

British Endgame Study News

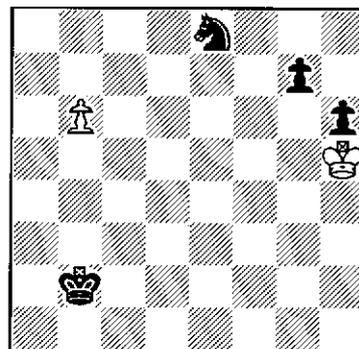
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by John Selman
and Paul Michelet
White to play and draw

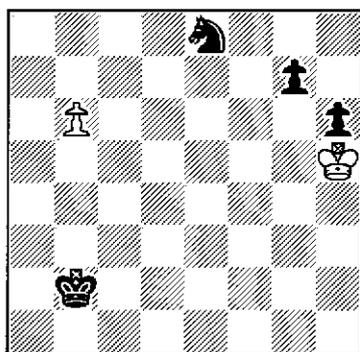
Editorial. Our promised special number on British compositions from 1992-3 accompanies this issue, and Timothy Whitworth supplies another composer's tale. The study alongside, which was developed by Paul Michelet from one published by the Dutch composer John Selman in 1940, gave a fair amount of trouble to solvers when it appeared in *diagrammes* last year. Do spend a few minutes on it before looking inside.

Spotlight. Alain Pallier reminds me that Aleksei Selesniev was born at Tambov, in Russia, and did not move to the Ukraine until the 1920s. He subsequently lived in France.

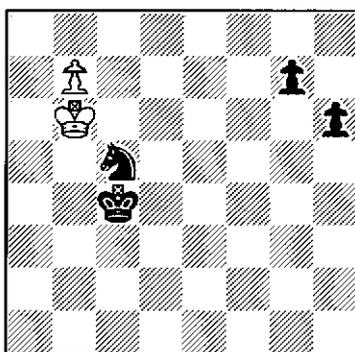
Classical or romantic? One of a study editor's problems is to decide how to divide his attention between "classical" studies, with light material and reasonably natural positions, and "romantic" studies which feature more spectacular play at the cost of more material and often unnatural positions. My policy in the *British Chess Magazine*, which is a magazine for mainstream chess enthusiasts, is to keep to classical works, but in *diagrammes*, which is primarily a magazine for problemists, I make little distinction. My personal tastes lean towards the classical and in *BESN* I have tended to stress the classical without by any means excluding the romantic, but the primary purpose of *BESN* is to entertain its readers and if you would prefer me to change the policy I can easily do so. Tell me, please.

World Chess Solving Championship. Brian Stephenson tells me that he has now received some original studies for this championship, but he would still like more. The rules require that the three studies used be in different styles, and it is clearly desirable that they be by three different composers. If you have anything suitable on hand, do please send it to him at 9 Roydfield Drive, Waterthorpe, Sheffield S19 6ND. In the hope of attracting contributions of a high standard, the British Chess Problem Society has stated that all originals chosen or short-listed for this WCSC will be published in *The Problemist* immediately after the competition and will automatically compete in its current composition tourneys.

