

Section B.2.: Studies – Draw

REPORT

I received 36 studies by 25 composers from 15 countries. Some composers entered more than one study, and there were also some joint compositions. Many of the participants are outstanding composers and I expected to find many fine compositions. I admit that I was disappointed.

When I act as judge I classify the studies because it is easier to compare compositions that are related. Many of the entries end with stalemate, others feature positional draw, and still others end or will end with insufficient material. Finally there are two examples of perpetual check. Some of the studies can be classified in different ways.

I always check that the contributions are correct. I found that the original version of #13 by Mikhail Croitor is incorrect. White also draws by playing 1.Qf1. The composer accepted my proposal to put a black bishop on c4 instead of the pawn. The other studies seem to be sound.

Nowadays many studies are only a series of unique moves so I look for an idea and the way it is presented. Original ideas are however difficult to find, particularly when it comes to stalemates. Important factors to be considered in addition to idea and originality are attractiveness of setting, economy, introductory play, difficulty, tries, black counterplay, number of captures and checks, length of the solution. I look for these aspects when I examine the studies, but I not mention every aspect in my award. They are however always a part of my grading. The result is one prizewinner, three honourable mentions, eight commendations and one special commendation.

Michael Pasman

Prize



Draw

Mikhail Croitor

1st Honorable Mention



Draw

Leonid Topko

2nd Honorable Mention



Draw

Jan Timman

3rd Honorable Mention



Draw

Michael Pasman (Israel)

1.Kf2! (Try : 1.e5? Rxe5+! 2.Kf2 Rg5!-+ (2...Re7? 3.Kg2! Rg7 4.Be6+ Kb4 5.Bf7=) (1.Ke2? Kc3-+ or 1.Kf1? Kc3-+) **1...Kc3!** (1...Kc4?! 2.Kg2 Rg7 3.Be6+ Kd3 4.Bf7=or 1...Kb4 2.e5 Bxe5 3.f4 Bxf4 4.Kf3= we receive similar standings as after Kc3 - see main line 1...Rg7? 2.Be6+ Kc3 3.Bf7=) **2.e5!! Bxe5 3.f4!! Bxf4 4.Kf3! Bc7** (4...Bd6 5.Kg4=) **5.Kg4! Kd4 6.Kf5** (6.Kg5? Ke5-+) **6...Be5! 7.Kg4!** (7.Kg5? Ke4 8.Bf5+ Kd5 9.Bc8 Kc6 10.Kf5 Kc7 11.Kg4 Bg7 (or 11...Kd8 12.Kg5 Ke8 13.Kf5 Kf8 14.Ke4 Kg7 15.Kf5 Bh2 16.Kg5 (16.Kg4 Kxg6-+) 16...Re5+ 17.Kg4 Kxg6-+) 12.Kf5 Re5+ 13.Kf4 Rb5-+) **7...Ke4 8.Kg5!** (8.Bf5+? Kd5 9.Bc8 Kc6 10.Kf5 Kc7-+) **8...Kd5** Interesting idea to prevent Kf6: 8...Bg3!? 9.Bh3! (9.Kf6?? Bh4#; 9.Kg4 Bd6 10.Kg5 Ke5! is strongest and White in zugzwang) 9...Be5 black has nothing better **a)** 9...Rxb7 10.Bg2+=; **b)** 9...Bd6 10.Kf6!-; **c)** 9...Kd4 10.Bc8 Ke4 (10...Be5; 10...Kd5 11.Kf6 Bh4+ 12.Kf5 Bg3 13.Kf6) 11.Bh3 Kd5 just returns to main; 10.Bc8; 8...Bd6 9.Kf6!; 8...Bc7 9.Kf6!) **9.Kf5!** (9.Bg4? Kc6 10.Bf3+ Kc7-+) **9...Kd4 10.Kg4 Kc5!?** **11.Kf5!** (11.Kg5? Kc6-+) **11...Kd5 12.Be6+!!** (12.Kg4? Kc6! 13.Kf5 Kc7! 14.Kg5 Bg7 15.Kf5 Re5+ 16.Kg4 Rb5-+or12.Kg5? Kc6! 13.Kf5 Kc7! 14.Kg5 Bg7-+ is the same as 12.Kg4) **12...Kd4** (12...Rxe6 e.g. 13.b8Q Bxb8 14.g7 Re8 15.Kf6=) **13.Bc8 Kd5** (13...Rg7 14.Kg5!-) **14.Be6+!= Positional draw!**

