

British Endgame Study News

Volume 1 Number 4

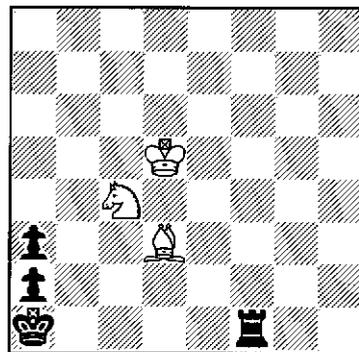
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by Stefano Bruzzi

White to play and draw

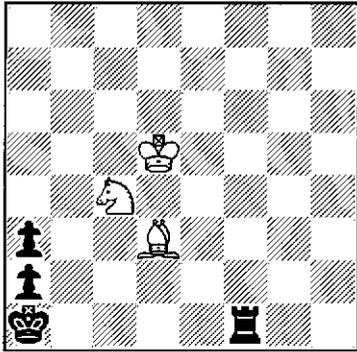
Editorial. My promised selection of British studies from 1994-95 accompanies this issue, and brings the number of current British composers whose work has been featured in our first year up to no fewer than fourteen. A similar selection from 1992-93 is planned for June next year; as usual, please will composers bring to my notice anything that they would particularly like me to consider for inclusion?

The contents of the regular issue include the story behind a prizewinner by Wallace Ellison, and Stefano Bruzzi provides our study to try and solve before looking inside. The obvious 1 Bxf1 doesn't work; Black will play 1...Kb1 and promote his leading pawn, and Q v B+N is a slow but sure win. Also enclosed with this issue is a special number covering endgame theory and studies in some variant forms of chess. I intend to produce such a "variant chess" number each December, believing that most readers will find it of interest, but if you do not want to receive it in future please tell me and I will extend your subscription over an equivalent number of ordinary issues instead..

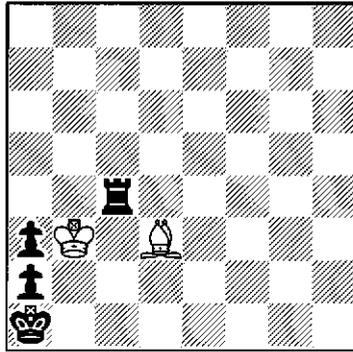
Subscriptions. The launch money has now been used, and those who wish to continue receiving the magazine will have to put their hands into their pockets. With effect from the start of 1997, the subscription will be **£10**. However, this subscription will not be for a fixed period; I shall note the actual costs incurred in the production and distribution of each issue, and shall ask for more money only when it becomes necessary. (The costs of producing and distributing the present issue, including the two special numbers, the index, the envelope and postage, and the central editorial overheads, have amounted to £1.40 per reader to an address in the UK, £1.75 to an address elsewhere in Europe, and £2.50 to an address outside Europe, but the cheap copying facilities currently available to me may not continue indefinitely.) A personal letter accompanying this issue acknowledges any money already received from you, details how the money will be spent, and specifies your right to reimbursement of the outstanding balance of your subscription in the event of my failure to continue producing the magazine.

Spotlight has had to migrate to the back page.

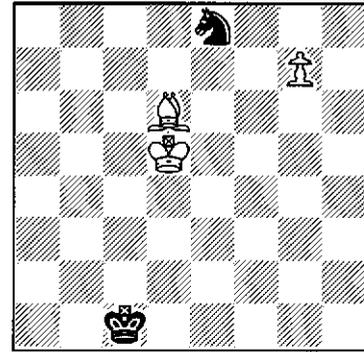
Recently published British originals



1 - draw

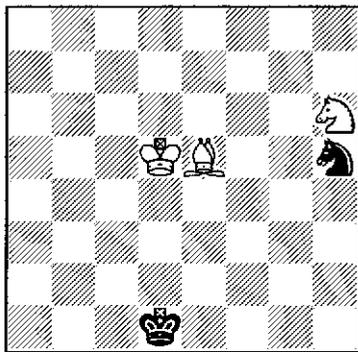


1a - White draws!

