

### "EG" ESSAY COMPETITION

Report (part 1 of 3) by John Roycroft.

In response to the invitation to all and sundry to put fingers to typewriter on the subject "Soundness -- the Study Composer's Responsibility" six essays were received, written in English (3), Russian (2) and German (1). Two failed to address the specific topic, but are so interesting in their own right that we can actually welcome the misunderstanding over the meaning of "soundness". We intend to publish them both, in future issues of EG.

The remaining four had both common viewpoints and their own distinctive contributions. To do justice to all, I have decided to divide my report into three parts. Part 1 is the winning entry; Part 2, in the next issue, brings together extracts and ideas from the other three entries; Part 3 will be an article of my own, which will owe much to all the entries to this competition.

Timothy Whitworth's winning entry follows. Timothy is a schoolmaster at Taunton in Somerset, but otherwise lives in Cambridge. He is well known as a study composer and to Chess Endgame Study Circle members who attend our quarterly meetings in London (see the foot of the back page of any EG). His essay is to the point and practical in content, perspicacious in observation, and plain as a pikestaff in style.

### SOUNDNESS: THE STUDY COMPOSER'S RESPONSIBILITY

Each is responsible for what he produces: the composer for his study, the judge for his award, and the editor for his magazine.

When a composer offers for publication one of his own studies, it should go without saying that he is taking full responsibility for its soundness. Strictly speaking there is no such thing as an unsound study: if it is not sound, it is not a study. So the very fact that the composer is offering the piece for publication as a study amounts to a warranty that it is sound.

But how much is that warranty worth? The editor who publishes a study which turns out to be unsound has unintentionally spoiled his magazine and misled his readers; and the damage is not repaired by assigning the responsibility for the unsoundness to the composer. It is true that the publication of an unsound study may have interesting consequences. For example, the publication of a study which would have been regarded as sound, but for the latest advances in theory may serve to publicise those advances. Or it may itself lead to an advance in theory by provoking a sceptical cook hunter to re-examine the established analysis of a certain position and to correct it. In such cases as these the publication of an unsound study may turn

out to be worthwhile. And there are other circumstances in which an editor need offer no apology for publishing an unsound study: he may deliberately use his columns as a testing ground for new compositions; if a number of those published are unsound, that is only what his readers will have been led to expect and no harm is done - at least to the editor and his readers, though some composers may be shown up. In general, however, a studies editor will wish to present to his readers only sound studies. The same can be said about the tourney judge: his award is spoilt if it includes studies that are later found to be unsound, and it is no consolation for the judge to reflect that he did not compose the unsound studies; he did, unfortunately, honour them. So the judge faces the same problem as the editor. Both have to decide how much weight should be given to the guarantee of soundness that the composer implies when he submits a study for publication. How much is the composer's warranty worth?

The answer to that depends upon the quality of the supporting analysis provided by the composer. In an informal tourney a judge may expect unsound studies to be spotted before they reach him. But he cannot absolutely rely on that, and should any unsound study appear in his award the responsibility will be his. To guard against such an accident, the judge of an informal, as of a formal, tourney needs to see the supporting analysis of the studies under consideration. If the composer does not provide completely convincing analysis, or if the tourney director does not pass it on to the judge, then the latter need offer no apologies for excluding from his award a composition, however fine, for which he has no proof of soundness.

To be completely convincing, analysis needs to show the consequences, not

only of interesting and plausible alternative moves, but also of every try and variation which could possibly lead to a cook or a bust. The paradoxes of the chess board are so numerous that even weak moves must be investigated if we are to be sure that they are not strong ones in disguise. Not all of this analysis need necessarily be published. Judges and editors may well require fuller analyses of new studies than their readers will want to be confronted with. The reader may not wish to be burdened with detailed analysis of weak moves, analysis which merely shows that the expected consequences do indeed follow. He may prefer to have his attention focussed on the main ideas of the study and to take its soundness on trust. But the judge and the editor can hardly take this line. They carry the responsibility for publishing a new study and, therefore, they should be satisfied with nothing less than a complete demonstration by the composer of the soundness of the piece. In the absence of this, a judge may be prepared to put in the necessary work himself to prove the soundness of a study; or, if he knows the identity of the author, he may be prepared to gamble that this composer's reputation for producing sound work will not be undermined by his latest composition. But no composer should expect a judge to do these things; and a judge will seldom feel inclined, and never obliged, to attempt them.

For the judge and the editor receiving a new study and requiring a warranty of soundness for it, there is no substitute for systematic and exhaustive analysis. It is for them to demand it, if it is not supplied; it is for the composer to offer it, even if it is not demanded. To each his own responsibility.

T.G. WHITWORTH  
CAMBRIDGE

1 November 1980

**THE THEME OF DOMINATION  
OF THE ROOK'S CROSS  
BY THE BISHOP  
I: André Chéron**

(This is the first of two articles which appeared in **L'Échiquier**, Brussels, in 1929. The editor was Edmond Lancel. The research is by Daniel de Mol, Wetteren (Belgium), who has identified sources and incorporated later corrections not to be found in the original articles. **L'Échiquier** and **L'Échiquier Belge** are distinct magazines, the latter being post-World War II.)

If there is any theme that provokes surprise and wonder it has to be the domination of the R's cross by the B. First of all let us explain this theme. To win, W has to shepherd a P to the queening square, but bR threatens to attack and capture the P, drawing. It is wB that has to get the better of bR and ensure wP's promotion. It is the triumph of skill over brute force, the victory of David over Goliath.

It may be said of this theme what the poet Alfred de Musset said of the character Don Juan:

... Il n'est pas de poète

Qui ne l'aît une fois soulevé dans sa tête

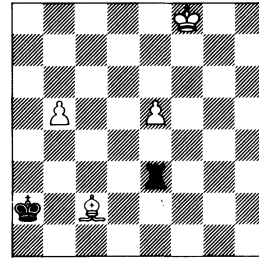
Et pour l'avoir tenté n'en soit resté plus grand.

