

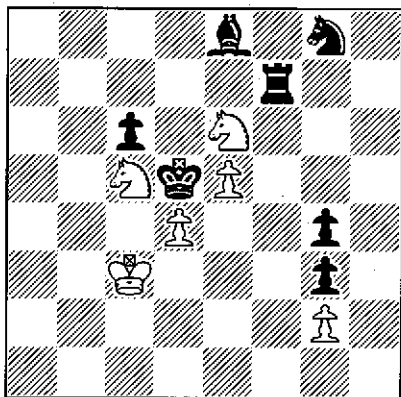
# British Endgame Study News

Special number 20

June 2000

Edited and published by John Beasley, 7 St James Road, Harpenden, Herts AL5 4NX  
ISSN 1363-0318

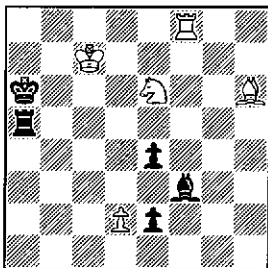
## Some British studies from 1980-83



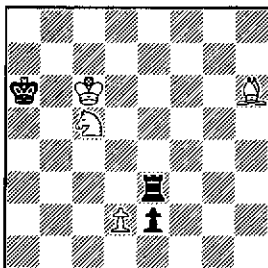
An exotic draw: 1 Kd3 Nh6 2 Kc3 Ng8 3 Kd3!

## Some British studies from 1980-83

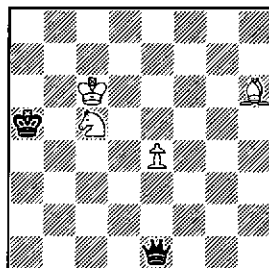
*EG* 73 (July 1983) carried a six-page article by Jon Speelman on the analysis of positions with king and three passed pawns on each side. In so far as some of the illustrative positions were original, they come within our terms of reference here, but the interest lay in the method of analysis rather than in the particular positions used as examples, and I do not think that presenting a few positions in isolation would serve a useful purpose. Those interested in the subject will prefer to read Jon's article in full (*EG* 73, pp 185-190).



1 - win

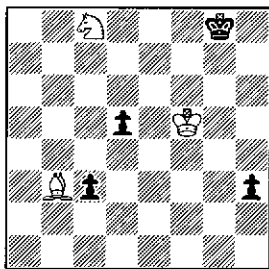


1a - after 4 Nc5+

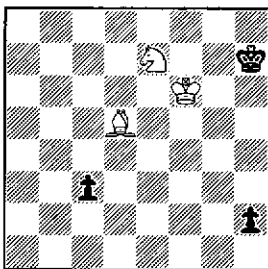


1b - after 6 e4

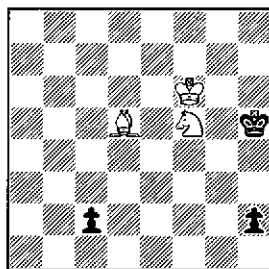
1 (*EG* 1982), which Jon composed with Timothy Whitworth, is much more readily comprehensible. 1 **Kc6** threatens mate (*EG* gives analysis to show that other moves draw at most), and play continues 1...e3+ 2 **Rxf3 Re5** (2...e1Q 3 Nc7+ Ka7 4 Bxe3+, 2...Ra1 3 Rxe3 e1Q 4 Rxe1 with B + N + P v R) 3 **Rxe3 Rxe3** 4 **Nc5+** (see 1a) **Ka5** (4...Ka7 5 Bxe3 e1Q 6 Nd3+) 5 **dxe3 e1Q** 6 **e4** (see 1b) and wins the queen or mates.