The position could have occurred in a game and the play is attractive and instructive. White chooses the right strategy. He does not cling to his pawns, but paves the way for his king by sacrificing his e- and f-pawns. A crucial position arises after 6...Be5. White must choose between 7.Kg5? and 7.Kg4! WKg5/BKe4 is a position of mutual zugzwang. White to play loses. Black to play only draws. Equipped with this knowledge we understand the white manoeuvres. The composer has made an original discovery and the setting is good. The rook does not take part in the main line, but is active in other lines. The finale with the sacrifice 12./14.Be6+! is excellent.

(13) Mikhail Croitor (Moldova)

1.Ra1+! [1.Qxc4? Qe7+ 2.Kf5 Nh4+ 3.Kf4 Qd6+ 4.Ke4 Qg6+ 5.Kd5 Qxb1-+] **1...Kb7 2.Rb1+ Kc8 3.Qxc4 Qe5+** [3...Qh8+ 4.Kf7 Qh7+ 5.Kf6 Qxb1 6.Qg8+ Kb7 7.Qxg2=; 3...Qf8+ 4.Kg6 Qd6+ 5.Kf7 Qxd2 6.Qa6+ Kc7 7.Rb7+ Kd6 8.Qa3+ Ke5 9.Qc5+ Ke4 10.Ke8=] **4.Kg6 Nh4+! 5.Qxh4** [5.Kh7 Qf5+ 6.Kg7 Qxb1 7.Qxh4 Qb2+ 8.Qf6 Qxd2] **5...Ne7+! 6.Kh7 Qf5+ 7.Kg7 Qg6+ 8.Kf8 Qg8+ 9.Kxe7 Qd8+ 10.Kd6 Qxh4 11.Rc1+ Kd8** [No exit from queen side: 11...Kb7 12.Rb1+ Ka6 13.Ra1+ Kb5 14.Rb1+ Ka4 15.Rb4+=] **12.Bg5+! Qxg5 13.Rc8+! Kxc8= stalemate**

If White tries 1.Qxc4? he will lose his rook on b1 in a few moves. After 1.Ra1+ Kb7 2.Rb1+ Kc8 White can capture the bishop as the knight is pinned. But now Black gains control. He chases the white king and wins the white queen by an ingenious manoeuvre. Unfortunately he has also created a future stalemate. The final position reminds me of L. Kubbel, Shakhmatny Listok, 1923, but I prefer Croitor's setting. It features a try, active black counterplay, sacrifices and an ideal stalemate. There are however some drawbacks: The bishop on c4 is captured without playing and there are no silent moves. The study functions with checks and captures, but it is probably difficult to realize the idea in another way.

(24) Leonid Topko (Ukraine)

1.Bg7! [1.Bh5+? Kxc2 2.Bg7 c3-+] **1...c3** [1...Kc1 2.Bh5=] **2.Bxc3 Kxc2 3.Ba1!!** [3.Be5? d1N+! (3...d1Q? 4.Ba4+ Kb1 5.Bxd1 a1Q 6.Bxa1=) 4.Kf3 Nc3! (4...Nb2? 5.Ke2 a1Q 6.Ba4+ Kb1 7.Bb3=) 5.Bg6+ Kb2 6.Nb6 a1Q 7.Na4+ Kb3-+] **3...d1Q 4.Ba4+ Kb1 5.Bxd1 Kxa1 6.Kd2!!** [6.Nb6? Kb1!-+; 6.Bb3? /b1 6...Kb2 7.Bxa2 Kxa2 8.Nb6 Kb3!-+] **6...Kb1** [6...Kb2 7.Nb6 a1Q 8.Na4+ Kb1 (8...Ka2 9.Nc3+=) 9.Bc2+ Ka2 10.Nc3+ Kb2 11.Na4+=] **7.Bc2+!** [7.Nb6? a1Q 8.Bc2+ Ka2-+] **7...Kb2 8.Nb6 a1Q 9.Na4+ Ka2 10.Nc3+ Kb2 11.Na4+!** [11.Nd1+? Qxd1+ 12.Kxd1 a2-+] **11...Ka2 12.Nc3+=**

