

The Preliminary Award of Study Blitz Tourney NONA 2006 (28.04.06 - 20.06.06)

We are pleased to announce the preliminary award of the **NONA 2006** Study Blitz Tourney. The organizers of the tournament and himself personally **IGM Nona Gaprindashvili** express gratitude to all participants of the tournament.

A total of **41** studies were received from **26** composers. During the open period, I checked the studies for analytical soundness and anticipations. I was in a constant, 'working' condition during this period. I considered it necessary to inform authors of my remarks. Some composers took back their works, or corrected their mistakes (someone sent a new one to the Ty). By the end of the tournament there were **32** studies for consideration. I find that the general quality of the works was not very high.

Studies of a different direction and style have been received. Among them there are also not a few studies which have arisen from territory of database (This situation has been met very often in the last few years and is not surprising). A check has shown that these ideas are appearing for the first time as studies. Of course, there will also be found here the studies having partial anticipations which are already realized as studies. I ask who will say, and how will they prove to us, that these two directions of work of composers cannot coexist in the chess world as equivalent products? In fact, in both directions it is necessary to develop known positions by their enrichment with different nuances. In my opinion, it is much more difficult to find interesting ideas among the many billions of positions in a database than in the rather limited file of the published studies! I completely agree with the opinion expressed by IGM **John Nunn**, who has made huge work on research of databases. He recently wrote: **'The composer who discovers something remarkable in a database deserves credit; the composer who repeats the discovery does not'**.

We know well that in a file of database 'ready studies' do not lay. For search and development of these positions it is necessary to perform many hours work with application of PC and special programs. I do not think that anyone in the 21st century can be against PC's. I do not think that in this century all respecting composers will not apply a PC as the tool of work.

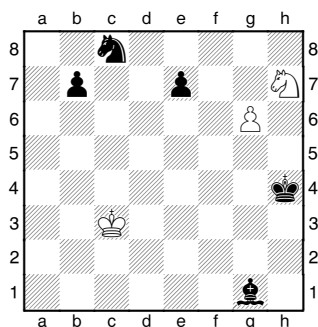
I am assured, that many will agree that in the chess world there are no absolutely original ideas. All of them exist to some extent, and composers make them accessible to the public. When these ideas appear we often name them 'original'.

In the below-mentioned award, I hold in equal relation the rights to all methods of work by the participants. Here there are no marks of mine indicating something is taken from territory of database. Readers well will see them and will appreciate their quality and the contribution of authors. I shall be glad to see all remarks which will arrive during the preliminary period of the award.

No.1

A.Sochnev (Russia)

1st prize



Win

1.g7 Bd4+ 2.Kxd4 e5+ 3.Kd5!! Why it is impossible to touch this 'gift' we will find out only after move 18.Qg6

Thematic try 3.Kxe5!? Ne7 4.Kf6 Ng8+ 5.Kf7 Nh6+ 6.Kg6 Ng8 7.Nf6 Ne7+ 8.Kh7 b5 9.Kh8 b4 10.Nd5 b3 11.Nxe7 b2 12.Nf5+ Kh5 13.g8Q b1Q 14.Qh7+ Kg5 15.Qh4+ Kg6 16.Qh6+ Kf7 17.Qg7+ Ke6 18.Qg6+ Ke5 with a draw, owing to a free square e5.

3...Ne7+ 4.Ke6 Ng8 5.Kf7 Nh6+

5...e4 6.Kxg8 e3 7.Ng5! Kg4 8.Ne4 e2 9.Nf2+ Kf3 10.Nd3 Ke3 11.Ne1+-

6.Kg6 Ng8 7.Nf6 Ne7+

7...e4 8.Nxe4+-

8.Kh7 b5! 9.Kh8!

9.Nd5!? Nxd5 10.Kg6 Ne7+ 11.Kf6 Ng8+=

9...b4 10.Nd5! b3 11.Nxe7 b2 12.Nf5+! Kh5 13.g8Q b1Q 14.Qh7+ Kg5 15.Qh4+ Kg6 16.Qh6+ (Qg4+)

16...Kf7 17.Qg7+ Ke6 18.Qg6+ Sense of move 3.Kd5!! - the bP blocks for bK square e5. 18...Kd7 19.Qh7+

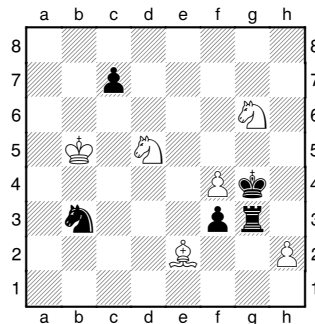
Kd8 20.Qe7+ Kc8 21.Nd6+++

It is very difficult to find words for the characteristic of this remarkable study. Yes, first two moves are obvious, but surpassingly logical is the move 3.Kd5. One more fine work of the author from St. -Petersburg.

No.2

R. Becker (USA)

2nd - 4th prize as equal



Win

It is necessary to remove accurately wB from under attack. It is not simple. Aggressive deviation does not bring success.

Wrong try 1.Bc4? c6+ 2.Kxc6 Na5+ (f2) =

Wrong try 1.Bd1!? Rg1 2.Bxb3 Rb1 3.Ka4 f2 4.Ne5+ (4.Bc4 Re1 5.Kb3 c6 =) 4...Kh3 5.Ne3 Re1 6.Be6+ Kxh2 7.N3g4+ (7.f5 Kg3 =) 7...Kg3 8.Nxf2 Ra1+ =

Correct move - **1.Bd3! Rg2**

1...Rg1 2.Ne5+ Kh5 (Kh3) 3.Nxf3 +-

2.Kb4

2.Ne5+? - At first sight a good move, but Black achieves a draw: 2...Kh3 3.Nxf3 Rf2 4.Ng5+ (4.Ne5 c6+ 5.Nxc6 Kxh2 6.Kc4 (6.Bg6 Kg3 7.f5 Kh4 =) 6...Nc1 7.Bg6 Kg3 8.f5 Rc2+ 9.Kb5 Nd3 10.Nde7 Rf2 11.Kc4 Nf4 12.Bh7 Nh5 =) 4...Kxh2 5.Ne6 Nc1 6.Bg6 Ne2 7.f5 Ng3 8.f6 Nf5 9.Nef4 (9.Kc6 Nh6 10.Bh5 Rf5 11.Ng7 Rf2 =) 9...Nh6 10.Nd3 Rf1 11.Ne5 Kg3 12.Kc6 Ng8 13.f7 Nh6 =

