

## Prizewinners explained

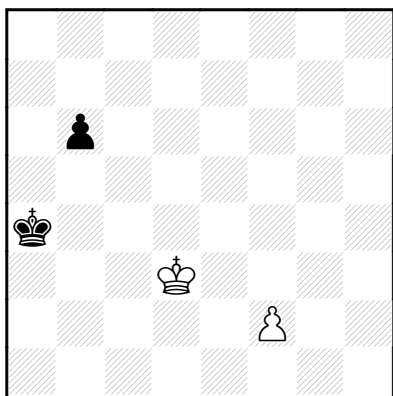
# TWO FOR THE PRICE OF ONE!

YOCHANAN AFEK

It is common knowledge that finding an entirely new idea is far from easy these days. Our column would like to offer some possible new horizons in the tough search for originality. One such direction is to try to synthesise two old studies into one. I have already introduced this task to my readers in *The Problemist* ("The whole is more than ..." May 2005) yet I would like to share the only two clear-cut examples I can think of with you dear EG readers too.

The grand virtuoso of the pawns endings, **Nikolay Dimitrievich Grigoriev**, showed the following manoeuvre:

A.1 N.D. Grigoriev  
*Izvestia* 1928



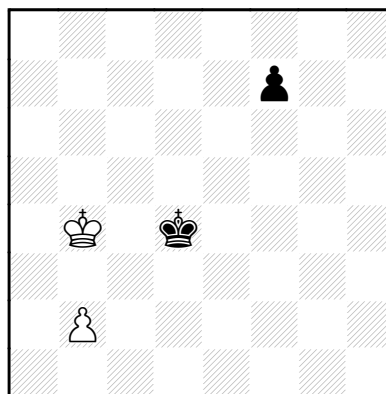
Win 2/2

**1.Kd4!** (Creating a barrier while an early pawn march 1.f4? Kb5 2.f5 Kc6 leads to an easy draw) **1...b5 2.f4 b4 3.f5 b3 4.Kc3 Ka3 5.f6 b2 6.f7 b1Q 7.f8Q+ Ka4** (or 7...Ka2 8.Qa8 mate, an active self-block.) **8.Qa8+** and the Black queen is lost.

This position, like a great deal of Grigoriev's work, appears in almost all manuals for practical endings, but at least in one OTB GM game (in reversed colours: Ljubojevic-Browne, Amsterdam 1972) Black failed to apply the very same idea and only drew.

13 years later a Czech composer discovered that moving the defending pawn just one rank down enables a narrow escape:

A.2 J. Moravec  
*Ceské Slovo* 1941

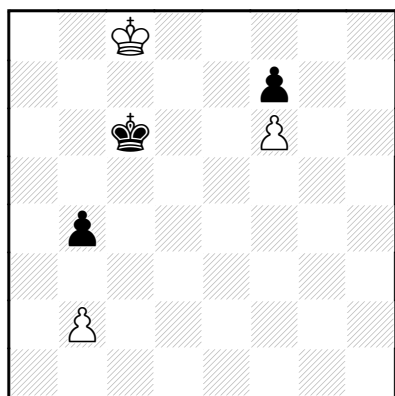


Draw 2/2

**1.Kb3!!** (The vacant square enables a subtle retreat while avoiding the winning manoeuvre of the previous study) **1...Kd3** (1...f5 2.Kc2 Ke3 3.b4 draws) **2.Ka2! f5 3.b4 Kc4 4.b5! Kxb5 5.Kb3 draw.**

Discussing these pawn endings with the Israeli grandmaster Alon Greenfeld, my co-author in articles about the linkage between OTB chess and chess composition, he wondered if it would be possible to combine both ideas in one setting. The outcome of my extensive efforts uses a thematic try to show the subtle difference.

**A.3 Y. Afek**  
2nd Prize *EBUR* 2003



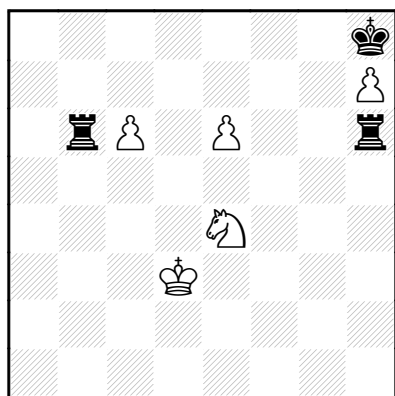
Draw 3/3

White cannot avoid loss of the pf6 and consequently the run of its unleashed counterpart. The only counter-play White can hope for, is to do the same on the other side of the board. Therefore he just needs to choose a precise waiting move: The natural 1.b3? would lead, following Kd6 2.Kb7 Ke6 3.Kc6 Kxf6 4.Kc5 Ke5! 5. Kxb4 Kd4! 6.Ka5 f5 7.b4 f4 8.b5 Kc5 9.b6 Kc6! to Grigoriev's win because of the deadly eventual obstruction on b3, while after the correct **1.Kb8! Kd6 2.Kb7 Ke6 3.Kc6 Kxf6 4.Kc5 Ke5 5.Kxb4 Kd4 6.Kb3! Kd3** (6...f5 7.Kc2 draws) **7.Ka2!** (7.Ka4? f5 8.b4 f4 9.b5 f3 10.b6 f2 11.b7 f1Q 12.b8Q Qa1+ wins) **7...f5 8.b4** it is Moravec draw.