This is a composition in the classical style. It is economic and all men, except bPa3 and wPc2, take part in the fight. The solution is clear and free from foggy lines. Black tries to get the upper hand, and White must play carefully. White cannot prevent Black from getting a new queen, but he is able to shut in the black king. The dormant knight on a8 leaves its stable at the right moment. It comes to rescue and delivers perpetual check.

(25) Jan Timman (Netherlands)

1.Bc6! [1.Rc1? fxg3+ 2.Kxg3 Bc8-+] **1...Be6** [1...Bc8 2.Bxa4 Nf3+ (2...Bxc7 3.Bxf4+ exf4 4.Nxf4=) 3.gxf3 Bb4 4.Bd7! Bxd7 5.c8N! (5.c8Q? Be7#) 5...Bxc8 6.Bxf4+ exf4 7.Ng3 /c3=] **2.Bxa4!** [2.Bxf4+? exf4 3.Nc3 (3.Nd4 Nf3+ 4.Nxf3 Bxe1+ 5.Nxe1 Ra1-+) 3...Bc8!-+] **2...Nf3+!** [2...Bxc7?? 3.Bxf4+ exf4 4.Nxf4+-] **3.gxf3 Bb4! 4.c8N!** [4.Bxf4+? exf4 5.Nxf4 Bxe1#] **4...Bxc8 5.Bd7! Bxd7 6.Bxf4+ exf4 7.Nc3!** [7.Ng3? Bc3 8.Nf5+ Bxf5 (8...Kg6? 9.Ne7+=) 9.Re6+ Bg6! 10.Kg4 Bd2!-+; or 7.Nxf4? Bxe1#] **7...Ba5!** [7...Bxc3 8.Re6+! (8.Re5? Kg6-+) 8...Bxe6= stalemate] **8.Re7! Bd8** [8...Bf5 9.Nd5= similar to solution] **9.Nd5 Bc8!** [9...Bc6 10.Kg4!]=] **10.Nf6! Kg6** [10...Bxe7= model stalemate with pinned knight] **11.Nd5 Bb7 12.Kg4! Bxd5** [12...Bxe7 13.Nxe7+ Kf6 14.Ng8+ Kf7 15.Nh6+ Kg6 16.Ng8 Kg7 17.Ne7 Kf7 18.Nf5=] **13.Ra7!** [13.Re5? h5+! 14.Kxf4 Bc7-+ pin; 13.Rd7? Be6+!-+ fork] **13...h5+ 14.Kxf4 h4** [14...Bg5+ 15.Kg3=] **15.Ra6+!** [Try: 15.Ra3? Bg5+! 16.Ke5 Bc4 17.Ke4 (17.f4 Be7 18.Ra7 h3 19.Rxe7 h2-+) 17...Bb5 18.f4 (18.Rc3 Bd7 19.f4 Bf6-+) 18...Bc6+ 19.Ke3 Bf6 20.Ra6 Bb7 21.Ra7 Bh1 22.Ra5 Bd8 23.Ra1 Bb7 24.Rd1 Bb6+ 25.Ke2 Kf5 26.Rb1 Ba6+-+] **15...Kh5 16.Ke3!=** positional draw

This composition shows a popular theme: stalemate with pinning. The initial position looks chaotic and the introduction is not good. The black rook on a4 disappears from the board without playing. It has no other function than handing the move over to Black. But then the play becomes interesting. There are mutual sacrifices and a minor promotion on c8. It prevents a mate and lets White get rid of a piece that would otherwise destroy the intended stalemate. The sequence 7.Sc3, 8.Re7, 9.Sd5 and 10.Sf6 preparing the stalemate is very fine. If the introduction had been of the same quality this would have been a prizewinner. I think that the composer should let 10...Bxe7 end the solution. The continuation is an anticlimax.

