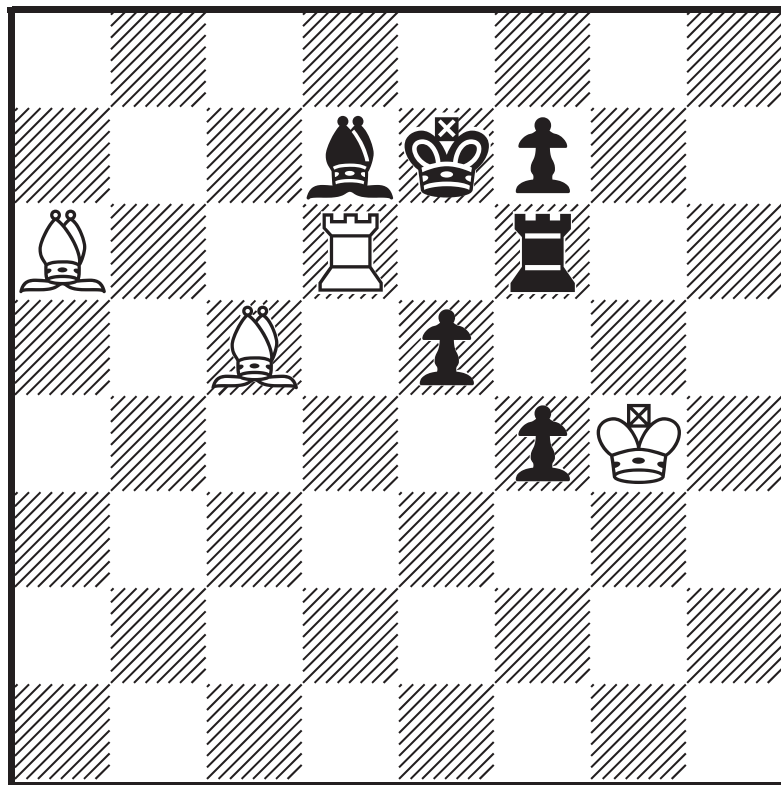


No. 202 — VOL. XXI — OCTOBER 2015



WHITE TO PLAY AND WIN

EG is produced by the Dutch-Flemish Association for Endgame Study
(‘Alexander Rueb Vereniging voor schaakEindspelStudie’) ARVES
<http://www.arves.org>

EG was founded by John Roycroft in 1965

Editor in chief

Harold van der Heijden
Postbus 246, 7400 AE Deventer
e-mail : heijdenharold@gmail.com

Editors

Spotlight : *Jarl Henning Ulrichsen*
Sildråpeveien 6C, N-7048 Trondheim, Norway
e-mail : jarl.henning.ulrichsen@hf.ntnu.no

Originals : *Ed van de Gevel*
Binnen de Veste 36, 3811 PH Amersfoort, the Netherlands
e-mail : gevel145@planet.nl

Computer news : *Emil Vlasák*
e-mail : evcomp@quick.cz

Prize winners explained : *Yochanan Afek*
e-mail : afekchess@gmail.com

Themes and tasks : *Siegfried Hornecker*
e-mail : sh-schach@gmx.eu

History : *Alain Pallier*
e-mail : alain.pallier@wanadoo.fr

Lay-out : *Luc Palmans*
e-mail : palmans.luc@skynet.be

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

diagram on the cover: see p. 258

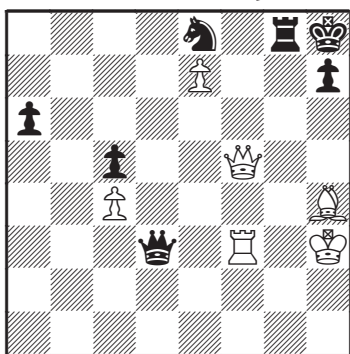
Editorial

BY HAROLD VAN DER HEIJDEN

Since I was moving house during the editorial phase for this issue of **EG**, all my chess materials, as well as my desktop computer, were in storage for no less than two months. The delay that this caused to the present issue was greatly reduced by the flexibility of our English proof reader Hew Dundas and our technical editor Luc Palmans.

Hew also brought the following study-like game fragment to my attention:

H. Nakamura – A. Grishuk
St. Louis 2015



Position after 61.Qxf5

61...Qxf5 62.Rxf5 Kg7 63.Bg3 h6 64.Be5+ Kh7 65.Rf7+ Kg6 66.Rf8 Kh7 67.Bf4 a5 68.Bxh6

a4 69.Be3 a3 70.Bxc5 a2 71.Bd4 Sc7 72.Ba1 Se8 73.c5 Sc7 74.c6 Se8 and now Malcolm Pein in his (highly-recommended) daily column in the English *Daily Telegraph* newspaper on 5th September 2015 wrote: “White to play and win, with the clue: remember the adage: bring everyone to the party”. 75.Kh4! Sc7 76.Kh5 Se8 77.c7 1-0.

Sadly, quite a few endgame study composers have passed away recently. Apart from Van Reek, Sobey, and Manvelyan, for whom we publish obituaries in this issue, another prominent endgame study composer, Ervin Jánosi (1936 – 2015), has also passed away. We will be grateful if someone could provide an obituary for our next issue.

During the recent WFCC conference, for which Yochanan Afek has written a report dealing with endgame study matters for this issue **EG**, some important decisions were taken, e.g. the establishment of an ethical committee that proposes to deal with improper behaviour (including cheating), and new rules for the Study-of-the-Year 2014. See www.arves.org for a detailed announcement.

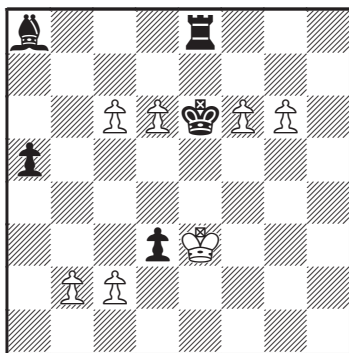
Originals (48)

EDITOR: ED VAN DE GEVEL

“email submissions are preferred.”
Judge 2014-2015: Luis Miguel Gonzalez

The announcement of the discontinuation of our Spotlight column has had its impact on this column. The first two entries for this issue were corrections of a study by Weenink from 1917 and a study by Gurvich 1930. After some deliberation within the editorial board we decided not to rename this column “Originals and Almost Originals” and not to publish those two corrections in this column. Concerning a third entry the composer wrote to me that he was not sure whether it was a study or a more-mover. Normally I would have replied: since you entered it for a study tourney it is now a study, but a check with the 6-man EGTB showed that in the final position, as well as the pretty mate in one, there is also an alternative computer win in 20. Maybe that line ends up in the same mate (in which case it would be just an irrelevant loss of time dual) but I am not sure. Declaring it a more-mover certainly removes the possible dual but, of course, then it does not fit in this column.

No 20449 J.R. Ibran
 after Zinar, Derdle and Cassidy



e3e6 0330.62 7/5 Win

Let us move to the studies which are in this issues column. The first one is by Javier Ibran

from Spain, who extended a well-known work. Original? I leave that up to our judge to decide:

No 20449 Javier R. Ibran (Spain) 1.d7/i Bxc6/ii 2.dxe8Q+ Bxe8 3.f7 Bxf7 4.gxf7 dxc2 (Zinar 1981) 5.f8S+/iii Kf7 6.Kd2 c1Q+ 7.Kxc1 Kxf8 8.Kc2 a4 (Dedrlle 1921) 9.Kb1 (Kc3? a3;) a3 (Cassidy 1884) 10.b3 Ke7 11.Ka2 Kd6 12.Kxa3 Kc5 13.Ka4 Kb6 14.Kb4 wins.

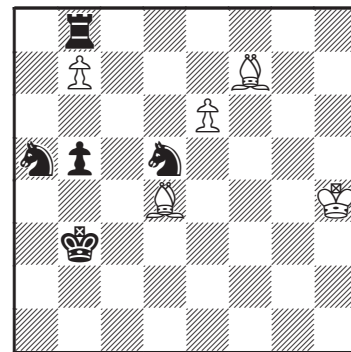
i) Not 1.Kxd3? Kxf6 2.d7 Rd8 3.c7 Rxd7+ wins, nor 1.c7? Kxd6+, nor 1.g7? Kxf6+, nor 1.f7? Bxc6

ii) Rh8 2.g7 Rh3+ 3.Kd2 wins, or Rb8 2.c7, or Rf8 2.g7, or Rg8 2. f7, or Rd8 2.c7 dxc2 (d2; 3.cxd8Q) 3.c8Q wins.

iii) 5.Kd2? Kxf7 6.Kxc2 Ke6 7.Kb3 Kd5 8.Ka4 Kc4 draws.

In our second study our Belgian friend Ignace Vandecasteele shows how Black cannot stop the dangerous White pawns in such a way that he can also save the draw.

No 20450 I. Vandecasteele



h4b3 0326.21 5/5 Win

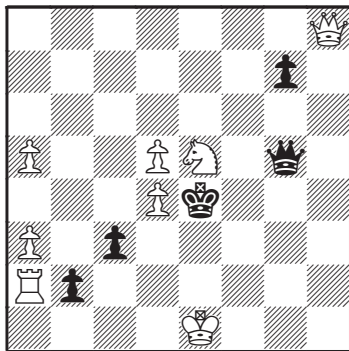
No 20450 Ignace Vandecasteele (Belgium) 1.e7 Kb4/i 2.Bxd5 Sxb7 3.Bxb7 Re8 4.Bg7 Kc5 5.Bf8 Kd6 6.Bc8 b4 (Rxc8; e8Q+) 7.Kg5 b3 8.Kf6 b2 9.Bf5 Rxe7 10.Bxe7+ wins.

i) Kc4 2.Be5 Sc6 3.e8Q Rxe8 4.Bxe8, and now: Sde7 5.Bf6 Sb8 6.Bxe7 Sa6 7.Kh3 b4 8.Bd6 Kd5 9.Bxb4 wins, or here:

Sdb4 5.Bd6 Sb8 6.Bf7+ Kd3 7.Bxb4 wins.

Our third study is a cooperation between three composers. There are multiple complex lines where Black has two Queens and still cannot save himself.

No 20451 B. Akhaladze, P. Krug, & M. García



e1e4 4101.43 8/5 Win

No 20451 Beqa Akhaladze (Georgia), Peter Krug (Austria) & Mario García (Argentina) 1.Qh7+/i and now

— g6 2.Qh1+ Kxd4 3.Sf3+ Ke3 4.Rxb2 cxb2 5.Sd2 Qg4 6. Qh2 wins, or:

— Kxd5 2.Qh1+ Kxd4 3.Sf3+, and now:

– Kc5 4.Kf2/ii Qf5/iii 5.Qe1 Kc4/iv 6.Rxb2 wins, or:

– Ke3 4.Rxb2 cxb2 5.Sd2 b1Q+/v 6.Sxb1 Qxa5+ 7.Kd1 Qa4+ 8.Kc1 Qc4+ (g5; Qe1+) 9.Kb2 Qb5+ 10.Ka1 Qe5+ 11.Ka2 Qe6+ 12.Kb2 Qb6+ 13.Kc2 and now:

- Qc5+ 14.Sc3 Qxa3 15.Qh3+/vi Kf4 (Kd4) 16.Sd5+ (Se2+) wins, or:

- Qg6+ 14.Kc1 wins, as the White has managed to avoid the checks.

i) Try: 1.Qh1+? Kxd4 2.Sf3+ Kc5! 3.Kf2 Qc1 draws.

ii) 4.Ke2? Qg6 5.Rxb2 Qe4+ 6.Kf2 cxb2 7.Qh5+ Kd6 8.Sd2 b1Q 9.Sxb1 Qxb1 draws.

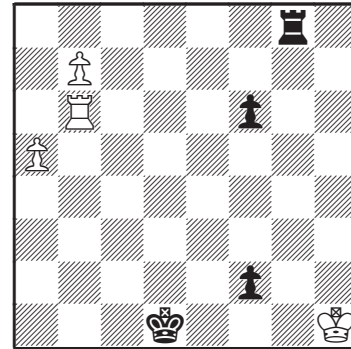
iii) Qc1 5.Qh5+ g5 6.Qe8 b1Q 7.Re2 wins.

iv) Qc2+ (b1Q; Qxc3+) 6.Kg3 Qg6+ 7.Kh4 Qf6+ 8.Kg4 Qg6+ 9.Sg5 b1Q 10.Qxc3+ Kb5 11.Rb2+ Qxb2 12.Qxb2+ wins.

v) Qg4 6.Qh2 Kd3 7.Qd6+ wins, or Qg3+ 6.Kd1 Qg4+ 7.Kc2 Qc8+ 8.Kxb2, e.g. Kxd2 9.Qd5+ Ke1 10.Qe4+ Kd2 11.Qb4+ Ke2 12.Qb5+ Kd2 13.a6 wins.

vi) 15.Qh4? Qa5 16.Qg4 Qc7 draws.

No 20452 G. Østmoe



h1d1 o400.22 4/4 Win

Concerning our final study the composer writes: “Obviously, most of this study is in EGTB territory, and I would like to share my story of how I composed it. When I analysed this endgame without a computer, my intuition told me that 13.Kc6 should be a win somehow, while 13.Kc7 should be a draw. However, I realized that I wouldn’t be able to work out either endgame to a clear conclusion, and when I consulted the EGTB, it proved my intuition wrong twice – 13.Kc6 was a draw, while 13.Kc7 was a win! I was eager to see how the EGTB was going to win the queen endgame, so I decided to let Black play the moves that seemed most natural to me, and see how the EGTB would respond as White. To my surprise, the EGTB demonstrated a dual-free win (except for loss-of-time duals on move 23-25) ending with a pawn sacrifice (24.Qb4+!), a queen sacrifice (25.Qa3+!) and a stalemate defence (in the try 24.a8Q?). I was even more surprised when I couldn’t find any direct anticipations of the queen endgame in HHdbIV. Admittedly, the queen sacrifice is a well-known picture (for example Van Vliet, 1888), but I couldn’t find any examples with a rook’s pawn. So, in short, the first 12 moves of the study were planned, but the rest of the study was the result of a spontaneous 5-minute “game” between the EGTB (White) and me (Black). Unfortunately, the queen endgame is too complicated to make it

suitable from a solver's perspective, but still, it was a great experience to see the study's contents expand just like that.

No 20452 Geir Sune Østmoe (Norway)
 1.Kh2!/i f1Q (Ke2; Re6+) 2.Rb1+ Ke2 3.Rxf1 Kxf1 4.Kh3/ii Kf2 5.Kh4 Kf3 6.Kh5 Ke4 7.a6 Kf5 8.Kh6/iii Rh8+ 9.Kg7 Rb8 10.Kf7 Ke5 (Kg5; Ke6) 11.Ke7/iv f5 12.Kd7 f4 13.Kc7/v f3 14.Kxb8 f2 15.Kc8 f1Q 16.b8Q+ Kd5 17.Qb7+ Kc5 18.Qc7+ Kb5 19.a7 Qf8+ 20.Qd8 Qf3 21.Qd7+ Kb6 22.Qd4+ Ka6 23.Qa4+ Kb6 24.Qb4+/vi Ka6 (Kxa7; Qa5 mate) 25.Qa3+ Qxa3 26.a8Q+ wins.

i) 1.Rxf6? Ke2 2.a6 f1Q+ 3.Rxf1 Kxf1 4.Kh2 Kf2 5.Kh3 Kf3 6.Kh4 Kf4 7.Kh5 Kf5 8.Kh6 Kf6

draws, since 9.Kh7 Rb8! even wins for Black. Or 1.Rb1+? Ke2 2.Kh2 Kf3! 3.Rb3+ Ke2 draws.

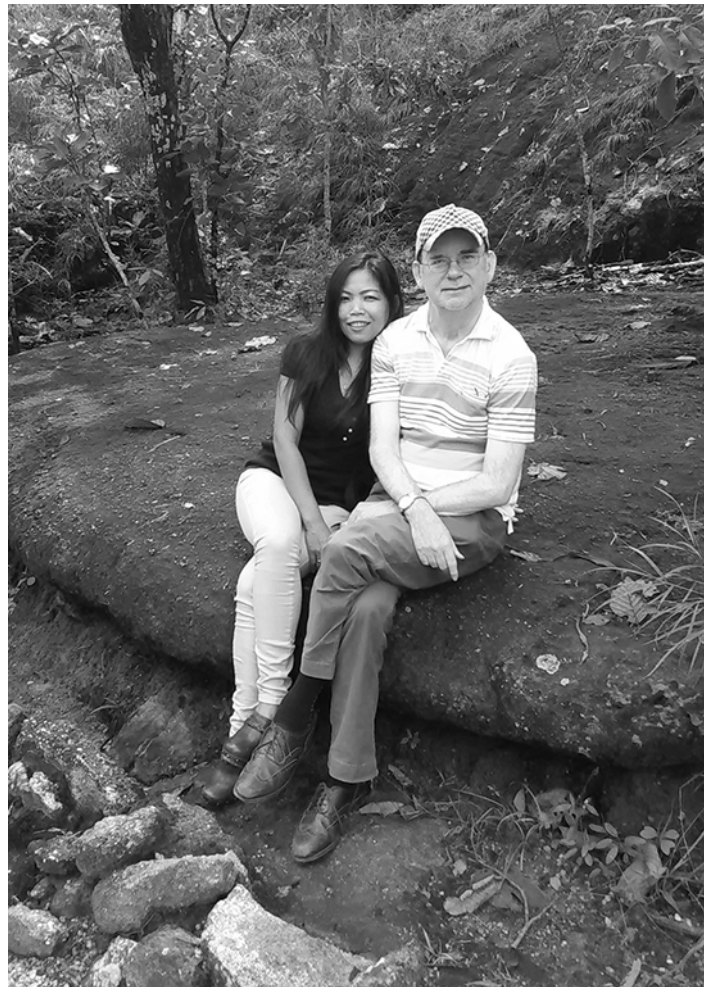
ii) 4.a6? Kf2 5.Kh3 Kf3 6.Kh2 (Kh4 Rh8 mate;) Kf2 draws.

iii) Contrary to the line after 1.Rxf6?, there is no 8...Kf6 now.

iv) 11.Kg6 is a loss of time after Rg8+ 12.Kh5 Kf5 13.Kh6 Rh8+ 14.Kg7 Rb8.

v) 13.Kc6? f3 14.a7 Rxb7 15.a8Q Rf7 is an EGTB draw.

vi) 24.a8Q? Qf8+ 25.Kd7 Qd6+! 26.Kxd6 stalemate, or 24.a8R? Qb7+ 25.Kd8 Qd5+ 26.Ke7 Qe5+ positional draw.



Jan van Reek

Obituary

Jan van Reek (10viii1945 - 8viii2015)

BY HAROLD VAN DER HEIJDEN

Because I was moving house, one of my e-mail accounts was closed. The very last e-mail I sent from that account, on 9vii2015, was to Jan van Reek, congratulating him on his 70th birthday due the next day. I remember I was in a hurry but I am very glad that I sent him that e-mail.

The news that Jan had suddenly passed away came as a great shock to me. He was my mentor (for endgame studies) and he was my friend.

The following information was taken from *Endgame Study Composing in the Netherlands and Flanders*: Jan van Reek was born in Oostvoorne as the son of a fruit grower. He studied physical chemistry at the University of Leyden where one of his teachers was Professor Bötcher, not only a Dutch endgame study composer but also a famous scientist and a member of the Club of Rome). Jan contributed to EG's Spotlight, and became editor of the endgame study column of *Schakend Nederland* in 1986. He also organized endgame study tourneys in *En passant*, the club magazine of the Maastricht Chess Club. He was a strong amateur OTB player acquiring an elo rating of 2335 and he also became involved internationally in endgame study composition as a member of the FIDE subcommittee for endgame studies.

The first time I met Jan was in the Max Euwe Centre, then at the Dam in Amsterdam. In 1934 (during the golden decade of endgame study composition in the Netherlands) it was proposed (in *Tijdschrift van de N.S.B.*) for the first time to start an endgame study circle in the Netherlands. In the early 1960's Cor de Feijter (from Deventer) made a second attempt. I possess a postcard with an invitation which De Feijter sent to composers in the Netherlands and Belgium. Almost three decades later, Jan van Reek tried again and invited several endgame

study enthusiasts to the Max Euwe Centre. During the meeting it was decided to give it a go and on Saturday 15x1988, in Café de Roode Leeuw, the Nederlands Vlaamse Vereniging voor Schaakeindspelstudie (NVVS), renamed in 1989 as the Alexander Rueb Vereniging voor Eindspelstudie (ARVES), was founded. Jan van Reek was appointed as its first president.

Jan was very ambitious. During the first couple of years he published numerous books on endgame studies including several "forgotten" manuscripts by e.g. Selman, Kok and others. Probably his books (together with Henk van Donk) about *Carel Mann* (1991), and our historical book *Endgame Study Composing in the Netherlands and Flanders* (1992) are the highlights from this period. Jan also introduced a new genre: *The Ultramodern Endgame Study*, which was also the title of his first ARVES book (1989). An ultramodern endgame study features at least three phases: introduction, main play 1, main play 2. It has not gained much recognition, but from time to time one sees some great examples, see e.g. Østmo's original in this issue.

Professionally, Jan was a medical sociologist at the University of Limburg until 1995 or so, publishing at least 37 scientific papers on smoking and alcohol consumption (especially among adolescents). He often told me that he was very proud of his work and that he was very happy with the recent measures in the Netherlands, raising the minimum age for purchasing alcoholic drinks to 18. As a matter of fact, Jan considered this almost to be his achievement because he initiated the discussion. But that was Jan: modesty was not his strongest quality.

