

Patzer

**The magazine for the
club chess player**



**A patzer plays at
the World Cup**

**volume 1 number 3
December 2019**

editors Derek Roebuck
 Rich Wiltshir

derek_roebuck@hotmail.com

✉ Patzer Chess
 P O box 957
 Subiaco 6904
 Australia

ABN 81 316 037 926

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Welcome back to **Patzer**, the magazine for the club level chess fanatic.

We start this issue with a first-hand account of what might just be the most extraordinary club-level chess experience ever. FM Shaun Press represents Papua New Guinea, and sneaks into our self-defined patzer rating range (1000 to 2000) with a current FIDE of 1954. He's not even the strongest player in his family: his son Harry's FIDE is 2060. But Shaun qualified for and played in the World Cup – a tournament for the world's best players – this year. You can read the amazing story of how he did this, and how he got on against the world number 3, Ding Liren, on pages 76 to 84. We hadn't really intended to publish the games of the world's elite players in **Patzer**, but I think you will forgive us on this occasion.

Part 2 of our series on practical opening repertoires for the chess beginner continues on page 85. In this instalment we will look at the King's Indian attack and King's Indian defence, based on reviews of two recently published books.

In the middle of this issue you will find a set of tactical puzzles, which range from too easy to too hard (page 88). Don't complain – most of the solutions were found at the board by players just like us. So no pressure then.

We have already published two supplements to **Patzer** based on recent tournaments in Western Australia – the Metropolitan Chess Club's 2019 Metro Open, and the Reserves section of the 2019 WA State Championship. The reason they are called supplements is to make it clear that they may be of very limited interest to non-local players, unlike the main issues of **Patzer**, which are aimed at club players of any nationality.

As we've said before, don't be shy. We need games, book or video reviews, interesting positions, and especially articles. If you feel you can contribute anything, please send it to derek_roebuck@hotmail.com.

Cover photo credit:

<https://chess24.com/en/read/news/khanty-world-cup-1-1-rise-of-the-teen-stars>

From the Solomons to Siberia

Shaun Press

While I have played a lot of International chess, I have always considered myself as no more than a regular club player. I still attend my local club once a week, run a rapid-play tournament each Saturday in Canberra, and attend a few weekend events each year (as a player when younger, more as an arbiter now).

So when I was asked to be the Oceania representative for the 2019 World Cup in Russia, I knew I was going to be well out of my depth. The opportunity came about because the winner of the 2019 Oceania Zonal, GM Max Illingworth, was unable to attend due to personal reasons (getting married being one of them!). I had managed to finish in second place in the Zonal, in part due to a reasonably fortunate set of pairings (I did not play Illingworth, for example) and also due to the following win in the final round.

Felix Lacno (FIDE 1711)

Shaun Press (FIDE 1904)

Guam (Oceania Zonal) 2019

Scotch game (C 45)

Going into the final round, GM Max Illingworth led the field with 6½/8.

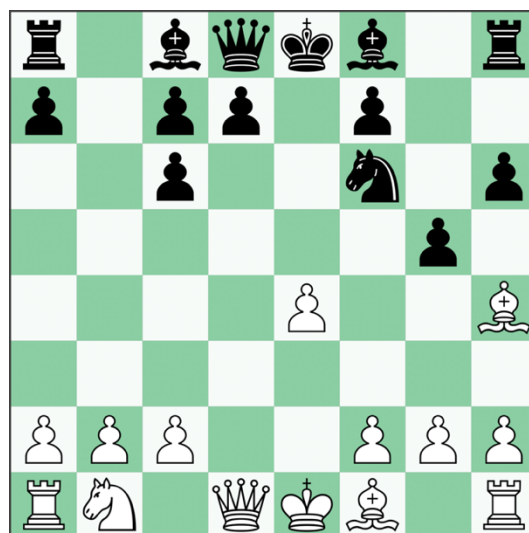
He was followed by a large group of players on 5½/8. One of the benefits of playing in this zonal

event was that anyone who scored 6/9 (or better) was eligible for the FIDE master title. So in a number of games a draw would be a good result for the players involved (including my opponent).

1. e4 e5 2. ♘f3 ♘c6 3. d4 exd4 4. ♘xd4 ♘f6 5. ♙g5

While this isn't an outright blunder, it isn't the best line in this opening. White either has to give up the two bishops without compensation, or drop a pawn, as in the game.

5...h6 6. ♘xc6 bxc6 7. ♙h4 g5



▷8

8. e5?

While my opponent is now losing a pawn, he chose the worst way to do so. It was at this stage that any thought of offering my opponent a quick draw disappeared.

8...gxh4 9. exf6 ♙xf6 10. c3 ♙c5 11. ♙f3 ♙xf3 12. gxf3 d5

At this point I was clearly winning. I had the two bishops and was a pawn ahead. My only concern was a ragged pawn structure. I was also

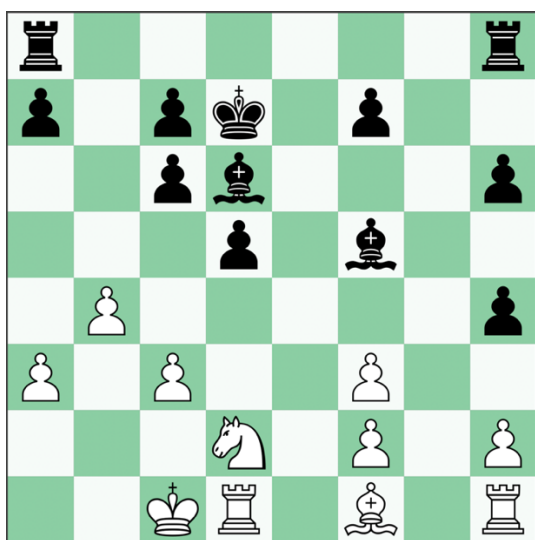
happy to see queens off the board, as there was less chance of getting tricked in the middlegame.

13. b4 ♖d6 14. a3 ♗f5 15. ♘d2 ♔d7

The king is safe enough here, and is well placed if the game reaches an ending.

16. 0–0–0?

Castling is normally considered good, but this just puts the king into the firing line of my rooks and bishops.



► 16

16...a5! 17. ♔b2 axb4 18. axb4 c5 19. ♔b3 cxb4 20. cxb4 ♖hb8

By this stage a lot of the other games had finished in draws, so I knew a decisive result would net me second place.

21. b5 ♖a3+ 22. ♔b2 ♖ba8 23. ♘b1 ♖a2+ 24. ♔b3 ♗c2+

24...♗xb1 is a slightly faster win, but by now it didn't matter.

25. ♔c3 ♗e5+ 0:1

Complicating matters for my travel arrangements and preparation was the fact that I was travelling to the Solomon Islands the week before to present a FIDE Arbiters seminar for the Solomon Islands Chess Federation. Although, as a club player, what I considered as preparation would in any case fall far below the level of preparation that the rest of the players in the event were likely to put in.

Fortunately I had been to Khanty-Mansiysk before, playing for Papua New Guinea in the 2010 Chess Olympiad. All I had to do was survive the 48-hour trip from Honiara to Khanty, via Brisbane, Dubai and Moscow.

Khanty-Mansiysk is the centre of government for the Ugra region of Western Siberia. The area is known for its oil production, and the city clearly benefits from the money this brings in. The World Cup venue was the Ugra Chess Academy, which was built by the government as the headquarters for the Ugra Chess Association.



Ugra Chess Academy

The format for the 2019 World Cup was a 128-player knockout. Each round saw two games played at the "classical" time control of 40 moves in 90 minutes, followed by an extra 30 minutes, with an additional 30 seconds added after each move. If the match was tied at 1-1, then there were a series of additional two-game matches, played at increasingly faster time controls (30 minutes plus 10 seconds per move, 10 minutes plus 10 seconds per move, 5 minutes plus 3 seconds per move) before a single 'Armageddon' game was played.

As the lowest rated player in the tournament I was seed 128, which meant I was paired with the top seed, Ding Liren from China. He was ranked number 3 in the world coming into the event (having just defeated Carlsen in a playoff at the Sinquefeld Cup) and was clearly in form. I, on the other hand had warmed up by blundering away some good positions at Belconnen Chess Club and being crushed at blitz by my son, Harry.

The final leg of my journey was a 1 AM flight from Moscow to Khanty. Despite the late hour, the plane was filled with chess players, including GM Ian Rogers and WFM Cathy Rogers, who were there to cover the first week of the event. The plane arrived at 5 AM, and it was straight to the hotel for a shower and a sleep.

It was around this time that panic really started to set in. While I accepted that my chances of coming out of the match with anything other than two losses were infinitesimally small, I didn't travel all this way to play badly. So I needed to prepare something to play, although exactly what was the issue.

At the very entertaining opening ceremony there was a drawing for colours, which my opponent (as top seed) took part in. He drew the black pieces, so I at least had the advantage of being white in the first game. Looking through Ding's most recent games, he seemed happy to defend the Ruy Lopez against 1. e4, although his choice of the Marshall gambit meant that I was looking to deviate early. Both Carlsen and Caruana had tried an early d3 for white against him (1. e4 e5 2. ♘f3 ♘c6 3. ♙b5 a6 4. ♙a4 ♘f6 5. d3) so I thought I would give it a try. Even if it didn't give me any advantage out of the opening, I figured I could at least reach move 20 before any trouble really started.

There was of course a chance that he might play something different against 1. e4, but if he did, I would fall back on my usual 1. e4 lines.

With my nervousness increasing as the time for the first game grew closer, it was almost a relief when I sat down at the board. As it was board 1 of the first round there was more than the usual attention being paid to the game. Apart from the photographers and TV cameras, there were some local dignitaries on hand to play the ceremonial opening moves. When asked what move I would be playing, I confidently replied 1. e4. Then it was Ding's turn to specify his move. "1...c5" was his reply. So all my preparation was out the window!

Shaun Press (FIDE 1954)
Ding Liren (FIDE 2811)
 Khanty-Mansiysk (World Cup) 2019
 Closed Sicilian (B 26)

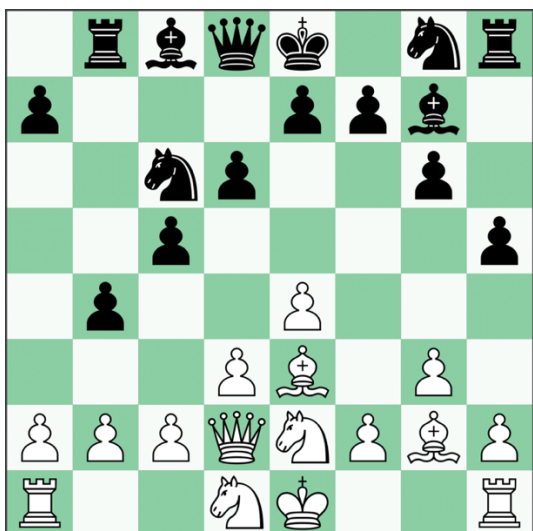
1. e4 c5 2. ♘c3

Dissatisfied with my results in the closed Sicilian, I recently switched to 2. c3. While this has given better results (at least at the club level) I felt that my lack of long-term experience would cause problems. So I decided to fall back onto the closed Sicilian, thinking that I could at least get to move 15 or so and still have a playable position.

2...d6 3. g3 ♘c6 4. ♖g2 g6 5. d3 ♙g7
 6. ♙e3 ♖b8

I had lost at least one game in this line at a previous Olympiad and began to realise that I wasn't going to catch Ding unawares in this game.

7. ♙d2 b5 8. ♘ge2 b4 9. ♘d1 h5



▷10

This move surprised me, because I was assuming that Ding was concentrating only on the queenside. I have also lost as white to this idea, although I've

never seen it combined with the earlier ... ♖b8 and ...b5.

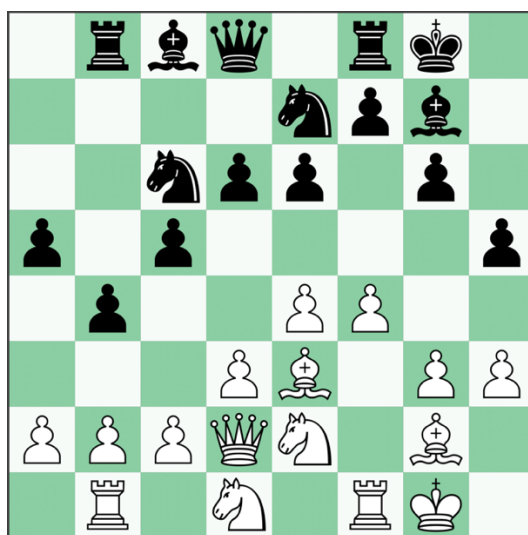
10. h3 e6 11. 0-0 ♘ge7 12. f4 a5

Up until this point I had played all the moves I wanted to play in this opening. My problem here was what to play next. The pressure along the a1–h8 diagonal was annoying, and I wanted to relieve the knight of the job of guarding the b-pawn.

13. ♖b1?!

This was a passive move, which in the long run did little to help my position.

13...0-0



▷14

14. g4

On the other hand, I did like playing this move. While objectively not the best move in the position, it did show that I was not going to sit back and wait for the worst. Against club players a move like this can work in your favour, as a show of aggression can often unsettle your opponent.

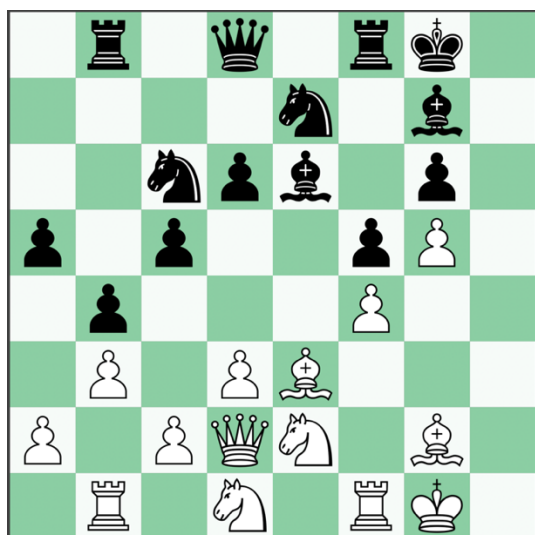
14...hxg4 15. hxg4 f5

But against the world number 3, it takes more than an aggressive pawn move to change the outcome. With this move he once again forced me to decide on the next phase of the game.

16. **exf5**

I decided to keep the f-file closed by capturing and then pushing the g-pawn. However, this provided him with access to other important squares. 16. **♞f2** was a better choice here, and at least justifies the earlier **♞b1**.

16...**exf5** 17. **g5** **♞e6** 18. **b3**



►18

18...**♞d5** 19. **♞f2**

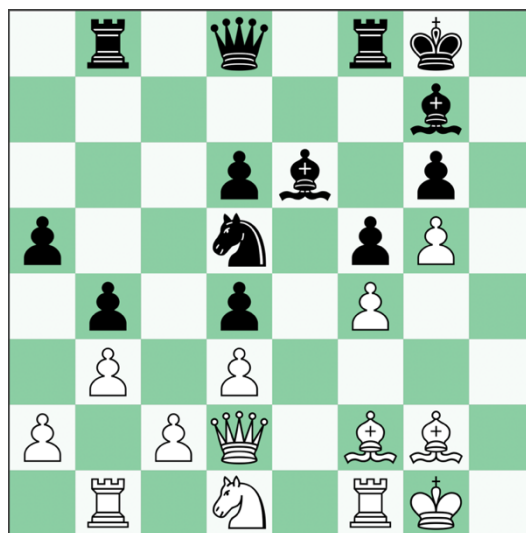
With his last few moves, Ding has indicated that he has taken the space he needed, and is now bringing his minor pieces into play.

19...**♞d4!**

While this move is obvious, it was also the first moment in the game where I felt I was really in trouble. The knight is very strong on this square, but if I exchange it (as I chose to), then the pawn on c2

becomes a target, and the c3 and e3 squares fall under black's domination. Losing control of the position like this is one of the reasons I have stopped playing the closed Sicilian!