2 - win

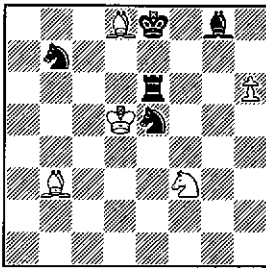


2a - after 3 Bxd5

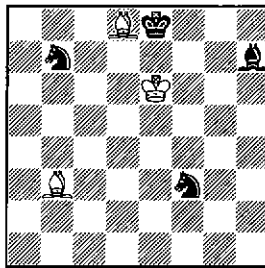


2b - after 6 Bd5

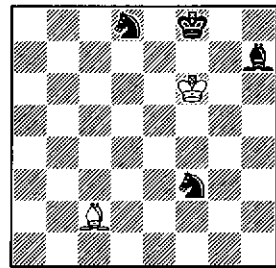
This was accompanied in *EG* by Timothy's 2. Only 1 **Ne7+** offers hope, and 1...**Kh7** tries to evade White's checks. There follows 2 **Kf6** (not an easy move) **h2** 3 **Bxd5** (see 2a), and if 3...h1Q then 4 **Bxh1** c2 5 **Be4** Kh8 6 **Ng6+** and 7 **Bxc2**. Hence 3...c2, and now the knight must stop the e-pawn: 4 **Bg8+ Kh6** (4...Kh8 5 **Kf7** and mate) 5 **Nf5+ Kh5** 6 **Bd5** (threatening mate, see 2b) **Kg4** 7 **Ne3+** **Kg3** 8 **Nxc2**. Black can try 8...**Kf2**, but after 9 **Nd4** the knight will reach h3 with a book win.



3 - draw

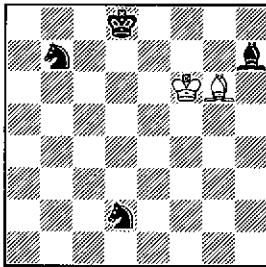


3a - after 2...Nxf3

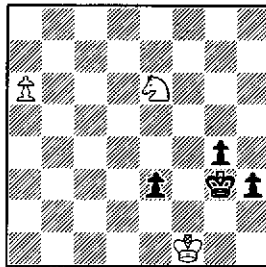


3b - 3...Nxd8, after 5 Bc2

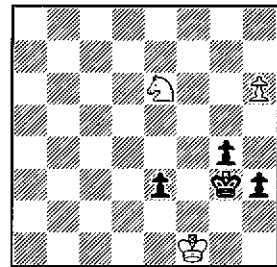
Mike Bent, publishing Timothy's 3 in the *BCM* in 1982, described it as "as fine an original as any I have seen outside the competitive arena where I urged him to submit it". The introduction **1 h7 Bxh7 2 Kxe6 Nxf3** is straightforward (the *BCM* gives analysis refuting other White moves), but now Mike recommends that the solver should start his stopwatch because he feels that "after about twenty minutes both the solver and his watch are going to develop a nervous tic" (see 3a). In fact the move is **3 Kf6!** with two variations: **3...Nxd8** (not **3...Kxd8**, when **4 Bd5** draws) **4 Ba4+ Kf8 5 Bc2** (see 3b) **Bg8 6 Bh7 Bf7 7 Bg6 Be6 8 Bf5 Ba2 9 Bb1** with perpetual harassment because a capture will give stalemate, or **3...Nd2 4 Bf7+ Kxd8 5 Bg6** (see 3c) **Bg8 6 Bf7** and again the bishop will never escape from harassment.