Unfortunately, in 1991/1992 a crisis broke out in ARVES. Jan had already been succeeded as president, but was more or less forced to

quit active membership. The late Lex Jongma in his chess column in the largest newspaper of the Netherlands (*De Telegraaf*), defended him fiercely. Although I do not know (or remember) all the details, it seems to me that the whole matter was primarily due to bad communication and stubbornness (also by Jan).

After it became evident that **EG** could be terminated (and after some help by me for **EG**₁₀₂₋₁ and **EG**₁₀₂₋₂), Jan van Reek and Harrie Grondijs took over editorship of **EG** but after they stepped down from **ARVES**, **AJR** had to take over again as chief editor (see **EG**₁₁₁). Grondijs and Van Reek established Stichting Eindspel (**STES**) and published a journal (*STES journal*) and many books. During those years, I often visited Jan in Margraten (in the province of Limburg; the most southern and remote part of my country) and used to take with me in my car the late Bas de Heer who lived in a city nearby. Sometimes these trips were quite exciting as Bas suffered from night blindness and still insisted on pointing out the shortest way back from Jan's house via very small roads that he took when he travelled to Jan by *bike*. Bas, as an expert librarian, spoke about (future!) endgame study collections during **ARVES'** founding meeting and inspired me to start such a collection the next day. In his house, Jan invited many endgame study composers. I remember e.g. meeting Oleg Pervakov, Nikolai Kralin and Andrey Selivanov there.

Jan was my mentor in endgame study judging. Together we did the Moscow-850 AT (1997) and quite a few *Schakend Nederland* tourneys.

As a result I soon was awarded the title of endgame study judge for endgame studies.

Jan had a certain provocative style: he organized the first world (**STES**) championship (1997). I was involved (anticipation vetting), and do remember that this caused quite some debate in the international composition world. Probably, this initiative by Jan has led to the **WCCI** tourneys.

Jan continued to publish many books: not only about endgame studies (**STES**), but also about world champions and other strong players (always trying to refer to endgames or endgame studies) and ancient chess tournaments, whose games he liked to analyse by computer.

By the end of the 2000's he married a Thai lady, Tuk. They lived in Jan's house in Margraten for some years then moved to Ban Phu, Thailand, in October 2014. Jan had some problems dealing with the high temperatures (and humidity) but seemed to have gotten acquainted with the circumstances when he wrote me in his e-mail 9viii2015 announcing that he would reach 70 the next day.

During the last quarter of a century, Jan and I had become friends. Before he moved to Thailand, he used to phone me every couple of months. We often spoke for an hour or more. He was not the easiest person to deal with but he has contributed significantly to our endgame study community. Dear Jan, on behalf of **EG's** readers I thank you for your significant contribution to our art and also for what you did for me.

Obituary

Adam J. Sobey (1925 – 2015)

BY HAROLD VAN DER HEIJDEN

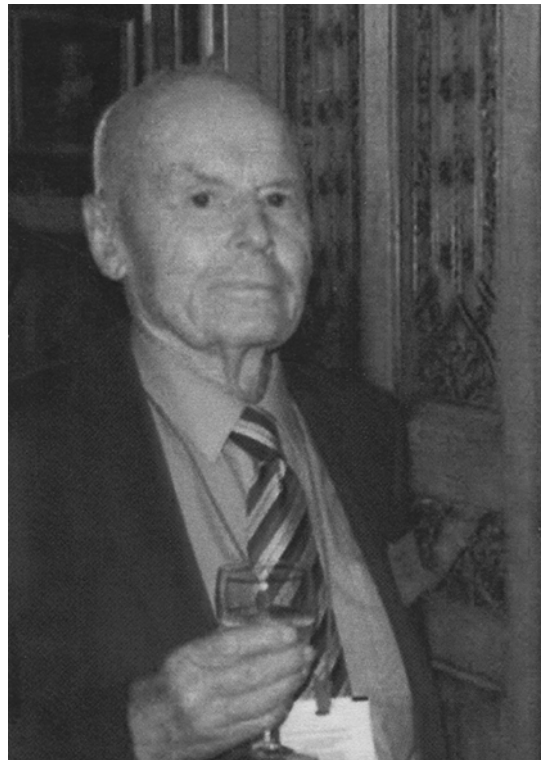
Adam Sobey supported EG from the start. AJR was surprised to learn that Adam's postal district was NW9, also his, and he had no idea.

In EG149, page 96, some biographical details can be found on Adam.

An excellent obituary has been written by John Beasley and is available on his website:

www.jsbeasley.co.uk/ochess/adamsobey.pdf

In my database there are 58 studies by Adam Sobey. AJR supplied the picture for EG.



Adam Sobey

Valois-MT final award

Tourney director Brian Stephenson has forwarded me an anonymized claim about the special hon. mention of Tarasiuk, The point of 4.Kb2? Kb6 5.Kb3 Kb5 is a zz with the pawn at a3, but not so without that pawn as White has a tempo losing pawn advance. To illustrate this the main line of the study should run 6...Kb6 7.Kb3 Kb5 8.a3 zz. But this line has a cook as 7.Ka3 Ka5 8.d6 also wins. Therefore the claimant

thinks that this study has a fundamental flaw. My decision is to maintain the distinction. Probably the author also saw this and decided to make 6...Kb5 the main line. Certainly, the claimer has a point but, as far as I am concerned, the only consequence is that this is not a perfect zz study (the author did not claim that 4.Kb2 was the thematic try). With the 6...Kb5 main line the study is, however, interesting enough.

Obituary

Alexander Manvelyan

(4vi1946 – 21vi2015)

BY KAREN SUMBATYAN

Aleksander A. Manvelyan was born in Kirovabad (now the city of Gyance, Azerbaijan).

During his school years Manvelyan, a bright student known for his excellence, became fond of chess and, in his teen years, he not only took part in many chess tournaments but also graduated from high school with a rank of a “candidate for mastership” in his beloved sport – chess.

Upon graduating, Manvelyan moved to Yerevan, the capital of Armenia and, for many years, he worked there as a trolley bus driver. He did this job for a living but in his free hours he met masters of chess composition and became himself a prominent composer of chess studies and problems.

The young Manvelyan developed a special admiration for the style of Henrikh Kasparyan and Abraham Gurvich and, by showing his own compositions to Kasparyan, he learnt a lot from that patriarch of Soviet chess composition. In addition, he thought that both Kasparyan and Gurvich were geniuses and he had a special penchant for Gurvich because of the latter’s seemingly “light” touch and the accomplished beauty of the latter’s compositions.

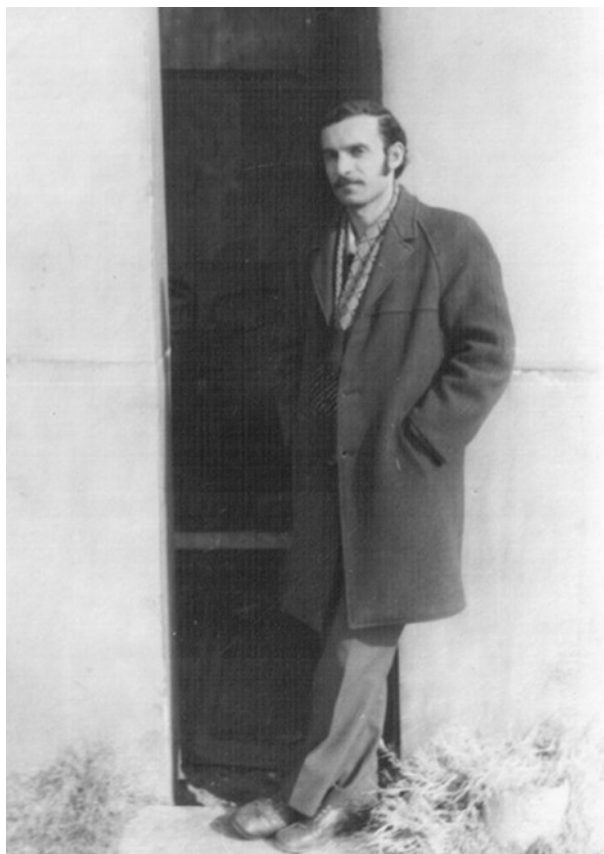
Thirty years of chess composition took Manvelyan to a number of international contests and chess events and on many occasions his achievements were awarded with prizes and received praise from professional colleagues and from amateur chess composers. In 2008, thanks to his publications in FIDE’s Albums, Manvelyan was given the honorary title of FIDE’s Master of Composition. The latest version of

Harold van der Heijden’s database includes 73 of his compositions.

The Armenian master was fond of compositions with impressive finishes and his trademark ‘trick’ was cluttering up the board with black pieces which became a part of White’s strategy, preventing Black from fleeing the inevitable checkmate, mutual zugzwang or positional draw. Manvelyan’s penchant of moving the main battle to the lower left corner of the chessboard could be a trace of the deep impression produced on him by the famous pre-war

composition by Kasparyan, with a checkmate by a rook moving to b1 (this is only a hypothesis, of course.)

Manvelyan’s creativity peaked in the end of the 1990s and he triumphed twice during



the first Kasparian's Memorial Contest (1996). His 5th place in the world individual contest (WCCI) for 1998-2000 was also impressive, as he took the honorary place right behind David Gurgenzidze, Nikolay Kralin, Andrei Vysokosov and Oleg Pervakov.

At the 6th WCCT team tourney, Manvelyan's study, which was graded 7th by the referees, became an important contribution to the triumph of the Armenian national team.

He was a real enthusiast for the art of chess and in 2012 he created a club for amateur chess composers using the popular Russian social network Odnoklassniki.ru. He managed to attract 200 active participants in this way.

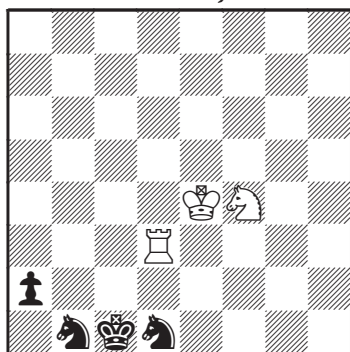
In 2013, although his health problems had become really serious and the doctors were unable to treat his progressive disease, until his last day, Manvelyan worked on his chess compositions for the 10th WCCT and he even promised to show his new study to his colleagues when he could get out of hospital... He nearly made it.

What is left to us is the task of conducting a detailed analysis of his heritage so what you see below is just a first attempt at analysing some of the nicest samples from his work (italicized text belongs to Karen Sumbatyan)



Kb2 6.Rc2+ Ka3 7.Rc3+ Ka2 8.Rc2+ Sb2 9.Rc1 Sd3 10.Rc2+ Ka3 11.Rc3+ Ka2 12.Rc2+ Sb2 13.Rc1 positional draw.

S.1 A. Manvelyan
3rd Prize *Shakhmaty v SSSR* 1985

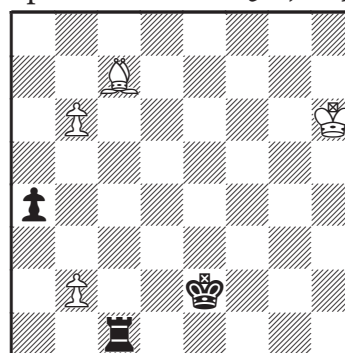


e4c1 0107.01 3/4 Draw

I think that this is Manvelyan's most famous study.

1.Se2!+ Kb2 2.Rb3+ Kc2 3.Sd4+ Kc1 4.Kf5!! (4. Kf4? a1Q 5.Rc3+ Kb2 6.Rc2+ Ka3 7.Rc3+ Ka2 8.Rc2+ Sb2 9.Rc1 Sd3+ wins) **4...a1Q 5.Rc3+**

S.2 A. Manvelyan
6th prize Selivanov-30 JT 1997

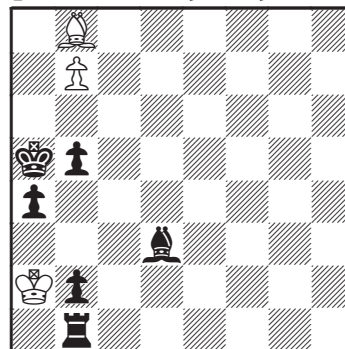


h6e2 0310.21 4/3 Win

1.b7 Rc6+ 2.Kg5 Rc5+ 3.Kf6!! (thematic try 3.Kf4?! Rb5 4.b8Q Rxb8 5.Bxb8 a3! 6.bxa3 Kd3 7.Ke5 Kc4 8.Ke6 Kc5 9.Kd7 Kb5 10.Kd8 Kc6 11.Kc8 Kb6 zz, WTM) **3...Rb5 4.b8Q Rxb8 5.Bxb8 a3! 6.bxa3 Kd3 7.Ke7 Kc4 8.Kd8 Kpb5 9.Kd7 Kb6 10.Kc8! zz, BTM! 10... Ka6 11.Kc7** wins (EG#13566).

The prosaic cook here (6.b3!) can be corrected easily by taking away the bP and moving the bR from c1 to c4 and the wP from b2 to a3. This study has an interesting history: at first Manvelyan composed a 4-piece draw study with the solution as in the thematic try mentioned above and in 1987 he sent it to a tourney which collapsed and whose results weren't published. At the same time the idea was realized by Sergey Osintsev and his study with the same position was appreciated by all the judges of the historical team match between the USSR and the Rest-of-the-World – but its results only appeared in 1999... Who was first? I think that that is not so important. In any case, both studies have an anticipation. The interesting question is: is White's choice on the third move worth the additional bR and wP? In my opinion: yes, it is, 3.Kf4 seems to be stronger because of the possibility to push bK "by shoulder". And your view?)

S.3 Manvelyan
1st prize Zadachy i Etyudi 1997



a2a5 0340.13 3/6 Win

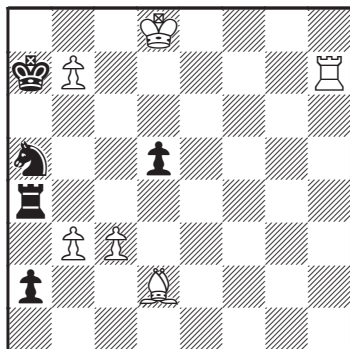
1.Bc7+ Kb4 2.b8Q Bc4+ (2...a3 3.Qf8+ Kc3 4.Ba5+ Kc2 5.Qf2+ wins) **3.Kxb1 Ka3 4.Qf8+** (4.Bd6+? Kb3 or 4.Qd8? Ba2+) **4...b4 5.Qf3+ Bb3 6.Qc3! bxc3 7.Bd6 mate!** (EG#11690).

Marvellous! I completely agree with an expert who compared this study with a good bottle of famous Armenian brandy. From time to time I



still try to find a position without the “wooden” bR, but it isn’t so easy to improve on Manvelyan.

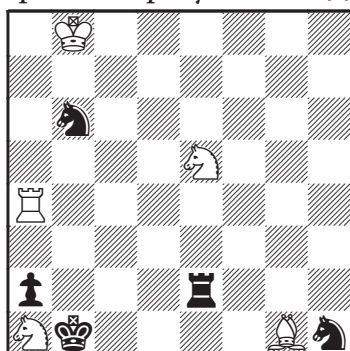
S.4. A. Manvelyan
4th-5th prize Foguelman/Caputto/
Carlsson-75 JT 2000



d8a7 o413.32 6/5 Win

1.Kc8 Sxb7 2.Rxb7+ Ka6 3.b4!! a1Q 4.b5+ Ka5 5.c4+ Rb4 6.Ra7+ Kb6 7.Be3+ d4 8.Bxd4+ Qxd4 9.Ra6+ Kc5 10.Rc6 mate! (EG#12031).

S.5 A. Manvelyan
1st prize Kasparyan-MT 1996



b8b1 o418.01 5/5 Win

1.Rb4+ Rb2 2.Re4! Sa4+ 3.Ka8!! Kxa1 4.Re1+ Rb1 5.Bd4+ Sb2 6.Re2 Sg3 7.Rc2 Sf5 8.Sd3 Sxd4 9.Sc1!! zz, and:

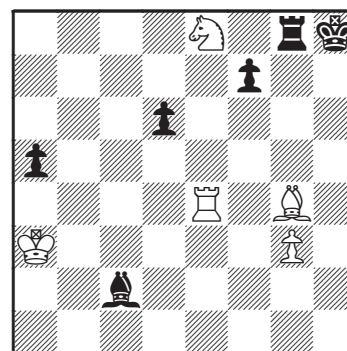
- Sxc2 10.Sb3 mate, or:
- Rxc1 10.Rxc1 mate, or:
- S- 10.Rxa2 mate (EG#10661).

To my mind this is Manvelyan’s greatest achievement but after 1.Bxb6 Rxe5 2.Rb4+ Kc1 we get a position which, according to Bourzutschky & Konoval, is lost for Black without bPa2. Can

that pawn survive? For example, after 3.Rb3 Re2 4.Rf3 Kd1. White has the possibility of improving the position of the wK: 5.Kb7 Rh2 6.Kc6 Ke2 7.Ra3 Kd1 8.Kd5. And...?

At the same time there is a simple possibility to avoid those doubts: in the initial position the wR should be moved from a4 to b4, the wS from a1 to b3, the bK from b1 to c2 and the bR from e2 to b2. Now the start is: 1.Sa1+! Kb1! The “wooden” knight has been removed, the b-line is suddenly “cleaned”, just as the c-line in one famous study by Gurvich, and the main thing: no Bourzutschky & Konoval flaw. Am I right?

S.6 A. Gasparyan & A. Manvelyan
2nd prize Rishon le Zion Chess Club-60 AT
1998, correction.



a3h8

Gasparyan: “In 1997 Manvelyan proposed to me that we compose studies jointly. We exchanged various ideas which were too difficult to be realized without a partner. During 2.5 years we created 5 studies, 3 of which received prizes. Aleksandr especially appreciated the next one and often returned to it. When the newcomers appeared in our chess club, he asked me: ‘Show to them our joint Israeli!’”

1.Re1!! (thematic try 1.Re2? Rxc4 2.Rh2+ Bh7 3.Sf6 Rxc3+ 4.Ka4 Rg7 zz WTM! 5.Rh1 d5 6.Kxa5 d4 7.Kb4 d3 8.Kc3 d2 9.Kxd2 Rg2+! 10.Ke3 Kg7 draws) 1...Rxc4 2.Rh1+ Bh7 3.Sf6 Rxc3+ 4. Ka4 Rg7 5. Rh2! zz BTM! 5... d5 6.Kxa5 d4 7.Kb4 d3 8.Kc3 d2 9.Kxd2 Rg1 10.Rxh7 mate.

A week in Ostróda

BY YOCHANAN AFEK

The 58th world congress of chess composition and the 39th world chess solving championships were held in Ostróda (Poland) on 1viii2015 to 8viii2015. 26 member countries were present. Your author, who acted as the Israeli delegate to the congress, also replaced Harold van der Heijden as the spokesman of the subcommittee for endgame studies. The highlights and main decisions taken in the congress, as well as all results of the solving official and open competitions and the awards of the composing tourneys, can be found on the official website of the WFCC www.wfcc.ch/ Here you can also find detailed information regarding FIDE albums and the current WCCT and WCCI.

ARVES held its 8th theme tourney; this time to celebrate the 64th birthday of the Polish GM Jan Rusinek. The tourney director was Marcel van Herck while the jubilant was the judge. The full award may be found elsewhere in this issue.

It was refreshing to meet once again quite a few endgame study enthusiasts and, in addition to the more regular participants, it was especially pleasing to meet again, after some 3 decades of absence, Professor Jan Rusinek who, despite being extremely busy as Dean of a university, had never ceased involvement in chess composition. In joining ARVES as a member, he expressed his hope to increase his activity after his expected retirement next year. Another newcomer was the friendly and highly active composer and promoter Martin Minski from Berlin.

A couple of decisions were based on the recommendations of the studies subcommittee:

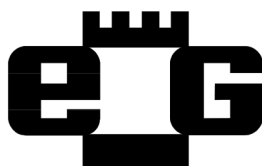
The selection of the Study of the Year 2014 will be conducted as last year by a panel of 5-judges (David Gurgenzidze, at his request, will be replaced this time by Martin Minski). Two procedural differences will be applied: 1) each participant may introduce just one study as a candidate; 2) the general rankings will be published but, however, the individual point division by each judge will remain confidential. Further details will be published on the site www.arves.org/English/index.htm

International titles for composers, solvers and judges were awarded with two study composers achieving the supreme title of Grandmaster of FIDE for Chess Composition: Alexey Sochnev (Russia) and Yochanan Afek (Israel).

The congress had some sadder moments and the list of composers who had passed away since the previous congress in Bern included no fewer than 5 study composers: Iuri Akobia, Georgia (20v1937-5xi2014) Yuri Roslov, Russia (9i1963- 28ii2015); Erwin Janosi, Romania-Hungary (8iii1936- 7v2015); Aleksandr Manvelyan, Armenia 4vi1946- 21vi2015); Adam Sobey, England (1925 -13vii2015).

A task force was established to prepare a set of rules and guidelines on ethics in chess composition to deal with, among other issues, improper behaviour as well as with the increasing potential of cheating in chess. It is planned to agree on the wording of rules and establish a committee on ethics in the next congress.

The 59th World Congress of Chess Composition (WCCC) and 40th World Chess Solving Championship (WCSC) will be held in Belgrade, Serbia 30vii2016 – 6viii2016.



