

PRELIMINARY AWARD OF THE JUBILEE TOURNEY - "IURI AKOBIA 75"

Director (associate judge): MARIO GUIDO GARCIA (Argentina)

Judge: IURI AKOBIA (Georgia), International Judge of FIDE).

20.12.2011 - 20.08.2012



Iuri Akobia & Mario Guido Garcia

This tournament was announced by the Commission of Chess Composition of Georgia (in 20.12.2011). The tournament was held in two sections:

Section 1: No set theme.

Section 2: Rook studies with some quiet moves.

There were **62** studies of **32** authors from **16** countries received at the tournament. I thank all the participants of this tournament. Special thanks to **Mario Guido Garcia** (Director of Ty) for the enormous help in organizing the tournament and the technical validation of studies.

After the end of the date of entries all the works were sent to me by director without names of the authors.

Some studies were excluded from the tournament for various technical reasons:

1). In the interesting studies **No.36 (Kf3/Kg1-1.Qg3)** and **No.37 (Ka2/Ka7-1.h7)** were realized the theme of **9WCCT**. It was recommended by **WFCC** not to publish such works before the end of this tournament. These studies were returned to the authors by the director.

2). Study **No.3 (Kb3/Kh3 - 1.h7)** - anticipated by the study of R.Becker, 7.Hm, Nunn 50 JT, 2005.

3). Study **No.4 (Kg4/Ka1 - 1.h7)** - cooks: 7...Qb4 8.Kf4 (8.Kh4 Qe7+→) 8...Qe7 9.Kg4 Kc2 10.e5 (10.Qh2+ Kd3 11.Qg3+ Kc4→) 10...Kc3 11.Qg8 Be4→, and also 8...Qh5+ 9.Kg3 Qg5+ (9...Qh7 10.e5=) 10.Kh3 Qe7→;

4). Study **No.9 (Kb2/Kc4 - 1.Ba2)** - cook: 1...Kc5! 2.gxh6 Rxc2 3.h7 Rh2 4.Bg8 Kd6 5.Kb3 (5.Nf4 Bc5 6.Ng6 Bd4+ 7.Kb3 Bf6=) 5...Bc5 6.Ne1 (6.Nf4 Ke7 7.Ne1 Kf6=; 6.Kc4 Ke7=) 6...Ke7 7.Nf3 Rh6 8.Ng3 Kf6=;

5). Study **No.19 (Ke8/Kd5 - 1.Bg8)** - cook: 11.Ke6! Bf8 (11...Bh6 2.Rg1+-; 12.Rg1 Kg3 13.Kxf5 Kf2 14.Rxc2+-;

6). Study **No.35 (Kg8/Ke3 - 1.Nfh4)** - cook: 2...Qb7+ 3.Kh6 (3.Kg8 Qxd5+) 3...Kxd4 4.Nf5+ Kxd5→.

The level of quality gave the opportunity to nominate **36** works in the both sections. The other studies were unable to compete and remain available to the authors. In **section 1** the award is made for a **win and draw studies** separately.

Some lines of analyses of the nominated studies are reduced in this text. I had to do this, because some lines were given with non-unique sequences, or were no necessary for contents of the works. Also, some supported long analytical lines are not shown here. More details of some studies can be found in the attached here file **PGN** (also, it is posted here: http://akobia.geoweb.ge/geo_awards.html).

Some general comments on the studies, which were not included in the award:

Group1. In these studies the initial positions are used from the base of reciprocal zugwang's (For information - these base is generated from the **EGTB** by the special program and contains more then **900 000** zz positions). The authors did not find in them acceptable ways for a development.

Group2. These positions also with a reciprocal zugwangs preceded by short introductions with an exchanges of a pieces. At the same time, these have not given any additional phases (a main, or TT lines). In a short, the authors, not adapting these positions, at the forms of development of the sequences.

Group3. This group of works are given with a known ideas. But can not see any fresh points or tactical moments in them. Also, some of them are only corrections without any developments.

Group4. These studies (if we can call them so) are used an enormous amount of pieces. But most of these pieces have no relevance to the play.

As you can see, the **groups(1-2)** have much in similarities - they come from the territory of **EGTB**. My attitude to these positions is known. I welcome such works if the author finds in them any ways for any noticeable developments. Of course, you will find some similar works in the award. But, here there is no any 'double' standards! In them, there are some acceptable (in my opinion) 'traces' of the development processes!

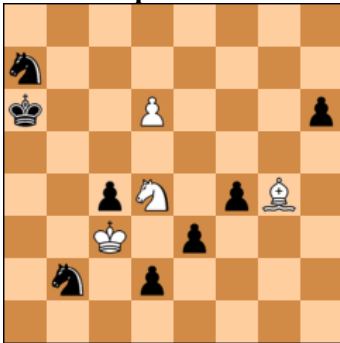
I understand clearly all the a difficulties in such processes. Not a few of my unsuccessful works from this 'area' were published during a many years...

Note: In 20.09.2012 the award became final. Please, all claims sent to the director : mariogarcia@gmail.com

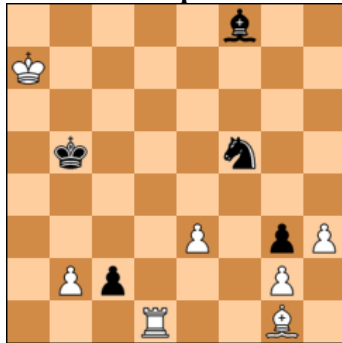
SECTION 1

WIN STUDIES

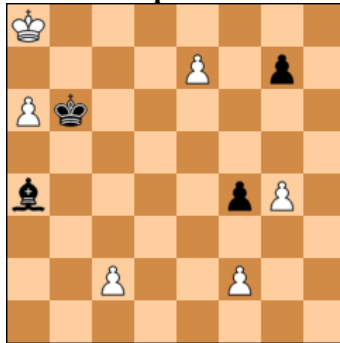
№40
A.Sochnev
(Russia)
1st prize



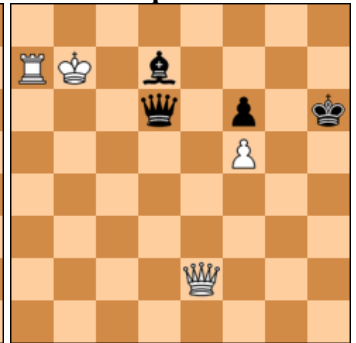
№24
P.Arestov
(Russia)
2nd prize



№7
H. Heijden
(Netherland)
3rd prize



№25
R.Becker
(USA)
4-5th prizes



№40 – Aleksey Sochnev (Russia) 1st prize.

Black has a significant material advantage. It is difficult to imagine that White will be able to find an opportunity of a winning. It is clear that an urgent need to move ahead the pawn.

1.d7 and two thematic main lines:

A) - 1...h5!! It seems a strange sacrifice of pawn, but the White has refused it. See the thematic try /i. **2.Bf3(e2) d1Q 3.Bxd1 Nxd1+ 4.Kc2! e2 5.Kd2 c3+ 6.Kxe2 f3+ 7.Kxf3 Nc6 8.Nxc6 c2 9.d8Q /ii c1Q** It seems the forces are equal. However, now the white begins to ‘drive’ the black king to the right side of the board: **10.Qa5+ Kb7 11.Qb5+ Kc7 12.Qb8+ Kd7 13.Qd8+ Ke6 14.Qe7+ Kf5 15.Qf7+ Kg5 16.Qg7+ Kh4** and here turns out that White well uses a pawn, which was not destroyed in earlier - **17.Qg3** echo mate. It is clear that White has kept the pawn for this mate.

B) - Now, the Black has left his pawn on **h6** hoping that it will not ‘help’ again the White for making a mate **1... d1Q 2.Bxd1 Nxd1+ 3.Kc2! e2 /iv 4.Kd2 c3+ 5.Kxe2 f3+ 6.Kxf3 Nc6 /iii 7.Nxc6 c2 8.d8Q c1Q** (compare with the line ‘A’ after 9...c1Q) **9.Qa5+ Kb7 10.Qb5+ Kc7 11.Qb8+ Kd7 12.Qd8+ Ke6 13.Qe7+ Kf5 /v 14.Qf7+ Kg5 15.Qg7+ Kh5 /vi 16.Qg4** echo mate.

i) Thematic Try: **2.Bxh5? d1Q 3.Bxd1 Nxd1+ 4.Kc2 e2 5.Kd2 c3+ 6.Kxe2 f3+ 7.Kxf3 Nc6 8.Nxc6 c2 9.d8Q c1Q 10.Qa5+ Kb7 11.Qb5+ Kc7 12.Qb8+ Kd7 13.Qd8+ Ke6 14.Qe7+ Kf5 15.Qf7+ Kg5 16.Qg7+ Kh5** and not a mate.

2.d8Q? hxg4 3.Qd6+ Kb7=; 2.Kxb2? hxg4 3.Kc2 e2 4.Kxd2 c3+! 5.Kxe2 f3+ 6.Kf2 Nc6=;

ii) **9.Nb4+? Kb7 10.Nxc2 Kc7=;**

iii) **6...c2 7.Nxc2 Nc6 8.Nb4+-;**

iv) **3...Nc6 4.Nxc6 e2 5.Kd2+-;**

v) **13...Kd5 14.Nb4+! Kd4 15.Qe4+ Kc3 16.Na2+-;**

vi) **15...Kf5 16.Nd4.#**

A clear logical study with the echo mates. All three phases of the study are organized and linked each other. Nowadays it is difficult to surprise anybody with an echo positions. But most often, these echoes are in the position close to each other, with difference of a few moves. There echo mates are separated from each other by a long play. it is obvious that we have here a high-class work!

№24 – Pavel Arestov (Russia) 2nd prize.

1.Rc1 Bc5+ After this obvious introduction moves the White has a complex task - how to move his king? Unexpected move - **2.Kb8!!** It turns out that other squares do not give a chance to White. See below the thematic try /i **2...Bxe3 3.Bxe3 /ii Nxe3 4.h4! Nxc2 /iii 5.Rxc2! /iv Nxh4 6.Rc3! g2/v 7.Rg3 Kc4 8.Ka8!! zz Kd4 9.Ka7! zz Ke4 /vi 10.b4 Kf4 11.Rxc2! /vii Nxc2 12.b5 Ne3 13.b6 Nc4 14.b7 Na5 15.b8Q+ win.**

i) Thematic try: **2.Ka8? Bxe3 3.Bxe3 Nxe3 4.h4 Nxc2 5.Rxc2 Nxh4 6.Rc3 g2! 7.Rg3 Kc4!** (compare with the same move in main line) **8.Ka7 Kd4 zz** (see the same position in main line after 9.Ka7!) **9.Ka6 Ke4 (e5) 10.b4 Kf4 11.Rxc2 Nxc2 12.b5 Ne1! 13.b6 Nd3! 14.b7 Nc5+=, or 2.Kb7? Bxe3 3.Bxe3 Nxe3 4.h4 Nxc2 5.Rxc2 Nxh4 6.Rc3 Nf5! 7.Rf3 Nd6+! =;**

ii) **3.Rxc2? Bxc1=;**

iii) **4...Kb4 5.h5+-;**

iv) **5.h5? Nf4! 6.Rxc2 Nxh5=;**

- v) 6...Nf5 7.Rf3+– no check Nd6 as in the try line 2.Kb7 ?;
 vi) 9...Kc4 10.Ka6+–;
 vii) 11.Rg8? Kf3! 12.b5 Nf5! 13.b6 Nd6 /g3.

Remarkably accurate chose of the moves of White 2.Kb8!! And 8.Ka8!! Content of the logical thematic try well reflects the main line. The struggle of the both sides takes place on a background of reciprocal zugzwangs. Unfortunately, all zz positions are with 6-men materials (Including the thematic try too).

№7 – Harold vand der Heijden (Netherland) 3rd prize.