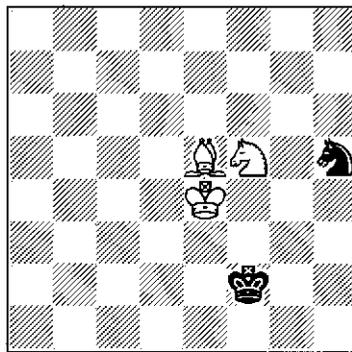


2 - win

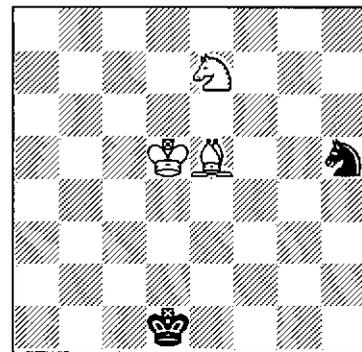
We have seen that 1 Bxf1 fails in Stefano Bruzzi's 1 because 1...Kb1 leads to a book win with Q v B+N. Nor does 1 Kd4 work; Black simply plays 1...Rc1, followed by ...Rxc4 and ...Kb2. And how can 1 Kc5 be better? Black's reply 1...Rc1 pins wN, and 2 Kb4 Rxc4+ must lead to the same thing. But White can ignore bR and play 3 Kb3!! with a remarkable draw between K+B and K+R+2P (see 1a). The wK holds b2, wB holds b1, and Black cannot make progress; if he tries 3...Rb4+, White can reply 4 Kc2/Kc3, and if he attacks wB it always has a safe square. I published this in the *BCM* earlier in the year; I think it is Stefano's first published study, but it got in on merit. Stefano thinks this is the only positional draw with K+B against K+R+2P; can anyone show me another?



2a - after 4 Be5



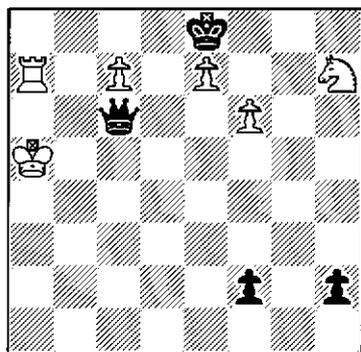
2b - reciprocal zugzwang



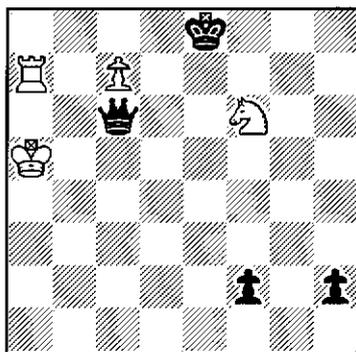
2c - 3 Ne7, after 4 Be5

David Blundell's 2 appeared in *EG* 120 (April 1996). If White promotes to wQ, 1...Nf6+ will win it, and if he promotes to wN to prevent the fork, 1...Nxd6 will remove wB. Hence 1 Bf4+ (now White does threaten to promote to wN, after which he can hope to win bN) Kd1 (bN will have to run to h5, and bK must come to its aid) 2 g8N Ng7 3 Nh6! (for 3 Ne7 see below) Nh5 4 Be5 (see 2a) Ke2 5 Ke4 Kf2 6 Nf5 and we have a position of reciprocal zugzwang (see 2b). White to move cannot now win, but Black to move must allow wK access to bN (6...Kg2 7 Ke3 Kh3 8 Kf3, or 6...Ke2 7 Bd4 K-- 8 Kf3). But why not 3 Ne7, since 3...Nh5 4 Be5 (see 2c) Ke2 5 Ke4 Kf2 6 Nf5 clearly gives the same position? Because Black can play 4...Ke1!

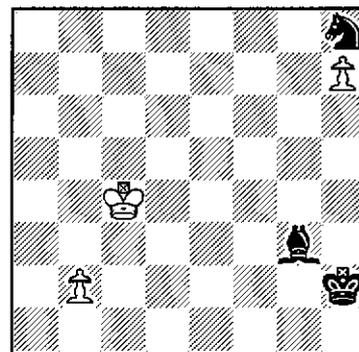
5 Ke4 Ke2! 6 Nf5 Kf2, and reach **2b** with White to move. If Black tries the same manoeuvre 4...Ke1 5 Ke4 Ke2 in **2a**, White can play 6 Ng4! and keep bK out of f2.