Composer Gallery

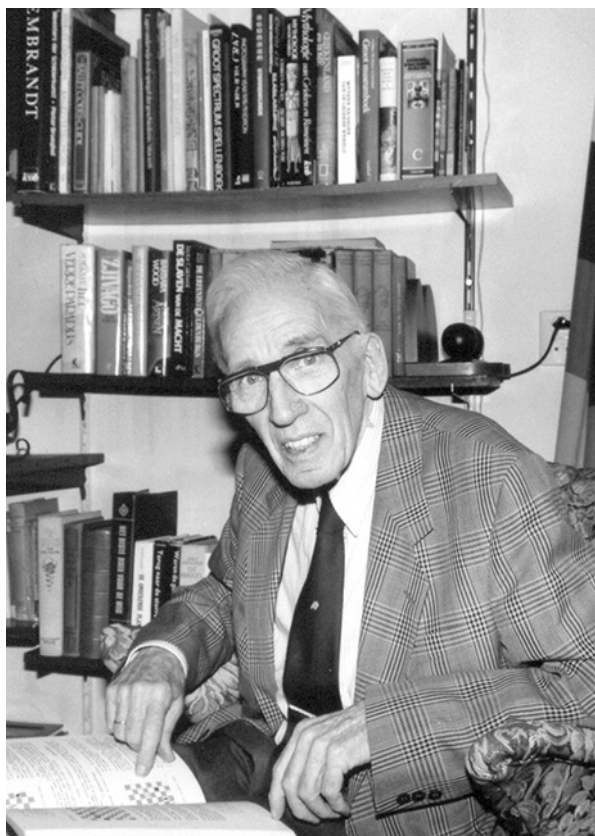
Jan Hendrik Marwitz - the Centenary

BY YOCHANAN AFEK

This month we commemorate the centenary of one of the best Dutch study composers of all time, Jan Hendrik Marwitz, who was born on October 8, 1915. He was the first and the only youth member of the HSG chess club in Groningen. Later his passion for over the board games significantly decreased and was replaced by an increasing interest in chess composition and he published his first two-mover in 1931. However, inspired mainly by the translated books of the Russian GM Alexander Herbstman, he found a more appealing channel for his artistic and competitive skills in the endgame study. His first successful effort in our genre was published in 1937 and can be found in the selection below. Over the years he published

135 studies of which dozens were awarded with prizes and other distinctions in many prestigious composing events worldwide. Most of his studies demonstrate fierce battles with plenty of mutual tactical blows. He was admired by younger composers for his fine technique applied in expressing his ideas in an exemplary fashion. Nevertheless, as it unfortunately often happens in present time, quite a few of his fine compositions have become victims of the modern bloodthirsty engines and are awaiting restoration.

Marwitz was awarded with the title of International judge as early as in 1959. He was the first titled Dutch study composer, becoming a FIDE master for chess compositions in 1991.



A selection of the diplomas he was awarded for his international successes may be found on ARVES website: <http://www.arves.org/Marwitz.htm>

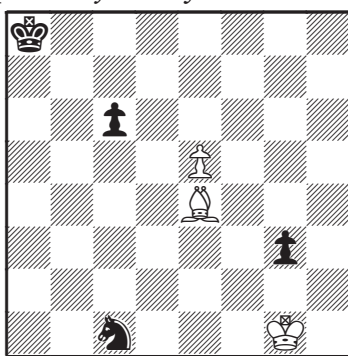
In cooperation with another prolific Dutch composer, Cor J. de Feijter from Deventer, Marwitz wrote the book *The eindspelstudie* (The endgame study – Tijdstroom 1948) which introduced, for the first time in the Dutch language, the leading modern themes and motifs of our art. His second book, *Eindspelkunst* (The art of the endgame), sponsored by ARVES, was presented just one week prior to his death on December 6th 1991.

By profession Marwitz was the headmaster of an elementary school in Haarlem and later an inspector of Primary Education in the city of Zwolle. He was married and had two children.

Marwitz is considered by quite a few as the best Dutch composer of endgame studies ever. Personally I just tend to agree that the name Jan Hendrik has guaranteed the highest class of the genre in this country for the last 100 years...

Here is a top quality selection, my choice from the better efforts of Jan Marwitz.

A.1 J. Marwitz
2nd prize *Tijdschrift v.d. KNSB* 1937

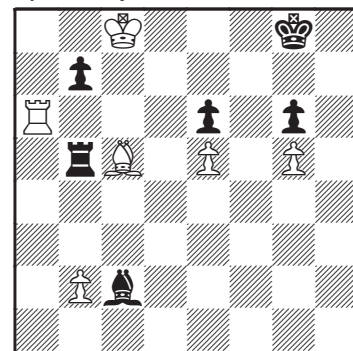


g1a8 0013.12 3/4 Win

Probably Marwitz's first published endgame study. Can White promote his passer? **1.Bd3!!** One of the most stunning keys I have seen in a "normal" miniature. The attempt to push the pawn right away is met by a surprising

refutation: **1.e6?** Se2+ **2.Kf1** g2+! **3.Bxg2** (Kxg2 Sf4+;) Sg3+ **4.Kf2** Sf5. **1...Kb7** Forced since the cunning key has covered the check on e2 and thus White has no better way to retrain the pawn. **2.Bc4!** The extra threat becomes apparent. The knight is under the familiar siege. **2...Kb6** **3.Kg2** **Kc5** **4.Kxg3!** (4.e6? is still premature in view of 4...Kd6! 5.Kxg3 Se2+!) **4...Kxc4** **5.e6** **Se2+** **6.Kh2!** The only king's flight that avoids a later knight check (6.Kg2? Sf4+; 6.Kf3? Sd4+; 6.Kh3? Sf4+; 6.Kf2? Sc3 7.e7 Se4+ 8.Ke3 Sd6; 6.Kg4? Sc3 7.e7 Sd5) The pawn is finally unstoppable. Win.

A.2 J. Marwitz
Tijdschrift v.d. KNSB 1942

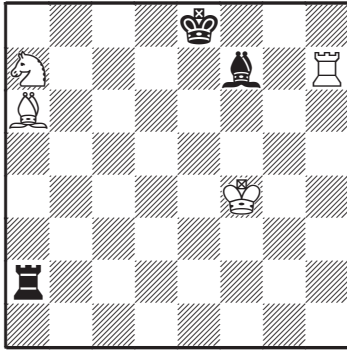


c8g8 0440.33 6/6 Draw

Here we have a fortress in two phases: **1.Rc6!!** **bxc6** **2.b4!** **Kf7** **3.Kc7** **Ke8** **4.Kc8!** **Bd3** **5.Kc7** The first fortress has been proved unshakable despite the extra rook and Black will try now to decrease his own material advantage and handle the blockade with "just" a bishop. **5...Rxc5!?** **6.bxc5** **Bb5** (or **6...Ba6** **7.Kb6!** **Bc8** **8.Kc7** **Bd7** **9.Kd6!** **Kd8** stalemate!) **7.Kc8** **Ke7** **8.Kc7** **Ba6** **9.Kb6!** **Bc8** **10.Kc7!** **Bd7** **11.Kb8** **Kd8** **12.Kb7** **Bc8+** **13.Kb8!** **Kd7** **14.Ka8!** (Precision until the end! The corner is the only parking place since **14.Ka7?** **Kc7** **15.Ka8** **Bb7+** **16.Ka7** **Kc8** **17.Kb6** **Kb8** **18.Ka5** **Ka7** finally allows Black the desired breakthrough) **14...Kc7** **15.Ka7** **Bb7** and with this second stalemate Black finally admits his failure to destroy the fortress.

[HH: MG cooked this one. Also 10.Kxc6 draws: 10...Ba6 11.Kc7].

A.3 J. Marwitz
1st honourable mention
Schakend Nederland 1961



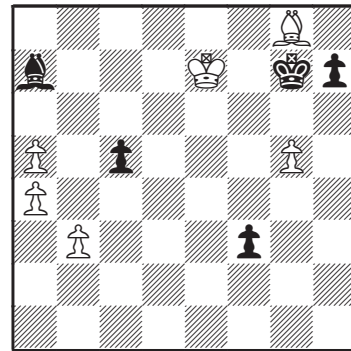
f4e8 0441.00 4/3 Win

1.Bb5+ Kd8 (either 1...Ke7 2.Rxf7+ Kxf7 3.Bc4+ or 1...Kf8 2.Rxf7+ Kxf7 3.Bc4+ are met by the same fork. **2.Sc6+** (not 2.Rxf7?? Rf2+) **2...Kc7!** (leaving the king on the eighth rank

would lead to a quick decision, e.g.: 2...Kc8 3.Ke5 Rf2 (Bb3; Bd3) 4.Sd4 Kd8 5.Sf5 Ba2 6.Sd6 wins) **3.Sb4!** (the hasty 3.Rxf7+? Kb6 drops a piece) **3...Rb2 4.Rxf7+ Kb6 5.Sd5+ Kc5!** (5...Kxb5 is met by the skewer 6.Rb7+) **6.Ke5! Rxb5 7.Rc7** an ideal mate concludes a lovely aristocratic miniature in a classic style.

[HH: And this one fell victim to Y. Konoval & M. Bourzutschky: 1.Rh8+ wins, EGTB).

A.4 J. Marwitz
4th prize Isenegger MT 1966

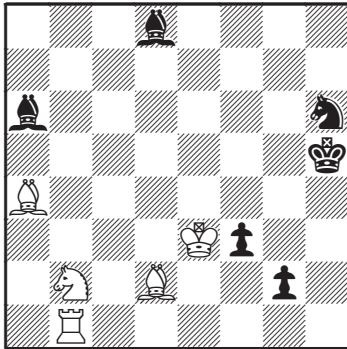


e7g7 0040.43 6/5 Win

Marwitz managed to create a tense struggle even in a duel between opposite coloured bishops: **1.Bc4 Kg6 2.Bd3+! Kxg5 3.Bxh7 c4!** Black should defend accurately as after 3...Kf4 4.Bd3 c4 5.Bxc4 the protected bishop and the connected white pawns spare him no chance. **4.bxc4 Kf4! 5.Bd3!** (not 5.Kd6? Ke3 6.Bf5 Kd4 7.Kc6 Kxc4 8.Kb7 Kb4 9.a6 Bd4 10.Bd7 f2 where nothing is left to play for) **5...Ke3 6.Bf1 Kf2 7.Bh3 Kg3 8.Bf5 Kf4 9.Ke6! Bg1** (9...f2 10.Bh3 Kg3 11.Bf1) **10.a6 Ba7** (10...Bb6 enables a vital tempo after 11.Bd3! Ke3 12.Bf1 Kf2 13.c5! That's it! 13...Bxc5 14.Bb5 Ke3 15.Kd5 Bd4 16.Kc6 Kd2 17.Kb7 Kc3 18.a7 Bxa7 19.Kxa7 Kb4 20.Kb6 f2 21.a5 This amazing side variation is a study in a study!) **11.a5** (11.Bd3? Ke3 12.Bf1 Kf2 13.c5? Kxf1) **11...Bc5 12.Bd3** (The minor dual 12.Bh3 Kg3 13.Bf1 Kf2 14.Kd5 leads the game in the same path) **12...Ke3 13.Bf1 Kf2 14.Kd5!** The second decisive tempo covers the key square e4 **14...Ba7** (as the queen ending following 14...Kxf1 15.Kxc5 f2 16.a7 is obviously hopeless for Black) **15.Bd3 Ke3 16.Be4! f2 17.Bg2** and wins (EG#00494).



A.5 J. Marwitz
1st prize *Schakend Nederland* 1967

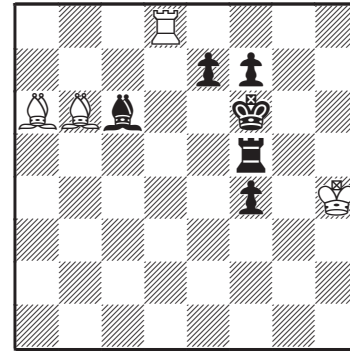


e3h5 o184.02 5/6 Win

This is one of the most original concepts in Marwitz's rich legacy. **1.Kxf3! Bb7+** (1...Bf1 2.Be3 Sg4 3.Bg1 is simple) **2.Kg3!** White, a rook ahead, is required to an utmost accuracy to rescue his bombarded king while handling the dangerous passer: 2.Ke2? Bb6 3.Be3 Ba6+ 4.Sd3 Bxe3 5.Kxe3 Sg4+ 6.Kd2 Bxd3 7.Kxd3 Sf2+ 8.Ke2 Sh3 draws; 2.Kf2? Sg4+ 3.Kg3 Bh4+ 4.Kh3 Sf2+ 5.Kh2 Sg4+ is a perpetual check) **2...Bh4+!** (2...Bb6? is mate in two while following 2...Bc7+ 3.Kh3 g1S+ 4.Rxg1 Bc8+ 5.Kg2 Bb7+ 6.Kf1 Ba6+ 7.Ke1 the king escapes the fire line) **3.Kh3** Still threatening mate **3...g1S+!** **4.Rxg1 Bc8+ 5.Kg2! Bb7+ 6.Kf1 Ba6+ 7.Sd3!!** This stunning sacrifice decoys the bB to a closer diagonal and thus enables the final combination to come! It's in fact a modern logical crossroad with the try: 7.Kg2? Bb7+ 8.Kh3 Bc8+ 9.Kh2 Sg4+ 10.Kg2 Bb7+ 11.Kh3 Sf2+ 12.Kh2 Sg4+ with perpetual check. **7...Bxd3+ 8.Kg2 Be4+** (Sf5; Kh3!) **9.Kh3 Bf5+** On this square it is an anticipatory self-block! **10.Kh2! Sg4+** (Be7; Bg8+) Is the wK trapped in a perpetual again? **11.Rxg4!!**

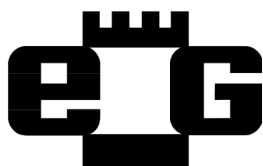
Wow! either capture will immediately generate a mate! **11...Kxg4 12.Bd1** ideal mate, while **11...Bxg4 12.Be8** is "just" a model mate. An ideal/model mate following two active self-blocks! A genuine masterpiece!

A.6 J. Marwitz
3rd prize *Schakend Nederland* 1976



h4f6 o450.03 4/6 Win

Let's conclude this magnificent selection with another gem: **1.Bd4+ e5 2.Rd6+ Ke7** (2...Kg7 loses to 3.Bd3 Rf6 4.Bxe5 etc.) **3.Bc5 Bd7!** (to bring the bishop to safety but at the same time to protect the rook against 3...Be8 4.Bc8) **4.Kg4!!** (White enters into the firing line of the black battery! Activating his own battery at this stage is premature: Both 4.Rh6+? Kd8 5.Bd6 e4, or 4.Rb6+? Kd8 5.Bd6 Bc8! 6.Rb8 Rf6 7.Rxc8+ Kd7 lead to a dead end) **4...Rf6+** (the other line is met by an eye catching domination: 4...Be6 5.Rxe6+! Kxe6 6.Bc8+ Kd5 7.Be7!) But wait! Hasn't White missed something? **5.Re6+!!** One of the most amazing cross checks ever seen in an endgame study! Now **5...Kd8 6.Bb6** mate, or **5...Kxe6 6.Bc4** with an (almost ideal) mate after three active self-blocks! (EG#03530).



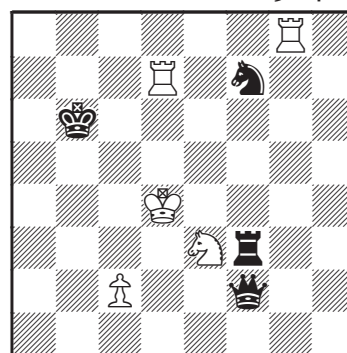
Tasks
and themes

One more thing...*

BY SIEGFRIED HORNECKER

Peter Falk's most famous role was that of Inspector Columbo, an improbable detective who just asks about "one more thing" driving everyone, including the audience, crazy until the culprit is caught. This time the culprit is a new magazine, and its "crime" is being new, unable to include all the relevant data, possibly because that data was unobtainable even at the time. As such, in a very special post-50 jubilee episode of this column, today's theme is not a specific one on the chessboard but related to the magazine itself. So let us add a few of those "one more things" not included in the early issues of EG.⁽¹⁾ Naturally this requires a selection of studies that were awarded from the years 1964 and 1965, as at the time of EG's birth those were the recent tourneys. The studies presented here were chosen for being unusual, rather curious, often pointed, or just interesting. While this can only offer a small glimpse into the past, the hope is that, possibly in the future, more review articles of old tourneys as are already done by Alain Pallier can make EG a complete repository, that also includes the studies prior to its own era. For the sake of this article, only correct studies or such where at least all thematic content is correct are included. To include more studies, this special article will only include my short comments.

S.1 Ernest Pogosyants
1st/3rd honourable mention
Molodoi Pravda 1964



d4b6 3504.10 5/4 Draw

(S.1) **1.Rg6+ Rf6 2.Rxf7** brings up an old archetype, the cross-pin, but Black can easily get rid of it with a check. However, it will turn out that the pieces stand just right so the queen and king are always open to a knight fork.

2...Qd2+ 3.Ke4 Qb4+ 4.Kd3 Qd6+ 5.Kc3 Qe5+ 6.Kd3 Qd6+ 7.Kc3 Qa3+ 8.Kd2 Qa5+ 9.Kd3 draws.

The sleepless master showed a high sense for geometry in this study where everything is placed just right. The capture on f7 is unfortunate, but otherwise this leaves a great impression. How can the powerful queen not escape the knight?

(S.2) **1.b7 Rb8 2.Ke6+! Kb6 3.Rb5+ Kxb5 4.Bxb8**, and:

— **Sd6 5.Bxd6 Kc6 6.b8S+!** wins, or:

— **Sa7 5.Bxa7 Kc6 6.b8R!** wins.

Same author, different theme. Unfortunately the introduction is a bit forced.

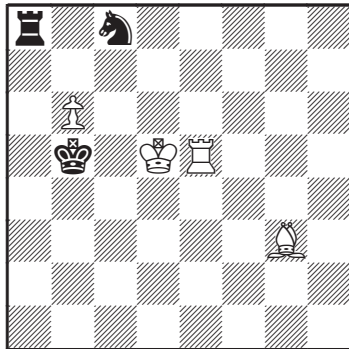
(S.3) **1.Kg6**, and:

— **Sa4 2.Kf6 Sc5 3.Ke5 Kxa7 4.Kd6 Kb6 5.c4** draws, or:

* Celebrating 50 years of EG

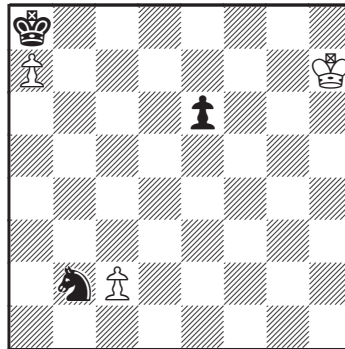
(1) Some studies were in EG sans numbers, such as a famous Olmutsky study from 1963/1964 in EG21, p.147 in a lecture by C. M. Bent. It is unfortunately impossible for me to find such studies as they are not marked in the referenced HHdbIV and it would be impractical to look through all available EG issues for each study. So I apologize if a study is reprinted here in such a case.

S.2 Ernest Pogosyants
1st honourable mention
Bulletin Central Chess Club
USSR 1964



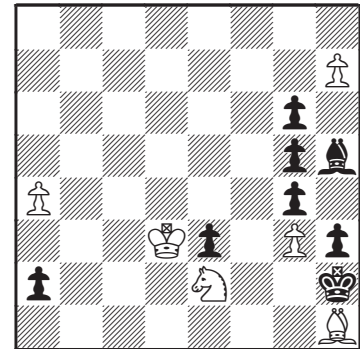
d5b5 0413.10 4/3 Win

S.3 Eduard Prandstetter
2nd prize CSTV
(Hodonin)



h7a8 0003.21 3/3 Draw

S.4 Alois Johandl
3rd commendation
Havasi MT 1964



d3h2 0041.36 6/8 Win

— Sc4 2.Kf6 e5 3.Kf5 Kxa7 4.Ke4 Kb6 5.Kd5 Kb5 6.c3 draws.

This is an echo draw based on mutual zugzwang, easy and solver-friendly.

(S.4) 1.h8B! Kxh1 2.a5 Kg2 3.a6 h2 4.a7 a1Q! 5.Bxa1 h1Q 6.a8B+! Kh2 7.Bxh1 wins.

This shows bishop under-promotions on both corners, requiring a heavy position.

(S.5) 1.g5 Kd8 2.Kd2! Bg4 3.g6 Ke7 4.g7 Kf6 5.e7!, and:

— Bh5 6.Bf7! wins, or:

— Bg4 6.Be6! wins.

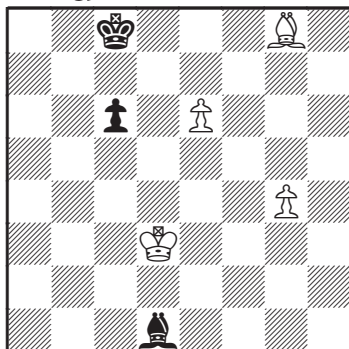
This gives us a valuable endgame trick: 5.e7 is worth knowing in a practical game.

Compared to an earlier version of this study, I set wSa8 to b6, bPh7 to h4 and bPf4 to h5, removing all cooks in the process at the cost of one move of play. The original version, lacking the f-pawns compared to the earlier version, was even more incorrect as White could catch the h-pawn with his king.

(S.6) 1.d6 h3 2.d4 Rc6 3.d5 Rc5 4.Sa4 Rc4 5.Sb2 Rc5 6.Sd3 Rc4 7.Se5 Rc5 8.Sc6 wins.

