SPOTLIGHT

directed by WALTER VEITCH

We wish to express our thanks for contributions received from Messrs. V. A. Bron, E. Dobrescu, T. B. Gorgiev, H. Lommer, J. E. Peckover and J. van Reek which appear below.

EG 24, No. 1295: E. L. Pogosjants. The study is correct. My assertion on p. 244 that 3. .. Sg6 wins fails after 4. a8S! See also No. 1346 below.

No. 1324: E. Dobrescu. The composer himself advises that an "Italia Scacchistica" reader found a defence for Black by 7. .. Kc5! 8. Shf5 Ke4 9. h6 Sc2 10. Sb3 Kxb3 11. h7 a1Q† etc. Mr. Dobrescu amends the position by adding wPb4, bPb5 and bPd6. The solution is unchanged.

EG 25, p. 242, No. 4: T. B. Gorgiev. The composer refutes my alleged draw on p. 280 very simply by continuing with 6. Sd4 b5 7. Sc6 b4 8. Sxb4 mate. I too can be blind.

No. 1346: V. Vlasenko. Same mistake by me here on p. 281 as mentioned above for the similar No. 1295. After 4. .. Sa4 5. h8S draws. Fortunately Harold Lommer and J. E. Peckover were on the alert.

A.   **V. A. Bron**
"Trud" 1959
6

Win   4
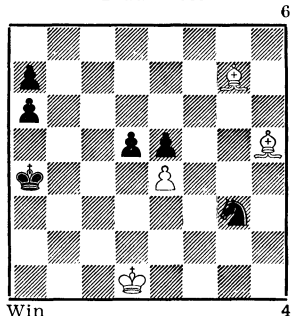
No. 1356: V. S. Kovalenko. An anticipation is advised by Mr. Bron, who used the main idea in Position A. Solution: 1. Be8† Ka5/i 2. ed Sf5 3. Bxe5 Se3† 4. Ke2 (4. Kd2? Sc4†=) Sxd5 5. Bc6 Sb4(6) 6. Bc7(3) mate.   i) 1. ..Kb3 2. ed Sf5 3. Bf7, or if 1. .. Kb4(a3) 2. ed Sf5 3. Bf8† wins.

No. 1392: N. Plaksin. This study, originally placed first in the Friendship Match, was eliminated from the final award, apparently because of the anticipation given here in Position B.1/2, of which T. R. Dawson in the "Fairy Chess" pages of the Chess Amateur wrote: "...the most glorious retro I have had the privilege of yet printing, is sent me by

the Budapest circle. Composed during the war, its dedication shows that chess could rise supremely over all the turmoil. Its talented composer's death was announced only a few days ago, at a tragically early age. So that no solver shall miss the idea I state distinctly that the retroanalysis proves the game is DRAWN by virtue of the 50-move Rule!"

B.1 **G. Breyer**
Chess Amateur, ii.22 (p. 154)
Dedicated to T. R. Dawson
& W. Hunsdorfer
13
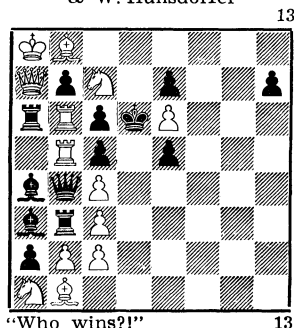
B.2
Position after 52. .. a3-a2 in
"game" leading to
Position B.1
13

"Who wins?!"   13

See text   13
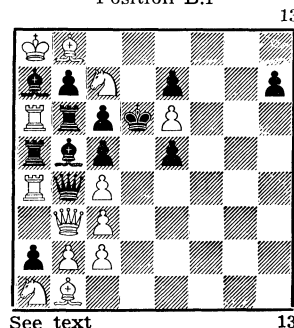
The composer's 'game' arrived at B.2 after Bl's 52. .. a3-a2 and then proceeded to B.1 with the following sequence. 53. Qa3 Qb3 54. Rb4 Ra4 55. R,B 56. aR,R 57. Q,Q 58. R,Q 59. Q,R 60. R,Q 61. Q,R 62. R,Q 63. Q,Q 64. Q,B 65. Q,Q 66. aR,B 67. Q,R 68. Q,B 69. R,Q 70. R,Q 71. R,Q 72. aR,R 73. Q,B 74. Q,R 75. R,B 76. aR,B 77. R,B 78. R,B 79. R,B 80. bR,R 81. R,B 82. R,B 83. R,B 84. R6,B 85. R,B 86. aR,Q 87. R,B 88. R,Q 89. R,B 90. bR,R 91. R,Q 92. R,B 93. R,B 94. R,Q 95. R,B 96. R,B 97.R,Q 98. aR,R 99. R,B 100. R,Q 101. R,B 102. R4b5 Qb4. Diagram B.1.

However, Dr. L. A. Garaza of Montevideo shortened the sequence by one move in **Problem** 124-126 (iii.69), by starting from a 'different B.2', namely with the following changes: wRb4, wRb6; bQa5, bRa6, bRb5, bBa4. His continuation then went: 1. Qa3 Bb3 2. Ra4 Rb4 3. Rb5 Qb6 4. aRa5 Ra4 5. Qb4 Ra3 6. Ra4 Qa5 7. Rb6 Qb5 8. Qa5 Qb4 9. Rb5 Rb6 10. Qa6 Qa5 11.aRb4 Ba4 12. Rb3 Qb4 13. Qa5 Ra6 14. Qb6 Qa5 15. R5b4 (Bb5). The position is now the same as the composer's after Bl's 68th in the foregoing, but achieved in 15 rather than 16 moves. Dr Garaza corrected B.1 by leaving b4 vacant, placing wRa5 and bQb5. This allows the retro-play to begin with bQ, aR to give B.1.

WV points out that the Laws of Chess require a player to claim the draw before making his move, so that in B.1, no claim having been made, W wins by Sxa6†, Kxe6; Bxa2. However, the 1959 Piran Codex, which seems to have implemented the general consensus on this point, specifically states in its problem section that retro-proof of 50 consecutive non-capture and non-P moves is sufficient for a draw. In composition there is no live player to claim.

The very interesting question arises, should the Plaksin have been eliminated entirely? Certainly the idea is anticipated, but the implementation is entirely different, and indeed the Plaksin has an elegance lacking in the Breyer. My view is that No. 1392 deserved to be retained, though in a lower position in the award.

Articles by Nikita Plaksin, Moscow, appeared in **Problem** 124-126 (iii.69) on problems, and in **Problem** 143-144 (viii.71) on studies (5 originals). Both articles dealt with the 50-move rule. (AJR)

No. 1394: N. Petrovic & No. 1395: N. Littlewood.
No. 1393: A. Koranyi, No. 1400: B. Jamnicki & No. 1401: V. Bartolovic.
Regarding the first two studies Mr. van Reek (who tried to enter a
similar study but had it refused by the Dutch) writes that in his
opinion there is no need to prove the possibility of castling by actually
castling. He quotes from an article "Duals and Similar Phenomena in
Chess Studies" by P. Farago: "A position in which King and Rook
still stand on their original squares must be regarded by composers
as a castling possibility provided the position itself does not offer proof
to the contrary" and elaborates that a castling possibility exists when
the K and R in question have not yet moved, provided (a) no piece
is between, (b) the K is not in check and (c) the K does not have to
traverse a square controlled by an enemy piece. These are the requi-
rements to establish a castling possibility, further proof by exercising
the right to castle is not necessary. The castling possibility is deter-
mined by past and not by future moves, and in retro-analysis one must
establish castling possibilities on the foregoing and not on future play.
Thus in No. 1394 all that is necessary as solution is 1. f5xg6.

The above, adds Mr. van Reek, has enormous consequences on the
studies of the Friendship Match, for in Nos. 1393, 1400/1 it cannot be
determined from the position which of the two sides has the castling
possibility, and therefore it is his view that these studies abuse the
rules of castling.

Opinion of WV: I fully agree with Mr. van Reek and must say that
I find it extraordinary that it should be necessary to put these points
at all. In No. 1394, after 1. f5xg6 Bc5 2. g7, how can the fact that
2. .. Bf2† is now playable possibly influence White's right to castle
two moves previously? Also in Littlewood's No. 1395 castling is never
necessary, Rd1† would serve as well, as would 3. Bxe7† Kc7 4. Qd8†
Kc6 5. Rxa5 bxa5 6. Rc5† etc. This does not mean that Nos. 1394/5 are
incorrect, but the castling play is irrelevant.

Serious, however, is the situation as regards Nos. 1393, 1400/1. To my
mind the only justification of these studies would be if it is accepted
as a convention that in positions of this kind the side which castles
first is accorded the right to do so. Does such a convention exist? Is
it confirmed by the Codex? If not, the argument that an uncertainty
over the right to castle can be decided analytically (for this is sup-
posed to be retro-**analysis**) by the simple fact of one side castling is
not in any way ingenious but simply facile opportunism. Unless it is
an agreed convention it must be wrong. The obscurity on the point
is heightened by EG referring to the question in No. 1393 as an "argu-
ment", in No. 1400 as a "convention" and in No. 1401 as "logic". Which
is it? Certainly not logic!

(Dr Garaza's article in **Problem** 101-102, ix.66, illustrated the incon-
gruities in straight problems of the Codex rule that if a side claims
the right to castle it must execute it in the solution. But the writer
nevertheless opined, speaking for problems, that "there is no impedi-
ment for both tendencies to coexist, the composer choosing the one he
prefers in each case". The oldest example quoted was a Havel 2-er of
1922. AJR)

I happen to be involved in this matter in a different way. I sent in to
this Tourney a study which was referred to in the Award, Dr. S.
Zlatic writing: "Also according to the Codex positions with partial
solutions are not solvable (General Principles, Explanatory Note 7)

and so I could not accept alternative solutions. This eliminated 4 positions, among which a very impressive one, though it was not quite correct. (Note by WV: It was held that Black could draw in one line, but this in unfounded, the winning move was overlooked.) The initial position of this study enabled 4 alternative solutions to be proved, each completely excluding the other 3, which could be confirmed by the retro-play. Such a composition has an orthodox character, so the question arises whether the present rules of the Codex should be revised on this point."

So the mysterious Codex forbids partial solutions. Hard luck on me, but fair enough if these are the rules, and no particular complaints on my part. But, lo and behold, I then find accepted Nos. 1393, 1400/1, in which positions which can only be partially solved (i.e. only one side can castle but it cannot be decided which) are admitted on no better grounds than the assumption, arbitrary or by grace of Codex, that the side castling first thereby furnishes analytical proof of its right to do so. If that is possible (and it should not be), then perhaps my study could also be admitted by the device of nominating one of the four alternatives as the solution, thus "proving" that this was the line played and eliminating the objection of the alternative solutions! Why not?

Dr. Zlatic writes in the Award that he was not keen to take over as judge of the endings section from Mr. Hernitz because the present rules of the Codex for chess compositions fail to cover all the possibilities that can occur in endings and various unresolved questions therefore render the task of the judge particularly difficult. One must feel sympathy for Dr. Zlatic and hope that now the Codex will be reviewed, for is has apparently brought about a "classic" situation where the First Prize winner among the retroanalytical studies of the Friendship Match is a study offering no conclusive analytical proof whatever!

Note by AJR: The Codex was adopted by the FIDE Problem Commission at its 1958 Piran meeting which immediately followed the "First World Congress of Chess Problemists" held there at the generous initiative of the Yugoslàvs. The adoption was ratified by the "big" FIDE at its 1959 Luxemburg meeting.