1.Kb8 Kxa6 2.Kc7 /i Ka5 /ii 3.c3! /iii g5 /iv 4.f3! /v Bb5 5.Kd8 /vi with:

A) - 5... Ka4 6.c4! /vii Bc6 7.Kc7 /viii Be8 8.Kb6! /ix Kb4 9.c5 Kc4 10.c6 Kd5 11.c7+–;

B) - 5... Ba4 6.e8Q Bxe8 7.Kxe8 Kb5 8.Kf7(e7) Kc4 9.Kg6(f6) Kd3 10.c4! /x Ke3 11.c5 Kxf3 12.c6 Kg2 13.c7 f3 14.c8Q+–.

i) 2.Kc8? f3 3.Kd8 Ka5 4.c3 g5 5.e8Q Bxe8 6.Kxe8 Kb5!–;

ii) 2... f3 3.g5! Ka5 4.c3! g6 5.Kd8 Bc6 6.e8Q Bxe8 7.Kxe8 Kb5 8.Kf7 Kc4 9.Kxg6+–;

iii) 3.g5? Kb4! e.g. 4.Kd8 Kc3 5.e8Q Bxe8 6.Kxe8 Kxc2 7.Kf7 Kd2 8.Kxg7 Ke2 9.g6 Kxf2 10.Kh6 f3=; 3.Kd8? f3 (Kb4) 4.e8Q Bxe8 5.Kxe8 Kb4!–;

iv) 3...f3 4.g5! Bb5 5.Kd8 Ka4 6.c4 Bc6 7.Kc7 Be8 8.Kb6 Kb4 9.c5 Kc4 10.c6 Kd5 11.c7+–;

v) Thematic try 4.Kd8? f3 5.e8Q Bxe8 6.Kxe8 Kb5 7.Kf7 Kc4 8.Kg6 Kd3! 9.Kxg5 Ke2=;

vi) 5.c4? Ba4 6.c5 Be8!–;

vii) 6.e8Q? Bxe8 7.Kxe8 Kb3! 8.Kf7 Kxc3 9.Kf6 Kd3 10.Kxg5 Ke3=;

viii) 7.e8Q? Bxe8 8.Kxe8 Kb4! 9.Kf7 Kxc4 10.Kf6 Kd3 11.Kxg5 Ke3=;

ix) 8.c5? Kb5=;

x) Thematic try 10.Kxg5? Ke3 11.c4 Kxf3 12.c5 Kg3 13.c6 f3 14.c7 f2 15.c8Q f1Q=.

Work with a good, non-standard play. Attracted several unexpected turns in the solution. Deserves the attention a logical combination of the thematic try 10.Kxg5? Also in the main line 10.c4!

№25 – Richard Becker (USA) 4-5th prizes.

The initial position dictates that we will be dealing with a classic play with a material KQR-KQB.

1.Qe3+! Kh7 /i 2.Qe4 /ii Qc5 3.Qh1+! Kg7 4.Qg2+ Kf7 /iii 5.Qg6+ /iv Ke7 6.Qg7+ /v Ke8 7.Ra8+ Bc8+ 8.Kb8! /vi Bd7 9.Qxf6 /vii Bxf5 10.Qh8+! /viii Ke7 11.Ra7+ /ix Ke6 12.Ra6+ Kd7 13.Qg7+ Ke8 14.Qg8+ Ke7 15.Ra7+ Kf6 16.Qd8+ /x Kg6(Ke6) 17.Ra6+ Kf7 /xi 18.Qf6+ Ke8 19.Ra8! repeating the position, but with BTM, 19...Bd7 /xii 20.Qh8+ /xiii Ke7 21.Qh7+ /xiv Ke6 22.Ra6+ Bc6 23.Qh6+ Kd5 24.Qd2+ Kc4 25.Qc2+ Kd5 26.Ra5 Bb5 27.Qb3+ Kc6 28.Qe6+ Qd6+ 29.Qxd6+ Kxd6 30.Rxb5 +–.

i) 1...Kh5 2.Qf3+ Kg5 3.Ra8 +–; 1...Kg7 2.Qe4 Qc5 (2...Kf7 3.Ra5 (Qc4+) +–) 3.Qg2+++;

ii) 2.Qh3+? Kg7 3.Qg2+ Kf8 4.Ra8+ Be8 =;

iii) 4...Kf8 5.Ra8+ Be8 6.Rxe8+ Kxe8 7.Qc6+! +–;

iv) 5.Ra8? Qb5+ (Qb4+) 6.Kc7 Qc5+ (Qe5+) 7.Kxd7 Qd6+ (Qd4+);

v) 6.Qh7+? Kd8 7.Qg8+ (Qh8+) 7...Ke7 8.Qg7+ loss of time;

vi) 8.Rxc8+? Qxc8+ 9.Kxc8 stalemate;

vii) 9.Qg8+? (Qg6+) 9...Ke7 10.Qh7+ Kd8 11.Qh8+ Ke7 12.Qg7+ Ke8 loss of time;

viii) 10.Kb7+? Bc8+ 11.Rxc8+ (11.Kb8 Qc7+ 12.Kxc7 stalemate) 11...Qxc8+ 12.Kxc8 stalemate;

ix) 11.Qg7+? Kd6 12.Ra6+ Kd5 13.Qg2+ Ke5 14.Qh2+ Ke4 15.Qh1+ Kf4 16.Ra4+ Ke5 17.Qa1+ Ke6 18.Ra6+ Kd7 19.Qg7+ loss of time;

x) 16.Qg7+? Ke6 17.Ra6+ Kd5 etc.;

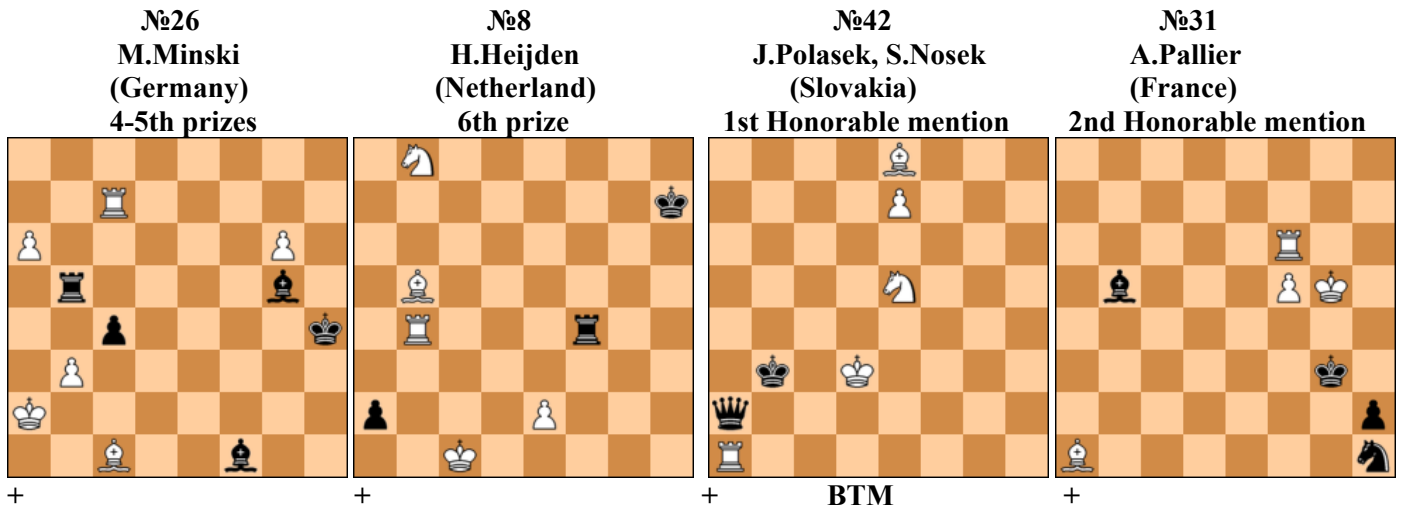
xi) 17...Kh5 18.Qh8+ Kg4 (18...Kg5 19.Qh6+ Kg4 20.Ra4+ +–) 19.Ra4+ Kg3 20.Qh4+ +–;

xii) 19...Qc2 20.Qd6 Be4 21.Qe5+ Kf8 22.Qh8+ Kf7 23.Ra7+ Ke6 (23...Kg6 24.Rg7+ +–) 24.Qg8+ +–;

xiii) 20.Qg6+? Kd8 21.Qg8+ Ke7 22.Qh7+ loss of time;

xiv) 21.Qh4+? Kf7 22.Qh7+ Ke6 23.Ra6+ loss of time; 21.Qg7+? Ke8 (Kd8) 22.Qg8+ (Qh8+) 22...Ke7 23.Qh7+ loss of time;

Sharp struggle between of both sides. There is no high material advantage at the sides. Especially after the 10th move (6-men positions) the chances are almost identical. The outcome of the play decides the White's initiative. But, unfortunately, here are too many checks to bK in the play.



№26 – Martin Minski (Germany) 4-5th prizes.

The advantage of the Black is obvious. However, White plays imaginatively and wins impressive.

1.b4! Bxc1 /i 2.a7 Bg2 3.Rxc4+ Kh3! /ii 4.Rc3+! /iii Kh4 5.Rxc1 Rxb4 6.g7 Bd5+ /iv 7.Ka3 and with lines:

A) - 7...Rg4 8.Rc4!! pin Rxc4 9.a8Q Bxa8 10.g8Q+-;

B) - 7... Rb3+ 8.Ka4 Rg3 9.Rc4+! Kh3 10.Rc3! pin Rxc3 11.a8Q Bxa8 12.g8Q +-.

i) 1...Rb6 2.Bxg5+! (2.b5? Rxg6 3.a7 Bg2 4.Rxc4 Kh5 5.Rc5 Kh4 6.Bxg5+ Rxg5 7.Rc4+ Kh5 8.Rb4 Kg6=) Kxg5 3.a7! Ra6+ (3...Bg2? 4.g7 Rg6 5.b5+-) 4.Kb2 Kxg6 5.Rc6+! Rxc6 6.a8Q+-;

ii) 3...Kh5? 4.g7 Rg5 5.Rc5!+- (pin);

iii) Thematic try 4.Rxc1? Rxb4 5.g7 (5.Rc3+ Kh4 6.g7 Bd5+ 7.Ka3 Rb1!=) 5...Bd5+! (5...Rg4? 6.Rc3+! Kh4 (6...Kh2? 7.Rc2 (pin) 7...Rxg7 8.a8Q+-) 7.Rc4! (pin) 7...Rxc4 8.g8Q+-) 6.Ka3 Rg4! (6...Rb3+? 7.Ka4 Rg3 8.Rc3!+- (pin) 8...Rxc3 9.a8Q Bxa8 10.g8Q+-) 7.Rc4?! no pin 7...Rxg7=; 4.g7? Rg5!+=;

iv) 6...Ra4+ 7.Kb3+-;

A original realization of several echo position of the pinning. Nice parade of the tactical idea!

№8 – Harold van der Heijden (Netherland) 6th prize.

White has a solid material advantage, but Black threatens - a1Q+ and Rxb4. White has a unique opportunity to exchange the rook for the queen, whose appearance is inevitable.

1.Bd3+ Kh8! /i 2.Rb1 axb1Q+ /ii 3.Bxb1 /iii Rf1+ /iv 4.Kb2! /v Rf6 /vi 5.Ka1! /vii Rb6 (or also 5... Kg7 6.Bd3! Rb6 7.Sd7 Rb4 8.Ka2 Kh6 9.Ka3 Rb7 10.Sc5+-) 6.Sd7 Ra6+ 7.Ba2 /viii Kg7 8.Kb1! /ix Ra7 9.Sc5 Kf6 10.Se4+ Ke5 11.Sc3 Rc7 /x 12.Kb2 Rc8 /xi 13.e3! /xii Rxc3 14.Kxc3 Ke4 15.Kd2 wins.

i) 1... Kg8 2.Rb1 axb1Q+ 3.Bxb1 Rf1+ 4.Kb2 Rf6 5.Ba2+ with check, and wins easily. 1...Kh6 (Kg7) 2.Rb6+ (Rb7+) Kg5 3.Ra6 (Ra7) win ;

ii) 2... Rf1+ 3.Kb2 axb1Q+ 4.Bxb1 wins;

iii) 3.Kxb1? Rb4+ 4.Kc2 Rxb8 draws. The resulting of 6-men ending at first sight looks like an easy win. But White must be very careful not to lose a piece or the e-pawn.

iv) 3... Kg7 4.Bd3; Rb4 4.Sa6; Rc4+ 4.Bc2! (Kd2? Rb4;) Rc8 5.Sd7 win;

v) Curious is 4.Kc2? Re1! Black wins the e-pawn because the impossible Bd3 ;

vi) 4... Re1 5.Bd3 consolidates. The next move threatens Rb6+.;

vii) Again White loses his pawn after the (apparently logical) move 5.Sd7? Rd6! 6.Se5 Rd2+. If 5.Kc3 Rb6 and White loses a piece. More difficult to refute is the Thematic try: 5.Kc1? Rb6! 6.Sd7 Rc6+! 7.Bc2 (7.Kb2 Rd6; 7.Kd2 Rd6+) Kg7! and now 8.e4 Kh6 9.Se5 Rc7 10.Kd2 Kg5 11.Sd3 Rc4! 12.e5 Kf5, 8.Se5 Re6, or 8.Kb2 Rc7! 9.Se5 Re7!, or here 9.Bf5 Kf7 10.e4 Ke7 11.Se5 Rc5 12.Sd3 Rxf5 13.exf5 Kf6 draws. ;

viii) 7.Kb2? Rd6 8.Bf5 Rd2+ draws;

ix) 8.Kb2? Rd6! 9.Sc5 Rd2+ and again the e-pawn is gone;

x) Now the bK cannot penetrate: Kd4 12.Sb5+, also Kf4 12.Kc2 Ke3 13.Bc4 Rc7 and Black would draw this if not for 14.Sd5+ winning the bR. ;

xi) Still the bK cannot penetrate: Kd4 13.Sb5+, or Kf4 13.Sd5+ wins;

xii) 13.e4? Rxc3 14.Kxc3 Kxe4, or 13.Bb3? Kd4 14.Sd1 Re8 draws.