3 - draw

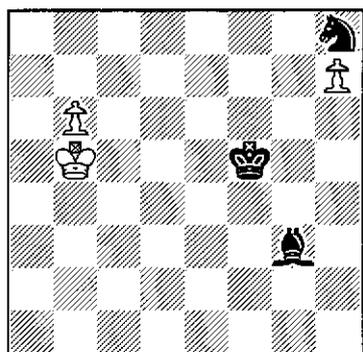


3a - after 3 Nf6+

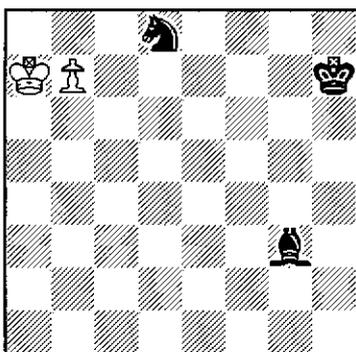


4 - draw

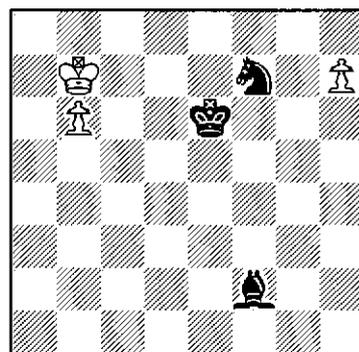
Wallace Ellison's **3** (*diagrammes*, Apr-Jun 1996) gives a novel twist to an old idea. Two of the wPs soon go, **1 f7+ Kxf7 2 e8Q+ Kxe8**, and now **3 Nf6+** sets Black a problem (see **3a**). If 3...Qxf6 then 4 c8Q+ Qd8+ 5 Rc7! Qxc8 (other moves lose) 6 Rxc8+ and 7 Rc1, hence **3...Kf8**, followed by **4 Nh7+ Kg8 5 Nf6+ Kf8** (5...Kh8 6 c8Q+ and mate next move) **6 Nh7+** with perpetual check. This perpetual check is well known when the seventh rank is open, not so common when the rank is masked.



4a - After White's 4th



4b - 4...Kg6, after 9...Nd8



4c - 4...Ke6, after 6...Bf2

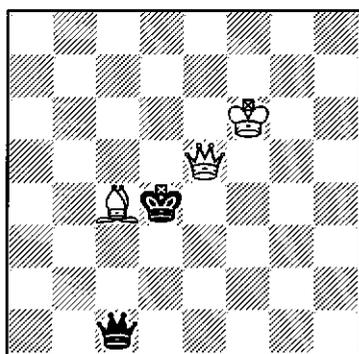
Let's finish the year with Andrew Miller (*diagrammes*, Oct-Dec 1995). **4** gives few clues, so we go straight to the key position **4a**. Which wP will Black go for? If he plays **4...Kg6** to attack wPh7, White must reply **5 Ka6!** followed perhaps by **5...Kxh7 6 Ka7 Bf2 7 Ka6! Nf7 8 b7 Bg3 9 Ka7 Nd8/Ne5** (see **4b**) **10 b8N!** The alternative **5 Kc6** fails (5...Kxh7 6 b7 Ng6 7 Kd7 Kg7 8 Kc8 Ne7+ 9 Kd7 Kf7 10 Kd8 Ke6 11 Ke8 Nc6 etc). However, if Black plays **4...Ke6** to attack wPb6, White must play **5 Kc6!** followed perhaps by **5...Nf7 6 Kb7!** (wK wants to reach a8, so he must block wP) **Bf2** (see **4c**: to stop 7 Ka8, but...) **7 Kc7! Bd4 8 b7 Be5+ 9 Kc8** etc, and this time **5 Ka6** fails (5...Kd7 6 Ka7 Bf2 7 Kb7 Bd4 8 Ka6/Ka7 Kc6). It follows that the main line runs **1 b4 Kh3 2-3 b6 Kf5 4 Kb5** etc; bK keeps its options open as long as possible, so wK must do the same. This appealed greatly to solvers: "Magnifique! Je retiendrai le réalisme de la construction, le bon choix du pion à promouvoir et cette extraordinaire promotion venant mettre un terme aux ambitions Noires," wrote one.

