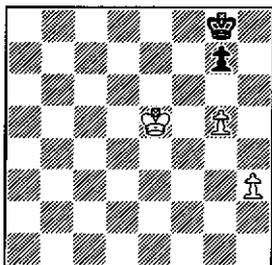
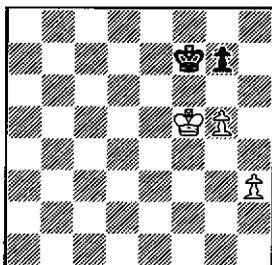


Recently published British originals

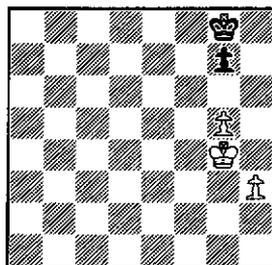
Last autumn, John Nunn issued a friendly challenge to the chess world to solve six king and pawn endings. Four of them were computer-assisted discoveries of his own, the computer providing a definitive analysis of various configurations and the human connoisseur then examining the mass of data and extracting positions of particular interest. I shall not give all the challenge positions here, partly for reasons of space and partly because they are conveniently available elsewhere (for a full report, see the January and February *BCM*, pp 42-45 and 95-99), but we should not let them pass unremarked. They provide yet another example of the way in which the computer is helping to disclose the hidden beauties of the game.



1 - win



1a - reciprocal zugzwang



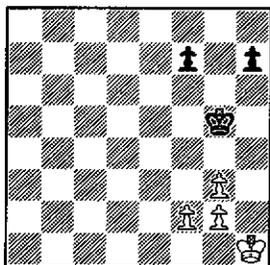
1b - see text

White's strategical aims in **1** are two-fold: to penetrate to g6 and then f7/h7 with his king, or to force Black to play ...g6 while the White pawn is still on h3 (so that he has h4 available as a tempo move). However, traps abound, and White must play precisely. In **1a**, for example, Black to move would have to concede one of White's objectives at once, whereas if White is to move Black can hold him at bay.

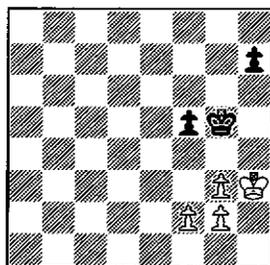
So 1 Kf5 can be met by 1...Kf7, and the correct move is **1 Kf4!** Now if 1...Kf7 then 2 Kf5 and we have **1a** with Black to play. So Black plays 1...Kf8, and **2 Kg4** forces **2...Kg8** (see **1b**). Black to play would lose here, as we shall see later in the solution, but (unlike **1a**) White to play can manoeuvre to give the move to Black.

He starts by playing **3 Kh5**, forcing **3...Kh7** to defend g6. Now comes **4 Kh4!** and Black must reply **4...Kh8** (if 4...Kg6/Kg8 then 5 Kg4). White continues to "tiptoe around" g4, **5 Kg3**, and the natural move for Black is **5...Kh7** to delay ...Kg8 as long as possible. (John actually gives 5...Kg8 as the main line, presumably because it demands the unique reply 6 Kg4 whereas 5...Kh7 can be met by either 6 Kf4 or Kf3, but this seems to me to be an inappropriate intrusion of the study composer's "no-dual" aesthetics into a natural situation.) There follows **6 Kf4** (the most natural, though 6 Kf3 also works) **Kg8** (no choice now) **7 Kg4**, and we are duly back at **1b**. The rest is easy: **7...g6** (otherwise wK will penetrate to one side or the other) **8 Kf4 Kf7 9 Ke5 Ke7 10 h4** and wins.

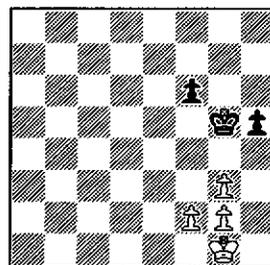
And we may note that if White had tried 2 Kg3, hoping for 2...Kg8 3 Kg4 at once, Black would have drawn by 3...Kf7 (4 Kf4 Ke6).