3c - 3...Nd2, after 5 Bg6

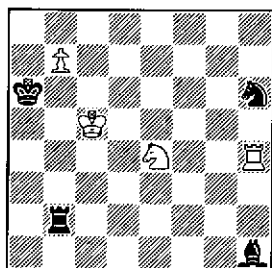


4a - win

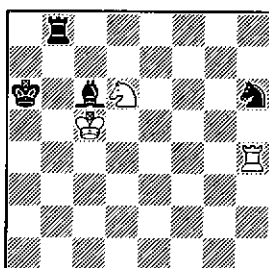


4b - win

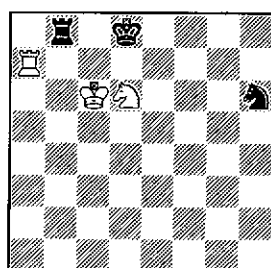
Mike accompanied this by 4, a first composition by Nicholas May. This is a four-part rondo where the pieces change place in rotation, eventually coming back to the starting position. **4a** is simple enough: **1 a7 h2 2 a8B**, because **2 a8Q h1Q+ 3 Qxh1 e2+** will lead to stalemate. In **4b**, where the White pawn is on h6, we naturally take a rook, **1 h7 h2 2 h8R**, but after **2 e2+** White must be careful: not **3 Kxe2**, when **3...Kg2** draws (**4 Nf4+ Kg1 5 Rg8 h1Q 6 Rxd4+ Kh2 7 Kf2 Qg1+ 8 Rxd4** stalemate) but **3 Ke1 Kg2 4 Nf4+ Kg1 5 Nxe2+ Kg2 6 Ng3! Kxg3 7 Kf1**. But there is more. In **4c**, which is **4b** with wK on d1, the rook fails and we need a queen (**1 h7 h2 2 h8Q e2+ 3 Kxe2 h1Q 4 Qe5+ Kh4 5 Qf6+ Kh3 6 Ng5+ Kh2 7 Qf4+ g3 8 Nf3+** etc), and in **4d**, which is **4c** with wP back on a6, we again need a queen (**1 a7 h2 2 a8Q e2+ 3 Kxe2 h1Q 4 Qb8+ Kh4 5 Qh8+ Kg3 6 Qe5+**). Mike described the composer as "a mathematician and professional pianist who is now starting a career in computers".



5 - win

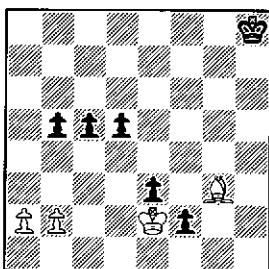


5a - after 2...Bc6

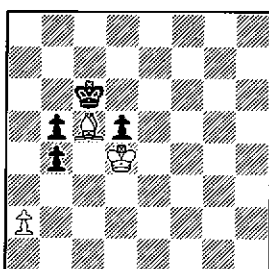


5b - after 9 Kc6

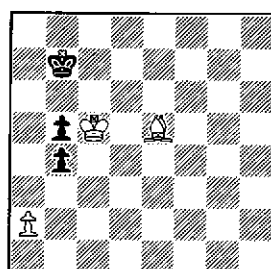
Paul Lamford's 5 appeared as an original in the same issue of *EG* as the studies by Jon Speelman and Timothy Whitworth. Play starts 1 b8Q Rxb8 2 Nd6 threatening mate, and only 2...Bc6 offers any hope (see 5a). Now both 3 Rh2 Bd5 and 3 Kxc6 Rb6+ 4 Kc5 Rxd6 5 Ra4+ Kb7 6 Kxd6 Nf7+ allow Black to escape. Correct is 3 Rh3 Ba4 (3...Ka5 4 Ra3+ Ba4 transposes) 4 Ra3 Ka5 5 Nc4+ Ka6 6 Rxa4+. White still lacks a material advantage, but he can attack the king, 6...Kb7 7 Nd6+ Kc7 8 Ra7+ Kd8 9 Kc6 (see 5b), and Black's knight stops him playing for stalemate by 9...Rb6+..



6 - win



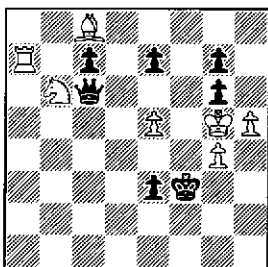
6a - after 11 Be5



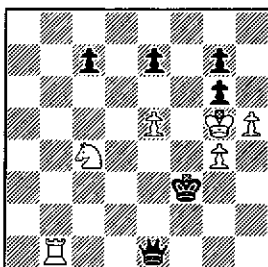
6b - after 31 Be5

According to *EG*, Paul's 6 (*Chess* 1980) was based on "the celebrated draw in the 5th match game Korchnoi vs. Karpov (Baguio, 1978)". Black threatens ...d4 and White's only way of meeting this is to play 1 b4 (1...d4 2 Bxf2 exf2 3 bxc4), but after 1...cxb4 White has only an a-pawn and the wrong bishop. How can this possibly win?