Darko Hlebec
1sr Commendation



Draw

M. Hlinka & L. Kekely
2dn Commendation



BTM Draw

M. Hlinka & L. Kekely
3rd Commendation



Draw

M. Hlinka & M. Garcia
4th Commendation



Draw

Juan Cruz Arias
5th Commendation



Draw

Andrzej Jasik
6th Commendation



Draw

Poul Rewitz
7th Commendation



Draw

Peter S. Krug
8th Commendation



Draw

Vladimir Samilo
Special Commendation



Draw

(33) Darko Hlebec (Serbia)

1.Ka3 Nc4+ 2.Nxc4 Qa4+ 3.Kxa4 d1Q+ 4.Qb3 Qxb3+ 5.Kxb3 Na5+ 6.Nxa5 f2 7.Ka3 (short switchback) **7...Kb1** [7...f1Q 8.Nb3+ Kb1 9.Nd2+= fork; 7...d5 8.Nb3+ Kb1 9.Nd2+ Kc2 10.Nf1=] **8.Nc4 Kc2 9.Ne3+=** (long switchback)

Black has two dangerous passed pawns and plays aggressively. He sacrifices his queen and his knights and lures the white knight away from the f-pawn that seems to be unstoppable. Fortunately White knows his classics and finds the saving manoeuvre. The sacrifices cannot be declined as they consist of a series of checks and this is a drawback, but the solution is nevertheless charming. We witness a short switchback (Ka3-Ka4-Kb3-Ka3) and a long switchback (Se3-Sc4-Sa5-Sc4-Se3).

(1) Michal Hlinka & Luboš Kekely (Slovakia)

1...Bf3+ open d-column and diagonal c1-h6 [1...Rc1+ 2.Kxc1 Rxc5+ 3.Nc4+ Rxc4+ 4.Rxc4 Qxc4+ 5.Nc2+ Ka4 6.Qa7+ Kb5 7.Qb8+=] **2.Nxf3 Rd3+!** refutation to capture **3.Kc1!** [3.Ke2? Re3+! 4.Kd1 Rg1+! 5.Nxg1 Qd7+ 6.Qd6 Rd3+ 7.Ke2 Bxd6-+; 3.Kc2? Rxc5+! 4.Kxd3 Rc3+ 5.Kd2 Bxb4 6.Qa7+ Kb2-+] **3...Rxc5+ 4.Qxc5 Bh6+!** [4...Bxc5? 5.Nc2+ Kxa2 6.Rb2#; 4...Qxc5+ 5.Nc2+ Qxc2+ 6.Kxc2 Rxf3 7.Rb3+ Rxb3 8.axb3=; 4...Rc3+ 5.Nc2+ Rxc2+ 6.Qxc2=] **5.Ng5!** [5.Nd2? Bxd2+ 6.Kb1 Qxc5 7.Nc2+ Qxc2+ 8.Kxc2 Rc3+-+] **5...Bxg5+** [5...Qxc5+ 6.Nc2+ Qxc2+ 7.Kxc2=; 5...Rd1+ 6.Kxd1 Qxc5 7.Nc2+ Kxa2 8.Ra4+ Kb3 9.Rb4+= (9...Kc3? 10.Ne4+ +-)] **6.Rf4+!** from battery [6.Kb1? Rd1+ 7.Kc2 Rd2+ 8.Kb1 Qxc5-+] **6...Qxc5+ 7.Nc2+ Kxa2=** ideal double pin stalemate. All pieces from final position moved.[7...Qxc2+ 8.Kxc2=]

The Slovak duo has composed a stalemate with double pinning. I do not like BTM and the solution consists of checks and captures. There are however several positive aspects: The initial position does not indicate a stalemate. The pin on wRf4 and the pin on wSc2 are created during play. All men move. In the final position there are no stationary pieces.

