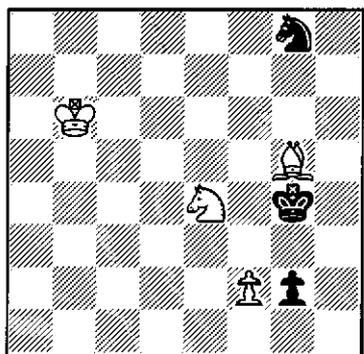
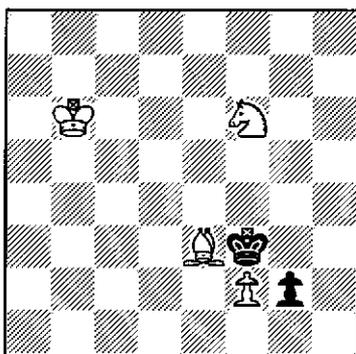


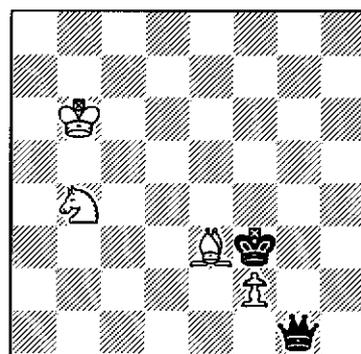
Recently published British originals



1 - draw

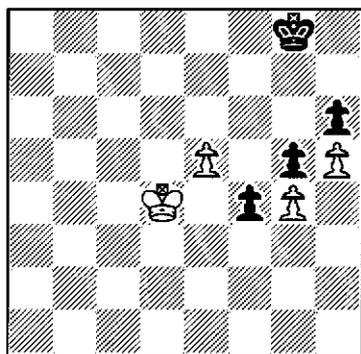


1a - after 2...Kf3

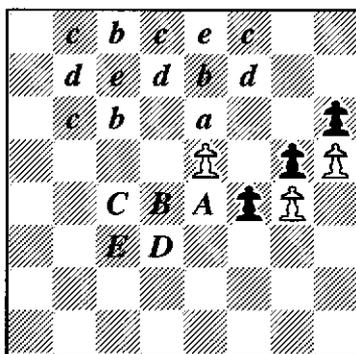


1b - after 4 Nb4

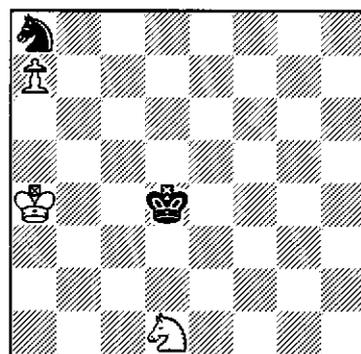
Paul Byway entered 1 for the Hastings Centenary Tourney, and claimed 6th Prize ahead of some very well known names. White starts with 1 **Be3** threatening 2 **f3+**, and the natural counter 1...**Kf3** fails against 2 **Ng5+** **Ke2** 3 **Nh3**. So Black's best move is 1...**Nf6** to divert **wN**, and after 2 **Nxf6+** **Kf3** the promotion of **bP** is assured (see 1a). The resulting ending **B+N** v **Q** would be lost without **wPf2**, and White's game is difficult even with **wP** to help. The only draw is 3 **Nd5** **g1Q** 4 **Nb4** (see 1b), when **bK** is outside the barrier **a6-b6-c6-c5-d5-d4-d3-d2-c2-c1** and White draws by keeping **wK** close to **wN**. A full analysis appears in issue 120 of *EG*, including a demonstration that imprisonment of **bK** by 3 **Nh5** and 4 **Ng3** does not work.