2...Nd4

2...Nd2 3.f5 Kg5 4.f6 Rg4+ 5.Kb5 Nc4 (5...Rd4 6.h4+ Kh5 7.Kc6 f2 8.f7 Rxd3 9.f8Q f1Q 10.Ndf4+ Kg4 11.Ne5+ Kg3 12.Nexd3 +-) 6.Kc6 Kh6 (6...Nd6 7.Ne5 +-) 7.Nde7 Nd6 8.Ne5 Rf4 9.Nd5 Rd4 10.Kc5 +-; 2...Nc1 3.Ne5+ Kh5 4.Bc4 +-

3.Kc4

3.Ne3+? Kh3 (Kh5) =; 3.Ne5+? Kh3 4.Kc4 c5 5.Kxc5 Ne6+ 6.Kd6 Nd4 7.Ne3 Rg8 =

3...c5!

3...Nc6 4.Kc5 Na5 5.Ne5+ and White wins sooner.

4.Kxc5 Ne6+ 5.Kd6 Nxf4

5...Nd4 6.Ne3+ Kh5 7.Kd5 (7.Ne5? Rxh2 8.Kd5 Rh4 9.Bg6+ Kh6 =) 7...Ne2 8.f5 Kg5 9.h4+ Kh6 10.Ke5 +-

6.Ne3+ [6.Ne5+? Kg5 7.Nxf3+ Kg4 8.Ne5+ Kg5 =

6...Kh3 7.Nxf4+ Kxh2 8.Nf1+ Kg1

8...Kh1 9.Nxg2 fxg2 10.Be4 Kg1 11.Ne3 +-

9.Nh3+ there is a key position, **9...Kh1 10.Be4 f2 11.Ng5!**

Thematic try 11.Ne3!? f1Q 12.Nxf1 stalemate.

Thematic try 11.Nf4!? Kg1 12.Bxg2 stalemate.

11...Kg1 12.Nf3+ with:

A) 12...Kxf1 13.Bd3 mate with blocked of RP;

B) 12...Kh1 13.N3h2

Thematic try 13.Nh4? Kg1 14.Bxg2 stalemate;

13.Ke5!? Rg7=

13...Kg1 14.Bxg2 Kxg2 15.Ke6 Kh3 16.Kf6 Kh4 17.Kg6!

17.Kf5!? Kh5=

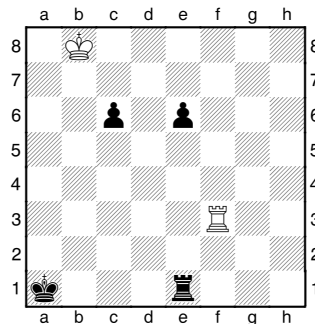
17...Kh3 18.Kg5 Kg2 19.Kg4 Kh1 20.Kg3 Kg1 21.Kh3 Kh1 22.Ng3+ Kg1 23.Nf3 mate.

Mutually sharp play! In the main lines and in thematic attempts, a whole bouquet, with both known and fresh ideas of an economic kind, is presented. How is it possible this is obtained? Certainly, it is fruit of masterful work of the author!

No.3

D.Gurgenidze (Georgia)

2nd - 4th prize as equal



Draw

1.Kc7

1.Kb7!? Rc1+-

A) 1...Rc1 2.Kd6 c5 3.Kxe6 c4 4.Kd5 c3 5.Kc4 Kb2 6.Kb4!

6.Rh3!? Rg1 7.Rxc3 Rg4+-

6...c2 7.Rb3+ Ka2 8.Ra3+ Kb2 9.Rb3+= positional draw;

B) 1...e5 2.Kxc6 e4 3.Ra3+! Kb2 4.Rg3!!

4.Rh3!? e3 (Kc2) 5.Kd5 Kc3 (Kc2) 6.Ke4 Kd2 zz 7.Rg3 Rh1 8.Rxe3 Rh4+-

4...e3 5.Kd5 Kc2 (or 5...e2 6.Ke4 Rd1 7.Rg2 Rd2 8.Rg1 Rd1 9.Rg2 positional draw) 6.Ke4 Kd2 (or

6...e2 7.Re3 Kd2 8.Rd3+ Kc2 9.Re3 positional draw) 7.Rh3! zz Re2 8.Kd4 Re1 9.Ke4

9.Rg3!? Ra1 10.Rxe3 Ra4+-

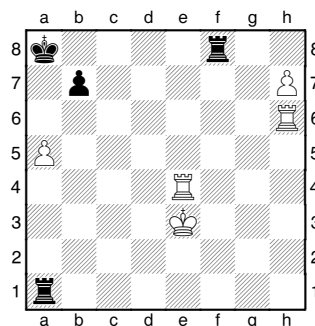
9...e2 10.Rd3+ Kc2 11.Re3 positional draw.

In a light position the author has realized synthesis by a several positional draws. The position would decorate the textbook of chess ending.

No.4

V.Kalandadze (Georgia)

2nd - 4th prize as equal



BTM, win

1...Re1+

1...Rh8 2.Rg4 Re1+ 3.Kd4 Ree8 4.Rg7 Rc8 5.Rd6 +-

2.Kd3 Rd8+ 3.Rd4 Rd1+ 4.Ke3!

Thematic try 4.Kc3!? Rc8+ 5.Rc4 Rc1+ 6.Kb3 R1xc4 7.h8Q R4c6 8.Qg7 Rxh6 9.Qxh6 Rc6 and black have constructed a fortress. Draw.