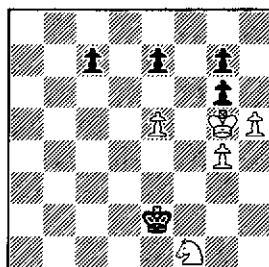
Well, let's play on. 2 Bf4 Kg7 3 Bxe3 Kf6 4 Bxf2 Ke5 5 Kd3 Kd6 6 Kd4 Kc6. "Now W can pick up dP at leisure, but must watch bK's activity down a-file." 7 Bh4 Kb6 8 Bd8+ Kc6 9 Ba5 Kd6 10 Bb6 Kc6 11 Be5 (see 6a) Kb7 12 Kxd5 Ka6 13 Kd4 Ka5 14 Kd3 Ka4 15 Kc2 Ka3 16 Kb1 Ka4 17 Kb2 Ka5 18 Be7 Kb6 (18...Ka4 19 Bd8) 19 Kc2 Kc6 20 Kd3 Kd5 21 Bf8 Ke5 22 Be5 Kd5 23 Bd4 Kc6 24 Ke4 Kd6 25 Be3 Kc6 26 Ke5 Kd7 27 Kd5 Kc7 28 Bd4 Kb7 29 Bf6 Kc7 30 Kc5 Kb7 31 Be5 (see 6b). "B1 has now the uncomfortable choice between running from the a8 corner, in which event he will not get back there, and remaining there, in which event he will be forced to play ...b4-b3." So 31...Kc8 32 Kc6 Kd8 33 Bd6 Ke8 34 Bxb4 Kd8 35 Bd6 Kc8 36 a3 Kd8 37 Kxb5, or 31...Ka6 32 Be7 Kb7 33 Bb6 Kc8 34 Kc6 Kb8 35 Bd8 Ka7 36 Be7 and the Black king will be stalemated next move.



7 - win

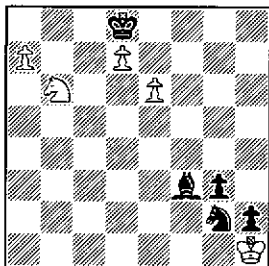


7a - after 4 Rb1

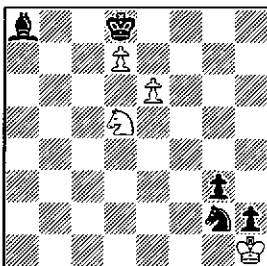


7b - 4...Qf2, after 7 Nxf1

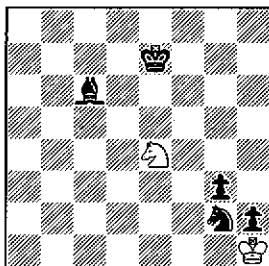
As usual, Adam Sobey's column in *The Problemist* published some first or near-first studies by British composers, and John Finch's 7 (1980) gained a commendation in the 1980-81 informal tourney. **1 Bb7 Qxb7 2 Rxb7 e2 3 Nc4 e1Q 4 Rb1** gives **7a**, and the Black queen is short of squares. Black can however gain both rook and knight in exchange, and we have **4...Qe2 5 Rb3+ Ke4 6 Re3+ Qxe3+ 7 Nxe3 gxf5 8 gxf5 Kxe3 9-10 Kxg7 c4 11-13 h8Q c1Q 14 Qh6+** with a skewer on the diagonal or **4...Qf2 5 Rf1 Qxf1 6 Nd2+ Ke2** (to prepare 7-8...c4 as a further option, see below) **7 Nxf1** (see **7b**) **Kxf1 8 Kxg6 c5 9 Kxg7 c4 10-12 h8Q c1Q 13 Qh1+** with a skewer on the rank. From **7b** there is also **7...c5 8 Kxg6 c4 9 Ng3+ Kd3 10 Kxg7 c3** and Black will promote first, but White can preserve Q + N + P against Black's Q + P.