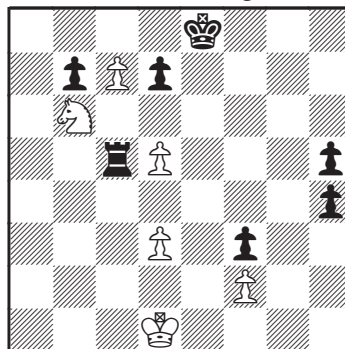
But not 1.c8Q+? Rxc8 2.Sxc8 h3 3.Sd6+ Kf8 4.Sf5 h4! and Black wins. Knight manoeuvre, dancing around the rook. Of course the study works also with bPf4 instead bPh5, but I like this better as now it has a (weak) try in 1.c8Q+.

S.5 Paul Vatarescu
& Ervin Jánosi
3rd honourable mention
Magyar Sakkélet 1964



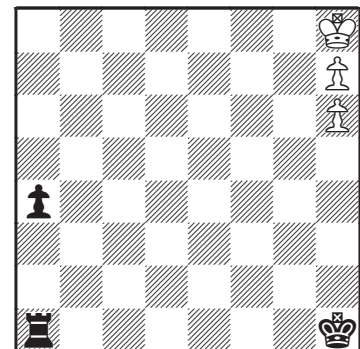
d3c8 0040.21 4/3 Win

S.6 Filip Bondarenko
& Aleksandr P. Kuznetsov
1st prize *Szachy* 1965,
correction (original)



d1e8 0301.45 6/7 Win

S.7 Anatoly Kuryatnikov
2nd commendation
Shakhmaty v SSSR
1965



h8h1 0300.21 3.3 Win.
I: Diagram II: +wPh5

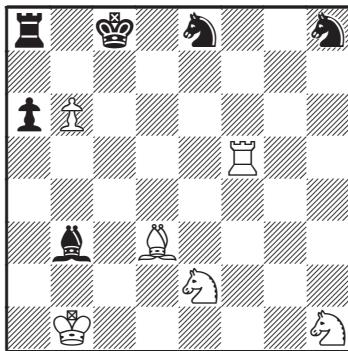
(S.7) I: 1.Kg7 Rg1+ 2.Kf7 Rf1+ 3.Ke7 Re1+ 4.Kd7 Rd1+ 5.Kc7 Rc1+ 6.Kb7 Rb1+ 7.Ka7 a3 8.h8Q a2 9.Qa1! Rxa1 10.h7 Re1 11.h8Q+ wins.

Unfortunately White can enter the eighth rank from the d-file onward.

II: 1.Kg7 Rg1+ 2.Kf7 Rf1+ 3.Ke7 Re1+ 4.Kd7 Rd1+ 5.Kc7 Rc1+ 6.Kb7 Rb1 7.Ka7 a3 8.h8Q a2 9.h7! a1Q+ 10.Qxa1 Rxa1+ 11.Kb7 Rb1+ 12.Kc7 Rc1+ 13.Kd7 Rd1+ 14.Ke7 Re1+ 15.Kf7 Rf1+ 16.Kg6 Rg1+ 17.Kh6 wins.

There are the similar minor duals here, from the c-file onward, and similar ones after the exchange of queens but this is still an interesting twin with a long king march.

S.8 Jindřich Fritz
3rd prize *Springaren* 1965



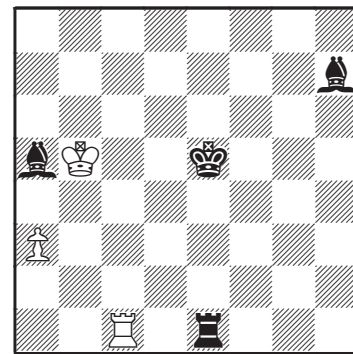
b1c8 0448.11 6/6 Win

(S.8) 1.b7+ Kxb7 2.Be4+ Ka7! 3.Bxa8 Bf7!! 4.Be4 Sd6 5.Rf4 Sxe4 6.Rh4! Sg6 7.Rxe4 Bd5 8.Rg4 Bxh1 9.Sg3 Se5! 10.Rg5! Sf7 11.Rf5 Sd6 12.Rf6 Se8 13.Re6 Sc7 14.Re7 Kb6 15.Sxh1 wins.

After the introduction, where even the captures have pointed rebuttals, a nice systematic manoeuvre is at the core of the study, broken only by the bS being pinned against the king which, at the second move, chose the best square but which was just not good enough. This is a typical, yet atypical, Fritz study that can be appreciated by us all.

Let us conclude this selection with a light-hearted study by Velimir Kalandadze.

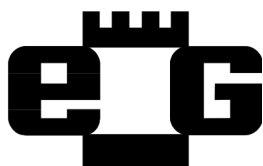
S.9 Velimir Kalandadze
commendation Réti MT 1965



b5e5 0460.10 3/4 Draw

(S.9) 1.Rc5+ Kd6 2.Rh5 Bg6 3.Rg5 Re5+! 4.Rxe5 Bd2!! 5.Rc5 Bd3+ 6.Rc4 Kd5 7.Ka4! Bxc4/Kxc4 stalemate.

This shows a beautiful midboard domination countered by stalemate. “Yes, if that pawn stands on a3...” Indeed, without the pawn Black would win, and we’d still have a correct study with the same solution. Would it have been more impressive that way? I leave this to you, the readers, to decide.



Computer News

Chess on Your Phone

BY EMIL VLASÁK

Windows

Microsoft Windows is the most widely used operating system for desktop and laptop PCs. After development over many years, it has a powerful and stable kernel and even strange Microsoft experiments, such as the “Metro” interface in version 8, cannot threaten its position.

Almost all the best chess software runs under Windows, so the chess player’s operating system of choice is pretty clear. Linux and Apple OS X are no more than theoretical options; in both of these cases you would miss a lot of interesting chess applications, and would have to replace them with lower quality ones or would be experimenting with emulators.

A new step in the Windows development is version 10 released in July 2015, which looks very good. Yes, the version number is correct, since version 9 was omitted :-).

Microsoft wanted to transfer all users to Windows 10 to facilitate maintenance. Therefore Microsoft offers a free update from older Windows versions but, unfortunately this does not apply to Windows XP, and therefore this good old system will remain on many computers.

And this is not a joke: Microsoft takes the issue so seriously that it converts older pirate Windows to a pirate Windows 10 :-).

... and Android

Smartphones brought a completely new situation to computing. The five-inch display allows acceptable comfort when phoning with one hand, but at the same time allows running a variety of useful applications that turns your

phone into a personal manager. It is able to run Internet browsers, mail- and communications-clients, maps and navigation systems, weather applications, timetables, translators, media players, games ... and, of course, also chess software.

The phone operating system will, however, differ significantly from the desktop one. Microsoft was not very successful with “Windows Phone” and the operating system named *Android* from Google dominates the market with a market share >80%. Due to its popularity Android has also been introduced on tablets, where it now starts to compete with low-priced notebooks.

KitKat 4.4 is the most widely used version of Android today, but a new elegant version 5.0 *Lollipop* has begun to appear.

Hardware

The picture on the next page shows my Android devices.

The *LG G2* is the best phone I’ve ever owned. It works quite reliably, always connects to WiFi and it never hangs or restarts. Even the Lollipop update was offered quite promptly and worked out well. For the *Acer Iconia Tab 10* (A3-A20) it is exactly the opposite. Wait, wait, wait and sometimes reboot to cheer is probably the most concise description of its use. After starting, it sometimes connects to WiFi, sometimes does not. Recently I have experienced a situation in which the critical application “Settings” stopped running and therefore I was forced to restore to the factory defaults to be able to connect to a new network during a holiday. Of course I had to download and reinstall all apps.



LG G2 phone and Acer Iconia Tab 10

Android differences

Android is absolutely incompatible with Windows and therefore with chess software you're starting from scratch. There are several significant differences from the Windows world.

Poor performance. Through the deployment of mobile quad-core processors, the pure computing power of your phone/tablet is about 1/50th (2%) of that of a quick PC. Many applications such as video players can be programmed to disguise this. But for the analytical power of chess programs cheating is not possible and therefore its strength is hundreds of ELO points lower. Even so, the most powerful engines on the best hardware are rated around 2700 ELO points. When larger PGN databases are used, such as HHdbIV, the result is also not very comfortable. Therefore I suggest the creation of small working databases of e.g. dozens of studies for analyses.

Low priced software. Many good programs are completely free and even the commercial ones cost less than 5 EUR. The software can be downloaded from a central web server named **Google Play**, registered by a Google e-mail address and **paid per title basically only once**. I pay online through my mobile operator, and then I install the app as many times as necessary – on a reinstalled device, on a new phone or on a new tablet. The central administration reduces software piracy. When the software is not pirated it can dramatically reduce its cost. This is actually a status that Microsoft never achieved.

Fewer features. The first chess programs for Android generally have had very few features. This is due to the short development time when the perspective of the Android platform was still somewhat uncertain. The programmer therefore recompiled the engine and added only a minimal interface, allowing playing chess with a phone. But for fully-featured

analysis we need the sub-lines management, their commenting and saving into standard PGN files. Today, Android prospects are clarified and new programs have been greatly improved.

A survey

If in Google Play you enter the keyword “chess”, you’ll get hundreds of links, but just a few of them are really usable. For example while the Google Play leader “Chess Free” has a high score because of its nice graphics, it is hardly usable for a true chess player.

I will try to describe my experience with the most interesting and useful titles.

UCI engines

Long ago Windows chess programmers separated the “thinking” module (the chess engine) from the GUI (Graphics User Interface). A standard protocol for communication between engine and GUI is called UCI (Universal Chess Interface) and was developed by Stefan Meyer-Kahlen (Shredder software).

It is excellent news that Android World adopted this useful concept, so that powerful engines can be used in different programs.

The strongest UCI engines for Android are: *Stockfish 6* (free), *Komodo 9* (5.5 EUR), *Komodo 8* (4.50 EUR), *Critter 1.6* (free), *Fritz 14* (packed with the program ChessBase Online). The announced *Houdini* Android has never been finished.

Chess for Android

Aart Bijk wrote this classic free software. It allows you to work with UCI engines of Android standard. You can play at different levels, organize engine tournaments and use endgame tablebases (EGTB). You can also start infinite analysis, but the storing of results in sublines is not possible.

The author’s web site has a collection of UCI engines for Android and this is today the most valuable feature of this software.

DroidFish

This free program by Peter Osterlund derives its name from the powerful Stockfish engine, which is built in. It has great possibilities of setting up display features, as well as PGN, EGTB, engines and other. For a long time I used it to perform analyses because of the UCI engines and branching and commenting PGN support. The infinite analysis can display multiple variations and they can be copied and pasted into a notation. EGTB Gaviota or Syzygy can be used by the engines.

Besides the normal UCI engines it is also possible to configure a remote one. It is running on a fast PC connected via the Internet so the phone seems to deliver an outstanding performance.

But the DroidFish control is a little unintuitive and I switched quickly to other software.

PGN Master (Key)

This program by Gerhard Kalab has a free version, but I highly recommend paying around 4 EUR for the “Key” version. It has a very extensive menu; do not miss the top choice of modes of viewing, editing and guessing moves. Using PGN Master Key you can do almost anything in a very intuitive way. The note editor works with Informant symbols.

A very interesting property, not even seen in PC software, is integration with the *ChessOCR* utility, which allows recognizing chess diagrams through the built-in camera.

At the time of writing this text, PGN Master Key is the recommended choice for analysis of chess studies.

A known free database program *SCID* was also converted to Android by the same author. The result is a high quality tool for database management, including UCI engines analysis and commenting. The database, however, has



My recommendation - PGN Master Key on a 10inch tablet



ChessBase Online – best for players, on a 10inch tablet

its own format which is hardly ever used even in the PC world.

ChessBase online

The relatively high cost of this software (about 10 EUR) is mainly due to access to an online database of games and opening tree but, as a side effect, it can do all the editing and analysis functions in perfect graphics and design. In cooperation with the free program *Playchess* it can access the famous game ChessBase server where you can not only play and kibitz, but also analyse played games.

A big shortcoming in comparison with PGN Master Key is the impossibility to run third-party UCI engines. It is possible to recommend this software to a practical player, but

for endgame study composers and judges owning PGN Master Key it is of no great benefit.

Follow Chess and Analyze This (Pro)

Asim Pereira wrote this perfect pair of programs. *Follow Chess* displays a list of tournaments that are available online, you can freely join them and kibitz. Clicking on the chessboard you can start *Analyze This*, which allows analysing the situation using several UCI engines simultaneously in multi-variations mode.

Analyze This, however, is perfect also as a standalone PGN editor, which masters branching sub-lines and commenting by Informant symbols. In the free version you have to tolerate advertising, which can be removed by upgrading to the Pro version for a small fee around 4.50 EUR.

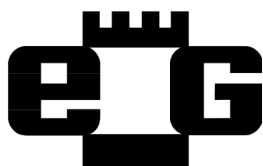
Links

https://en.wikipedia.org/wiki/Universal_Chess_Interface UCI protocol

<http://www.aartbik.com/MISC/chess.html> UCI engines for Android

<http://jimablett.net63.net/compiles.html> Jim Ablett – UCI engines for Android

<http://en.chessbase.com/post/komodo-8-the-smartphone-vs-desktop-challenge> Comparison Performance PC X smartphone



History

Study tourneys from the past: *La Stratégie* 1936

BY ALAIN PALLIER

1936 was a great year for studies in France. Less than 6 months after publication of the award of the pawn study tourney (see EG201), the award of a second study tourney was published in *la Stratégie*. But these two tourneys were the very last: *la Stratégie* did not survive WWII and after 63 years of existence, ceased publication in 1940. Its chief-editor, Henri Delaire, died in October 1941.

The announcement of the tourney was published in the February 1936 issue. For the 80th birthday of his long-time collaborator, Marcel Lamare, two composition tourneys were organized by the magazine and the 'Union des problémistes de France': one for 3-movers, one for studies. For the study contest, there were four money prizes (250, 150, 75 and 50 French francs – the fund was more generous than for the 3-movers tourney, with only 3 prizes of 200, 100, 50 francs), and books for honourable mentions; the closing date for sending compositions was June 15th but it was eventually postponed to August 31st.

The judge was Czechoslovakian Frantisek Dedrle. His award was written quickly and was ready for the December issue. As announced, four prizes were awarded, and a special prize was added, followed by four honourable mentions and one single commendation.

Here is the award with the winners (their surnames are given below as they are spelt in the original text):

- 1st prize: V. Halberstadt
- 2nd prize: E.-N. Somov
- 3rd prize: E.-N. Somov

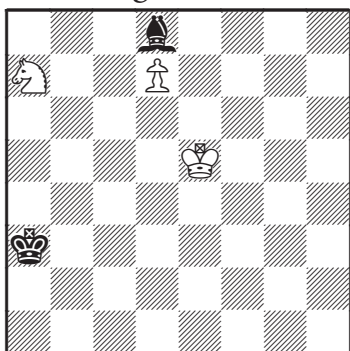
- 4th prize: T.-B Gorgiew
- special prize: E.-N. Somov
- 1st honourable mention: F. Lazard
- 2nd honourable mention: L. Prokes
- 3rd honourable mention: P. Farago
- 4th honourable mention: H-M. Kasparjan
- commendation: L. Prokes

Dedrle's award, dated 11 December 1936, was rather laconic. He did not mention the overall number of entries and did not make any comment about the general level of the tourney. He merely quickly commented on the prize-winners and first honourable mention.

The Czechoslovak composer, who, five months earlier, had won a first-prize (equal) in the pawn tourney judged by ... Lamare and Halberstadt (see EG201), gave Halberstadt first prize for 'a group of studies' presented with three distinct diagrams. According to him in his report, their originality was diminished since a 1919 study with same material composed by Dedrle himself ('the idea of this struggle-manoeuvres leading to zugzwang positions, has already been realized in F. Dedrle's study, C.C.S. 1919'). Examination of Dedrle's piece does not allow us to concur fully, since the play is reduced in the 1919 study (moreover it has an inversion move dual). Halberstadt's studies were much more complex. Note that Halberstadt had already shown his interest for the S + P vs. B material, with a first study in March 1930 that was dedicated to another Czechoslovak composer, the specialist of this kind of endgame, V. Košek (see EG200).

P1 V. Halberstadt

1st prize *La Stratégie* 1936 - Lamare JT-80

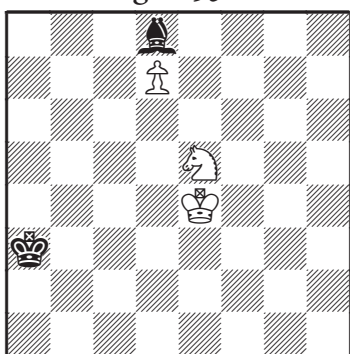


e5a3 0031.10 3/2 Win

1.Kd5! zz (1.Sc6? Bc7+! 2.Kd5 Bb6! zz draws (3.Sd4 Bd8 zz or 3.Kc4 Ka4 zz) or 2.Kd4 Kb3! and, with the wK on d4, White cannot play the winning manoeuvre Sd4+ followed by Se6 – the march of both Kings now leads to a draw: 3.Kd5 Kc3 4.Kc5 Kd3 5.Kb5 Ke4 6.Ka6 Kd5) **1...Ba5** (1...Ka4 2.Sc6 Bb6 3.Kc4 zz wins, or 1...Kb3 2.Sc6 Bb6 3.Sd4+ Kb4 4.Se6 Kb5 5.Kd6 wins) **2.Sb5+** (thematic try: 2.Sc6? Bb6 zz, wtm, since 3.Kc4 Ka4! zz draws) **2...Kb4** (2...Ka4 3.Sd4 Bb6 4.Se6 Kb5 5.Kd6 wins) **3.Sd4 Ka4** (Position of Derdle's study after 2...Kh4 has been reached) **4.Sc6!** (4.Se6? Kb5! zz 5.Kd6 Bb4+ draws) **4...Bb6 5.Kc4 zz Bc7 6.Kc5 zz** wins.

P2 V.Halberstadt

1st prize *La Stratégie* 1936 - Lamare JT-80



e4a3 0031.10 3/2 Win

Strictly speaking (i.e. according to Camil Seneca's strict definition expanded in *Thèmes-64* in the late 50's – Seneca defined no less than 12 precise rules for twin problems but Halberstadt, in another series of articles published in the same magazine at the same time, observed that these strict rules don't all apply to studies), these *sister* studies are not *twin*

studies, due to 2 changes in the position of P2 (in principle, only one should be allowed for twin compositions). But the spirit of twin studies is present here, with the try of P2 (that is the winning key move in P1) and vice-versa - characteristic tries in Seneca's terminology.

1.Sc6! (1.Kd5? Bc7! 2.Sc6 Bb6 zz draws, or 2.Kc5 Kb3 3.Kb5 Bd8 4.Sc6 Bh4 5.Kc5 Ka4 6.Kd5 Kb5 7.Se7 Bg3+ 8.Kany Bc7 draws) **1...Bc7** (1...Bb6 2.Kd5 zz wins) **2.Sd4** (2.Kd4? Kb3 as in P1, draws) **2...Ba5** (2...Kb4 3.Se6 Ba5 4.Kd4! zz wins, 2...Bd8 3.Kd5! zz wins) **3.Se6!** (3.Kd5? Bd8 zz draws) **3...Ka4** (3...Kb4 4.Kd4 zz wins) **4.Ke5!** (thematic try: 4.Kd5? Kb5 zz 5.Kd6 Bb4+ draws) **4...Kb5** (4...Bc3+ 5.Kf5 Ba5 6.Ke4 Kb4 7.Kd4 zz) **5.Kd5 zz Bb6 6.Kd6** wins.

In his collection of studies (*Curiosités tactiques des finales*, 1954) Halberstadt shows that there are 6 different zz positions (= wtm ; +- btm) :

A: Kd5,Sd4,d7/Ka3,Bd8

B: Kd5,Sc6,d7/Ka3,Bb6

B1: Kc4,Sc6,d7/Ka4,Bb6

B2: Kc5,Sc6,d7/Ka4,Bc7

C1: Kd4,Se6,d7/Kb4,Ba5

C2: Kd5,Se6,d7/Kb5,Ba5

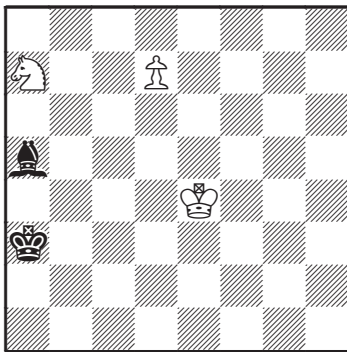
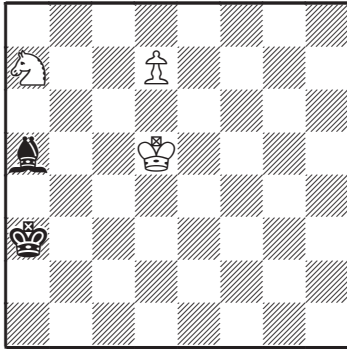
Halberstadt describes his intention very precisely in his 1954 collection *Curiosités tactiques des finales*: "We have logical combinations that complement each other. In n° 28 [i.e. P1] the thematic try 2.Sc6 is refuted by a waiting move of the bK (3...Ka4). A proper manoeuvre of the wS forces the bK to play prematurely this move, so that it cannot have it at his disposal in order to put White in zugzwang. So, to sum up, the study realizes an indirect attacking manoeuvre with the bK as the thematic piece.