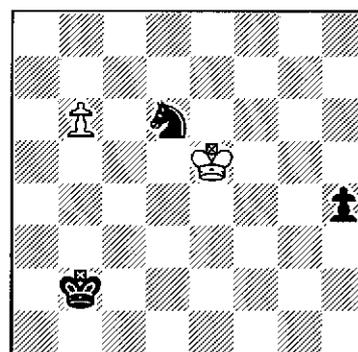
Recently published British originals



1 - draw



1a - 1 b7, 3...Kc3, 7...Nc5



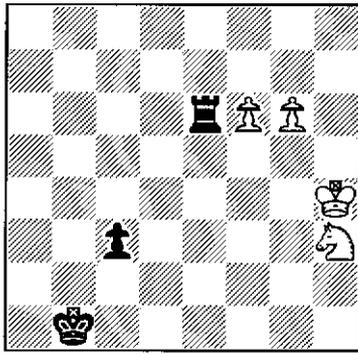
1b - main line, after 4 Ke5

The natural start in **1** (John Selman and Paul Michelet, *diagrammes*, 1996) is 1 b7, followed after 1...Nf6+ 2 Kg6 Nd7 by 3 Kf7 (not 3 Kxg7, when 3...h5 4 Kf7 h4 5 Ke7 Nb8 6-8 Kxb8 h1Q wins). Now 3...h5 leads only to a draw and some solvers duly took this to be the solution, but Black can win by playing 3...Kc3 and bringing bK to the support of bN: for example, 4 Ke7 Nb8 5 Kd6 Kc4 6 Kc7 Na6 7 Kb6 Nc5! (see **1a**) and either 8 b1Q Nd7+ or 8 b1N h5. The correct move is **1 Kg6!** Now 1...Nf6 can be met by 2 Kxg7 Nd7 3 Kxh6, and after **1...Nd6** we have a draw by the Réti manoeuvre **2 Kxg7! h5 3 Kf6 h4 4 Ke5** (see **1b**) **h3 5 Kxd6 h2 6 b7 h1Q 7 b8Q+**. Selman (*Tijdschrift v d KNSB*, 1940) had wKh8, wPb5, bKb1, bNf5, bPg7/h6, 1 b6 Nd6 2 Kxg7 etc, but the wK's position in Paul's setting is much more natural and the diabolical try 1 b7 is a distinct bonus. I published this as by "Michelet after Selman", but on reflection I consider that "Selman and Michelet" is more appropriate.

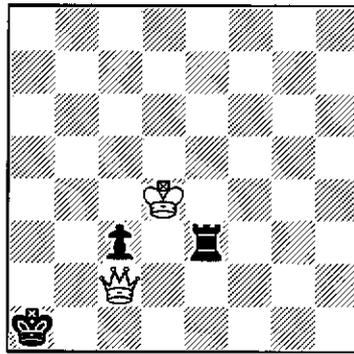
Andrew Miller's **2** took 3rd honourable mention in the 1995 Kasparyan Memorial Tourney. Advancing the f-pawn gives Black no trouble (1 f7 Rf6! 2 g7 c2 3 g8Q c1Q), hence **1 g7**. The natural reply is 1...c2, but 2 g8Q attacks bR, and after 2...Re4+ 3 Kh5 neither 3...c1Q nor 3...Re5+ 4 Kg6 c1Q is good enough: White will hunt bR with forks and hope (though probably not with a railway share) and will win it because bQ cannot afford to interpose. The main line proceeds **1...Rxf6 2 g8Q Rh6+**, and Black will sacrifice bR for wN and play for the draw with bPc2 against wQ.

Andrew shows that 3 Kg3 and 3 Kg5 now fail (if White doesn't recapture on h3, Black can reach a drawing position with R+P against Q) and the move that works is **3 Kg4**. Now **3...Rxxh3** isn't check, and White has time for **4 Qb3+**. **4...Kc1 5 Kxh3 c2 6 Kg3** leads to a book win, wK being close enough, but **4...Ka1** is more difficult; White can prevent the drawing move ...c2 only by playing **5 Qc2** and stalemating bK immediately. The natural response is to sacrifice bR, and the main line proceeds **5...Rg3+ 6 Kf4 Rf3+ 7 Ke4 Re4+ 8 Kd4** (see **2a**). Black can of course check on the fourth rank instead, but wK marches in along the third rank and the result is the same. However, White must not allow Black to check on the *fifth* rank: **6 Kf5? Rg5+ 7 Kf4 Rf5+! 8 Qxf5** (else perpetual check) c2 and Black draws because wK is too far away.