All the great artists of the chessboard have turned their minds to the above theme, and the aim of this article is to take the reader on a tour of the magic realm of their imagination.

The prettiest study on this theme is, in my opinion, **C1**. The simplicity of means, the freedom of bR, and above all the stalemate point held in reserve by the defence, make of this study a pure jewel.

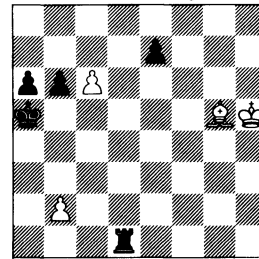
**C1:** 1. b6 Rxe5 2. Bd3 Rh5 3. Bc4 + Ka1 4. b7 Rh7 5. Bf7 (b8Q? Rf7 +) 5. ..., Rh8 + 6. Bg6.

**C1** Henri Rinck  
Deutsche Schachzeitung, v.07



Win 4 + 2

**C2** Henri Rinck  
Deutsche Schachzeitung, ix.12

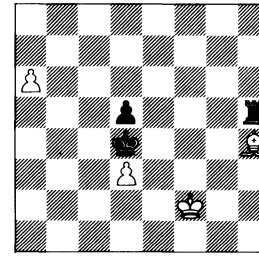


Win 4 + 5

**C2:** 1. c7 Rh1 + 2. Bh4 Rc1 3. Be1 + Kb5 4. Bc3 Rh1 + 5. Kg6 Rg1 + 6. Kf7 Rf1 + 7. Kxe7.

Let us leave Henri Rinck and pass on to Kubbel.

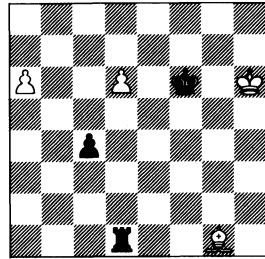
**C3** K.A.L. Kubbel  
Rigaer Tageblatt, 12.vii.09



Win 4 + 3

**C3:** 1. a7 Rf5+ (Rh8; Bf6+) 2. Ke2 Re5+ (Rf8; Bf6+, Kc5; Be7+) 3. Kd2 Re8 4. Bf2+ Ke5 5. Bg3+ and 6. ..., Bb8.

**C4** L.I. Kubbel  
Shakhmaty, xi-xii.23

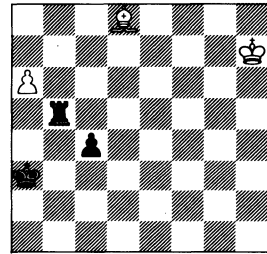


Win 4+3

**C4:** 1. a7 Rd3 (Ra1; Bd4+) 2. Kh5 Rd5+/i 3. Kh4 Ra5 4. d7 Ke7 5. Bb6.

i) 2. ..., Ra3 3. d7 Ke7 4. Bc5+.  
Now let Troitzky take up the tale from Kubbel.

**C5** A.A. Troitzky  
No. 255 in '500' (Correction)



Win 3+3

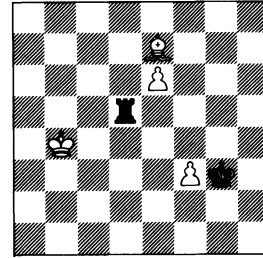
**C5:** 1. Bc7 Rh5+/i 2. Kg7 Rg5+ 3. Kf7 Rh5 (Rf5+; Kg6) 4. a7 Rh8 5. Bd6+ K- 6. Bf8 Rh7+). Bg7.

i) 1. ..., Rb1 2. a7 Rh1+ 3. Kg7, wK going to d7, to reply to Rd1+; with Bd6+.

**C6:** 1. Bf6 Rd1 (Rf5;e7) 2. Be5+ Kxf3 3. e7 Rb1+ 4. Ka3.

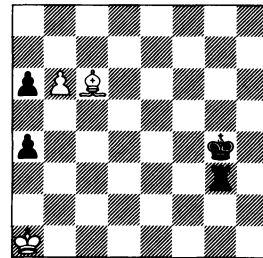
**C7:** 1. Bd5 Ra3+ 2. Kb1 Re3 3. b7 Re8 4. Be6+ Kf3 5. Bc8 Re3 6. Be6 Re5 7. Bd7 Re3 8. Bxa4 Re1+ 9. Kb2 Re2+ 10. Kc3 Re3+ 11. Kd4 Re4+ 12. Kc5 Re5+ 13. Kd6.

**C6** A.A. Troitzky  
Trudovaya Pravda, 1923  
No. 256 in '500' (Correction)



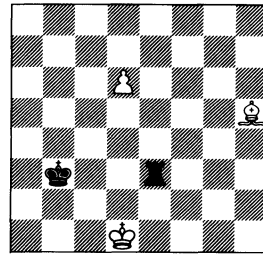
Win 4+2

**C7** A.A. Troitzky  
'500', 1925



Win 3+4

**C8** A.A. Troitzky  
No. 254 in '500'



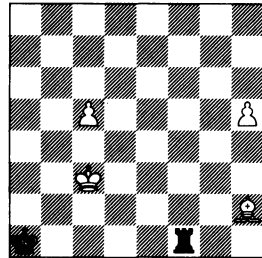
Win 3+2

The Russian composer genius gives yet another study on this theme (in '500'), but it has been demolished in such a beautiful manner that the composer will surely pardon my recalling it. In **C8**, Troitzky makes W play and win as follows: 1. Bg6 Rh3 2. d7 Rh8 3. Be8 Rh1+ 4. Ke2, running up to the e5 square.