Evolution of a Study

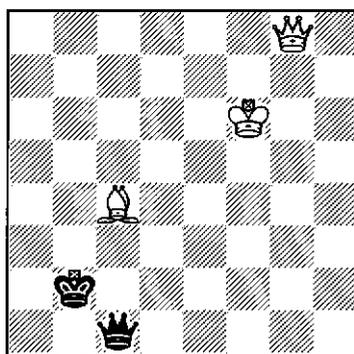
by Wallace Ellison

In its Darwinian sense 'evolution' is an appropriate word for the slow and unpredictable process of composing a study. I agree with what Adam Sobey wrote in his opening paragraph in March, particularly about the value of taking a rest when in difficulty. Descartes used to retire to bed and his finest ideas came to him as he lay at ease.

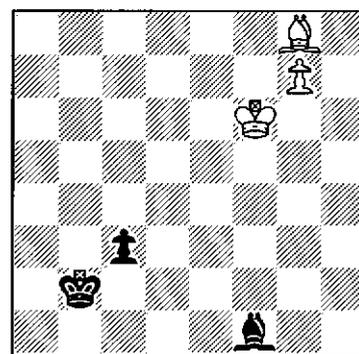
A composer needs to be alert for the possibilities hidden in a position and ingenious in realising them, to be able to analyse, though perhaps only slowly, and to be very persevering and resilient when he has setbacks. Even so he may find that success is elusive because the chessmen are sometimes perversely uncooperative. He also needs some good luck.



1 - see text



2 - win



3 - win

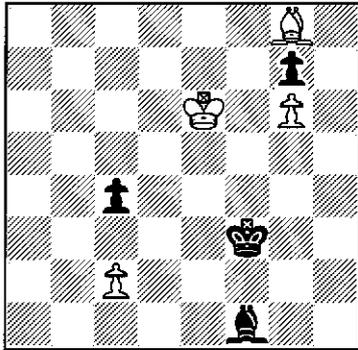
I began with bQc1, wBc4 plus wQ & the Ks. If ever Black plays Kxc4 he is likely to be skewered. I wanted the maximum distance between the wB and the wK so I tried putting the latter at f6 where it is just able to support wQe5 giving a decisive check to bKd4 (see 1). In those pre-computer days I used a lot of small diagrams to record the results for various positions of the bK and wQ and so gradually built up a primitive sort of database. It showed that the bK had to be chased clockwise round the Bc4 and that an anticlockwise chase had to be changed to a clockwise direction to be successful.

Putting the WQ somewhere on the top rank to allow for a promotion led to a set of positions all with much the same solution. At a later stage the best one turned out to be 2 from which White wins by 1 Qb8+ Ka1 2 Qa7+ Kb2 3 Qa2+ Kc3 4 Qc3+ Kd4 5 Qd3+ Kc5 6 Qd5+ Kb4 7 Qb7+! Kc3 8 Qf3+ Kd4 9 Qd5+ Kc3 10 Qd3+ Kc4 11 Qc3+ Kc5 12 Qb5+ Kd6 13 Qb6+ Kd7 14 Be6+. There are no variations longer than 6..Kb6 7 Qb5+ Kc7 (7...Ka7 8 Qa6+ Kb8 9 Qb6+) 8 Qc5+ Kd8 9 Qd6+.

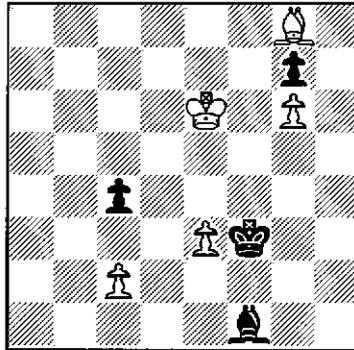
Looking for an introduction to produce the Qs and bring the B to its post at c4 I tried Kf6 Bg8 Pg7 v Kb2 Pc3 (see 3 but with no bBf1) but instead of Bc4 White can play Bb3. Black is lost without an extra piece but it has to disappear almost at once. Eventually I had the idea of a bB being offered on c4 and this was a crucial step in the development of the study.