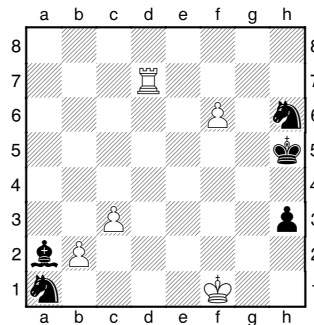
4...Re8+ 5.Re4 Re1+ 6.Kf3 Rf8+ 7.Rf4 Rf1+ 8.Kg3 R1xf4 9.h8Q Rf3+ 10.Kg4 Rf1

10...R3f4+ 11.Kg5 R4f5+ 12.Kg6 Rf3 13.Qe5 Rg3+ (13...Rg8+ 14.Kh7 Rgg3 15.Qe8+ Ka7 16.a6+-) 14.Kh5 Rfg8 (14...Rh3+ 15.Kg5 Rg8+ 16.Rg6 Rgh8 17.Kf6 R3h5 18.Qc3 Rf8+ 19.Ke7+-) 15.Qf5 Rg2 16.Qf4 Rg1 (16...R2g3 17.Kh4 Rg1 18.Qe4+-) 17.Qe4 R1g5+ 18.Kh4 Rxa5 19.Rh7 Rb8 20.Kg3 Ra6 21.Rf7 Ka7 22.Kf3+-

11.Qh7 Rg1+ 12.Kh3 Rh1+ 13.Kg2 (Kg3) 13...Rxh6 14.Qxh6 Rc8 15.a6+- .

The author used this systematic movement earlier. But, in this work the interesting thematic try with a fortress is realized. Interestingly, there passes also the main line of play.

No.5
R.Becker (USA)
1st special prize



Draw

1.Kg1!

Thematic try 1.Ra7? Be6! **a)** 1...Bc4+? 2.Kg1 Nc2 (2...Ng4 3.Rh7+ =) 3.Kh2 Be6 4.Re7 (f7) =; **b)** 1...Bf7? 2.Rxa1 Kh4 (2...Ng4 3.Ra5+ Kh4 (Kg6) 4.Ra4 Bd5 5.Rxg4+ Kxg4 6.Kf2 Bb3 7.c4 Bxc4 8.b4 Bd5 9.b5 =) 3.Rd1 Bc4+ (3...Bg6 4.Rd7 (Rd6) 4...Ng4 5.Rd4 =) 4.Kg1 Kg3 5.Rd2 Ng4 6.b3 Bxb3 7.Rd3+ Kh4 8.Rd4 Kg3 9.Rd3+ Kh4 10.Rd4 Be6 11.c4 =; 2.Rxa1 (2.Kg1 Nb3 (Nc2) 3.Re7 Bf7 -+) 2...Ng4 3.Ra5+ (3.Ra4 h2 4.Ra5+ Kh4 5.Kg2 Bc4 -+) 3...Kh4 4.Ra4 Kg3 5.Rxg4+ Bxg4 6.f7 h2 -+;

Thematic try 1.b3? Bxb3 (1...Nxb3? 2.c4 Nc1 3.Kg1 Bxc4 4.Kh2 Ne2 5.Rc7 Be6 6.Re7 Kh4 7.Rh7 Kg5 8.Re7 =) 2.Kg1 Be6 (2...Nc2? 3.c4 transposes) 3.Re7 (3.Rd6 Bg4 -+) 3...Bf7 4.Kh2 Kh4 -+

1...Nc2

1...Be6 2.Re7 Bf7 3.b4 Nb3 4.b5 Na5 (Nc5) 5.b6 =

2.b3!

Thematic try 2.c4? Bxc4 3.Kh2 Ne3 4.f7 Nxf7 5.Re7 Nf1+ 6.Kxh3 Bd5 -+; 2.b4? Ne1 3.b5 Kh4 (Nf3+) -+ **2...Bxb3 3.c4!**

3.Kh2!? Ne3 4.c4 (4.Rd4 Be6 -+) 4...Kh4 -+

3...Bxc4 4.Kh2 Ne3

4...Ne1 5.Rc7 Be6 6.Kg3 Nd3 (6...Nf3 7.Kxf3 Kh4 8.Rh7 =) 7.f7 Nxf7 8.Re7 =

5.f7! Nxf7 6.Re7 with:

A) 6...Nf1+ 7.Kxh3 Bd5 (threat Ng5#) **8.Re5+ Ng5+ 9.Rxg5+ Kxg5 model stalemate;**

6...Nf5 7.Rc7 =;

B) 6...Ng5 7.Rxe3 Kh4 8.Ra3! zz BTM and

B1) 8...Bd5 9.Rxh3+

9.Ra5? Bg2 10.Ra4+ Be4 -+

9...Nxb3 model stalemate;

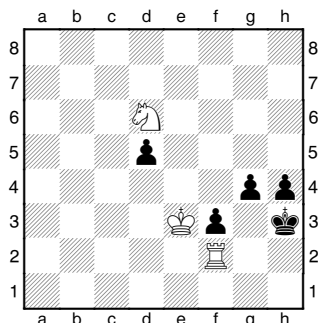
B2) 8...Be2 9.Ra4+ Bg4 10.Rb4 (Rf4)

10.Rc4? Nf3+ 11.Kh1 Ne5 12.Rc3 Bf5 -+

10...Nf3+ 11.Kh1 Ne5 (Ne1) 12.Kh2 Nf3+ 13.Kh1 Kg3 14.Rxg4+ Kxg4 model stalemate.

An economic setting with unexpected sacrifices of pawns. The lonely rook and King make three model stalemates! A work of rare beauty!

No.6
A.Sochnev (Russia)
2nd special prize



BTM, win

1...d4+

Thematic try 2.Kxd4!? g3 3.Rxf3 Kh2 4.Rf4 g2! (4...h3!? 5.Nf5 g2 6.Rf2 Kh1 7.Ng3+ Kh2 8.Ne2 Kh1 9.Rf3! (9.Ke3? g1Q 10.Nxg1 h2! 11.Ne2 stalemate) 9...g1Q+ 10.Nxg1 h2 11.Ne2 Kg2 12.Rg3+ Kf2 13.Rh3 Kg2 14.Nf4+ Kg1 15.Rg3+ Kf1 16.Ra3+-) 5.Rxh4+ Kg3=;

Thematic try 2.Kd2!? g3 3.Rxf3 Kh2 4.Rf4 h3 5.Nf5 g2 6.Rf2 Kh1 7.Ng3+ Kh2 8.Ne2 d3! (Denying White's plan 8...Kh1? 9.Rf3 g1Q 10.Nxg1 h2 11.Ne2 Kg2 12.Rg3+ Kf2 13.Rh3 Kg2 14.Nf4+ Kg1 15.Rg3+ Kf1 16.Ra3+-) 9.Kxd3 Kh1 10.Rf3 (10.Ke4 g1Q 11.Nxg1 h2 12.Ne2 stalemate) 10...g1Q 11.Nxg1 h2 12.Ne2 Kg2 13.Rg3+ Kf2 14.Rh3 Kg2 15.Nf4+ Kg1 16.Rg3+ Kf1 17.Rh3 Kg1 18.Ne2+ Kg2= positional draw.