The study is pretty. But the demolition is prettier still. It is due to Orrin Frink (U.S.A.), who pointed it out in the pages of **The Chess Amateur** (T.R. Dawson's column). 1. Bg6 Re5 2. Bf7 + Ka3 3. d7 Re4 4. d8Q Rd4 + 5. Qxd4 stalemate. (The correction is to add wPa2.)

There are those who compose not, but who err not.

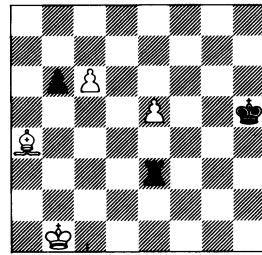
C9 V. and M. Platov  
Deutsche Schachzeitung, 1908



Win 4+2

And now on to the Platov brothers. C9: 1. Kb4 Rf5 2. c6 Rxh5 3. c7 Rh4 + 4. Kb5 Rh5 + 5. Kb6 Rh6 + 6. Bd6 Rxd6 +. We now enter the famous Saavedra. 7. Kb5 (Kc5? Rd1;) 7. ..., Rd5 + 8. Kb4 Rd4 + 9. Kb3 Rd3 + 10. Kc2 Rd4 11. c8R (c8Q? Rc4 +. wRc8 threatens Ra8 mate) 11. ..., Ka4 12. Kb3 wins.

C10 V. and M. Platov  
Deutsche Schachzeitung, 1908 (mirrored!)



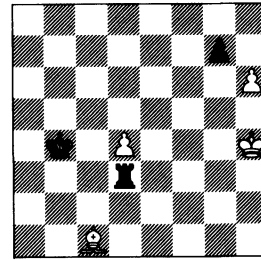
Win 4+3

C10: 1. e6 Re1 + 2. Kb2 Re2 + 3. Ka3 Rxe6 4. c7 Re3 + 5. Kb2 Re2 + 6. Kb1/i Re1 + 7. Bd1 + Rxd1 + 8. Kb2 (Kc2? Rd5;) 8. ..., Rd2 + 9. Kb3 10. Kb4 Rd4 + 11. Kb5 Rd5 + 12. Kxb6 Rd6 + 13. Kb5 Rd5 + 14. Kb4

Rd4 + 15. Kb3 Rd3 + 16. Kc2.

i) 6. Kc1? Re5 7. c8Q Rc5 + draw.

C11 V. and M. Platov  
Deutsche Schachzeitung, 1907



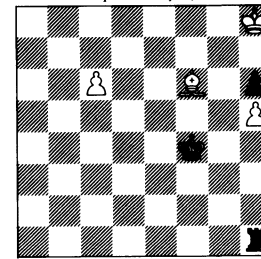
Win 4+3

C11: 1. hg 2. Rxd4 + 2. Bc4 Rd8 3. Bd6 + Kc3/i 4. Bf8 Rd1/ii 5. Bd6 Rd4 + 6. Kg3 Rd3 + 7. Kf2 Rd2 + 8. Kf3 Rd3 + 9. Kf4 Rd4 + 10. Kf5 Rd5 + 11. Be5 +.

i) 3. ..., Kb5 4. Bf8 Rd1 5. Bd6 Rd4 + 6. Kg3 Rd3 + (d1) 7. Kf2 Rd2 + 8. Kf3 Rd3 + 9. Ke4.

ii) 4. ..., Rd4 + 5. Kh3 and if bR continues checking, wK reaches the f6 square via g2, f3, f4 and f5.

C12 J. de Villeneuve Esclapart  
L'Echiquier Français, 1909



Win 4+3

Finally, let us draw the curtain with the following study.

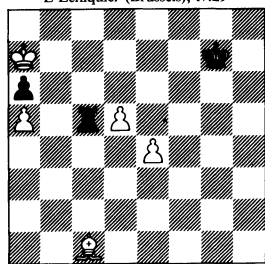
C12: 1. Bc3 Rxh5 2. Bb4 wins.

In quoting C12, Berger (p. 330 of his **Theorie und Praxis der Endspiele**) adds that wPh5 is, for sure, superfluous.

This is not the case, and the French composer was perfectly correct in placing it there. In fact, suppress wPh5, according to Berger's wish, and Bl draws as follows: 1. Bc3 Rcl 2. Bd2 + Ke5 3. Bxc1 Kd6 followed by 4. ..., KxP, drawn.

**II: by Count Jean de Villeneuve-  
Esclapon L'Échiquier, Brussels, 1929**

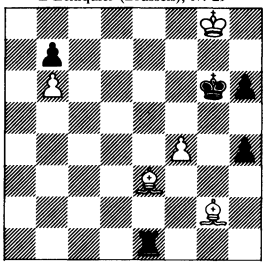
**VE1** J. de Villeneuve-Esclapon  
L'Échiquier (Brussels), iv.29



Win 5+3

**VE1:** 1. Be3 Rxa5 (Rb5; Kxa6) 2. d6 Kf7/i 3. d7 Ke7 4. d8Q+ Kxd8 5. Bb6+.  
i) 2. ..., Ra3 3. Bd4+ Kf7 4. d7 Ke7 5. Bc5+. 2. ..., else 3. Bd4(d7).

**VE2** J. de Villeneuve-Esclapon  
L'Échiquier (Brussels), iv. 29

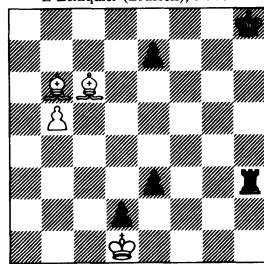


Win 5+5

**VE2:** 1. Be4+ Kh5/i 2. Bxb7 Rxe3 3. Bd5 Re8+/ii 4. Kf7 Rh7 (Rb8; Bf3 mate) 5. Bf3+ Kg6 6. Be4+.  
i) 1. ..., Kf6 2. Bd4+ Ke6 3. Bxb7 Kf5/iii 4. Bc6 Rb1/iv 5. b7 Kxf4 6. Ba7 h3 7. b8Q.  
ii) 3. ..., Re7 4. Kf8 Rd7/v 5. Bf7+ Kg4 6. Be6+. 3. ..., Re1 4. b7 Rb1 5. Bf3+ Kg6 6. Be4. 3. ..., Rg3+ 4. Kh7 Rg6 5. Bf7.  
iii) 3. ..., Kd7 4. Bf3 Rb1 5. b7 h3 6. Be5 h2 7. b8Q.  
iv) 4. ..., Re8+ 5. Kg7 Rb8 6. b7.  
v) 4. ..., Rh7 5. Bf3+ Kg6 6. Be4+.