2 - draw



2a - see text

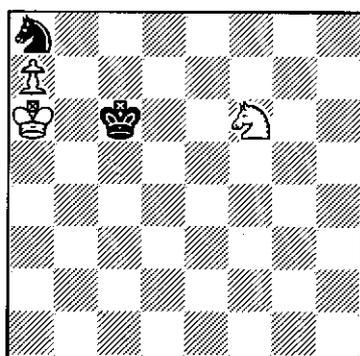


3 - win

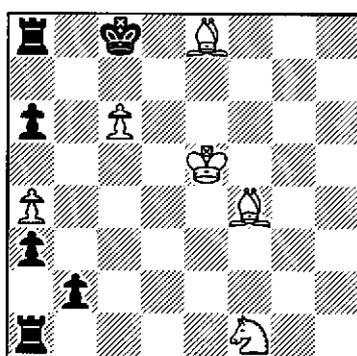
John Gemmell's 2 appeared in *The Problemist* in January. It is soon seen that if **bK** goes to **e6** then **wK** must go to **e4**; **d4** is not good enough, because ...**f3** will win. So we mark these squares **a** and **A** (see 2a). Similarly, if **bK** goes to **c6** then **wK** must go to **d4**, not to **c4** (...**f3** wins) nor to **e4** (...**Kc5** wins), so we mark these squares **bB**, and similarly if **bK** goes to **b6** then **wK** must go to **c4** (**cC**). Now if **bK** goes to **d7**, it threatens both **a** and **b**, and so White must go to the only square which gives access to both **A** and **B**, namely **d3** (**dD**). Applying similar arguments to squares **c7**, **b7**, **e7**, **d8**, **c8**, **b8**, **e8**, **f7**, and **f8** in turn gives the complete map. We now see that on **g8**, Black threatens both **c** and **d**, so White must go to either **B** or **E**; but he is already on **B**, so he must play to **E**: 1 **Kc3**! I don't know how other solvers reacted to this study,

but I certainly enjoyed working it out. Surprisingly, this particular configuration of corresponding squares does not seem to have been noted in the textbooks.

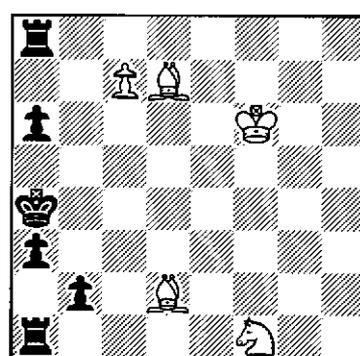
Wallace Ellison, who produced some fine studies 25 years ago and then turned his talents elsewhere, has recently come back to composition, and **3** appeared in *diagrammes* at the end of 1995. The composer's solution runs **1 Kb4!** (1 Kb5? Kd5z! is only a draw, "z" signifying reciprocal zugzwang) **Kd5** (1...Nc7 2 Nc3 Na8 3 Kb5 etc) **2 Kb5z Kd6 3 Nc3z** (3 Ne3? Kc7 4 Ka6 Kc6 draw) **Kd7** (3...Kc7 4 Ka6 Kc6 5 Nb5 Nb6 6 Nd4+ as below) **4 Nd5** (4 Ka6? Kc7 5 Nb5+ Kc6 6 Nd4+ Kc7 7 Ne6+ Kc6) **Kd6 5 Nf6z Kc7 6 Ka6z Kc6** (see **3a**) **7 Ne8z** (at this point a solver wanted to play 7 Nd5 hoping for 7...Kxd5 8 Kb7 etc, overlooking that 8...Kd6 9 Kxa8 Kc7 gave Black a draw) **Nb6** (7...Kd7 8 Kb7 Kd8 9 Nf6 Nc7 10 Nd5, or 7...Kc5 8 Kb7 Nb6 9 Nc7) **8 Ng7z Na8** (8...Kc7 9 Nf5 as below) **9 Ne6z Nb6 10 Nd4+ Kc7 11 Nf5z Na8 12 Ne7z Kd6 13 Kb7** and wins (for example, 13...Kd7 14 Nd5 Kd8 15 Nb6 Nc7 16 Kc6). Wallace composed this without knowledge of the database, and he was distressed when a position equivalent to that after 2 Kb5 appeared in John Nunn's book *Secrets of minor-piece endings* shortly after he had sent the study for publication. To me, however, it is an impressive example of what a composer can achieve without computer assistance. Comparison with the definitive database results indicates only two unimportant duals: White can play **8 Nd6 Na8 9 Nb5** instead of 8 Ng7 Na8 9 Ne6, and **11 Nc2 Na8 12 Nb4** instead of 11 Nf5 Na8 12 Ne7. The moves 1 Kb4, 2 Kb5, 3 Nc3, 4 Nd5, 6 Ka6, 7 Ne8, and 13 Kb7 are the only moves which win, and 5 Nf6, 9 Ne6, 10 Nd4, and 12 Ne7 are the moves which win most quickly. The solvers of *diagrammes* were similarly impressed: "Simple par le matériel mis en jeu, intéressant par la clef et le cheminement des pièces, agréable par le degré de difficulté, bravo à l'auteur!" and "Bien qu'il y ait seulement 3+2 pièces c'est un vrai casse-tête" were among the comments received.