DIAGRAMS AND SOLUTIONS

No. 1519: P. Farago. The following solution is as published in Thèmes-64. It is taken from 7 pages of lithographed German text by the composer, passed by the Budapest composers J. Bàn and G. Paros to Harold Lommer and thence to the Fargette brothers. (See **F14** on p. 279 of EG 26, where bPa6 appears in error as white.) It appears that the study was successfully solved after 19 years by Antoniu Moldovan of Timisoara, but that the composer never published his analysis. The reader-analyst will be intrigued that a mystery-within-a-mystery remains: see note (ix) of the solution.
1. d7/i Qb7/ii 2. e6/iii Kxf5/iv 3. e7/v Kf6/vi 4. e8S†/vii Kg5/viii 5. Kg7/ix c4/x 6. a4/xi and now both sides do best to repeat moves, either 6. .. Qa7 7. Kh7/xii Qb7 8. Kg7 Qb2† 9. Kh7 Qb7, or 6. .. Kf5 7. Kh6 Qh1† 8. Kg7 Qb7/xiii, or 6. .. Kh5 7. Kh7 (thr. Sg7†) 7. .. Kg5 8. Kg7, though bad would be 6. .. Sa7 7. Sd6 Qb2† 8. Kh7 Qxb8 9. d8Q†.
i) 1. g7? Qxf5† wins.   ii) 1. .. Qh1† 2. Kg7 Qh6† 3. Kf7 Qh8 4. g7

wins for W, though 2. Kg8 Qd5† 3. Kf8 Se7 4. Ke8 is sufficient to draw.
iii) Tries at this point lead to lines that justify the motto 'The Laby-
rinth'. 2. Kh8?/xiv Kh6/xv 3. g7 Se7 4. Sc6 Sg8!/xvi 5. f6/xvii Qxd7
6. Se7/xviii Sxe7 7. fe/xix Qe6! 8. g8S† Kg6. iv) 2. .. Kf6? 3. Sc6 Qc7
4. g7 Qh2† 5. Kg8 Se7† 6. Sxe7 Kxe7 7. f6† wins, and the same result
follows 2. .. Sd6 3. g7 Qxb8 4. g8Q†; or 2. .. Qh1† 3. Kg8 Se7† 4. Kf7.
v) 3. Sc6? Kf6 4. d3 (g7, Qb1†) 4. .. Qc7 5. g7 Qh2† 6. Kg8 Se7† 7. Kf8
Qh7 wins. Or 3. g7? Se7 (for Qh1 mate) 4. Sc6 Qxc6 5. g8Q Qh1† and
6. .. Qg2† wins. vi) 3. .. Sxe7 4. d8Q and 4. .. Sc6† is met by the
cross-check 5. Qd7†. No better is 3. .. Qh1† 4. Kg7. vii) 4. e8Q? Qh1†
5. Kg8 Se7† 6. Qxe7† Kxe7 7. g7 (what else?) 7. .. c4 8. Sxa6 (or 8. a4
Qh6) 8. .. Kxd7 9. Kf7 Qh5† and will win. Also not 4. dcQ? Qxc8
5. g7 Qf5† 6. Kg8 Qd5† 7. Kh8 Qh5† 8. Kg8 Qe8† and 9. .. Qxe7.

viii) The draw is easier after 4. .. Ke7, which takes the best square
from bS, 5. g7 Qh1† 6. Kg6 Qe4† 7. Kh6 and Bl has nothing better
than, for example, 7. .. Qf4† 8. Kh7 Qxb8 9. dcQ Qxc8 10. g8Q Qh3†
11. Kg7 Qg4† 12. Kh7 Qxg8† 13. Kxg8 Kxe8 14. Kg7 and a draw.

No 1519a   **P. Farago**
Position after 5. g7 in
No. 519 – see note (ix)
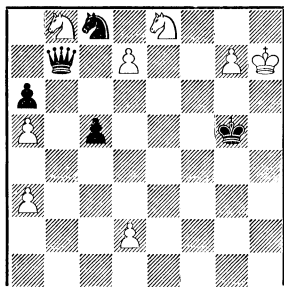
Black to Move   8
Black must win this position
for 'The Labyrinth' to be
sound. The composer clai-
med to have found a win,
but it has not seen the light
of day (though he must have
made some record of it). Let
us hope that this is not a
case, which mathematicians
will be familiar with, of Fer-
mat's Last Theorem! (AJR)

ix) That this should be the only move,
blocking his own gP and not relieving
the pin on his dP, is quite remarkable.
The alternative is given: 5. Sg7? Qh1†
7. Kg8 Kxg6 winning, but the tantalising
5. g7? is not explicitly refuted by Farago:
he gives the line 5. .. Se7 6. g8Q† (6. Sc6?
Qb1† wins) 6. .. Sxg8 7. Kxg8 with the
two further sub-variations 7. .. Kg6 8.
Kf8 Qxb8 9. Ke7 Qe5†, or 7. .. Qxb8 8.
Kf7, both leading to a draw, which would
in effect be a second solution, hence a
demolition of the whole edifice. But we
read that the composer has sought and
found a win for Bl in this variation, a
win which he has not bequeathed to us.
Diagram 1519a shows the position after
5. g7. x) This is an attempt to close the
Zugzwang vice. xi) The only move.
6. Kh7? Qh1†. 6. Kf7? Qd5†. Best try is
6. Sf6? Sd6 7. Sc6 Se8† 8. Kf8/xx Sxf6
9. d8Q Qxc6 10. Kf7 (g7, Qe6) 10. .. Qb7†
11. Qe7/xxi Qxe7† 12. Kxe7 Kxg6 13. Ke6
Se4 14. Kd5 Sxd2 15. Kd4 Kf5 16. Kc3
Se4†/xxii 17. Kxc4 Ke5 wins. xii) 7.
Kg8? Se7† and 8. .. Sxg6(†).

xiii) But not 8. .. Qa1† 9. Kf7 ands wins. xiv) 2. g7?/xxiii Se7 3. Sc6
Qxd7 4. Sxe7 Qxe7 5. f6 Qd7 6. Kh8/xxiv Qh3† 7. Kg8 Kg6 8. Kf8 Qc8†
9. Ke7 Qc7† 10. Ke8 Qxe5†, or 10. Ke6 Qf7†. xv) 2. .. Qc7? 3. g7 Se7
4. Sc6 Sxc6/xxv 5. g8Q† Kxf5 6. Qf8† Kxe5 7. Qxc5† and 8. Qxc6 "with
winning chances for W". xvi) 4. .. Qxd7? 5. Sxe7 Qxe7 6. g8S† wins.
xvii) 5. e6 Qb2 wins at once. 5. Se7 Sxe7 6. d8Q Sg6† also mates, while
5. Kxg8 Qxd7 6. Kf8 Qxg7† 7. Ke8 Qc7 (AJR) is only temporarily an
improvement. xviii) 6. Sd8 Sxf6! 7. ef Qxd8† wins. xix) 7. f7 Sg6†
8. Kg8 Qe6 and wins (Sxe5 to come). xx) 8. Sxe8 Qxd7† 9. Kf8 Qf5†.
xxi) 11. Ke6 Qe4† 12. Kf7 Qxg6† 13. Ke6 Qe4† 14. Kf7 Qb7† 15. Ke6
Qc6† 16. Ke7 Kf5 keeps the material advantage and wins. xxii) But
not 16. .. Sb3? 17. Kxc4 Sxa5† 18. Kc5 draws. xxiii) 2. Kg8?/xxvi

Draw   9
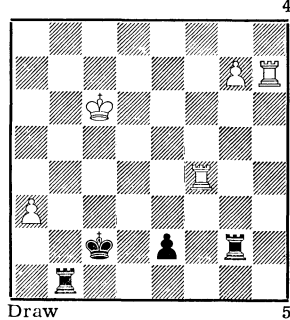
Win   4
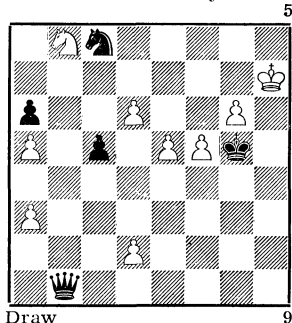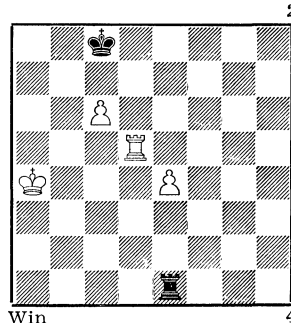
Qxb8 3. Kf7 (d8Q†, Se7†) 3. .. Qc7 4. Ke6 (Ke8, Qxe5†) 4. .. Qc6†
wins, or 2. Kg7? Sd6 (.. Kxf5 also).   xxiv) 6. e6 Qd3† 7. Kh8 Qh3†
8. Kg8 Kxf6.   xxv) 4. .. Qxc6? 5. g8Q† Sxg8 6. d8Q† Sf6 7. ef Qxf6†
8. Qxf6† Kxf6 9. Kg8 c4 10. Kf8 Kxf5 11. Ke7 Ke4 12. Kd6 Kd3 13. Kc5
Kxd2 14. Kxc4 Ke3 15. Kc5 Ke4 16. Kb6 Kd5 17. Kxa6 Kc6 and only
a draw, while no better is 4. .. Sxc6 5. g8Q† Kxf5 6.Qf8† Kxe5 7. Qxc5†
draw. So Bl's 4. .. Sg8! in (iii) is unique.   xxvi) 2. f6/xxvii Qh1†
3. Kg7 Qh6† 4. Kf7 Qxg6† 5. Kf8 Qh6† 6. Ke8 (Kg8, Kg6) 6. .. Qh8†
7. Kf7 Qh7† 8. Ke6 Qg8† 9. f7 Qg6† 10. Kd5 Qxf7† 11. e6 Qf8 wins, or
here 11. Kxc5 Qf8† 12. Kc6 Se7† 13. Kc7 Sd5† 14. K- Sf4 and 15. .. Se6.
xxvii) 2. d4?/xxviii cd 3. Kh8 Qc7/xxix 4. g7 Se7 5. Sc6 Qxc6 6. g8Q†
Sxg8 7. d8Q† Sf6 8. Kg7 Qd7† 9. Qxd7 Sxd7 10. e6 Sf6 and will win.
xxviii) 2. d3?/xxx Kxf5 3. e6/xxxi Kxe6 4. Kh8 Qc7 5. Sxa6 Qh2† and
6. .. Kxd7.   xxix) Here the b2-g7 diagonal is obstructed, so 3. .. Kh6
as in (iii) now fails 4. g7 Se7 5. Sc6 Sg8 6. e6 and the previous varia-
tion's winning .. Qb2 is ineffective.   xxx) Two final possibilities for
W's move here: 2. Sxa6(c6)? Qxd7† 3. g7 Qxf5† wins. And 2. a4? Kxf5
as in (xxviii).   xxxi) 3. g7 Se7 (for mate on h1) 4. Sc6 Qxd7 5. Sxe7
Qxe7 Or 3. Kh6 Qc7 4. g7 (e6, Qg3) 4. .. Se7 5. Sxa6 Qc6† wins.
Had enough?!

No. 1520: W. Proskurowski.   1. Rd4/i Rb1/ii 2. Rb4 Rc1 3. Kb5 Kc7
4. Ra4/iii Rxc6/iv 5. Ra7† Kd6/v 6. e5† Kd5 7. Rd7† wins.   i) The try
1. Re5? as in the composer's No. 922, which shows the sole difference
that wR is already on e5, fails to 1. .. Kc7 (not 1. .. Rb1 2. Re7 as in
the earlier study) 2. Kb5 Rb1† 3. Kc5 Rc1† 4. Kd5 Rxc6 5. Re7†/vi Kd8
draw. 1. e5? Rb1 =.   ii) 1. .. Kc7 2. Kb5 Rb1† 3. Kc5 Rc1† 4. Kd5
Rxc6 (cf. (vi) below) 5. Ke5 wins, 5. .. Ra6 6. Kf5 Ra5† 7. e5 (Aver-
bakh).   iii) 4. Rc4? Rxc4 =.   iv) 4. .. Rb1† 5. Kc5 Rc1† 6. Kd5 Rxc6
7. Ra7† Kb6 8. Ra6†.   v) 5. .. Kb8 6. Kxc6.   vi) 5. Re6 Rc1 6. Re7†
Kd8 7. Ke6 Re1 8. Rd7† Ke8 9. Rd4 Ra1, with standard Philidor draw
(1777).

No. 1521: L. Katsnelson.   1. Rh2 Rxh2 2. g8Q e1Q 3. Qa2†/i Rb2/ii
4. Rc4† Kd3 5. Rd4† Kxd4/iii 6. Qd5† Ke3 7. Qe5† and in this surprising
position W wins either bQ or both bR's, drawing (note 6. .. Kc3
7. Qa5†).   i) 3. Qg6†? Kc3 4. Qg7† Kb3 5. Rb4† Kxa3 6. Rxb1 Rc2†
wins.   ii) 3. .. Kd3? 4. Rf3†.   iii) Or 5. .. Ke3 6. Qe6†.
Judge: Dr G. Grzeban. 43 studies by 29 authors were entered 17 being
found incorrect.