**VE3:** 1. Bd4+ Kh7/i 2. b6 Rg3 3. Be4+/ii Kg8/iii 4. Bd5+ Kh7/iv 5.

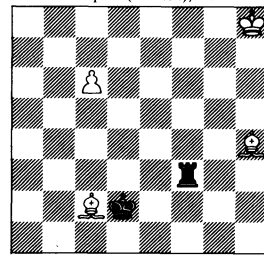
**VE3** J. de Villeneuve-Esclapon  
L'Échiquier (Brussels), iv. 29



Win 4+5

Bxe3 Rxe3 6. Kxd2.  
i) 1. ..., Kg8 2. b6 Rg3 3. Bxe3 Rxe3 4. Kxd2.  
ii) 3. Bxe3? Rxe3 4. Bd5 Kg7 5. b7 Re5 6. Bc4 Re4 7. b8Q Rxc4 8. Qg3+ Kf8 draw.  
iii) 3. ..., Kh6 4. Kc2 Rg1 5. Rxe3+ wins, or if 4. ..., Kh5 5. b7 Rg1 6. Bf3+ and 7. b8Q.  
iv) 4. ..., e6 5. Bxe3 Rxe3 6. Kxd2 Re5 7. Bc4 Rf5 8. Bxe6+. 4. ..., Kf8 5. Bxe3.

**VE4** J. de Villeneuve-Esclapon  
L'Échiquier (Brussels), iv. 29



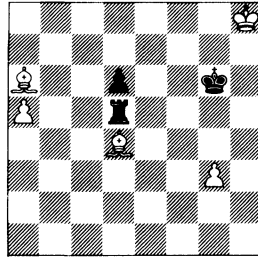
Win 4+2

**VE4:** 1. Bf5 Rxf5 2. Be7 Rh5+ 3. Kg8 wins.

**VE5:** 1. Bd3+ Kh5 (best) 2. a6 Rxd4 3. Bb5 Rb2 4. Bc4 Rf2 5. Kg7 Rg2 (b2) (Rf5; g4+) 6. Bf7+ K- 7. a7 wins.

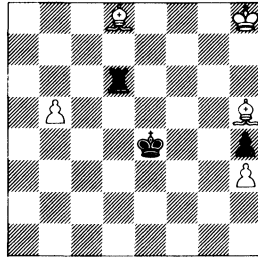
**VE6:** 1. Bg5 Rd5 2. b6 Rxd5 3. Be8 Rg3 4. Ba4 wins.

VE5 J. de Villeneuve-Escaplon  
L'Echiquier (Brussels), iv. 29



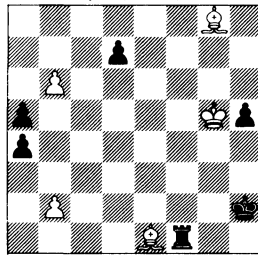
Win 5 + 3

VE6 J. de Villeneuve-Escaplon  
L'Echiquier (Brussels), iv. 29



Win 5 + 3

VE7 J. de Villeneuve-Escaplon  
L'Echiquier (Brussels), iv. 19



Win 5 + 6

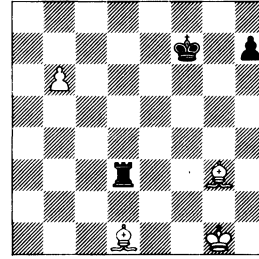
VE7: 1. Bd2/i Rg1 + 2. Kf6/ii Rxc8  
3. Kf7 Rd8/iii 4. Bg5 Rh8 5. Bf6 Ra8  
(c8) 6. b7 Rb8 7. Be5 +.

i) 1. b7? Rg1 + 2. Kf6 Rxc8 3. Bxa5  
Kg2 4. Bc7 h4 5. Kf7 Rh8 6. Be5 Rd8  
7. Ke7 Rg8 8. Kxd7 Kf3/iv 9. Kc6/v  
Ke4 10. b8Q Rxb8 11. Bxb8 Kd3 12.  
Kc5 Kc2 13. Be5 h3 14. Kb4 h2,  
draw.

ii) 2. Kh5? Rxc8 3. Bf4 + Kg2 4. b7  
d5 5. b8Q Rxb8 6. Bxb8 Kf3 7. Kg5  
d4 8. Kf5 d3 9. Bf4 Ke2 10. Ke4 d2

11. Bxd2 Kxd2 12. Kd4 Kc2 draw.  
iii) 3. ..., Rh8 4. Bc3 Rd8 5. Bf6  
wins.  
iv) 8. ..., h3? 9. b8Q Rxb8 10. Bxb8  
Kf3 11. Kc6 Ke4 12. Kc5 Kd3 13. Kb4  
Kc2 14. Ka3 wins.  
v) 9. b8Q Rxb8 10. Kxb8 Ke4 11. Ke6  
Kd3 12. Kf5 Kc2 13. Be5 h3 14. Kg4  
h2.

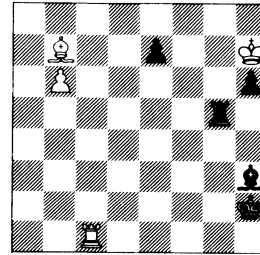
VE8 J. de Villeneuve-Escaplon  
L'Echiquier Français., ix.09



Win 4 + 3

VE8: 1. Be2 Rxc3 + 2. Kf2 wins.