3a - after 6...Kc6



4 - draw



4a - after 5 c7+

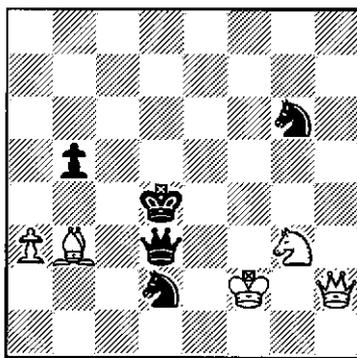
Jonathan Levitt's **4** appeared in the same issue of *diagrammes*. The solution runs **1 Bd7+ Kc7** (1...Kb8 2 Kd5+ Ka7 3 Be3+ is a simple draw, and 1...Kd8? loses) **2 Kf6+!** (wK seems to quit the field, but this is the only move which does not block wBB) **Kb6** (2...Kd8 3 Ke6) **3 Be3+ Ka5** (3...Kc7 4 Bf4+) **4 Bd2+ Kxa4 5 c7+** (now the other wB will take up the chase, see **4a**) **Kb3 6 Be6+ Kc2 7 Bf5+ Kd1 8 Bg4+ Kc2 9 Bf5+** draw by repetition. This had an undeservedly muted reaction, but every successful solver gave an exclamation mark to 2 Kf6+.

I've got an idea

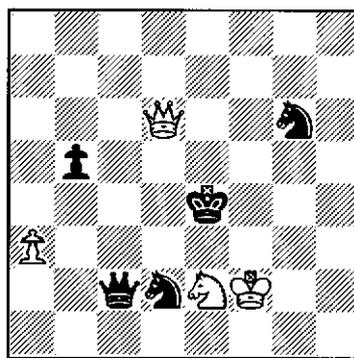
by Mike Bent

It's easy to have an idea. What is difficult is to make it work. As can be seen in any tourney with a set theme there is a great variety of treatment. We all go about it differently. The camel, it is said, was created by a committee. It is a successful animal, but I doubt if a chess study could be produced in that way. I have seen as many as three names given credit for authorship of a composition. I expect though, that the originator was acknowledging outside help in the form of advice on theory or analytical matters. For my part it has been my good fortune in recent years to have benefitted from the advice and help of a good friend and collaborator. Timothy Whitworth not only edited the book of my best studies but continues to share with me his ever welcome expertise.

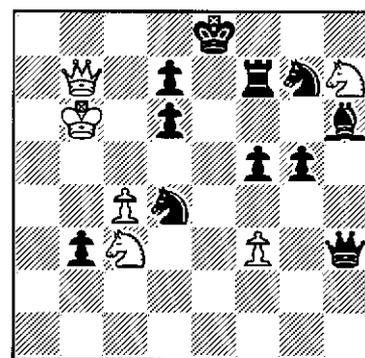
Composing is sometimes a search for a thing of beauty, sometimes more a battle of wits: can the solver be defeated? Unfortunately for the composer he seldom knows how the solver has got on. Editors have little space for readers' comments. The French magazine *diagrammes*, however, does provide space for solvers to air their feelings. Study 1 (*diagrammes*, 1995) produced remarks which were both gratifying and encouraging. They bear out my contention that two good moves running are worth much more than two good separate ones. If the solver thinks he has found the way round the first obstacle, but is then held up by the second, he will return to the first, thinking he was wrong, and start again. In this instance the hard work comes at the beginning.