From 3 White offers the B by 1 Bb3 and if it is accepted by ...Kxb3 he wins by 2 g8Q+ Bc4 3 Qg3 Kb2 4 Qe5 Kb3 5 Qe3 Kb2 6 Qd4 Kb3 7 Ke5 c2 8 Qa1. Hence the counteroffer 1..Bc4 and then 2 Bxc4 c2 3 g8Q c1Q leads to 2.

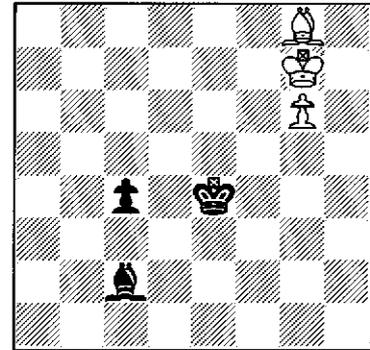
The next idea was that the Ks might capture Ps at c2 and g7 and I tried starting them off at gradually increasing distances from their targets. The result was 4. If White plays 1 Kf7? leaving his B still masked Black has the counterstroke 1..Bd3! 2 cxd3 c3! so the wK must take an indirect route by 1 Ke7 Ke3 2 Kf8 Kd2 3 Kxg7 Kxc2 4 Kf6 c3 5 g7 Kb2 giving 3.



4 - see text



5 - W. D. Ellison, 1970



6 - line 1...Be2,
after 4....Bxc2

Of course there was a snag. Black can draw by 1...Be2 2 Kf8 Bd1 3 c3 Bc2 4 Kxg7 Bxg6 4 Kxg6 Ke3 5 Bxc4 Kd2. It might have been impossible to prevent this without spoiling the main line or the simple natural setting, but I was lucky. I found that adding a wPe3 is sufficient (see 5) and that, as a bonus, it does the job in an interesting way.

After 1 Ke7 Be2 White blocks the diagonal from c2 to g6 by 2 e4 making 2...Bd1 3 Bxc4 Bxc2 4 Bd5 hopeless for Black who must therefore try 2...Kxe4 3 Kf8 Bd1 4 Kxg7 Bxc2 leading to 6. Now the natural move 5 Kh6? is cleverly refuted by 5...Kd4 6 g7 c3 7 Bf7 Bh7! 8 Bb3 Bg8! so it is necessary to cover g8 by 5 Kh8! Then 5...Kd4 6 g7 c3 7 Bf7 Bh7 8 Bb3 ends Black's resistance.

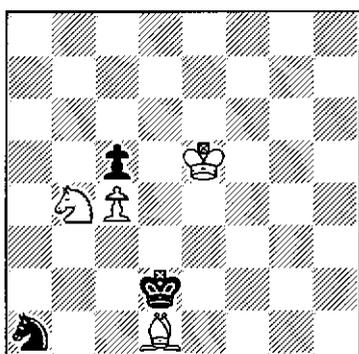
There was still the tedious and anxious process of testing everything. It gave rise to a few alarms but they proved to be false ones. After all the vicissitudes I had arrived at a study which I thought suitable to be entered in a competition and I submitted it to the 1970 Halberstadt Memorial Tourney of *Thèmes-64*.

Much of the play from 2 onwards occurs in a 1913 study by C. C. W. Mann (Kc4 Qe5 Bg4 v Kh7 Qh6 Ra1 Pb6 Pb4, 1 Bf5+ Kh7 2 Be6+ Kh7 3 Qe4+ Kh8 4 Qd4+ Kh7 5 Qd3+ Kg7 6 Qd7+ etc) but I did not know that at the time.

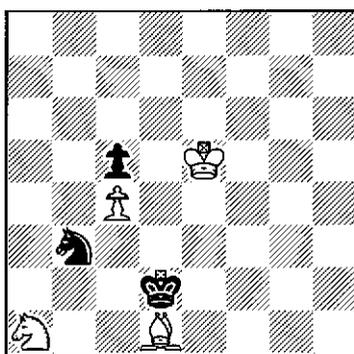
The Mann study is reproduced in the 1991 book on Carel Mann by Jan van Reek and Henk van Donk. However, the judges of the Halberstadt Memorial Tourney (the highly respected combination of H. M. Lommer and P. Perkonoja) obviously regarded the anticipation of the final stage as of little importance, because they awarded Wallace's entry Second Prize: "Une tres intéressante lutte entre les deux Fous de même couleur, et le chemin de la victoire est très précis" - JDB.

