Qxc1/vi 11.Sc3+ Ka1 12.Ra7+ Kb2 13.Rb7+ Ka3 14.Ra7+ Kb3 15.Rb7+, perpetual check again.

i) 5.Rxb7+? Ka6 6.Rb8 Ka7 7.Rb5 a1Q 8.Ra5+ Qxa5 9.Bxa5 Rb1 wins.

ii) 6.Ra5? Rf1 7.Rxa2 h2 wins.

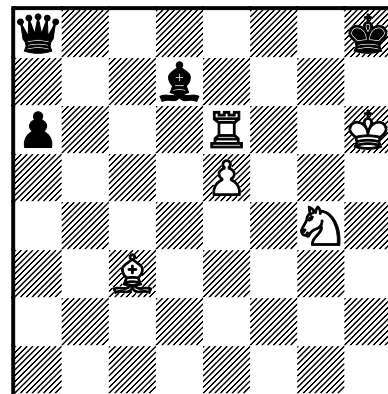
iii) 11.Ra5? a1Q 12.Rxa1 Rxa1 13.Bf4 Rf1 14.Bb8 Rg1 15.Sd3 Rxg4+ wins.

iv) 5.Rxb7+ Kc2 6.Ra7 a1Q 7.Rxa1 Rxa1 8.Bf4 Kxb2 wins.

v) 8.Rxa1+ Kxa1 9.Bc3 Ka2 10.Be5 Re1 wins.

vi) h2 11.Sc3+ Qxc3+ 12.Kxc3 h1Q 13.Ra7+ Kb1 14.Be3 draw.

No 16588 B.N. Sidorov
6th commendation



h6h8 3141.11 5/4 +

No 16588 Boris N. Sidorov (Russia). 1.Rg6? Qh1+ 2.Kg5 Qc1+. 1.Re8+/i Qxe8 2.e6+ Kg8 3.Sf6+/iii Kf8 4.Bb4+ Qe7 5.Sxd7+/iv Ke8 6.Bxe7 Kxe7 7.Sc5 Kf6 8.Kh7 a5 9.Kg8 Ke7/v 10.Kg7 a4 11.Kg6 a3 12.Kf5 a2 13.Sb3 wins.

i) 1.Re7? Qf8+.

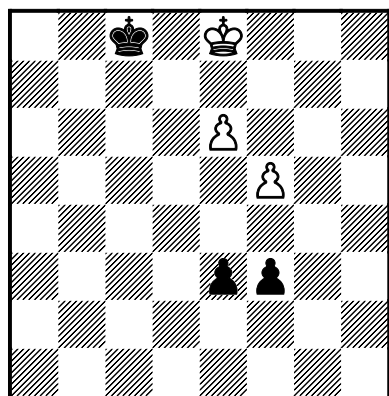
ii) Bxe8 2.e6+ Kg8 3.Sf6+ Kh8 (Kf8; Bb4 mate) 4.Sxe8+ Kg8 5.Sf6+ Kh8 6.e7 Qh1+ 7.Sh5+ Kg8 8.e8Q mate.

iii) 3.exd7? Qf8+ 4.Kg6 Qf7+ 5.Kg5 Qe7+.

iv) 5.Bxe7+? Kxe7 6.exd7 a5.

v) a4 10.Kf8 a3 11.e7 a2 12.Sb3.

No 16589 S. Hornecker
7th commendation



e8c8 0000.22 3/3 =

No 16589 Siegfried Hornecker (Germany).
1.f6/i e2/ii 2.f7/iii e1Q 3.e7 f2/iv 4.f8Q f1Q
5.Qxf1 Qxf1stalemate.

i) 1.e7? e2 2.f6! f2! 3.f7 f1Q 4.f8Q Kb7, or
here 2.Kf7 e1Q 3.e8Q+ Qxe8+ 4.Kxe8 f2 5.f6
f1Q 6.f7 Qb5+ 7.Kf8 Qg5 8.Ke8 Qd8 mate.

ii) f2 2.f7 f1Q 3.f8Q Qxf8+ 4.Kxf8 e2 5.e7
e1Q 6.e8Q+ Qxe8+ 7.Kxe8.

iii) 2.e7? f2 3.f7 f1Q 4.f8Q Kb7.

iv) Qb1 4.f8Q Qg6+ 5.Qf7 Qc6+ 6.Kf8.

v) But not f2? 2.Kf8 f1Q 3.e8Q+.

vi) But not e1Q? 3.f7 main line.

ARVES 20th ANNIVERSARY TOURNEY

The Dutch-Flemish Association for Endgame Study (Alexander Rueb Vereniging voor schaakEindspelStudies) ARVES organizes an international composing tourney for endgame studies. Judge: Marcel Van Herck. Three money prizes will be awarded:

1st prize: 300 euro; 2nd prize: 200 euro; 3rd prize: 100 euro.

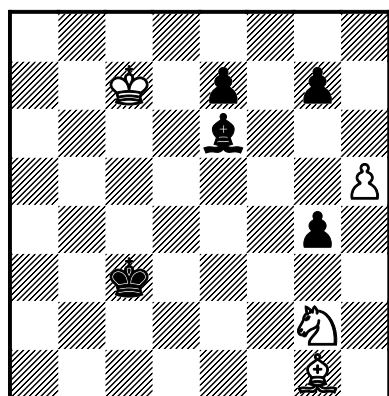
Entries (not more than three per composer) should be sent to the tourney director Luc Palmans, Sieberg 55, 3770 Riemst, Belgium or palmans.luc@skynet.be before December 31st, 2008.

The award will be published in the first half of 2009.

Theme: A study in which White wins after forcing Black to incarcerate a minor piece (B/S). Voluntarily incarcerations for self-stalemate are not thematic.

Example:

Alexei Troitzky
hon. ment. *Sydsvenska Dagbladet*
Snällposten 1912



White wins

1.Kd8 Bf7 2.Kxe7 Bxh5 3.Sf4 g6 (thematic move) 4.Se2+ Kc4 5.Sg3 Kd5 6.Kd7 Ke5 7.Be3 Kd5 8.Kc7 Ke6 9.Kc6 Ke5 10.Kc5 Ke6 11.Bd4 Kd7 12.Kd5 Ke7 13.Be5 Kd7 14.Bd6! Ke8 15.Ke6 Kd8 16.Be5 Kc8 17.Kd6 Kb7 18.Bd4 Ka6 19.Kc6 Ka5 20.Bc3+ Ka4 21.Kc5 Kb3 22.Kd4 Kc2 23.Kc4 Kd1 24.Kb3 Kc1 25.Ba5 Kd1 26.Bb4 Kc1 27.Kc3 Kb1 28.Ba3 Ka2 29.Bb2 Kb1 30.Kb3 g5 31.Sxh5 wins.

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