4

5

Draw   5

Draw   4

5

3

Win   6

Draw   3

No. 1522: A. Lewandowski. 1. Ba4 Rf3†/i 2. Ke7 Ra3 3. Sc5 Rxa4 4. Rxa4† Kh5/ii 5. Rg4! d1Q 6. Se4 and the threat of perpetual (Sf6-g8) is enough to draw.   i) 1. .. Ra3? 2. Sc5 Rxa4 3. Rxa4† Kh5 4. Sxe6 wins.   ii) The other two squares lead to different perpetuals. 4. .. Kf5 5. Ra1 Sc1 6. Sd3 d1Q 6. Ra5† Kg6 7. Sf4† with wR then checking on g5 and h5. Or 4. .. Kf3 5. Ra1 Sc1 6. Ra3† Kg2 7. Rg3† Kh2 8. Rh3†!, as capture of wR leads to wSe4.
A fine assortment of perpetuals.
JRH: The composer used one variation of this in a 1965 Szachy study.

No. 1523: V. A. Bron. 1. Ra5 Rxa5 2. Sxa5† Kb5 3. Bc3 Bxb2 4. Bxb2 Kxa5 5. Ba3! f5 6. Kf6 f4 7. Ke5 f3 8. Kd4 f2 9. Kc5 f1Q 10. Bb4 mate.
A variation on the Réti-manoeuvre.
JRH: J. Krejcik, 1949 (IX in his collection) has a similar idea, together with a variation shown in Selesniev in 1922, No. 71 in his '100'.

No. 1524: G. Nadareishvili. 1. Kc7 d3/i 2. b6 d2 3. b7 Sd7 4. e6 d1Q 5. e7!/ii Qc2†/iii 6. Kxd7/iv and draws.   i) 1. .. Se6† 2. Kc8.
ii) 5. ed? Qc2† and wins as in Chéron, No. 1615 in his Vol. 3. This involves either wKc8, Qc6†; or wKe8, Qe5†; Kf7, Qb8; for bK to approach.   iii) 5. .. Qh5 6. Kxd7 Cd5† 7. Kc7 draw.   iv) 6. Kd8? Qd3 7. Kc7 Qe4 8. Kd8 Qd5 9. Kc7 Qe6 10. Kd8 Qd6.

No. 1525   S. Pivovar
3 H.M., Szachy, 1970
Award xi.71
5
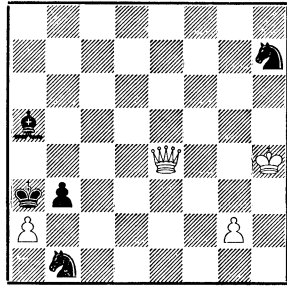
No. 1526   G. Afanasiev
and E. Dvizov
Commended, Szachy, 1970
Award xi.71
3

Win   4
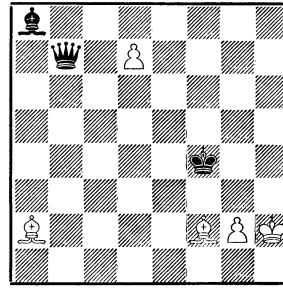
Draw   5

No. 1527   C. M. Bent
Commended, Szachy, 1970
Award xi.71
5
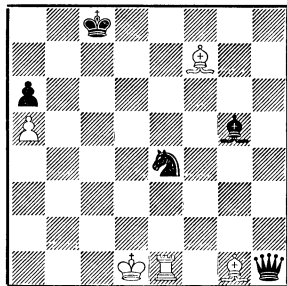
No. 1528   Al. P. Kuznetsov
and A. Motor
Commended, Szachy, 1970
Award xi.71
4

Draw   5
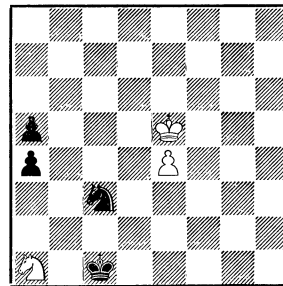
Draw   3

No. 1525: S. Pivovar. 1. ab Bd8† 2. Kg3 Bc7† 3. Kf2 Bb6† 4. Ke1 Ba5†
5. b4 Bxb4† 6. Kf2 Bc5† 7. Kg3 Bd6† 8. Kh4 and now the 'roman' idea
of 5. b4 is clear, since e7 is controlled by wQ.

No. 1526: G. Afanasiev and E. Dvizov. 1. g3† Ke5 2. Bd4† Kf5 3. Be6†
Kg6 4. Bf7† Kh7 5. Bg8† Kh6 6. Be3† Kg6 7. Bf7† Kf5 8. Be6† Kg6
9. Bf7† Kh7 10. Bg8† Kg7 11. Bd4† and draws. From a judge's view-
point the admirable openness of the position blended with a mixture
of nice tactical points (sacrifices, S-promotion, avoidance of certain
squares and lines by bK) in non-capture main line play must somehow
be weighed against the blatant threat on g2, the all-checking play,
the static bQ and bB, and the large number of 2B continuous checking
sequences that one has met in recent years. (AJR)

No. 1527: C. M. Bent. 1. Be6† Kb8 2. Ba7† Kxa7 3. Rxh1 Sf2‡ 4. Ke2
Sxh1 5. Kf3 Bh4 6. Bc4/i Be1 7. Bd3 Sg3 8. Kg4 Bf2 9. Kf3 Be1 10. Kg4
Kb7 11. Bc4 Ka7 12. Bd3 Sh1 13. Kf3 Bh4/ii 14. Bc4(f1) Sf2 15. Be2
drawn.   i) Ties bK to aP. At (almost) any time .. Kb7 is met by
Bd5† K-; Bc4. In the main line Bl prepares for 10. ... Kb7 when wB
cannot check, but 11. Bc4 still indirectly prevents bS from moving,

344

No. 1529 E. Dobrescu	No. 1530 C. Raina
1st Place,	2nd Place,
Ianovcic Jubilee Tourney	Ianovcic Jubilee Tourney
Award: Revista de Sah, i.71	Award: Revista de Sah, i.71
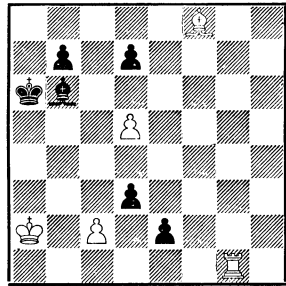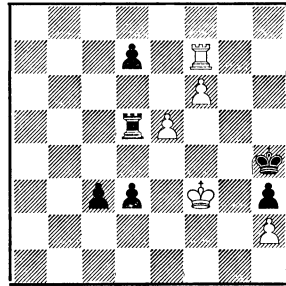
Draw 5	Win 5

No. 1531 V. Nestorescu	No. 1532 V. Bunka
3rd Place,	4th Place,
Ianovcic Jubilee Tourney	Ianovcic Jubilee Tourney
Award: Revista de Sah, i.71	Award: Revista de Sah, i.71
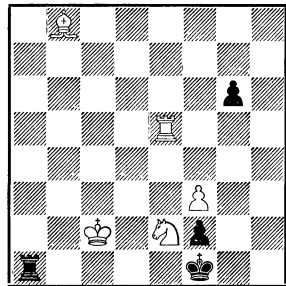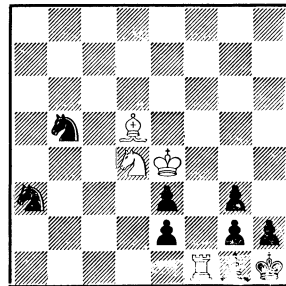
Win 5	Draw 4

this being the lynch-pin of the draw.   ii) 13. .. Sf2 14. Bxa6 Kxa6 15. Ke2.
"Interesting positional draw with artificial initial play. Without the first 4 moves the study would have been classified higher." (Judge)

No. 1528: Al. P. Kuznetsov and A. Motor. 1. Kd4 Kb2/i 2. e5 Sb5†
3. Kc5 Sc7 4. Kd6 Se8† 5. Ke7 Sg7 6. Kf6 Sh5† 7. Kg5 Sg3 8. Kf4/ii
Se2† 9. Ke3 Sc3 10. Kd4, with what must be the most economical K/S-chase draw on record (AJR).   i) 1. .. Sxe4 2. Kxe4 Kb2 3. Kd3 Kxa1
4. Kc2.   ii) 8. e6? Kxa1 or .. Se4†-d6-e8 for .. Kxa1 when there is a tempo.

No. 1529: E. Dobrescu. The entries for this tourney numbered 15, the judge being the composer A. F. Ianovcic in whose honour the event was held. The Dobrescu is a reworking of a 1968 study by the same author. 1. Ra1 d2 2. Kb3† Ba5 3. Rxa5† Kb6 4. Be7 Kc7 5. Rc5† Kb8
6. Bd6† Ka7 7. Ra5† Kb6 8. Be7 draw.

No. 1530: C. Raina. 1. Rh7†/i Kg5 2. f7 d2 3. Rg7† Kh5 4. Kf4 d1Q
5. Rh7† Kg6 6. f8S mate.   i) 1. Kf4? Kh5 2. Rh7† Kg6 3. f7 Rd4†
4. Ke3 d2 5. f8Q Kxh7 6. Qf7† Kh6 draw.

345

No. 1533   B. Soukup-Bardon
=1st Prize,
Moravec Memorial (29.viii.70)
Award, Sachové Umeni,
viii.71
3
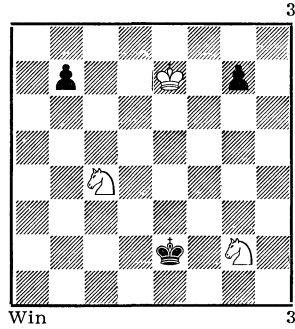
No. 1534   B. Soukup-Bardon
Sachové Umeni, x.70
4

Win   3   Draw   3
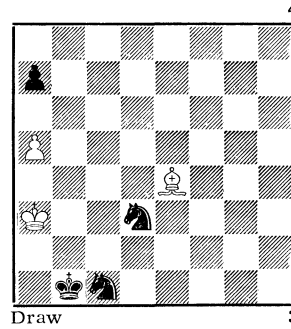
No. 1531: V. Nestorescu.   1. Sf4/i Kg1 2. Sh3† Kg2 3. Sxf2 Ra2† 4. Kd3
Rxf2 5. Rg5†/ii Kxf3 6. Rg3 mate.   i) 1. Sg3†? Kg2 2. Re3 Ra2† 3. Kd3
Ra3† 4. Ke4 Ra8 5. Be5 (5. Rb3 Rxb8) 5. .. Ra4† 6. Kd3 Ra3† 7. Kd2
Ra2† 8. Kd1 Ra1†! 9. Kc2 g5, and the line stops there. 9. Bxa1 Kxg3
draw.   ii) 5. f4? Rxf4 6. Rg5† Kh1 7. Bxf4 stalemate. Cr 5. Ke4? Rxf3
6. Rg5† Kh1.
JRH: For the composer's predilection for this mate, cf. EG 9 (p. 236),
EG 14 (p. 405) and his inspiration of Vandecasteele in EG 16 No. 850.

No. 1532: V. Bunka.   1. Sxe2 gfS 2. Kd3† g2 3. Sg3† Sxg3 4. Bxg2†
Kxg2 stalemate.
The study placed 5th was No. 1213 in EG 22.

No. 1533: B. Soukup-Bardon.   There were 32 entries for this tourney
judged by Dr Mandler. No other entry appears to have been honoured.
Just to remind solvers, the general win against sP is possible only if
it is stopped on its 3rd rank — i.e. the double step of sP will draw.
Therefore it does not matter to W which sP is blocked on its starting
square, so long as the other is safely captured.
1. Sf4†/i Kf3/ii 2. Sg6 b5/iii 3. Sa3 b4 4. Sc2 b3 5. Sd4† and 6. Sxb3
wins.   i) 1. Sb6? g5 2. Kf6 Kf2!. Or 1. Sh4? g5 2. Sf5 b5 and draws.
ii) 1. .. Kf2 2. Sb6 g5 3. Sh3† wins. 1. .. Ke1 2. Sg6 b5 3. Sa3 b4 4.
Sc2†.   1. .. Kf1 2. Sg6 b5 3. Sa5 (to take bP with wK and then protect
gS with S-c6-e5) 3. .. Ke2 4. Kd6 Kd3 5. Kc5 wins. 1. .. Kd1 2. Sb6
g5 3. Sh3, but also 3. Sh5 with mirror procedure to 1. .. Kf1 line.
iii) 2. .. Ke4 3. Sd6† wins.
JRH: Nearest is a Tidskrift för Schack 1967 study by the same com-
poser (Kb4/d1).