From the world at large

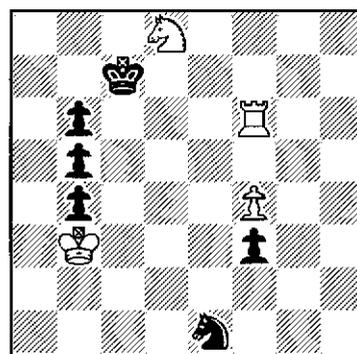
One of Alain Pallier's recent subjects in *phénix* has been the Israeli Yochanan Afek. Many of Yochanan's studies would take several pages to expound properly (he plays to international master level, and the difference between the right and wrong move often depends on a deep analytic point) but **1** (*Thèmes-64* 1977) is one of the easier ones. This study only received a commendation, but it seems to me to be everything that a study should be: short, simple, pointed, and clear. White will shortly lose his piece advantage, after which Black can expect to draw; given are (i) 1 Na6 Kxd1 2 Nxc5 Nc2 and either 3 Na6 Ne3 4 c5 Nc4+ 5 Kd5 Na5 or 3 Nb3 Nb4 4 Kd4 Kc2 5 Nc5 Nc6+ 6 Kd5 Na5, and (ii) 1 Ba4 cxb4 2 c5 b3 3 Bxb3 Nxb3 4 c6 Na5 5 c7 Nc6+ and 6 Na7. Hence **1 Nc2** to meet 1...Kxd1 by 2 Nxa1, and after the natural counter **1...Nb3** we have the good move: **2 Na1!!** (see **1a**). If bN runs, say 2...Na5, we have 3 Nb3+, a winning knight fork of bK and bN, and if 2...Nxa1 we are back to the starting position without wNb4. But this helps White, because the move ...cxb4 is no longer available, and now the win is easy: **3 Ba4 Kc3 4 Kd5 Kb4 5 Bd1**.



1 - win

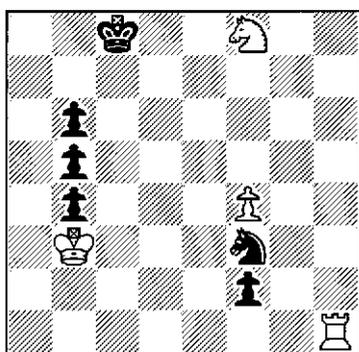


1a - after 2 Na1

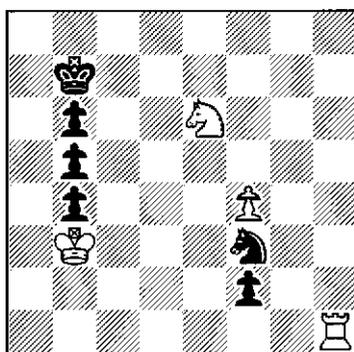


2 - draw

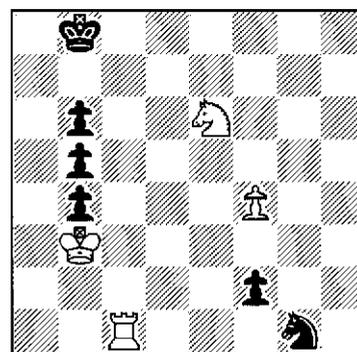
I came across **2** (V. A. Korolkov and L. A. Mitrofanov, 1st Prize *Tuvinsk Committee Tourney* 1958) when browsing through Jean-Claude Letzelter's book *Echecs artistiques et humoristiques* (see back page). How can we stop bPf3? **1 Ne6+ Kd7** (best: 1...Kc6/Kd6 2 Nd4+, 1...Kc8 2 Rf8+ Kd7 3 Rd8+ Kxe6 4 Re8+) **2 Nf8+ Kc8 3 Rc6+** (an immediate 3 Rh6 is met by 3...f2 4 Rh1 Nf3, see **2a**, and now 5 Rf1