VE9 J. de Villeneuve-Escaplon  
3rd Prize Set, Eco Degli  
Scacchi, 1917-18



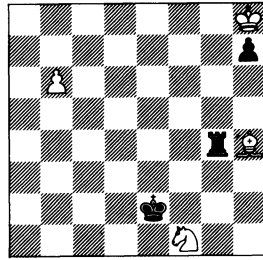
Win 4 + 5

VE9: 1. Rh1 + Kg3 2. Rxh3 + Kxh3  
3. Bc6 Rg3 4. Bd5 Rg1 5. Be4 Rg3 6.  
Bc2 Rg5 7. Rd3.

VE10: 1. Se3 Rd4/i 2. Be7 Rd7/ii 3.  
Sf5 h5 4. Bd6 Rb7/iii 5. Bc7 Kf3 6.  
Sd6 Rxb6 7. Bxb6 h4 8. Bc7 h3 9. Sf5  
Kg2 10. Sh4 + Kg1 11. Sf3 + K- 12.  
Sh2 wins, or if 10. ..., Kf2 11. Bh2.

i) 1. ..., Kxe3 2. Be7 Rg2 3. Ba3, a  
thematic line from the viewpoint of

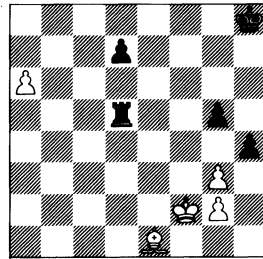
VE10 J. de Villeneuve-Esclapon  
La Stratégie, 1922



Win 4+3

this article. 1. ..., Rxb4 2. Sd5.  
ii) 2. ..., Rd3 3. Sf5. 2. ..., Rd2 3. Sc4.  
iii) 4. ..., h4 5. Bc7 h3 6. b7 h2 7. b8Q wins.

VE11 J. de Villeneuve-Esclapon  
4th Mention, Revue Suisse  
Echecs, 1923-4

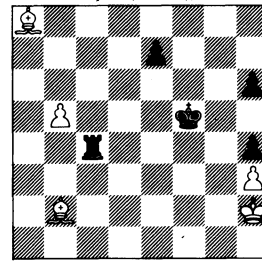


Win 5+5

VE11: 1. Bb4 Rf5 + 2. Kg1 d6 3. a7 Rf8 4. Bxd6 Rc8 5. Kh2 hg + 6. Kh3 Ra8/i 7. Bb8 Kg7 8. Kg4 Kg6 9. Kf3 Kf5 10. Ke3 Kf6 11. Ke4 Ke6 12. Kd4 Kf5 13. Kd5 g4 14. Kd4 Kf6/ii 15. Kc5/iii Kf5 16. Kd5 Kf6 17. Kc6 Kf5 18. Kb7 Rxa7 + 19. Kxa7 Ke4 20. Bxg3 Ke3 21. Bd6 g3 22. Bxg3 Ke2 23. Bf4 wins.  
i) 6. ..., g4 + 7. Kh4 Ra8 8. Bb8 Kg7 9. Kxg4, see (ii).  
ii) 14. ..., Ke6 15. Ke4/iv Kf6 16. Kf4 Kg6 17. Kxg4 Kf6 18. Kf4 Ke6 19. Ke4 Kf6 20. Kd5 Kf5 21. Kc6 Ke4 22. Kb7 Rxa7 23. Kxa7 Ke3 24. Bxg3 Ke2 25. Bf4.  
iii) 15. Ke4? Kg5 16. Ke5 Kg6 17. Kf4 Kh5 18. Kf5 Kh4 and bPg4 is defended.  
iv) 15. Kc5? Kd7 16. Kb6 Kc8 17. Kc6

Rxb8 18. abQ+ Kxb8 19. Kd6 Kc8 20. Ke5 Kd7 21. Kf4 Ke6 22. Kxg3 Kf5 23. Kh4 Kf4 drawn.

VE12 J. de Villeneuve-Esclapon  
L'Echiquier (Brussels), iv.29



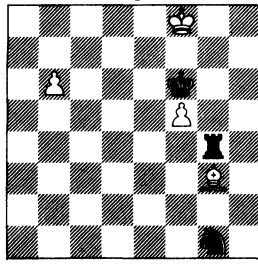
Win 5+5

VE12: 1. Bg7 Kg6 2. Bh8/i Kh7/ii 3. Be5 Rc2 + 4. Bg2 Rc5 5. Be4 + Kg8 6. b6 Rxe5 7. Bd3 Ra5/iii 8. Bc4 + Kg7 9. b7 Rc5 10. b8Q Rxc4 11. Qe5 + Kf8 12. Qf5 + Kg7 13. Qe6.  
i) 2. Bf8? Rc2 + 3. Kg1/iv Rc1 + 4. Kg2 Rc2 + 5. Kf3 Rc5 6. Be4 + /v Kf7 7. Bxh6 Rxb5 8. Bd2 Kf6 9. Be1/vi Rb3 + 10. Kg4/vii Rg3 + 11. Kxh4 Re3 draw.  
ii) 2. ..., e5 3. b6 Rb4 4. b7 Kf5 5. Bg7 Ke6 6. Bf8 Rb2 + 7. Kg1 Kd7 8. Bc5 Kc7 9. Ba7 e4 10. Bd4 Rb1 + 11. Kf2 Kb8 12. Be5 + Ka7 13. Ke3 Rb4 14. Kf4 h5 15. Ke3.  
iii) 7. ..., Re3 8. Bc4 + Kg7 9. b7 Rc3 10. b8Q or 10. Bb5.  
iv) 3. Bg2 Rb2 4. Bxe7 Rxb5 5. Bxh4 Ra5 6. Bf3 Rb5 7. Kg3 Ra5 8. Bd8 Rb5 9. h4 Rc5 10. Bb6 Rb5 11. Bd4 Ra5 12. Bc6 Ra3 + 13. Kf4 Ra5 14. Be8 + Kh7 15. h5 Rg5.  
v) 6. Bxe7 Rxb5 7. Bxh4 Rh5 and 8. ..., Rxb4 or h3, draw, while if here 7. Be4 + Kf7 8. Bd3 Rg5 draw.  
vi) 9. Kg4 Rc5 10. Kxh4 Rc4 11. Bg5 + Ke5. Or 9. Bc3 + e5 10. Kg4 Rc5 11. Be1 Rc4 12. Bxh4 + Ke6 13. Kf3 Rc3 + 14. Kg2 Rc4.  
vii) 10. Kg2 Rg3 + 11. Kh2 Ke5, or 10. K else Rxh3.