2 - win



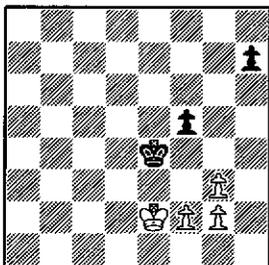
2a - reciprocal zugzwang



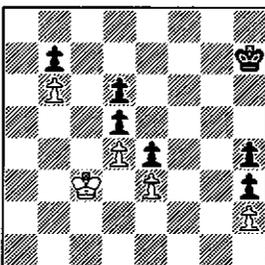
2b - reciprocal zugzwang

John points out that pre-computer king and pawn investigations concentrated on positions where the pawn structure is largely blocked (for an excellent example, see the Ellison study featured in December and repeated in this month's special tribute number) and that the computer can handle positions where both sides have mobile pawns. 2 is a case in point. John's analysis occupies more than three pages of the February *BCM* and we can do no more than sketch, but the heart of the matter lies in the reciprocal zugzwangs 2a (main line BTM 1...h6 2 f4+ Kh5 3 g4+ fxg4 4 Kg3 and wins, WTM 1 Kh2 Kf6 2 Kg1 Ke5 3 Kf1 Kd4 4 Ke1 Ke5 5 Kd1 Kd5 6 Kd2 Kd4 7 Ke2 Ke4) and 2b (BTM 1...Kf5 2 f3 Kg5 3 Kf2 Kf5 4 Ke3 Ke5 5 g4 hxg4 6 fxg4 Kd6 7 Kf4 Ke6 8 g5, WTM 1 f3 f5 2 Kf2 Kf6 3 Ke2 Ke6). The main line now goes 1 Kh2 f6 (best) 2 Kh1! (2 Kh3 f5 is 2a WTM, 2 Kg1 h5 is 2b) f5 3 Kg1 (aiming for e3) Kf6 4 Kf1 Ke5 5 Ke1 (5 Ke2 allows 5...Ke4) Kd5 6 Kd1 Ke5 7 Kc2 Kd4 8 Kd2 Ke4 9 Ke2 (see 2c). Now Black must play 9...h6, using up his spare tempo, and White can come back to h3 and win as from 2a: 10-13 Kh3 Kg5 14 f4+ etc.

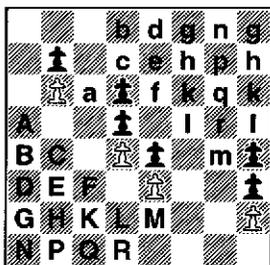
Only a few managed to solve this, and nobody did so without a little prompting. Even Kasparov initially overlooked the significance of 1...f6, and had to be told he was missing Black's strongest defence; but half an hour *sans voir* then sufficed.



2c - after 9 Ke2



3 - draw



3a - where wK must go

John suggests that 2 Kh1 is one of the most incredible moves ever seen in a king and pawn ending. It is indeed a splendid discovery, particularly with so many mobile pawns on the board, but it is not wholly without pre-computer parallel. Play in the famous 3 (K. Ébersz, *Magyar Sakkvilág* 1930) starts 1 Kb2! and if 1...Kg8 then 2 Ka1!! The complete solution is shown in 3a, and White cannot vary at any point.