1 - win



1a - after 3 Qd6



2 - win

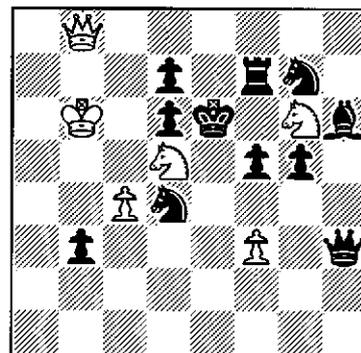
Solution to 1: **1 Ne2+ Ke4** (1...Kc5 **2 Qc7** mate) **2 Bc2! Qxc2 3 Qd6!** (see 1a). Threat **4 Ng3** mate. If 3...dN-- pinning wN then **4 Qxg6+** wins. So **3...Ne5** cutting off f4. **4 Ng3+ Kf4 5 Qh6+ Kg4 6 Qh5+ Kf4 7 Ne2+ Ke4 8 Qh7+** wins.

There is an element of luck in the scheme of things, which must not be begrudged, when two difficult moves do come together. After all, it's not entirely accidental.

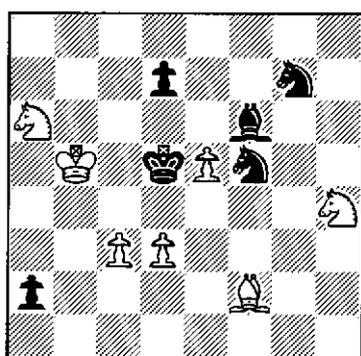
Study 2 (original) contains no luck and is entirely deliberate. It is only fair to ask the solver how he gets on before reading any comments by the author. They would affect his procedure.

Solution to 2: 1 Qb8+ Ke7 2 Nd5+ Ke6 3 Nf8+ Ke5 (3...Rxf8 4 Qxf8 and mates next move) 4 Ng6+ Ke6 (see 2a). 5 Qxd6+! Kxd6 6 Nc7 (threat 7 c5 mate) and mate by either 6...dNe6 7 Nb5 or 6...gNe6 7 Ne8.

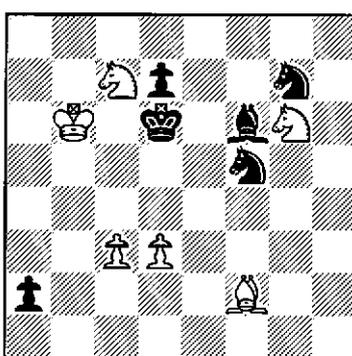
All considerations were subordinated to meet the big sacrifice. The black force is static but one can't have everything. I wonder how far I achieved my object. Anyway I was pleased and showed it to Timothy who, in the course of time, came up with 3 (T. G. Whitworth and C. M. Bent, *British Chess Magazine*, 1995), a sophisticated piece which can now be played through without spoiling the effect of its fore-runner.



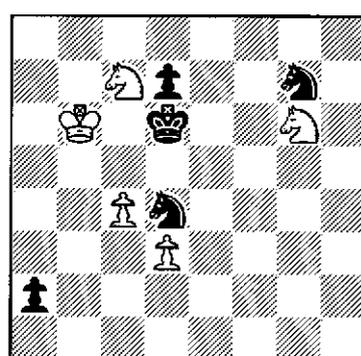
2a - after 4...Ke6



3 - win



3a - after 3 Kb6



3b - after 5 c4

Solution to 3: 1 Nc7+ Kxe5 2 Ng6+ Kd6 3 Kb6 threat 4 Bc5 mate (see 3a). 3...Ne6 allows 4 Ne8(b5)+ Kd5 5 c4 mate. And after 3...Nd4, 4 Bg3+ Be5 5 Bxe5 mates. So, 3...Bd4+ 4 Bxd4 Nxd4 5 c4 with three mates (see 3b): 5...gNe6 6 Ne8 mate, 5...dNe6 6 Nb5 mate, and 5...Nb3 6 d4 a1Q 7 c5+ Nxc5 8 dxc5 mate.