Thematic try 2.Ke4!? Kg3! Taking advantage of the King's blocking of square e4.. (2...g3? 3.Rxf3 Kh2 4.Rf4 h3 5.Nf5 g2 6.Rf2 Kh1 7.Ng3+ Kh2 8.Kf3+-) 3.Rd2 f2 4.Nf5+ Kg2 5.Rxd4 g3! 6.Ne3+ Kh3! 7.Kf3 f1Q+ 8.Nxf1 g2 9.Kf2 g1Q+ 10.Kxg1 stalemate;

Thematic try 2.Kf4!? g3 3.Rxf3 Kh2 Now, king has blocked a square f4. So, 4.Kg4 g2 5.Rh3+ Kg1 6.Ne4 Kf1 7.Nd2+ Ke2! 8.Rh2 Kxd2 9.Kh3 Ke2 10.Kxg2 d3 11.Kg1+ Ke1 Taking advantage of the h4 pawn's blocking of the vertical for along withdrawal of rook 12.Rxh4 d2 13.Re4+ Kd1 14.Kf2 Kc2 15.Rc4+ Kd3=

2.Kd3!! g3 3.Rxf3 Kh2!

3...Kg2 4.Ke4 Kh2 5.Rf4 h3 6.Nf5 g2 7.Rf2+-

4.Rf4! h3 5.Nf5

5.Ne4!? g2 6.Rf2 Kg1 7.Ra2 Kh1=

5...g2 6.Rf2 Kh1!

6...Kg1 7.Ke2 h2 8.Nh4 h1Q 9.Nf3#

7.Ng3+ Kh2

7...Kg1 8.Rf3 Kh2 9.Ne2+-;

7...Kg1 8.Rf3! h2 9.Rf8 h1Q 10.Ne2+ Kh2 11.Rh8#

8.Ne2 Kh1 9.Ke4!! Destroying a plan of Black

9.Rf3? g1Q 10.Nxg1 h2 11.Ne2 Kg2 12.Rg3+ Kf2 13.Rh3 Kg2 14.Nf4+ Kg1 15.Rg3+ Kf1=

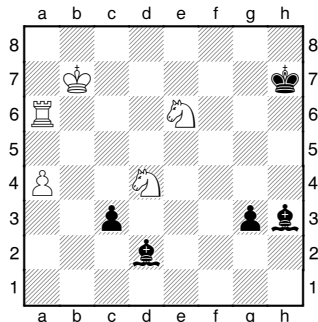
9...d3

Now does not pass 9...g1Q 10.Nxg1 h2 11.Ne2 and not stalemate as in line 2.Kxd4?.

10.Ng3+ Kg1 11.Kf3 h2 12.Rxg2#

The light form of a position. A surprising choice for the first move of white King. Interesting thematic attempts and non-standard play in the main line.

No.7
B. Jones (USA)
3rd special prize



Win

1.Nf8+

1.Ne2? g2 2.a5 **a)** 2.Rc6 Bxe6=; **b)** 2.Nf8+ Kg7 3.Ne6+ (3.Rg6+? Kxf8 4.a5 Kf7+!) 3...Bxe6=; **c)** 2.N6d4 Bg4 3.Ng1 Be3 4.Nde2 Bxe2 5.Nxe2 c2 6.Rc6 c1Q 7.Rxc1 Bxc1=; 2...c2 3.Rc6 Bxe6 4.Rxc2 Bxa5=; 1.a5? Bxe6 2.Rxe6 g2 3.Ne2 /Nf3 3...c2=

1...Kg7

1...Kh8 2.Rg6+-; 1...Kg8 2.Rg6+ Kxf8 3.Rxg3+- main line

2.Rg6+ Kxf8 3.Rxg3 Bd7 4.a5 c2 5.Nxc2 Bxa5 6.Ra3 Bd8 7.Ra8 Ke7

7...Ke8!? 8.Nd4!+- zz1

8.Nb4!

Thematic try 8.Nd4!? Ke8!= zz1

8...Ke8 9.Rb8! zz2

Thematic try 9.Nc6!? Bxc6+ 10.Kxc6 Ke7= zz3

9...Ke7

Thematic try 9...Bb5?! /Ba4?! 10.Nc6 Bxc6+ 11.Kxc6 Ke7 12.Ra8+- zz3

10.Nd5+ Ke8 11.Nf4! zz4 **Ke7**

11...Bb5?! /Ba4?! 12.Ne6+-; 11...Bf5?! /Bg4?! 12.Kc6 Ke7 (12...Be4+ 13.Kd6+-) 13.Nd5+ Ke8 14.Kd6+-

12.Ng6+ Ke8 13.Ne5 Ke7 14.Ra8 Ke8 15.Ka6! Ba4 16.Ka7!

Thematic try 16.Kb7!? Bb5! zz5 17.Rb8 /Ka7 17...Ke7!=

A) 16...Ke7 17.Kb7+-

B) 16...Bd7 17.Rb8 Ba4 (17...Ke7 18.Rb7+-) 18.Kb7+-

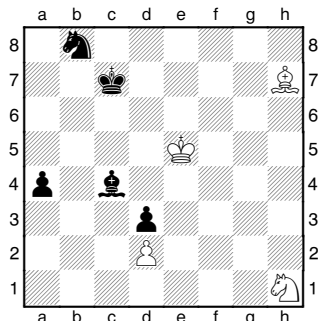
C) 16...Bb5 17.Rb8 Bd7 (or 17...Ba4 18.Kb7 Ke7 19.Ra8=) 18.Ka6 /Ka8 18...Ba4 19.Kb7 Ke7 20.Ra8 Bb5 /Bd7/Be8

20...Kf6 21.Ng4+-; 20...Ke6 21.Nd3+-

21.Nc6+ Bxc6+ 22.Kxc6 zz3

This study has good play with thematic attempts. The play leads to a well known zz position..

No.8
I. Aliev A. Alammadov (Azerbaijan)
HM as equal



Draw

1.Kd4!

1.Bxd3!? Bxd3 2.Kd4 a3 3.Kc3 Bc4 4.Nf2 Nc6 5.d3 Bf7 6.Ng4 Nd4 7.Ne3 Bb3 8.Kxd4 a2-+; 1.Nf2!? a3-+

1...a3 2.Kc3 Na6 3.Bxd3!