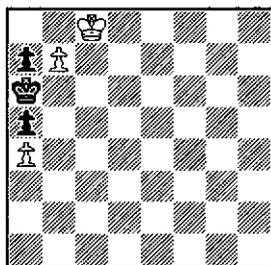
Endgames

by Albert van Tets

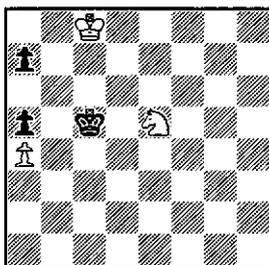
This article was originally written for a proposed South African youth chess magazine, and when that magazine failed to materialize Albert asked me if it might be of interest over here. I immediately offered him the hospitality of our middle pages. BESN is not itself a youth chess magazine, but I know that some of our readers are youth chess coaches, and if any of them wish to reproduce and make use of it both Albert and I are very happy that they should do so. The study is one of Albert's own, and Ndaba is a South African periodical. - JDB

As you probably all know already, chess full of surprises. This can be true for all three phases of a hard fought battle, i.e. in the opening, in the middle game and in the ending, especially in the latter two. In the first two phases analysis often tends to be subjective and inexact, but in the endgame it generally is both exact and conclusive even without the help of a top computer program.

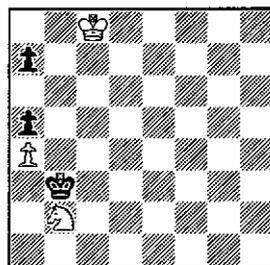
After as much as 16 years I welcome the opportunity to show you - and hopefully in much larger numbers than those reading my former column of 13 January 1984 in *Ndaba* - the miniature position 1 again. It has less than the required number of 7 men on the board as shown in the diagram.



1 - win



1a - 1 b8N+, after 3...Kc5

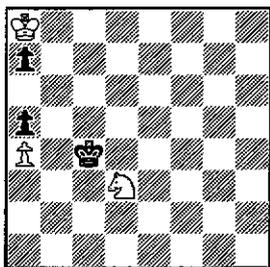


1b - after 5...Kb3

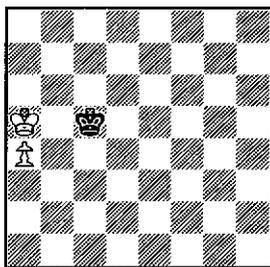
It is here easy to believe, that white to move should win. Now don't move too quickly. It is a sin, of which I am often also guilty. Think first and please do it as thoroughly as you can. Yes, of course you want to promote your free pawn, but if you play 1 b8Q? it is a draw by stalemate. That means black can't make a legal move and his king is not in check. Choosing a rook instead of a queen, doesn't help. What about promoting to a bishop? It would have the wrong colour and although you may eventually deny the black king availability of the white square a6, you must then allow him access to the promotion square a8. Because it also can't be controlled by white's bishop, it should lead again to stalemate or endless repetition.

So it must be a knight promotion, you may think. And you are right! But immediately 1 b8N? is not the solution, because in the follow up 1...Kb6 2 Nd7+ Kc6 3 Ne5+ Kc5 (see 1a) white comes one move too late in the defence of his remaining

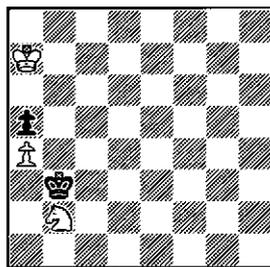
pawn (e.g. 4 Nd3+ Kc4 5 Nb2 Kb3, see **1b**). As usual only one knight left here is not enough to win.