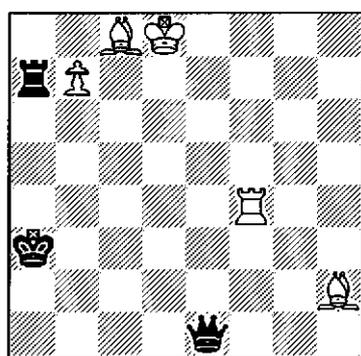
Gone is the big surprise, but what have we got instead? With what elegance and lightness of touch does Timothy reach the finale. There is movement, there is space, there are minor pieces only, and a third variation is added at the end. What more could one want?

It was a fruitful collaboration.

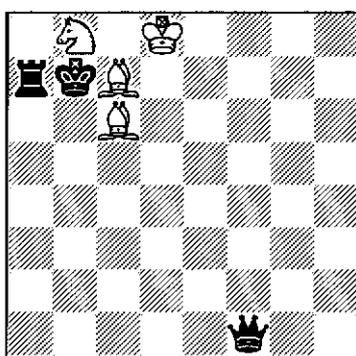
Mike has recently been specializing in studies in which a sacrifice is followed by a quiet move, and study 1 did indeed receive a good response from the solvers of diagrammes: "Two fine non-checking moves are decisive," "Etude assez difficile, le troisième coup est dur à trouver," "Magnifique problème où les coups menant à la capture de la DN demandent un certain doigté," and "Un Fou héroïque." And while the British Chess Magazine usually presents its studies with the solutions under the diagrams and so does not generate solvers' comments, Timothy Whitworth liked study 3 sufficiently to have used it as his final offering before handing over the column. I note, without comment, that Timothy published it with the order of authorship reversed, as by "CMB and TGW" - JDB.

From the world at large

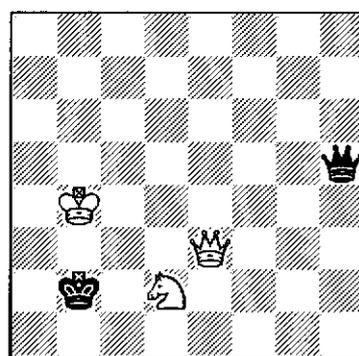
Issue 120 of *EG* contains the complete award in the Hastings Centenary Tourney, and among the most delightful items (albeit too slight for the prize list) is **1** by the Georgian composers David Gurgendidze and Velimir Kalandadze. An immediate b8Q allows mate on e7, but if White can force bK to the b-file he will be able to promote with check. The main line runs **1 Rf3+ Ka2** (1...Ka4 **2 Bd7+** and **3 b8Q**, e7 no longer being guarded by bR) **2 Rf2+! Ka1** (see below) **3 Rf1 Qxf1** **4 Be5+ Ka2** **5 Be6+ Ka3** **6 Bd6+ Ka4** **7 Bd7+ Ka5** **8 Bc7+** and if bK continues to avoid the b-file then **8...Ka6** **9 b8N+ Kb7** **10 Bc6** gives a charming mate (see **1a**). The published analysis of the natural move **2...Qxf2** is woefully scanty (bQf2 protects bRa7, so the win after **3 Be6+ Kb1** **4 b8Q+** is not self-evident) but an all-night computer run confirms the result.