(11) Luboš Kekely & Michal Hlinka (Slovakia)

1.Kf7 [1.Rxh3? Kg8 2.Rxh4 a2-+] **1...h2** [1...Kh7 2.Rxh3 Kh6 3.Rxh4+ Kg5 4.Rh1 a2 5.f6 a1Q 6.Rxa1 Rxa1 7.Kg7 Rg1 8.f7 Kf5+ 9.Kh7=] **2.Rh3 Ra4 3.c4!** [3.Rxh2? d6! 4.f4 Rxf4 5.f6 a2 6.Rh1 Ra4 7.Ra1 h3 8.c4 h2 9.Ke7 Ra7+ 10.Ke8 Kg8-+] **3...Rxc4 4.Rxh2** [4.d4? Rxd4 5.Rxh2 Rf4 6.Rh3 Kh7 7.Rxa3 Rxf5+ 8.Ke7 Kg6-+] **4...a2** [4...Rf4 5.Rh3 Rxf5+ 6.Kg6 Ra5 7.Kf7 Ra4 8.d4 Rxd4 9.Rxa3 Kh7 10.Kf6=] **5.d4!** [5.Rh1? d6 6.Ra1 Ra4 7.f6 h3-+] **5...Rxd4 6.f4 Rxf4 7.Rxa2 Rxf5+ 8.Kg6** draw.

This is an artistic rook endgame. White has problems as Black has passed pawns in the a-file and in the h-file. 1.Kf7 puts some pressure on Black. It enables White to stop the black pawn on h2 and by sacrificing all his pawns on the second row he clears the way for his rook and captures the black pawn on a2.

(4) Michal Hlinka & Mario Garcia (Slovakia-Argentina)