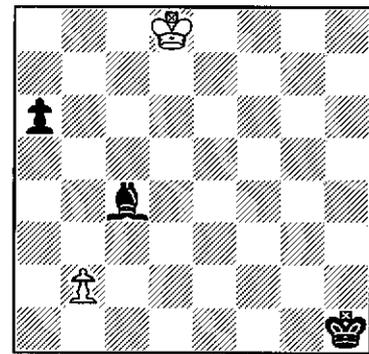
We have now reached the heart of the study, and there are two echo variations each leading to two stalemate releases: **8...Rd3+ 9 Kc4 Rd4+ 10 Kb3 Rb4+ 11 Ka3** and



2 - win



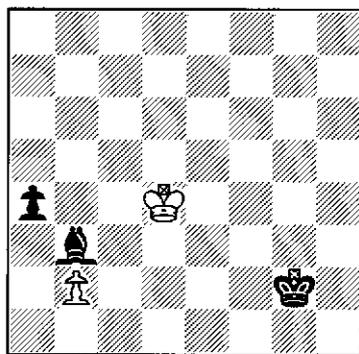
2a - after 8 Kd4



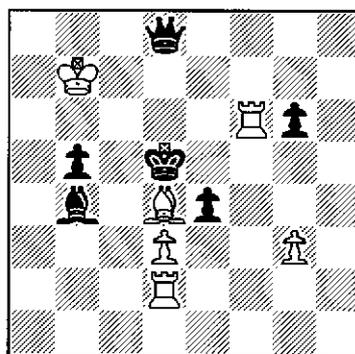
3 - draw

either **11...Ra4+ 12 Qxa4** or **11...Rb3+ 12 Qxb3**, and **8...Re4+ 9 Kd3 Rd4+ 10 Ke3** and either **10...Re4+ 11 Qxe4** or **10...Rd3+ 11 Qxd3**.

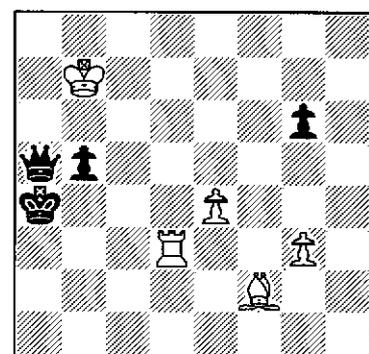
David Blundell's 3 took 6th honourable mention in a tourney celebrating the 90th birthday of the Argentine composer Luis Parenti (born in 1904 and still active). White will have to keep bK at bay and hope for a "wrong bishop" draw, and he starts by playing **1 Kc7**, ready to meet 1...a5 by 2 Kb6 gaining a tempo. But if Black plays 1...Kg2 then 2 b3 Bb5 3 Kb6 and 4-6 Ka3 draws, so 1...a5 is his only chance, and we duly have **2 Kb6 a4**. Now wK changes tack: **3 Kc5 Bb3 4 Kd4 Kg2** (see 3a). This is the decisive moment. The simple advance by 5 Kc3/Kd3 allows Black a standard win (5...Kf3 6 Kd2 Ke4 7 Kc1 Ba2 8 b4 a3 9 b5 Kd5 10 b6 Kc6 11 Kc2 Kxb6 12 Kc3 Kb5), but **5 Ke3** gains another and decisive tempo: **5...Kg3 6 Kd2 Kf4 7 Kc1 Ba2 8 b4** and draws because bK is too far away, for example 8...a3 9 b5 Ke5 10 b6 Kd6 11 Kc2 Kc6 12 Kc3 Bd5 13 Kc2. The judges drew attention to a game between L. Paulsen and Metger (1888) and a subsequent study by Holzhausen, but "the author adds valuable subtleties - using only five chessmen" (comment as translated in *EG*).



3 - after 4...Kg2



4 - win



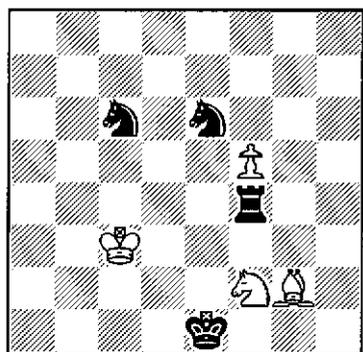
4a - after 6 Bf2

Timothy Whitworth's 4 was commended in the same tourney. White starts by driving bK to the edge: **1 dxe4+ Kc4** (1...Kxe4 2 Rf4+ Kd5 3 Bc3+) **2 Rc6+ Kb3** (2...Bc5 3 Rxc5+ Kb3 4 Rxb5+ Ka4/Kc4 5 Rb4+ etc) **3 Rd3+** (3 Rb2+ Ka3 4 Ra6+ Ba5 is only a draw) **Ka4** (3...Ka2 4 Rc2+ etc). Then bQ follows: **4 Ra6+ Ba5 5 Rxa5+ Qxa5** (5...Kxa5 6 Bc3+). Now comes the coup de grâce: **6 Bf2** (see 4a). This is zugzwang: 6...b4 7 Rd5, or 6...Qb4 7 Rd4, or 6...Kb4 7 Be1+, or 6...g5 7 g4 and the same.