8 - draw

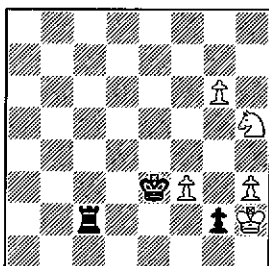


8a - after 2 Nd5

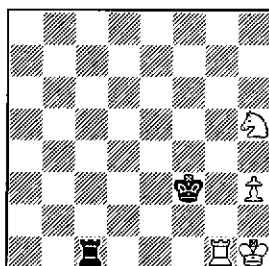


8b - after 5...Ke7 6 Ne4

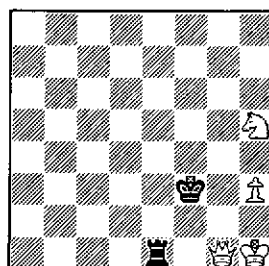
My own **8** appeared in *The Problemist* in 1981. Play starts **1 a8Q Bxa8 2 Nd5** (see **8a**), and if Black plays **2...Bxd5** or moves his knight White will sacrifice his pawns for stalemate. But Black has **2...Bc6** (**2...Bb7** leads to the same finish, but **2...Bc6** forces White to be precise), and if **3 Nb4** attacking the bishop then **3...Bxd7 4 exd7 Ne3 5 Nc6+ Kxd7 6 Ne5+ Ke6 7 Nf3 Kd5 8 Nxf2 Kc4**. So White sacrifices his pawns anyway, **3 e7+ Kxd7 4 e8Q+** (not **4 Nf6+**, when Black has **4...Ke6** with either **5 e8Q+ Bxc8 6 Nxe8 Nf4 7 Nc7+/Ng7+ Ke5 8 N-- Nd3** and **9...Nf2+** or **5 Ne4 Ne3 6 e8Q+ Bxe8 7 Nxf3 Ng4 8 Kg2 Bc6+ 9 Kh3 Bf3 10 Kh4 Nf2**) **Kxe8 5 Nf6+**, and now **5...K-- 6 Ne4** will give a position like **8b**. White threatens to draw by **7 Nxf3** and **8 Kxf2**, and if Black captures the White knight or moves his own knight he gives stalemate. When John Roycroft wrote an article about British study composers for *Shakmaty v SSSR* in 1989, this was the study he chose to represent me.



9 - win



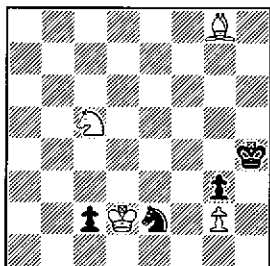
9a - after 6 Rg1



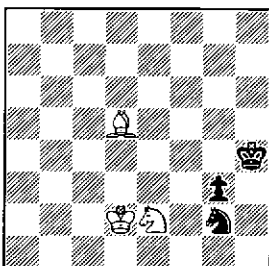
9b - 2 g1Q, after 6...Re1

As usual, I am under-representing Mike Bent because his work is conveniently accessible in *The best of Bent*, but he was as prolific during this period as during any other and to devote less than two pages to him would be an injustice.

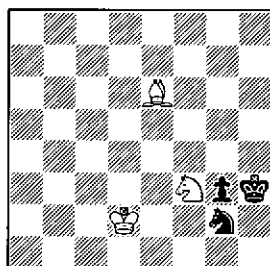
9 (4th commendation, Grzeban Jubilee Ty 1982, version) features an under-promotion with an unusual twist. The main line is simple enough, 1 g7 **Kxf3** (1...g1Q+ 2 Kxg1 Kxf3 3 g8R transposes) 2 **g1R!** g1Q+ 3 **Kxg1 Rc1+** (even with only a rook, White has enough material to win, so Black's only hope is perpetual check) 4 **Kh2 Rc2+** 5 **Kh1 Rc1+** 6 **Rg1** and White has consolidated (see 9a). But why not 2 g1Q? Because after the equivalent line 2...g1Q+ 3 Kxg1 Rc1+ 4 Kh2 Rc2+ 5 Kh1 Rc1+ 6 Qg1 Black has 6...Re1! (see 9b), and White has no good move: 7 Qxe1 stalemate, or 7 Kh2 Re2+ 8 Kh1 Re1 repeating the position, or 7 Nf6/Ng7 Rxg1+ 8 Kxg1 Kg3 and the pawn goes.



10 - win



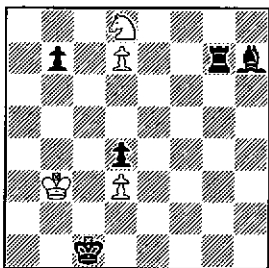
10a - after 4 Bd5



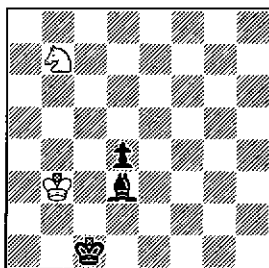
10b - 7 Be6 mate

10 (2nd-3rd prize, *Schweizerische Schachzeitung* 1981-82) is more conventional. Play starts 1 Nd3 (else 1...Nf4 will kill the White pawn) c1Q+ 2 **Nxc1 Nf4** (the pawn will still go, but with no enemy pawn on c2 White can organize countermeasures) 3 **Ne2 Nxc2** 4 **Bd5** and the knight is curiously short of squares (see 10a). Black has only 4...Kh3, and 5 **Ng1+** **Kh2** 6 **Nf3+** faces him with a dolorous choice: 6...Kh1 7 Ne1/Nh4 winning the knight, or 6...Kh3 7 **Be6** with a snap mate (see 10b).