20. **♞xd4 cxd4**



▷21

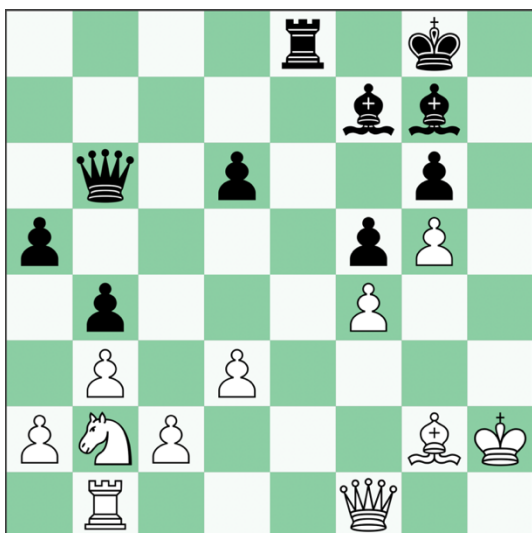
21. **♞e1**

After the game, Ding indicated that this might have been the first big mistake. While the e file looks inviting, the f pawn becomes a tactical weakness later on.

21...**♞f7** 22. **♞b2 ♞e3** 23. **♞xe3?**

I knew this capture was risky, but I underestimated how quickly my position would crumble. But if Ding had missed anything, I was at least a pawn ahead! 23. **♞c4** turns out to be the best move here. I rejected it as I thought my king would have safety issues after ...**♞xg2**.

23...**dxex3** 24. **♞xe3 ♞e8** 25. **♞f2 ♞xe1+** 26. **♞xe1 ♞b6+** 27. **♞h2 ♞e8** 28. **♞f1**

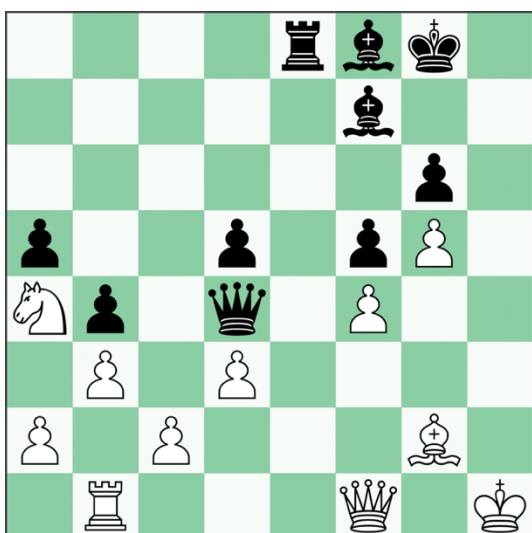


►28

28...d5!

At first I wasn't sure why he chose this, but a few moves later it became clear. The bishop is heading to d6 to win the f-pawn.

29. ♞a4 ♚d4 30. ♚h1 ♝f8

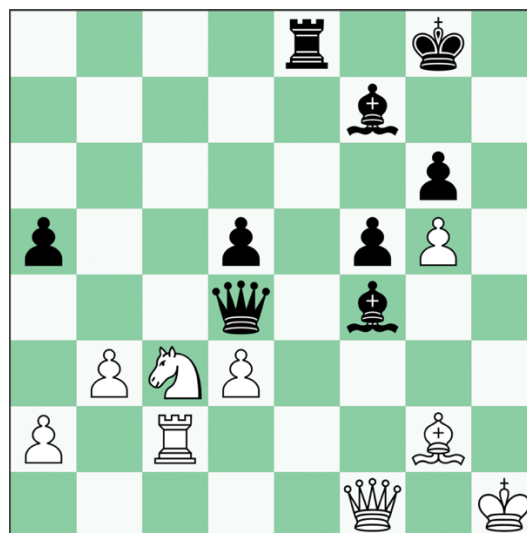


▷31

31. ♖c1

A last attempt to generate some counterplay by opening the c-file.

31... ♝d6 32. c3 bxc3 33. ♞xc3 ♝xf4 34. ♖c2



►34

34... ♚h8+! 0:1

A move so nice I felt it was appropriate to resign here.

After the game I felt that I had played poorly. Although I was facing a 2800 rated opponent, I thought that I lost in the same way that I would have against a 2200 rated player. However, a number of people (including my opponent) said that I put up a good fight, so on further reflection I am happier with the game I played than I was at first.

Ding was interviewed by the media after the match, and was very gracious and professional. In response to a question from Ian Rogers, Ding said he had looked at my games and had decided that he would play against my usual choice of the closed Sicilian.

The next day I had to come back for game 2. Having got the first game out of the way I was more relaxed, although this turned out to be a bad thing. I looked at some older games that Ding had played and thought I had some good lines against 1. d4. Instead he

played 1. c4, and it went badly wrong from the outset.

Ding Liren (FIDE 2811)

Shaun Press (FIDE 1954)

Khanty-Mansiysk (World Cup) 2019

English opening (A 18)

1. c4

In preparing for this game I had mainly looked at 1. d4, but after this move I still held out hope he would transpose into a Queen's gambit.

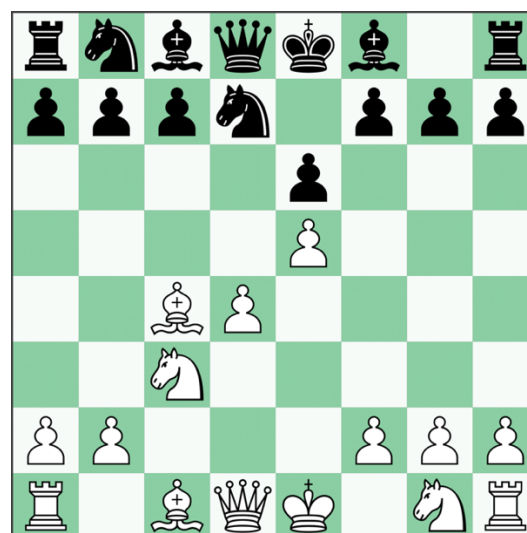
1...♞f6

1...e5 is my normal reply here, and I then play it as a reversed closed Sicilian. The problem with that is that I had lost yesterday with a closed Sicilian as white, and playing the same opening a tempo down was not that appealing.

2. ♞c3 e6 3. e4 d5 4. e5 ♞fd7!?

This move clearly surprised him, as he thought for 15 minutes here. He may have thought I had prepared something tricky in avoiding the main line, but the truth is that it just looked like the obvious move to me. 4...d4 5. exf6 dxc3 6. bxc3 ♞xf6 7. d4 is sharper, and is probably what he was expecting.

5. d4 dxc4 6. ♞xc4



►6

6...♞b6?!

While it may be harsh to blame this move for the result, it certainly made a big contribution. 6...c5 straight away was a more dynamic choice. 7. ♞f3 ♞c6 8. ♞e3 cxd4 9. ♞xd4 ♞e7 gives white only a small edge.

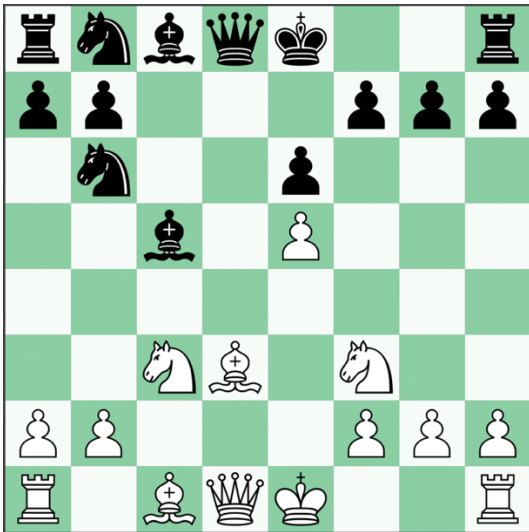
7. ♞d3

The bishop proves better placed here than on c4.

7...c5 8. dxc5 ♞xc5 9. ♞f3



Ding Liren



►9

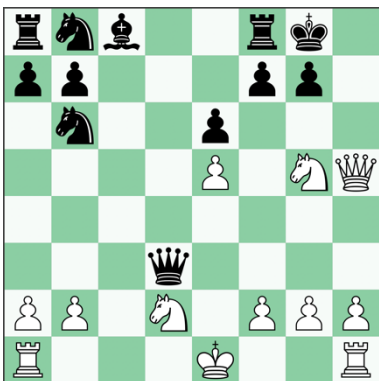
9...♞c6

I did not think I could safely castle due to the "Greek gift" sacrifice on h7. But if I had calculated correctly I may have found 9...0-0 10. ♞xh7+ ♔xh7 11. ♞g5+ ♔g8 12. ♚h5 ♚d3! 13. ♞ce4



analysis

13...♞b4+ 14. ♞d2 ♞xd2+ 15. ♞xd2



analysis

After 15...♚g6 black has ended the attack.

10. 0-0 h6

"This kind of move hardly ever helps here" GM Ian Rogers (after the game). 10...0-0? 11. ♞xh7+ ♔xh7 12. ♞g5+ ♔g8 13. ♚h5 ♚d3 14. ♞ce4 does win for White here.

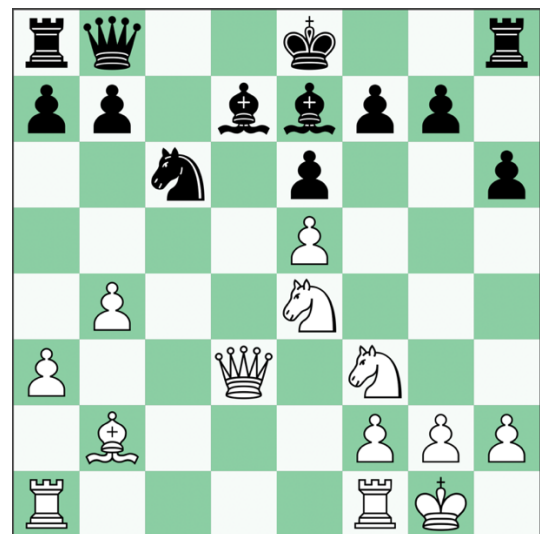
11. ♚e2 ♞d7

My main issue was king safety, which I planned to solve by eventually castling kingside. However, with every move there was a tactical reason why I couldn't. Failing that, my plan B was trying to trade off pieces to free up my position.

12. a3 ♞d5 13. ♞e4 ♞e7 14. b4 ♚b8 15. ♞b2 ♞f4?

At the time I thought this move was OK, but it turns out to be a real lemon. Having spent the last few moves not being able to castle, I missed the opportunity to do so here.

16. ♚e3 ♞xd3 17. ♚xd3



►17

17...0-0??

Not a cheapo, as some people thought, but a simple blunder. I saw he shouldn't take the bishop on d7, and decided that was enough calculating. Of course the moment I pressed the clock I saw what was coming:

18. b5

1:0

Of course if 18. ♔xd7?? ♖d8 traps the queen, but now I lose knight or bishop.

I obviously felt worse after this game than the previous one. Dropping the piece was something that I might occasionally do in a rapid game, but to do it here was quite embarrassing. With that, my adventure as a player at the World Cup came to an end. But having travelled all this way, I made sure to catch the action for the next few days.

Although the tournament was not really geared for spectators (on site anyway), I sat in on the live commentary, watched the rapid playoff games (until we were shooed out of the playing hall), and commiserated with my fellow first round victims. After a few days as a spectator it was a 4:30 AM trip to the airport (along with a large number of other players), and another 40-hour trip home.

Despite the obvious question about whether I should have been playing in the event at all, I enjoyed the experience immensely. As a non-professional player, there were a few things I learned. Firstly, it is important to be an active chessplayer. While I tend to be more an arbiter and organiser, it was deciding to play in the 2019 Oceania Zonal that got me to Russia. Secondly, for the top players it is "chess, chess, chess". The fact that Ding Liren prepared his openings based on my previous games might

have surprised me, but for him was simply part of the job. And finally, no matter who your opponent is, at the start of the game, winning chances are equal. It is only later that the odds change. So approach each game as a test of your abilities, not an unequal contest where the result is determined in advance.



Shaun Press (1966-)

Shaun Press is a FIDE master and international arbiter, who has represented his native Papua New Guinea in seven chess olympiads. He is the president of the Correspondence Chess League of Australia, and editor of the CCLA's journal, the *Australian Correspondence Chess Quarterly*.

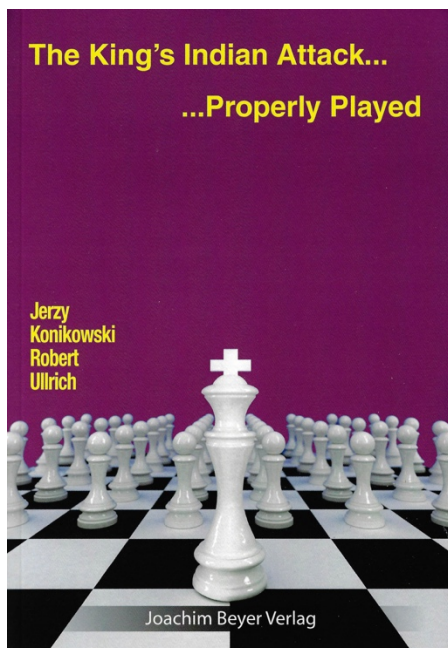
Photo credit:

https://en.wikipedia.org/wiki/Shawn_Press

Getting started

Part 2

In the first part of this series we looked at the Hippopotamus, but this time we are stepping up to a possibly more complicated opening repertoire – the King’s Indian attack (as white) and the King’s Indian defence (as black). There are many books available on these openings, particularly the KID, but in this issue we will look at two recent efforts, both co-authored by the German FIDE master Jerzy Konikowski.



The King’s Indian attack – properly played

Jerzy Konikowski and Robert Ullrich
Joachim Beyer Verlag, 2018
Soft cover, 299 pp.

A repertoire for white

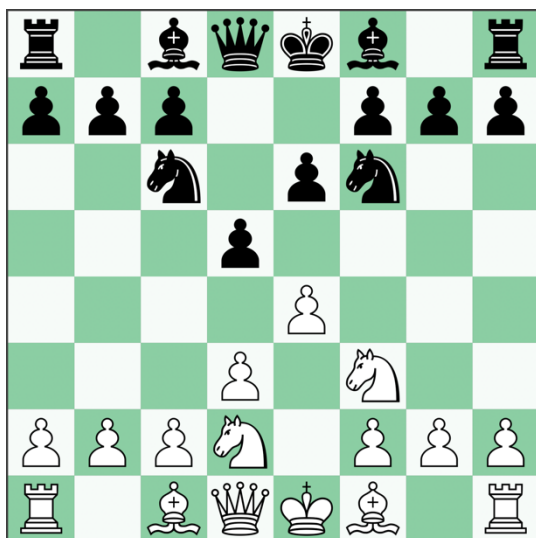
One approach to try to minimise the amount of theory you need to learn would be to start every game by simply “building a house”, with 1. Nf3 , 2. g3 , 3. Bg2 and 4. O-O . It’s true that black has ways to interfere with this plan, but if necessary you can always advance your d- pawn to d3 to try to prevent any ...e5-e4 ideas. This isn’t the real KIA though – for that you will need to add the pawn push to e4 and Bbd2 . Having established a solid defensive position, white can gradually inch forward on either the kingside or queenside, as seems appropriate on the basis of black’s set-up.

Konikowski and Ullrich explain this in their very brief introduction, before moving on to specific lines. I’m not sure they do their material justice in this section. I would try to sell the KIA another way. If you play and enjoy the open games (after 1. e4 e5), but struggle as white to get good positions against the French (1...e6), Sicilian (1...c5) and/or Caro-Kann (1...c6) defences, then this system may well be perfect for you. Simply reply 2. d3 , and get black thinking. The little move 2. d3 is particularly important against 1...e6 and 1...c6, because after 2. d3 d5 white can play 3. Nd2! , preventing black from exchanging queens after 3...dxe4 4. dxe4 . If you find the KIA a little too restrictive (or predictable to your opponents) then you can learn the main line theory of these defences

and introduce them into your repertoire one at a time.