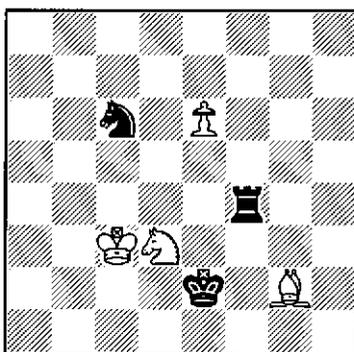
One thing leads to another

by Timothy Whitworth

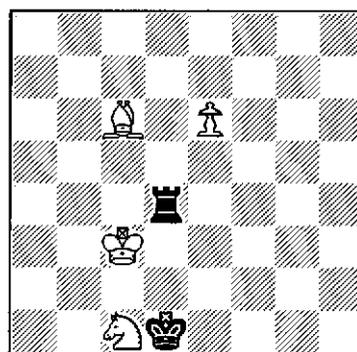
Here are two studies which I am sure will be new to most readers. The first inspired the second, and the link between them will soon become apparent. Let us begin by seeing how the play goes in each of them.



1 - win

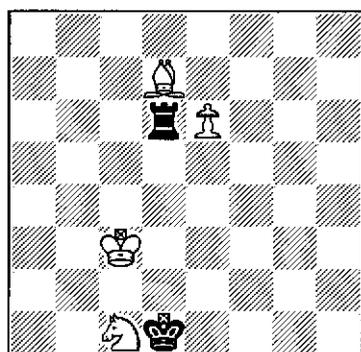


1a - after 2 fxe6

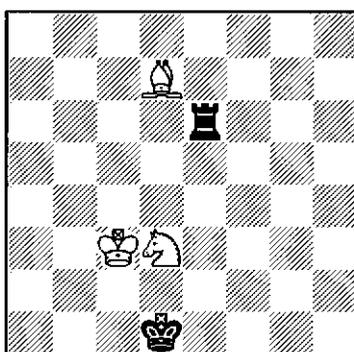


1b - after 4 Bxc6

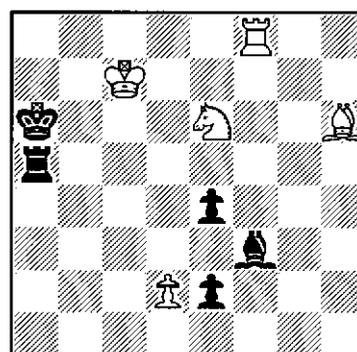
In 1 (TGW, *EG*, 1978), White must play to win material, and **1 Nd3+** is clearly the way to start. Since 1...Kd1 offers little resistance (2 fxe6 Rf8 3 Bxc6 Rc8 4 Ne5), Black tries **1...Ke2**. White avoids the continuation 2 Nxf4+ Nxf4 3 Bxc6, for it leads only to a draw (3...Ke3 4 f6 Ne6 5 f7 Kf4 6 Kc4 Ke5 7 Bd5 Nf8 8 Kc5 Kf6 9 Kd6 Ng6). Instead, he plays **2 fxe6** (see 1a). Black can now counterattack with **2...Rd4**. After other moves, White wins easily enough: 2...Rf3 3 Bxf3+ Kxf3 4 Ne5+, or 2...Rf6 3 Bxc6 Rxe6 4 Nf4+, or 2...Ra4 3 Bxc6 Ra3+ 4 Kb4 Rxd3 5 Bb5. As it is, White must save his knight before making another capture: **3 Nc1+ Kd1 4 Bxc6** (see 1b). White may be making progress, but Black is not yet finished: after **4...Rd6 5 Bd7** (see 1c), he plays **5...Rxe6!** (5...Kxc1 loses to 6 e7). But White has a good riposte in **6 Nd3!** (see 1d). If Black plays 6...Re4 to guard g4, then 7 Nf2+ wins, and we see the same result after 6...Re3 7 Bg4+ Re2 8 Nf4, or 6...Re2 7 Ba4+ Rc2+ 8 Bxc2+. Black's only other option is to play **6...Rg6**, whereupon **7 Ba4+ Ke2 8 Nf4+** wins.