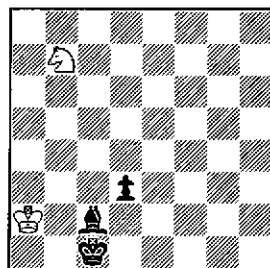
In *The best of Bent*, Mike draws attention to an earlier study by Pogosyants (*Udmurtskaya pravda* 1977, White Ke3, Rh5, Be8, Ne4, Black Kg4, Re6, Pg5/f2, play 1 Bd7 Kxh5 2 Bxe6 f1N+ 3 Kf2 Nh2 4 Kg2 Ng4 5 Ng3+ etc), but I think his own study offers enough that is new to stand in its own right.



11 - draw

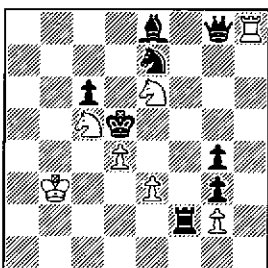


11a - after 4 Nxb7

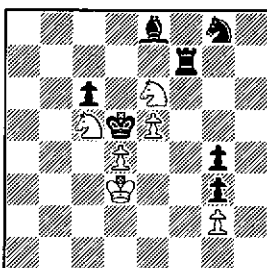


11b - after 5...d3

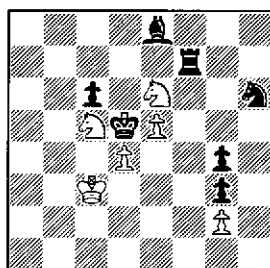
11 (6th HM, Nadareishvili Jubilee 1982) is also relatively conventional. Play starts **1 Nf7 Rg8 2 d8Q Rxd8 3 Nxd8**, and after **3...Bxd3 4 Nxb7** we have 11a. Black continues **4...Bc2+ 5 Ka2 d3** (see 11b), and now both *EG* and *The best of Bent* give **6 Na5 d2 7 Ka1 d1Q 8 Nb3+** with stalemate. But the Thompson database gives **6...Ba4** as winning, and White must play **6 Ka1** first. **6...d2** still leads to **7 Na5 d1Q 8 Nb3+ Bxb3** stalemate, and if **6...Ba4** then **7 Nc5 d2 8 Nb3+** and again stalemate.



12 - draw



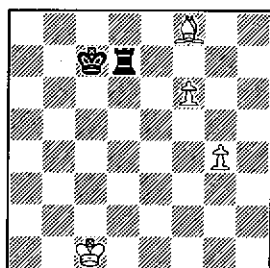
12a - after 5 Kd3



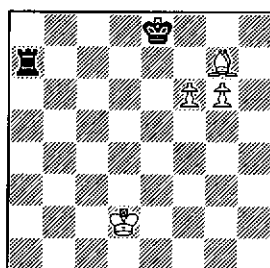
12b - after 6 Kc3

12, which took second prize in *Schweizerische Schachzeitung* in 1983-84, is not conventional at all. This study was actually published in 1984, but I overlooked it in my 1984-86 trawl. White starts by gaining two tempi for nothing, **1 e4+ Kd6 2 e5+ Kd5**, and then takes the queen: **3 Rxf7**. The reply **3...Nxf7** is effectively forced, and now **4 Kc3** defends the pawn on d4 and threatens mate by Nc7 and Nf4. The only move that defends both mating squares is **4...Rf7**, and now White waits by **5 Kd3** (see 12a). What is Black to do? The rook must continue to guard c7 and f4, and most bishop or knight moves will interrupt a line of guard. The only safe move is **5...Nh6**, and the second waiting move **6 Kc3** repeats the question (see 12b). Again Black has a single safe move, **6...Ng8**, and after **7 Kd3** we have a most unusual draw by repetition.