The above study had been entered by the composer for the 1925 tourney of L'Italia Scacchistica, but the judges had rejected it. The analysis here demonstrates the study's soundness.



VE13 J. de Villeneuve-Esclapon  
La Stratégie, ix.19

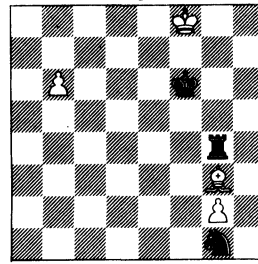


Win 4+3

VE13: 1. Bd6/i Rg2/ii 2. Bb4 Rh2 3. Bc3 + Kxf5 4. b7 Rh3 5. b8Q Rxc3 6. Qb1 +.

i) 1. Be1? Sf3 2. b7 Se5 3. Bc3 Kxf5.  
ii) 1. ..., Rg7 2. Be5 + Kxe5 3. Kxg7 Kd6 4. f6. 1. ..., Sf3 2. b7 Se5 3. Bxe5.

VE14 J. de Villeneuve-Esclapon  
La Stratégie, ix.19



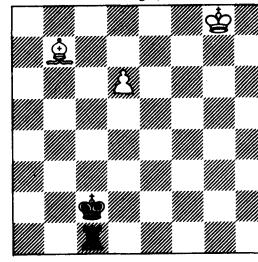
Win 4+3

VE13 and VE14 are clearly twins.

VE14: 1. Be1/i Rxc2 (Rd4; Bc3 +) 2. b7 Rb2 3. Bc3 +.

i) 1. Bd6? Rg7 2. Be5 + Kxe5 3. Kxg7 Kd6.

VE15 J. de Villeneuve-Esclapon  
La Stratégie, ix.19



Win 3+2

VE15: 1. Bf3 Rg1 + 2. Kh8 Rg3 3. Bd5 Rh3 + 4. Kg7 Rg3 + 5. Kf8 Rh3 6. d7.

## Obituaries

Irving Chernev (1900-29.ix.81). A successful populariser of all aspects of chess, he was especially fond of studies. Titles like **Chessboard Magic**, **Practical Endgames**, flowed from his pen. With his wife Selma he often came to Europe. On one occasion he tut-tutted over my bad choice (from the selling viewpoint) of title for **TTC** -- his light-hearted alternative suggestion was "It Gets You in the End!" He lived in Californian but will be missed by many, world-wide.

Milu Milescu (11.xi.11-6.xi.81). Hillel Aloni writes from Israel: Milu Milescu studied pharmacy at the University of Bucurest, but 6 years before graduating he was already in 1930 editor of "Revista Romana de Sah", a post he retained until vii.49. In 1948 he published a collection of compositions (studies included) by the Romanian Sigmund Herland (1865-1954), and "Selected Problems" in the same year. Co-authored with the late Dr. H. Staudte, "Das 1 x 1 des Endspiels" appeared in 1964 (revised, 1981). In 1961 he emigrated to Israel and worked as a pharmacist. He was one of the earliest contributors to the Israeli monthly **SHAHMAT** with his very popular columns "The Game and Composition" and "Combination". He was also on the editorial board of the West German **DEUTSCHE SCHACHZEITUNG**, and since his youth assisted with the French monthly **BULLETIN OUVRIER DES ECHECS**, which later became **EUROPE-ECHECS**. His compositions appeared in "RR de S", **DIE SCHWALBE**, **ECHIQUIER** and Romanian columns. He held the FIDE Judge's title for studies and judged as well as Israeli events such tourneys as the Olympic 1964 and **SCHACH-ECHO** 1977-8 (with Hillel Aloni in both these cases).

## DIAGRAMS AND SOLUTIONS

**M. Euwe** (20.v.01-1.xii.81). The Dutch World Champion (1935-7) took a kindly interest in studies, as he did in all aspects of chess, and was an enthusiastic proponent of the GBR notation, publicising it in his President of FIDE capacity via his communications to member countries.

### Tourney Announcements

The U.S. monthly **CHES LIFE** will run an informal tourney, sponsored by "Heraldica Imports", for which the closing date is 1.x.82. Entries on diagrams to the judge: Pal Benko, P.O. Box 313, Gracie Station, New York, NY 10028. U.S.A.

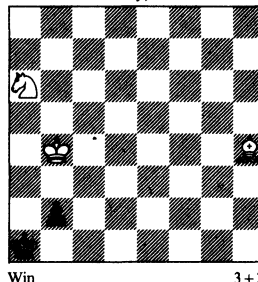
**Grzeban Jubilee**, organised by the Composition Committee of the Polish Chess Federation and the monthly magazine **SZACHY**, in celebration of the 80th birthday of prof. Grzegorz Grzeban. Closing date: 1.ix.82. Judges: G. Grzeban and J. Rusinek. Entries to: Piotr Ruszczynski, Ul. Stepinska 6/8 m. 48, 00-739 Warsaw, Poland.