1c - after 5 Bd7

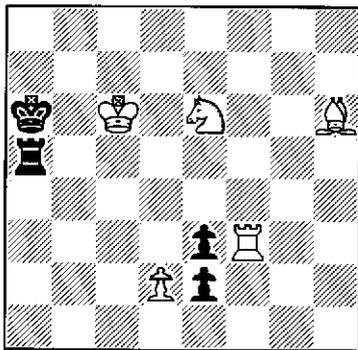


1d - after 6 Nd3

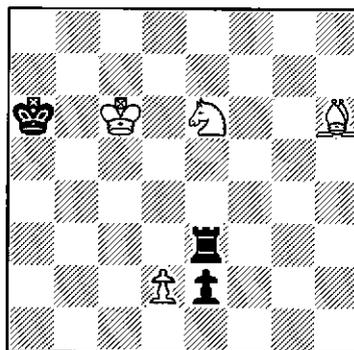


2 - win

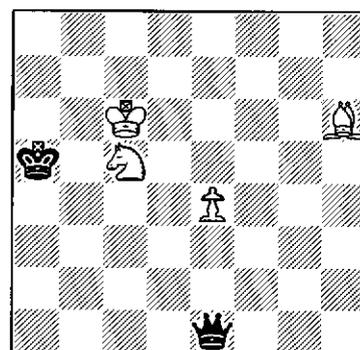
In 2, Black is ready to promote a pawn, and the question for White is how to deal with this threat. White's first step is to play **1 Kc6**, threatening instant mate. Anything else leaves White with only a draw at best: for example, **1 Nd4 Rc5+**, or **1 Be3 e1Q 2 Kc6 Qc1+ 3 Nc5+ Rxc5+ 4 Bxc5 e3+ 5 Rxf3 Qh1**, or **1 Rb8 e1Q 2 Rb6+ Ka7 3 Be3 (3 Rb7+ Ka6) 3...Qg3+**, or **1 Ra8+ Kb5 2 Rb8+ Kc4 3 Rb1**, after which Black can (at least) win back a piece by **3...Ra6 4 Rc1+ Kb3 5 Kd7 Bg4**. White's opening move has given Black the chance to discover check, and after **1...e3+ 2 Rxf3** the pressure on Black's king is somewhat reduced (see **2a**). However, the king is still too confined to permit the immediate promotion of the pawn (**2...e1Q 3 Nc7+ Ka7 4 Bxe3+** wins), and if Black prepares for the promotion with **2...Ra1**, then **3 Rxe3 e1Q 4 Rxe1 Rxe1** leaves White with a decisive advantage. So Black plays **2...Re5**, and after **3 Rxe3 Rxe3** we may wonder whether White is still on top (see **2b**). The capture **4 Bxe3** leads to **4...e1Q 5 Nc5+ Ka5**, and the alternative capture **4 dxe3** leads to **4...e1Q 5 Nc5+ Ka7**. White's answer is to check first and capture afterwards: **4 Nc5+ Ka5 (or 4...Ka7 5 Bxe3 e1Q 6 Nd3+)** **5 dxe3 e1Q 6 e4!** (see **2c**). This last move, by opening one diagonal (h6-d2) and closing another (h1-c6), forces Black's surrender.