The authors devote a chapter to each of black's usual first moves, but the largest (appropriately) deal with 1...c5, 1...e6 and 1...c6. The theory in each of these three main chapters is examined in detail as a number of "lines", to which are appended a few well-selected games. There are, of course, numerous transpositional possibilities in all these variations, the simplest example being 1. e4 e6 2. d3 c5 and 1. e4 c5 2. d3 e6. These are not described as carefully as they could have been.

How well do the authors explain the concepts involved in this opening? Let's have a look at one important line. After 1. e4 e6 2. d3 d5 3. ♘d2 ♙f6 4. ♘gf3 the usual move is 4...c5, but let's look at the position after 4...♘c6, which is, after all, not unlikely to occur at club level.



▷5

Here the authors simply say "the recommended reply 5. c3!? can lead to the following lines", and then give some analysis. I'm probably being a bit picky here, but I think they should explain the point of this move immediately. From what follows, you can work out that white intends b4, and expansion on the queenside. The problem is that you need to know this to understand the next few moves: 5...a5 [if you didn't know that black wants to prevent b4 you might find this move perplexing] 6. ♙e2 [why?] e5 7. 0-0 [this looks more like a reversed Old Indian than your usual KIA] ♙c5 [why?] 8. b3! All of this is then clearly if somewhat belatedly explained: "to gain more space on the queenside by playing a3 and b4, as the other attempt 8. ♖b1 0-0 9. a3 wouldn't work in view of 9...a4!".

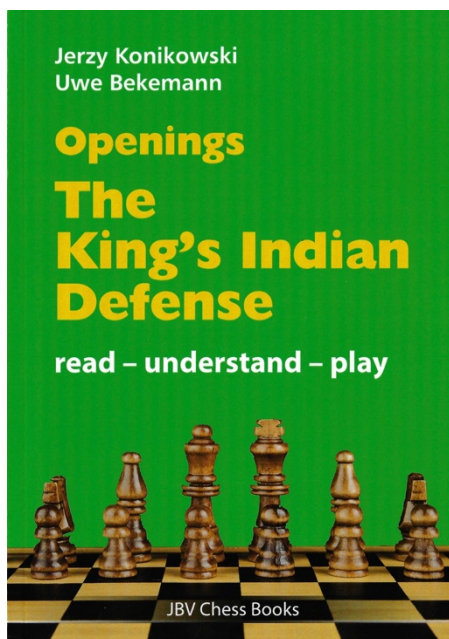
Overall, I like this book, although I think it could have been a little better. Does it make me want to play the KIA? Maybe. Returning to the purpose of this article, does the book describe a complete opening system for white? Yes, and it's one that can make opening preparation easy for any club player, even one with (shock, horror) a life beyond chess.

Rating (out of five stars)

Club player **★★★★**

Correspondence player ******

A repertoire for black



Openings: the King's Indian defense: read – understand – play

Jerzy Konikowski and Uwe Bekemann
JBV Chess Books, 2019
Soft cover, 225 pp.

Firstly, a warning. This book does not describe a complete opening system for black. You will also need to have a plan to deal with 1. e4, for a start. After 1. d4 ♖f6 white often plays 2. ♗c3 or 2. ♙f4 at club level, and these moves are considered only by transposition after 2. ♗f3 g6, and even then somewhat briefly. Finally, there are some first moves that don't really go well with a KID treatment, such as 1. g4?!

Konikowski and Bekemann explain KID concepts well, and give some good general advice too, such as "you should always be cautious

before you use a continuation over the board that is considered safely playable in correspondence chess". This would be good advice at master level, but even more so at club level where you need to adopt systems where the right moves are not only there, but are easy to find.

Against the Sämisch variation (1. d4 ♗f6 2. c4 g6 3. ♗c3 ♙g7 4. e4 d6 5. f3), the authors recommend KID beginners play 5...0-0, and after 6. ♙e3 give black five alternatives, so this is not your typical repertoire book. If he chooses 6...c5 7. ♗ge2 ♗c6 8. d5 ♗e5 9. ♗g3 they steer him away from the current main line 9...h5!?, preferring the much simpler 9...e6, which to me seems a good sign that they are pitching their material at the right level.

In the classical system after 5. ♗f3 0-0 6. ♙e2 e5 7. 0-0 ♗c6 8. d5 ♗e7 9. ♚e1 ♗d7 10. ♗d3 f5 11. ♙d2 the suggested line is 11...♗f6 [not 11...♙h8!?] 12. f3 f4, reaching arguably the single most instructive position for anyone who is starting out on the KID, which they discuss over three informative pages.

I think this is as good book. The layout can be a little confusing, and I would have liked to have seen a more focussed presentation of tactical themes, but overall I think the authors have done a fine job.

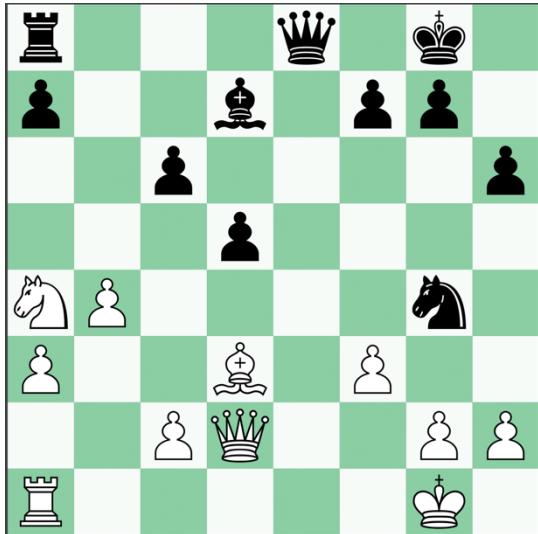
Rating (out of five stars)

Club player ***
Correspondence player *

Tactics

Answers on pages 109 to 113.

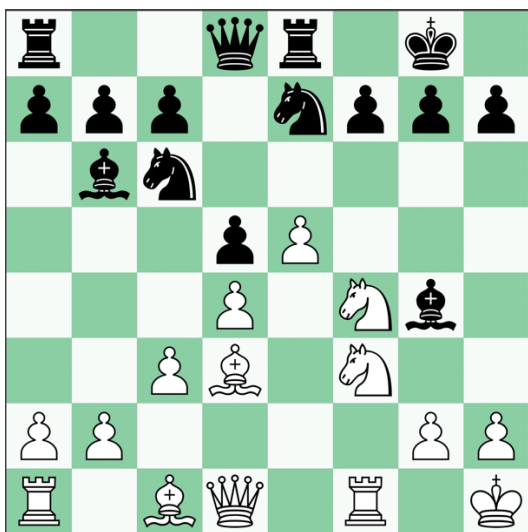
Easy



1

▶19

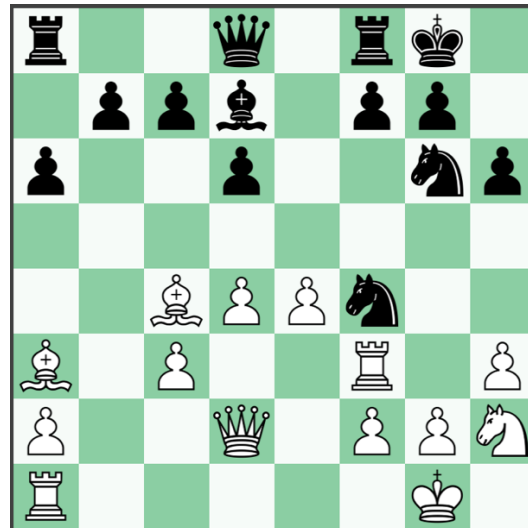
How can black best exploit white's slightly loose position?



2

▷13

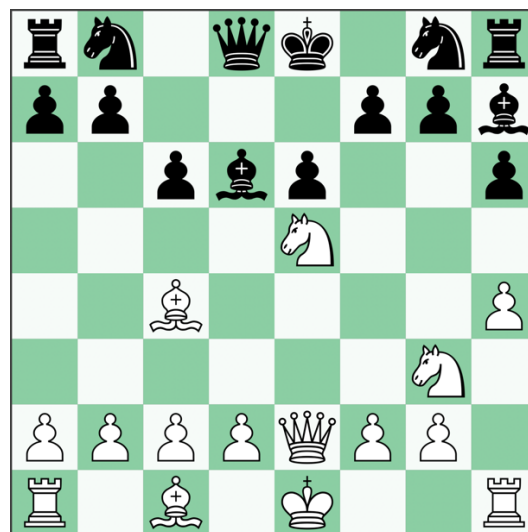
Variation on a theme?



3

▶18

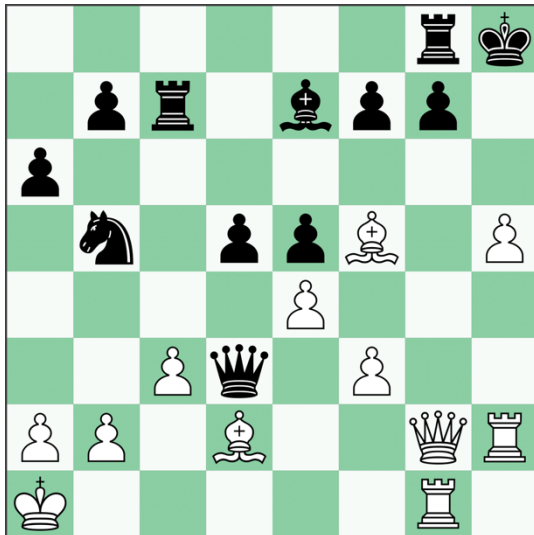
White's pieces are extremely poorly coordinated. How can black profit from this?



4

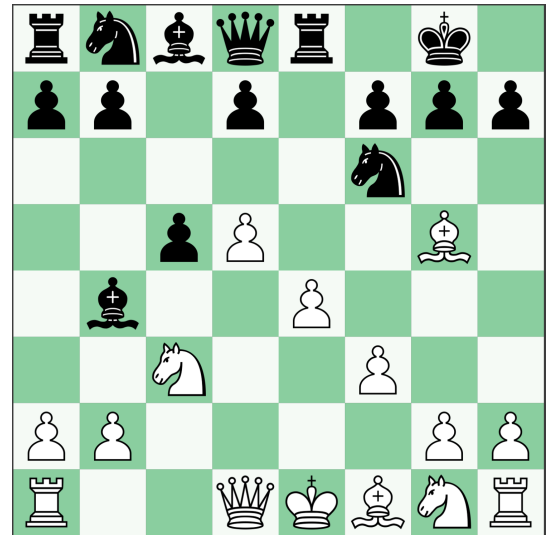
▷10

Black finds himself in an unfamiliar opening. White showed him a tactical idea he probably should have learned before adopting the Caro-Kann defence!



5 ▷30

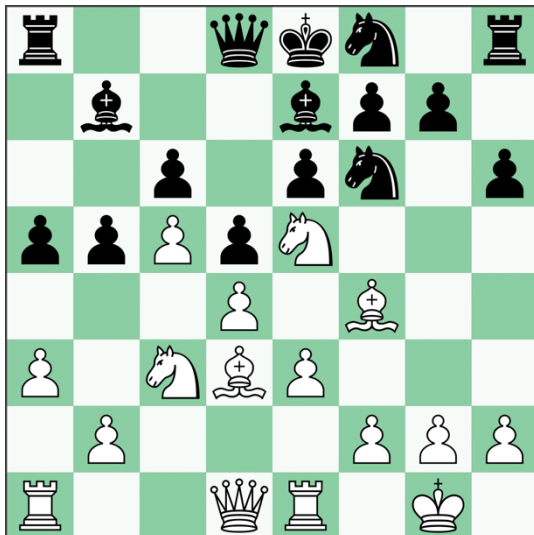
How did white finish off his kingside attack?



7 ▶8

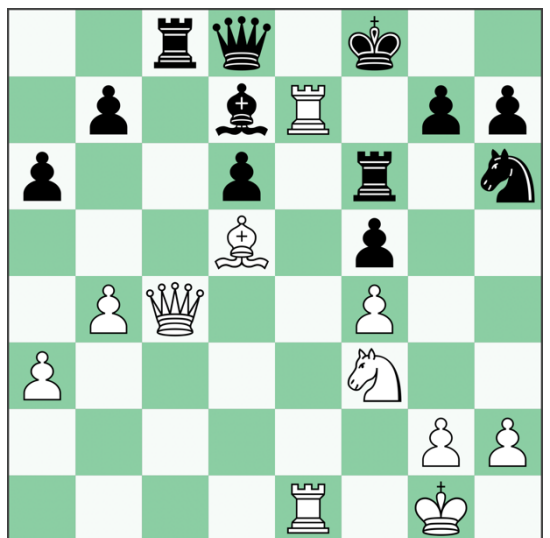
White's kingside development has been too slow, and now his king is stuck in the centre. How can black take advantage of his opponent's predicament?

Difficult



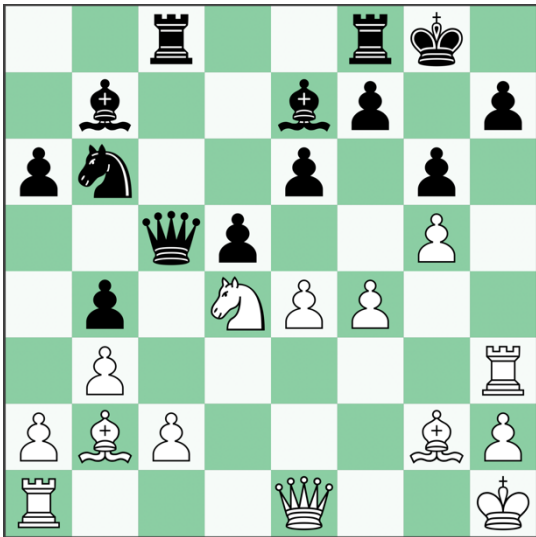
6 ▷13

Black's slow opening deserves to be punished, but what's the best way to do this?



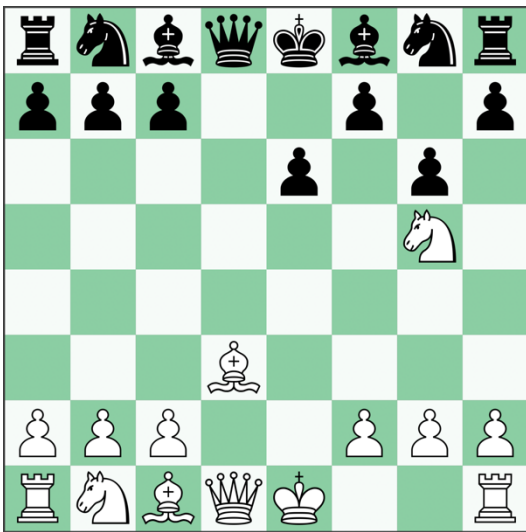
8 ▷28

This sequence is not too hard if you know it's there. A few years earlier black had been the New York state champion, so white must have been quite pleased with this game.



9 ▶23

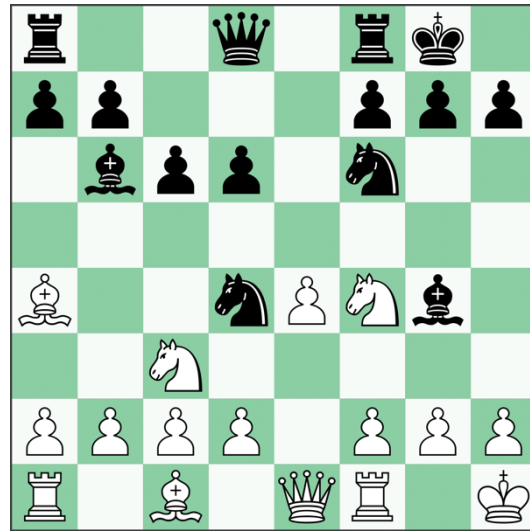
The first move is easy to spot, but can you calculate it all the way to the end?