3.Nf2!? Nc5 4.Nxd3 Na4+ 5.Kxc4 a2-+; 3.Ng3!? a2 4.Kb2 Nb4 5.Bxd3 Bxd3-+

3...Bxd3 4.Kb3 Nc5+ 5.Kxa3 Ne4 6.Kb2 Kd6

6...Bf1 7.Kc2 Bg2 8.d3=

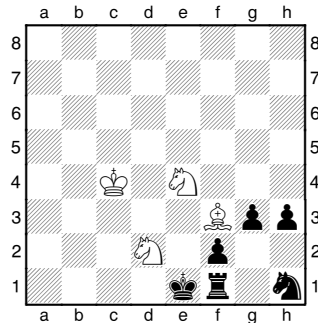
7.Kc1 Ke5 8.Kd1 Kf4 9.Ke1 Kf3 10.Nf2 Nxf2 stalemate.

An interesting enough mutual struggle which lead to a known stalemate.

No.9

Y.Bazlov (Russia)

HM as equal



Draw

1.Kc3!

1.Kd3!? Rg1! (1...g2!? 2.Be2 g1N 3.Bg4+-) 2.Be2 f1Q 3.Bxf1 Rxf1-+

1...Rg1 2.Nf1! Rxf1

2...Kxf1 3.Kd2 Rg2 4.Be2+ Kg1 5.Bf1 Kxf1 (5...h2 6.Ng5 Kxf1 7.Nf3 Rg1 8.Nh4=; 5...Rh2 6.Ng5 Kxf1 7.Nf3=) 6.Ng5 h2 7.Nf3 Rg1 8.Nh4=

3.Nc5! Rg1 4.Nd3+ Kf1 5.Kd2 Rg2 6.Be2+

6.Nf4!? Kg1 7.Nxh3+ Kh2 8.Bxg2 Kxg2-+

6...Kg1 7.Bf1!! Kxf1 8.Ne5! Rh2 9.Nf3 Kg2 10.Nh4+ Kg1 11.Nf3+ Kf1 12.Kd1 Kg2 13.Nh4+ Kg1

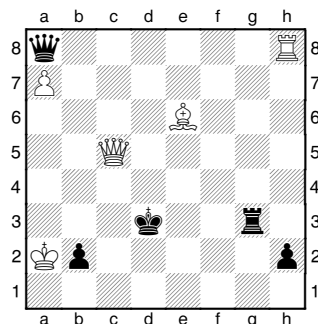
14.Nf3+ Kf1 15.Kd2! g2 16.Nxh2+ Kg1 17.Nf3+ Kf1 18.Nh2+= .

The complex plan with interesting play of both sides. An original final position, but a little artificial.

No.10

M.Campioli (Italy)

HM as equal



BTM, Draw

1...b1Q+ 2.Kxb1 Rg1+ 3.Ka2 with:

A) 3...Qg2+ 4.Ka3

4.Kb3!? Rb1+ 5.Ka4 Ra1+ 6.Kb4 waste of time

4...Ra1+ 5.Kb4 Qb2+ 6.Bb3 Qd2+ 7.Kb5 Ra5+ 8.Kb6 Rxc5 9.Rd8+ Ke3 10.Rxd2 h1Q 11.Kxc5 Kxd2 12.Kb6=;

B) 3...Ra1+ 4.Kxa1 Qxh8+ 5.Ka2 h1Q 6.Bf5+ Ke2

6...Kd2 7.Qf2+ Kc3 8.Qc5+ Kd2 9.Qf2+ Kc3 10.Qc5+=

7.Bg4+ Kd2 8.Qf2+

8.Qg5+!? Kd3! 9.Qb5+ Kd4—+

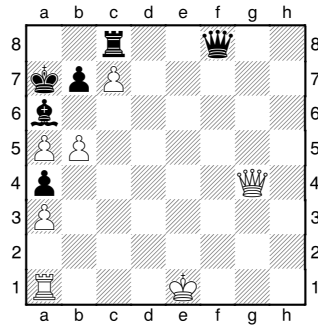
8...Kd3 9.Qe2+ Kd4 10.Bf3 Q8h2 11.Qxh2 Qxh2+ 12.Kb3= .

Complex enough material for realization of two equivalent lines of play.

No.11

G. Hoerning (Germany)

HM as equal



Win

1.b6+!

1.Qxc8!? Qe7+! (1...Qxc8 2.b6+ main line) 2.Kd1 (2.Kd2) 2...Qd6+=

1...Ka8 2.Qxc8+!

2.0-0-0!? Qxa3+=

2...Qxc8 3.0-0-0! Bd3! 4.Rxd3 Qd7 5.Rd6!

5.Rxd7!? stalemate

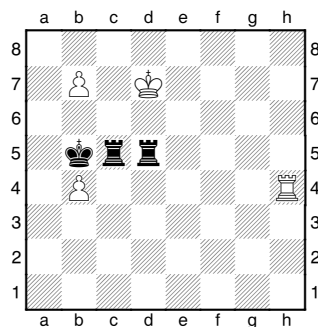
5...Qxd6 6.c8Q+ Qb8 7.Qxb8++- .

Obviously, the impression is reduced a little due to the immovable, technical pawns, but it is necessary to note the several surprise moves

No.12

V.Kalandadze (Georgia)

HM as equal



Win

1.Ke8

1.Ke7? Rc7+—+

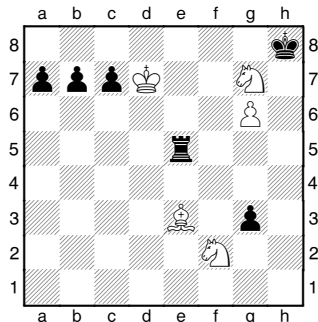
1...Re5+ 2.Kf8 Rf5+ 3.Kg8 Rg5+ 4.Kh8 Rh5+ 5.Rxh5 Rxh5+ 6.Kg7!

6.Kg8!? Ka6 7.b8Q Rh8+ 8.Kxh8 stalemate

6...Rg5+ 7.Kf7 Rf5+ 8.Ke7 Re5+ 9.Kd7 Rd5+ 10.Kc7 Ka6 11.b8Q Rd7+ 12.Kc6 Rc7+ 13.Kd5 Rd7+

14.Ke5 Re7+ 15.Kd4 Rd7+ 16.Kc3 Rd3+ 17.Kc4 Rd4+ 18.Kc5 Rd5+ 19.Kc6+-

No.13
M. Minski (Germany)
HM as equal



Win

1.Ng4!