2a - after 2 Rxf3



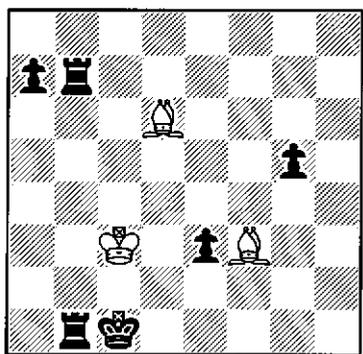
2b - after 3...Rxe3



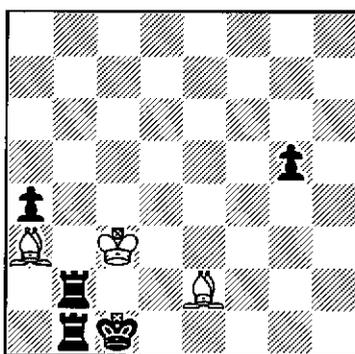
2c - after 6 e4

The origin of this study will now be obvious: it was but a small step from **1d** to **2c**. Surprisingly, the substitution of queen for rook required the addition of only a single pawn. Devising the introductory play was a tricky exercise, but I eventually reached the position shown in **2a**. The play from here seemed interesting enough, but still more was needed, not only to give White the first move but also to give the solution more substance. Having tried in vain to find another move or two, I took the unfinished study to a meeting of the Chess Endgame Study Circle and showed it as a piece of work in progress. One of those present happened to be Jon Speelman. Having seen the solution, such as it was, he asked me to set up the initial position again. He studied **2a** for a few moments and then quickly made some adjustments. What we now know as the starting position miraculously appeared on the board. Jon briefly surveyed the new position and then murmured, "I think we have a study here". We had indeed, and it was soon in print as a joint composition (JSS & TGW, *EG*, 1982).

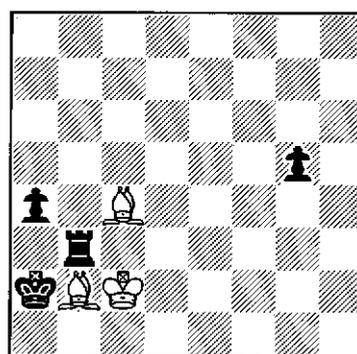
From the world at large



1 - win



1a - reciprocal zugzwang

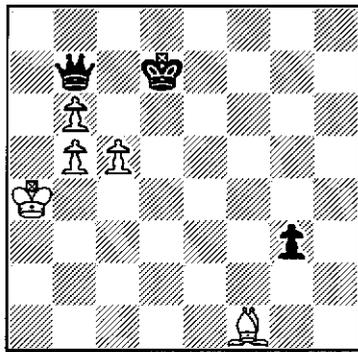


1b - 2 Be2, after 10...Rb3

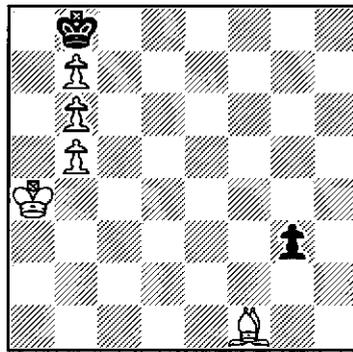
Alain Pallier thought that the study I chose from *Endgame Virtuosity* in our last issue did less than justice to the book's rich content, so here's another.

1 is by Ofer Comay (*Schakend Nederland*, 1980). Two bishops do not normally win against two rooks and an array of pawns, but **1 Ba3+** forces **1...R7b2** (if **1...R1b2** then **2 Bxb7** and the composer gives analysis to demonstrate the win) and now White can win one rook by zugzwang. However, winning one rook is not enough, we still have to force mate, and an instructive but insufficient line is **2 Bh5 Ra1!** **3 Bxb2+ Kb1** and either **4 Kb3** (threat **5 Bg6** mate) **Ra6** or **4 Bg6+ Ka2 5 Kc2 Rf1**; Black can hold out in either case. The principal try is **2 Be2 a5z** ("z" indicates reciprocal zugzwang, Black to move would lose but White to move can only draw) **3 Bg4 e2 4 Bxe2 a4z** (see **1a**) **5 Bg4 Ra1** (forced, but Black is not too worried) **6 Bxb2+ Kb1 7 Bf5+ Ka2 8 Kc2** (threat **9 Be6** mate) **Re1 9 Bd3 Re3!** **10 Bc4+ Rb3** (see **1b**) and now **11...a3** would allow mate, but Black can move his g-pawn instead. The correct line is **2 Bg4! e2 3 Bxe2 a6** (hoping for **4 Bg4 a5 5 Be2 a4z** as before) **4 Bh5!** (this only works when the a-pawn is at a6: if the pawn were on a7 or a5, Black could play **4...Ra1**, and answer **5 Bxb2+ Kb1 6 Kb3** by **6...Ra6** or **6...a4+**) **a5 5 Bg4 a4 6 Be2z** (now we have **1a** with Black to move) **g4** (**6...Ra1** is met by **7 Bxb2+ Kb1 8 Bd3+ Ka2 9 Kc2**) **7 Bxg4 Ra1 8 Bxb2+ Kb1 9 Bf5+ Ka2 10 Kc2 Re1 11 Bd3 Re3 12 Bc4+**, and now **12...Rb3** gives **1b** without the g-pawn and any waiting move by **wBc4** will win.