1.Qh2+! [1.Rxa2? R4g5+! (1...R6g5+? 2.Kh6 c2 3.Qc3 Rg6+ 4.Kh7 Rg7+ 5.Kh6=) 2.Kh4 Rh6+ 3.Kxg5 Rxh3-+] **1...Ke1** [1...Rg2 2.Qf4+! (2.Qh4+? R6g3 3.Rxa2 Kf3 4.Ra5 e1Q 5.Rf5+ Ke3 6.Qf4+ (6.Re5+ Kd2 7.Qd4+ Rd3-+) 6...Kd3 7.Rd5+ Kc2 8.Qa4+ Kb2 9.Qb4+ Ka1 10.Qa4+ Ra2 11.Rd1+ Qxd1+ 12.Qxd1+ Kb2-+) 2...Ke1 3.Qc1+=] **2.Qh1+ Rg1 3.Qh4+ R6g3** [main : 3...R1g3 4.Qh1+! (4.Rxa2? R6g5+ 5.Kh6 R5g4 6.Qh1+ Kf2 7.Ra1 Rg6+ 8.Kh7 (8.Kh5 R3g5+ 9.Kh4 Rh6+-+) 8...Rg7+ 9.Kh8 Rg8+ 10.Kh7 R3g7+ 11.Kh6 Rh8+-+) 4...Kf2 (4...Kd2 5.Rxa2+ c2 6.Qd5+!=) 5.Qh2+ Ke3 6.Rxc3+ Kd2 7.Rc2+! Kxc2 8.Qxe2+=] **4.Rxa2 e5 5.Kh6! e4** [5...Kd1 6.Qa4+!=; 5...R1g2 6.Kh7! (6.Ra5? e4! 7.Kh7 Kf1 8.Ra1+ e1Q 9.Qf4+ Rf3 10.Rxe1+ Kxe1 11.Qxe4+ Kf2-+ (1)) 6...e4 7.Ra1+ Kd2 8.Qh6+= =see solution] **6.Kh7!** [Try : 6.Kh5? Kf1! (no 6...R1g2!? 7.Ra1+! Kd2 8.Qf4+ Kd3 9.Qd6+ Kc2 10.Kh4! Rg6 11.Ra2+ Kb1 12.Ra1+! Kxa1 13.Qa3+ Kb1 14.Qb3+ Kc1 15.Qxc3+ Kd1 16.Qa1+ Kd2 17.Qa5+!=; or 6...Kd1? 7.Ra1+ Kd2 8.Rxg1 Rxg1 9.Qf4+ Kd3 10.Qd6+ Kc2 11.Qh2 Rg2 12.Qxg2 Kd1 13.Qg4!= pos. (X)) 7.Qf4+ Rf3 8.Ra1+ e1Q 9.Rxe1+ Kxe1 10.Qxe4+ Kf2-+ similar to (1); or 6.Ra4? Kd1 7.Ra1+ Kd2 8.Qf4+ Kd3 9.Qd6+ Kc2 10.Rxg1 Rxg1 11.Qh2 Rg2! 12.Qxg2 Kd1 13.Qg4 compare with pos. (X) 13...c2 14.Qd7+ Kc1 15.Qa4 e1Q 16.Qa1+ Kd2 17.Qd4+ Ke2 18.Qxe4+ Kd1-+] **6...R1g2** [main 6...Kd1 7.Ra1+ Kd2 8.Ra2+! (8.Qh6+? Kc2 (2) 9.Rxg1 Rxg1 10.Qh2 Kd1 /d2 11.Qd6+ Ke1! 12.Qh2 Rg5 /g4-+; 8.Qf4+? Kd3-+ similar) 8...Kd3 (8...Ke3 9.Qh6+=) 9.Qd8+ Ke3 10.Qb6+=] **7.Ra1+!** [7.Kh8? Kf1 8.Ra1+ e1Q 9.Qf4+ Rf3-+ similar to (1)] **7...Kd2 8.Qh6+!** [8.Ra2+? Kc1! 9.Qh1+ Rg1 10.Ra1+ Kd2 11.Qh6+ Kc2-+ similar to (2)] **8...Kc2 9.Qc1+ Kd3 10.Qb1+ Ke3 11.Qb6+!** [11.Qc1+? Kd4! 12.Ra4+ Kd5! 13.Ra5+ Kc4!-+] **11...Kf3 12.Qf6+!=**

The Black pawns are very dangerous. White needs to keep his queen on the board as his rook will not be able to cope with the pawns on its own. White finds a way to draw by playing his king to h7. By this hidden manoeuvre he makes the square h6 accessible for his queen and saves the day by perpetual check.

(19) Juan Cruz Arias (Argentina)

1.h3! [1.Bxc6? Bxc6 2.Kf4 Kxh2 (2...Be8) 3.Ke5 Kg3 4.Kd6 Be4 5.Ke5 Kf3! 6.b3 Ke3!-+] **1...Kg1** [1...Rxe6 2.Bxg2+ Kg1 3.Bf3=; 1...Rc2 2.e7 Re2 3.e8Q Rxe8 4.Bxg2+ Kg1 5.Bf3=; 1...Be4 2.Bxc6 Bxc6 3.Kf4=] **2.Bxc6 Bxc6 3.Kf4 Kg2 4.Ke5!** [4.Kg5? Bd5! (4...Be8? 5.Kf6!=) 5.e7 (5.Kxh5 Bxe6-+) 5...Bf7!-+] **4...Kg3 5.Kd6!** [5.b3? Bg2 6.Kd6 Be4! 7.Ke5 Kf3!-+] **5...Be4** [5...Be8 6.Ke7! (6.b3? Kf4 7.Ke7 Bg6 8.Kf6 Be4-+) 6...Bg6 7.Kf6 Be4 8.Ke5=] **6.Ke5 Kf3 7.b3! Ke3 8.e7!** with a) **8...Bc6** [b) 8...Bg6 9.Kf6! Be8 10.Kg7!=] **9.Kd6 Be8 10.Kc7!=**

The introduction 1.h3! is mysterious, but the continuation shows that this pawn is of vital importance. After 3...Kg2 4.Ke5! the pawn is still safe as Black must protect against the threat 5.Kd6 Be8 6.Ke7 Bg6 7.Kf6 etc. with a “perpetual pursuit”. After 4...Kg3 White cleverly constructs a symmetric position and then finally pushes his pawn to e7. Without the pawn on h3 Black would win by capturing the pawn on h4.