The non-obvious moves of the wK are the highlight of this study: b2-a1-b1. Also, 13.e3! The echo forks too are, nice.

№42 – Jaroslav Polasek & Stanislav Nosek (Slovakia) 1st HM.

Black can not prevent the ‘birth’ of the white queen. On the other hand, Black can immediately destroy the rook on a1, but it can not prevent the White's plan. Black holds quite an interesting plan.

1...Qc2+! /i 2.Kd4! /ii Qd2+! 3.Nd3! /iii Qc3+ 4.Ke3! /iv Qxa1 5.Ba4+!! /v Kc4 /vi 6.Bb5+! /vii Kxb5 7.e8Q+ Kb6 8.Qb8+ Kc6 9.Ne5++-

i) 1...Qxa1 2.Bf7+ Kb4 3.e8Q+-;

ii) 2.Ke3? Qc5+ 3.Ke4 Qxe7=;

iii) 3.Kc5? Qb4+ 4.Kd5 Qxe7=;

iv) 4.Ke4? Qxa1 (Qc4)=;

v) Thematic try 5.Bf7+? and BTM, black draws: 5...Ka3! 6.e8Q Qd4+! 7.Ke2 (7.Kxd4 =) 7...Qg4+ 8.Ke3 Qd4+ 9.Ke2 (9.Kd2 Qc3+) 9...Qg4+! 10.Kd2 Qd1+! 11.Ke3 Qd2+ 12.Ke4 (12.Kd4 Qc3+!=) 12...Qe3+ 13.Kxe3 stalemate; 5.Bg6? Qg1+--;

vi) 5...Qxa4 6.Nc5+--; 5...Kc3 6.e8Q Qg1+ (6...Qxa4 7.Qe5+--+) 7.Nf2 Qe1+ 8.Kf3 Qxe8 9.Bxe8+-; 5...Kxa4 6.e8Q+ Kb3 7.Qb5+ Kc2 8.Qc4+ Qc3 9.Qa2+ Kd1 10.Qe2#;

vii) 6.e8Q? Qd4+=.

Impressive White move 5.Ba4!! And play in the thematic try with the model stalemate to bK.

№31 – Alain Pallier (France) 2nd HM.

The White's task is to change his bishop for a dangerous pawn h2. As can see it's not difficult ‘work’.

1.Be5+ /i Kg2 2.Bxh2 Kxh2 3.Re6! /ii Bc4 4.Rc6 Bf7 5.Rc7 /iii Bb3 /iv 6.Rc3 /v Bf7 /vi 7.Kf4 Nf2 8.Kf3! /vii Nh1 9.Rc2++-

i) 1.Rb6? Kh3! 2.Rxb5 Ng3 3.Rb1 Nxf5=; 1.Rh6? Kg2 2.f6 Bc4 (e8)=;

ii) Thematic Try: 3.Rb6? Be8! (Not 3...Bc4? 4.Rc6 Bf7 5.Rc7 similar to the main line) 4.Re6 (4.Rb8 Bf7 5.Rf8 Bb3! 6.Rb8 Bf7 7.Rb7 Bg8! 8.Rg7 Bb3 positional draw) 4...Bf7! 5.Re7 Bg8! 6.Re8 Bf7 7.Re7 Bg8 positional draw; Another Try: 3.Rh6+? Kg2! 4.f6 Bc4!= (and not 4...Be8? 5.Rh7 Ng3 6.Re7! Bh5 7.Kh4 Bg6 8.Rd7 Be8 9.Rg7+-) ;

iii) 5.Kf4? Nf2! 6.Rc2 Kg1=; 5.Rf6? Bb3! 6.Rb6 Bf7 7.Rb7 Bg8=;

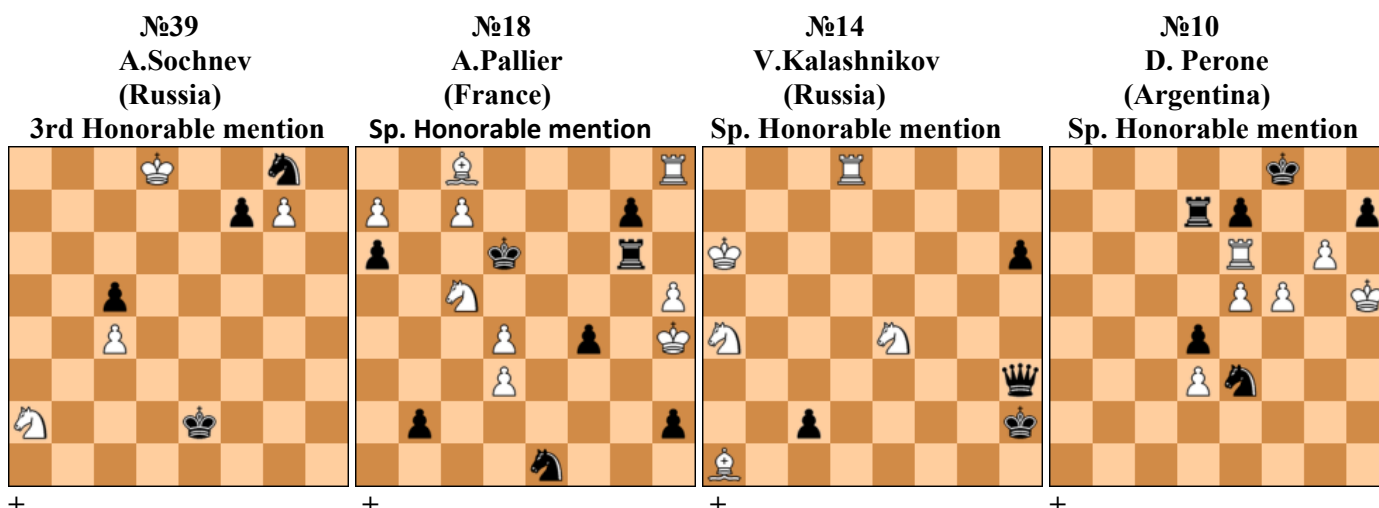
iv) 5...Bg8 6.Kf4 Nf2 7.Rd7! the knight cannot escape 7...Bc4 8.Kf3 Nd3 9.Rd4 Bb5 10.Rh4+ Kg1 11.Kg3 Nf2 12.f6 Be8 13.Rf4 Nh1+ 14.Kf3 Nf2 15.f7 Bxf7 16.Rxf7+-;

v) 6.Kf4? Nf2! 7.Rc3 Bd5! (7...Bf7? 8.Kf3+-) 8.Rc2 Kg1 9.Rd2 Bf7!= (9...Bc4? 10.Rd4+-) ;

vi) 6...Bd5 7.Rd3! (7.Rc5? Bb3 8.Rc3 is just a loss time) 7...Bc4 8.Rd4!+- e.g. 8...Bf7 9.Kf4 Nf2 10.Kf3 Kg1 11.Rd7 Bh5+ 12.Kf4 Kg2 13.Rg7+ Kf1 14.f6+-;

vii) 8.Rc2? Kg1=.

Here, after two simple moves appears to 6- men position. In the both lines are well-known attacks on each other of the pieces B-R. However, the play enriches the thematic tries.

**№39 – Aleksei Sochnev (Russia) 3rd HM.**

On the board equal material, but White has the danger pawn on g7. White will well use it for a win.

1.Nc3+ /i Kd3 2.Nd5 Kxc4 3.Ne7 Nf6 4.Nf5 Kd3 5.Ke7 Ng8+ 6.Kf8! /ii c4 7.Kxg8 c3 8.Ne3 Kxe3 9.Kh7!! /iii c2 10.g8Q c1Q 11.Qg5++-

i) 1.Nc1+? Ke3 2.Nb3 Kd3 3.Nxc5+ Kxc4 4.Ne4 f5 5.Ng5 f4 6.Ke8 Kd3 7.Kf7 Nh6+ 8.Kg6 Ng8=;

ii) 6.Kxf7? c4 7.Kxg8 c3 8.Ne3 Kxe3 9.Kh7 c2=;

iii) 9.Kxf7? c2 10.g8Q Kd2=; 9.Kf8? c2 10.g8Q f5 11.Qc4 Kd2 12.Qd4+ Kc1 13.Ke7 f4=.

Of course the main point is the nice move 9.Kh7!!

№18 – Alain Pallier (France) Sp. HM.

1.Bb7 /i Ng2+ /ii 2.Bxg2 Rxc7 3.c8N+! Kc7 4.a8N+! Kc6 5.Na7+ /iii Kd6 6.Rd8+ Ke7 7.Nc6+ Kf7 8.Ne5+ Kf6 /iv 9.Rf8+! Ke7 10.Rf7+ Ke8 11.Nc7+ Kd8 12.Nb7+ /v Kc8 13.Nd6+ Kb8 14.Nc6# /vi

i) 1.Rd8+? Kxc7 2.Rd7+ Kb6 3.Rb7+ (or 3...Kc6 4.Bd7 Kd5=) Ka5 4.Nb3+ Ka4 5.Nc5+ Ka5=; 1.hxg6? h1Q+ 2.Bh3 Nf3+ (2...b1Q? 3.c8Q Nf3+ 4.Kh5 Qxh3+ 5.Qxh3) 3.Kg4 Nh2+=;

ii) 1...b1Q 2.hxg6 Nf3+ 3.Kg4 Qg1+ 4.Kxf3+-;

iii) 5.Ne7+? Kd6 6.Nf5+ Kc6 7.Ne7+ Kd6=;

iv) 8...Ke7 9.Rd7+ Kf8 10.Ne6+ Kg8 11.Rd8+ Kh7 12.Nf8+ Kg8 13.Nfg6+ Kh7 14.Rh8#

v) 12.N5e6+? Kc8 13.Rf8+ Kb7 14.Nc5+ Kxc7=; 12.Nc6+? Kc8 13.Ne7+ Kb8 (13...Kxc7? 14.Nd5+ Kb8 15.Rb7+ Kc8 16.Rc7+ Kd8 17.Ne6+ Ke8 18.Re7#) 14.N7xa6+ Ka8=;

vi) 14.Nxa6+? Ka8 15.Nc7+ Kb8 16.Nc6# is a loos time;

Few fresh moments of the known ‘coronations’ to the knights. Here reduces the impression many unnecessary material.

№14 – Valery Kalashnikov (Russia) Sp. HM.

1.Rd2+ Kg1 2.Bd4+ Kf1 3.Rf2+ Ke1 4.Bc3+ Qxc3 5.Naxc3 c1Q 6.Ra2! /i h5 7.Kb5! /ii h4 8.Kc4 Kf1 /iii 9.Nd2+ Kg1! /iv 10.Nf3+ /v Kf1 11.Kd3 Qh6 12.Ne4 Qb6 13.Ned2+ Kg2 14.Nc4+ Qf2 15.Rxf2+ Kxf2 16.Ncd2! h3 /vi 17.Nh2 Kg3! 18.Ke3! Kxh2 /vii 19.Kf2 Kh1 20.Nf1 h2 21.Ng3#

i) 6.Re2+? Kf1 7.Rf2+ Ke1 8.Re2+ Kf1 9.Nd2+ Kg1 10.Nf3+ Kf1 11.Nh2+ Kg1 12.Nf3+ Kf1= position draw;

ii) 7.Ka5? h4 8.Kb4 h3 9.Kb3 h2 10.Rxh2 Qf4!=-;

iii) 8...h3 9.Kd3 h2 10.Ng3+-;

iv) 9...Kg2 10.Nb3+-;

v) 10.Kd3? Kh1! 11.Nf3 Qf4=;

vi) 16...Kg3 17.Ke4! ;

vii) 18...Kh4 19.Kf4!+-.