2a - 3 Rh6, after 4...Nf3

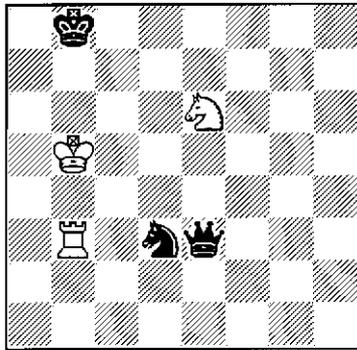


2b - main line, after 6 Ne6

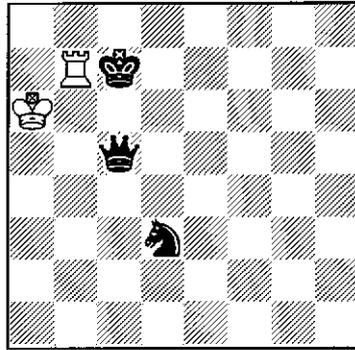


2c - after 9 Rc1

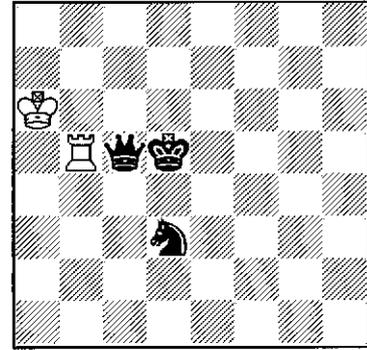
can be met by 5...Nd2+ and 5 Rc1+ by 5...Kb7 and 6...Ne1) **Kb7 4 Rh6** (but surely this is going to lead to the same thing?) **f2 5 Rh1 Nf3 6 Ne6!** (no it isn't, see **2b**, after Black's 6...Ng1 White will start a perpetual check on the seventh and eighth ranks, and Black will be able to escape only by permitting a check on c7) **Ng1 7 Rh7+ Kc8 8 Rc7+ Kb8 9 Rc1** (see **2c**: thanks to the check on c7, White has gained time to stop bP from the left) **Nf3** (but this threatens 10...Ne1, and now what do we do?) **10 Rh1!!** and we have one of the most delightful Grand Tours ever portrayed on the chessboard: **10...Ng1 11 Rh8+ Kb7 12 Rh7+ Kc8 13 Rc7+ Kb8 14 Rc1 Nf3 15 Rh1** etc.



3 - draw

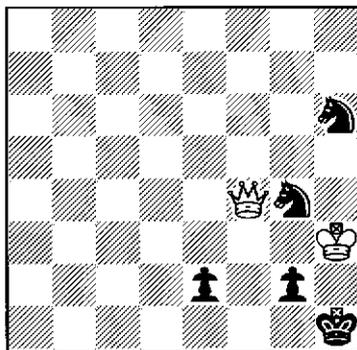


3a - after 3 Rb7+

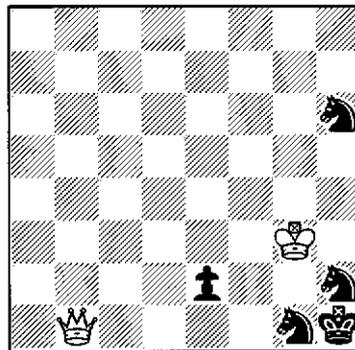


3b - after 5 Rb5+

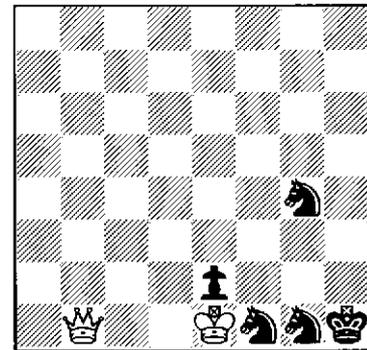
EG concentrates on recent studies but occasionally quotes older material, and 3 (Gerhard Jensch, *Zürcher Tagesanzeiger* 1963) is one to show friends at the club. Sensible moves such as 1 Kc4+ eventually leave Black with Q v R; what to do? Play the unbelievable move **1 Nc5!!** Black must capture, else bN is lost, but after **1 Qxc5+ 2 Ka6+** White will have a draw by perpetual check or stalemate; for example, **2...Kc7 3 Rb7+** (see **3a**) **Kd6** (3...Kc8 4 Rb8+, 3...Kc6 4 Rc7+) **4 Rb6+ Kd5** (desperation!) **5 Rb5** (see **3b**) **Nb4+** (Black still wriggles, but to no avail) **6 Ka5 Nc6+ 7 Ka4/Ka6**.