10 ▶1

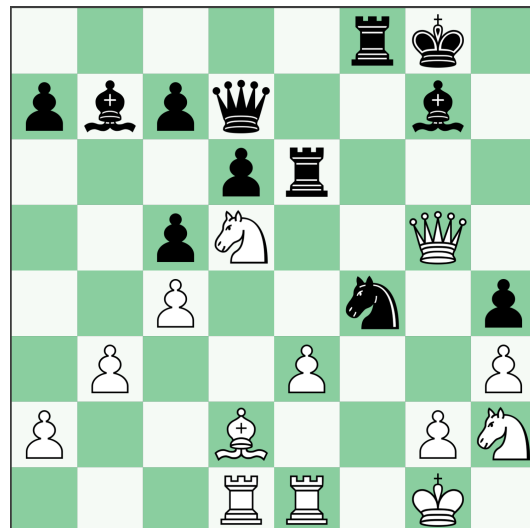
You may wonder how black ever got himself into this position – after all, he seems to have used quite a few tempi in order to win a single pawn. Anyway, finish him off!

Impossible



11 ▶11

Hint: This position arose from the Four knights' opening (1. e4 e5 2. ♘f3 ♘c6 3. ♘c3 ♘f6), but similar ideas are sometimes seen in the Traxler counter-attack (1. e4 e5 2. ♘f3 ♘c6 3. ♙c4 ♘f6 4. ♘g5 ♙c5).



12 ▶26

How did the IM crush the patzer?

Ask the arbiter, part 2

Recording the moves

Andrew Hardegen
Derek Roebuck

There is a lot about this topic in Article 8 of the rules. The important bits, for games played at classical time controls, are:

8.1.1 In the course of play each player is required to record his own moves and those of his opponent in the correct manner, move after move, as clearly and legibly as possible, in the algebraic notation...

This means that under FIDE rules, which naturally enough apply in FIDE-rated events, you may not use descriptive notation.

8.1.2 It is forbidden to write the moves in advance.

This means that the practice of writing down a move before playing it (as a kind of blunder-check), as previously recommended by some authors of instructional books, is now forbidden. There is an important exception – if you are claiming a draw under article 9.2.1 (the “triple repetition” rule) or article 9.3.1 (the “50-move” rule) you *must* record your proposed

move instead of playing it. There will be more on this in the next two parts of this article.

BOARD number	EVENT	DATE	RESULT (1, 0, or ½)
	WHITE Korchnoi		
	BLACK Rowson		S.B. 2002
1		31	
2		32	
3		33	
4		34	
5		35	
6		36	
7		37	
8		38	
9		39	
10		40	
11		41	
12		42	
13		43	
14		44	
15		45	
16		46	
17		47	
18		48	
19		49	
20		50	
21		51	4:0
22		52	
23		53	
24		54	
25		55	
26		56	
27		57	
28		58	
29		59	
30		60	

One of GM Viktor Korchnoi's scoresheets. Is this legible?

<http://www.saund.co.uk/britbase/moanarch2004/rd7.html>

8.1.3 A player may reply to his opponent's move before recording it ... He must record his previous move before making another.

8.4 If a player has less than five minutes left on his clock at some stage in a period and does not have additional time of 30 seconds or more added with each move, then for the remainder of the period he is not obliged to meet the requirements of Article 8.1.1.

The problem with not recording the moves is that you may lose the only evidence which would later enable you to claim a draw under the 50-move or triple repetition of position rules. Clearly it is better to have all moves recorded by both players: this is why most tournaments that are FIDE-rated as “standard” have 30-second increments.

Strictly speaking, you can’t make notes on your scoresheet. At least not anything useful like “Smith on board 5 likes to play the Najdorf Sicilian” or “don’t forget to pick up the dry cleaning”.

8.1.4 The scoresheet shall be used only for recording the moves, the times of the clocks, offers of a draw, matters relating to a claim and other relevant data.

It seems unlikely that any player would be given a severe penalty for this offence at club level, but you never know. World top 10 player GM Wesley So was defaulted by an arbiter for breaking this rule after only six moves of a United States Championship game in 2015. It appears that he had been warned, however, and specifically told he would be defaulted if he didn’t stop, so it is hard to have much sympathy for him.



So’s scoresheet at an earlier tournament shows that he has been a repeat offender in this respect.

<https://www.chess.com/news/view/breaking-wesley-so-forfeited-in-round-9-9186>

When a player has failed to record a number of moves, or has recorded moves incorrectly, he often asks if he can use his opponent’s scoresheet to correct this. It is important that such a request, and the subsequent amendments to the player’s scoresheet, occur within the player’s own time. The opponent will generally agree to such a request: the questions are whether he is required to do so, and whether the player has the right to request the scoresheet in the first place. To begin with, it is clear from article 8.3 that the opponent is not entitled to withhold his scoresheet, as it is not his property:

8.3 The scoresheets are the property of the organiser of the competition.

If a player were unable to use his opponent's scoresheet to update his own, then he would often have no choice but to continue the game while still being in violation of article 8.1.1. No arbiter, recognising his duty to see that the Laws of Chess are upheld, would reasonably deny the player the use of his opponent's scoresheet to update his own. However, a penalty could be applied for the earlier violation of article 8.1.1.

Another rule that seems to support these interpretations is:

8.5.2 If only one player has not kept score under article 8.4, he must, as soon as either flag has fallen, update his scoresheet completely before moving a piece on the chessboard. Provided it is that player's move, he may use his opponent's scoresheet, but must return it before making a move.

It is now uncommon for club games to have intermediate time controls (in other words, when a flag falls the game is usually over regardless of how many moves have been played), but it seems clear that a player cannot deny his opponent the use of his scoresheet to correct his own.

Ask the arbiter

In a recent game my opponent consistently failed to write down my move before making his reply. He then recorded both moves in my time. Is this breaking the rules?

Andrew Hardegen replies:

This is a common query from club players. Actually, there is nothing here to indicate that your opponent is breaking any rules. Article 8.1.3 specifies that the opponent may reply before recording your last move. The requirement here is simply that, prior to your opponent making his next move, he must have recorded his most recent previous move (and all preceding moves by both players). As long they have done this, players are allowed to record moves in their opponent's time.

Next time: the 50-move rule.

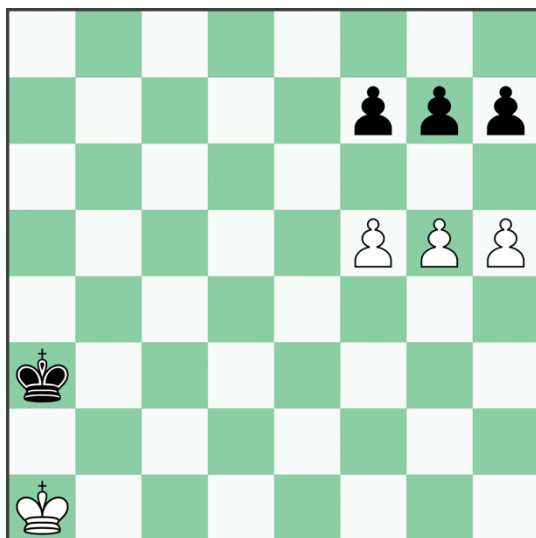
The breakthrough

Derek Roebuck

In this short article we will look at various forms of a simple pawn ending tactic, the *breakthrough*. This is an idea that can crop up in all sorts of positions.

The breakthrough with opposing sets of three pawns

Almost everyone has learned this trick at some point, but it is very important to be able to recall it under pressure.



1 The breakthrough

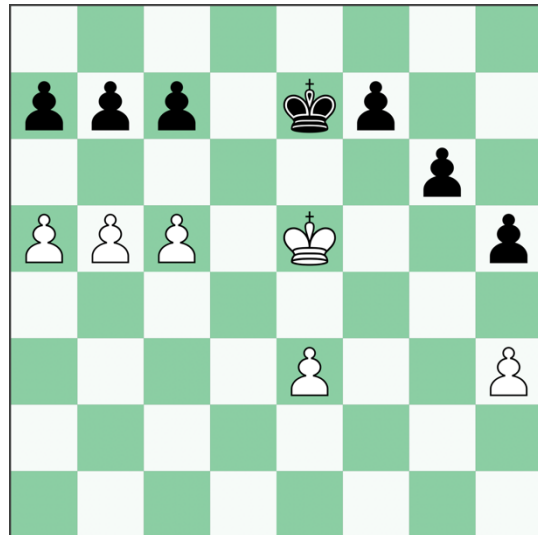
This position is, of course, strikingly asymmetrical – white's pawns are further advanced. The kings are both far away (dereliction of duty?), and this allows:

1. g6! hxg6

Clearly black must take the pawn. If he captures the other way he also loses: 1...fxg6 2. h6! gxh6 3. f6!

2. f6! gxf6 3. h6

The h-pawn cannot be stopped.



2 The breakthrough

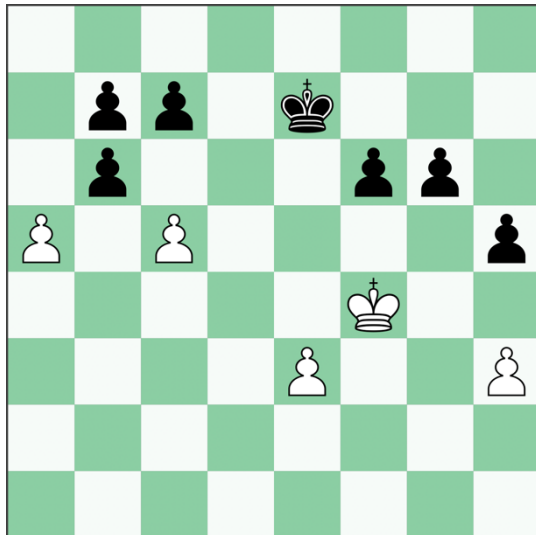
The breakthrough does not work when the defending king is nearby. Diagram 2 is from Joe Hirst – David Swanson, England (Crewe Major) 2019. White is losing, because he can't prevent the advance of the black kingside pawns, so he takes a punt with:

1. b6!? f6+!?

1...axb6?? 2. c6! bxc6 3. a6 loses as in diagram 1, but the proximity of black's king allows him to capture the other way: 1...cxb6 2. a6 bxa6 3. c6 f6+ 4. ♔d5 a5.

2. ♔f4 axb6??

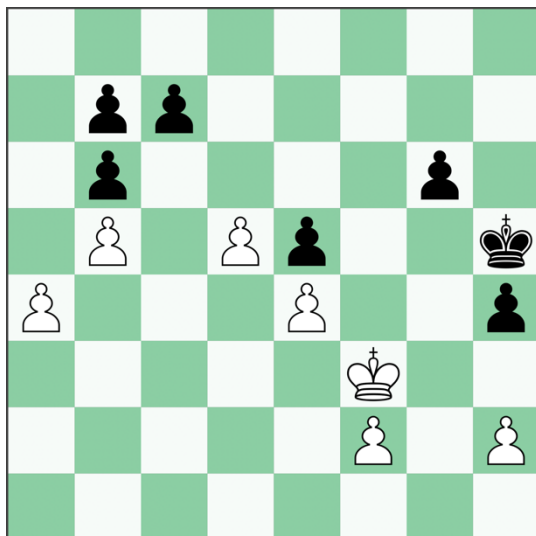
2...cxb6 wins, as we have already seen.



2a The breakthrough ▶

3. c6! □ g5+ 4. ♔f5 bxc6 5. a6 g4 6. hxg4 h4 7. a7 h3 8. a8♚ 1:0

More complicated ideas



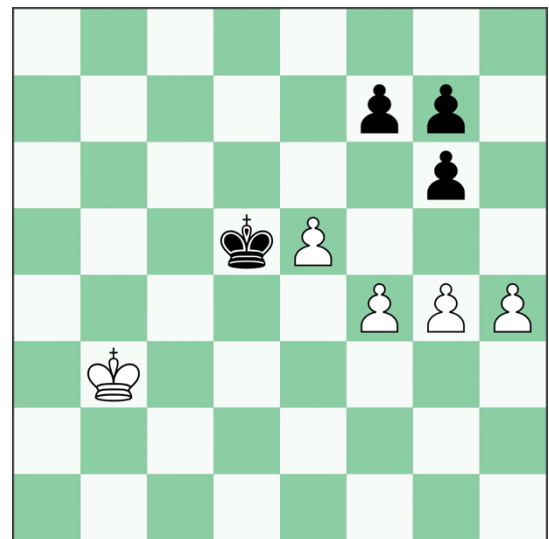
3 Another version, part 1 ▶

This is the famous conclusion to a wonderful game: Robert Wade – Viktor Korchnoi, Buenos Aires 1960. Korchnoi, a future challenger for the world title, finished equal first in this tournament, and Wade equal last,

but here the New Zealander forced immediate resignation with a pawn breakthrough:

1. a5!

Actually, just about any move wins, but this is the most direct. Black has to play 1...bxa5 in order to prevent a6!, and now 2. b6 cxb6 3. d6 is mate in 13.



4 Another version, part 2 ▶

This position is from Shakhriyar Mamedyarov – Ivan Sokolov, Hoogeveen 2006. White has no way to convert his extra pawn, so he tried a sneaky move:

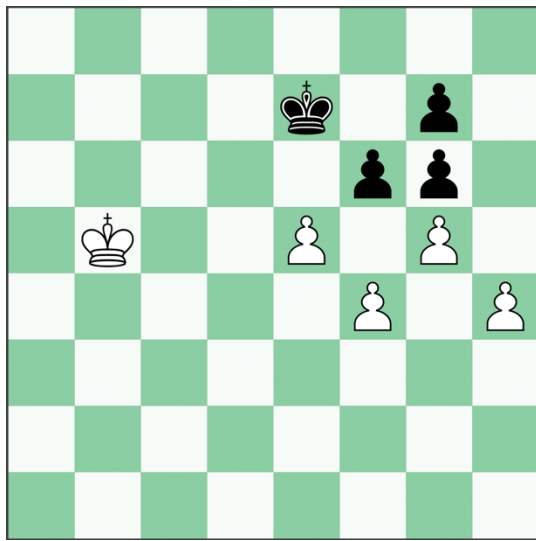
1. g5!? ♔e6 □

Black can't try to capture the white pawns because 1...♔e4?? loses to the breakthrough 2. h5! gxh5 3. g6 fxg6 4. e6.

2. ♔c4 ♔e7 3. ♔b5 f6??

Now black is losing. 3...♔e6 was fine, because if white tries to penetrate with 4. ♔c6 black can

swap off all the pawns, starting with
 4...f6 5. exf6 gxf6 6. gxf6 ♔xf6.



4a

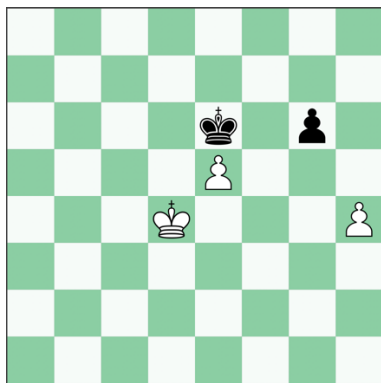


4. gxf6 gxf6 5. ♔c5!

5. exf6+?? is a draw, as in the
 previous note.

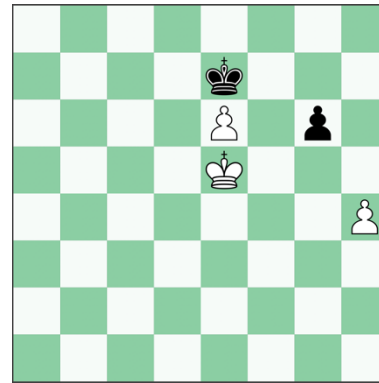
5...♔e6

5...fxe5 6. fxe5 ♔e6 7. ♔d4 wins
 for white.



analysis

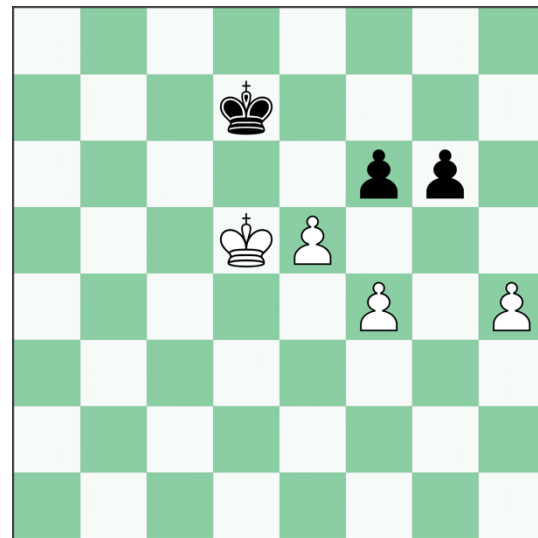
7...♔e7 [7...♔f5 8. ♔d5! ♚ forces
 the e-pawn through to promotion]
 8. ♔d5 ♔d7 9. e6+ ♔e7 10. ♔e5



analysis

We know that, without the pawns on
 g6 and h4, this position would be a
 draw, but as things stand white can
 use *zugzwang* to force black to play
 the losing move ...g5. 10...♔f8
 11. ♔d6 ♔e8 12. e7 g5 [12...♔f7
 13. ♔d7] 13. hxg5 ♔f7 14. ♔d7
 and the e-pawn promotes.