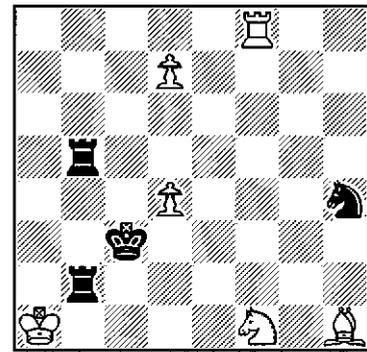
Also recently published by Friedrich Chlubna in Wien is John Roycroft's *The Win and Draw Chess Compositions of Thomas Rayner Dawson*. Dawson (1889-1951) was best known as a pioneer of fairy chess, but he composed studies as well. Most of his compositions are now of greater interest to scholars than to general enthusiasts and the market for a "complete Dawson" might be questioned; there was dross among the gold, his works were roughly constructed (at a production rate of three a week it could hardly be otherwise) and relatively few are memorable. However, John has added perceptive essays by George Berguno on creativity and Brian Stephenson on thematic classification, and has given an excellent account of Dawson as the study editor of the *Chess Amateur*. Dawson was a first-rate study editor (as one of his successors in the *British Chess Magazine*, I shall be pleased if I am considered as having done half as well) and it is good to have his contribution recognized.



2 - win



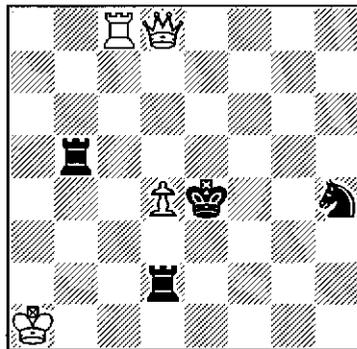
2a - after 2 cxb7+ Kb8!



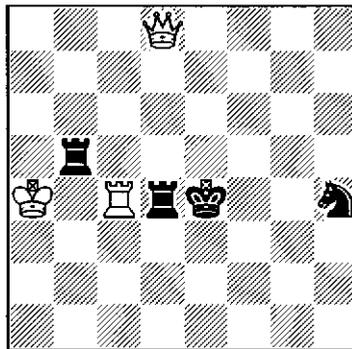
3 - win

All Dawson's 163 published studies are here, and 2 (*Chess Amateur*, 1923) is one of the neatest. Play starts **1 c6+ Kc8**, and surely **2 cxb7+ Kxb7 3 Ka5** wins off-hand? No, it doesn't: **2...Kb8** draws (see 2a), because both **3 Bg2** and **3 K-- g2 4 Bxg2** will be stalemate! Correct is **2 Bh3+ Kb8 3 c7+ Ka8**, and now **4 Bg2** does win. This anticipates a 1947 study by Prokeš (244 in his 1951 book *Kniha šachových studií*).