(3) Andrzej Jasik (Poland)

1.Rb7+! [1.Re7+? Kh8!-+; 1.Rxc4? Bg3+ 2.Qf3 Qxf3+ 3.gxf3 Nxe8-+; 1.Bc2? Ne3+ 2.Qxe3 Qxc2 3.Qf3 Qc1+ 4.Kxf2 Qc5+ 5.Kg3 Nxe8-+] **1...Kg6 2.Rg7+! Kxg7 3.exf6+ Rxf6** [3...Qxf6 4.Rxf8 Qxf8 5.Bxc4=] **4.Re7+ Kg6 5.Bc2 Nd2+! 6.Qxd2 Be3+ 7.Ke2!** [7.Bxf5+? Rxf5+ 8.Ke2 Bxd2 9.Kxd2 Rf2+ 10.Ke3 Rxd2-+] **7...Bxd2 8.g4! Qxc2 9.Rg7+ Kxg7=** stalemate

The solution is a series of checks and captures and there is only one silent move (8.g4). But it pays to study the lines and see why they fail to bring the desired result. It is difficult to find original stalemates. F. Prokop, Deutsche Schachzeitung, 1926 shows the same constellation of chessmen as in this entry.

(17) Poul Rewitz (Denmark)

1.b5+! [1.0-0-0? Ne2+ 2.Kd2 (2.Kb2 Rxe7-+) 2...Rxe7 3.Kxe2 Rxe6+ (3...Kb5? 4.Rxd5+ Kc4 5.Rc5+ Kxb4 6.Rc6 Kb5 7.Rc8=) 4.Kd3 Kb5 5.Kc3 Re3+ 6.Kb2 Kc4 7.b5 Re2+ 8.Kb1 Re6! (8...d4? 9.b6=) 9.Kb2 d4 10.Rc1+ Kb4 11.Rd1 Re2+ 12.Kb1 Kc3 13.b6 (13.Rc1+ Rc2-+) 13...b2 (or 13...Rb2+ 14.Kc1 Rh2 15.Kb1 b2-+) 14.b7 Re8 15.Rh1 d3-+] **1...Kxb5** [1...Nxb5 2.Bf6= (2.Rc1+=)] **2.0-0-0! Rxe7** [2...Ne2+ 3.Kb2 Rxe7 4.Rxd5+ Kc4 5.Rd7! Rxe6 6.Rc7+ Kb4 7.Rb7+=] **3.Rxd4 Kc5 4.Rd3 Kc4 5.Re3 d4 6.Re2!!** [6.Re5? d3-+ zz; 6.Re1? Kc3! 7.Re5 b2+ (7...d3? 8.Rc5+ Kd4 9.Rb5 Kc3 10.Rc5+ Kb4 11.Rc6=) 8.Kb1 d3-+] **6...d3** [6...Kc3 7.Rc2+! bxc2= stalemate] **7.Re5!** zz **7...Rb7!** [7...Kc3 8.Rc5+ Kd4 9.Rb5 Kc3 10.Rc5+ Kb4 11.Rc6=; 7...Kd4 8.Rb5 Rxe6 9.Rxb3 Re1+ 10.Kd2 Re2+ 11.Kd1=] **8.e7 b2+ 9.Kb1 d2 10.Re4+ Kd3 11.Re3+!** a well known idea **11...Kd4 12.Re4+ Kd5 13.Re5+ Kd6 14.Re6+ Kc7 15.e8N+! Kd8 16.Rd6+ Rd7 17.Rxd2 Rxd2 18.Nf6 Ke7 19.Ne4=**

This is another rook endgame in which White must play carefully to put Black in zugzwang and to avoid zugzwang himself. By promoting his pawn to a knight with check White can sacrifice his rook for the black pawn on d2 and then the knight gallops over the board to liquidate the last black pawn.