In n° 29 [i.e. P2], the thematic try 4.Kd5 is refuted with a check by the bB (5...Bb4+). A proper manoeuvre by the wK forces the bB to play to b6, so that, at move 6, the checking move similar to 5...Bb4+ in thematic try 4.Kd5? is not efficient (7.Sxc5).

To sum up, we have an indirect attacking manoeuvre (Roman theme with a capture), with the bB as a thematic piece".

In his book, Halberstadt quickly mentions the twin studies that are presented in the award with a third diagram, as a part of his first prize (VH: 'Affinity and symmetry of these two studies appear even better in the following twin positions'); in fact the twins only have an illustrative function:

P3 V. Halberstadt
1st prize *La Stratégie* 1936 - Lamare JT-80



With only one difference, these are twin positions, but here there is no characteristic try:

1.Sb5+ (and not 1.Sc6? Bb6!) 1...Kb4 and we now have position of P1: 2.Sd4 Ka4 3.Sc6 etc.

1.Sc6 (and not 1.Kd5? Bd8!) 1...Bc7 and we now have position of P2: 2.Sd4 Ba5 3.Se6 Ka4 4.Ke5 etc.

Evgeny Somov-Nasimovich was the runner-up, and what a runner up, with no less than three prizes! The second part of this article will be fully devoted to him. Of course, in 1936, the young Soviet composer was not a beginner (his first study had been published in December 1926, exactly ten years before his Parisian success) but it was his first appearance in a foreign tourney since the late 1920s, when

he had taken part in some *Magyar Sakkvilág* annual tourneys.

Evgeny Somov-Nasimovich, in the galaxy of pre-WWII Soviet study composers, occupies a special place. He was a meteor who began composing at 16 and won a first prize at 17, but very little has been written about him in Soviet books. In January 2012, John Roycroft posted the following question on Edward Winter's website www.chesshistory.com: "Is there any photograph of Gleb Zakhodyakin (1912-1982) or E.N. Somov-Nasimovich (1910-1942), two noted Soviet-era composers of end-game studies?" (*Chess Note* # 7451). The question was rather surprising about Zakhodyakin, since two pictures of him are well-known, but was perfectly relevant for Somov-Nasimovich. In the reference work *Sovietsky Shakhmatny Etyud* (1955), a selection of 13 of his studies is presented in a chapter entitled *Tvorcheskoïe naslednie* (Artistic heritage), in the company of his colleagues Grigoriev, Kliatzkin and Simkhovich (i.e. three other Soviet composers who prematurely died): all four are quickly presented with a short biographical text but only for Somov-Nasimovich there is no picture.

So, there is a kind of mystery around him. Russian journalist Vladimir Neishstadt has investigated and solved it a large part of it: most of the lines that follow owe a lot to this fine research.

Evgeny Nikolaievich Nasimovich was born on 15 April 1910. His father, Nikolai Fedorovich Nasimovich (1876-1937), was a writer, known in Soviet Union under the pseudonym of Chuzhak (a word meaning the Stranger or the Alien). The son of a craftsman, Nasimovich embraced the revolutionary cause when he was 20 and emigrated to Geneva. He came back to Russia, was imprisoned several times between 1908 and 1917, and was sent to Central Russia, in the region of Irkutsk. After 1917, he occupied several positions of chief editor in the Far East and came back to Moscow in 1922. There, he was one of the most active and (virulent) activists of the LEF movement (the Left Fronts of the Arts, in Russian *Levyi Front Iskusstvi*, considered as being at the origins of Socialist

Realism, the aesthetic that dominated during the Stalinist years).

Nina Ivanovna Somova, the composer's mother, was also a Bolshevik. She was a cousin of famous Russian painter Konstantin Somov (1869-1939), who emigrated in the early twenties and died in France. Nina Ivanovna divorced after 1917 and raised her sons with his sister, Valentina. The composer first used the name of Somov, the name of his mother's family; it is only in the early 30s that he added -Nasimovich.

Evgeny had a brother, Mikhaïl, who died at the age of 10. The Civil War years were difficult for everybody in Soviet Union, but Evgeny was highly affected by an episode that could have been tragic: together with his brother he was a passenger on a train that had to pass through a frozen river in darkness. The children were scared and thought they would die. After that, Evgeny became a stutterer and left school early. He also suffered from epileptic seizures.

He was a sensible young man: he loved Mayakovsky and wrote poetry (Vladimir Neishtadt writes that he has been unable to track down his poems). In order to support his mother and his aunt Valentina, he took courses and became a proof-reader. In *Sovietsky Shakhmatny Etyud*, he is presented as a 'literary worker'. The Wikipedia page in Russia adds that he worked as a proof-reader (*korrektor*) for the *Iszvestia* newspaper.

In 1930, in Moscow, he met Anastasia (Asya) Ivanovna Tsvetaeva (1894-1993), the sister of famous poetess Marina Tsvetaeva (1892-1941). At the time Marina was in France with Sergei Efron, her second husband (the first one, the poet Gumilev, had been executed in 1921). They came back to the USSR in the late thirties, to their misfortune. After the death of her husband, a victim of the Great Purge, Marina committed suicide in 1941. Anastasia was not as famous as her sister, but she knew a lot of writers and she also wrote. She was arrested a first time in 1933, a second time in 1937 and then sentenced to a ten-year imprisonment. Years of exile followed and she eventually got her freedom back in 1957. During these terrible years

in the Far East, probably in the early 1940's, she found the strength to write a semi-autobiographical novel, *Amor*. After exhausting ten hour work days, she succeeded in writing her novel and to save the manuscript. The novel was not published until... 1991.

In her novel, Anastasia, as Nika, meets a young man, Genya, fond of chess composition and she tells the story of their relationship. Nika was 36 and Genya was 20. Of course, nobody knows whether the novel is close to the truth or not. They did not become lovers but Nika says that she was close to lose her head. This novel (not translated in any foreign language as far as I know) is an unique testimony, even if partially fictional, about a character who is a study composer!

After 14 years in Paris, Marina Tsvetaeva, Anastasia's sister, returned to the Soviet Union with her son, following her husband and their daughter, Ariadna. In a letter Ariadna writes that sometime after the arrest of Marina's husband, in November 1939, Evgeny tried to help the poetess by offering her a room in a *kommunalka* (a communal apartment) but she refused. In the same letter, Ariadna also mentions Somov-Nasimovich's death on the battlefield.

But this is not right: Vladimir Neishtadt found Somov-Nasimovich's name in a list of people who were victims of repression in Tatarstan.

He asked Leonid Jarosh (the famous problemist who was the first to compose a sound direct mate problem featuring a full Babson-Task in 1983) to investigate in Kazan where he lives. Here, maybe, he could find new information.

Leonid Jarosh wrote to the Information Centre of the Ministry of Interior of the Republic of Tatarstan. In December 2012 he got the confirmation that Somov-Nasimovich had died in the Kazan psychiatric hospital in 1944, but, surprisingly, he was told that in Somov-Nasimovich's personal file, there was only a... picture and nothing else.

The picture shows a young man, with a look of a romantic poet. Vladimir Neishtadt is not fully sure that the picture represents the

composer since the Ministry never answered a letter in which he asked for confirmation.

So, at least, AJR's question probably found an answer when Vladimir Neishtadt's published this picture in his article *Что ни судьба, то трагедия* (часть 13) that can be read online: http://chesspro.ru/thesaurus/neishtadt_что_ни_судба_то_трагедия13

Here is the note about Somov's death (note that full hyphenated name is not given):

Сомов Евгений Николаевич

Родился в 1910 г., г.Москва; русский; рабочий, ф-ка "Дукат".. Проживал: г. Москва. Арестован 28 февраля 1943 г. Приговорен: Особым совещанием НКВД СССР 19 мая 1943 г., обв.: 58-10 ч.2.. Приговор: принудительное лечение. Умер 22.7.44 в г.Казань, в спец. псих. больнице.

Источник: Книга памяти Республики Татарстан

This tells us that, at the time of his arrest, Somov-Nasimovich worked in the Dukat factory (a cigarette factory) in Moscow. He was arrested on 28 February 1943 and, less than 3 months later, was condemned to internment in a psychiatric hospital, on the basis of the infamous article 58 (more precisely, the 58-10 article, for "anti-Soviet and counter-revolutionary propaganda and agitation").

He died in Kazan on 22 July 1944 in a "special psychiatric hospital". The source is the "Memory book of Tatarstan".

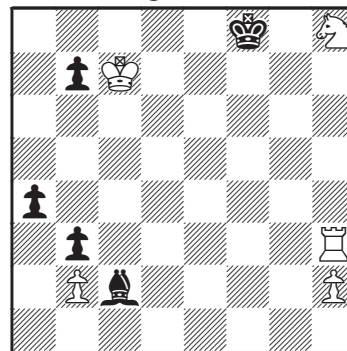
As Neishtadt noticed it in his article, the Wikipedia page about Somov-Nasimovich in Russian (https://ru.wikipedia.org/wiki/Сомов-Насимович,_Евгений_Николаевич) has not been amended and still wrongly gives 1942 as the year of his death. It is also written that he died when defending Moscow.

So Somov-Nasimovich was a victim of repression, but, curiously, his name and his works did not disappear during the late Stalinist years. And, apparently, he was not officially rehabilitated.

Vladimir Neistadt also received information from a literary scholar, a specialist of the Tvsetaeva sisters, Katerina Ivanovna Lubyannikova, from Sankt-Petersburg, and was able to add some new biographical details about Somov-Nasimovich (such as his date of birth and the story of his mother).

Somov-Nasimovich composed about a hundred studies. His very last works were published in 1942. In the 1936 French tourney, among his three awarded studies, the second prize is unsound.

P4 E. Somov-Nasimovich
2nd prize *La Stratégie* 1936 - Lamare JT-80



c7f8 0131.23 5/5 Win

Intended solution: **1.Rg3 a3 2.Sg6+ Kf7 3.Se5+ Ke6 4.Sc4 a2 5.Rg1 Bb1 6.Sa3 a1=Q 7.Rxb1 Qa2** and, with the bR imprisoned, **8.Kxb7** wins.

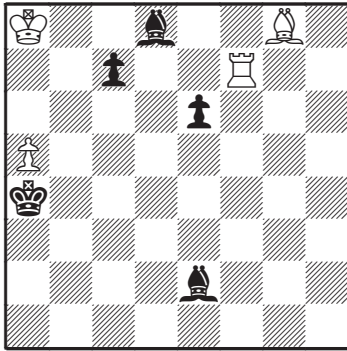
A second solution has been found (J. La-trasse, 1937):

1.Sg6+! Bxg6 (1...Kg7 2.Se5 a3 3.bxa3 b2 4.Rg3+ Kf6 5.Sd7+ Kf5 6.Rg1 wins) 2.Kb6! with:
2...Bc2 3.Rh8+ and 4.Ra8 wins, or 2...Kg7 3.Ka5 Be8 4.Re3 Bc6 5.Rc3 Be8 6.Rc8 wins, or 2...Be8 3.Kxb7 Bg6 4.Kb6 Kg7 5.Ka5 Be8 6.Rh4 wins.

But that is not all: in the intended solution, how can White win after 8.Kxb7? After 8...Kf5 9.Kc6 Kg4 10.Kd5 Kh3 11.Ke4 Kxh2?? 12.Kf3, mate follows but Black simply plays to g4 instead of capturing bPh2 and it is a draw (other moves by the bK at move 9 for instance also draw).

Here is Somov-Nasimovich's third prize:

P5 E. Somov-Nasimovich
3rd prize *La Stratégie* - Lamare MT-80



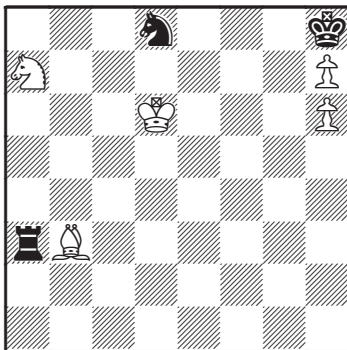
a8a4 0170.12 4/5 Win

1.Rf2 Bc4 2.a6! Bxa6 3.Ra2+ Kb5 4.Ka7 Bc8 5.Rb2+ (5.Kb8(?) Ba6 6.Ka7 Bc8 is loss of time) 5...Kc6 6.Rb8 Kd7 7.Rxc8! Kxc8 8.Be6 mate.

Dedre's comment: "Studies ending with model mates are a specialty of some Soviet composers. Some similar studies already exist. But this one has a perfect technique. The pursuit of white-coloured bishop is very interesting".

One can prefer his Special Prize (not commented on by the judge):

P6 E. Somov-Nasimovich
special prize *La Stratégie* 1936 -
Lamare MT-80



d6h8 0314.20 5/3 Draw

1.Kd7 (1.Kc7? Sf7! 2.Bxf7 Rxa7 wins) 1...Sb7 2.Bg8! (2.Bd5? Rxa7 3.Kc7 Sa5+ 4.Kb6 Re7 5.Kxa5 Re5 wins) 2...Rxa7 3.Kc7 Sa5+ 4.Kb6 Ra8 5.Kb5 (5.Bd5? Rd8 6.Bg8 Sb3 7.Bxb3 Rb8+ wins) 5...Sb7 6.Kc6 Sd8+ 7.Kd7 (7.Kc7? Sf7 8.Bxf7 Ra7+ wins) 7...Rb8 8.Kc7 Ra8 9.Kd7 Sb7 10.Kc6 positional draw.

We don't know how many Soviet composers took part in the French tourney but, with Gorgiev's fourth prize, the first half of the award was full of Russian-Soviet composers. Of course, Halberstadt was not a 'product' of the Soviet regime, he lived in Paris with a Nansen passport but he still was a Russian at heart (his articles for the *Bulletin de la Fédération française des Échecs* or for the *Bulletin Ouvrier des Échecs* show that he followed with attention the new developments of the chess study in his former country.)

From 1937 Soviet composers were less and less able to send their works abroad. Gorgiev won the first Prize in the tourney of the *Revista Română de Şah* in 1937, and he was also among the composers rewarded the same year in the tourney of *Československý šach*. Also in 1937 studies by L. Kubbel and A. Herbstman appear in the award of *Schackvärlden*. But these were the last appearances of Soviet composers in western tourneys for a long time.

References

- V. Halberstadt: *Curiosités tactiques des finales* Paris 1954.
- V. Neishstadt: http://chesspro.ru/thesaurus/neishtadt_chni_sudba_to_tragedia13 (article in Russian).
- A. Pallier: The studies collection of Marcel Lamare, EG121, July 1996.
- The Wikipedia page (in Russian) about Somov-Nasimovich:
https://ru.wikipedia.org/wiki/Сомов-Насимович,_Евгений_Николаевич

The website with the list of victims of political terror in the USSR is run by the civil right society *Memorial*. The database contains more than 1,300,000 names of victims: <http://lists.memo.ru>

Somov-Nasimovich's note can be read there: <http://lists.memo.ru/d31/f65.htm>

Special thanks to Zakhar Kogan, who helped me in translating Vladimir Neishstadt's answers to my questions.

Reviews

BY JOHN ROYCROFT

FIDE ALBUM 2007-2009, Bratislava 2015. In English, including the indexes of composers and sources. Figurine algebraic. 628 pages. Ed: not stated. ISBN 978-80-971998-0-7.

The studies section D selects 153. Notable is the 12-heading theme index by Harold van der Heijden, who was also the section director. The three judges: †Vitaly Kovalenko, Martin Minski, †Iuri Akobia. As is traditional with a FIDE Album, the points awarded – on the 1-4 scale with half-points – by each judge are given for every study.

Альбом России Album Russia 2010-2012, Moscow 2014. In Russian. 182 pages. Ed:200. No ISBN.

The title is somewhat misleading as the content is really a detailed report on the XX Individual Composing Championship of Russia. The FIDE A-G classification by genre is adopted, with studies D1-D117.

Этюды Russian Studies, Moscow 2012. No.7 in the *Шахматная композиция* series. In Russian. 282 pages. 778 studies. Ed:300. No ISBN.

A historical record, with illustrations. Lists of magazine articles, with dates. Proof-checking is not flawless, as the solution to No.390 takes some sorting out.

SchaakStudieSpinsels 2, by Ignace Vandecasteele. Self-published by the author, 2015. 452 pages. 306 studies by the author, plus a few add-ons. Some pages and phrases are in English. ISBN/EAN 978-90-818140-0-3

Figurines designed by the designer-author, annotating, and GBR directory, will be familiar to purchasers of ‘SSSS-1’, the veteran and successful Belgian composer’s 2008 304-page collection, now relegated – or promoted! – to ‘first edition’ status.

Snippet

BY JOHN ROYCROFT

Stinking bishops (Roycroft 2014)

On p52 in the ‘like bishops’ chapter the top diagram (which is identical with the one below it) accompanying note (xxvii) should be replaced with:

wKg7 bKc5 wRd2 bRf4 wBc2 bBd5 wPg5 4/3
BTM

Apologies to all purchasers for this proof-checking oversight.

Jan Hendrik Marwitz – 100 MT 2015

ARVES announces a memorial tourney to commemorate the 100th birthday of one of the best Dutch composers to date.

1st prize 150 €, 2nd prize 100 €, 3rd prize 50 €
and there will be book prizes as well.

No set theme

A maximum of three studies per composer

Judge: Harold van der Heijden

Tourney director: Yochanan Afek, afekchess@gmail.com

Submission deadline: 1ii2016

Preliminary award: **EG204** (iv2016); Final award: **EG205** (vii2016)

EG 50 AT 2015

ARVES announces an anniversary tourney for 50 years of EG

Theme: free

Maximum 2 studies per composer, joint compositions are allowed
Submission deadline: 31x2015

Total prize fund: 600 EUR

(1st prize 300 EUR, 2nd prize 200 EUR, 3rd prize 100 EUR)

Judge: Harold van der Heijden

Tourney Director: Mario Guido Garcia

Provisional award scheduled for **EG203** (i2016), final award in **EG204** (iv2016).

Submit your original studies (corrections of studies by other composers are not allowed) to the tourney director Mario Garcia: marioggarcia@gmail.com

Please ensure that you supply an artistic presentation (only solution and thematic lines) in WORD/PDF as well as an analytical presentation (in PGN).

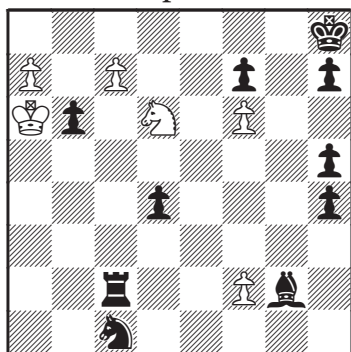
8th Jenever Ty 2015

During the 58th WFCC-Congress in Ostróda (Poland) in August 2015 ARVES organized its 8th Jenever Tourney to honour the distinguished Polish composer GM Jan Rusinek on the occasion of his 65th birthday. The theme was: *mutual interferences between any pair of black pieces* (kings not included). All types of Novotny, Plachutta, Grimshaw, Wurzburg-Plachutta, Pickabish, etc. were permitted.

Tourney director Marcel Van Herck received 16 studies. HH was consulted for anticipation checking.

The judge remarked: "I consider the mutual interference as thematic if both interferences are harmful (or useful, for example for stalemate avoidance) for Black".

No 20453 E. Kopilov & O. Pervakov
1st prize



a6h8 0334.46 6/10 Win

No 20453 Evgeny Kopilov & Oleg Pervakov (Russia). 1.Sb7 Ra2+ 2.Sa5/i Rc2/ii 3.Sc6/iii Ra2+ 4.Kxb6 Bh3 5.Sa5 Rb2+ 6.Kc5 Rc2+ (Sb3+; Kd6) 7.Kxd4 Sb3+/iv 8.Ke3/v Rc3+/vii 9.Kf4 Bg2/vii 10.Sc6/viii Rc4+ 11.Kg5 Rg4+ 12.Kh6/ix Rg8 13.Sd8 Rg6+ (Bf3; Sxf7 mate;) 14.Kxh5 Bf3+ 15.Kxh4 Rg4+ 16.Kh3 Rc4 17.Sc6/x Bg4+ 18.Kg3 Ra4 19.Sa5 Rxa5 20.Kxg4 wins.

i) 2.Kxb6? Rb2+ 3.Kc5 Rc2+ 4.Kb6 Rb2+ draws.

ii) Rxa5+ 3.Kxb6 Rg5 4.c8Q+ Rg8 5.Qxc1 d3 6.Qf4 h3 7.f3 d2 8.Qxd2 h2 9.a8Q h1Q 10.Qxg8+ Kxg8 11.Qd8 mate.

iii) The first *Nowotny* on c6. 3.f3? Bxf3 4.Sc6 Ra2+ 5.Kxb6 Bg4 6.Sa5 Rb2+ 7.Kc5 Rc2+ 8.Kxd4 Sb3+ 9.Ke3 Re2+ wins.

iv) Rxc7 8.a8Q+ Rc8 9.Qb7 Be6 10.Sc6 Sb3+ 11.Ke3 Rg8 12.Se7 wins.

v) 8.Kd3? (Sxb3? Ra2;) Rxc7 9.a8Q+ Rc8 10.Qd5 (Qb7 Sc5+;) Be6 11.Qxh5 Sxa5 12.Qxa5 h3 draws.

vi) Rxc7 9.a8Q+ Rc8 10.Qb7 Re8+ 11.Kf4 Sxa5/xii 12.Qxf7 Rg8 13.Qc7 Be6 14.Qe7 Rg4+ 15.Ke3 Sc4+ 16.Ke2 Sd6 17.Qxd6 Bc4+ 18.Ke3 h3 19.Qd7 h2 20.Qe8+ Rg8 21.Qxh5 wins.

vii) Rxc7 10.a8Q+ Rc8 11.Qb7 Sxa5 12.Qxf7 Rg8 13.Qc7 wins.

viii) The second *Nowotny* on c6.