6. ♔d4! ♔d7 7. ♔d5



4b



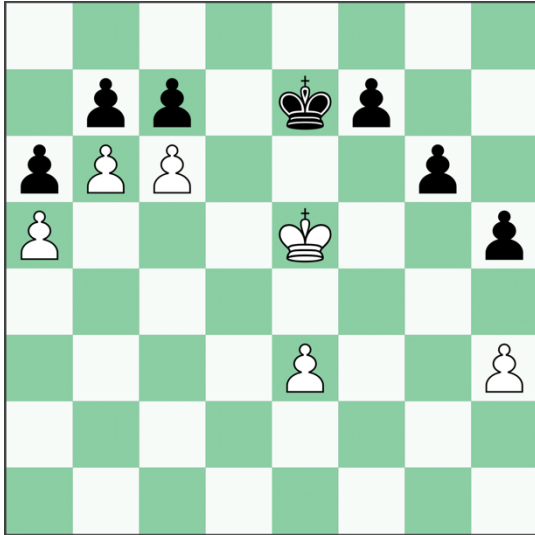
7...♔e7

7...fxe5 8. fxe5 transposes to the
 last note.

8. e6! ♔d8 9. ♔d6 ♔e8 10. e7 1:0

The square breakthrough

Imagine that in diagram 2, after 1. b6, black had tried 1...a6?? Now white could have won on the spot with 2. c6! (diagram 5).



5 The square breakthrough ▷

This is the *square breakthrough**: the side with the more advanced (or better) pawns pushes one of them to create a 2x2 pattern. It doesn't matter which pawn the defender chooses to capture, because the other one marches on to promotion.

* At least that's what John Nunn calls it. In some places it seems to be known as the Mongolian tactic. There is an unverified suggestion online that Bobby Fischer called it the mongoloid tactic, which, as well as being offensive, even by Fischer's standards (and those of his era), doesn't make any sense.

You can read more at:

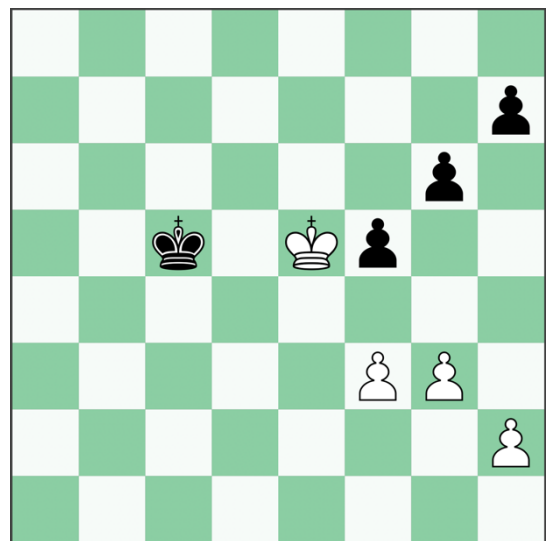
<https://chessimprover.com/the-mongolian-tactic/>

2...f6+

It should be fairly obvious that 2...cxb6 loses to 3. cxb7, and 2...bxc6 loses to 3. b7! But this only delays things by one move.

3. ♔d4 bxc6 4. b7

The square breakthrough is often overlooked, but can be absolutely devastating.



6 An outrageous swindle ▷

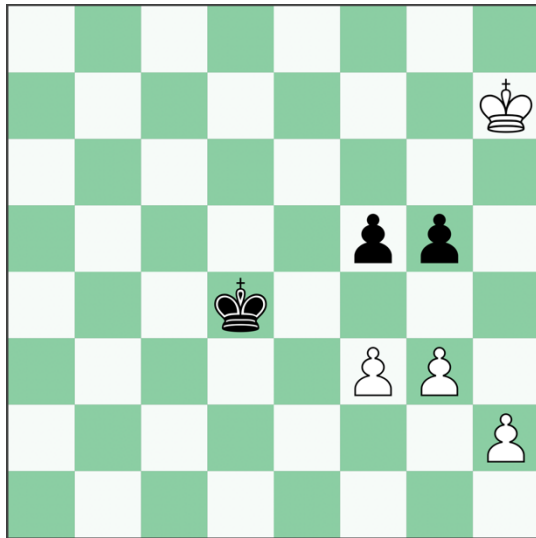
1. ♔f6?!

White was still winning after this move in Iain Gourlay – Colin Crouch, England (Doncaster Open) 2004, but he really should have played 1. f4!, which maintains the opposition and leaves black with no swindling chances whatsoever.

1...♔d4 2. ♔g7??

Now it's a draw. 2. f4 was the obvious win.

2...g5 3. ♔xh7



6a



3...f4!□

Black can find this move easily, simply by excluding every other alternative, which is a very useful method in pawn endings. He loses after 3...g4 4. f4 or 3...♔e3 4. ♔g6 g4 5. f4.

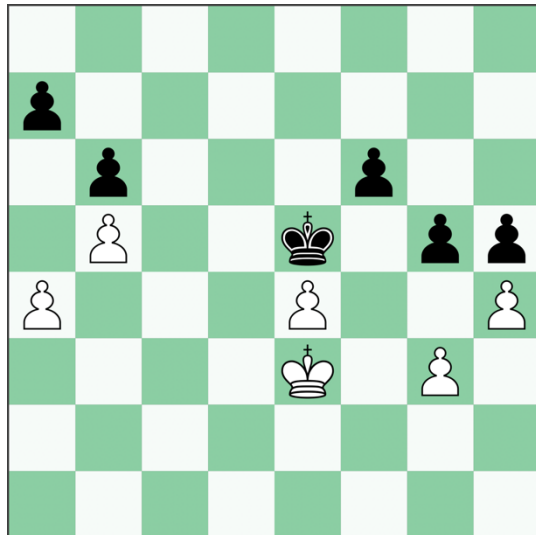
4. ♔g6??

Sticking to the plan. The very bad plan. White could still have drawn after 4. gxf4 □ gxf4 5. h4 ♔e3 6. h5 ♔xf3 7. h6 ♔e4 8. ♔g8 f3 9. h7 f2 10. h8 ♔f1 ♔.

4...g4!

The square breakthrough strikes again. Black wins easily.

5. gxf4 gxf3 6. f5 f2 7. f6 f1 ♔ 8. f7 ♔e5 9. ♔g7 ♔f6+ 10. ♔g8 ♔g6+ 1:0



7 The square breakthrough



To finish with pawn endings for the time being, here is an example where a grandmaster fell for the square breakthrough. This is from Gerard Welling – Vereslav Eingorn, Bad Wiessee 2006.

A cursory glance at the board might suggest that black has the better chances because of his strong king position, but notice how the black pawn on f6 obstructs its king's path to g7.

1. g4!□

Black resigned here, but the game might have continued:

1...gxh4

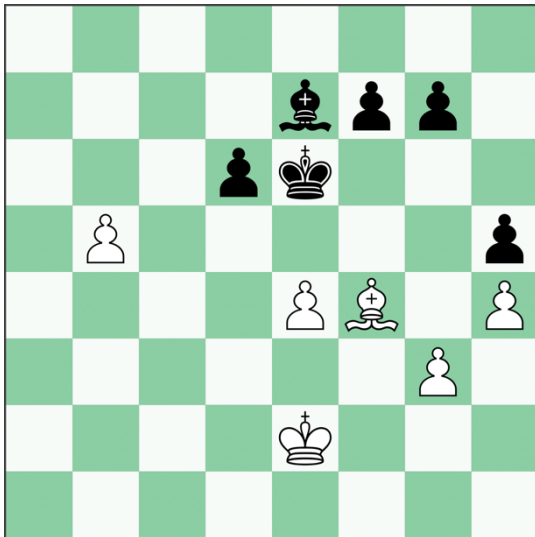
1...hxg4 2. h5 ♔e6 3. ♔f2 ♔f7 4. ♔g3 is obviously hopeless.

2. gxh5 ♔e6 3. ♔f4 ♔f7 4. ♔g4

White has an easy win.

Old ideas in new settings

The square breakthrough concept occasionally crops up in minor piece and rook endings too. The following position is from Etienne Bacrot – Sergey Fedorchuk, Germany 2006.



8 Old ideas in new settings ▶

1...f6?!

This is not a bad move in itself, but it might have telegraphed black's intention to play ...g5, which may have given white the following ingenious idea...

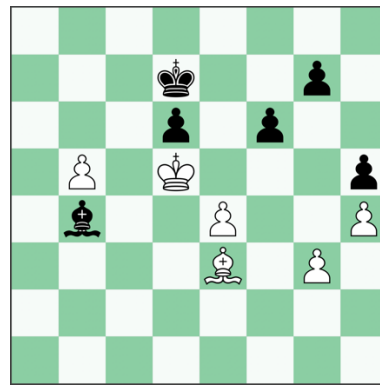
2. ♖e3! ♔d7?

2...d5? 3. b6 ♔d7 4. exd5 is going to be winning for white. But the engine finds 2...g6!, which works because after 3. ♔d3 black can play 3...d5! 4. b6 dxe4+!

3. ♔d3

Now if black does nothing, for example with 3... ♖d8, white will walk his king in with 4. ♔c4 ♖c7 5. ♔d5 and set up a zugzwang

position: 5... ♖a5 6. ♖c1 [with the idea of ♖a3] ♖b4 7. ♖e3

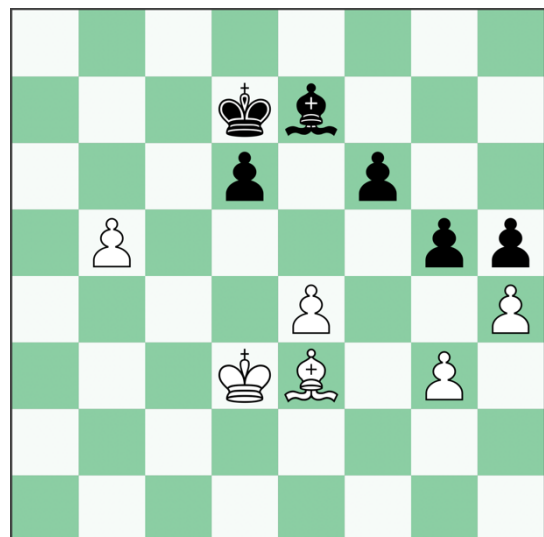


analysis

7... ♖c3 [7... ♖a5 8. b6] 8. ♖f4 ♖b4 [8... ♖e5 9. b6! comes to the same thing] 9. b6 and white will push to the pawn to b7, exchange bishops and then penetrate with his king and take the kingside pawns.

3...g5

According to the engine, the least worst option was 3...d5, but 4. exd5 ♖d6 5. ♖f4 is so obviously winning for white that no human would ever go there.

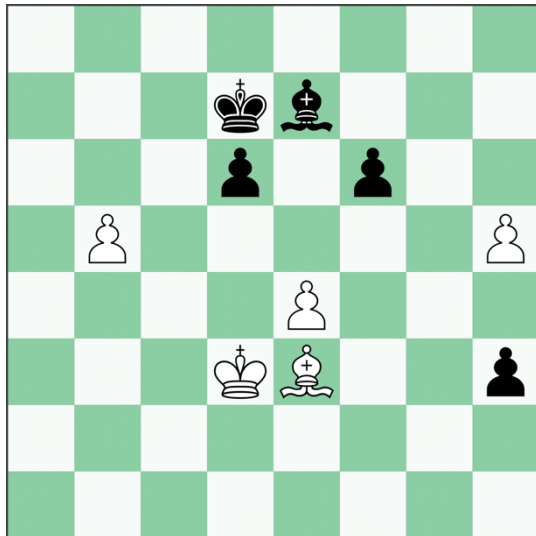


8a ▶

4. g4! gxh4

4...hxg4 5. h5, and white's widely separated passed pawns will be unstoppable, because 5... ♗ f8 6. b6!?! paralyzes black. White will ultimately capture on g4 and f6.

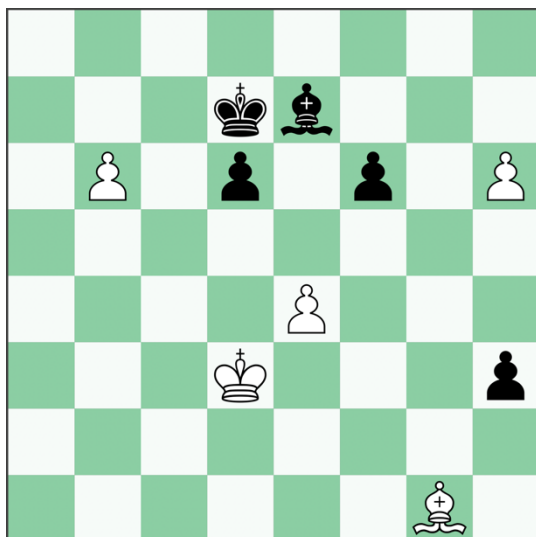
5. gxh5 h3



8b



6. ♗ g1! ♔ e6 7. b6 ♔ d7 8. h6



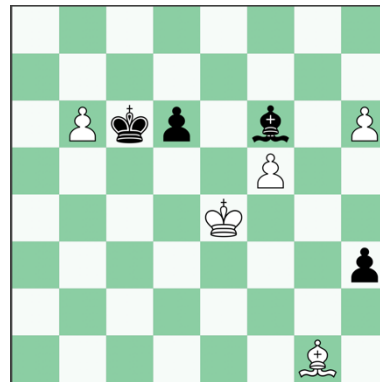
8c



It is impossible for black to stop the pawns for long.

8... ♗ f8

8...f5!? 9. exf5! ♗ f6 10. ♔ e4 ♔ c6 makes things difficult for white by forcing him to take a detour to capture the pawn on h3.



analysis

11. ♔ f3 d5 12. ♔ g4 d4 13. ♔ xh3 ♔ xb6 14. ♔ g4 ♔ c5 15. ♔ h5 ♔ d5 16. ♔ g6 d3 17. ♗ e3 ♗ d4 18. ♗ g5. White will be able to promote the h-pawn after 19. f6.

9. h7 ♗ g7 10. ♔ e3 f5 11. exf5 d5 12. ♔ f4 d4 13. b7 ♔ c7 14. ♔ g5 1:0

White will win after 14...d3 15. f6 d2 16. fxg7 d1 ♗ 17. b8 ♗+ ♔ xb8 18. g8 ♗+ ♔ b7 18. ♗ f7+.

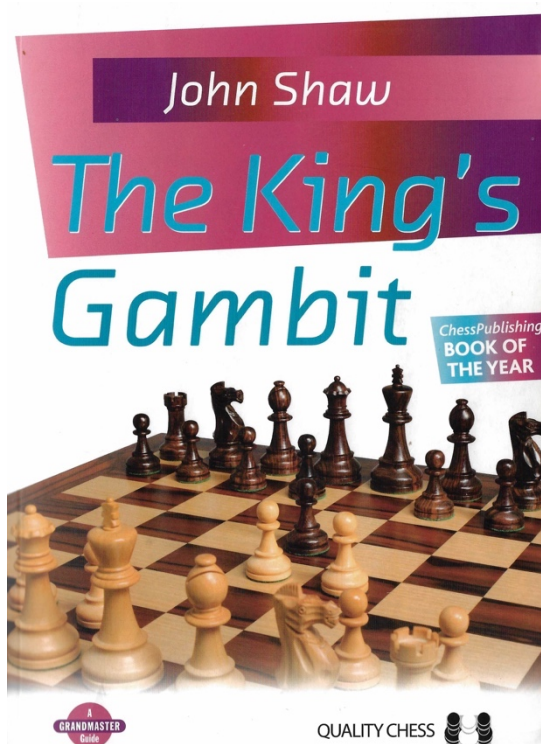
Summary

You should remember the 3 versus 3 breakthrough idea, and be aware that similar ideas are possible with different pawn structures. Look for the square breakthrough at every opportunity. As in diagram 7, a black pawn on f6 may obstruct its own king's path to prevent the promotion of a passed h-pawn.