The realization of the well-known mate with the bitter struggle.

№10 – Daniel Perone (Argentina) Sp. HM.

1.gxh7 Kg7 2.Rxe7+ Rxe7 3.f6+ Kxh7 4.fxe7 Nd5 /i 5.e8B! /ii Nf4+ /iii 6.Kg5! Nxd3 /iv 7.Bg6+-

i) 4...Nf5 5.e8N!+- e. g. (5.e8Q? Ng7+-) 5...Kg8 6.Kg5 /g6+-;

ii) Try I: 5.e8N? Nf4+! 6.Kg5 Nxd3=; Try II: 5.e8Q? Nf6+ 6.exf6 Stalemate.

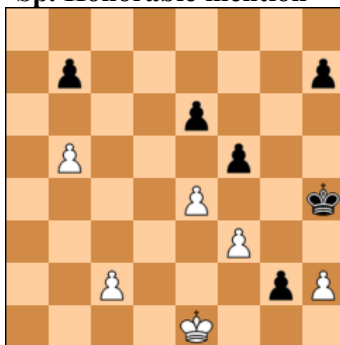
iii) 5...Kg7 e.g. 6.Kg5 Bb5+-;

iv) 6...Ne6+ 7.Kf6 /g4+-.

Is realized not bad variation of the known idea (for example: P.Rossi, M.Campioli, 2005; A.Foguelman, 1998.etc. But they were incorrect).

№13

**V.Kalashnikov, M.Zinar
(Russia - Ukraine)
Sp. Honorable mention**



+

№13 – Vitaly Kalashnikov & Mikhail Zinar (Russia – Ukraine) Sp. HM.

1.Kf2 Kh3 2.Kg1 f4! 3.c4 h6! 4.c5 h5 5.c6 h4 6.c7! /i b6 7.c8R! /ii e5 8.Rc5 bxc5 9.b6 c4 10.b7 c3 11.b8Q c2 12.Qc8#

i) 6.cxb7? e5 7.b6 stalemate.

ii) 7.c8Q Stalemate.

Not so fresh moments in the known idea.

DRAW STUDIES

**№41 – Jaroslav Polasek & Michael Hlinka (Slovakia) 1st prize.**

Not immediately obvious the unsuitability's of the destruction of the black rook on c8. This action provides the Black's quick win./i

1.gxh7+! Rxh7 2.Rg5+ Kf8 3.Rf5+ Ke8, again, White can not capture the black rook on c8/ii **4.Re5+! Kd8 5.Rxh7** Now the White has chance for the perpetual check - Rd5+ etc. However, Black has good counterplay - **5...Ra8+! /iii 6.Kb5! / Rxa5+! /v 7.bxa5 Qxb3+ 8.Ka6!** Switchback of wK and Black has two main extensions of the play. The first of these lines gives the final with two nice stalemates. As you can see, very rich, artistic play in the second main line.

A) - 8...Bxd4! 9.Rd5+!! /vi Qxd5 10.Rd7+! Kxd7 stalemate (or also 10...Qxd7 stalemate) ;

B) - 8... Qc4+! /vii 9.Rb5 Qe6+ /viii Rb6 Qe2+ 11.Kb7! /ix Qe4+ 12.Ka6! Qd3+ 13.Rb5! Bxd4 14.Rhb7! Qc3 (or also - 14... Qc4! /xi 15.Rc7!! Qxc7 16.Rb8+! Qxb8 stalemate, 14...Be5 15.Ka7! Qd4+ 16.Ka8 draws) 15.Rb8+ Kd7 16.R5b7+ Ke6 17.Rb6+ Ke5 18.Re8+ Kf4 19.Rf8+ Ke4 20.Re8+ Kf3 21.Rf8+ Ke2 22.Re8+ Kd3 23.Re3+ (b3) Bxe3 24.Rb3 Qxb3 stalemate.

i) 1.Rxc8+? Kg7 2.Rxh8 (2.Rf7+ Kxg6 3.Rxh8 Kxf7—) 2...Kxh8—;

ii) 4.Rxc8+? Kd7! 5.Rfc5 Re7—;

iii) 5...Bxd4? 6.Rd5+ Ke8 7.Rxd4 Qc2 (7...Qe2+ 8.Kb7 (possible 8.Rc4 Qe6 etc) Qe5 9.Kxc8 Qxd4 10.a6 Qxb4 11.a7=) 8.Rh8+ Ke7 9.Rxc8 Qxc8+ 10.Ka7=; 5...Qxb3 6.Rh8+ Kd7 7.Rh7+ Kd6 8.Rh6+ Kc7 9.Rh7+=; 5...Rc6+ 6.Kb7 Bxd4 (6...Qxb3 7.Rh8+ Kd7 8.Rh7+ Kd6 9.Rh6+ Kd7 10.Rh7+=) 7.Rd5+ Ke8 8.Kxc6 Qc2+ 9.Kb5 Qxh7 10.Rxd4=;

iv) iv 6.Kb7? Ra7+! 7.Kxa7 Bxd4+—;

v) 6...Bxd4 7.Rd5+ Ke8 8.Rxd4 Rb8+ 9.Ka6! Qe2+ 10.Ka7 Rb5 e.g. 11.Rh8+ Ke7 12.Rdh4 Qe3+ 13.Ka6=;

vi) 9.Re8+? Kxe8 10.Re7+ Kf8!—;

vii) 8...Qd3+ 9.Rb5 (with the main changes after 12.. .Qd3+ 13.Rb5) 9...Bxd4 10.Rhb7 as after 14.Rhb7!; 8...Qg8 9.Rb7 (Ra7, Reh5) 9...Qc4+ 10.Reb5 Bxd4 11.Rc7! =;

viii) 9...Bxd4 10.Rc7!! (with the main changes after 15.Rc7!!);

ix) 11.Rb5?! Bxd4 12.Rc7 (12.Rhb7 Qe6+ 13.R5b6 Qc4+ e.g 14.Rb5 Qc6+—) 12...Qe4! 13.Rbb7 Qd3+! 14.Rb5 Be5!— Position A;

x) 14.Rc7? Be5!— Position A;

xi) 14...Qe2 15.Rb8+! (15.Rc7? Qf3 16.Rbb7 Qd3+ 17.Rb5 Be5— Position A) 15...Kd7 16.R8b7+ Kd6 17.Rc7! e.g 17...Qd3 18.Rc6+ draws(or also 18.Rc8 Qf1 19.Rc6+ draws) ; similar play after - 14...Qf1 15.Rb8+! etc. or also 14...Qc3 15.Rb8+ Kd7 16.R5b7+ Ke6 (16...Kd6 17.Rd8+=) 17.Rb6+ Ke5 (17...Bxb6 18.axb6=) 18.Re8+ Kf4 19.Rf8+ Ke4 20.Re8+ Kf3 21.Rf8+ Ke2 22.Re8+ Kd3 23.Re3+ (b3) 23...Bxe3 24.Rb3 Qxb3 stalemate.

The attracts wealth of the contents of this study. Here can see the refuse of the capture, nice stalemates, changes and other interesting tactical moments. A lot of unexpected turns in the play. Despite some difficult analytical support lines, study is a high class work!

It should be noted that some lines of the author's text are not unique and are not shown here. Also, reduced abundance of exclamation points. But, these moments do not affect the quality of the study.

№33 – Sergiy Didukh (Ukraine) 2nd prize.

For the White, there are two possibilities for the "birth" of the queen. There is no doubt that it is very difficult to give preference to any of them. This means that we should try each of these possibilities. One of them is a thematic try /i. As can be seen in the final of this try, wQ can not block attacks of the Black's queen, because it has no the desired position. For this reason, the White makes the corrected logical move.

1.d8Q+! Kxh3 2.Qh8 Qxh8 3.Bxh8 Nxe6 4.Bxe5 c5! 5.Bc7 a4 /ii 6.Bxb6 a3 7.Bxc5 a2 8.Bg1! /iii with branches:

A) - 8...a1Q 9.f8Q Nxf8 stalemate.; or 8...Kg3 9.Bh2+ Kf3 10.Be5 draw.

B) - 8...Kg4 9.Bd4 Nxd4 10.f8Q a1Q+ 11.Kg2 Qb2+ 12.Qf2! =. Compare with the end of the thematic try.

i) Thematic try 1.f8Q? Kxh3 2.Qh8 (2.Qa3+ Nf3 3.Bxe5 Qg4 with mate.) 2...Qxh8 3.Bxh8 Nxe6 4.Bxe5 c5! (4...a4? 5.Bxc7 a3 6.Kg1! a2 7.Be5=) 5.Bc7 a4 6.Bxb6 a3 7.Bxc5 (7.Ba5 Kg3 8.Bc3 Kf3—) 7...a2 8.Bg1! Kg4! (8...a1Q? 9.d8Q Nxd8 stalemate.) 9.Bd4 Nxd4 10.d8Q a1Q+ 11.Kg2 Qb2+ win.

ii) 5...b5 6.Bxa5=;

iii) 8.f8Q? Nxf8! 9.Bd4 Kg3 (g4) 10.Kg1 Kf3 (f4) 11.Kf1 Ke4 12.Ba1 Kd3 13.Ke1 Kc2 14.Ke2 Ne6 win.

Nice study with the interesting content. Of course, the technical weakness is 5 captures in the first 4 moves. But can "close eyes", because here you have clear realization of the logical idea.

№20 – Michael Hlinka (Slovakia) 3-4th prizes.

The initial position is strained by the fact that some of pieces of the both sides are under attack. White prefers to protect his knight on f6, because the capture on c3 will be easy win for Black. And then, White has not quite standard plan for a draw.

1.N8h7! /i Ne4! /ii 2.Nxe4 Bb7 /iii 3.Nhg5 Rf2 4.Ra1! Kb5 5.b3! /iv axb3 6.Rb1 /v with the main lines:

A) - 6...b2! 7.Nf3! Bxe4 /vi 8.Rxb2+! Rxb2 stalemate;

B) - 6...Kc4! 7.Rxb3! Kxb3 8.Nf3! Rf1+ /vii 9.Kxh2 Rxf3 /viii 10.Nd2+=.

i) 1.Rf1? Rxf8 2.Nd5+ Nxd5 3.Rxf8 Bb7 4.e4 Nb4 5.Kxh2 Nd3 6.e5 Nxe5 7.Rf4 Bc6 8.Kg3 Nd3 9.Rh4 Kc5—+;

II) 1...Bf5 2.bxc3 Bxh7 3.Nxh7 Rxh7 4.e4=; 1...Bb7+ 2.Kxh2 Ne4 3.Rf1 Rc7 4.Kh3=’

III) 2...Rxh7 3.Nc3 Ka5 4.Re2 Bb7+ 5.e4=;

iv) 5.Rc1? Rxb2 6.Rc5+ Kb4 7.Rc7 Bd5 8.Rd7 Rd2 9.Nf3 Rd3!—+;

v) 6.Ra3? Rb2 7.Rxb3+ Rxb3 8.Kxh2 Kc6 9.Nf7 Ba8—+;

vi) 7...Rxf3 8.Rxb2+ Kc6 9.Kxh2=; 7...Rc2 8.Nd4+=;

vii) 8...Bxe4 stalemate; 8...Rc2 9.Nd4+=; 8...Rb2 9.Nc5+ Kc4 10.Nxb7=;

viii) 9...Bxe4 10.Nd2+=; 9...Kb4 eg. 10.Kg2 Rd1 11.Neg5 Kc4 12.Kg3 Kd3 13.Kf4 Rf1 14.e4 Ke2 15.e5=.

Here have a not obvious play of both sides. Interesting study with the nice stalemate and fork.

№34 – Luis Miguel Gonzalez (Spain) 3-4th prizes.

It is not difficult to understand - White should move d6-d7. It is also clear that wPd7 forces black queen to be on d7. After this, White is holding his main play.