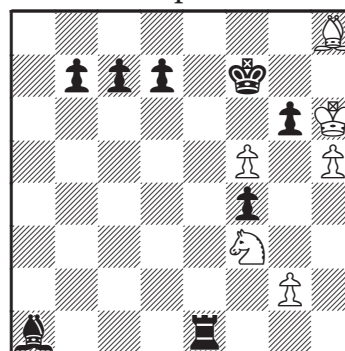
ix) 12.Kxh5 Bf3 13.Se5 Rg8+ 14.Sxf3 h3.

x) And the third *Nowotny* on c6 by the same knight.

xi) Sc5 12.Qxf7 Sd3+ 13.Kg5 Rg8+ 14.Kxh5 Bf5 15.Qg7+ Rxg7 16.fxg7+ Kg8 17.Sc6 Kf7 18.Se7 Kxe7 19.g8Q wins.

"We see three consecutive *Nowotny* interferences by the same wS on the same square, and with long subtle play".

No 20454 D. Kutzborski & M. Minski
2nd prize



h6f7 0341.35 6/8 Win

No 20454 Dieter Kutzborski & Martin Minski (Germany). 1.f6/i Rd1/ii 2.Sg5+/iii Kg8 3.f7+ Kf8 4.Bd4/iv Rc1/v 5.Bc3/vi Rb1/vii 6.Bb2/viii Rxb2/ix 7.hxg6 Ke7 8.Sh7 Rxg2 9.f8Q+ wins.

i) 1.fxg6+? Kg8 2.Sxe1 Bxh8 3.Kg5 c5 4.h6 b5 5.g7 (Sd3 Bd4;) Bxg7 6.hxg7 Kxg7 7.Sd3 d6, or 1.Sxe1? Bxh8 2.fxg6+ Kg8 (see 1.fxg6), or 1.hxg6+? Kg8 2.Sxe1 Kxh8 3.Sd3 (Kg5 Kg7;) b5 4.Sxf4 b4 5.Kg5 Bg7 6.f6 b3 7.Sh5 Bxf6+ 8.Kxf6 b2 9.Kf7 b1Q 10.g7+ Kh7 11.g8Q+ Kh6 12.Qh8+ Kg5 13.Sf6 Qa2+ 14.Kf8 Qa3+ 15.Kf7 Qa2+ 16.Kg7 Qxg2 draw.

ii) Rc1 2.Sg5+ Kg8 3.f7+ Kf8 4.Bc3 *Nowotny*, see main line, or Rb1 2.Sg5+ Kg8 3.f7+ Kf8 4.Bb2 *Nowotny*, see main line, or Bxf6 2.hxg6+ Kg8 3.Bxf6 Re2 4.Sh4 b5 5.Kg5 f3 6.g4 f2 7.Sf5 f1Q 8.Sh6+ Kf8 9.g7+ Ke8 10.g8Q mate.

iii) 2.hxg6+? Kg8 3.f7+ Kf8 draws.

iv) *Nowotny*. 4.Kxg6? Rd6+, or 4.hxg6? Rh1+, or 4.Bxa1? Rxa1 5.hxg6 Rh1+ 6.Sh3 Rh2 with Black winning.

v) Rxd4 5.hxg6, or Bxd4 5.Kxg6 win.

vi) *Nowotny*.

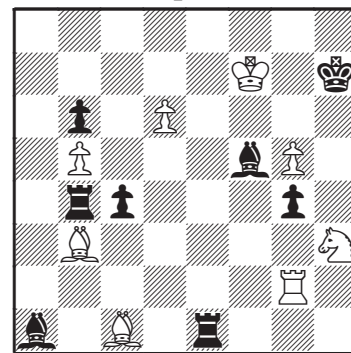
vii) Rxc3 6.hxg6, or Bxc3 6.hxg6, or Rd1 6.Bb4+ win.

viii) *Nowotny*. 6.Bb4+? Rxb4 7.hxg6 Bg7+ wins.

ix) Bxb2 7.Kxg6 Ke7 8.Sh7 Rg1 9.f8Q+, or Rg1 7.Kxg6 Rxg2 8.Bxa1, or Rd1 7.Ba3+ win.

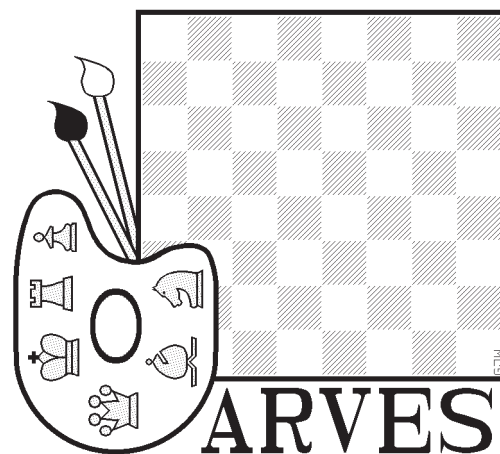
“We see three consecutive *Nowotnys* on different squares in a systematic manoeuvre form. This study reminds me of a famous study by Kazantsev (HHdbIV#23834) but this is original since in Kazantsev’s study we have a positional draw, while the present study is a win study”.

No 20455 Y. Afek & M. Minski
3rd prize



f7h7 o781.33 8/8 Win

No 20455 Yochanan Afek (Israel/the Netherlands) & Martin Minski (Germany). 1.Bc2/i Bxc2 2.Sf4 g3 3.Rxg3 Rb3 4.d7 Rd1 5.Sd3/ii, and:



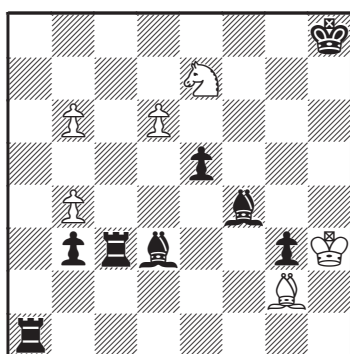
- Bxd3 6.Rh3 mate, or:
- Rxd3 6.g6+ Kh8 7.Rh3+ Rxh3 8.d8Q mate, or:
- Rbxd3 6.g6+ Kh8 7.d8Q+ Rxd8 8.Rh3 mate.

i) Anti-critical move.

ii) *Nowotny* and *Plachutta* in a single move?

“This shows the most original idea in the tournament with *Nowotny* and *Plachutta* in a single move. After 5... Bxd3 White uses only the interference of Rb3 by the bB. Maybe it is possible to improve this idea so that after 5... Bxd3 White uses first the interference of the bB for the first bR and in the sequel for the second bR. Then there would be 2 *Nowotny*'s and 1 *Plachutta* in a single move!”

No 20456 J. Timman
1st honourable mention



h3h8 o671.33 6/8 Win

No 20456 Jan Timman (the Netherlands). 1.d7/i Bf5+/ii 2.Sxf5 Ra8/iii 3.Bxa8 Rd3 4.Bd5/iv g2+ 5.Kxg2 Rxd5 6.b7 e4 7.Sd6 Rg5+ 8.Kh3/v Rg8 9.Se8 Rg3+ 10.Kh4 Rd3 11.Sd6 and Rxd6 12.b8Q+ wins, or Bxd6 12.d8Q+ wins.

i) 1.b7? Be4 2.b8Q+ Kg7 3.Qg8+ (Kg4 Ra8;) Kf6 4.Sd5+ Bxd5 5.Qxd5 Rc8 6.d7 Rd8 7.Qd6+ Kf5 draws.

ii) Be4 2.d8Q+ Kg7 3.Kg4 Ra8 4.Qd7 wins.

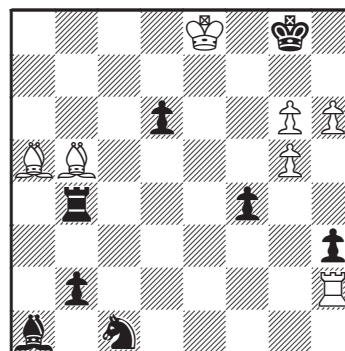
iii) Rd1 3.b7 e4 4.Sd6 wins, *Nowotny*.

iv) 4.b7? e4 5.Sd6 g2+ 6.Kxg2 Rg3+ draws.

v) 8.Kf2? Rg8 9.Se8 Bc7 10.b8Q Bxb8 11.d8Q Ba7+ 12.Ke2 Rg2+ 13.Kd1 Rg1+ 14.Kd2 b2 draws.

“Here we have two consecutive *Nowotny* interferences on the same square (i.e. a similar scheme as the first prize winner) plus an additional interferences on the same square in a subline (iii)”

No 20457 Y. Afek
2nd honourable mention



e8g8 o453.34 7/8 Win

No 20457 Yochanan Afek (Israel/the Netherlands). 1.h7+ Kh8/i 2.g7+ Kxg7 (Kxh7; Kf7) 3.h8Q+ Kxh8 4.Kf7 Rb3/ii 5.g6 b1Q 6.Bc3+ Rxc3 (Bxc3; Rxh3 mate) 7.g7+ Kh7 8.Bd3+/iii Rxd3/iv 9.g8Q+ Kh6 10.Qg6 mate.

i) Kg7 2.h8Q+ Kxh8 3.Kf7 wins.

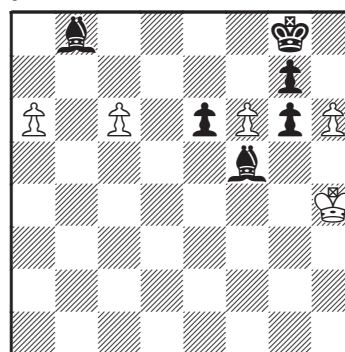
ii) b1Q 5.Rxh3+ Qh7+ 6.Rxh7+ Kxh7 7.Bxb4 wins.

iii) 8.g8Q+? Kh6 9.Qg7+ Kh5 10.Qh8+ Kg5 11.Qg7+ Kh5 draws.

iv) Qxd3 9.g8Q+ Kh6 10.Rxh3+ Qxh3 11.Qg6 mate.

“Here we have two consecutive *Nowotny* interferences, one ‘classical’ B-R and the second Q-R”

No 20458 Y. Afek
3rd honourable mention



h4g8 oo60.43 5/6 Draw

No 20458 Yochanan Afek (Israel/the Netherlands). 1.f7 Kxf7 2.h7 g5+/i 3.Kxg5 Bxh7 4.a7 Bxa7 5.c7 Be3+ 6.Kh5/ii, and:

— Bg6+ 7.Kh4 Bf2+ 8.Kg5 Be3+ 9.Kh4/iii Bf2+ 10.Kg5 draws, or:

— g6+ 7.Kg4 draws/iii.

i) Kf6 3.h8Q g5+ 4.Kg4 Be2+ 5.Kh3 Bf1+ 6.Kg4. Echo perpetual check: see man line.

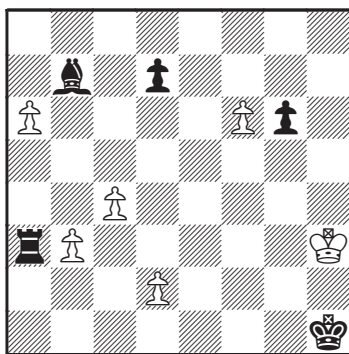
ii) Thematic tries: 6.Kg4? Bf5+ 7.Kf3 e5, or 6.Kh4? g5+ 7.Kh5 Bg6+ 8.Kg4 Bf5+ win.

iii) Now 7...g5+ is not possible.

iv) And now 7...Bf5 is not possible.

“A *Pickabish* mutual interference (interference of bishop and pawn) which is very rare in endgame studies”.

No 20459 P. Arestov
commendation



h3h1 0330.52 6/5 Win

No 20459 Pavel Arestov (Russia). 1.f7/i Rxb3+ 2.Kh4/ii Bxa6 (Rf3; axb7) 3.f8Q Bxc4 4.d3/iii g5+/iv 5.Kxg5/v, and:

— Rxd3 6.Qf1+ Kh2 7.Qf4+ wins, or:

— Bxd3 6.Qf3+ wins, or:

— Be6 6.Qf1+ Kh2 7.Qf2+ Kh1 (Kh3; Kf4) 8.Kh4 wins.

i) 1.axb7? Rxb3+ 2.Kg4 Rxb7 3.f7 Rb8 draws.

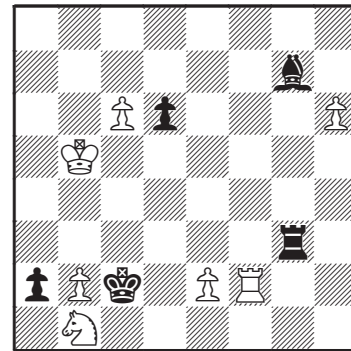
ii) 2.Kg4? Bf3+, or 2.d3? Bg2+ draw.

iii) *Nowotny*.

iv) Rxd3 5.Qf1+ Kh2 6.Qf4+, or Bxd3 5.Qf3+ Kh2 6.Qg3+ Kh1 7.Qe1+ Kg2 8.Qd2+ Kf3 9.Qd1+ win.

v) 5.Kh5? Be6 (Bd5) draw.

No 20460 P. Arestov
commendation



b5c2 0431.42 7/5 Win

No 20460 Pavel Arestov (Russia). 1.Sa3+/i Kxb2/ii 2.e3+/iii Kxa3 3.Rxa2+ Kxa2 4.c7 Bxh6/iv 5.c8Q, and:

— Rxe3 6.Qc2+ Ka3 7.Qc1+/v Kb3 8.Qd1+ Kb2 (Kc3; Qxd6) 9.Qd2+/vi Kb3 10.Qxd6 wins, or:

— Bxe3 6.Qc2+ Ka3 7.Qc3+/vii Ka2 8.Kc6 Rh3/viii 9.Kd5/ix Rh5+ (Rg3; Ke4) 10.Kxd6 wins.

i) 1.c7? axb1Q, or 1.e4+? Kd3 draw.

ii) Kb3 2.c7 a1Q 3.c8Q Qxb2 4.Sc4 Qc3 5.Sa5+ Ka3 6.Qxc3+ Bxc3 7.Sc4+ Kb3 8.Sxd6, or Rxa3 2.e4+ Kb3 3.hxg7 Ra5+ 4.Kb6 a1Q 5.g8Q+ win.

iii) Thematic try: 2.e4+? Kxa3 3.Rxa2+ Kxa2 4.c7 Bh8 5.c8Q Rb3+ 6.Ka4 Ra3+ 7.Kb4 Rb3+ draws.

iv) Rg5+ 5.Ka6 Bxh6 (Rc5; hxg7) 6.c8Q Bg7 7.Qd8 Rg6 8.Qa5+ (Qe8) wins.

v) No 7...Bxc1.

vi) 9.Qxd6? Rb3+ 10.Ka4 Be3 draws.

vii) No 7...Rxc3.

viii) Bf4 9.Qc4+, or Bf2 9.Qc2+ win.

ix) 9.Qc2+? Ka3 10.Qc3+ Ka2 loss of time, or 9.Kd7? Rg3 10.Ke6 Rh3 11.Kd5 loss of time.

“The commendations are very similar. Only a single *Nowotny*, but in a clear 6 men position”.

Olympia Dunyasi 2014

30 studies by 29 composers from 17 countries participated in the annual tourney of this Azerbaijani newspaper. The judge was Muradkhan Muradov (Azerbaijan).

No 20461 Peter Krug (Austria). 1.Sf2+ exf2 2.Rh6+/i Bh2 3.Qd1/ii Rc1/iii 4.Qxc1 Qxh6 5.Qa1/iv Qh8 6.Qb1/v Qh4/vi 7.Sd3 (Qd1? Qh5;) Bg3 8.Sf4, and:

— Qxf4 9.Qh7+ Bh4/vii 10.Qb7+ Kh2 11.Qg2 mate, or:

— Qe7/viii 9.Se2 Kh2 (Qh4; Qe4+) 10.Qg6 wins.

i) 2.Qh6+? Qxh6 3.Rxh6+ Bh2 4.Sd3 Rc1+ 5.Sxc1 stalemate.

ii) 3.Qa1? Qb1+ 4.Qxb1 Rc1+ 5.Qxc1 stalemate, or 3.Rxh7? Rxc1+ draws.

iii) Qxh6 4.Qf3 mate, or Qf5 4.Sd3 Rd5 5.Rh3 wins.

iv) 5.Qxh6? stalemate, or 5.Qb1? Qe3, or 5.Qd1? Qh5.

v) 6.Qxh8? stalemate, or 6.Qd1? Qh5.

vi) Qh7 7.Sd3 Bg1 8.Sxf2+ Bxf2 9.Qxh7+ wins.

vii) Qh4 10.Qb7+ Kh2 11.Qg2 mate.

viii) Bxf4 9.Qe4+ Kh2 10.Qg2 mate

No 20462 Sergiy Didukh & Vladislav Tarasiuk (Ukraine). 1.Sf2 exf2 (e2; Sd3) 2.Bb7/i Sxg3 3.Ba6 f1Q 4.Bxf1 Sxf1 5.Sc4 Sh2 6.Sd2/ii Sf3+ 7.Sxf3 gxf3 8.Kg3 Kg6 9.a4 Kf5 10.a5 Ke4 11.Kf2/iii Kd5 12.a6 wins.

i) Logical try: 2.Bxc6? Sxg3 3.Bb5 f1Q 4.Bxf1 Sxf1 5.Sc4 Sh2 6.Sd2 Sf3+ 7.Sxf3 gxf3 8.Kg3 Kg6 9.a4 Kf5 10.a5 Ke4 11.Kf2 Kd5 12.a6 Kc6 draws. 2.Sc4? Sxg3 3.Sd2 f1Q 4.Sxf1 Sxf1 draws.

ii) 6.a4? Sf3+ 7.Kxg4 Sd4 draws.

iii) 11.a6? Ke3 12.a7 f2 13.a8Q f1Q draws.

No 20463 Steffen Slumstrup Nielsen (Denmark). 1.Sf6+/i gxf6 2.gxf6+ Kf8 3.Sd7+ Ke8/ii 4.Qxf7+ Kxf7 5.Rg7+ Ke8/iii 6.f7+ Kd8 (Ke7; f8Q+) 7.f8Q+ Rxf8 (Kc7; Sxc5+) 8.c7+ Kxc7/iv 9.Sxc5+ Qe7 (Kb6; Sxe4) 10.Rxe7+ Kd6 11.Re5, and:

— Kxe5 12.Sd7+ wins, or:

— Rb8+ 12.Ka2/v Kxe5 13.Sd7+ wins, or:

— Rf2+ 12.Kc3, and here:

– Rf3+ 13.Kd4/vi, or:

– Kxe5 13.Sd3+ wins.

i) 1.g6? Rh2+ 2.Sxh2 Qd4+, or 1.c7? Rh2+ 2.Sxh2 Qd4+ draws.

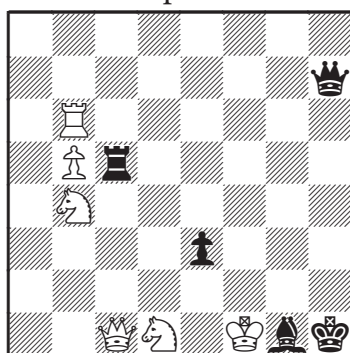
ii) Sxd7 4.Qa3+ Ke8 5.cxd7+ (Kd8; Qd6) Kxd7 6.Rd1+ Kc8 7.Qd6 wins.

iii) Ke6 6.Sxc5+ Kxf6 7.Sxe4+ Kxg7 8.c7 Rc8 9.Sd6 Rxc7 10.Se8+ wins.

iv) Kc8 9.Sb6+ Kb7 10.c8Q++ Kxb6 11.Qc7+ Ka6 12.Qa7 mate.

No 20461

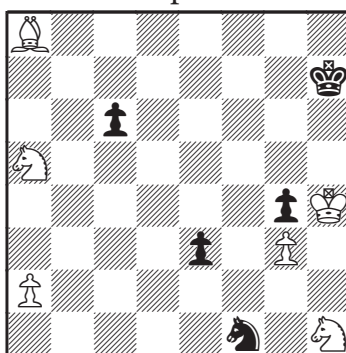
P. Krug
1st prize



fh1 4432.11 6/5 Win

No 20462 S. Didukh

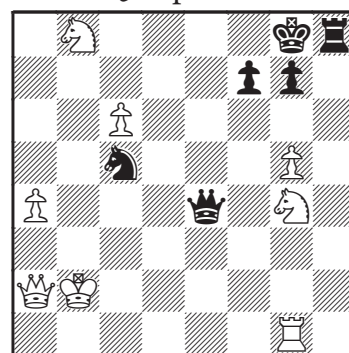
& V. Tarasiuk
2nd prize



h4h7 0015.23 6/5 Win

No 20463

S. Slumstrup Nielsen
3rd prize



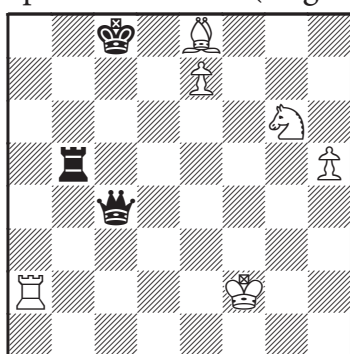
b2g8 4405.32 8/6 Win

v) But this line has a dual: 12.Kc3.

vi) 13.Sd3? Rxd3+ 14.Kxd3 Kxe5 draws.