Book review

An infuriating classic

Review by Derek Roebuck



The King's gambit

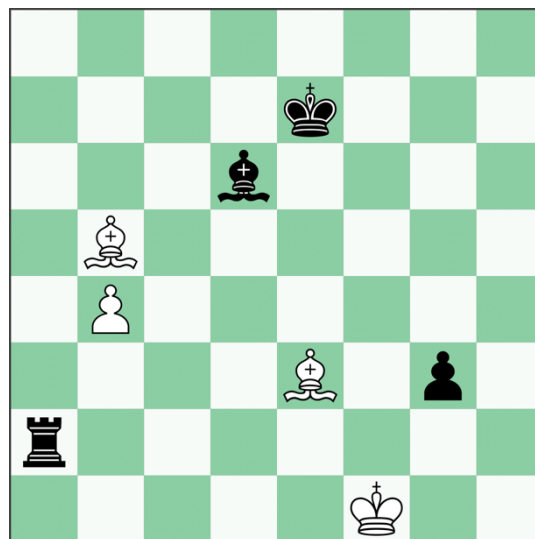
John Shaw

Quality Chess, Glasgow, UK,
2013

Soft cover, 680 pp.

This is an extremely difficult book to review. Widely lauded as the best work ever written on this enigmatic opening, it is in fact a very curious combination of interesting new ideas and complete garbage.

Firstly, the good bits. Shaw writes well, and it is impossible not to warm to him. Here's how he describes the end of one of his own games, where black has just played 55... ♖d6??



▷55

John Shaw – John Nunn

Isle of Man 1994

55. ♖g5+! ♔f8 56. ♖h6+

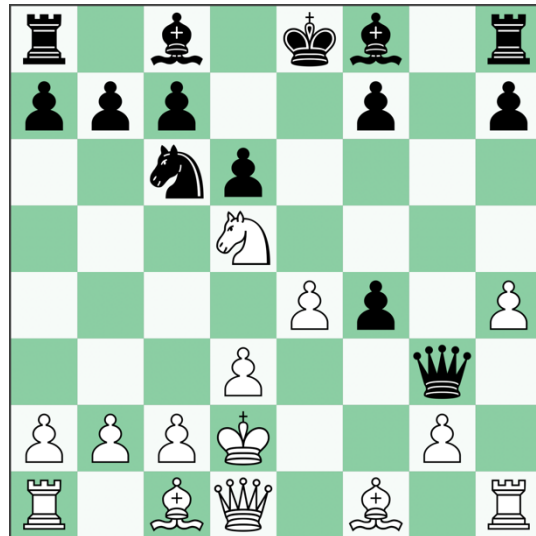
“My opponent was understandably shocked by the sudden turn of events [Shaw had been losing badly for some time]. He announced ‘It’s a draw’ and departed abruptly, leaving behind a ticking clock and a delicious bar of chocolate.” It’s amusing to picture the author sitting alone at the table, an enigmatic smile on his face, and munching contentedly on poor GM Nunn’s abandoned confectionery. So the style is good, but that won’t help you play the opening any better. What about the *content* of the book?

The pre-publication publicity made out that Shaw spent many years in seclusion toiling away at this work, and to be fair he can certainly be thanked for correctly identifying and (almost) solving a major problem for white in the King's gambit. This is the extremely awkward fact that after 1. e4 e5 2. f4 exf4 3. ♘f3 g5 4. h4 g4 5. ♗e5 (this is the Kieseritzky gambit) both 5...d6 and 5...♗f6, (and possibly other moves) look really good for black.

Shaw's solution is to recommend the Quaade gambit (4. ♗c3!?) instead. The Quaade is fertile soil in which he can plant his new ideas, because this move has been pretty much *terra incognita* until very recently. In fact, it was acceptable for annotators to write "4. ♗c3∞", and leave it at that. This has all changed now, because Shaw has made this into a proper system for white. There are other important observations in numerous variations elsewhere in the book.

Now the bad bits. You would have expected Shaw, who seems to have taken some years over this work, to have checked his variations with an engine. But this is clearly not the case. It took me only minutes to find a crucial error in GM Shaw's analysis. Let's look at what is, at least according to the *Encyclopaedia of chess openings* (5th edition, 2006, section C 39), the main line of the King's gambit: 5...d6 6. ♗xg4 ♗f6 7. ♗xf6 [people used to play 7. ♗f2 here,

but it's not any good] ♔xf6 8. ♗c3 ♗c6 9. ♗d5 ♔g6 10. d3 ♔g3+ 11. ♔d2.

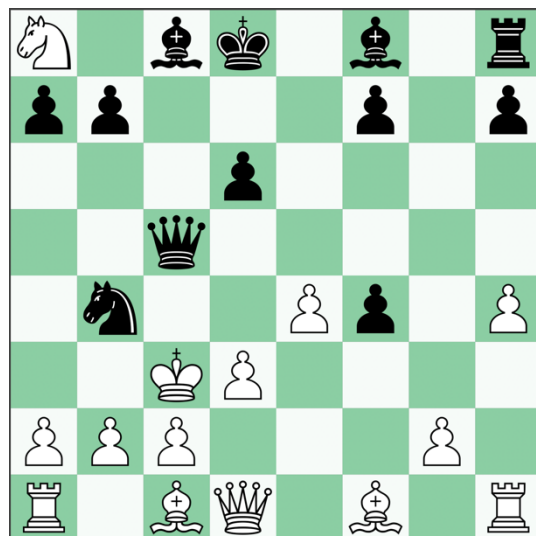


► 11

11... ♗b4! 12. ♗xc7+?

White should try 12. ♔f3 instead, and hope for 12... ♗g4??

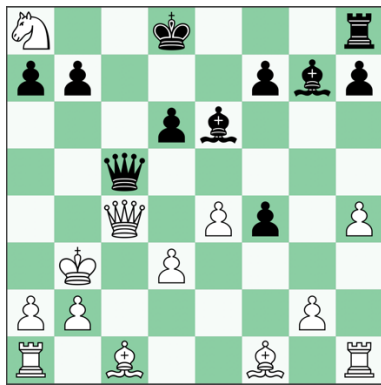
12... ♔d8 13. ♗xa8 ♔e3+ 14. ♔c3 ♗c5+



► 15

Note that white can't get away with 15. ♔b3 here, because of

15... ♖xc2 16. ♔xc2 ♕e6+ 17. ♔c4 ♕g7!



analysis

One of my games went 18. ♕d2 ♖b5+ 19. ♕b4 a5 20. a3 axb4 21. axb4 ♖e5 22. ♖a2 b5 23. ♖xe6 ♖xe6+ 24. ♔c2 ♖xa2 0:1 R. Di Pietro – D.J. Roebuck, corr. 2015.

15. ♔d2

Shaw thinks white is drawing here, but black doesn't have to take the perpetual check with 15... ♖e3+? In making this mistake Shaw may have copied ECO, who perhaps copied it from Michael Jensen (*New in Chess Yearbook* 2003; (67): 141), who in turn got it from Jens Kristiansen (*Skakbladet* 1995/96). It's all rather sloppy, don't you think? There's a rather tawdry internet discussion about Shaw and possible plagiarism too, if you like that kind of thing:

<https://www.chesspub.com/cgi-bin/chess/YaBB.pl?num=1389074811/12>

I'm not sure who deserves the credit for finding the correct continuation, but I saw it first at the ChessPub forum:

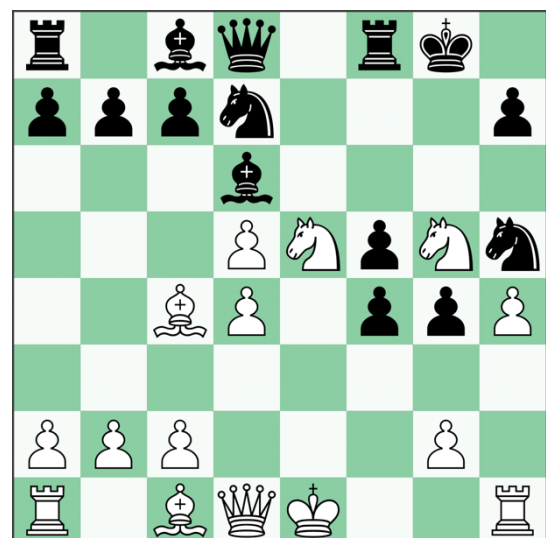
<http://www.chesspub.com/cgi-bin/chess/YaBB.pl?num=1224328418/99#99>

If Shaw had really used an engine he would have found:

15... ♖g8!

Black is probably winning here, as Stefan Bucker has pointed out, for example after 16. c4 ♖g3 17. ♔e1 ♕g4 18. d4 ♖c6 19. ♖d2 ♖xe4+ 20. ♔f2 ♖d3+ 21. ♔g1 ♖e1! 22. ♔h2 ♕g7!

There's another stunning mistake in this part of the book, and here I have to admit a personal interest. I followed Shaw's analysis in what he calls the Flude variation (after the Australian who has analysed it most carefully) in a correspondence game. The main line goes: 1. e4 e5 2. f4 exf4 3. ♖f3 [I note that David Flude has himself been playing 3. ♕c4!? recently, which is rather revealing] g5 4. h4 g4 5. ♖e5 ♕f6 6. ♕c4 d5! 7. exd5 ♕d6 8. d4 ♖h5! 9. ♖c3 0-0 10. ♖e4 f5 11. ♖g5 ♖d7



▷12

Derek Roebuck – Vladislav Hýbl corr. (WCCC40PR01) 2016/17

12. ♔d3

This is what Shaw recommends here. Once again, a moment spent with an engine will tell you that white's position is a disaster, but I trusted Shaw, and lost horribly.

12...b5!

A rather obvious move, but not one of the three considered by Shaw.

13. ♖xb5 ♞xe5 14. dxe5 ♕xe5 15. ♕d2 ♜b8 16. 0-0-0 a6

I will spare you the rest. This was all my own fault, of course, but it was still extremely irritating. What does this tell us about Shaw's book? As I said, it's a mixture of good stuff and careless analysis, but overall it's still worth reading if you want to play the King's gambit.

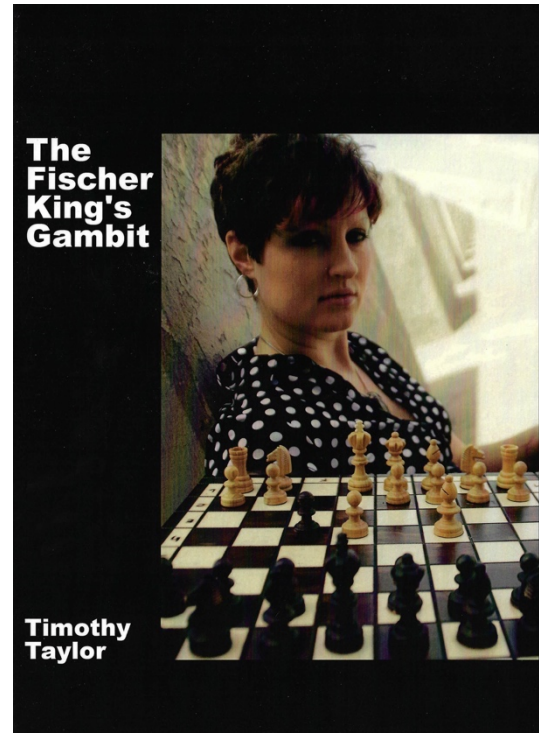
There is an interesting twist to this story. Shaw asserts that white "cannot equalize after 3. ♕c4", and has a chapter claiming 3...♞c6!? as the "refutation". This must have been like a red rag to a bull for IM Timothy Taylor, who finally got his own long-awaited King's gambit work out (see the sub-review starting in the next column).

On balance, I think you should have this book if you are going to play the King's gambit regularly. But check everything carefully – there are some mistakes.

Rating (out of five stars)

Club player ***

Correspondence player *



The Fischer King's gambit

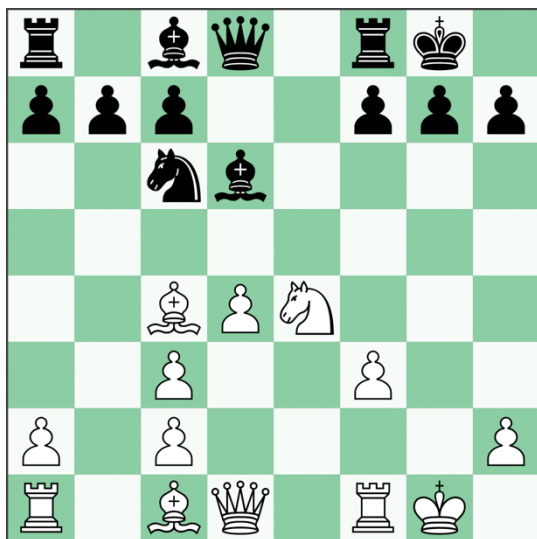
Timothy Taylor

Timothy Taylor, Los Angeles, USA, 2016

Hard cover, 792 pp.

Disclosure: I haven't read anywhere near all of Taylor's mammoth self-published book, so it would be unfair of me to do a full review. And it's probably out of print by now, so there's no point anyway. But this volume is much more than just a rebuttal of Shaw. Taylor just *loves* the King's gambit, and even at first glance it is obvious that his passion is much stronger than Shaw's. His contention is that white should play 3. ♕c4, instead of the usual 3. ♞f3, if black accepts the pawn. In what way could the bishop move be better? If I understand Taylor

correctly, he thinks that most of black's third move plans are not that critical, so 3. ♖c4 will not be any worse than 3. ♘f3, and that 3. ♖c4 ♙h4+ 4. ♚f1 is good for white. The main advantage of the bishop move, however, is that after 3...g5 the threat of ...g4 evaporates because there is no knight on f3. But what about Taylor's concrete analysis? You will remember that Shaw claims an advantage for black after 3. ♖c4 ♘c6!? His main line goes 4. d4 ♘f6 5. ♘c3 ♖b4 6. ♘ge2 f3!? 7. gxf3 d5 8. exd5 ♘xd5 9. 0-0 ♘xc3 10. bxc3 ♖d6 11. ♘g3 0-0 12. ♘e4.



►12

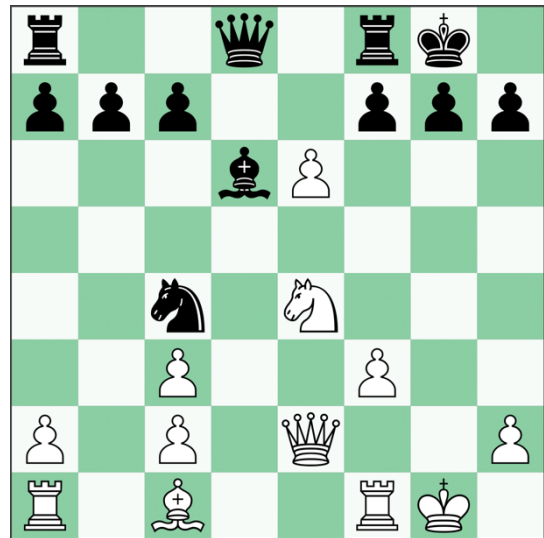
12... ♖e6

This really is Shaw's "refutation" of 3. ♖c4. He also claims that black is better after 12... ♖e7!? but, as Taylor points out, white can continue 13. ♖f4 ♖f5 14. ♜b1 ♙c8 15. ♙e1 ♖g6 16. ♙g3 ♖d8 17. ♜fe1!?, with some advantage.

13. d5!