1.d7 /i Qd1+! Another chance to win the wPd7 gives a quick draw, **/ii 2.Ke5! Qxd7 /iii 3.f7+! Qxf7 4.Rg4+ Kh8 5.Bd4!** The White built a significant battery, **5...b6!zz /iv 6.b3! /v b5 /vi 7.b4 zz Nf6 /vii 8.Rf4 Qe7+ /viii 9.Kf5 Kg7 10.Kg5 Qd6 11.Bxf6+=;**

i) 1.Rg4+? Kf7 2.Rg7+ Kxf6—+; 1.f7+? Qxf7 2.Rg4+ Kh8—+;

ii) 1...Qxb2+ 2.Ke3! Qc3+ 3.Ke2 Qc2+ 4.Ke1! Qc3+ 5.Ke2 Qe5+ 6.Kd2 (d1) 6...Qxf6 7.Rd4=;

iii) 2...Nxf6 3.Kxf6 Qxd7 4.Rd4 Qf7+ 5.Kg5 Qc7 6.Rd5! Qg7+ 7.Kf5! Qxb2 8.Re5! Qb1+ 9.Kg5 (f6)=;

iv) Faster zz position comes after the move - 5...b5 6.b4 zz; 5...Nf8 6.Kd6+ (e4) 6...Kh7 7.Rg7+ Qxg7 8.Bxg7=;

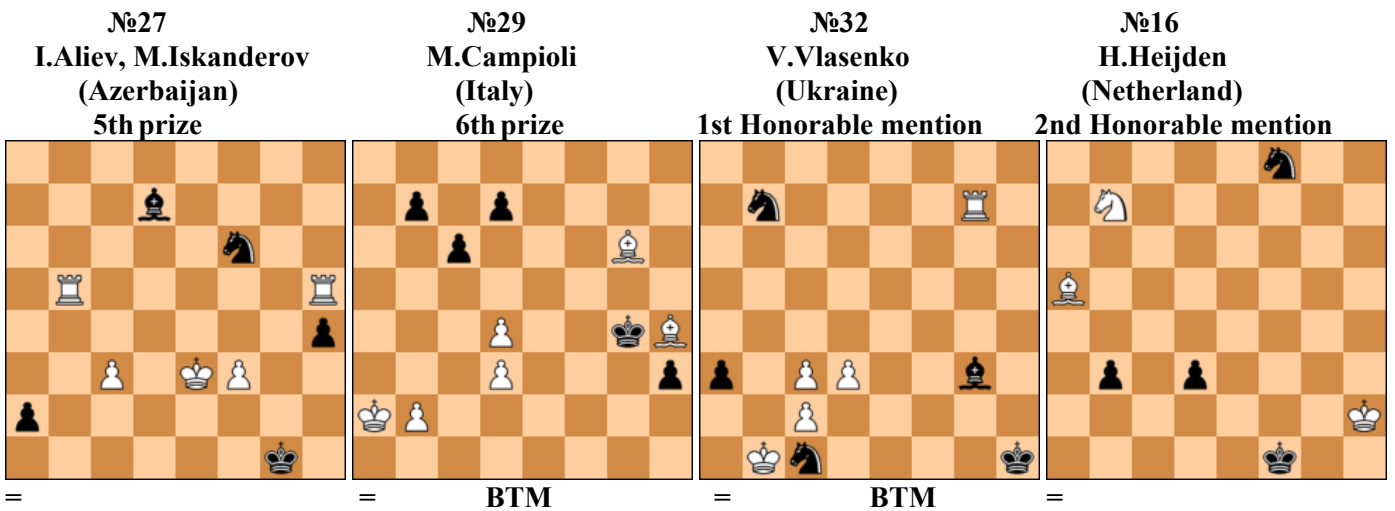
v) Thematic try 6.Bc3? b5! 7.Bd4 b4 8.b3 Qxb3 (Nf6) 9.Kf5+ Nf6 10.Bxf6+ Kh7—+; 6.Kd6+? Nf6 7.Rf4 Qd7+—+; 6.b4? b5!—+ zz;

vi) 6...Qxb3 7.Kf5+ (Ke4) 7...Nf6 8.Bxf6+ (Kf6) 8...Kh7 9.Rh4+ Kg8 10.Rh8+ Kf7 11.Rh7+ Ke8 12.Re7+ Kf8 13.Kf4! b5 14.Re4 Qh3 15.Be7+ (Bg5)=; 6...Nf6 7.Rf4 b5 8.Rxf6=; 6...Qf3 7.Ke6+ Nf6 8.Bxf6+ Kh7 9.Rh4+! Kg6 10.Be7! Qxb3+ 11.Kd7! Qd5+ 12.Bd6 (Kc7)=;

vii) 7...Nf8 8.Kd6+ (e4) 8...Kh7 9.Rg7+ Qxg7 10.Bxg7=; 7...Qf3 8.Ke6+ Nf6 9.Bxf6+ Kh7 10.Rd4=;

viii) 8...Kh7 9.Rxf6 Qe7+ 10.Kd5=;

Interesting reciprocal zugzwangs in the thematic try and the main line (at the 7 man positions!). White effectively use his battery K-B.



№27 – Ilham Aliev & Mistratdin Iskanderov (Azerbaijan) 5th prize.

The main intrigue in the initial setting is the choice of the first move. At first glance, it is necessary to move wRg5 with check. However, this is just the thematic try! /i

1.Rhg5+! Ng4+! 2.Rxg4+ Bxg4 3.Ra5 Be6 4.c4! /ii Bxc4 5.Kd4! Reti manoeuvre /iii Bf7! /iv 6.Kc3 h3 7.Kb2 h2 **8.Rc5!** /v h1Q **9.Rc1+=.**

i) Thematic try 1.Rbg5+? Ng4+ 2.Rxg4+ Bxg4 3.Ra5 and main line, but but 1...Bg4! 2.Ra5 Bxh5–+; 1.Ra5? Nxh5 2.Rxa2 h3–+;

ii) 4.Kd3? Bb3! 5.c4 h3 6.Kc3 h2–+;

iii) 5.Kd2? h3 6.Kc3 h2–+;

iv) 5...Be6 6.Kc3 h3 7.Kb2 h2 8.Rh5=; 5...h3? 6.Kxc4 h2 7.Rxa2 h1Q 8.Ra1++–;

v) 8.Re5? Kf2–+; 8.Rg5+? Kf2!–+ (not 8...Kf1? 9.Rc5 a1Q+ 10.Kxa1=);

The play leaves a good impression. It is impossible not to notice the interesting moves 1.Rhg5! and 5.Kd4!

№29 – Marco Campioli (Italy) 6th prize.

It is obvious that White is required to prevent the movement of pawn h3. This can be made by Be4, but the first move of Black.

1...d5! 2.Bh5+! Now, White has only one reasonable chance for a delay the pawn. The second sacrifice is not successful for the White. /i **Kxh4 3.Bf3 Kg3 4.Bh1 Kh2 /ii 5.Bf3 Kg1 6.Kb3! /iii h2 7.Kb4! /iv b6 8.Kc3 h1Q 9.Bxh1 Kxh1 10.Kd2 /v Kg2 11.Ke2 Kg1 /vi 12.Ke1 c5 13.dxc5 bxc5 14.Ke2 /vii d4 /viii 15.Kf3 Kf1 16.Ke4 Ke2 17.b4 /ix c4 18.b5 with:**

A) - 18... c3 19.b6 c2 20.b7 c1Q 21.b8Q Qe3+ 22.Kd5=;

B) - 18... cxd3 19.b6 20.b7 d1Q 21.b8Q d3 /x 22.Qh2+=.

i) 2.Bf5+? Kxh4–+ (2...Kxf5 3.Bg3=);

ii) 4...Kf2 5.Kb3 h2 6.Kb4 b6 7.Kc3 Kg1 8.Bf3= see the main line;

iii) 6.Kb1? h2 7.Kc1 (Rc2) 7...h1Q 8.Bxh1 Kxh1 9.Kd1 (Rd2) 9...Kh2–+;

iv) 7.Ka4? Kf2 8.Bh1 Ke3–+;

v) 10.b4? Kg2 11.b5 cxb5 12.Kb4 Kf3 13.Kxb5 Ke3 14.Kxb6 Kxd3–+;

vi) 11...Kg3 12.Ke3 b5 13.b4=; 11...b5 12.b4=;

vii) 14.b3? d4!–+; 14.d4? c4!–+;

viii) 14...Kg2 15.Ke3 Kg3 16.b3 d4+ 17.Ke4=;

ix) 17.b3? Kd2–+;

x) 21...Qd3+ 22.Kd5!–;

The main content in this work is an interesting Reti maneuver of white king: b3-b4-c3-d2. After exchange of bQ and wB the play turns into an ordinary pawn ending.

№32 – Valery Vlasenko (Ukraine) 1st HM.

Three black pieces under attack, but the move is on the Black side. Black, after some first moves saves Nc1 and Bg3. The main intrigue is the fact that White refuses to capture the knight on b7.

1...a2+ 2.Ka1 Be1 /i 3.Rh7+! /ii and with branches:

A) - 3...Kg2 4.Rxb7 Bxc3+ 5.Rb2 Kf3 /iii 6.d4 Bxd4 7.c3 Bxc3 stalemate.

B) - 3...Kg1 4.Rg7+! Kf1 5.Rf7+ Ke2 6.Rxb7! Bxc3+ 7.Rb2 Kd2 8.d4 Bxd4 9.c3+ Kxc3! 10.Rxa2 Kb3+ 11.Kb1 Nxa2 stalemate;

i) 2...Be5 3.Rh7+ (3.Rxb7? Bxc3+ 4.Rb2 Bd4 5.c3 Bxc3 6.d4 Nd3–+) 3...Kg2 4.d4=;

ii) Thematic try 3.Rxb7? Bxc3+ 4.Rb2 Bd4! (not 4...Kg2? 5.d4 Bxd4 6.c3+=; 4...Kg1? 5.d4 Bxd4 6.c3 Bxc3 stalemate) 5.c3 Bxc3 6.d4 Kg1 (Nd3)–+;

iii) 5...Bd4 6.c3+=.

White refuses to capture on b7, because first he has to drive bK to the "right" area. A good logical idea!

№16 – Harold van der Heijden (Netherland) 2nd HM.

It is not difficult to understand main plan of the White. First four moves ends by exchange wN/bQ.

1.Nd6 /i d2 2.Nc4 /ii d1Q 3.Ne3+ Ke2 4.Nxd1 Kxd1 5.Bc3 Kc2 6.Ba1! Kb1 7.Bh8! only move. Otherwise Black wins an important tempo. /iii 7...Ng6 8.Bg7 /iv Nf4 9.Kg1 with:

A) - 9...Ne6 10.Bh8! Nc5 11.Kf2 Na4 12.Ke3 Kc2 13.Ba1! Nb2 14.Kd4 Kb1 15.Kc3 Kxa1 16.Kxb3=;

B) - 9...Nd3 10.Kg2 Nb2 11.Kf3 Nd1 12.Ke4! /v Kc2 13.Ba1! Nb2 14.Kd4 Kb1 15.Kc3 Kxa1 16.Kxb3=.

i) 1.Nc5? d2! 2.Bxd2 b2 3.Ne4 b1Q–+;

ii) 2.Bxd2? b2–+;

iii) 7.Bg7? Ne6 8.Be5 Nc5 (Kc2)–+;

iv) 8.Bf6? Nf4 9.Kg1 Nd5 10.Bd4 Kc2 11.Ba1 Ne3 (c3)–+;

v) 12.Ke2? Kc2 13.Ba1 Nb2 14.Ke3 Kb1–+.

Four bishop moves to a corner, including two corner-to-corner moves. As an extra we see another bishop move to a corner in the second main line.



№21 – Marco Campoli (Italy) 3rd HM.