1 - win



1a - **10 Bc6** mate

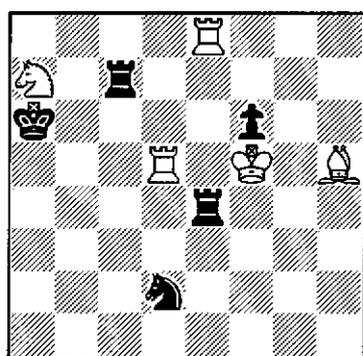


2 - Black to move

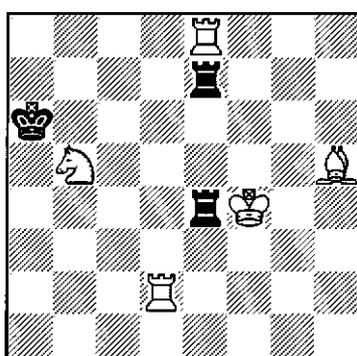
There has been some interesting material in *Československý šach* (still a joint magazine despite the separation of the two countries) on the need sometimes to look beyond the bare move counts supplied by databases. I have fallen foul of this myself, and perhaps I should report my own blunder rather than someone else's. The point is that databases count moves to mate *or to a transition to a simpler database* (typically by promotion or capture) and do not differentiate between these cases. This is a property of the way they are constructed. Thus in **2**, from a study by Ľuboš Kekely, the database gives a count of 7 to ...Qh8 (in other words, this move leaves Black seven moves from defeat) and only 5 to the composer's ...Kc2, and so it thinks ...Qh8 the better move. Hence at an earlier stage in the play it prefers a White move which prevents ...Qh8, and I therefore suggested that the composer's solution was defective. The composer sent me a polite letter saying that he could not find the flaw in his analysis and please would I send him the database's, and when I looked more closely I saw the reason: 1...Kc2 loses bQ after five more moves (**2 Nc4!** **Qh2** **3 Qc3+** **Kd1** **4 Qa1+** etc), whereas 1...Qh8, though it saves bQ, allows mate in seven. Once this was realized, the composer's solution was seen to be clearly optimal, and I had to write back and apologize.

Also from the Czech Republic is a pleasant little book *Studie pod lupou* (Studies under the microscope) by Emil Vlasák. Most of Emil's work is in the modern romantic style in which an unnatural starting position is an acceptable price for

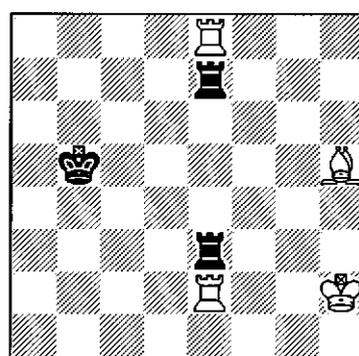
spectacular play, so **3**, by Emil and Michal Hlinka jointly, will not be to all tastes, but it took 3rd prize in the Bent Jubilee tourney of 1989 and I remember the impact it made when it was shown at an *EG* readers' meeting soon afterwards. White needs to save his threatened material and win more, and I follow the composer's analysis. 1 Rxe4 Nxe4 2 Nb5 Rc5 3 Kxe4 Kxb5 leads nowhere, so we must play **1 Nb5** straight away. Black has several options, but we have 1...Rxe8 2 Nxc7+, or 1...Rh7 2 Rxd2 Rxe8 3 Bxe8, or 1...cRc4 2 Rxd2 Rf4+ 3 Kg6! Kxb5 4 Be2, so clearly best is **1...cRe7** preparing for counterplay by bR after **2 Rxd2: 2...4Re5+ 3 Kxf6 5Re6+ 4 Kf5! Re5+ 5 Kf4 Re4+** (see **3a**) **6 Kg5!!** (if 6 Kg3 then 6...Kxb5, and if White now tries 7 Re2 Black can free himself by 7...Rg7+) **R4e5+ 7 Kh4 Re4+ 8 Kh3 Rh3+ 9 Kh2**. There are no more checks and 9...Rxe8 will be met by 10 Nc7+, so Black must play **9 Kxb5**, and White clinches matters by **10 Re2!!** (see **3b**). What a finale!