No. 1534: B. Soukup-Bardon.   Consider 1. Bxd3†? Sxd3 2. a6 Kc2 3.
Ka4 Kc3 4. Kb5 Sb4 5. Ka5 Kc4, or here 2. Ka4 a6 3. Kb3 Sc5† and
4. .. Sb7. Or try 1. a6? Kc2 2. Ka4 Kc3 3. Kb5 Sb4 4. Bf5 Sb3 5. Bc8
Sd2 6. Bf5 Sc4 7. Be6 Se5 8. Bc8 Sec6 9. Kc5 Sb8 10. Kb5 Sd5 11. Kc5
Sc7 when Bl wins aP and the game (with a little care). Another at-
tempt is 1. Bf5? Kc2 2. Ka4 Kc3 3. Kb5 Sb4 — clearly this square is
crucial to Bl's winning method. The solution begins: 1. Ka4/i a6 2. Bf5
Kc2/ii 3. Bc8 Sc5† 4. Kb4 S1d3† 5. Kc4 Kd2 6. Kd4/iii Ke2 7. Kc4
Ke3/iv 8. Kd5, after which Kc6-b6 and Bxa6 is not to be stopped.
i) For 2. Kb5 and 3. Ka6.   ii) 2. .. Kb2 3. Bxd3 Sxd3 stalemate.

346

No. 1535 W. Proskurowski
1st Prize, Szachy, 1968

5

Draw 3

No. 1536 E. Cogollos
1 Hon. Men., Szachy, 1968

7
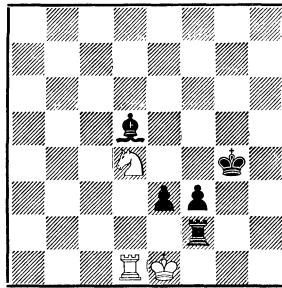
Win 8

No. 1537 F. Bondarenko
and Al. P. Kuznetsov
2 Hon. Men., Szachy, 1968

11

Draw 9
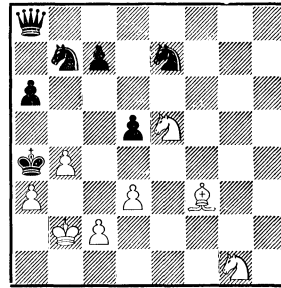
No. 1538 G. Afanasiev
#### and E. Dvizov
3 Hon. Men., Szachy, 1968

3
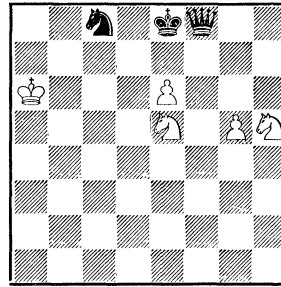
Draw 5

iii) 6. Kd5? is wrong because of 6. ... Kc3 7. Kc6 Kd4 8. Kb6 (note that at any time Bxa6 allowing bS to recapture and then be protected is a win for the S's) 8. ... Sb4 9. Ka7 Kd5 10. Kb6 Kd6 11. Bh3 Sd5† 12. Ka7 Kc7 13. Bf1 Sb4 14. Be2 Sc6† 15. Ka8 Sd4 16. Bf1 Sb5 17. Bg2 Kd6 and bK can march round to a5 while wK can do nothing about it. In this line bKd4 protects bSc5 to permit the other S to play to b4. The main line just succeeds in preventing this. See next note. iv) Bl has nothing better, for if bK leaves protecting bSd3, then Bxa6 draws at once.
This study impresses me, rather as a subtly played over-the-board ending does. I wonder if readers agree? (AJR)

No. 1535: W. Proskurowski. 1. Sxf3 Bxf3 2. Rd4† Kg3/i 3. Rg4† Kh2 4. Rh4† Kg1 5. Rg4† Kh1/ii 6. Rg3 Re2† 7. Kf1 Rf2† 8. Ke1 Kh2 9. Rh3† draws. i) 2. ... Kf5 3. Rf4† Ke5 4. Rf5† Kd4 5. Rf4† Kd3 6. Rd4† Kc2 7. Rc4† Kb1 8. Rc1† Kb2 9. Rb1† Kc3 10. Rb3† Kd4 11. Rxe3 (also 11. Rd3†). ii) 5. ... Rg2 6. Rxg2† Bxg2 7. Ke2. 5. ... Bg2 6. Rg3 e2 (.. Rf3; Rxf3) 7. Rg8, for example, with an unexpected Zugzwang. Judge: Dr J. Ban, Budapest. The tourney was informal; preliminary award in Szachy xii.69; confirmed award v.70. For the 2nd Prize, see No. 1108 in EG 20.

No. 1536: E. Cogollos. 1. c4 dc 2. Bc6† Sxc6 3. Se2 Kb5/i 4. Sc3† Kb6 5. Sd5† Kb5 6. dc† Ka4 7. Sc3 mate. i) 3. ... Sxb4 4. Sc3† Ka5 5. Sxc4 mate. The composer is Spanish.

347

No. 1539 **V. A. Bron**
1 Commend, Szachy, 1968
2
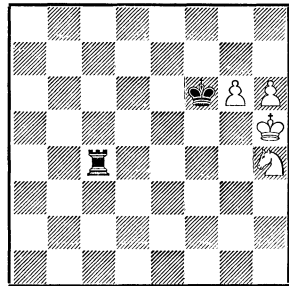
Win 4

No. 1540 **Z. Warwaszynski**
2 Commend, Szachy, 1968
5
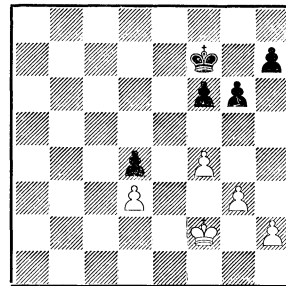
Win 5

No. 1541 **F. Niessl**
Revista de Sah 1966
4
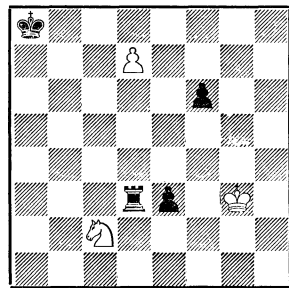
Draw 3

No. 1542 **G. Telbis**
Revista de Sah, 1966
5
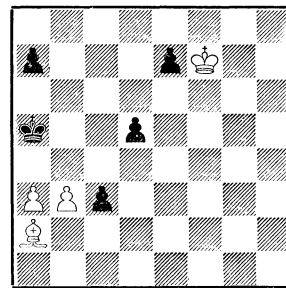
Win 4

No. 1537: F. S. Bondarenko and Al. P. Kuznetsov. 1. Bg6 Qxe3 2. Qxe3 Kd7 3. Qe6† fe 4. fe† Kd8 5. Bf7(h5) Rab8† 6. Kc6 draw. The attempt to disentangle by 5. .. Rcb8† 6. Kc6 Kc8 fails to 7. Be8.

No. 1538: G. Afanasiev and E. Dvizov. 1. Sf6† Kd8 2. e7† Sxe7 3. Kb7 Qg7 4. Kb8 Qf8 5. Kb7.

No. 1539: V. A. Bron. 1. h7 Kg7 (1. .. Rc8 2. Kh6) 2. Sf5† Kh8 3. Sd6 Rc7 (3. .. Rc5† 4. Kg4) 4. Sf7† Rxf7 5. gf Kxh7 6. f8R.
JRH: Of interest is Sackmann (1913), No. 2183 in Kasparyan's '2500' anthology.

No. 1540: Z. Warwaszynski. 1. f5 Ke7 2. Kf3 Kd6 3. Ke4 Kc5 4. h4 gf† 5. Kxf5 Kb4 6. Ke4 Kc3 7. g4 wins.

No. 1541: F. Niessl. 1. d8Q† Rxd8 2. Sxe3 Kb7 3. Kf4 Kc6 4. Kf5 Rf8 5. Sg2 Kd7 6. Sf4 Ke8 7. Sg6 Rf7 8. Sf4 Kf8 9. Se6† Ke8 10. Sf4 draw.

No. 1542: G. Telbis. 1. Bb1 e5 2. Ke6 e4 3. Kxd5 e3 4. Kc6 e2 5. Bc2 e1Q 6. b4† Ka6 7. Bd3 mate.

No. 1543: Al. P. Kuznetsov. 1. Kd7 Bg3 2. Sc7 Kc4 3. Se8 Bb8 4. Sc7 Kxd4 5. Kc8 Kc5 6. Kb7 Kd6 7. Sa6. Remarkable how bB is captured without it being sacrificed for cP. The forcing of bK to block the bB's escape route is impressive in its simplicity.
JRH: Cf. Mugnos, 1946, No. 32 in his **Mis Mejores Finales.**

348

THE RUEB SUPPLEMENT - No. 1

The Trustees of the Rueb Foundation have generously agreed to provide a supplement of four pages in four issues of EG, primarily, but not solely, for the purpose of publishing some of the results of the classification of studies described in **EG7** and **EG16**.

These results will appear as "THEMATIC AGGREGATIONS" and will consist of a diagram illustrating the theme, manoeuvre, or matrix, followed by all studies in the index which illustrate the theme, use the manoeuvre or develop the matrix. If any reader knows of any other studies which should be included, Mr. Harman will be glad to be advised. So far as is possible, the original source of the study will be given, but this may be in error due to error in the collection from which the study was culled.

The solutions will, in general, be limited to the main line or relevant variation; and the aggregations will not exclude unsound studies.

It is thought that these aggregations will be of interest to composers, solvers, judges, and all "afficionados" of the art of the endgame study.

J. R. HARMAN

THEMATIC AGGREGATION No. 1
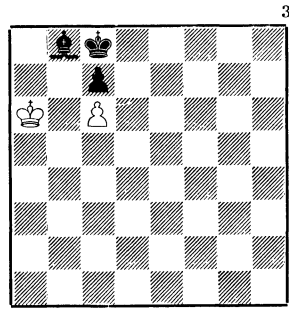
Black to move, White wins.

T.A.No.1(1)
S. Kozlowski,
Glos Poranny 1931
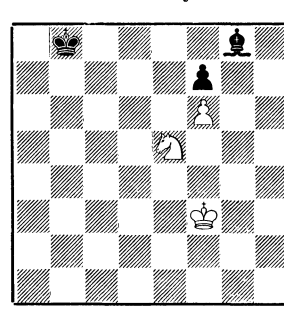
Win
1. Sd7† Kc7 2. Sf8 Kd8 3. Kf4 Ke8 4. Kg5 KxS 5. Kh6.
Other variations in EG18 K9 p. 44

T.A.No.1(2)
Blandford British Chess Magazine 1953
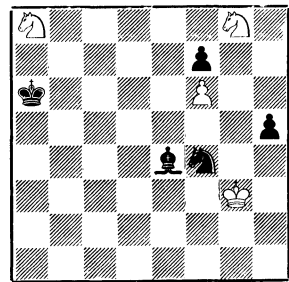
Win
1. Sc7† Kb7 2. KxS Bh7 3. Se6 BxS 4. Sf8 Kc7 5. Kg5 Kd6/i 6. KxP Kd5 7. Kh6 Ke4 8. Kg7 Ke5 9. Sd7† wins.
(i) 5. ... Kd8 6. KxP Ke8 7. Kg5 KxS 8. Kh6

T.A.No.1(3)
A. Kakovin,
Shakhmaty v S.S.S.R., 1964
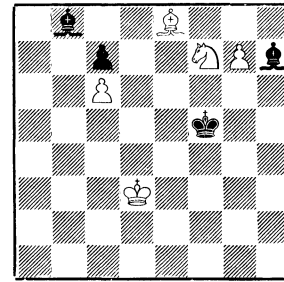
Win
1. g8Q BxQ 2. Sh6† Kf6 3. SxB† Kg7 4. Se7 Kf8 5. Sc8 KxB 6. Kc4 Kd8 7. Kb5 KxS 8. Ka6

THEMATIC AGGREGATION
NO. 2

3
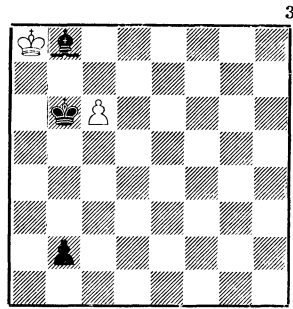
2

1c7 BxP or KxP stalemate.