1.Bd4?? Rd5+!-+

1...Rxe3!

1...Rd5+ 2.Ke6! Kxg7 (2...Rd6+ 3.Kf7! Rd7+ 4.Kf8 Rd8+ 5.Ne8 Rxe8+ 6.Kxe8 Kg7 7.Bxa7 Kxg6 8.Kd7 Kg5 9.Ne5 Kf4 10.Nd3+ Kf3 11.Kxc7+-) 3.Kxd5 Kxg6 4.Bxa7 Kf5 5.Ne5 c6+ 6.Kd4 Kf4 7.Nf7 Kf3 8.Kd3 Kg2 9.Ng5+-; 1...Re4 2.Nf6! Rxe3 3.Nf5+- (or 3.Ngh5+-)

2.Nf5!

Thematic try 2.Nh5? Rd3+! 3.Kxc7 Rc3+ 4.Kxb7 Rb3+ 5.Kxa7 Rb6 (also 5...Ra3+ 6.Kb7 Ra7+=) 6.Kxb6 g2 7.g7+ Kh7 8.Ngf6+ Kh6 9.g8Q (9.g8N+ Kg5=) 9...g1Q+ 10.Qxg1 Stalemate; 2.Nxe3? Kxg7=

2...Rd3+ 3.Kxc7!

3.Ke7? Rd6! 4.Nxd6 (4.g7+ Kh7! 5.Nxd6 Kxg7 6.Nf5+ Kg6 7.Nxg3 Kg5=) 4...Kg7! 5.Nf5+ (5.Ne5 cxd6=) 5...Kxg6=

3...Rc3+ 4.Kxb7 Rb3+ 5.Kxa7 Ra3+ 6.Kb7!

6.Kb6? Ra8!-=; 6.Kb8? Ra6!-=

6...Rb3+

6...Ra7+ 7.Kxa7 g2 8.g7+

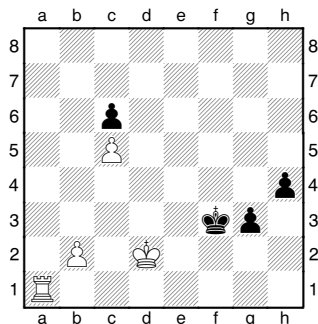
7.Kc7 Rc3+ 8.Kd7 Rd3+ 9.Ke7

9.Ke6? Rd8! 10.Nf6 (10.g7+ Kh7 11.Nf6+ Kg6=) 10...Rg8! 11.Nxg8 g2! 12.Nf6 g1Q 13.g7+ Qxg7=; 9.Ke8? Rd6! 10.Nxd6 Kg7! 11.Ne5 g2! 12.Nf5+ Kf6! 13.g7 g1Q=

9...g2 10.g7+ Kh7 11.Nf6+ +-.

Black "hands over a bribe" of three pawns but it does not save him. Unfortunately, the author did not manage to lead the parallel, thematic try 2. Nh5? without dual.

No.14
Y. Afek (Israel)
Special HM as equal



Win

1.Ke1!

1.Ra3+? Kf2 2.Ra6 g2 (h3, Kf3)) 3.Rxc6 h3 4.Rf6+ Kg3 5.Rg6+ Kf3 6.c6 h2 7.c7 g1Q 8.Rxg1 hxg1Q 9.c8Q=

1...Kg2

1...h3 2.Kf1 h2 3.Ra3+—

2.Ke2! h3 3.Ke3! h2

3...Kh2 4.Kf4 g2 5.Kg4+-

4.Kf4 Kf2 5.Rh1! Kg2 6.Rc1! Kh3

6...Kf2 7.Rc2+ Ke1 8.Kxg3+-

7.Kg5! g2

7...Kg2 8.Kg4

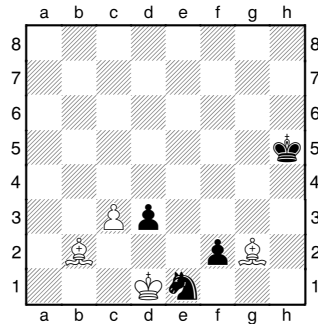
8.Rc3#

The known idea (N. Marinescu,1956, Revista de Romana de Sah) is realized technically well.

No.15

G. Josten (Germany)

Special HM as equal



Win

1.Bh3

1.Bf1? Nf3 2.c4 Nh2 3.Bxd3 f1Q+ 4.Bxf1 Nxf1=

1...Nf3

1...Kh4 2.Bf1 Kg3 3.c4 Kh2 4.Bc3 (4.c5? Kg1 5.c6 Kxf1 6.Bd4 (6.c7 Kg2 7.c8Q f1Q=) 6...Nc2 7.c7 Nxd4 8.c8Q Kg2=) 4...Kg1 5.Bxe1 Kxf1 6.Bxf2+-

2.c4 Kh4

2...Ng5 3.Bf1+-

3.Bf1 Nh2 4.Bxd3 f1Q+

4...Kg4 5.Be5 Nf3 6.Bb8+-

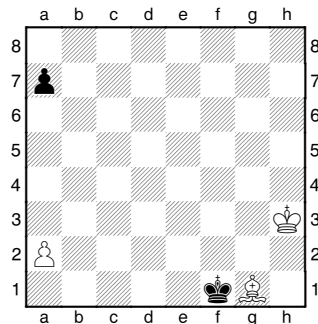
5.Bxf1 Nxf1 6.Ke2 Ng3+ 7.Kf3 Nf5 8.Kf4 Nd6 9.c5 Nb5 10.c6 Kh5 11.Kf5 Na7 12.c7 Nb5 13.c8N+- +-

Considering that the final play of this study is known (for example - J.Nunn, "Secrets of Minor Piece Endings", 1995) the author has made a not small effort for improvement of the introduction.

No.16

G.Josten (Germany)

Special HM as equal



Win

1.Bh2!