Shaw only considers 13. ♖xe6, but this is undoubtedly an improvement.

13... ♘a5 14. dxe6 ♘xc4 15. ♙e2!



►15

You can make up your own mind about this position, of course, but remember that debates between IMs and GMs about obscure lines that will never actually come up in your games are not really that important.

I've had a quick look through some other variations, and I have to admit that I like Taylor's work. I can't say for sure that it is the best book ever written on the King's gambit (for the club player), but I am reasonably confident that it's the heaviest.

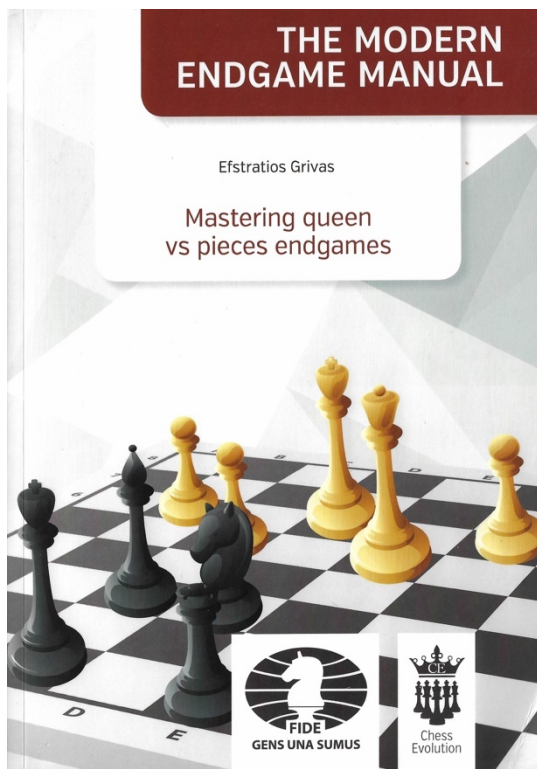
Rating (out of five stars)

Club player ****

Correspondence player *

Not for the club player

Review by Derek Roebuck



Mastering queen vs pieces endgames

Efstratios Grivas

Chess Evolution, Budaörs,
Hungary, 2016

Soft cover, 305 pp.

This is one of a series of nine books ("The Modern Endgame Manual") published by Chess Evolution and endorsed in some mysterious way by FIDE. I've chosen to review this volume because it covers some very

difficult material combinations that are dealt with superficially in other sources.

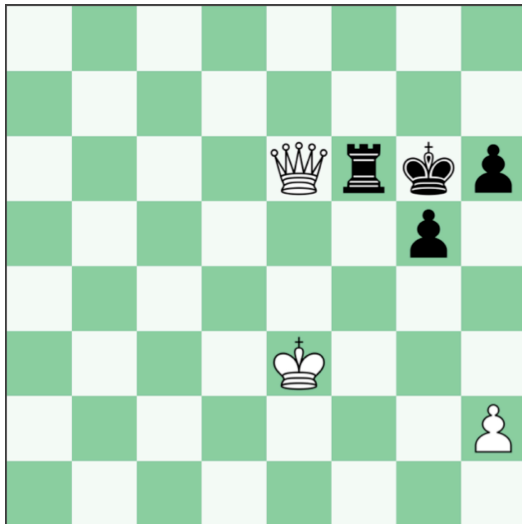
The book is divided into seven chapters:

1. Queen and bishop versus queen
2. Queen and knight versus queen
3. Queen versus rook(s) with or without minor pieces, and queen and minor piece versus two rooks
4. Queen versus bishop(s) and pawns
5. Queen versus knight(s) and pawns
6. Queen versus bishop and knight
7. Queen versus three or four minor pieces and two queens versus various material combinations

Given that "Queen versus two rooks" would make a nice book in itself, this is clearly an ambitious undertaking, and the reader should not be surprised that coverage is a bit superficial in some places.

Grivas, an experienced GM, writes well, and the standard of the editing is better than in earlier volumes in this series. Some parts of the text are excellent. The section on queen versus rook (with no pawns) is the best I have seen in a textbook, but if you are trying to improve your game there are some excellent resources on the internet, so a textbook might be superfluous.

In this era of tablebases you might expect that everything would have been checked carefully, but just as with Shaw's book it doesn't take long to find a mistake.



▷49

Anatoly Karpov – Andrei Istrătescu
Bucharest 2005

On page 97 of his book, Grivas gives this position, which is won for white, as a draw. The game continued:

49. ♔e8+?!

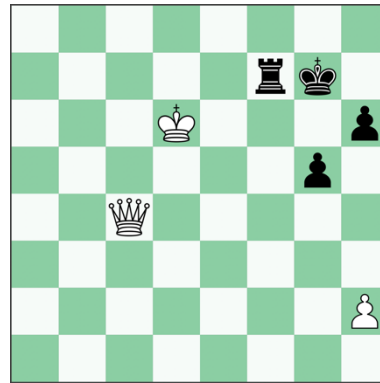
In fact, 49. ♔g8+ wins slightly more efficiently.

49... ♔g7

Grivas now and says “The position is drawn, but White can press by just advancing his king. His next can’t be helpful however...”

50. h4??

Far from being merely unhelpful, this awful move throws away the win, which was still available after any king move, any sensible queen move, or even 50. h3?! For example 50. ♔e4! ♖f2 51. ♔c6! ♖f7 [and obviously not 51... ♖xh2 52. ♔c7+] 52. ♔e5 ♖e7+ 53. ♔d6 ♖f7 54. ♔c4!



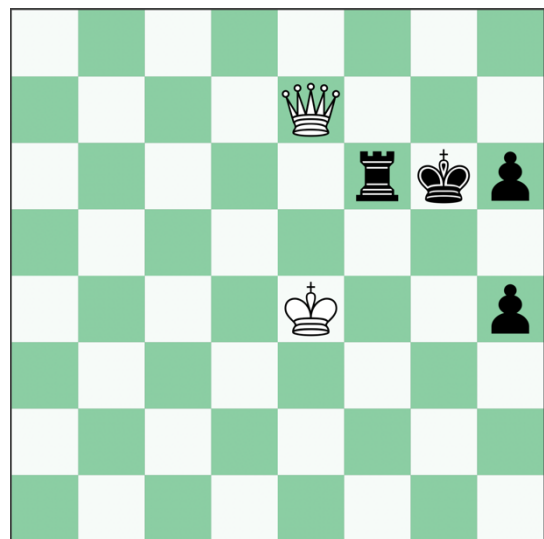
analysis

54... ♖f4 [54... ♖f6+?! allows 55. ♔e7] 55. ♔d5 ♖f7 56. h3 ♔g6 57. ♔e6 ♖f6+ 58. ♔e7 ♖f4 59. ♔d6+ and together the white king and queen will win the black pawns.

50...gxh4!

Of course! Now black can construct a fortress.

51. ♔e7+ ♔g6 52. ♔e4

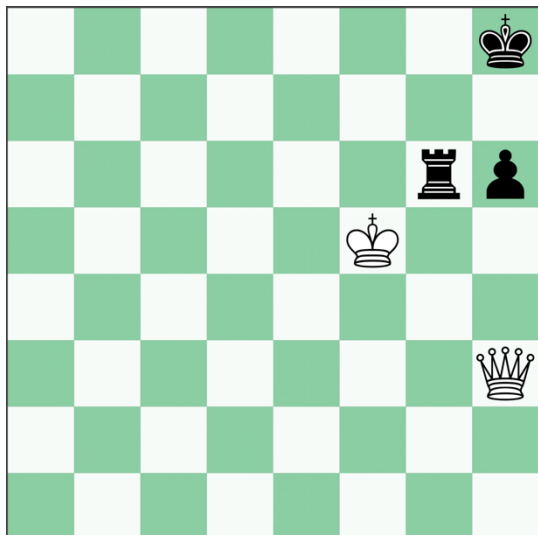


►52

52...h3!

This pawn is, at its best, surplus to requirements.

53. ♔e8+ ♔g7 54. ♔d7+ ♔h8 55. ♔xh3 ♖g6 56. ♔f5



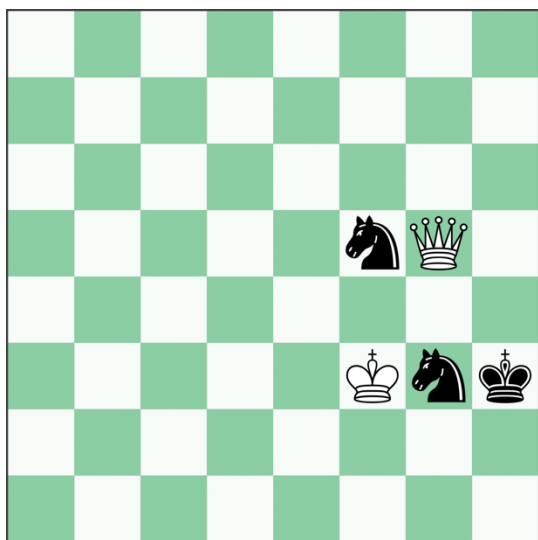
► 56

56... ♔h7

56... ♖g5+ 57. ♔f6 ♔h7 58. ♕d7+ ♔h8 also draws.

Interestingly, Istrăţescu managed to lose from here. Fight on in a drawn but easily-played position, if you have enough time on the clock!

Here's a rather amusing position:



▷ 87

Amal Abdulaziz – Kholoud Al Khelaifi
Abu Dhabi 2007

With two knights against a queen, black draws if he gets the knights side-by-side, protected by the king. If instead the knights protect each other, he is at risk of *zugzwang*. Here white can win with 87. ♔f4, when black can only move the king: 87... ♔g2 [87... ♔h2 88. ♔g4 is similar] 88. ♔g4 ♔f2 89. ♕d2+ and the mating threats win a knight.

87. ♔f2?? ♖h1+??

You may have spotted 87... ♖e4+! The game was soon drawn, despite the fact that white was still winning.

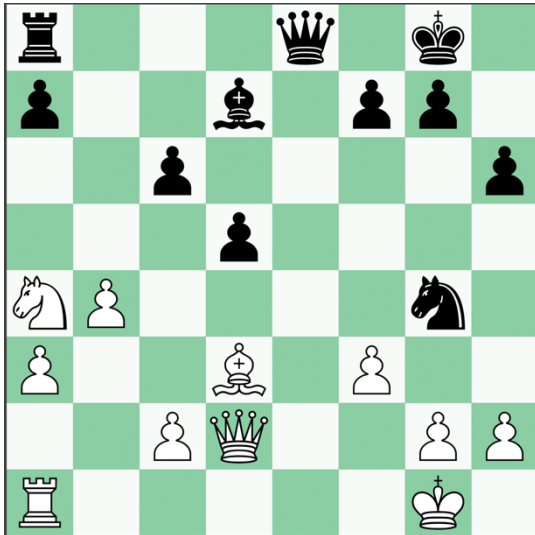
Although *Mastering queen vs pieces endgames* isn't perfect, it's probably the best reference book available on these topics. It could be particularly useful for correspondence chess players, because those positions with about eight to twelve pieces (including kings) are probably the hardest to play accurately in that form of the game, even with the help of engines and tablebases. Club-level over-the-board players may find it fun to skim through, but it is definitely not worth studying from cover to cover. Nevertheless, I enjoyed it enough to buy another of Grivas's works (*Practical endgame play – mastering the basics*, Everyman Chess, 2008), which I think is much more suitable for patzers.

Rating (out of five stars)

Club player **

Correspondence player ***

Solutions



1 ▶19

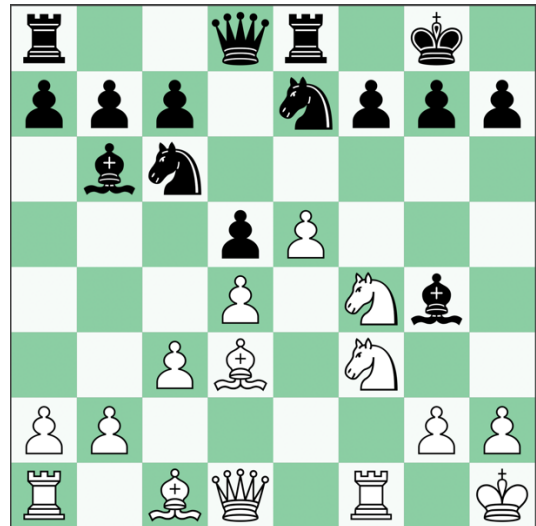
Angus French (ECF 173, FIDE 1984)
Timothy Spanton (ECF 168, FIDE 1881)
 England 2019

Black's only good move is 19...♔e5!
 Now 20. fxg4 ♕xa1+ followed by
 21...♕xa3 looks awful for white.
 The game therefore continued with
 20. ♖e1 ♕xh2+ 21. ♔f1 ♕h1+ 22.
 ♔e2 ♕xg2+ 23. ♔d1 ♕xf3+ 24.
 ♔c1 ♕f6, and black eventually
 won.

This position was taken from
 Timothy Spanton's excellent blog:

www.beauchess.blogspot.com

Mr Spanton writes engagingly about
 his exploits as a top-end patzer. He
 plays in a lot of open tournaments in
 Europe, and his reports on these are
 definitely worth reading if you are
 thinking of entering one.



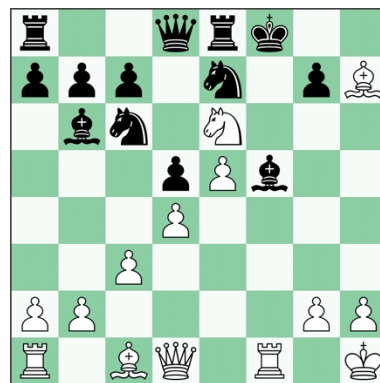
2 ▶13

Bernie O'Riordan (ACF 1808)

Dave Absalom (ACF 1456)

Australia (Michael Kallaur Memorial) 2019

The theme is the Greek gift sacrifice,
 of course: 13. ♘xh7+! Now black
 played 13...♔f8?!, allowing the
 flashy 14. ♞g5! ♘f5 15. ♞fe6+
 fxe6 16. ♞xe6+.



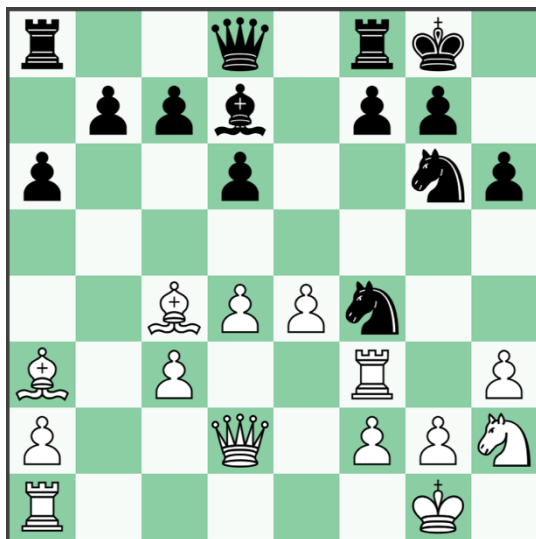
analysis

Black resigned, possibly in order to
 avoid 16...♔f7 17. ♕h5+! g6 18.
 ♘xg6+ ♔xe6 19. ♘xf5+ ♞xf5 20.
 ♕xf5+ ♔e7 21. ♘g5#.

Returning to the position after 13.
 ♘xh7+!, black could have played
 13...♔xh7, but after 14. ♞g5+
 ♔g8 15. ♕xg4 ♞g6 [what else?]
 16. ♞xg6 fxe6 17. ♕h3 he would

have to give up his queen to avoid immediate mate.