1...Kd8 /i 2.dxe7+ /ii Kxe7 3.Qe2 Re6 4.Qxe6+! /iii Kxe6 5.g5+! /iv f5 /vi 6.Bxf5+! /vii Kxf5 7.0–0+! /viii and with:

A) - 7...Kg4! 8.Ra1 Kg3 9.Kf1=;

B) - 7...Kxg5 8.Ra1 Kf4 9.Kf2! =;

i) 1...Rxd6 2.Kf2=;

ii) 2.Kf2? a1Q 3.dxe7+ Kxe7 4.Qe1+ Kf7 (4...Qxe1+ 5.Rxe1+ Re6 6.Rh1 Ra2+ 7.Kf3 Rea6 8.Ke4 R2a4+–+);

iii) 4.Kf2 Rxe2+ 5.Kxe2 a1Q–+;

iv) 5.0–0? a1Q–+; 5.Kf2? a1Q 6.g5+ f5–+;

vi) 5...Ke5 6.Kf2 a1Q 7.Rxa1 Rxa1 8.gxf6=;

vii) 6.0–0? a1Q 7.Bxf5+ Ke5!–+;

viii) 7...Ke4 8.Ra1 Kd3 9.Kf2 Kc2 10.Ke3 Kb2 11.Rxa2+! =;

Not so bad study, but an introductory play has not connection to with the final content. Castling would have a "cost" if it occurred during the introduction.

№28 – Lubos Kekely (Slovakia) Spec. HM.

It is seen, the play will not be quiet. Some pieces attacked on both sides. It is obvious that the white rook must block bPa2. This gave to The Black chance redeploy his forces and then 'work' against the pawn h7.

1.Ra1 Nb1+ /i 2.Kb4! /ii Nd3+ 3.Ka4! /iii Nb2+ /iv 4.Kb4 Re8 5.h8Q! Rxh8 6.Be4+ Kf6 7.Bxb1 Rb8+ 8.Kxa3 axb1Q /v 9.Rxb1 switchback Nc4+ 10.Ka4 switchback /vi Ra8+ 11.Kb4! Rb8+ switchback 12.Ka4! switchback Rxb1 stalemate

i) 1...Rh2 2.h8Q Nb1+ 3.Kb3 (b4) 3...Rxh8 4.Be4+ Kf6 5.Bxb1 axb1Q 6.Rxb1 Rh3+ 7.Kb4=;

ii) 2.Kb3? Re3+ 3.Kxa2 Kxh7 4.Bg4 Nd2 5.Rh1+ Kg7 6.Rh3 Rxh3 7.Bxh3 Nbc4!–+; 2.Kd4? Rd2+ 3.Kc5 Kxh7–+;

iii) 3.Kc4? Ne5+ 4.Kc5 Nd7+ 5.Kc6 Nb8+–+;

iv) 3...Nc5+ 4.Kb5 (b4) 4...Rb2+ 5.Kxc5 Kxh7 (Be4)=; 3...Re8 4.h8Q Rxh8 5.Be4+ Kf6 6.Bxd3=;

v) 8...Nc4+ 9.Ka4 Rxb1 10.Rxa2=;

vi) 10.Ka2? Ra8+ 11.Kb3 Nd2+—+.

This known stalemate realized by fairly sharp play of the both sides.

№22 – Valery Kalashnikov (Russia) Spec. HM.

1.Nc7+! /i Bxc7 2.Kb5+ Ba5 3.Qxa5+ Qa7 4.Qd8+! Qb8+ 5.Qxb8+ Kxb8 6.Kc6+ Ka7 7.Ra2+! /ii Kb8 8.Rb2+ Kc8 9.Ra2 Kd8 10.Kd6 Ke8 11.Ke6 Kf8 12.Kf6 Kg8 13.Ra8+ Kh7 14.Ra7+ Kh6 15.Ra3! Kh5 16.Rxh3+ Kg4 17.Rh6 g5 18.Rg6 Kf3 19.Rxg5=.

i) 1.Kb5+? Qa7 2.Qf3+ Qb7+ 3.Qxb7+ Kxb7 4.Kc5+ Ka7 5.Ra2+ Ba5 6.Rxa5+ Kb8 7.Rb5+ Kc8—+;

ii) 7.Rb1? h2 8.Ra1+ Kb8 9.Rb1+ Kc8 10.Ra1 Kd8 11.Kd6 Ke8 12.Ke6 Kf8 13.Kf6 Kg8 14.Ra8+ Kh7 15.Ra7+ Kh6!—+;

№2 – Gerhard Josten (Germany) Spec. HM.

1.Nxe6 /i Ne4 2.Nxd4 [2.Rd7? f2 3.Rg7+ Kf3 4.Rf7+ Ke3 5.Kg2 d3 6.Rf3+ Ke2 7.Ng5 Nxe5 8.Rxf2+ Kd1—+] 2...exd4 3.Kg1 Nd2 4.Rf6! /ii d3 5.Rf8! zz /iii Ne4 6.Kf1 d2 7.Rd8 Kf4 8.Rd3=;

i) 1.Nh5+? Kf2—+; 1.Kg1? d3—+;

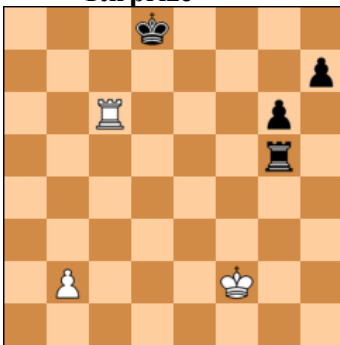
ii) 4.Rg7+? Kf4 5.Rf7+ Ke3 6.Re7+ Ne4—+; 4.Rf8? d3 5.Rf7 Nc4 6.Rg7+ Kf4 7.Rd7 Ne5—+; 4.Rf5? Nc4 5.Rf8 Ne3 6.Rg8+ Ng4 7.Kf1 d3 8.Ke1 f2+—+;

iii) 5.Rf7? Nc4 6.Rg7+ Kf4 7.Rf7+ Ke4 8.Kf2 Ne5 9.Re7 d2—+; 5.Rg6+ Kf4 6.Rf6+ Ke3—+; 5.Rd6? f2+—+;

SECTION 2

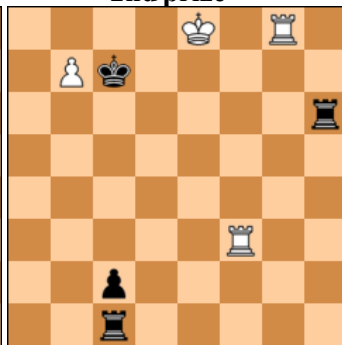
ROOK STUDIES

№19
R.Becker
(USA)
1th prize



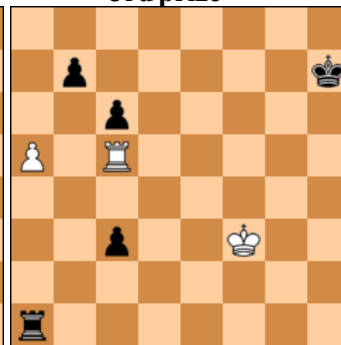
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№20
O.Pervakov
(Russia)
2nd prize



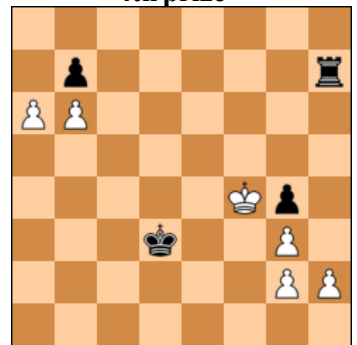
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№6
Y.Afek
(Netherland-Israel)
3rd prize



+

№18
M.Campioli
(Italy)
4th prize



=

№19 – Richard Becker (USA) 1st prize.

On the board a practical position with the material RP-RPP. We must admit that it is difficult to think of how to start a play for the White. Here is shown the reduced analyses of the solution. You can see the detailed analyses (with the supplemental positions) in the PGN file.

1.Rb6! Prevents Preventing Black's 1...Rb5! and threatening 2.Rb7! /i 1...Kc7, now, White must find the right place for his rook/ii 2.Re6!! other moves are not suitable/iii 2...Kd8 3.Rb6! Kc7 4.Re6 Black change their plan - 4... Kd7 5.Ra6! /iv Ke8 /v 6.Ra8+! /vi Kf7 7.Ra7+! Kg8 8.Rb7! Rf5+ 9.Ke3! /vii Rf7 10.Rb6! /viii Kg7 11.b4! Rf6 12.Rb7+! Rf7 13.Rb6 h5 14.b5 Rf5 /ix 15.Rb7+! Kf6(h6) 16.Rb8! Kg5 17.b6! h4 18.b7! /xi Rf7 19.Ke2! zz Re7+ 20.Kf2! Rh7 /xii 21.Kg2! Kh5 22.Kh2! /xiii g5 23.Kh3! zz and draw.

i) 1.Ra6? Rb5! 2.Ra7 h5! 3.Ra6 Rf5+! 4.Kg3 Rg5+! 5.Kf4 (5.Kf3 Ke7 6.b4 Kf7 7.Ra7+ Kf6 8.Ra6+ Kg7 —+) 5...Rg4+! 6.Kf3 Ke7 7.b4 Kf7 8.Rb6 Kg7 9.Rb8 Kh7 10.b5 Rb4 11.b6 g5 12.b7 h4 —+;

ii) 1...Re5 2.Kf3 (Kg3) 2...Kc7 3.Rf6! (3.Ra6? Rb5! 4.Rf6 Rb7! 5.Kf4 Rf5+ 4.Rxf5 gxf5 5.Kf4! =);

iii) 2.Ra6? Rb5! 3.Ra7+ Rb7! —+; 2.Rf6? Rf5+! 3.Rxf5 gxf5 4.Kf3 h5! —+;

iv) 5.Rb6? this is a try only - h5! 6.b4 Ke7! 7.b5 Kf7! 8.Ke3 Kg7! 9.Ke4 Rg4+! 10.Kd3 h4 11.Rd6 Rg1! 12.Kc2 Rg5! 13.b6 Rb5! 14.Kd3 Kh6 15.Kc4 Rb2! 16.Kc3 Rb1 17.Kc4 h3 —+;

v) 5...h5 6.b4! Ke7 7.b5! Kf7 8.b6! Rb5 9.Kf3! (9.Ke3? Kg7! 10.Ra7+ Kh6! 11.b7 h4! 12.Kd4 Rb1! 13.Kd5 h3! 14.Ra3 Rxb7! 15.Rxh3+ Kg5! —+; 9.Kg3? Rb4 10.Ra7+ Kf6 11.b7 Kg5 12.Ra5+ Kh6 13.Ra7 h4+! 14.Kh3 Kh5! —+) 9...Kg7 (9...g5 10.Ke4! h4 11.b7! Rxb7 12.Kf5! Rb5+ 13.Kg4! =; 9...Rb4 10.Ra7+! Kf6 11.b7! Kg5 12.Ra5+! Kh6 13.Ra7! h4 14.Ra4! =) 10.Ra7+! Kh6 (Kf6) 11.b7! Rb4 12.Ke3! Kg5 13.Ra5+! Kh6 14.Ra7! h4 15.Ra4! =;

- vi)** 6.Ra7? (Rb6?) - only helps a black **the** pawn to activate his position. -h5 7.Rb7 Rd5! 8.b4 Rd7! 9.Rb6 (9.Rb8+ Kf7 10.b5 Rd3 →) 9...Kf7! 10.b5 Rd2+! 11.Ke3 Rb2! 12.Kf4 Kg7! 13.Kg5 Rg2+! 14.Kf4 Rg4+ 15.Ke5 (Ke3) 15...Rb4 –
- vii)** 9.Ke2? h5 10.b4 Rf7! 11.Rb6 Kg7 12.b5 13.Rb7+ Kf6 14.Rb8 Rf4 15.b6 Rb4 →;
- viii)** 10.Rb5? Kg7 11.b4 h5 →; 10.Rb8+? Kg7! 11.b4 h5! 12.b5 Rf1! 13.b6 Rb1! 14.Rb7+ Kf6 15.Rb8 Rb4 16.b7 Kg7! 17.Kf3 Kh7 18.Kg3 g5 →;
- x)** 14...Kh6 15.Rb8! Kg5 16.b6! h4 17.Rc8 (Rd8) 17...h3 18.Rc1! Kh4 19.Rb1! h2 20.b7! =; 14...Rf1 15.Rd6! Rb1 16.b6! Kh6 17.Kd4! h4 18.Kc5! h3 19.Rd3! =;
- xi)** 18.Ke2? Rf6! zz 19.b7 Rf7! zz 20.Ke3 h3! →;
- xii)** 20...Rg7 21.Kf3! zz;
- xiii)** 22.Kh3? g5! zz →.