T.A.No.2(1)
H. Rubesamen
Deutsche Schachblätter 1913

3
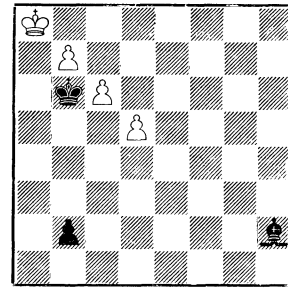
Draw   4
1. d6 BxP 2. b8Q† BxQ 3. c7

T.A.No.2(2)
E. Holm
T.f.S. 1918

5
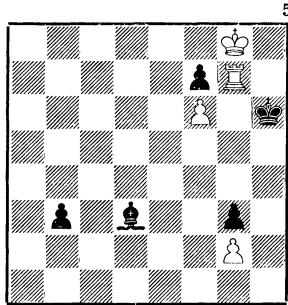
Draw   4
1. Rxf7 Bc4 2. Kh8 Kg6 3. Rf8
Bf7 4. Rg8† BxR 5. f7.

T.A.No.2(3)
A. Kraemer &
von Holzhausen 1930
quoted in EG No. 26 p. 242

3
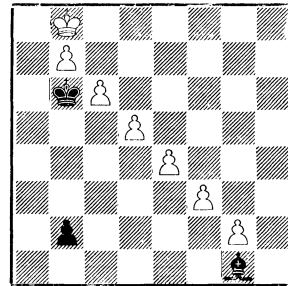
Draw   7
1. Ka8 Bh2 2. g3 BxP 3. f4
BxP 4. e5 BxP 5. d6 BxP 6.
c8Q† BxQ 7. c7.

T.A.No.2(4)
L. Prokes
Parallèle 50, 1947

4
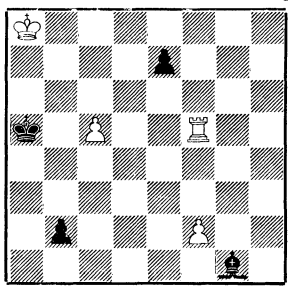
Draw   4
1. c6† Kb6 2. Rf8 Bh2 3. f4
BxP 4. Rb8† BxR 5. c7.

THEMATIC AGGREGATION
NO.3

(no bK)   2

3
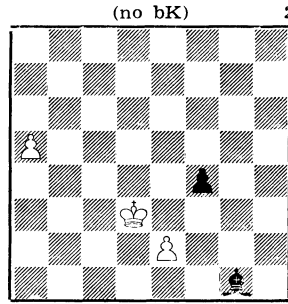
1. e4 PxPe.p. 2. Ke2 and the
a-pawn promotes

T.A.No.3(1)
A. Troitzky quoted in the
Year Book of Chess 1914

Win   3
1. Kd3 Bg1 2. e4 etc.
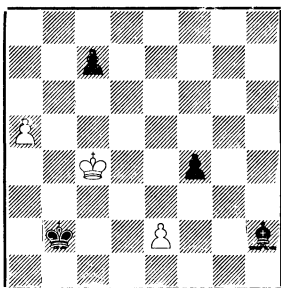
T.A.No.3(2)
A. Troitzky
D.S.Z. 1913
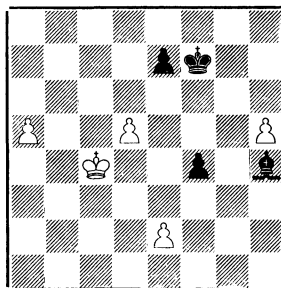
Win   5
1. Kd3 Bf2 2. e4 PxPe.p. 3.
d6 PxP 4. Ke2 d5 5. a6 d4 6.
Kd3 e2 7. Kxe2 Bg1 8. Kd3
wins.

T.A.No.3(3)
H. Weenink
Tid. Ned. 1918
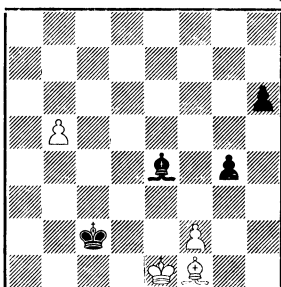
Win   4
1. b6 Bb7 2. Bg2 BxB 3. f4
PxPe.p. 5. Kf2.

T.A.No.3(4)
L. Prokeš
Revista Romano de Sah 1939
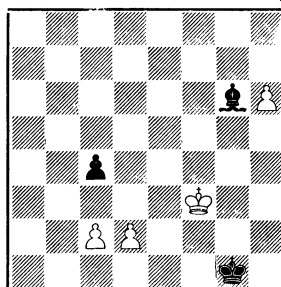
Win   4
1. Ke3 BxP 2. d4 PxPe.p. 3.
Kd2

T.A.No.3(5)
I. P. Timchenko
Kubbel Mem. Tourney 1953
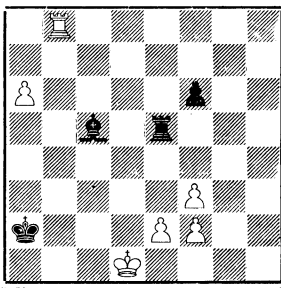
Win   6
1. Rb5 BxP 2. RxR PxR 3. f4
PxP 4. e4 PxP e.p. 5. Ke2

THEMATIC AGGREGATION
No. 4
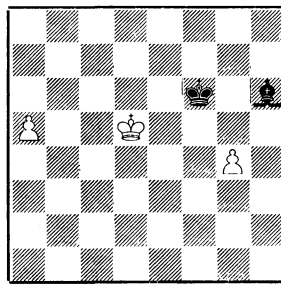
                    3
1. g5† BxP 2. Ke4 Bh4 3. Kf3
and the a-pawn promotes.

T.A.No.4(1)
Horwitz & Kling
given in Chess Amateur 1910

2
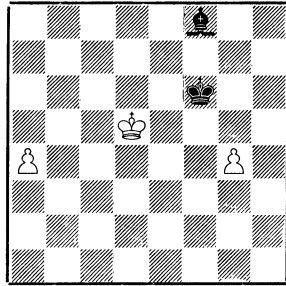
Win   3
1. a5 Bh6 2. g5† etc.

T.A.No.4(2)
Mason's "Principles of Chess"

2
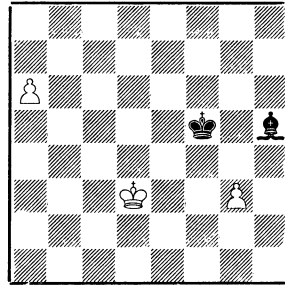
Win   3
1. g4† BxP 2. Ke3.

T.A.No.4(3)
H. Otten,
Boys Own Paper, 1892

2
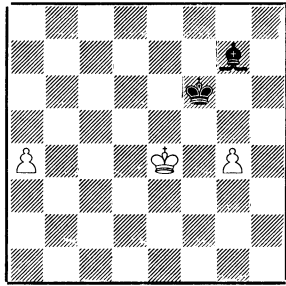
Win   3
1. a5 Bf8 2. Kd5 Bh6 3. g5†
BxP 4. Ke4.

T.A.No.4(4)
V. and M. Platov,
Wiener S.Z. 1912

5
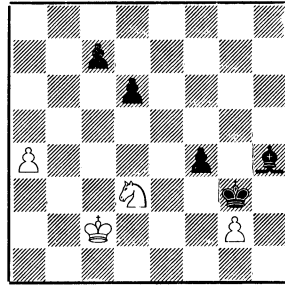
Win   4
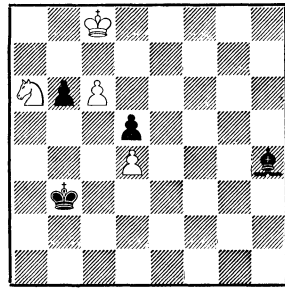1. a5 Bf6 2. SxP KxS 3. Kd3
Ba4 4. g3†.

T.A.No.4(5)
K. Moberg
S. D. Snallposten, 1928

3
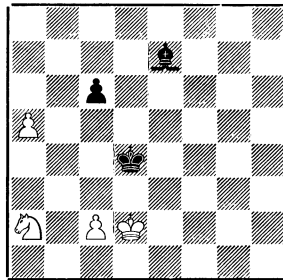
Win   4
1. a6 Bc5 2. Sb4 BxS† 3. c3†
BxP† and the a-pawn pro-
motes.
This study, although not
strictly within the theme, is
suffiently close to be inclu-
ded.

Win   4

Win   5

White Draws

Win   7

No. 1544: P. Joitsa. 1. Ka6 Bh4 2. Re8† Bd8 3. Rxd8† Kxd8 4. Kb7 Rc8
5. c5 a6 6. a3 a5 7. a4 c6 8. d6 wins, or 7. .. d6 8. c6.
JRH: Cf. Perkonoja, 1965, No. 112 in EG 3, and G. W. Dlugac and
W. J. Neistadt, 1928, p. 58 in Rueb's **Bronnen**, Vol. II.

No. 1545: G. A. Teodoru. 1. .. d3 2. Sc1† Kc3/i 3. Sxd3 Kxd3 4. f5
Sc4/ii 5. f6/iii Sd6/iv 6. b5 Sf7 7. b6 cb stalemate.   i) 2. .. Kxb4 loses
3. Sxd3† Kb5 4. Se5 c5 5. f5 Sc2 6. f6 Se3† 7. Ke4.   ii) 4. .. Sb5 5. f6
Sd4 6. f7 Se6 7. Ke5 Ke3 8. Kf6 Kf4 9. Ke7 Kf5 10. Kxd7 Kf6 11. Ke8
c6 12. f8Q† Sxf8 13. Kxf8 Ke6 14. Kg7 draw.   iii) 5. b5? Se3† 6. Ke5
Sg4† 7. Kf4 Sxh6 8. Kg5 Sg8 9. f6 Sxf6 10. Kxf6 d5 wins.   iv) 5. .. Se3†
6. Kc5 Sf5 7. f7 Sd4 8. Kd5 Se6 9. Ke5 draw, but 5. .. Sb6† loses, 6. Kc5
Sa4† 7. Kb5 Sc3† 8. Ka5.

No. 1546: G. Teodoru. 1. Kg1 a6 2. Kf2 c5 3. bc a5 4. Ke3 a4 5. Kd4 a3
6. Kxc3 Kg8 7. g6 c6 8. g7 Kh7 9. g3 Kg8 10. g4 Kh7 11. g5 Kg8 12. g6
a2 13. h7† Kxg7 14. Kb2 wins.
JRH: Kling and Horwitz, 1851, show this with 3P v. 2P (No. 22 in
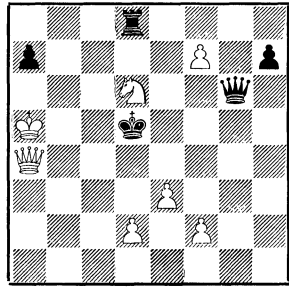Tattersall).

No. 1547: G. A. Teodoru. 1. c6/i Sd8† 2. Kd6/ii Sxc6 3. Kxc6 a4 4.
Sf7/iii a3 5. Sxe5†/iv Kd4 6. Sd3 a2 7. Sc5(c1) a1S 8. Sb3† Sxb3 9. cb
wins.   i) 1. Kxe5? Sxc5 2. Sf7 a4 3. Sd6† Kb4 4. d4 a3 and Black wins.

No. 1547   **G. A. Teodoru**
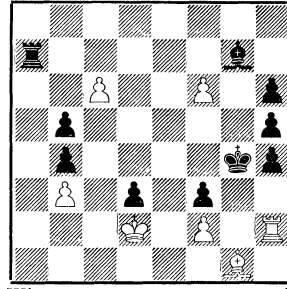Bucarest Championship, 1966
4

Win   5

No. 1548   **G. A. Teodoru**
1st Place, Rumanian
Championship 1967-68
10
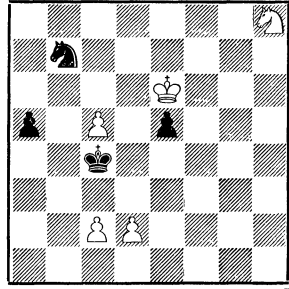
Win   7

No. 1549   **C. Raina**
2nd Place, Rumanian
Championship 1968-69
5

Win   7

No. 1550   **B. V. Badaj**
3 H.M.,
Revista de Sah 1966
3
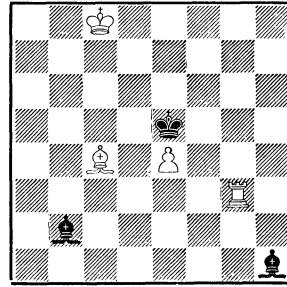
Win   4

ii) 2. Kxe5? Sxc6† 3. Ke4 a4 4. Sf7 a3 5. Sd6† Kb4 wins. Or here 3. Kd6 a4 4. Kxc6 a3 wins. iii) 4. Sg6? Kd4 5. Kd6 a3 6. Sxe5 a2 wins, or 5. Se7 a3 6. Sd5 a2 wins. iv) 5. Sd6†? Kb4 wins.