4 - draw



4a - after 3 Qb1



4b - after 5 Ke1

4 (I. Bondar, Sp Pr *Simkhovich Centenary*) was another study to catch my eye in *EG* 122. I omit most of the analysis, and just give the main line. **1 Qc1+ g1N+** (1...g1Q? 2 Qc6+ and mates) **2 Kg3 Nh2** (to meet 3 Qc6+ by 3...Nf3) **3 Qb1!** (see **4a**) **Nf1+** (with wQ still on the first rank, 3...Nf3 is met by 4 Kf2 preventing 4...e1Q, and Black gets nowhere) **4 Kf2 Ng4+ 5 Ke1** (see **4b**), and now **5...Ng3 6 Qe4+** (another reason for 3 Qb1) **Nxe4** stalemate, or **5...Kg2 6 Qe4+ Nf3+ 7 Qxf3+ Kxf3** stalemate.

News and notices

Spotlight. I copied off the special numbers accompanying this issue several weeks ago, and two days after I had done so I received the September issue of *EBUR* containing the “dummy promotion to win” study. If this is genuinely an original discovery, therefore, it should be cited as “*EBUR*, September 1996”.

Adam Sobey’s study quoted in September (see pages 18-19) has run into more bad luck. It received 2nd Honourable Mention in the informal tourney of *Schakend Nederland*, only to be challenged by the Belgian analyst Roger Messaien. Messaien plays 6 Ra7 Bc6 7 Rh7, after which 7...Ba8 can be met by 8 Rh6 followed by play most of which repeats Adam’s main line, while 7... Ng3/Nf2/Nd2 and 7...Nf6 8 Rh6 Ng4 lead to known wins with K+R v K+N.

Yet I wonder. Missaien’s line 6 Ra7 Bc6 7 Rh7 Ba8 8 Rh6 amounts merely to a longer and less crisp version of Adam’s simple 6 Rg6, while some of the lines with K+R v K+N are over twenty moves deep. Where there is a simple and clear-cut win, does the existence of a long and complicated alternative really invalidate the study? Most *BESN* readers appear to be mainstream chess enthusiasts rather than study specialists (“I am not a composer, I just enjoy studies,” wrote one), and I shall be very interested to hear views on this point. Ladies and gentlemen, your opinions, please.

Meetings. The next *EG* readers’ meeting will be at 17 New Way Road, London NW9 6PL, on Friday January 10 at 6.00 pm. Non-subscribers to *EG* will be welcome, but they will be asked to pay £5 towards the cost of the buffet (except on a first visit). Bring the latest *EG* with you!

Christmas presents. I make no apologies for plugging *Endgame magic*, because other people have been plugging it as well; for example, “we think it will appeal to uncles and aunts looking for that ideal present for the precocious nephew or niece” (John Roycroft in *EG* 121). £9.99 from your local bookseller; £11.50 including UK postage from myself. Those who already have *Endgame magic* should get John’s own book *Test tube chess* (available at £12 including UK postage from John or myself), and two more books which will give pleasure are the Levitt-Friedgood *Secrets of spectacular chess* (Batsford, £14.99 over your local bookshop counter) and Jean-Claude Letzelter’s *Echecs artistiques et humoristiques* (Grasset, Paris, ISBN 2-246-43711-3). I don’t know a regular British source of supply for the latter and the text is in French, but it has become my favourite study book of all. Readers abroad ordering *Endgame magic* or *Test tube chess* from me please add 10% for postage to Europe and 20% for postage elsewhere, and note that I can only handle payment in sterling - no foreign cheques, please!

Anybody wishing to give notice here of any event, product, or service should contact the Editor. There is no charge and no account is taken of whether the activity is being pursued for commercial profit, but notices are printed only if they seem likely to be of particular interest to study enthusiasts. Readers are asked to note that the Editor relies wholly on the representations of the notice giver (except where he makes a personal endorsement) and that no personal liability is accepted either by him or by any other person involved in the production and distribution of this magazine.