The centenary of the birth of GM **Oldrich Duras** (b. 1882) is being celebrated by the Sporting Club Slovan SBČS in Prague with a formal tourney. Judge: Dr. J. Pospisil. Closing date: 31.xii.82. Send to: Ing. Vladimír Kos, Merhautova 66, Brno 61300, Czechoslovakia.

**Nadareishvili Jubilee**, celebrating the Georgian composer's 60th birthday. Address: Sports Committee of Georgian SSR, Leselidze St. 36, 380055 Tbilisi, USSR. Closing date: 1.v.82.

**Chéron Memorial** (see EG66, p. 490). Due to the death of Edmond Bernard, entries should now be sent (closing date 31.xii.82) to: Jaques Cramatte, Bois-de-la-Chappelle 85, 1213 Onex, Geneva, Switzerland.

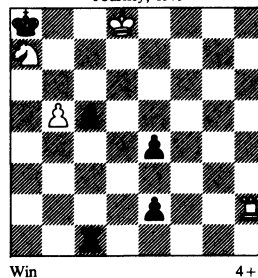
No. 4468 V. Kondratyev  
Hon. Men., XIX Chervony Girnik  
Tourney, 1979



No. 4468: V. Kondratyev. 1. Ka3 b1S+ 2. Kb3 Sd2+ 3. Kc2 Sf3 4. Bf6+ Ka2 5. Sb4+ Ka3 6. Sd3 Sh2 7. Se5 Sf1 8. Kd3 Sg3 9. Sc4+ Kb4 10. Se3 Kc5 11. Be5 Sh5 12. Ke4.

JRH: After the obvious S-promotion this is "book", see Horwitz (1852), as in EG20 p. 114.

No. 4469 A. Kotov  
and L. Mitrofanov  
Hon. Men., XIX Chervony Girnik  
Tourney, 1979



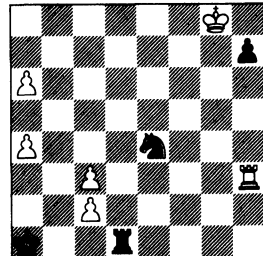
No. 4469: A. Kotov and L. Mitrofanov. 1. Kc8/i e1Q/ii 2. Sc6 Ra1 3. b6 Qb1 4. Rh1 e3 5. Rf1 e2 6. Sb4 efQ 7. b7+ Ka7 8. b8Q mate.

i) 1. Rxe2? Kb7 2. Sc6 Kb6 3. Rb2 e3 drawn.

ii) 1. ..., Kxa7 2. Rh6 Ra1 3. b6 + Ka6 4. b7 + Ka5 5. b8Q wins.  
 Hugh Blandford: "This strikes an original note, with pin of bQ (4. Rh1) followed by the line interference (6. Sb4)."

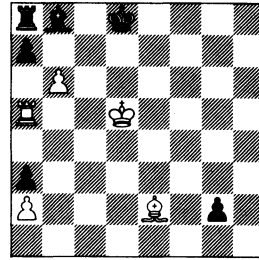
Bh7 5. Rh4 Ka4 6. Rxc4+ Kb5 7. Rh4 Kc6 8. Rh6+ Kd7 9. Rh5 c4 10. Rh4 K- 11. Rxc4.  
 i) 1. Kb3? Rh3+ 2. Ka4 c4 3. Bb7 c3.

No. 4470 N. Kralin  
 Hon. Men., XIX Chervony Girnik  
 Tourney, 1979



Win 6+4

No. 4472 G. Amiryany  
 Commended, XIX Chervony Girnik  
 Tourney, 1979

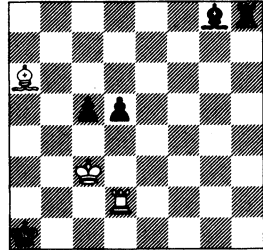


Draw 5+6

No. 4472: G. Amiryany. 1. b7 g1Q 2. baQ Qg2+ 3. Ke6 Qxa8 4. Rd5+ Kc7 5. Rc5+ Kb6 6. Rb5+ Kc7 7. Rc5+ Kd8 8. Rd5+ Ke8 9. Rd8+ Kxd8 10. Bf3 Qxf3 stalemate.  
 JRH: Cf. Schwes (1900), No. 1916 in '2500'.

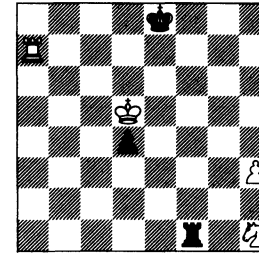
No. 4470: N. Kralin. 1. Rh1 Rxh1 2. a7 Rg1 + 3. Kh8 Sf6 4. a8Q h5 5. a5 h4 6. a6 h3 7. a7 h2 8. Qh1 Rxh1 9. a8Q+.

No. 4471 V. Yakhontov  
 Hon. Men., XIX Chervony Girnik  
 Tourney, 1979



Draw 3+5

No. 4473 A. Belyavsky  
 Commended, XIX Chervony Girnik  
 Tourney, 1979

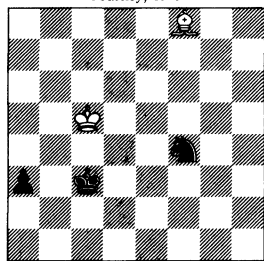


Win 4+3

No. 4473: A. Belyavsky. 1. Sg3 Rf3 2. Sf5 Rxh3 (Rxf5 + ; Ke6) 3. Ke6 Kd8 4. Kd6 Ke8/i 5. Sg7+ Kf8 6. Se6+ Kg8 7. Ra8+ Kf7(h7) 8. Sg5+.  
 i) 4. ..., Rc3 5. Rh7 Kc8 6. Se7+ Kb7 7. Sd5+.