No. 1548: G. A. Teodoru. 1. Rg2† Kh3/i 2. Rxg7/ii Ra2† 3. Ke3/iii Re2† 4. Kf4/iv d2 5. c7 Re8 6. Rd7 Rc8 7. f7/v Rf8 8. Ke3 releasing the stalemate and winning. i) 1. .. fg 2. f3† and 3. Bxa7. ii) 2. fg? Rxg7. iii) 3. Kxd3? Rd2† 4. Ke4 Rd4† 5. Kf5 Rf4† 6. Kg6 Rxf6† 7. Kh7 Rxc6 draw. iv) 4. Kxf3? Re6 5. c7 d2 6. Rd7 Rd6 7. Rxd6 d1Q†.
v) 7. Rxd2? Rxc7 8. Ke5 Kg2 9. Rd3 Kxg1 10. Rxf3 Kg2 11. Rf5 h3 12. Rxh5 h2 13. Rxh6 h1Q draw.
Judge: B. Breider. This and the next taken from Revista de Sah xii.69.

No. 1549: C. Raina. 1. f8Q Rxf8 2. Qd7 Qxd6/i 3. e4† Ke5/ii 4. f4†/iii Rxf4 5. d4† Qxd4 6. Qe7 mate. i) Threats were 3. Sc4† or 3. Sf7†, with win of bQ or mate. 2. .. Rd8 3. e4† followed by wS check and capture of bR. ii) 3. .. Kc5 4. d4† Qxd4 5. Qc7 mate. iii) 4. d4†? Qxd4 5. f4† Kxe4 and Bl wins.
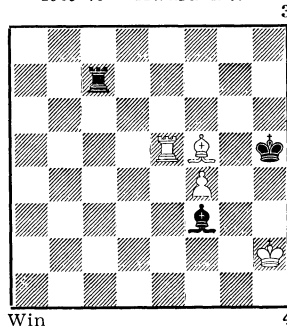
No. 1550: B. V. Badaj. 1. Rb3 Bd4 2. Rb5† Kf4 3. Rf5† Kxe4 4. Rh5 Bf3 5. Bd5† Kf4 6. Rh4† Bg4† 7. Be6 wins.

No. 1551   S. Pivovar
(x.70)
1st Prize, Sachové Umení,
1969-70   Award ix.71
8
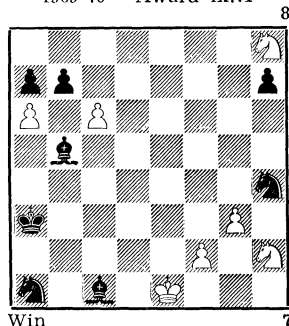
No. 1552   J. Pospisil
(x.70)
2nd Prize, Sachové Umeni,
1969-70   Award ix.71
3

Win   7   Win   4

Aside from the 4 given here, the other studies in the award (in Revista de Sah iii.69) were EG 9 p. 236), and Nos. 1134/5. See also No. 1133. Judge: R. Voia.
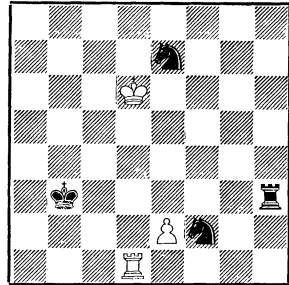
No. 1551: S. Pivovar. There were 69 originals in this informal tourney where the editor, Prof. Luboš Kupáč, was the judge. Sachové Umeni comes stapled in the cover of Ceskoslovensky Sach, as does Korespondenčni Sach. Each enclosure is four pages, as a rule, but not invariably, so that until one realises that the magazines are intended to be separate the page numbering is incomprehensible! We have in the past attributed Sachové Uměni awards in error to Ceskoslovensky Sach. We have to thank Mr Soukup-Bardon for making all clear to us. AJR.
1. cb/i Sg2† 2. Kd1 Ba4† 3. Ke2 Bb5† 4. Kf3 Bc6† 5. Kg4 Bd7† 6. Kh5 Be8† 7. Sf7/ii Bxf7† 8. Kg4 Be6† 9. Kf3 Bd5† 10. Ke2 Bc4† 11. Kd1 Bb3† and now 12. Kxc1 is possible, since b3 cannot be occupied by bS (which would win with bBa4: .. Sb3†; Kb1, Bb5; Kc2, Sd4† and .. Sc6).   i) 1. ab? Sg2† 2. Kd1 Ba4† 3. Ke2 Bb5† and 4. Kd1 is forced. Or 1. c7? Sg2† 2. Kd1 Ba4† 3. Kxc1 Sb3† 4. Kc2 Sc5† 5. Kc3 Bd7. The study is a clear example of the 'roman' theme (problem terminology), whereby a defence (.. Sb3†) is defeated by decoying (7. Sf7) a piece (bB) onto another line (a2-g8) to create an interference with that defence.   ii) wS serves no other purpose except to effect this decoy. Problemists recognise this 'no other purpose' as thematic purity, a highly desirable attribute. Aesthetic sensitivity is in general not so highly developed among study composers, but it is not surprising to find it in evidence in a Czech tourney, in the native land of the Bohemian problem school. (AJR)

No. 1552: J. Pospisil. 1. Kg3/i Bb7/ii 2. Re8 Rc6/iii 3. Rh8† Rh6 4. Rb8 Rb6 5. Bc2/iv Kh6 6. Be4 Rb3† 7. Kg4 Bd5/v 8. Rh8† wins.   i) 1. Re8? Kh4 2. Bg6 Kg4. The material in the diagram is a draw on the principle that bB can sacrifice for fP, so W has to play for mate or material.   ii) 1. .. Bc6 2. Be4† Kh6 3. Re6†.   iii) 2. .. Rc3† 3. Kh2 Rc6 (Kh6; Re7) 4. Re3 Kh6 5. Re7.   iv) 5. Be4? Rb3† and .. Rb4. Or 5. Bd3? Re6! 6. f5/vi Re3† 7. Kf4 Rf3† 8. Ke5 Rxd3 9. Rxb7 draw only.   v) 7. .. Rb4 8. Bxb7 Kg7 9. Kf5 wins.   vi) 6. Rh8† Rh6 7. Rb8 Ba6! draw.
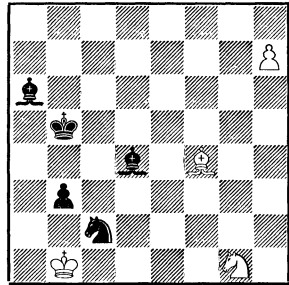JRH points out that this is No. 923 in EG 18 by the same composer, shifted down one rank. The present study is a correction.

Draw　　　　　　　　　　3

Win　　　　　　　　　　5

Draw　　　　　　　　　　4

Win　　　　　　　　　　4

No. 1553: V. N. Dolgov and Al. P. Kuznetsov. 1. Rb1†/i Kc2 2. Rf1
Sc8† 3. Kd7 Sb6† 4. Kc7 Sd5† 5. Kc6/ii Sb4† 6. Kc5 perpetual attack
draw, but not 6. Kb5? Rb3 7. Kc4 Se4 8. Rc1† Kxc1 9. Kxb3 Sd5 with
a Troitzky win.　i) 1. Rf1? Sc8† 2. Kd7 Sb6† 3. Ke8/iii Rh8† 4. Kf7
Sd7 5. Ke6 Sc5† and the bS's protect each other.　ii) 5. Kd6? Sf6 wins.
iii) 3. Ke7 Sd5† 4. Ke6 Sc7† 5. Kd6 Sb5† 6. Kc6 Sa7† 7. Kb6 Sc8† 8. Kb7
Sd6† wins. Or 3. Kc7 Sd5† 4. Kc6 Sb4† 5. Kb5 Rh5† 6. Kb6 Se4.

No. 1554: M. Sindelar. 1. h7 Sd2 2. b4 c3 3. b5 Rd7/i 4. b6 Rd8 5. b7
Rd6 6. b8S. Excelsior wS promotion.　i) 3. .. Rd8 4. Bxd5 Rxd5 5. h8Q.

No. 1555: M. Matous. 1. Bc1 Bh8 2. Bb2 Sd4 3. Se2 Sxe2 4. Bxh8 Ka4
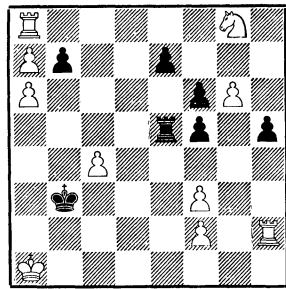5. Ba1 Bd3† 6. Kb2 Bxh7 and stalemate!
JRH: Cf. Troitzky (1913), No. 1786 in Kasparyan's '2,500'. Also Vla-
sienko (1966), No. 353 in EG 9.

No. 1556: V. Bunka. 1. Bd2 b2/i 2. Bh7 b1Q/ii 3. Bc3† Qb2 4. Sg6 Kb1
5. Se5† Ka1 6. Sd3 Qxc3† 7. Kxc3 Kb1 8. Sb4† Ka1 and either 9. Bg8
or 9. Sc2†-d4†.　i) 1. .. Kb2 2. Pc3† Kc1 3. Bc4 Kc2 4. Bxb3† wins.
ii) 2. .. b1S 3. Bc1 Sa3 4. Kd3 Kb1 5. Kd2† Ka1 6. Kd1 wins.
JRH: No. 291 in Tattersall (anonymous) and Salkind, 1928, No. 389 in
'1234'.

No. 1557   **M. Sindelar**
(iii.69)
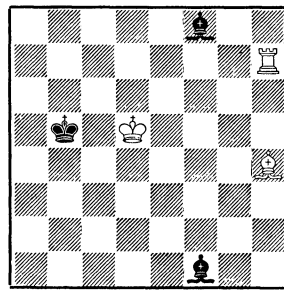2 H.M., Sachové Umení,
1969-70   Award ix.71
         7

No. 1558   **R. Tavariani**
and **V. Kalandadze**
(vii.70)
3 H.M., Sachové Umeni,
1969-70   Award ix.71
         4

Win   10   Win   6

No. 1559   **V. A. Bron**
(vii.70)
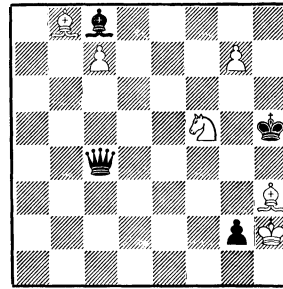4 H.M., Sachové Umeni,
1969-70   Award ix.71
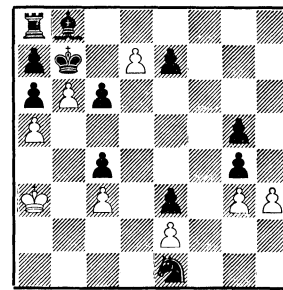   3

No. 1560   **F. S. Bondarenko**
and **Al. P. Kuznetsov**
(x.69)
5 H.M., Sachové Umeni,
1969-70   Award ix.71
   12

Win   3   Win   8

No. 1557: M. Sindelar. 1. Rh1 Kc2 2. Rc1†/i Kxc1 3. Ka2 Kc2 4. Ka3 Kc3 5. Ka4 b6 6. c5 Rxc5 7. Rc8 Rxc8 8. Sxe7 Rc5 9. Sc6 Rxc6 10. a8S/ii Rc5 11. Sxb6 Rc7 12. Sd5† wins. i) 2. c5? Re6 3. Rc1† Kxc1 4. Ka2 Kc2 5. Ka3 Kc3 6. Ka4 Kc4 7. c6 Re1 8. Ka3 Kc3 9. Ka2 Re2† draw. ii) 10. Kb5? Rc8 11. Kxb6 Rg8 12. Kb7 Rg7† draw. And 10. a8Q? Rc5 wins.

No. 1558: R. Tavariani and V. Kalandadze. 1. Sg3† Kh4 2. Bxc8 g1Q† 3. Kxg1 Kxg3 4. g8Q† Qxg8 5. Be6 Qxe6 6. c8Q† wins.