3 - win

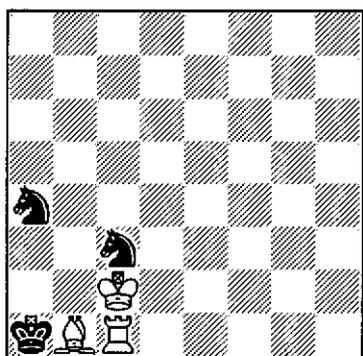


3a - after 5...Re4+

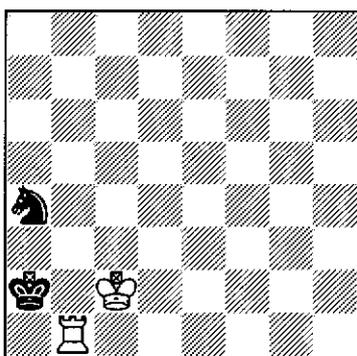


3b - after 10 Re2

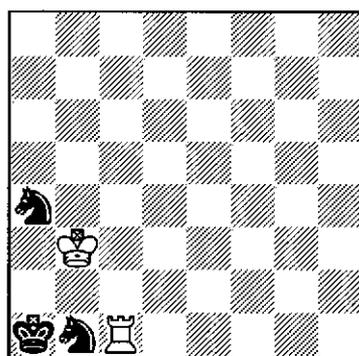
Lewis Stiller has generated the reciprocal zugzwangs with R+B v 2N, one of which is shown as **4**. The point here is that 1...Nxb1 cannot be met by the obvious 2 Rxb1+ because the position after 2...Ka2 is only a draw (see **4a**), and so White must play 2 Kb3 (see **4b**). This wins quickly (2...Nb6 3 Rc2 threatening mate, or 2...Nb2 3 Rc2 Nc3 4 Rxb2 Ne4 5 Kc2 etc), but it only wins because 2...Nc5+ can be met by 3 Rxc5, and so White to move in **4** cannot preserve the win by retreating wR along the rank.



4 - reciprocal zugzwang



4a - draw only



4b - win! (Black to move)

In all the reciprocal zugzwangs with R+B v 2N that I have examined, it is White (R+B) who has to avoid immediate loss of material: clear evidence, in my opinion, that this ending would normally be a win if the fifty-move rule did not apply.

News and notices

The Editor at home. I shall be at home on **Saturday morning, July 27**, from 1100 onwards; 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). I hope there will be some originals to talk about, and there will be a Thompson database demonstration if demanded. Stay for a modest buffet lunch (please tell me if you are coming so as to avoid domestic mutiny) 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 annual "Library Day" will take place in the afternoon.

Early issues of EG. I occasionally hear of early issues of *EG* for disposal. If any *BESN* reader who is seeking to extend or complete his collection of *EG* would care to tell me of his needs and roughly how much he is prepared to pay, I shall be very pleased to pass his name forward as appropriate.

Current tourneys. The latest issue of *Infoblatt* (Frank Fielder, Neue Straße 16, D-04769 Mügeln, Germany) reminds me that the Ponziani 200th anniversary tourney does not close until July 15. Send to Ponziani Memorial Tourney, *L'Italia Scacchistica*, via Lamarmora 40, I-20122 Milano, Italy. There are two themes: (a) pieces win against strong pawns, or pawns draw against pieces; (b) White wins against a desperado bQ or bR, or draws by using a desperado wQ or wR. *Infoblatt* also lists several magazines holding current informal tourneys for studies, and I will send details to composers on request.

Meetings. The next *EG* readers' meeting will be at 17 New Way Road, London NW9 6PL, on Friday July 5 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!

A regular study on Teletext? It has been suggested that we try and arrange for a regular study to be shown on Teletext, as is apparently done in Holland. I am not in a position to act on this myself, but if anyone can help please will he let me know.

Books. Supplies of Volume 3 of the Akobia reference collection (4324 studies ending in positional draw) have started filtering through from Georgia. If any reader would like a copy, I shall be happy to try and put him in touch with a supplier. Expect to pay around £40. And do please invest £9.99 in a copy of *Endgame Magic*, either from your local bookseller or direct from the publisher (there is an order form with this issue of *BESN*, note the £1.50 for postage and packing). Not only do Timothy and I think this book well worth reading, but the more copies that are sold the easier it will be for the next writer on endgame studies to find a publisher.

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.