Although the award gives only a single main line (11...Rf2+, 12...Rf3+), the study was apparently intended to be presented as here. Martin Minski proposes a correction (removing the dual). Although our policy is that corrections belong to the original source, we make an exception and publish it for the first time here. Steffen Slumstrup Nielsen agrees with the correction and publication (another 'must be').

No 20464 S. Slumstrup Nielsen
3rd prize correction (original)



f2c8 3411.20 6/3 Win

No 20464 Steffen Slumstrup Nielsen (Denmark). 1.Ra8+ (Bxb5? Qxa2+;) Rb8 (Kb7; Bxb5) 2.Bd7+ Kxd7 (Kc7; Rxb8) 3.Se5+ Kxe7/i 4.Ra7+ (Sxc4? Rxa8;) Qc7/ii 5.Rxc7+ Kd6 6.Rc5, and:

— Rf8+ 7.Ke3 (Kg3? Rg8+;) Kxc5 (Re8; Kd4) 8.Sd7+ wins, or:

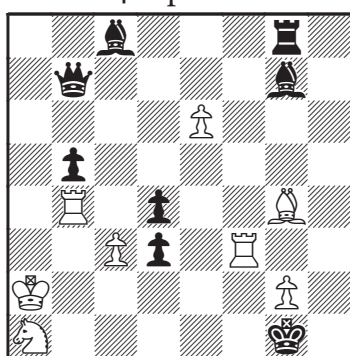
— Rb2+ 7.Ke3 Kxc5 8.Sd3+ wins, or:

— Kxc5 7.Sd7+ wins.

i) Kc7 4.Ra7+ Kb6 5.Sxc4+ wins

ii) Kf6 5.Sxc4 Rh8 6.Ra5 wins.

No 20465 M. Hlinka & L. Kekely
4th prize



a2g1 3571.33 8/8 Draw

No 20465 Michal Hlinka & L'ubos Kekely (Slovakia). 1.Rb1+ Kh2 (Kxg2; Rb2+) 2.Rh3+/i Kxg2 3.Rb2+/ii Kf1/iii 4.Rb1+/iv Kf2 5.Rb2+ Ke1 6.Rxd3/v Bxe6+/vi 7.Bxe6 Ra8+/vii 8.Kb1 (Kb3? Rxa1;) Rxa1+ 9.Kxa1 Qa6+/viii 10.Ba2/ix dxc3 11.Re3+/x Kd1 (Kf1; Rf3+) 12.Rd3+ Kc1 13.Rxc3+ Bxc3 stalemate.

i) Foresight theme: White must get rid of the pawn.

ii) 3.Bf3+? Qxf3 4.Rxf3 Bxe6+ 5.Ka3 Kxf3 wins.

iii) Kg1 4.Rg3+ Kh1 (Kf1; Bh3+) 5.Rxd3 Qg2 6.Rxg2 Kxg2 7.cxd4 draws.

iv) 4.Rxd3? Qa8+ 5.Kb1 (Kb3 Qa4 mate;) Qe4 6.Be2+ Qxe2 7.Rxe2 Kxe2 wins.

v) 6.Rh1+? Qxh1 7.Rb1+ Kf2 8.Rxh1 dxc3, or 6.Sb3? Bh6 7.Rh1+ Qxh1 8.Rb1+ Kf2 9.Rxh1 dxc3 10.Sc5 Rxc4 11.e7 Rg8 12.Rxh6 Ke2 win.

vi) Qa8+ 7.Kb1 Qe4 8.Sc2+ Kf1 9.Rf3+, and now: Qxf3 10.Bxf3 Bxe6 (dxc3; Se3+) 11.Sxd4, or here: Kg1 10.Rg3+ Kh2 11.Rh3+ Kg2 12.Bf3+ Qxf3 13.Sxd4+ Kxh3 14.Sxf3 Bxc3 15.Rxb5, or here Kg2 10.Kc1 Kg1/xi 11.Rg3+ Kf1 12.Rf3+ Qxf3 13.Bxf3 Bh6+ 14.Kb1 dxc3 15.Rb3 Bxe6 16.Rxc3 draws.

vii) Qa6+ 8.Kb1 Qxe6 9.Sc2+ Ke2 10.Sb4+ Kf1 11.Rd1+ Qe1 12.Rxe1+ Kxe1 13.cxd4 draws.

viii) Qa7+ 10.Kb1 dxc3 11.Rc2 Qc5 12.Rh3 Qb4+ 13.Ka2 draws.

ix) 10.Ra2? Qxe6 11.Rg3 Kf1 12.Rf3+/xii Kg1 13.Rg3+ Kh1, or 10.Kb1? Qxe6 11.Rg3 Qe4+ 12.Rc2 Kf1 13.Rxc7 d3 wins.

x) 11.Rc2? Qa4 12.Kb1 Qb4+ 13.Ka1 Qe4 wins.

xi) Qxc4 11.Sxd4+ Kg1 12.Se2+ Kh1 13.Rf1+ Kg2 14.Rg1+ Kf3 15.Rxc4 Kxc4 16.Sd4 draws.

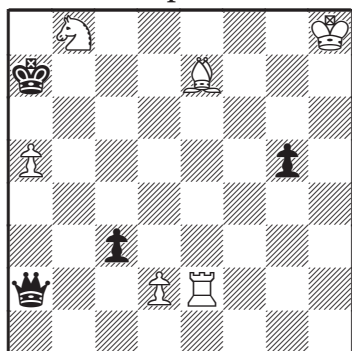
xii) 12.Rxc7 Qe1+ 13.Kb2 dxc3+ wins.

No 20466 Daniel Keith (France). 1.Sc6+/i Kb7 2.Sd4/ii cxd2 3.a6+ Kb6 4.Bxc5/iii, and:

— Qd5 5.Rxd2 Qxc5 6.Rb2+/iv Ka7 7.Sb5+/v Kb8/vi 8.a7+/vii Ka8 9.Sc7+ Kxa7 10.Sb5+ Kb7 11.Sd4+/viii Kc8 12.Rc2+ Kd7 13.Rc7+, with:

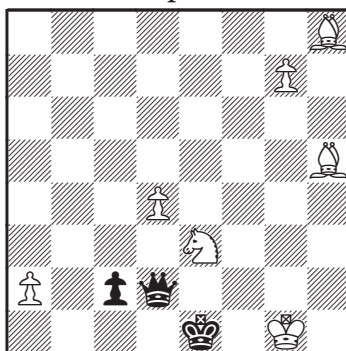
— Kd6 14.Rc6+ Kd5 15.Rc5+ Kxc5 16.Se6+ draws, or here:

No 20466
D. Keith
5th prize



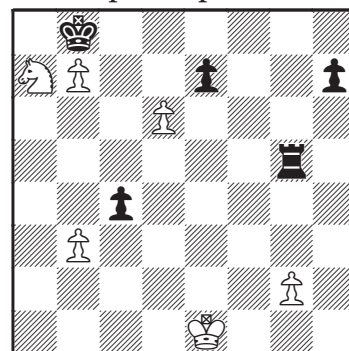
h8a7 3111.22 6/4 Draw

No 20467
A. Pallier
6th prize



g1e1 3021.31 7/3 Win

No 20468 I. Akobia †
& J. Mikitovics & P. Arestov
special prize



e1b8 0301.43 6/5 Win

- Ke8 14.Rc8+ Kf7 15.Rc7+ Kg6/ix 16.Rg7+ Kf6 17.Rxg5 draws, or:
- d1Q 5.Bd8+ (Rxa2? Qh5+;) Kc5/x 6.Be7+ Kd5 7.Rxa2 Qxd4+ 8.Kg8 draws.
 - i) 1.Bxg5? c2 2.Sc6+ Kb7 3.Sd8+ Ka8 4.Re1 Qa3 5.Se6 Qg3 6.Rc1 Qh3+ wins.
 - ii) 2.Se5? g4 3.Bg5 (Bb4 c2;) g3 4.Sd3 Qc4 wins.
 - iii) 4.Bd8+? Ka7 5.Sc6+ Ka8 6.Ba5 Qf7 7.Rxd2 Qf6+ 8.Kh7 Qxc6 wins.
 - iv) 6.a7? Qf6+ 7.Kg8 Kxa7 8.Sb5+ Kb8 9.Rd6 Qg5+ wins.
 - v) 7.Sc6+? Kxa6 8.Sb8+ Ka5 wins.
 - vi) Kxa6 8.Sc7+ Ka7 9.Sb5+ draws.
 - vii) 8.Sd4+? Ka8 9.Rb7 Qh6+ wins.
 - viii) 11.Sd6++? Kc6 12.Sf7 Qf6+ wins.
 - ix) Kf6 16.Rc6+ Ke7 17.Rc7+ draws.
 - x) Ka7 6.Sc6+ Ka8 7.Rxa2 Qh5+ 8.Kg7 draws.

No 20467 Alain Pallier (France). 1.Sg2+/i Qxg2+ 2.Kxg2 c1Q 3.g8R/ii Qc2+ 4.Kh3/iii Qf5+ (Qd3+; Kh4) 5.Kh4 Qe4+ 6.Kg3/iv Qe3+ 7.Bf3/v Qg1+ 8.Bg2 Qf2+ 9.Kh2/vi Qf4+ 10.Rg3/vii Qh4+ 11.Rh3 Qf4+ 12.Kg1/viii Qf2+ 13.Kh1 wins.

i) 1.Sxc2+? Qxc2, and here: 2.g8Q Qf2+ 3.Kh1 Qh4+ 4.Kg2 Qg5+ 5.Qxg5 stalemate, or here: 2.g8R Qf2+ 3.Kh1 Qh4+.

ii) 3.g8Q? Qg5+ 4.Qxg5 stalemate.

iii) 4.Kg3? Qf2+ 5.Kh3 Qf1+ 6.Rg2 Qh1+ 7.Kg3 Qxh5, or 4.Kf3? Qf2+ 5.Ke4 Qh4+ 6.Ke3 Qh3+ 7.Kf4 Qxh5 draw.

iv) 6.Rg4? Qe7+ 7.Rg5 (Kg3 Qh7;) Qe4+ 8.Kg3 Qe3+ 9.Kg4 Qe4+ 10.Kh3 Qe3+ 11.Rg3 Qh6 draws.

v) 7.Kg2? Qf2+ 8.Kh3 Qf1+ draws.

vi) 9.Kh3? Qf5+ 10.Kg3 Qe6 11.Rd8 Qg6+.

vii) 10.Kh1? Kf2 draws. 10.Kg1? Qf2+ 11.Kh2 Qf4+ 12.Rg3 loss of time.

viii) 12.Kh1? Qc1 13.Kh2 Qf4+ 14.Kh1

No 20468 Iuri Akobia (Georgia) & János Mikitovics (Hungary) & Pavel Arestov (Russia). 1.Sc6+/i Kxb7 2.d7 (dxe7? Rg8;) Rd5 3.d8Q Rxd8 4.Sxd8+ Kc7/ii 5.b4/iii Kxd8 6.Kd2, and:

– Kc7 7.Kc3 Kb6 8.Kxc4, and here:

– Kc6 9.g3/iv zz h5/v 10.b5+ Kb6 11.Kb4 e5/vi 12.Kc4 e4 13.Kd4 Kxb5 14.Kxe4 wins, or here:

– e5 9.g4/vii e4/viii 10.g5 e3 11.Kd3 Kb5 12.Kxe3 Kxb4 13.Kd4 Kb3 14.Ke5 Kc4 15.Kf6 Kd5 16.Kg7 wins, or:

– Kd7 7.Kc3 Kc6 8.Kxc4 Kb6 9.g4/ix zz Kc6 10.g5 Kb6 11.Kd5 Kb5 12.Ke6 Kxb4 13.Kxe7 wins.

i) Thematic try: 1.d7? Re5+ 2.Kf2 (Kf1) Rd5 3.Sc6+ Kxb7 4.d8Q Rxd8 5.Sxd8+ Kc8 6.bxc4 Kxd8 draws.

ii) Kc8 5.Se6 cxb3 6.Kd1 wins.

iii) Thematic try: 5.Kd2? cxb3/x 6.Se6+ Kd6 7.Sd4 b2 draws.

iv) Thematic try: 9.g4? Kb6 10.g5 Kc6 zz 11.b5+ Kb6 12.Kb4 e5 13.Kc4 e4 14.Kd4 Kxb5 15.Kxe4 Kc4 16.Ke5 Kd3 draws.

v) Kb6 10.g4 e6 11.Kd4 Kb5 12.Ke5 Kxb4 13.Kxe6 wins.

vi) e6 12.Kc4 e5 13.Kd5 Kxb5 14.Kxe5 wins.

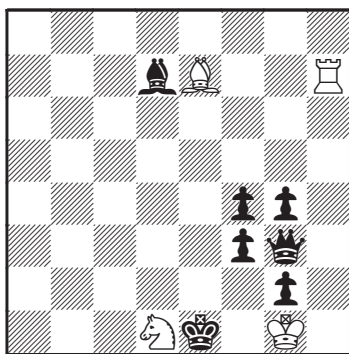
vii) 9.g3? e4 10.g4 e3 draws.

viii) Kc6 10.g5 e4 11.Kd4 wins.

ix) 9.g3? Kc6 zz 10.b5+ Kb6 draws.

x) But not 5...e5? 6.b4 Kxd8 7.Kc3 e4 8.Kxc4 Kd7 9.g4 Kc6 10.g5 e3 11.Kd3 Kb5 12.Kxe3 Kxb4 13.Kd4 Kb3 14.Ke5 Kc4 15.Kf6 Kd5 16.Kg7 wins, or Kxd8? 6.b4 Kc7 7.Kc3 Kc6 8.Kxc4 see main line.

No 20469 S. Didukh
1st honourable mention



g1e1 3141.04 4/7 Draw

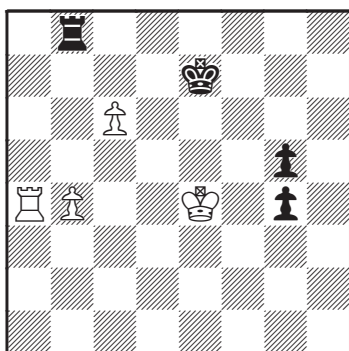
No 20469 Sergiy Didukh (Ukraine). 1.Bh4 f2+/i 2.Sxf2 Qh2+/ii 3.Kxh2 Kf1 4.Sh3 g3+ 5.Bxg3 Bxh3/iii 6.Bf2 Kxf2 7.Rg7 f3 8.Rg3 zz Bc8 9.Rxg2+ fxg2 stalemate.

i) Qxh4 2.Rxh4 Kxd1 3.Rh5 draws.

ii) Qe3 3.Rxd7 g3 4.Re7 Qxe7 (gxf2+; Bxf2+) 5.Sd3+, or Qf3 3.Sxg4+ Ke2 4.Re7+ Kd2 5.Rxd7+, or Qa3 3.Sxg4+ Ke2 4.Re7+ Qxe7 5.Bxe7 draw.

iii) fxg3+ 6.Kxg3 Bxh3 7.Rf7+.

No 20470 R. Becker & M. Garcia
2nd honourable mention



e4e7 0400.22 4/4 Win

No 20470 Richard Becker (USA) & Mario Garcia (Argentina). 1.Kd5 Rb5+ 2.Kc4 Rf5 3.Ra1/i Kd6 4.b5 Rf4+/ii 5.Kb3 g3 6.Rd1+ Kc7 7.Rd7+ Kb6 8.Rb7+ Ka5 9.c7, and:

— Rf3+ 10.Kc4, and:

– Rf4+ 11.Kc5, and 11...g2 12.Ra7 mate (no.1), or: 11...Rf5+12.Kd6/iii Rf8 13.Rb8 g2 14.Rxf8 wins.

– Rf1 11.Ra7+ Kb6 12.c8S mate (no.2), or:

— Rb4+ 10.Kc3 Rb1 11.Ra7+/iv Kb6 12.c8S+ Kc5 13.Rg7 g2/v 14.Rxg5 model mate (no. 3).

i) 3.Ra8? (b5? Rf4+;) Kd6 4.b5 Rf1 5.Rg8 Kc7 6.Rg7+ Kb6 7.Rb7+ Ka5 8.c7 Rc1+ 9.Kd5 g3, or 3.Ra7+? Kd6 4.b5 Rf4+ with: 5.Kb3 Kc5 6.Rb7 Rf8 7.c7 Rc8 8.b6 g3 9.Rb8 g2 10.Rxc8 g1Q, or here: 5.Kc3 Rf1 6.Rg7 Kc5 7.Rxg5+ Kb6, or 3.Ra2? Kd6 4.b5 Rf1 draw.

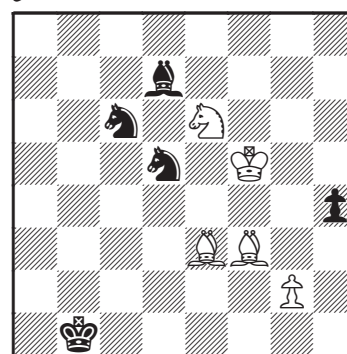
ii) g3 5.Rd1+ Kc7 6.Rd7+ Kb6 7.Rb7+ Ka5 8.c7 see main line 9...Rf3+.

iii) 12.Kc6? g2 13.c8Q Rc5+ 14.Kxc5 g1Q+ draws.

iv) 11.Kd2? Rc1 12.Kxc1 g2 13.c8Q g1Q+ 14.Kc2 Qg2+ 15.Kb3 Qd5+ 16.Kb2 Qg2+ 17.Kb3 Qd5+ 18.Qc4 Qxb7 draws.

v) Kd5 14.Kc2 Rxb5 15.Rxg5+ Kc4 16.Sd6+ wins.

No 20471 V. Tarasiuk
3rd honourable mention



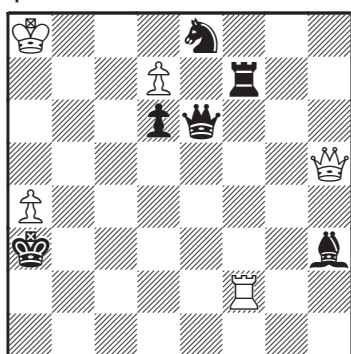
f5b1 0057.11 5/5 Win

No 20471 Vladislav Tarasiuk (Ukraine). 1.Be4+/i Ka1 2.Bxd5 Se7+ 3.Ke5 (Ke4) Sxd5 4.Kxd5/ii Bc8 5.Sf4 Bb7+ 6.Kc4 Bxg2 7.Sxg2 h3 8.Se1 h2 9.Kb3 h1Q 10.Sc2+ Kb1 11.Sa3+ Ka1 12.Bd4 mate.

i) 1.Bxd5? Se7+ 2.Ke5 Sxd5 3.Kxd5 Bc8 4.Sf4 Bb7+ 5.Kc4 Bxg2 6.Sxg2 h3 7.Se1 h2.

ii) 4.Bd4+? Kb1 5.Kxd5 Bc8 6.Sc5 h3 draws.

No 20472 H. van der Heijden
4th honourable mention



a8a3 4433.21 5/6 Win

No 20472 Harold van der Heijden (the Netherlands). 1.Rf3+/i Kxa4/ii 2.Qh4+/iii Bg4/iv 3.Qxg4+/v Qxg4 4.dxe8Q+ Rd7 (Qd7; Qxf7) 5.Rf2/vi zz d5/vii 6.Rf7 wins/viii.

i) 1.Rxf7? Bg2+ 2.Kb8 Qe4 3.dxe8Q Qxe8+ 4.Kc7 Qxa4, or 1.Qxf7? Qxf7 2.Rxf7 Bxd7 3.Rxd7 Kxa4 draw.

ii) Ka2 2.Qxf7 Qxf7 3.Rxf7 Bxd7 4.Rxd7, or Rxf3 2.Qxf3+ Ka2 3.d8Q win.

iii) 2.Qxf7? Qxf7 3.Rxf7 Bxd7, or 2.Rxf7? e.g. Bg2+ 3.Kb8 Qb3+ 4.Kc8 Qc4+ 5.Kd8 Sc7 draw.

iv) Kb5 3.Rb3+ Kc5 (Qxb3; dxe8Q+) 4.Qb4+ Kd5 5.Qb5+ Kd4 6.Rd3+ Ke4 7.dxe8Q wins.

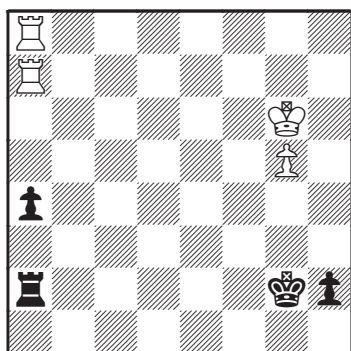
v) 3.Rxf7? Qd5+ 4.Kb8 Qb5+ 5.Kc8 Qc4+ 6.Kd8 Sc7 draws.

vi) 5.Rf7? Qg2+ and mate.

vii) Qh3 6.Qe4+ Ka5 7.Qd5+ Kb6 8.Rb2+ wins.

viii) And there is no check on g2 anymore.