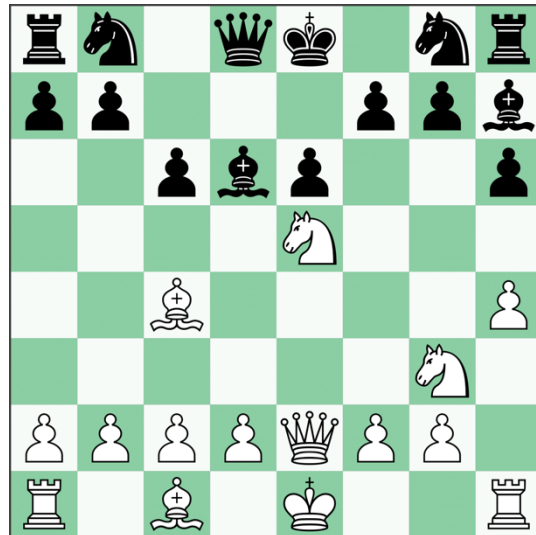
He could also have tried 13...♔h8, but then simply 14. ♕d3 leaves white a pawn up with a crushing attack, for example 14...♞g8 15. e6!? ♙xe6 16. ♞xe6 ♜xe6 [16...fxe6 17. ♙xg8 ♚xg8 18. ♞g5 wins] 17. ♞g5 [threatening 18. ♙xg8 and ♚h7+] ♜f6 18. ♞xf7+ ♜xf7 19. ♜xf7, when black again has to give up an unacceptable amount of material to survive.



3 ▶ 18

Derek Roebuck (ACF 1719, FIDE 1609)
John Barber (ACF 1595, FIDE 1594)
 Australia 2019

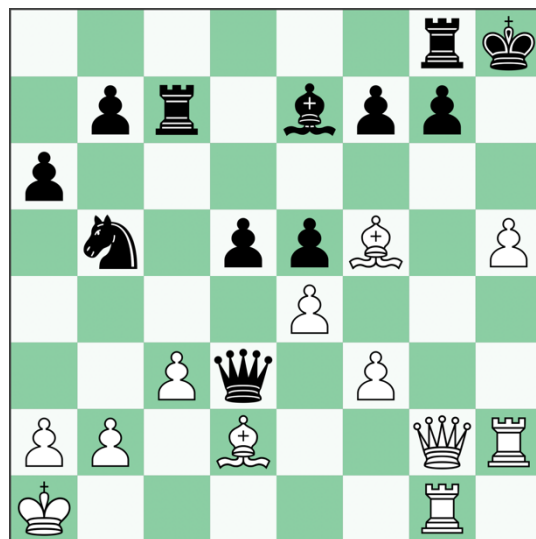
White's position collapsed after 18...♕g5! The threats of ...♕xg2 and ...♞xh3+, collecting the undefended queen, are impossible to meet. The game concluded abruptly after 19. ♜f3 ♕g5 20. ♞f3 ♕xg2#.



4 ▶ 10

Paul Wright (ECF 135 ~ FIDE 1712)
Rich Wiltshir (ECF 150, FIDE 1622)
 England (WDL Division 2) 2016

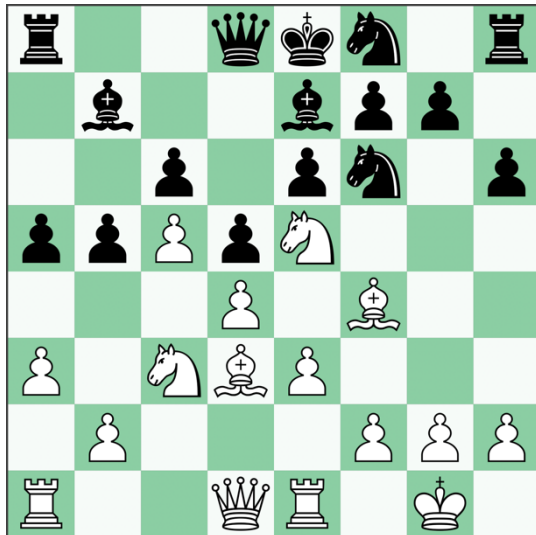
10. ♞xf7! Now even 10...♕e7 11. ♞xh8 is winning comfortably for white, but after 10...♚xf7?? 11. ♕xe6+ black resigned because it's mate next move.



5 ▶ 30

Markus Vonlanthen (SSB 1960)
Beny Bleisch (SSB 1860)
 Switzerland (Winterthur Open) 2002

30. ♕g6! was all it took.

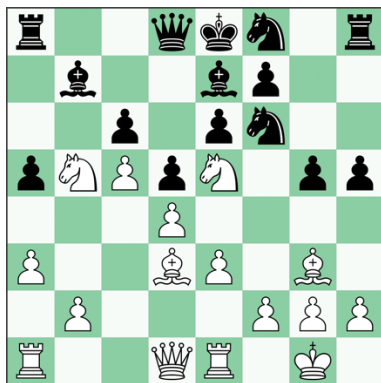


6

▷13

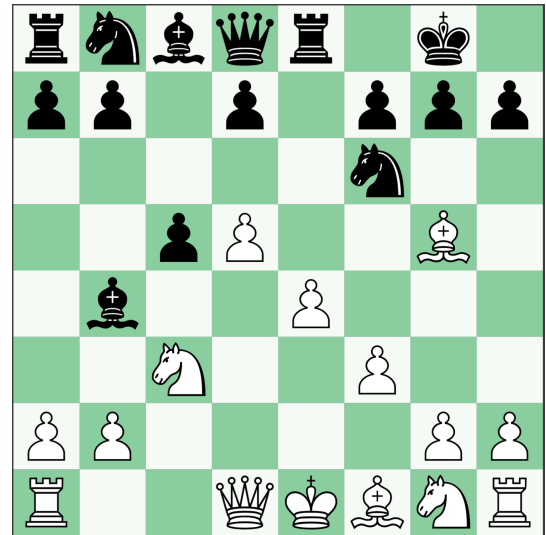
Daniele Pirri (CFC 1472)
Colin Archibald (CFC 1393)
 Canada 2014

White found the winning **13. ♘xb5!**, after which black has no good move. If he takes the knight then **13...cxb5** **14. ♕xb5+ ♖8d7** **15. c6** is deeply unpleasant. Black instead tried **13...g5** **14. ♕g3! h5**



analysis

15. h3 [15. ♘xc6 ♕xc6 16. ♘xc7+ was probably better] **♘e4** **16. ♕xe4 dxe4**, leaving white a very pleasant choice between **17. ♘c7+** and **17. ♘c3**.



7

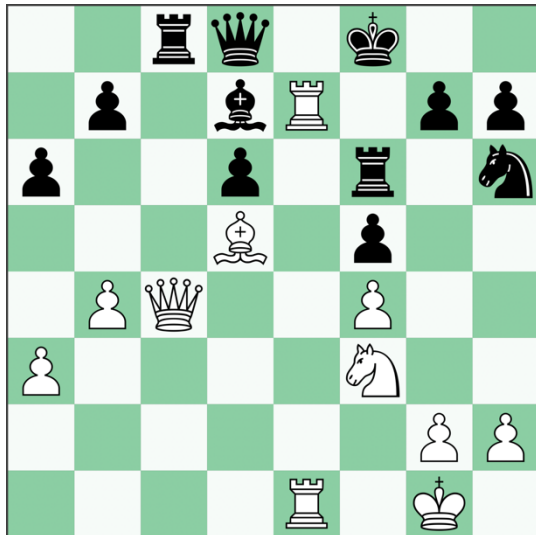
▶8

Ron Groenhout (ACF 1641)
Dominic Fox (FIDE 1137, ACF 1446)
 Australia (Michael Kallaur Memorial) 2019

White resigned after **8...♘xe4!** **9. ♕xd8? ♘xc3+**. **9. fxe4 ♕xc3+!?** **10. bxc3** [10. ♔f2 ♕f6] **♖xe4+!** **11. ♔f2 ♕xg5** [threatening ...♕e3#] would have been no better.



A moment of tension in the Vatican. If the bishop moves forward, the queen can take him.



8

▷28

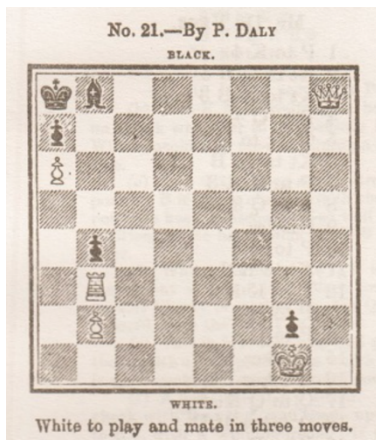
A.H. Bierwirth
Otto Roething

USA (Manhattan CC championship) 1911

Black resigned after 28. ♘g5! ♙e6?
[28... ♚xe7 29. ♘xh7+ ♙e8 30.
♘xf6+ avoids mate but is still
losing] 29. ♖7xe6 ♖xc4 30. ♖e8+!

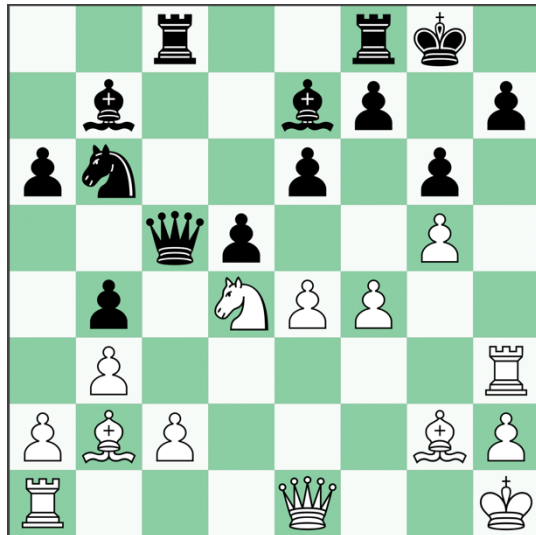
I found this on the chess historian
Edward Winter's *Chess Notes*
website (www.chesshistory.com).

Every time I think I've had a great
idea for an article for **Patzer**, I
look it up here, and I often find that
Mr Winter has beaten me to it.



From the *City of London Chess
Magazine 1874*, via *Chess Notes*
11650 (answer on page 113)

112



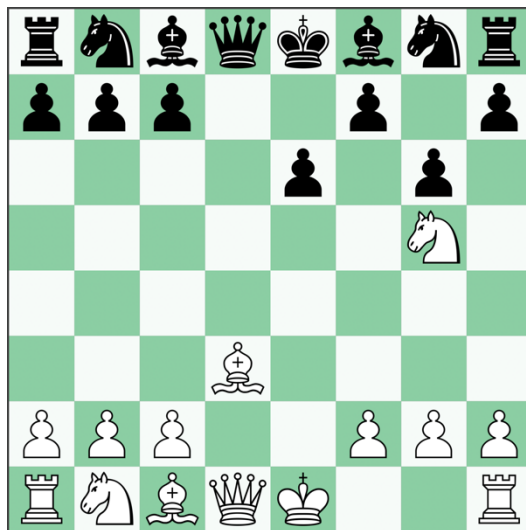
9

▷23

Tom Leah (ECF 168, FIDE 1841)

Warren Dennison (ECF 174 ≈ FIDE 2005)
England (Leeds Chess Assn) 2019

23. ♖xh7! ♙xh7 24. ♚h4+ is the
easy bit. The game finished with the
rather clinical sequence 24... ♙g8
25. ♚h6 e5 26. ♘e6 fxe6 27.
♚xg6+ ♙h8 28. ♙xe5+ ♙f6 29.
gxf6 ♚c7 30. f7+ ♚xe5 31. ♚h6#.



10

▷1

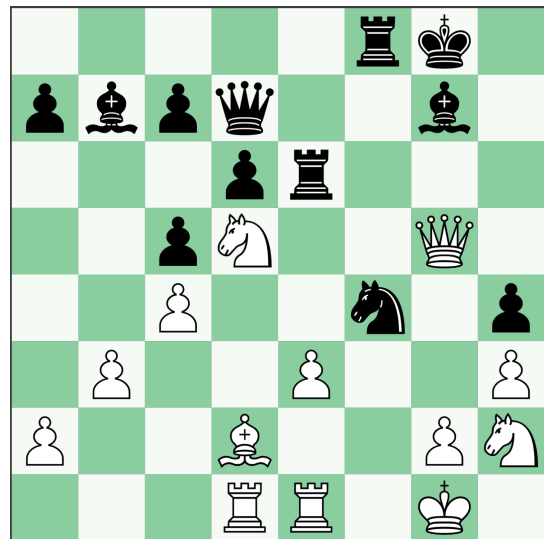
Martin Kelly (FIDE 1228)

Shay Scott (FIDE 1294)

Ireland (Cork Major) 2019

Patzer

White found 1. Nxf7! , and black blundered immediately with 1... Qxf7?? His only chance to escape with a merely very difficult position was 1... Bb4+ 2. c3 Qxf7 3. cxb4 Nf6 , which sidesteps the threat of Qxg6+ . Now he is losing.
 2. Qxg6+! Ke7 [desperately trying to save the queen, but to no avail]
 3. Qg5+ Nf6 4. Qxf6+ Kxf6
 5. Qxd8+ Kxg6 [threatening 6... Bb4+ , winning back the queen]
 6. $\text{Qxc7!?$ 1:0

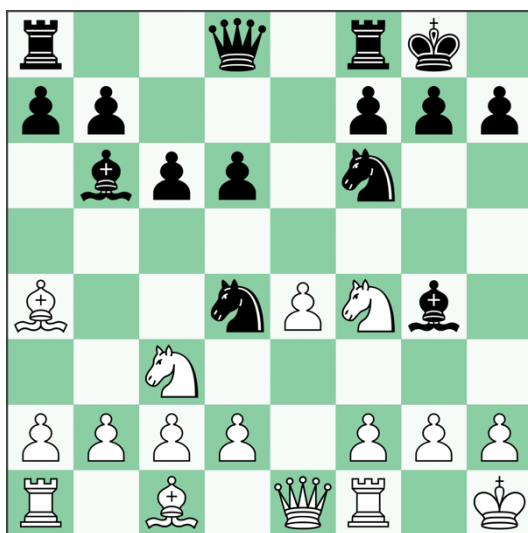


12

► 26

A.K. Siva Sankaran (ACF 1749)
 Junta Ikeda (FIDE 2439, ACF 2424)
 Australia (NSW Open) 2019

In order to play the winning move 26... Rg6! black had to see that after 27. Ne7+? he had 27... Qxe7!

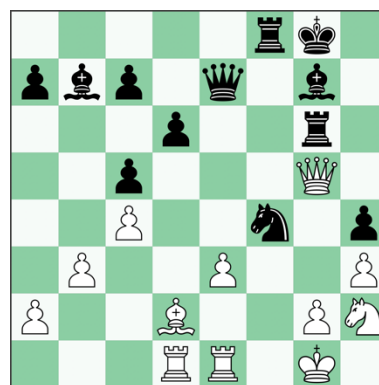


11

► 11

Katja Stoll (FIDE 1854)
 Tim Kett (FIDE 2219)
 Cardiff 2015

The point of the hint is that white's queen has no squares: 11... Nf3!! 12. gxf3 [12. Qe2 Nhx2 13. Qd3 Nxf1 would only prolong white's agony] Qxf3+ 13. Kg1 [if white tries 13. Ng2 black has time to play 13... Ng4 , when the queen comes to h4 (or g5) with forced mate] Nd5 14. Ne6 fxe6 15. d3 Qh4 16. Ne2 Qh3 17. Nf4 Qg4+ 1:0



analysis

The game continued 28. exf4 [28. Qxe7 Nhx3+ 29. Kh1 Qxg2\#] Qd4+ 29. Kh1 Rhg5 30. fxg5 Rf2 31. Nf3 Qd7 32. Qe3 Qxf3! 0:1. Instead, white had to give up his queen with 27. exf4 Rhg5 28. fxg5 , although things would have been very bleak for him after 28... Qxd5! ? 29. cxd5 Qd4+ 30. Kh1 Qf5 .

Solution to problem on page 112:

1. Rh3 b3 2. Rh1 gxh1 Q+ 3. Qhx1\#

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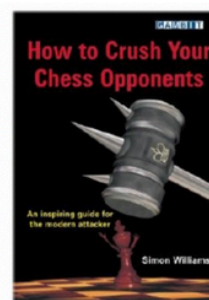
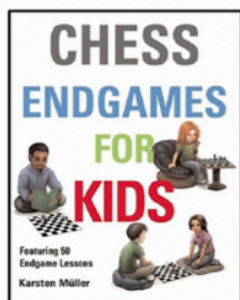
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