Thematic try 1.Bxa7!? Ke2 2.a4 Kd3 (2...Kf3?? 3.Bb6+-) 3.a5 Kc4 4.Bb6 Kb5=

1...Ke2

1...Kf2 2.Kg4 Ke3 3.Kf5 Kd4 4.Ke6 Kc5 5.Kd7 Kb6 6.Kc8+-;

1...a5 2.Kg4 Ke2 3.Kf5 Kd3 4.Ke6 Kc4 5.Kd7 Kb4 6.Bd6+-+;

1...a6 2.Kg4 Ke2 3.Kf5 Kd3 4.Ke6 Kc4 5.Kd7+-

2.Kg4 Kd3

2...Ke3 3.Kf5 Kd4 4.Ke6 Kc5 5.Kd7 Kb6 6.Kc8+-;

2...a5 3.Kf5 Kd3 4.Ke6 Kc4 5.Kd7+-

3.Kf5 Kc3

3...Kc4 4.Ke6 Kb4 5.Bd6+ Ka5 6.Kd7 Kb6 7.Kc8 a5 8.Kb8+-; 3...Kd4 4.Ke6 Kc5 5.Kd7 Kb6 6.Kc8+-

4.Bd6! Kc4

4...a5 5.Ke6 Kc4 6.Kd7+-

5.Ke6 Kb5

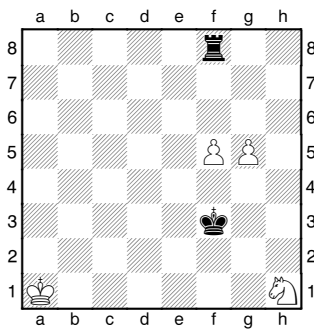
5...a5 6.Kd7+-

6.Kd7 Kb6 7.Kc8 a5 8.Kb8+- .

No.17

S.Hornecker (Germany)

Special HM as equal



Win

1.f6 Kg2

1...Kf4 2.Nf2 Kxg5 3.Ne4+ Kf5 4.Nc5 Ra8+ (4...Rxf6 5.Kb2=) 5.Kb2 Rb8+ 6.Kc3 Rc8 7.Kd4=

2.Kb2! Kxh1 3.Kc3!

3.Kb3? Kg2 4.Kc4 Kf3 5.f7 Rxf7 6.Kd5 Rf5+-+

3...Kg2 4.Kd4 Kf3 5.f7!!

5.Ke5? Kg4 6.g6 (6.Ke6 Kxg5 7.f7 Kg6+) 6...Kg5 7.g7 (7.f7 Kxg6+) 7...Re8+ 8.Kd6 Kxf6+-; 5.g6? Rxf6 6.g7 Rg6+-

5...Rxf7

5...Kf4? 6.g6 Rd8+ 7.Kc5 Kf5 8.g7 Kf6 9.f8Q+++

6.Ke5!

6.g6? Rg7 (6...Rf4+? 7.Ke5 Rg4 8.Kf5 Rg1 9.Kf6 Kg4 10.Kf7 Kh5 11.g7 Kh6 12.g8N+=) 7.Ke5 Rxf6+-]

6...Kg4 7.g6!

7.Ke6? Rg7+-

7...Rf5+!

7...Rf8 8.g7 Rg8 9.Kf6=; 7...Rf2 8.g7 Re2+ 9.Kf6 Rf2+ 10.Ke7 Re2+ 11.Kf8 Rf2+ 12.Ke8! (12.Kg8? Kg5!! 13.Kh7 Rh2+ 14.Kg8 Kg6 15.Kf8 Rf2+ 16.Kg8 Ra2 17.Kh8 Rh2+ 18.Kg8 Rh7+-) 12...Re2+=; 7...Rg7 8.Kf6 Ra7 9.g7 Ra6+ 10.Kf7 Ra7+=; 7...Re7+ 8.Kf6 Ra7 9.g7 Ra6+ 10.Kf7 Ra7+=

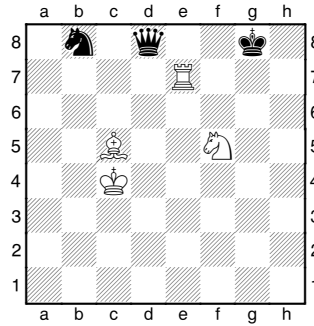
8.Ke6! Kg5

8...Rg5 9.Kf7 Kh5 (9...Rf5+ 10.Ke7=) 10.g7 Kh6 11.g8Q (11.g8R=; 11.g8B=; 11.g8N+=) 11...Rxf6 12.Kxg8=

9.g7! Rf6+ 10.Ke7! 10...Rg6= .

Pleasant miniature with an effective move 5.f7 and some systematic movement of K and R

No.18
S.Hornecker (Germany)
Special HM as equal



Win

1.Nh6+

Thematic try 1.Rg7+!? Kh8 2.Bd4 Nc6! 3.Rd7+ Kg8 4.Nh6+ Kf8 5.Bc5+ Ke8=

1...Kf8 2.Rh7+

Thematic try 2.Ra7+!? Ke8 3.Nf5 Qd7!!=

2...Ke8 3.Nf5!

A) 3...Qf6 4.Nd6+ Kd8 5.Bb6#;

A1) 3...Qd1 4.Nd6+ Kf8 (or 4...Kd8 5.Bb6#) 5.Ne4+ Ke8 (or 5...Kg8 6.Nf6#) 6.Nf6+ Kd8 7.Bb6+ Kc8 8.Rc7+ Kd8 9.Rd7+ Kc8 10.Rxd1+-;

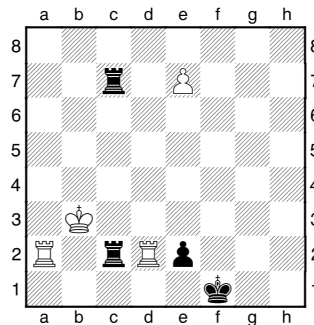
B) 3...Qa5 4.Nd6+ Kf8

4...Kd8 5.Nb7+ Kc8 6.Nxa5+-

5.Ne4+ Ke8 (or 5...Kg8 6.Nf6#) 6.Nf6+ Kd8 7.Bb6+! Qxb6 8.Rh8+ Kc7 9.Nd5+ Kb7 10.Nxb6 Kxb6 11.Rxb8+- .

We do not so often see a miniature - "the aristocrat". This work leaves a pleasant impression!