No 20473 P. Arestov
5th honourable mention



g6g2 0500.12 4/4 Win

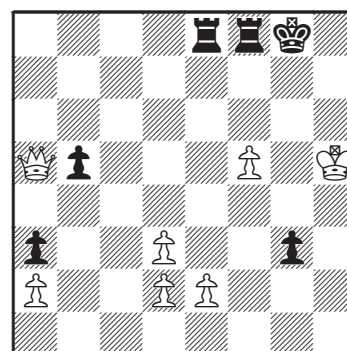
No 20473 Pavel Arestov (Russia). 1.Rh7/i h1Q 2.Rxh1 Kxh1 3.Kg7/ii a3 4.g6 Kg1 5.Kg8 Rg2 6.g7 a2 7.Kf7/iii Rf2+ 8.Ke6 Rg2 9.g8Q Rxc8 10.Rxc8+ wins.

i) Thematic try: 1.Rh8? h1Q 2.Rxh1 Kxh1 3.Kg7 a3 4.g6 Kg1 5.Kg8 Rg2 6.g7 a2 7.Kf7 Rf2+ 8.Kg6 (Ke6 Rg2;) Rg2+ 9.Kh7 Rh2+ 10.Kg8 Rg2 positional draw.

ii) 3.Kh7? a3 4.g6 Rh2+ 5.Kg8 a2, or 3.Kf7? a3 4.g6 Rf2+ 5.Kg8 a2 draw.

iii) 7.Kf8? Rf2+ 8.Ke7 Re2+ 9.Kd6, or 7.Kh7? Rh2+ 8.Kg6 Rg2+ 9.Kf7 Rf2+ are a waste of time.

No 20474 P. Krug & M. Garcia
6th honourable mention



h5g8 1600.53 7/6 Draw

No 20474 Peter Krug (Austria) & Mario Garcia (Argentina). 1.Qc7/i g2 2.Qg3+ Kh8 3.Qxg2 Rxf5+ 4.Kh4 Rf4+ 5.Kh5/ii Ree4 6.dxe4/iii Rf7 7.Qg6/iv Rh7+ 8.Kg5 Rg7 9.d4 b4 10.d5 Rxc6+ 11.Kxc6 Kg8 12.d6 Kf8 13.e5/v b3 14.Kf6/vi Ke8 15.e6 bxa2 16.d7+ draws.

i) Tries: 1.Qxb5? Re7 2.f6/vii Rh7+ 3.Kg4 g2 4.Qd5+ Kh8 5.Qxg2 Rg8+, or 1.Qb6? Re7 2.f6 Ref7 3.Qg1 Kh8, or 1.Qb4 Rf7 2.Qxb5 Ref8 3.Qd5 Kh8 4.Qd4+ Rg7 5.f6 Rgf7 win.

ii) 5.Kh3? e.g. Rf7 6.Qc6 Rg8 7.Qc3+ Rfg7 wins.

iii) 6.Qg5? Rh4+ 7.Kg6 Reg4 wins.

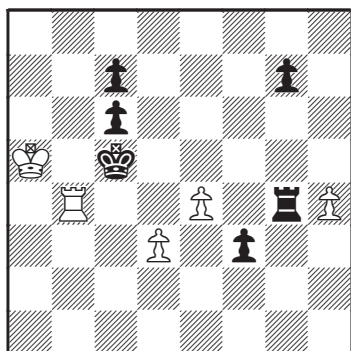
iv) 7.Qg5? Rh7+ 8.Kg4 Rg7 9.d4 Rxc6+ 10.Kxc6 b4 wins.

v) 13.Kf6 Ke8 14.e5 b3 transposes.

vi) Try: 14.d7? Ke7 15.d8Q+ Kxd8 16.Kf7 bxa2 17.e6 a1Q 18.e7+ Kc7 19.e8Q Qd4 wins.

vii) 2.Qd5+ Kh7 3.Qc6 Ref7.

No 20475 I. Aliev, G. Guseinov
& J. Ulrichsen
7th honourable mention



a5c5 0400.34 5/6 Win

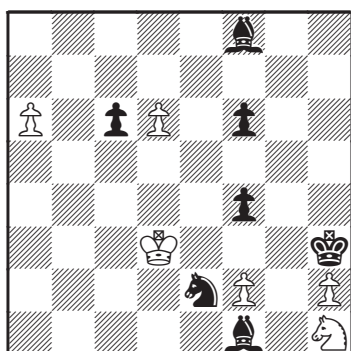
No 20475 Ilham Aliev, Gadir Guseinov (Azerbaijan) & Jarl Ulrichsen (Norway). 1.Rc4+ Kd6 2.e5+ Kxe5 3.Rxg4 f2 4.Re4+ (Rg5+? Kf6;) Kf5 5.Re8 Kf4/i 6.Re7/ii Kg3 7.Rf7/iii g6 8.Rf6 Kg2 9.Rxg6+ Kh3 10.Rf6 wins

i) Kg4 (f1Q; Rf8+) 6.Rf8 Kg3 7.Rf7 g6 8.Rf6 wins.

ii) Thematic try: 6.Rf8+ Kg3? see main line, but Ke3 7.Kb4 Ke2 8.Kc5 f1Q 9.Rxf1 Kxf1 draws.

iii) 7.Rxg7+? Kxh4 8.Rf7 Kg3 9.Kb4 Kg2 draws.

No 20476 A. Jasik
1st commendation



d3h3 0064.43 6/7 Win

No 20476 Andrzej Jasik (Poland). 1.d7/i Sd4+/ii 2.Kxd4/iii Be7 3.a7 Bg2/iv 4.f3/v Bxf3 (c5+; Ke4) 5.Sf2+ Kxh2 6.Se4 c5+ 7.Kd5 (Kd3? f5;) f5 8.Ke6/vi Bxe4 9.Kxe7 f3 10.d8Q wins.

i) 1.a7? Bxd6 2.a8Q Be5 3.Kd2 Sg1 draws.

ii) Be7 2.a7 Sd4+ 3.Kd2, or Bc5 2.d8Q Sd4+ 3.Kc3 Kg2 4.Qxf6 Kxh1 5.h4, or Sg3+ 2.Kc2 Bxa6 3.d8Q win.

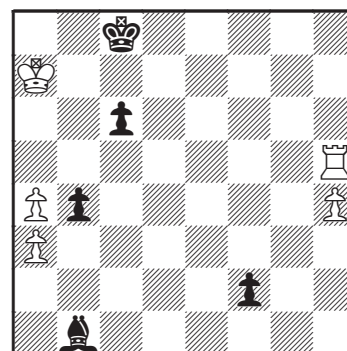
iii) 2.Kd2? Bxa6 3.d8Q Bb4+ 4.Kc1 Bc3 5.Qh8+ Kg2 6.h4 Kxh1.

iv) c5+ 4.Ke4 Bg2+ 5.f3 wins.

v) 4.a8Q? c5+ 5.Kc3 Bxa8.

vi) Try: 8.a8Q? Bxe4+ 9.Ke6 Bxa8 10.Kxe7 f3 11.d8Q f2 draws.

No 20477 V. Tarasiuk
2nd commendation



a7c8 0130.33 5/5 Draw

No 20477 Vladislav Tarasiuk (Ukraine). 1.Rh8+ Kc7 2.Rf8 bxa3 3.Rf7+/i Kd6 4.Rxf2/ii a2 5.Rxa2 Bxa2 6.Kb6/iii c5 7.h5/iv c4/v 8.h6 Bb1 9.Kb5 c3 10.Kb4 c2 11.h7 c1Q 12.h8Q draws.

i) 3.Rxf2? a2 4.Rxa2 Bxa2 5.h5 c5 6.h6 Bb1 7.Ka6 Bd3+ 8.Ka5 Kc6 wins.

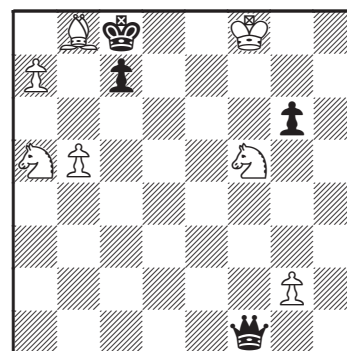
ii) 4.Rf6+? Kc5 5.Rxf2 a2 6.Rxa2 Bxa2 7.h5 Bd5 8.h6 Be4 9.Kb7 Kb4 10.h7 c5+ 11.Kb6 Bxh7 wins.

iii) 6.h5? Kc7 7.h6 Bb1 8.Ka6 Bd3+ 9.Ka5 c5 10.h7 Bxh7 11.Kb5 Kd6 wins.

iv) 7.Kb5? Bf7 8.a5 Be8+ 9.Kb6 c4 wins.

v) Bd5 8.h6 Be4 9.a5 c4 10.a6 c3 11.a7 c2 12.a8Q Bxa8 13.h7 draws.

No 20478 M. Minski
3rd commendation

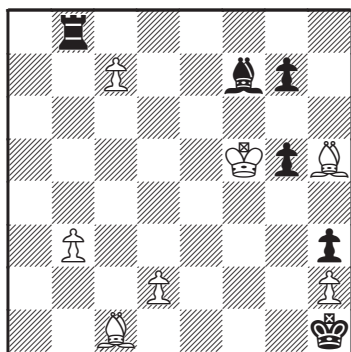


f8c8 3012.32 7/4 Win

No 20478 Martin Minski (Germany). 1.g4/i Qf3/ii 2.a8Q/iii Qxa8 3.Se7+ Kxb8/iv 4.Sec6+ Kc8 5.Ke7/v g5/vi 6.Ke8/vii zz Qa6 7.Se7+/viii Kb8 8.bxa6/ix wins.

- i) 1.a8Q? Qxf5+ 2.Kg8 Qe6+ draws.
- ii) gxf5 2.a8Q fxg4+ 3.Kg8 Qxb5 4.Ba7+ Kd7 5.Be3 wins.
- iii) 2.b6? (Sc6? Kb7;) gxf5 3.b7+ Kd7 4.Bxc7 fxg4+.
- iv) Kd7 4.Sec6 Ke6 5.g5 Kd5 6.Kf7 Kc5 7.Kxg6 Kxb5 8.Kf6 Qa6 9.Bxc7 wins.
- v) Thematic try: 5.Ke8? g5 6.Se7+ Kb8 7.Sec6+ Kc8 8.Ke7 Qa6 9.bxa6 stalemate.
- vi) Qa6 6.bxa6 no stalemate.
- vii) 6.Ke6? Qa6 pin 7.bxa6 stalemate.
- viii) 7.bxa6? stalemate.
- ix) 8.Sac6+? Ka8 9.bxa6 stalemate.

No 20479 M. Hlinka & L. Kekely
4th commendation



f5h1 0350.43 7/6 BTM, Draw

No 20479 Michal Hlinka & Ľubos Kekely (Slovakia). 1...Rb5+/i 2.Kg4/ii Be6+/iii 3.Kg3 (Kf3? Kxh2;) Rxb3+/iv 4.d3/v Rxd3+ 5.Bf3+ (Kf2? g4;) Kg1/vi 6.c8Q/vii Bxc8/viii 7.Be3+, and:

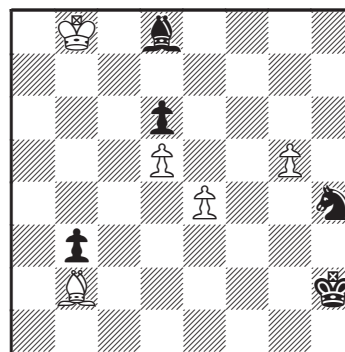
- Rxe3 stalemate, or:
- Kf1 8.Be2+ Kxe2 model stalemate.
- i) g6+ 2.Kf6 Rc8 3.Bf3+ Kg1 4.Bb2 Rxc7 5.Be5 Rc1 6.Kxf7 Rf1 7.Bd4+ Kxh2 8.Be5+ Kg1 9.Bd4+ Rf2 10.Kxg6 Kf1 11.Bb7, or Rc8 2.Bxf7 Rxc7 3.Bd5+ Kxh2 4.Bb2 draw.
- ii) 2.Ke4? Rc5 3.Bxf7 Rxc7 4.Bc4 g4 5.d4 g3 6.Bf4 Re7+ 7.Kd3 Kxh2 8.Bd5 g5 9.Bxg5 Rd7 10.Be6 Rd6 11.d5 Kh1 wins.

iii) Bxh5+ 3.Kxh5 Rc5 4.Bb2 g6+ 5.Kg4 Kxh2 6.Be5+ Kg2 7.d4 Rc3 8.Kxg5 h2 9.Bxh2 Kxh2 10.Kxg6 draws.

- iv) Rc5 4.Bb2 g4 5.Bg6 Rxc7 6.b4, or g4 4.Bg6 Rc5 5.Bb2 Rxc7 6.b4 draw.
- v) 4.Bf3+? (Kf2? g4;) Rxf3+ 5.Kxf3 Kxh2 wins.
- vi) Rxf3+ 6.Kxf3 Kxh2 7.Kf2 draws.
- vii) 6.Be3+? Rxe3 7.c8Q Rxf3+ 8.Kxf3 Bxc8 wins.
- viii) Rxf3+ 7.Kxf3 Bxc8 8.Kg3 draws.

HH: this shows a nice chameleon echo pin stalemate of wBs. I guess that this would have been placed higher had it had a better introduction (BTM is not a real spoiler here given 2.Kg4!).

No 20480 I. Akobia †
5th commendation



b8h2 0043.32 5/5 Draw.

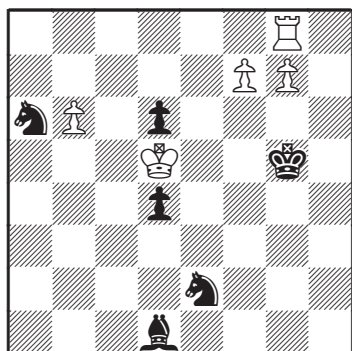
No 20480 Iuri Akobia (Georgia). 1.e5 dxe5 2.Bxe5+ Kg1/i 3.d6 Bxg5/ii 4.Kc7/iii Sg6 5.Bb2/iv, and:

- Bf4 6.Kc6 Se5+ 7.Kd5 Sd3 8.Ke4 Sxb2 9.Kxf4 Sd3+ 10.Ke3/v b2 (Sc5; Kd2) 11.d7 draws, or:
- Sf4/vi 6.d7 Kf2 7.d8S Bf6 8.Ba3 (Bxf6? Sd5+;) Be7 9.Bb2 (Bc1? Sd3;) Bf6 10.Ba3 positional draw.
- i) Kg2 (Kh3; d6) 3.d6, and Bxg5 4.Kc7 Kf3 5.d7 Sg6 6.Bb2 Sf4, or here Sg6 4.Bb2 Sf8 5.g6 Sxg6 6.Kc8 Bg5 7.d7 Se7+ 8.Kc7 Sd5+ 9.Kc6 draws.
- ii) Sg6 4.Bb2 Bxg5 5.Kc7 see main line.
- iii) Thematic try: 4.d7? Sg6 5.Bb2 Sf8/vii wins. Thematic try: 4.Bb2? Bf4/viii 5.Kc7 Sf5 6.Kc6 Sxd6 7.Kc5 Se4+ 8.Kb4 Sd2 wins.

No 20481

F. Bertoli

6th commendation

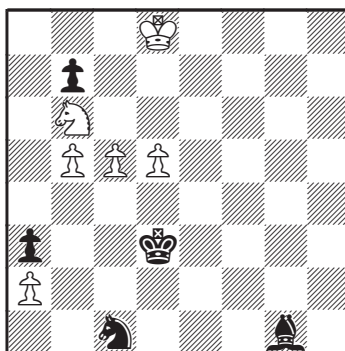


d5g5 0136.32 5/6 BTM, Win

No 20482 V. Kalashnikov

& J. Mikitovics

7th commendation

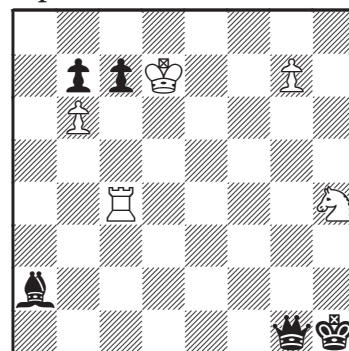


d8d3 0034.42 6/5 Draw

No 20483

V. Samilo

special commendation



d7h1 3131.22 5/5 Draw

iv) 5.Bd4+? Kf1 wins, but not Kg2? 6.Bb2 Sf4 7.d7 Sd5+ 8.Kc6, and here: Sb4+ 9.Kc7 Sd5+ 10.Kc6, or here: Sf4 9.Kc7 Sd5+ 10.Kc6 Sf4 11.Kc7 Kf2 12.d8S draws.

v) 10.Ke4? b2 11.d7 Sc5+ wins.

vi) Sf8 6.Kc6 Se6 7.Kd5 draws.

vii) But not Kf2? 6.Kc7 Sf4 7.d8S Bf6 8.Ba3 Be7 9.Bb2 draws.

viii) Avoiding Sg6? 5.Kc7 Kf2 6.d7 Sf8 7.d8S see main line.

No 20481 Franco Bertoli (Italy). 1...Bb3+ 2.Kxd6 Bxf7 3.Ra8/i d3 4.Ke7 Bb3 5.Rxa6/ii d2 6.Ra5+/iii Kh4 7.Ra1/iv Sc1 8.g8Q Bxg8 9.Ra4+/v Kg5 10.Rd4/vi Sb3/vii 11.Rxd2 Sxd2 12.b7 wins.

i) 3.Rf8? Bb3 4.Re8 d3 5.Re6 Bxe6 6.Kxe6 d2 7.g8Q+ Kf4 8.Qd8 Ke3 9.Ke5 Sc3 draws.

ii) 5.b7? d2 6.Rxa6 d1Q 7.b8Q Sf4 8.g8Q+ Bxg8 9.Qxg8+ Kh4 draws.

iii) 6.b7? d1Q, or 6.Ra1? Sc1 7.Ra5+ Kg6.

iv) 7.b7? d1Q 8.b8Q Sg3 9.Qf4+ Qg4 draws.

v) 9.b7? d1Q 10.b8Q Qe2+ draws.

vi) 10.b7? d1Q 11.b8Q Qxa4.

vii) Bc4 11.b7 Sb3 12.Rxd2 Sa5 13.Rc2 Sxb7 14.Rxc4 wins.

HH: Why not skip the ugly first two moves?

No 20482 Valery Kalashnikov (Russia) & János Mikitovics (Hungary). 1.Sd7/i Sxa2 2.c6 bxc6 3.dxc6 Bh2 4.b6 Sb4 5.c7 Sc6+ 6.Ke8 Bxc7 7.bxc7 Sa7 8.Se5+ Ke4/ii 9.Sc6 Sb5 10.c8Q Sd6+ 11.Kd7/iii Sxc8 12.Sb4 draws.

i) Thematic try: 1.Sa4? (c6? Bxb6+;) Sxa2 2.c6 bxc6 3.dxc6/iv Bh2 4.b6 Sb4 5.c7 Sc6+ 6.Ke8 Bxc7 7.bxc7 Sa7 and 8.Se5+ is not possible.

ii) Kc3 9.Kd7 a2 10.Sc6 a1Q 11.Sxa7 draws.

iii) 11.Kd8? Sxc8 12.Sb4 Sb6 13.Kc7 Sd5+ 14.Sxd5 a2 wins.

iv) 3.bxc6 Bh2 4.c7 Bxc7+.

No 20483 Valery Samilo (Ukraine). 1.g8Q Qxg8 2.Rc1+ Kh2 3.Sf3+/i Kh3 (Kg2; Rg1+) 4.Rh1+ Kg2 5.Rg1+ Kxf3 6.Rxg8 Bxg8 7.bxc7 Bh7/ii 8.Kc8 b5 9.Kd7 b4 10.Kd6 Bf5 11.Ke5 Kg4 12.Kd4 draws.

i) Thematic try: 3.Rc2+? Kh3. But not Kg3? 4.Rg2+ Kxh4 5.Rxg8 Bxg8 6.bxc7 Bh7 7.Kc8 b5 8.Kd7 Bf5+ 9.Kd6 b4 10.Ke5, or Kg1? 4.Rg2+ Qxg2 5.Sxg2 Kxg2 6.bxc7 Bb1 7.Ke6 drawing.

ii) A. & K. Sarychev (HHdbIV#12014).

EG Subscription

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

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

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

- IBAN : NL19 INGB 0000 0540 95
- BIC : INGBNL2A
- ING Bank NV, POB 1800, 1000 BV Amsterdam

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

Payment is also possible

via Paypal on <http://www.paypal.com> to arves@skynet.be (please add 1 euro for transaction fees)

And from outside Europe :

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

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

New! Subscribers from Great Britain can pay via Steve Giddins. They can write him a cheque for £20 (payable to The British Chess Problem Society, please) for one year's subscription. His address is Steve Giddins, 4 Fennel Close, Rochester, Kent ME1 1LW, Great Britain.

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

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

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

There is no supplement with EG 202.

Table of contents

<i>Editorial</i> , by HAROLD VAN DER HEIJDEN	243
<i>Originals</i> (48), by ED VAN DE GEVEL	244
<i>Obituary Jan van Reek (10vii1945 - 8viii2015)</i> , by HAROLD VAN DER HEIJDEN . . .	247
<i>Obituary Adam J. Sobey (1925 – 2015)</i>	249
<i>Valois-MT final award</i>	249
<i>Obituary Alexander Manvelyan (4vi1946 – 21vi2015)</i> , by KAREN SUMBATYAN . . .	250
<i>A week in Ostróda</i> , by YOCHANAN AFEK	254
<i>Jan Hendrik Marwitz - the Centenary</i> , by YOCHANAN AFEK	255
<i>One more thing...</i> , by SIEGFRIED HORNECKER	259
<i>Chess on Your Phone</i> , by EMIL VLASÁK	262
<i>Study tourneys from the past: La Stratégie 1936</i> , by ALAIN PALLIER	267
<i>Reviews</i> , by JOHN ROYCROFT	273
<i>Snippet</i> , by JOHN ROYCROFT.	273
<i>Awards</i>	
8th Jenever Ty 2015	275
Olympia Dunyası 2014	279

ISSN-0012-7671

Copyright ARVES

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