Let us take another pair of classics:

**A.4 F. Sackman**

*Academisches Monatsheft für Schach* 1910  
correction: A. Chéron  
*Journal de Genève* 20iv1965

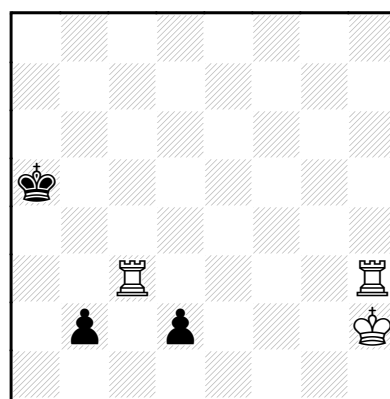


Draw 5/3

**1.c7 Rc6 2.e7 Rhe6 3.Sd6!!** An amazing sacrifice to gain a vital tempo that saves one pawn in either of the echo variations while covering the promotion squares in case of a pawn capture. **3... Rcx d6+ 4.Kc4 Rc6+ 5.Kd5 Kxh7 6.e8Q Rxe8 7.Kxc6** or **3...Rex d6+ 4.Ke4 Re6+ 5. Kd5 Kxh7 6.c8Q Rxc8 7.Kxe6** draw. Likewise **3...Kxh7 4.Kd4!!** And any capture would lead to the inevitable draw result.

**A.5 L. Olmutski**

1st Prize *Socialist Karkivitsnya* 1964



Win 3/3

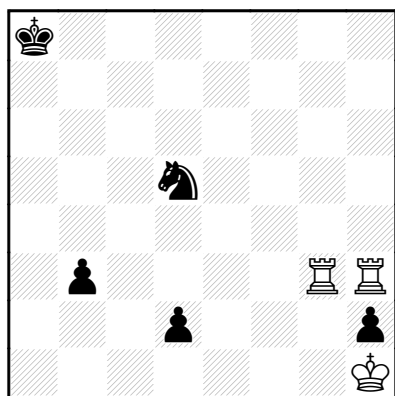
The pair of rooks cannot stop Black from promoting one of his advanced pawns; however they can still masterfully dominate both newly born queens!

**1.Ra3+ Kb4 2.Rab3+ Kc4** (2...Ka4 3.Rbg3!! d1Q 4.Rh4+ Kb5 5.Rg5+ Kc6 6.Rh6+ Kd7 7.Rg7+) **3.Rhc3+ Kd4 4.Rd3+ Kc4 5.Rbc3+! Kb4** (5...Kb5 6.Rd8) **6.Rc7!! b1Q 7.Rd8!! Qe4** (7...d1Q 8.Rb8+ Ka3 9.Ra7+ Qa4 10.Rxa4+ Kxa4 11.Rxb1 wins) **8.Rb8+ Ka3 9.Ra7+ and wins.** No doubt, it is one of the finest miniatures of all time. Can one improve on that?

The resemblance between the two memorable studies did not escape the eagle-eyed Israeli composer who managed in one of his rare appearances these days (away from the PCCC congresses, of course) to synthesize them into a miraculous study!

**A.6 Ofer Comay**

Special Prize *The Problemist* 2004-2005



Win 3/5

1.Rd3 b2 2.Ra3+ Kb7 3.Rab3+ Kc6  
4.Rhd3 Sc3!! 5. Kxh2!! Kc5 6.Raxc3+ Kb4  
7.Rc7!! b1Q 8.Rd8!! and wins.

Ofer Comay (50) was, in his younger years, a fine studies composer. Like Amatzia Avni (who as the tourney judge awarded him with the above well deserved special prize), Gady Costeff and yours truly, he was captivated by the charm of the genre when, in the 1970s, he was still an active strong youth player in the municipal club of Tel-Aviv under the guidance of the late IM Moshe Czerniak, a great fan of our beloved art.

Since those days Ofer has won the world individual solving title three times but is hardly active as a studies composer these days. The above recent prize-winner demonstrates what a waste that is.



*Wageningen 2006: From left to right: David Gurgenidze,  
Yochanan Afek and Harold van der Heijden*