No.19
V.Kalandadze (Georgia)
Special HM as equal



Win

1.e8Q R7c3+ 2.Kb4 Rc4+ 3.Kb5 Rc5+ 4.Kb6 Rc6+ 5.Qxc6

5.Kb7 Rc7+ 6.Kb8 Rc8+ 7.Qxc8 Rxc8+ 8.Kxc8 e1Q 9.Kd7

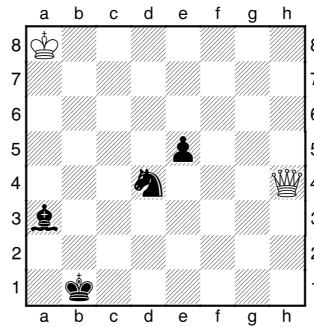
5...Rxc6+ 6.Kxc6 e1Q 7.Kd7! Qb1 8.Rf2+ Kg1

9.Rg2+ Kh1 10.Rh2+ Kg1 11.Rag2+ Kf1 12.Rh1+-

Not badly developed introduction to a known idea

No.20

M. Minski (Germany)
Special HM as equal



Win

1.Qe1+!

1.Qe4+? Ka2! 2.Qd5+ Kb1 3.Qxe5 Bb2=; 1.Qh1+? Ka2!=

A) 1...Ka2 2.Qa5! zz BTM

2.Qxe5? Bb2!=

2...Nb3 3.Qxe5 Bb2 4.Qd5(Qe6) +-

B) 1...Bc1 2.Kb7! zz BTM

2.Qxe5? Bb2=; 2.Qe4+? Ka2=; 2.Ka7? Kc2! 3.Qxe5?? Nc6+--; 2.Kb8? Kc2! 3.Qxe5?? Nc6+--

2...Nc2

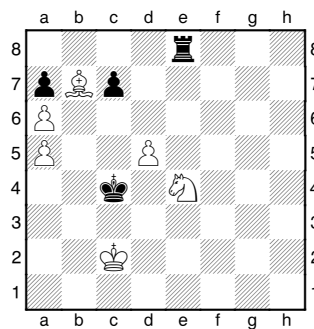
2...e4 3.Qxe4+--

3.Qxe5 Bb2 4.Qe4(Qf5) +-

In this airy study, the known motive is given in two echo variations.

No.21

M.Croitor (Moldovia)
Commendation as equal



Win

1.d6! Rxe4! 2.Bd5+!

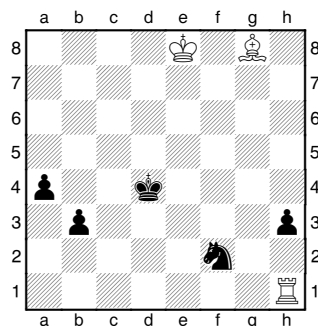
2.Bxe4? cxd6=; 2.dxc7 Re8 3.c8Q+ Rxc8 4.Bxc8=; 2.d7 Rd4=

2...Kxd5 3.d7 Rc4+ 4.Kb3 Rb4+! 5.Kxb4 Kc6 6.d8N+! +-

Some improvement to the play of a study by Brieger, 1958.

No.22

M.Croitor (Moldovia)
Commendation as equal



Draw

1.Rh2

1.Ra1? h2 2.Rxa4+ Kc5 3.Rc4+ Kb5 4.Rh4 b2 5.Bh7 h1Q 6.Rxh1 Nxh1 7.Kd7 Kc4 8.Kd6 Nf2 9.Bb1 Nd3 10.Kc6 Nb4+ 11.Kd6 Kb3 12.Kc5 Nc2 13.Kd6 Na3 14.Bh7 Nc2 15.Bg8+ Ka3--

1...Ng4

1...Ke3 2.Kd7 Kf3 3.Kc6 Kg3 4.Rxh3+ Nxh3 5.Kb5 b2 6.Bh7 Nf2 7.Kxa4 Nd1 8.Kb3 Kf2 9.Kc2=

2.Rxh3 Nf6+ 3.Kd8!

3.Kf8 Nxf8 4.Kxf8 b2--

3...Nxf8 4.Rh4+ Kc3 5.Rxa4 b2 6.Ra3+ Kc4 7.Ra4+ Kc5 8.Ra5+ Kc6 9.Ra6+ Kb7 10.Ra5 b1Q

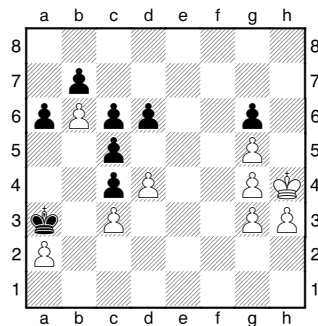
10...Kb6 11.Ra8 Kb7 12.Ra5

11.Rb5+ Qxb5 stalemate.

The young author (of only 24 years!) has brought some new nuances to a known idea.

No.23

A.Pallier (France)
Commendation as equal



BTM, draw

1...d5

1...cxd4 2.cxd4 c3 3.d5 c2 4.dxc6 c1Q 5.cxb7 Qc3 6.b8Q Qg7 7.Qxd6+=

2.dxc5 d4 3.cxd4 c3 4.d5 c2 5.d6

Thematic try 5.dxc6!? c1Q 6.c7 Qb2 (Qa1/Qc3) 7.c8Q Qg7--

A) 5...c1Q 6.d7 Qb2 7.d8Q Qg7 8.Qg8/Qf8 Qxg8/Qxf8 stalemate

B) 5...c1N 6.d7 Nd3 7.d8Q Ne1 8.Qd3+ Nxd3 stalemate.

IURI AKOBIA , International Judge of FIDE for Studies
30.06.06, Tbilisi, Georgia

All the remark should be sent organizers till 20.07.06 (e-mail: geochess@geo.net.ge)

P.S. I think that organizers of the given tournament have made a progressive step. I mean duration of all cycle of tournament. Unfortunately, we often are participants 'eternally' proceeding formal tournaments.

We well understand that such long terms have been justified earlier when correspondences were conducted through post services and also, for the publication of results many times were necessary. Today there are no such problems in an exchange of the information and the publication. In my opinion, the tournament cycles can spend about 4-5 months only. The difference can be only at thematic and magazines informal tournaments. Except for everything, in the announcement of tournament, it is necessary to show date of the publication of results. It enables composers to plan actions and 'will not play in darkrooms'.

It is clear, that at such terms it will be difficult to judge, but if we agree to judge tournament we should work in parallel, in process of receipt of works. If we shall long think of quality of works we can not think up better than we know...

I.A