1c - 1 Kb8, after 6...Kc4

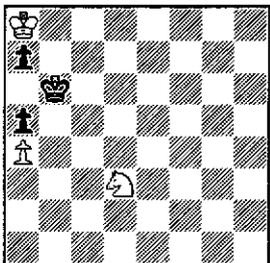


1d - 7 Kxa7, after 9...Kc5

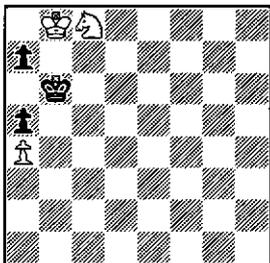


1e - 7 Nb2+, after 8 Kxa7

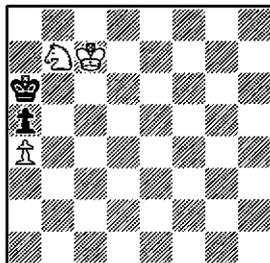
White must first improve his position, not by 1 Kc7? stalemate, but by **1 Kb8 Kb6 2 Ka8**. Then after **2...Ka6 3 b8N+** gains an essential tempo and **3...Kb6 4 Nd7+ Kc6 5 Ne5+ Kc5 6 Nd3+ Kc4** (see **1c**) **7 Nb2+** (not 7 Kxa7? Kxd3 8 Kb6 Kc4 9 Kxa5 Kc5 and black draws, see **1d**) **Kb3 8 Kxa7** will be decisive (see **1e**). Do you agree?



1f - after 6...Kb6



1g - after 11 Nc8+



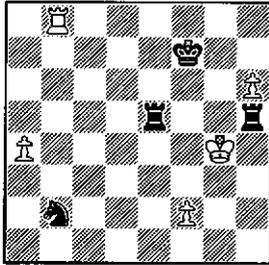
1h - after 16 Kc7

Now let us look at **1f**, which shows the position after the alternative move 6...Kb6. Passive resistance is often difficult or even impossible to overcome. Here you can break it by manoeuvring the knight over three critical squares. These are e4, d6 and c8, e.g. there should follow 7 Kb8 (waiting move) Ka6 8 Nc5+ Kb6 9 Ne4 Ka6 10 Nd6 Kb6 11 Nc8+ (see **1g**) Kc5 12 Kxa7 Kb4 13 Nb6 or from **1g** 11...Ka6 12 Nxa7 Kb6 13 Nc8+ Ka6 14 Nd6 Kb6 15 Nb7 Ka6 16 Kc7 with zugzwang (see **1h**). This is an interesting concept. Zugzwang means a very unwelcome obligation to move. In the present situation black must release the guard on his remaining pawn.

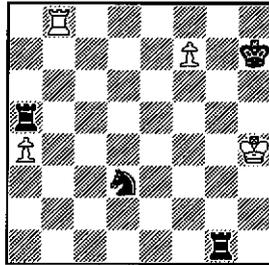
So going back to this deceptive, little two-pawns-each ending, several important characteristics are demonstrated, which may but do not have to occur over the board in an actual game. Among these are stalemate avoidance, tempo gain, minor promotions (to a rook, bishop or knight), rook pawn with the wrong bishop, waiting moves and zugzwang.

From the world at large

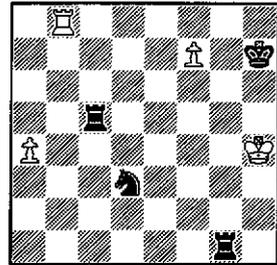
Three significant study collections have recently appeared, two made by the composer himself (though one had to be finished by others) and one by a friend and admirer.



1 - draw



1a - 1...Ra5, after 6...Nd3



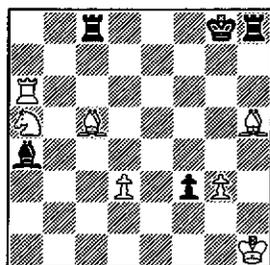
1b - 1...Rc5, after 6...Nd3

Attila Korányi (1934-1997) was Hungary's leading study composer, and the bilingual book *Selected chess studies and problems* contains over 60 of his studies. Korányi delighted above all in studies where a slight difference in position leads to two contrasting lines, and **1** (3rd prize, Clausen Memorial Ty 1965) is described as one of his favourite and most characteristic works. After **1 f4** the main lines are **1...Ra5/Rc5**, and in each case we have **2 h7 Kg7** (2...Rxh7 allows perpetual check) **3 f5!** (exclamation marks as in the book) **Rh1! 4 f6+ Kxh7 5 f7 Rg1+ 6 Kh4 Nd3!** (see **1a/1b**). Now in **1a** we have **7 Rh8+ Kxh8 8 f8Q+ Kh7 9 Qe7+ Rg7 10 Qe4+ Kh6 Qf4+** etc (11...Nxf4 will be stalemate), while in **1b** there will be no stalemate but we have **7 f8N+ Kh6 8 Rb6+ Kg7 9 Ne6+** and **10 Nxc5**.