Over 23 moves and no captures! I have no doubt that many will criticize this study, because it's difficult work. The complexity of this study is indisputable. These difficulties are especially felt in the first several moves. But, we should expect some complexity is in a tourney with the theme "rook studies with some quiet moves". In the solution, we can see there are many moves marked with exclamation points ("!"). The precision of this study is astounding, both of White's play in the main variations and Black's play in the tries.

Possibly the difficulty of the study is exaggerated by the inability of chess engines to quickly provide an evaluation of certain lines. This is caused by the "horizon effect". The critical points in some lines occur after many pawn moves by both sides, pushing the analysis beyond easy calculation by chess engines. These lines are not so incomprehensible to human players. Indeed, the principles involved are quite standard for endings with R+2 connected pawns versus R + pawn on opposite wing. See "Rook Endings" by Levenfish and Smyslov, pages 104-106.

I'm sure that this work provides some important answers to chess practitioners and researchers of a rook endings.

№20 – Oleg Pervakov (Russia) 2nd prize.

Material balance on the board. In addition, the pawns of both sides on the penultimate horizontal. There is no doubt that White must attack the Black's king, or protect his pawn. There are some possibilities for this. As will be seen below, White chooses the correct move.

1.Rf7+! only this move! Other possibilities are only the tries /i **1...Kb8** **2.Kf8** /ii **Rh7** /iii **3.Rxh7 Rd1** **4.Kg7+ Kxb7** **5.Kh8+!** White king turned his rooks in the "lofty powers"! **5...Kb6** **6.Rg6+!** the important chose! /iv **Kb5** /v **7.Rh5+** /vi **Kb4** **8.Rg4+!** **Ka3** **9.Ra5+** /vii **Kb2** **10.Rb5+** **Kc1** /viii **11.Rc5** /x **Kb1** **12.Rb4+** /xi **Kc1** **13.Rbc4+-.**

i) 1.Rg7+? Kb8 2.Kf8 Rh7 3.Rxh7 Rd1 and not Kg7+; 1.Rb3? Re1+! =;

ii) Thematic Try: 2.Rd7? Rg6! (Not 2...Rh7? 3.Rxh7 Re1+ 4.Re7 Rxe7+ 5.Kxe7+ Kxb7 6.Rg1+-) 3.Rxg6 Re1+ 4.Kf7 Rf1+ 5.Ke6 Re1+ 6.Kf5 Rf1+ 7.Ke4 Re1+! 8.Kf3 Rf1+ 9.Ke2 Re1+! 10.Kf2 Rf1+= and the long trip of white king don't give a win;

iii) 2...Rg6 3.Rxg6 Rd1 4.Ra6! with mate;

iv) 6.Rh6+? Kc7 7.Rh7+ Kd6! =;

v) 6...Kc5 7.Rc7+ →;

vi) Too early 7.Rb7+? Ka5! black king is too close to a6;

vii) 9.Rh3+? Kb2 10.Rg2 Ra1 11.Rhh2 Ra8+ 12.Kg7 Rc8 =;

viii) 10...Kc3 11.Rc5+ →;

x) 11.Rc4? Rd4! 12.Rxd4 stalemate;

xi) 12.Rb5+? Kc1 13.Rc5 loss of time.

If we consider that there is a material balance, impresses the exact play of the White! On the technical side, this is a very 'clean' work. If characterize the artistic side of this study, we have excellent content here!

№6 – Yohanan Afek (Neth./Israel) 3rd prize.

In contrast to the winner study, here are all pawns in the left half of the board. Accordingly, the struggle has more meaningful nuances.

1.Ke4! /i **c2!** /ii **2.Rxc2 Ra4+!** now, very important switchback of wK - **3.Kf3!!** This switch-back is the only way as demonstrated in the thematic tries and by the following main line **3...Rxa5** **4.Rb2!** **Rf5+** **5.Ke4 Rf7**, In contrast of the thematic try wK has access to the group of black pawns **6.Ke5 Kg8** /iii **7.Kd6!** This move was possible in the thematic try (see 8.Kd6) only with the black rook on h7 which would prevent White's next only move (7.Ke6? Kf8 and White is too late by a single tempo to get the main line's positional draw) **7...Kf8** **8.Rh2!** **Ke8** **9.Rh8+ Rf8** **10.Rh7!** **Rf6+** **11.Kc5 Rf5+** **12.Kd6 Rf7** **13.Rh8+ Rf8** **14.Rh7 Rf6+** **15.Kc5 Rf7** **16.Rh8+ Kd7** **17.Kb6! =**

i) Thematic try: 1.Ke3? c2! 2.Rxc2 Rxa5 3.Rb2 Re5+ 4.Kd4 Rd5+! 5.Ke4 Rd7 (compare with the main line 5...Rf7. As we can see here the wK is cut off from the black pawns) 6.Ke5 Kg8! 7.Ke6 Rh7! 8.Kd6 Kf8! 9.Kc5 Rh5+ (Rf7) 10.Kb6 Rf5! →; 1.Rxc3? Rxa5 2.Rb3 Rf5+ 3.Ke4 Rf7 →;

ii) 1...Kg6 2.Kd3 =;

iii) 6...Kg6 would eventually lead to the same play 7.Ke6! Rf6+ 8.Ke7! (8.Kd7? c5! 9.Kc7 b6) 8...Rf7+ 9.Ke6 Kg7 10.Kd6! Kf8 11.Rh2! Ke8 12.Rh8+ Rf8 13.Rh7! Rf6+ 14.Kc5 Rf5+ 15.Kd6 Rf7 16.Rh8+ Rf8 17.Rh7 =;

To characterize a quality of this study is sufficient to note a wonderful, unexpected move 3.Kf3!!

№18 – Marco Campioli (Italy) 4th prize.

It is obvious that both sides position will 'calm' after (1.a7 Rh8) kings must move to the group of the pawns on the vertical "b". And what will happen after that?. It will be seen.

1.a7 /i Rh8 2.Ke5 /ii Kc4 /iii 3.Kd6 Kb5 4.Kc7 Ka6 5.h3! with:

A) - 5...Ra8 6.hxg4! Rg8 7.g5 Ra8 8.g4! /iv Rg8 9.g3!! /v Ra8(f8, h8) /vi 10.g6 Rg8 11.g5 /vii Rg7+ 12.Kd8 /viii Kxb6 13.a8Q Rg8+ 14.Ke7! = (with white pawn "g3");

B) - 5... Rg8 /ix 6.hxg4 Ra8 7.g5 Rg8 8.g4 /x Ra8 9.g6!! /xi Rg8 10.g5! /xii Rg7+ 11.Kd8! Kxb6 12.a8Q Rg8+ 13.Ke7! = (with white pawn "g2")

i) [1.axb7? Rxb7 2.Kxg4 Rxb6 3.h4 Ke4!+-;

ii) 2.Kxg4? Kc4 3.h4 Kb5 4.h5 Kxb6 5.h6 Kxa7 6.Kg5 b5-+;

iii) 2...Rd8 3.Ke6 Kc4 4.Ke7! Rh8 5.Kd6 see the main line;

iv) 8.g6? Rg8 9.g4 Rg7+ 10.Kd8 Kxb6-+;

v) 9.g6? Rg7+-+;

vi) 9...Rg7+ 10.Kd6! =; 9...Kb5 10.Kxb7 Rg7+ 11.Kc8! =;

vii) 11.g7? Rg7+ 12.Kd6 Rg8-+;

viii) 12.Kc8? Kxb6-+;

ix) 5...gxh3 6.gxh3 Rh7+ 7.Kd6! =;

x) 8.g6? Rg7+ 9.Kd8 Kxb6-+;

xi) 9.g3? Rg8 10.g6 Rg7+-+;

xii) 10.g3? Rg7+-+;

Two interesting main lines. They finals differ only in the location of one white pawn.

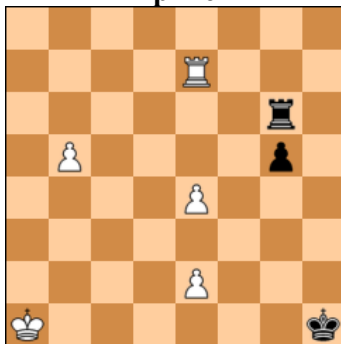
№1

A.Skripnik, V.Kalashnikov

J.Mikitovics

(Russia-Hungary)

5th prize



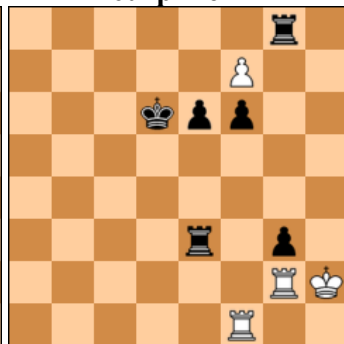
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№3

A.Pallier

(France)

6th prize



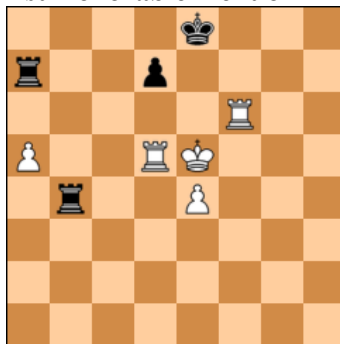
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№16

L.González

(Spain)

1st Honorable mention



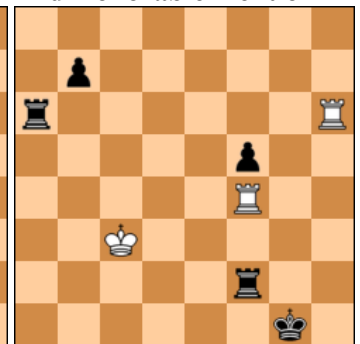
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№4

A.Pallier

(France)

2nd Honorable mention



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№1 – Anatoly Skripnik, Valery Kalashnikov. Janos Mikitovics (Russia-Hungary) 5th prize.

Here, the starting position does not look as difficult for the White. Three pawns against to one. After a simple introduction the White's pawns are doubled. After point come mutual zugzwang positions and it decides the outcome of the play.

1.e5! Rb6 /i 2.Rg7 Rxb5 /ii 3.Rxg5 Kh2 /iii 4.Ka2 Kh3 5.Ka3 with:

A) - 5...Rb6 6.e4! Kh4 7.Rf5 zz Kg4 8.Ka4! zz Kh4 /iv 9.Ka5! Rb8 10.e6 Re8 11.Re5 Kg4 12.e7 Kf4 13.Re6+-;

B) - 5... Kh4 6.Rf5 and branches:

B1) - 6...Rb8 7.e6! /v Kg4 8.e4 Re8 9.Rf6 Kg5 10.e5+-, echo position1;

B2) - 6... Kg4 7.e4 Rb7 /vi 8.e6 Re7 9.Rf6 Rb7 10.Ka4! /vii Kg5 11.e5 /viii Rb8 12.e7! /ix Re8 13.Rf7 Kg6 14.e6+-, echo position2.

i) 1...g4 2.Re8 (or 2.e6 g3 3.Rh7+-) 2...g3 3.e6 g2 4.Rh8+ Kg1 5.e7+-; 1...Rg8 2.b6+-; 1...Kg2 2.e6+-;

ii) 2...Kh2 3.Rxg5 (3.Ka2? Kg3! 4.e6 Rxb5 5.e7 Rb8! 6.Rxg5+ Kf4!) 3...Rxb5 4.Ka2 main;

iii) 3...Rb4 4.Ka2 Kh2 5.Ka3+-;

iv) 8...Rb7 9.e6 Re7 10.Rf6 Kg5 11.e5 Rb7 12.Ka5+-;

v) Thematic try 7.e3? Rb5! zz 8.e4 Rb6! zz 9.Ka4 Kg4! zz 10.Ka5 Rb8 11.e6 Re8 12.Rf6 Kg5 13.e5 Rd8! 14.e7 Rd5+=; 7.e4? Rb6! = zz), or 6...Rb6 7.e4!+- zz;

vi) 7...Rb1 8.e6 Rb6 9.Re5 Kf4 10.e7 Kxe5 11.e8Q+-; 7...Rb6 8.Ka4! zz +-;

vii) 10.e5? Rb5= (10...Kg5? 11.Ka4 Rb8 12.e7 main;

viii) 11.Rf7? Rb6 12.Rf5+ Kg6=;

x) 12.Ka5? Rd8! 13.e7 Rd5+=.

Here are realized three main lines at the background of zz positions. Two of them ends with the echo positions. It is a pity that quickly comes 6-men position. "Birth" of the zz positions a weakly connected with the introduction play.