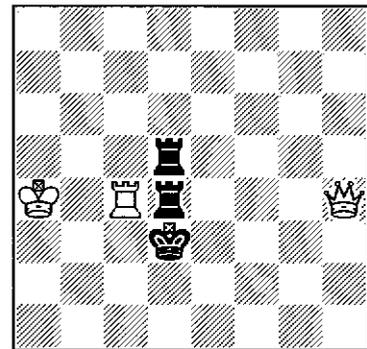
3 (V. Tarasyuk, 2nd Prize, Rezvov Jubilee 1992) took my eye in the latest issue of *EG*. White would like to play **d8Q**, preventing the mate threatened by **...Ra5** and winning on material, but Black has a perpetual check starting with **...Rb1+**. Hence **1 Rc8+ Kd3** (1...Kb- spoils the perpetual check and allows **2 d8Q**) **2 Be4+** (no analysis is given for **2 Nd2 Kxd2 3 Be4**, but I think **3...R2b4** forces **4 Ra8** and **4...Rxd4** draws) **Kxe4** (other moves leave wB guarding b1, and **3 d8Q** will win easily) **3 Nd2+ Rxd2** (this time other moves leave wN guarding b1) **4 d8Q** and we have 3a.



3a - after 4 d8Q



3b - after 8 Rc4



3c - after 9...Kd3

Now White has only Q+P against R+N, but he threatens to win more material by **Qe8+** or **Qxh4+** and so Black must check: **4...Rd1+ 5 Ka2 Rd2+ 6 Ka3 Rd3+ 7 Ka4 Rxd4+**. This seems to have won wQ with a comfortable draw, but White has another shot in his locker: **8 Rc4!** (see 3b). This suicidal interposition to pin the checking piece is typical of the modern style of study composition. The tactical points now come thick and fast. **8...Rxc4+** will lose to **9 Kxb5** with another capture to follow, but **8...Rd5** saves the rooks and yields only the knight: **9 Qxh4+**. Even this would normally give White a winning advantage, but **9...Kd3** leaves both his pieces under attack (see 3c) and if **10 Rxd4+** then **10...Rxd4+** draws. There is only **10 Qh7+**, after which **10...Kxc4** restores material parity; but **11 Qc2** mate gives White the last word.

News and notices

The Editor at home. I intend to make this an annual event, and this year I shall be at home on the morning of **Saturday July 12** from 1100 onwards. Do come and introduce yourselves. Harpenden is 25 miles north of London (M1, A1, Thameslink railway) and a map will be sent on request (01582-715858). As last year, I hope there will be some originals to show, and there will be a Thompson database demonstration if demanded. Stay for a modest buffet lunch (please tell me if you are coming, it isn't essential but it helps if we know roughly how many to expect) and meet the problem fraternity afterwards if you feel like it. I double as Librarian of the British Chess Problem Society, and the society's "Library Day" will take place in the afternoon.

Other meetings. The next *EG* readers' meeting will be at 17 New Way Road, London NW9 6PL, on Friday July 4 at 6.00 pm. Non-subscribers 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!

Books in English. The excellent book *Endgame Study Composition in the Netherlands and Flanders* by Jan van Reek and Henk van Donk (176pp, 300+ studies, published by ARVES in 1992) is now available from me at £11.50. It gives a comprehensive coverage of Dutch and Flemish study composition since 1789, and contains a mass of good stuff. All the well-known names are here - Cortlever, van den Ende, de Feijter, Kok, Korteling, Mann, Marwitz, Mees, Missiaen, van Reek himself, Selman, Vandecasteele, Vandiest, Weenink - plus many that were new to me, and a pleasant touch is the inclusion of a chapter on prizewinning studies in Dutch tournaments irrespective of the nationality of the composer. English is good, printing is excellent. Do I compromise my neutrality as a reviewer by taking a small retailer's commission from sales of books which are available through me? Yes, of course I do and readers should realize this, but I have always taken the view that the primary purpose of a review is not to show off my knowledge but to advertise a book which my readers will find of interest (if I cannot review a book reasonably favourably, I don't review it at all, and the author receives a private letter saying why not) and in my opinion any study enthusiast will think this book worth £11.50.

I can also supply *The Win and Draw Chess Compositions of Thomas Rayner Dawson* (see pages 46-7) at £9.00, and I can now supply *The Best of Bent* on behalf of Mike at £12.00. All these prices include UK postage.

Books from Russia. Alexander Baburin, 3 Eagle Hill, Blackrock, Co Dublin, Republic of Ireland, has an excellent list of Russian books both new and second-hand. I have recently been dealing with him on behalf of the BCPS Library.

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.