No. 1559: V. A. Bron. 1. Rb7† Ka6 2. Rf7 Bg2† 3. Kc4 Ba3 4. Bf2/i Bf1†/ii 5. Kb3 Bc1 6. Ra7† Kb5 7. Ra1 Bc4† 8. Kc3 Bg5 9. Rb1† wins. i) 4. Rf2? Bh3 seems to save the day. ii) 4. ... Bb7 5. Bd4 Bc1 6. Rf1.
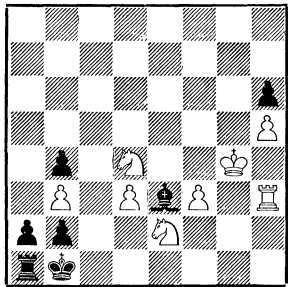
No. 1560: F. S. Bondarenko and Al. P. Kuznetsov. 1. d8S† Kc8 2. b7† Kxd8 3. baQ Sc2†/i 4. Kb2 Kc7 5. hg Se1 6. Kc1 e6 8. Kc2 Se1† 9. Kc1 Sg2 10. Kd1 e5 11. Kc2 Se1† 12. Kc1 Sg2 13. Kd1 e4 14. Kc2 Se1† 15. Kc1 Sg2/ii 16. Kd1. i) 3. ... Kc7 4. Kb4 gh 5. Kc5 h2 6. Qxc6†, but not 4. hg? Sd3 with a draw. ii) 15. ... Sd3† 16. ed cd 17. Kd1 e2† 18. Kd2 e3† 19. Ke1 wins.
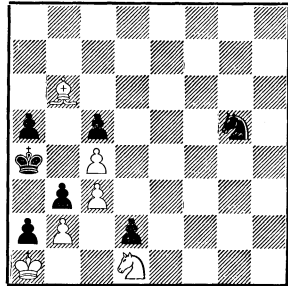
Draw   6

Win   5
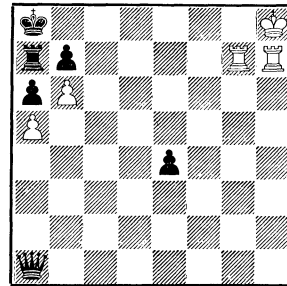
Win   8
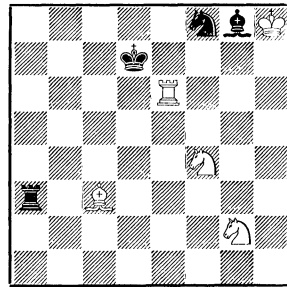
Win   5

No. 1561: M. Sindelar. bS reaching c2 would be deadly. 1. Bc7 Sf3
2. Bg3 Se1 3. Bxe1 deS 4. Se3 Sc2† 5. Sxc2 bc 6. Kxa2 c1S† 7. Kb1
Sb3/i 8. Kc2 Sa1† 9. Kb1. i) 7. ... Sd3 8. Ka2 Sb4† 9. cb ab 10. b3†
draw.
JRH: The other Commended, by Bent (Kh3/d7) is seriously anticipated
by Lommer (1935), No. 354 in '1234', among others.

No. 1562: S. Pivovar. 1. Kg8 Qa2†/i 2. Rf7/ii Qg2† 3. Rhg7 Qa2 4. Kf8
Qa3†/iii 5. Re7 Qf3† 6. Rgf7 Qa3 7. Ke8 Qa4† 8. Rd7 Qc6 9. Rf8 Qe6†
10. Re7 Qd5 11. Rxe4/iv wins.   i) 1. ... Qf6 2. Rh8 Qf5 3. Rg5.
ii) 2. Kf8? Qf2† 3. Ke8 Qf5 draw.   iii) 4. ... Qe6 5. Rg8 Qe5 6. Rf5.
iv) 11. Re5? Qxe5† 12. Kd7† Qb8 draw.

No. 1563: J. Sevcik. The diagram shows a second correction (xi.70).
1. Rh1† Bc1 2. Sg1 Be3 3. Sh3† Bc1 4. Sg5 hg 5. Kh3 g4† 6. Kg3 gf
7. Kh3 f2 8. Kg2 f1Q† 9. Kxf1 Be3 10. Ke2† Bc1 11. Kd1 Be3 12. Sf3
and 13. Sd2†.

No. 1564: J. Rusinek. 1. Rd6†/i Kxd6 2. Bb4† Ke5 3. Bxa3 Se6 4. Sg6†
Kf6 5. S2h4 Bf7/ii 6. Be7 mate.   i) 1. Rf6? Rxc3 2. Kxg8 Rc8 3. Rxf8
Rxf8† draw.   ii) 5. ... Kf7 6. Se5† Kf6 7. Sd7† and if 7. ... Kf7 8. Sf5
wins bB, or 7. ... Kg5 8. Be7† with the same result.

6

Win   6

3

Draw   3
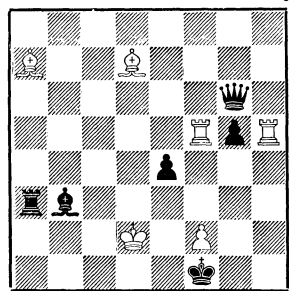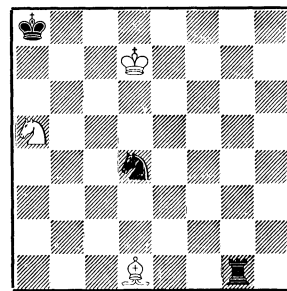
No. 1565: V. A. Bron. Tigran B. Gorgiev was himself the judge, and
EG thanks him for sending details of the award.
1. Bb5† Bc4 2. Bxc4† Rd3† 3. Bxd3† ed 4. Rh1† Kg2 5. Rg1† Kxg1/i
6. Rxg5† Kf1/ii 7. f4/iii Qb6 8. Rg1† and wins.   i) 5. .. Kh2 6. Rfxg5
Qe8 7. Kxd3 Qd7† 8. Bd4 wins.   ii) 6. .. Qxg5† 7. f4† wins.   iii) 7.
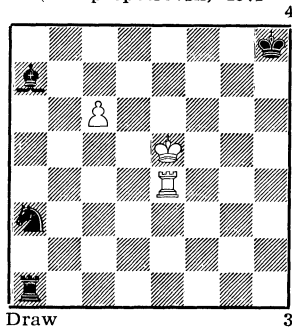Rxg6? is stalemate.

No. 1566: A. V. Alekseev. 1. Ra4/i Ra1 2. Rc6†/ii Kb8 3. Sc4/iv Ra7†
4. Kd6 Ra6 5. Se5 Sxc6 6. Sd7†/v Kc8 7. Sc5 Rb6 8. Sd7 Rb7 9. Sc5 Rc7
10. Se6 Re7 11. Sc5 Rc7 12. Se6 draw.   i) 1. Bh5?/Bb3? Rg5 wins.
ii) 2. Sc4? Kb7 3. Sd6†/iii Kb6 4. Sc8† Kc5 wins.   iii) Or 3. Sa5† Kb6
4. Sc4† Kc5 wins, or 3. Sb2 Ra2 4. Sd3 Kb6 5. Bd1 Rd2 wins.   iv) 3.
Sb7? Sxc6 4. Kxc6 Ra6† wins.   v) 6. Sxc6†? Kb7wins.

No. 1567: V. Dolgov. 1. Ra4/i Bb8† 2. Ke6 Re1† 3. Kf7/ii Rf1† 4. Ke7
Sb5 5. Ra8/iii Re1† 6. Kd7/iv Rd1† 7. Ke7/v Re1† 8. Kd7 Re8 9. Ra4/vi
Re5 10. Ra8 Rd5† 11. Ke7 Re5† 12. Kd7 Re8 13. Ra4 draw.
i) 1. c7? Rc1 2. Ra4 Sb5 3. Ra5 Re1† wins.   Note 1. Ra4 Sb5 2. Rb4
Ra5 3. Ke6 draws.   ii)3. Kd7? Rd1† 4. Ke6 Sb5 wins.   iii) 5. Rb4?
Bd6† wins.   iv) 6. Kf7? Re8 7. Kxe8 Sc7† 8. Kd7 Sxa8 9. c7 Bxc7 wins.
v) 7. Kc8? Be5 8. Kb7† Kg7 9. Kb6 Sc7 10. Rc8 Rb1† wins.   vi) 9. Ra5?
Rd8†! wins, or 9. Ra2? Rf8 10. Rb2 Rf5 11. c7 Bxc7 12. Kc6 Rf6†
13. Kxb5 Rb6† wins.

No. 1568: E. Dobrescu. 1. Qh2†/i Kxe1 2. Kc1/iv e2/v 3. Qg3†/vi Rf2
4. Qh4 c5 5. Qh1† Rf1 6. Qh2/vii Rh1 7. Qg2 Rf1/viii 8. Qg3† Rf2 9. Qh4
c3 10. bc c4 11. Qh1†Rf1 12. Qh2 Rh1 13. Qg2 Rf1 14. Qg3† Rf2 15. Qh4
Kf1 16. Qh1 mate.   i) 1. Qh4†? Ke2 2. Qh2†/ii Kd1 3. de/iii Kxe1
4. Kc1 Rf2 5. Qh1† Rf1 6. Qh2 Rf2 draw.   ii) Or 2. Qg4† Kxd2 draw.
iii) Or 3. Sg2 Kxd2† 4. Ka2 Rf2 5. Qh1 Rxg2 6. Qxg2† e2 draw.
iv) 2. de? d2 draw.   v) 2. .. Rf3 3. Qg1† Ke2 4. Qd1† Kf2 5. de Kxe3
6. Qe1† Kd4 7. Kd2 wins, or 2. .. Rf8 3. Qg1† Ke2 4. Qxe3† Kf1 5. b3
ab 6. a4 wins.   vi) 3. Qh4†? Rf2 4. Qh1† Rf1 5. Qh2 Rh1 6. Qg2 c5
7. Qf3 Rh3 8. Qxh3 Kf2 draw.   vii) 6. Qg2? Rh1 draw.   viii) 7. .. c3
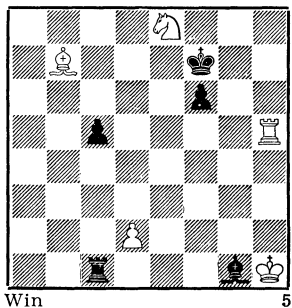8. Qxh1† Kf2 9. Qh4† Kf1 10. Qf4† Kg2 11. Qe4† Kf2 12. Qe3† Kf1
13. Qxd3 wins.
JRH: The Zugzwang mate was shown by Kling, but the nearest is
Krejcik (1951), VIII in his 'Abschied vom Schach'.

No. 1567   V. Dolgov
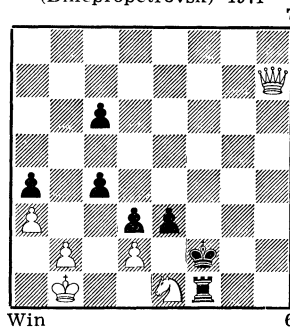2-3 Prize,
Gorgiev Jubilee Tny,
Spartak
(Dniepropetrovsk) 1971

4

Draw   3

No. 1568   E. Dobrescu
4-5 Prize,
Gorgiev Jubilee Tny,
Spartak
(Dniepropetrovsk) 1971

7

Win   6

No. 1569   A. Bondarev
4-5 Prize,
Gorgiev Jubilee Tny,
Spartak
(Dniepropetrovsk) 1971
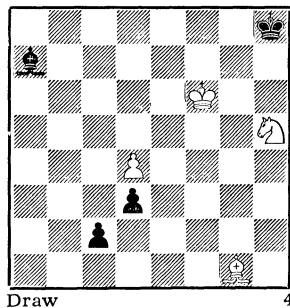
5

Win   5

No. 1570   M. Gorbman
2nd Special Prize,
Gorgiev Jubilee Tny,
Spartak
(Dniepropetrovsk) 1971

4

Draw   4

No. 1569: A. Bondarev. 1. Sd6† Ke6 2. Sc4/i Be3† 3. Kh2 Bxd2 4. Sxd2 Rc2 5. Rd5 Rb2 6. Ba8 Rb8 7. Bc6 Rb6 8. Ba8 Ra6/ii 9. Rd8 Ke7 10. Bb7 Rb6 11. Rg8 Rb2 12. Rg2 wins.   i) 2. Rd5? Bd4† 3. Kg2 Rb1 4. Ba8 Rb8 draw, or 2. Se4? Be3† 3. Kg2 Bxd2 4. Bd5† Ke7 5. Rh7† Kd8 6. Sd6 Bf4 7. Sb7† Kc8 8. Be6† Kb8 9. Sa5 Pc7 10. Sc6† Kb7 11. Se7 Be5 draw. ii) Not given is 8. .. Rb8 repeating moves. The intended sequence after 5. .. Rb2 is not clear, though the study's idea is 3. Kh2! allowing the release by 12. Rg2.