№3 – Alain Pallier (France) 6th prize.

We can "close our eyes" to the fact that the White's king in check. He has choices away from attack. After a quick exchanges there is not a bad play.

1.Kg1! /i Rf8 2.Rxf6 Re1+ /ii 3.Rf1 Rxf1+ 4.Kxf1 Rxf7+ 5.Kg1! Rg7 6.Rd2+! Kc5! 7.Re2! /iii Kd5 /iv Ke4 9.Re2+! Kf5 10.Kg2! Rg4 /v 11.Re3! e5 12.Rf3+! Ke4 13.Ra3! /vi Kd5 /vii 14.Ra5+ Ke6 15.Ra3! Kf5 /viii 16.Rf3+ Ke4 17.Ra3 /ix Kd5 18.Ra5+ Ke6 19.Ra3 positional draw.

i) 1.Kh3? Rh8+ 2.Kg4 Ke7-+;

ii) 2...Ke7 3.Rf1 (f4)=;

iii) 7.Kg2? e5! 8.Ra2 e4!-+; 7.Rc2+? Kd4! (7...Kd5? 8.Rd2+=) 8.Rd2+ Ke3!-+ (8...Kc3? 9.Re2= Rg6 10.Kg2=) ;

iv) 7...Rg6 8.Kg2=] **8.Rd2+** [8.Kg2? e5!-+;

v) 10...e5 11.Re3 Kf4 12.Rf3+ (12.Ra3? e4-+) 12...Ke4 13.Ra3 Kd4 14.Ra4+ Kd3 15.Ra3+=;

vi) Thematic Try 13.Rb3? Kd5! 14.Rb5+ (14.Ra3 e4-+) 14...Kd6 15.Rb6+ (15.Rb3 Kc5 16.Ra3 e4-+) 15...Kc5 16.Ra6 e4-+;

vii) 13...Rg6 14.Ra4+ (14.Ra1? Kf4 15.Kf1 Ke3-+) 14...Kf5 15.Ra3=;

viii) 15...e4 16.Rxg3! Rxg3+ 17.Kxg3 Ke5 18.Kf2 Kf4 19.Ke2=;

ix) 17.Rb3? Kd5 18.Rb5+ Kd6-+.

A 'Ferris Wheel' of the black king!

№16 – Luis Miguel González (Spain) 1st HM.

We can quickly see that in this position has nothing to do four rooks. In fact, quickly leaving the board, two of them. After that the play is at 6-men pieces with the reciprocal zugzwangs.

1.Kd6! /i Rxe4 /ii 2.Rdf5! /iii Kd8! /iv 3.Rf8+ Re8 4.Rxe8+ Kxe8 5.Rh5! /v Kf8! /vi 6.Rg5! zz /vii Kf7 /viii 7.Rb5! zz Kf6 /ix 8.Kc5 Ra8 9.Kb6 Rb8+ 10.Ka6 Rd8 11.Kb7 d5 12.Kc7! /x Ke7 13.a6 Rd7+ 14.Kb6 Rd6+ 15.Ka5 Rd8 16.a7+/-

i) 1.a6? Ra4 2.Rdd6 Ke7 3.Rh6 Ra5+ 4.Kf4 Kd8=; 1.Rb6? Ra4 2.Rbb5 Ra6 3.Kf5 Ke7 4.Kf4 Re6 5.Re5 d6 6.Rb7+ Kf6 7.Rxe6+ Kxe6=;

ii) 1...Ra6+ 2.Kc5 Rxf6 3.Kxb4 Kd8 4.Rc5(Rc4) d6 5.Rc3 Rf1 (5...Kd7 6.a6+-) 6.a6 Ra1 7.Ra3 Rxa3 8.Kxa3+-;

iii) 2.Rb5? Ra6+ 3.Rb6 Rxb6+! 4.axb6 Rc4! 5.b7 Rc6+! 6.Ke5 Rc5+ 7.Kd6 Rc6+ 8.Kd5 Rxf6 9.b8Q+ Ke7! 10.Qb4+ Ke8! 11.Qe4+ Re6= positional draw;

iv) 2...Ra6+ 3.Kc7 Rc4+ 4.Kb7 Re6 5.Rf4! Rc3 6.Rxe6+ dxe6 7.a6+-; 2...Re6+ 3.Rxe6+ dxe6 4.Rh5 Ra6+ 5.Kc7+-;

v) Thematic try 5.Rg5? Kf8!! zz 6.Rb5 Kf7! zz 7.Kc5 Ra6=;

vi) 5...Rb7 6.Kc5 Rc7+ 7.Kb6 Rc6+ 8.Kb7 Kd8 9.Rh8+ Ke7 10.a6+-;

vii) 6.Rb5? Kf7! zz =;

viii) 6...Ke8 7.Rf5 Ra6+ 8.Kc7 Rc6+ 9.Kb7 Kd8 10.Rf8+ Ke7 11.Rc8 Rh6 12.a6+-;

ix) 7...Kg7 8.Kc5 Ra6 9.Kb4 Kf7 10.Rb6+-;

x) 12.a6? Ke5! 13.a7 Ke4 (d4) 14.a8Q=.

№4 – Alain Pallier (France) 2nd HM.

The overall impression is not very different from the previous work. A different can be that here 6 man position comes a faster.

1.Rh1+ Kxh1 /i 2.Rxf2 Ra5 3.Kd4 Rb5 /ii 4.Re2! /iii Kg1 /iv 5.Re5 Rb4+ /v 6.Ke3! /vi f4+ 7.Kf3 /viii Kf1 8.Re6 b5 /ix 9.Re5! zz=.

i) 1...Kg2? 2.Rh2+ Kxh2 3.Rxf2+=;

ii) 3...Kg1 4.Rb2! Ra4+ 5.Ke3 f4+ 6.Kf3=;

iii) 4.Ke3? Kg1! 5.Rd2 Kf1!-+ (5...b6? 6.Kf3!)= ;

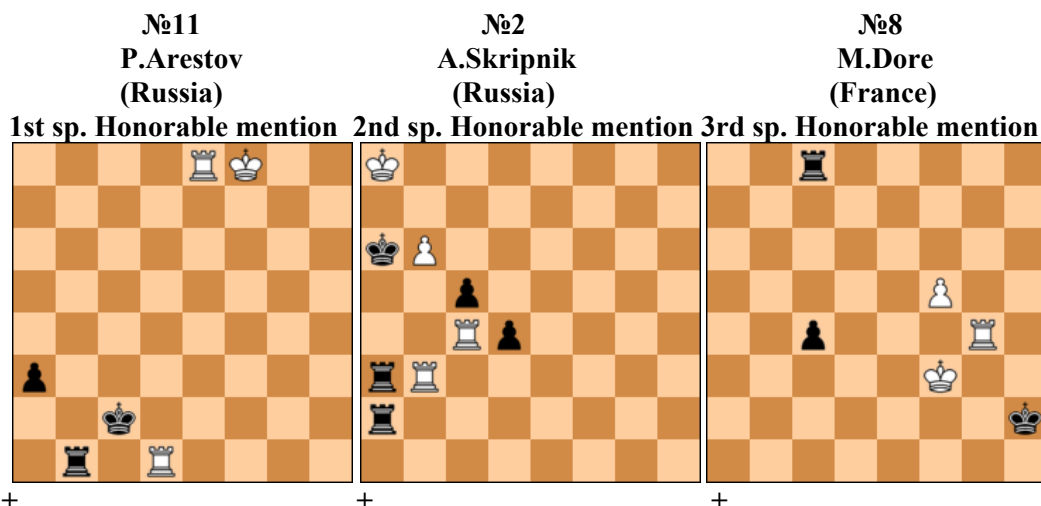
iv) 4...Rb4+ 5.Ke5=;

v) 5...Rxe5 6.Kxe5 b5 7.Kxf5=;

vi) 6.Kc3? Rf4!-+;

viii) 7.Ke2? Rb3! 8.Rf5 (8.Rg5+ Rg3 9.Rf5 Re3+-) 8...Re3+ 9.Kd2 Rf3 10.Ke2 Kg2+-;

ix) 8...b6 9.Re7 (not 9.Re5? b5-+ zz) 9...b5 10.Re5= zz;



№11 – Pavel Arestov (Russia) 1st sp. HM.

Of course, the White's main problem is any right choice of a square for his rook d1.

1.Rdd8! /i a2 2.Re2+ Kb3 3.Rb8+ Kc3 4.Rc8+ Kb3 /ii 5.Re6! /iii Kb2! /iv 6.Ke7! zz Ka1 /v 7.Ra8 /vi Rb7+ 8.Kf6 /vii Rb6 9.Rxa2+ Kxa2 10.Rxb6+-.

i) Thematic try: 1.Rd7? a2 2.Rc8+ Kb2 3.Rb7+ (3.Kf7 Rf1+!) 3...Ka1 4.Ra7 Rb7! 5.Ra6 Rb6 6.Ra5 Rb5 7.Ra4 Rb4 8.Ra7 Rb7= 9.Raa8 Rb1! 10.Ra6 Rb6 11.Rxb6 stalemate;

1.Rd6? a2 2.Re2+ Kb3 3.Rb6+ Kc4! (3...Kc3? 4.Rc6+ Kb3 5.Re7! Rf1+ 6.Ke8 a1Q 7.Rb7+ Ka4 8.Ra6#) 4.Rc6+ Kb5 (d5)=;

ii) 4...Kd3 5.Rxa2+-;

iii) Thematic try 5.Re7? Kb2! 6.Rb7+ (6.Re2+ Ka1 7.Ra8 Rb8+! 8.Rxb8 stalemate) 6...Ka1 7.Ra7 Rb7 8.Ra6 Rb6=; 5.Rb8+ Kc3 6.Rc8+ Kb3 loss of time ;

iv) 5...a1Q 6.Rb6+ Ka4 7.Ra8#; 5...Kb4 6.Rb6+ Ka5 7.Rxb1 axb1Q 8.Ra8+ Kb6 9.Rb8+-;

v) 6...Rh1 7.Re2+ Kb1 8.Rb8+ Ka1 9.Ra8+-;

vi) 7.Ra6? Rb7+! 8.Kd8 Rb6=;

vii) 8.Ke8? Rb8+=;

Good development of known idea (I.Akobia, 2010). Remarkable the thematic try in this work.

№2 – Anatoly Skripnik (Russia) 2nd sp.HM.

Here are more artistic character of the exchange of the rooks.

1.Ra4+ /i Rxa4 2.b7 c4 /ii 3.Rb1 Ra1 4.Rxa1 Rxa1 5.b8Q Ra4! 6.Qb7+ /iii Ka5 7.Ka7 Ra3 8.Qb6+ Ka4 9.Ka6 Rc3 /iv 10.Qb2!+-/v

i) 1.Rb1? Ra1 2.Rcc1 Rxb1 3.Rxb1 Ra1! 4.Rxa1+ Kxb6=;

ii) 2...R2a3 3.b8Q (Rb2) Rxb3 4.Qxb3 Ka5 5.Ka7+-;

iii) 6.Qb2? c3! 7.Qb3 Ka5 8.Ka7 Rb4 9.Qd5+ Ka4 10.Qa2+ Kb5 11.Qd5+ Ka4 positional draw;

iv) 9...Ra2 10.Qb5+-;

v) 10.Qb1? d3! 11.Qa2+ Kb4 12.Qb2+ Rb3=.

Know systematic movement (S.Belokon, 1979).

№8 - Marcel Dore (France) 3rd sp.HM.

1.Rg2+ Kh3 /i 2.Rc2 c3 3.Kf4 Rc4+ 4.Kg5! /ii Rg4+ 5.Kh5 (h6) Rh4+ 6.Kg6 Rg4+ 7.Kf7 /iii Rg3 8.f6 Kg4 9.Kf8! /iv Kf5 10.f7 Ke5 11.Ke7! /v Rf3 12.Rxc3 Rxc3 13.f8Q Rc7+ 14.Kd8!+-

i) 1...Kh1 2.Rc2 c3 3.Kg3!+-;

ii) 4.Ke5 Kg4! 5.f6 Rc7 6.Ke6 Rc6+ 7.Ke5 Rc7=;

iii) 7.Kf6? Rg3! 8.Kf7 Kg4=;

iv) 9.Ke7? Re3+=;

v) 11.Ke8? Rf3! 12.f8Q Rxf8+ 13.Kxf8 Kd4=;