(12) Peter S. Krug (Austria)

1.Bb5+! [1.Bxh5+? Kf8-+] **1...Rxb5 2.f7+ Qxf7! 3.exf7+ Kf8!** [3...Kxf7 4.Qf3+=] **4.Nd3!** [Try : 4.Nf3? Nf6 5.Bc5 Rxc5 6.Qd8+ Kxf7 7.Ng5+ (7.Ne5+ Rxe5 8.Qf8+ Ke6-+) 7...Kg6!-+] **4...f1Q 5.Qxf1 Nf6! 6.Bc5 Rxc5 7.Ne5! Rxe5 8.Qf5! Kxf7** [main : 8...Re1 9.Qc8+ Kxf7 10.Qf8+ Kxf8= stalemate] **9.Qg5 Rc5 10.Qg7+!** [10.Qf5? Rc8+ 11.Qxc8 Ng6#] **10...Ke6 11.Qf7+ Kxf7=** stalemate

This entry is a cascade of generosity: White sacrifices two bishops and a knight and Black gives away his queen. White struggles to avoid being mated, Black tries to weave a mate net. After the tense introduction the play calms down and we reach an endgame with queen versus rook and two knights that turns out to be a draw.

(34) Vladimir Samilo (Ukraine)

1.f7! Nb5! [1...Nc6 2.fxe8Q+ Kxe8 3.d5 Nd4 4.Bb8 b5 5.Rb1 Rd2 6.Re1+ Kd7 7.Re3 b4 8.Be5!=]
2.fxe8Q+ [2.Be5? Nxd4!-+] **2...Kxe8 3.Kh1!!** [3.d5? Nc3! (3...Nd4? 4.Bb8 b5 5.Rb1 Rd2 6.Re1+ Kd7
7.Re3 b4 8.Be5=) 4.d6 b5 5.Re1+ Kd7! 6.Re7+ Kc6 7.Rc7+ Kb6 8.Rh7 (8.Re7 b4 9.d7 Kc6-+) 8...Ne4!
9.Kf1 Rd1+ 10.Ke2 Rd2+ 11.Ke3 Rxh2 12.Kxe4 b4-+; 3.Rb1? Nxd4 4.Kh1 Nf3-+] **3...Nxd4** [3...Nc3
4.Bc7! Nd5 5.Bd6 Kd7 6.Bf8 Rxd4 7.Rf3 Nf4 8.Bh6 Ne6 9.Rxh3=] **4.Bg1!** [4.Rb1? Nf3!-+; 4.Bc7? b5!-
+] **4...Kd7 5.Rb1!** [5.Rc1? Ne2! 6.Rb1 Nxe1-+; 5.Rf6? b5 6.Rb6 Rd1-+] **5...Kc6 6.Rc1+ Kd5** [6...Kb7
7.Rb1! Nb3 8.Re1 b5 9.Re3=] **7.Rb1! Kc5 8.Rc1+ Kb4 9.Rb1+=** positional Draw **9...Nb3 10.Bxb6=** ½-
This is a small idea based on the surprising move 3.Kh1! Players would try 3.d5?, attack the knight
(3.Rb1?), try to win the pawn on b6 (3.Rf6?) or activate the bishop (3.Bb8?), but all these attempts fail.
To waste a move with the king seems rather illogical, but leads to a position in which Black can make no
progress. The introduction is not the best and you need thorough analyses to refute the tries.

Finally I would like to thank the Union Argentina de Problemistas de Ajedrez for asking me to act as
judge.

Trondheim 28.03.2020

**Jarl Henning Ulrichsen
Judge**