No. 1570: M. Gorbman. 1. Ee3 Bxd4† 2. Bxd4 c1Q 3. Kf7†/i Kh7 4. Sf6† Kh6 5. Be3† Qxe3 6. Sg4† Kg5 7. Sxe3.   i) 3. Kg6†? Kg8 4. Sf6† Kf8 5. Bc5† Qxc5 6. Sd7† Ke7 7. Sxc5 d2 wins.
JRH: Only the first 3 moves can be called original.
The 1st Special Prize (Bondarenko Kf5/h1) is unsound, as is a Commended (Ka1/g4) by A. Luschenko.

No. 1571: D. Gurgenidze. 1. h7 Ra1† 2. Kb3 Rb1† 3. Ka4 Ra1† 4. Kb5 a6†/i 5. Kb6 Rb1† 6. Kxa6 Ra1† 7. Kb5 Rb1† 8. Ka4 Ra1† 9. Kb3 Rb1† 10. Kc2 Rb2† 11. Kxb2 Be5† 12. Kc2 Bxf6 13. Kd3 Kg2 14. Ke4 Kf2 15. Kf5 and 16. e4 wins.   i)4. 4. .. Rb1† 5. Ka6 Ra1† 6. Kb7 Rb1† 7. Ka8 wins.
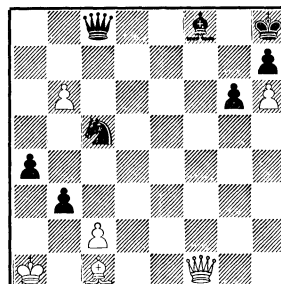
No. 1571   D. Gurgenidze
1 H.M.,
Gorgiev Jubilee Tny,
Spartak
(Dniepropetrovsk) 1971
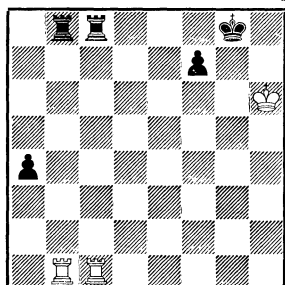
4
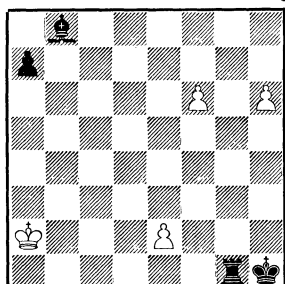
Win   4

No. 1572   W. Naef
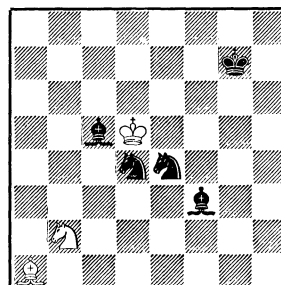2 H.M.,
Gorgiev Jubilee Tny,
Spartak
(Dniepropetrovsk) 1971

8

Win   6

No. 1573   E. L. Pogosjants
3 H.M.,
Gorgiev Jubilee Tny,
Spartak
(Dniepropetrovsk) 1971

5

Draw   3

No. 1574   Y. Bazlov
and V. Kovalenko
4 H.M.,
Gorgiev Jubilee Tny,
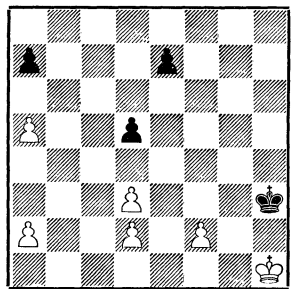Spartak
(Dniepropetrovsk) 1971

5

Draw   3

No. 1572: W. Naef. It is pleasant to see a Swiss composer figuring in the award. 1. b7/i Sxb7/ii 2. Qf7 a3/iii 3. Bxa3 Qa8 4. Qf6†/iv Kg8 5. Qe6† Kh8 6. Qe5† Kg8 7. Qd5† Kh8 8. Qd4† Kg8 9. Qc4† Kh8 10. Qc3† Kg8 11. Qxb3† Kh8 12. Qb2† Kg8 13. Qa2† Kh8 14. Bb2† and wins.
i) 1. Qf7? a3 2. Bxa3 Qa8 3. Kb2 Sd3† draw, or 1. Qf6†? Kg8 2. Bb2 Qf5 draw.   ii) 1. .. Qe8 2. Bb2† Kg8 3. Qc4† Se6 4. b8Q wins.
iii) 2. .. Qc3† 3. Bb2.   iv) 4. Qxf8†? Qxf8 5. Bxf8 bc.
JRH: Cf. Lamoss (1966), No. 435 in EG 10.

No. 1573: E. L. Pogosjants. 1. Rb4/i a3 2. Rb3/ii a2 3. Rb2 a1Q 4. Rg2† Kh8 5. Rxa1 Rc6† 6. Kh5 draw.   i) 1. Rb7? Kf8 wins.   ii) 2. Rxc8†? Rxc8 3. Ra4 Rc6† 4. Kg5 Rc3 5. Kf6 Rf3† wins.
KRH: Interesting is a 1906 piece by the late O. S. Bernstein, p. 38 of Rueb's Bronnen (II).

No. 1574: Y. Bazlov and V. Kovalenko. 1. Sd3/i Sf6†/ii 2. Kxc5 Sb3† 3. Kc4 Sxa1 4. Kc3 Bd5/iii 5. Sc5 Se4† 6. Kd4/iv Sf6/v 7. Kc3 Se4† 8. Kd4 draw.   i) After 1. Sc4? W still draws against Sf6† but loses to 1. .. Sd2† 2. Kxc5 Sb3† 3. K-- Sxa1.   ii) But now c4 is open, so 1. ..

357

No. 1575   Y. Dorogov
5 H.M.,
Gorgiev Jubilee Tny,
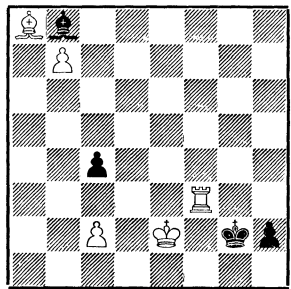Spartak
(Dniepropetrovsk) 1971
4

No. 1576   E. L. Pogosjants
Commended,
Gorgiev Jubilee Tny,
Spartak
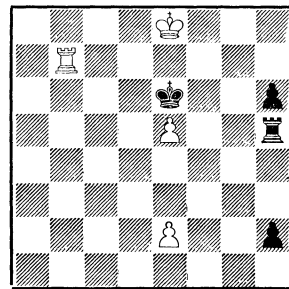(Dniepropetrovsk) 1971
5

Win   6
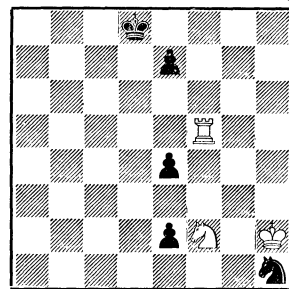
Draw   3

No. 1577   E. L. Pogosjants
Commended,
Gorgiev Jubilee Tny,
Spartak
(Dniepropetrovsk) 1971
4

No. 1578   E. L. Pogosjants
Commended,
Gorgiev Jubilee Tny,
Spartak
(Dniepropetrovsk) 1971
4

Win   5

Win   4

Sd2† 2. Kxc5 Sb3† 3. Kc4 Sxa1 4. Kxd4 draw.   iii) The other main
line is 4. .. Be4 5. Sb4 Sd5† 6. Kd4 Sf6 7. Kc3 Sd5† 8. Kd4 draw. Also
4. .. Bd1 5. Kb2 Sc2 6. Sf2 draw, or 4. .. Be2 5. Sf4 Bd1 6. Se6† Kf7
7. Sd4 and 8. Kb2 draw.   iv) 6. Sxe4? Bxe4 7. Kb2 Sc2 wins.
v) 6. .. Sxc5 7. Kxd5 draw.
JRH: Exploitation of cornered bS shown also by Sarychev, No. 107
in **Problem,** 1961.

No. 1575: Y. Dorogov. 1. a6 d4 2. Kg1 e6 3. Kh1 e5 4. Kg1 Kg4 5. Kg2
Kf4 6. f3 Kf5 7. Kg3 Kg5 8. a3 Kf5 9. f4 ef 10. Kh4 f3/i 11. Kg3 f2
12. Kxf2 Kf4 13. Ke1/Ke2 Kf3/Kg3/ii 14. Kd1 Kf2 15. Kc2 Ke2 16. a4
Ke1 17. Kb3 Kxd2 18. Kc4 Ke3 19. a5 wins.   i) 10. .. Ke6 11. Kg4 Ke5
12. a4 f3 13. Kxf3 wins.   ii) 13. .. Ke5 14. Kd1 Kd5 15. Kc2 Kc5
16. Kb3 Kb5 17. a4† Kc5 18. Ka3 wins.

No. 1576: E. L. Pogosjants. 1. Rd5† Ke8 2. Rd1 e3 3. Rd8† Kxd8 4. Sd3
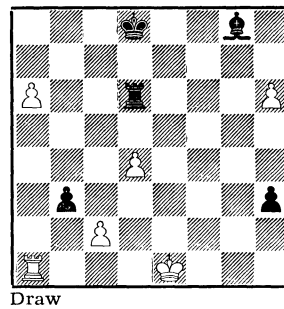Sf2 5. Se1 draw.

No. 1577: E. L. Pogosjants. 1. Rf2† Kg3 2. Rf1 Kg2 3. Rh1 c3 4. Ke1
Bg3† 5. Kd1 Bb8 6. Ke2 Kxh1 7. Kf1 wins.

358

No. 1579   E. Pogosjants
Commended,
Gorgiev Jubilee Tny,
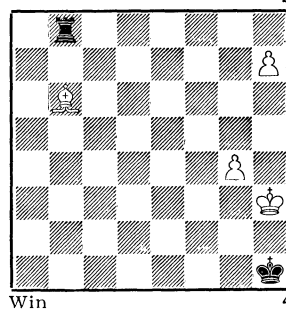Spartak
(Dniepropetrovsk) 1971

8

Win   6
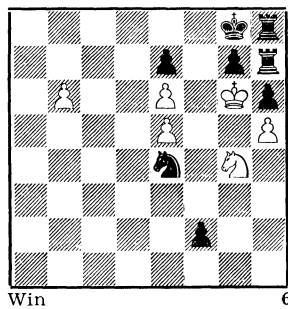
No. 1580   V. Pomogalov
Commended,
Gorgiev Jubilee Tny,
Spartak
(Dniepropetrovsk) 1971

5

Draw   6

No. 1581   A. Tutloyants
Commended,
Gorgiev Jubilee Tny,
Spartak
(Dniepropetrovsk) 1971

2

Win   4

No. 1578: E. L. Pogosjants. 1. e4 Kxe5/i 2. Rb5† Kxe4 3. Rxh5 Kf4 4. Rxh2 Kg5 5. Kf7 h5 6. Rg2† Kf5 7. Kg7 wins. i) 1. .. Rxe5 2. Rb6 mate, or 1. .. h1Q 2. Re7 mate.
JRH: Wotawa (1953), No. 52 in his 'Auf Spurensuche' is a fairly complete anticipation.

No. 1579: E. L. Pogosjants. 1. b7 f1Q 2. Sf6† Sxf6 3. b8Q† Se8 4. Qxe8† Qf8 5. Qf7† Qxf7† 6. ef† Kf8 7. e6 Rg8 8. Kxh7 Rh8† 9. Kxh8 g5 10. hg h5 11. g7 mate.

No. 1580: V. Pomogalov. 1. h7 Bxh7 2. a7 Be4 3. d5 Bxd5 4. 0-0-0 h2 5. a8Q† Bxa8 6. Rxd6† and draws.

No. 1581: A. Tutloyants. 1. Bd8/i Rb2 2. Bh4 Rb3† 3. Bg3 Rb2 4. Kh4/ii Rh2† 5. Bxh2 wins. i) 1. g5? leads to stalemate after 1. .. Rh8 2. g6 Rxh7† 3. gh; but after 1. Bd8 Rxd8 2. g5 White safely wins.
ii) 4. h8Q? Rh2† 5. Bxh2 stalemate.

359

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