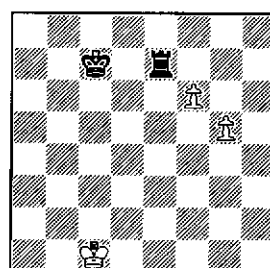
There seems to have been no comment at the time, but my computer wonders whether Black might not have a win by **4...Rc2+ 5 Kxc2 Bf7** (he will come out a pawn ahead, with a strongly centralized king against White's scattered forces). However, even if this is true I suspect that it easily can be fixed (perhaps by starting the rook on d7, since Nxd7 appears not to help White), and the idea is too striking to be left out.



13 - win

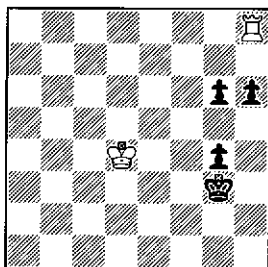


13a - 1...Rf7, after 4 Kd2

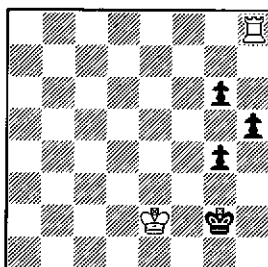


13b - main line, 2...Rxe7

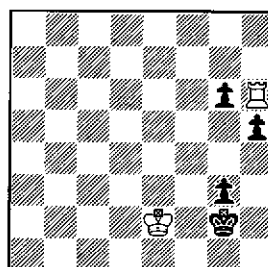
To finish, two attractive lightweights by John Nunn. Play in **13** (*Schaakbulletin* 1983) goes **1 g5** (1 Be7 Rxe7, or 1 Ba3 Rf7 2 g5 Kd7 3 Bb2 Ke6 4 g6 Rxf6, or 1 Bg7 Kd6 2 g5 Ke6 3 g6 Kf5 4 f7 Rd8) **Rf7** (1...Kd8 2 g6 Ke8 3 Bg7 Ra7 4 Kd2 "and wK runs to g8", see **13a**, or 1...Rd5 2 g6 Rg5 3 g7 with f7 to come) **2 Be7** (2 Bg7 Kd6 3 g6 Rc7+ 4 Kd2 Ke6 and either 5...K-- Kf5 6 f7 Rc8 or 5 Bh8 Rc8 6 Bg7 Rc7, or 2 Ba3 Kd7 3 Bb2 Ke6 4 g6 Rxf6) **Rxe7** (2...Kd7 3 g6 Rxe7 4 g7) and we have **13b**. Now the natural 3 fx7 only draws, but 3 g6 leaves Black helpless: **3...Kd7 4 g7** and White wins.



14 - win



14a - after 2...Kg2



14b - reciprocal zugzwang

**14** (*Schaakbulletin* 1982) is based on a reciprocal zugzwang. 1 Rxh6 fails (1...Kf2 2 Rxc6 g3 3 Rf6+ Ke2), and the right way to start is **1 Ke3**. Black naturally replies **1...h5**, and play continues **2 Ke2 Kg2** (see **14a**). This is the key moment. If White plays 3 Rh6, Black replies 3...g3 and White has no good move (see **14b**): 4 Rxc6 h4, or 4 Ke3 Kf1, or 4 Ke1 Kh2 5 Rxc6 h4 6 Kf1 h3 7 Rg8 g2+. But if White plays **3 Rh7**, Black still has nothing better than **3...g3** (3...Kg1/Kh2 4 Rh6 g3 transpose, while 3...Kg3 is met by 4 Rh6 h4 5 Rxc6 h3 6 Kf1), and **4 Rh6** now gives **14b** with Black to move. There follows **4...Kh2** (4...Kg1 5 Kf3) **5 Rxc6 h4** (5...Kg2 6 Rh6) **6 Kf3** and wins (say 6...Kg1 7 Rg4 Kf1 8 Ra4 Kg1 9 Rxc4 g2 10 Rg4 Kh1 11 Kf2).

*Our next special number of this kind is scheduled for March 2001, and will cover studies from 1975-79. As usual, please will composers and their friends draw my attention to studies that they would like to see included, and also to any from 1980-95 which should have appeared in the series but have been overlooked. - JDB*