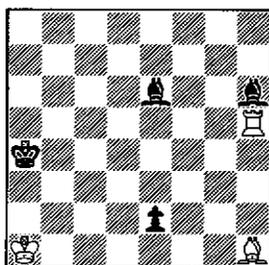
The book was completed *post mortem* by the composer's friends, and technically is not too good; a correction page lists eight diagram errors, two pages are duplicated, and the English text is sometimes unclear. But the studies can be enjoyed despite this.

It is difficult for me to review *Chess study composition* by the Romanian composer Emilian Dobrescu (1933-), because he has an approach both to composition and to writing which is very different from my own. There is an essay on the numerical evaluation of studies which evaluates various measures to four decimal places, but not everyone will think the results particularly useful; the less tangible elements of a study are important as well, perhaps even more so. 27 pages are given to a statistical analysis which I find mechanical and unrevealing, and does the author really expect people to pay good money to look at copies of his FIDE certificates? But there are also 190 of the composer's studies, and it is on these that the book will stand or fall.

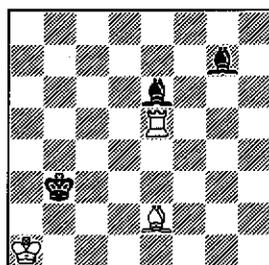
Now to get 190 deep studies into 200 pages is not easy, and it has involved an almost total elimination of commentary. We have just diagram, main line, variations (typically four to eight), judicial or editorial comment where available, brief statement of thematic content. Well, more commentary would have meant fewer studies, but to me many of these 200 pages read like minimally annotated computer output. I fear that only the most dedicated of enthusiasts will be willing to wade through them.



2 - win



3 - draw



3a - after 7 Bxe2

Perhaps 2 (1st Prize, Olympic Ty 1984) will help prospective purchasers to decide. Below the diagram appears the main line 1 Rg6+ Kf7 2 Rg5+! I Kf6 3 Rd5 Ke6 II 4 Rd6+ Ke7 5 Nc6+! III Bxc6 IV 6 Rxc6+ Kd7 7 Rd6+ Ke7! V 8 Rd5+! VI Ke6 9 Rg5 Kf6 VII 10 Rg6+ VIII Kf7 11 Rh6+ Kg7 12 Rxh8 Rxc5 13 Rd8! Rcl+ 14 Kh2 f2 15 Be2 Ra1 16 Bf1 Rxf1 17 Kg2 with a win, and variations I - VIII and their subvariations deal with 2 Rh6+, 3...Bd1, 5 Rh6+, 5...Rxc6, 7...Kc7, 8 Rh6+, 9...Rcg8, and 10 Be3. The thematic content is given only as "battery, systematic manoeuvre", but the quoted judicial commentary is more helpful: an immediate Rh6+ and Rxh8 fails (line I is 2 Rh6+? Kg7 3 Rxh8? Rxc5 4 Ra8 Rxh5+ 5 Kgl Rh3 6 Kf2 Bd1) and White must first engineer the exchange of bBa4 for wNa5. This involves bringing wR round to d6, g6-g5-d5-d6, exchanging on c6, and then taking wR back along the same path. Not all Dobrescu's studies are of this complex and artificial kind, but many are, and I think this example fairly represents the book.

Ernest Pogoyants (1935-90) was a composer of quite a different kind: vastly prolific, rarely deep, not always greatly original, but invariably entertaining. He sent many of his compositions to newspapers and other non-specialist outlets and there is no authoritative collection, but it is believed that the total of his published studies was around 3000 (equivalent to two a week throughout thirty years of composition). He sent 404 of them to John Roycroft during the eleven years before his death, and from these John has compiled *A (first) century of studies*.

So prolific a composer cannot be said to have had a particular specialization, but Pogoyants appears to have delighted above all in fashioning unexpected draws. 3 gained an honourable mention in *Chess Life and Review* 1972-73, and I quote John's commentary (notation converted, and diagram 3a added).

"At some stage White will have to play Re5, allowing ...Bg7. A draw?"

"1 Bc6+ Kb3! There's a mating net after 2 Rh1? Bg7+ 3 Kb1 Bf5+ 4 Kc1 Bh6+. 2 Rb5+ Ka3 3 Ra5+ Kb4 4 Rb5+ Kc4. 4...Kc3 obstructs the g7-a1 diagonal. 5 Re5! Bg7 6 Bb5+! Kb3! 7 Bxe2 (see 3a). Black can now set up a mating net with either 7...Kc2 or 7...Bf5.

"So, alternatives: 7...Kc2 8 Bd1+! Kc1 9 Bb3!! draw, or

"7...Bf5 8 Bd1+ Ka3 9 Bc2!! draw.

"Stalemate (with a pin) follows 9...BxB in either case, while 9...Bxe5+ allows 10 Ka2 or 10 Kb1."

Well done, John: enjoyable material, attractively presented. More, please.

News and notices

Other magazines. The international endgame study magazine *EG* (four issues a year) can be obtained for 2000 by paying £12 to Walter Veitch, 13 Roffes Lane, Caterham, Surrey CR3 5PU (cheques payable to W. Veitch, please). The British Chess Problem Society is primarily concerned with problems, but endgame studies are within its remit and its second-hand bookselling service normally has a number of study books among its stock. The UK subscription is £18 (new members £15, under 21 £7.50); write to R. T. Lewis, 16 Cranford Close, Woodmancote, Cheltenham, Glos GL52 4QA.

Outlets for original composition. My primary purpose in the *British Chess Magazine* is to introduce the classics to readers to whom the delights of studies are unknown, and I publish originals only occasionally; but Adam Sobey (15 Kingswood Firs, Grayshott, Hindhead, Surrey GU26 6EU) accepts them for *The Problemist*, and I myself accept them for the French composition magazine *diagrammes*. There are other outlets abroad, and I will gladly send details to composers on request.

Meetings. The next *EG* readers' meeting will be at 17 New Way Road, London NW9 6PL, on **Friday April 7** at 6.00 pm. Non-subscribers are welcome, but please bring £5 towards the buffet (except on a first visit). Bring the latest *EG* with you!

Tourneys. In Frank Fiedler's *Infoblatt* (Neue Straße 16, D-04769 Mügeln) I read of a tourney to celebrate the 64th birthday of Leonid Katznelson. Send to Russia, 193024 Sankt Peterburg, ul. Konnaya, d. 5/3, kv. 4, V. N. Barsukov, by **April 1**.

John Roycroft tells me that British study composers are invited to enter for a tourney marking the 90th anniversary of the late Belorussian composer Georgy Afanasiev. Send to Zvyazda (a newspaper), bul. Bogdan Khmel'nitzky 10-a, 220013 Minsk, Belarus, to arrive by **May 1**. Mark envelopes *Shakhmaty/Chess*.

Books. Korányi's *Selected chess studies and problems* and the Pogosyants A (*first century of studies*) are available from the BCM, The Chess Shop, 69 Masbro Road, London W14 0LS, at £8.50 and £6.99 respectively plus postage (telephone 020-7603-2877 for details). Dobrescu's *Chess study composition* is available from ARVES (see below), and I could probably arrange to stock it myself if there is a demand.

My own annual book list accompanies this issue of *BESN*, and includes the names of other UK sources of books on studies. If any reader knows an effective source of study material which I have not listed, please will he or she bring it to my attention?

Also, exceptionally, I enclose a recent copy of the ARVES list. I expect to be visiting ARVES during the spring, and will gladly act as a go-between for UK readers wanting to buy (readers abroad will probably prefer to contact ARVES direct).

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.