No. 4471: V. Yakhontov. 1. Rd1 +/i Ka2 2. Bc4+ dc 3. Rd2+ Ka3 4. Rh2

No. 4474 M. Grushko  
Commended, XIX Chervony Girnik  
Tourney, 1979

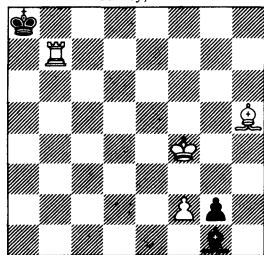


Draw 2+3

No. 4474: M. Grushko. 1. Bg7+ Kb3  
2. Ba1 Sd3+ 3. Kd4 Sb2 4. Kc5 a2 5.  
Kd4 Kc2 6. Ke3 Kb1 7. Kd2 Kxa1 8.  
Kc1.

JRH: I have 12 studies based on this  
idea, dating back to Horwitz and  
Kling (1851). See Rueb (B) III p.17,  
note. Nearest is S. Loyd (1856), No.  
240 in T1000.

No. 4475 G.N. Zakhodyakin  
Commended, XIX Chervony Girnik  
Tourney, 1979

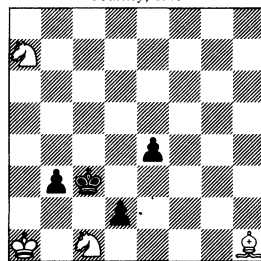


Win 4+3

No. 4475: G. Zakhodyakin. 1. Bf3  
Bh2+ 2. Ke3 g1Q 3. Ke2 Qa1 4.  
Rb1+ wins.

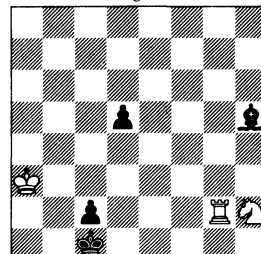
No. 4476: N. Pandzhakidze and A.  
Svitilsky. 1. Sb5+ Kc2 2. Sd4+ Kc3  
3. Sb5+ Kc4 4. Sa3+ Kd5 5. Bxe4+  
Kxe4 6. Sb1 and either 6. ..., d1Q 7.  
Sc3+ or 6. ..., dcQ stalemate, or  
(AJR) 6. ..., dcR 7. Kb2 Re1 8. Sa3  
Re3 9. Sc4 Rd3 10. Sa5 (10. Ka3  
probably also).

No. 4476 N. Pandzhakidze  
and A. Svitilsky  
Commended, XIX Chervony Girnik  
Tourney, 1979



Draw 4+4

No. 4477 H.G.A. Mesman  
Original



Win 3+4

No. 4477: H.G.A. Mesman. 1. Ka2/i  
d4/ii 2. Rg1+/iii Bd1/iv 3. Sf3/v d3  
4. Rh1/vi d2 5. Sg1 B- 6. Se2 mate.

i) Otherwise bK plays to b1, and  
draws. 1. Kb3? Kb1 2. Rxc2 Bd1. 1.  
Sf1? Kb1 2. Sd2+ Ka1 with a draw  
after either 3. Rg1+ Bd1 4. Sb3+  
Kb1, or 3. Sb3+ Kb1 4. Rg1+ Bd1.  
1. Rg1+? Bd1 2. Sf3(f1) Kb1, or,  
here, 2. Ka2 Kd2 3. Rg2+/vii Kc3 4.  
Rg3+ Kd2 5. Sf1+ Ke2.

ii) 1. ..., Kd1 2. Rg1+ Kd2 (e2; Kb3)  
3. Kb2 Bd1/viii 4. Rg2+ Be2 5.  
Sf3+ Ke3 6. Sd4. 1. ..., Bf7 2. Sf3,  
with either 2. ..., d4+ 3. Ka1 Kd1 4.  
Rd2+, or 2. ..., Kd1 3. Rd2+ Kc1 4.  
Rd4 B- 5. Sd2. 1. ..., Bd1 2. Sf1  
Be2/ix 3. Rxe2 Kd1 4. Rd2+ Kc1 5.  
Rd3 d4 5. Sd2 Kd1 7. Sb3+. 1. ...,  
Be2 2. Rg1+ Bd1/x 3. Sf3 d4 4. Sxd4  
Kd2 5. Sb3+ Kc3 6. Rg3+.

iii) 2. Sf1? Kd1. 2. Ka1? d3.

iv) 2. ..., Kd2 3. Kb2 and 3. ..., Bd1

4. Rg2+ Be2 5. Sf3+ or 3. ...., d3 4. Sf1+ Ke1 5. Kc1 Kf2 6. Rg5, or 3. ...., Be2 4. Sf1+.

v) 3. Rh1(f1, e1)? Kd2 draws. 3. Sf1? d3 and 4. ...., d2.

vi) The try 4. Sd4? fails: 4. ...., Kd2 and now either 5. Sb3+ Kc3 6. Rg3 Bh5 7. Sc1 Bf7+ 8. Ka3 Bc4, or 5. Rg2+ Kc3 6. Sb3 d2 7. Rg3+ Kb4.

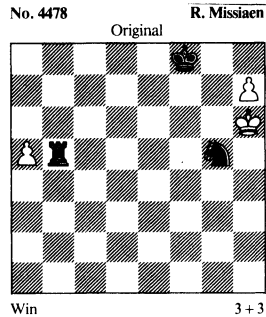
vii) 3. Sf1+ Ke2 and 4. Sg3+ Kf2, or 4. Kb2 Kf2 5. Rh1 Kg2.

viii) 3. ...., Be2 4. Sf1+ Ke1 5. Sg3+ Kf2 6. Sxe2. 3. ...., d4 4. Sf1+ and either 4. ...., Kd1 5. Sg3+, or 4. ...., Kd3 5. Kc1.

ix) 2. ...., Bf3 3. Rf2 Bh5 4. Se3 B- 5. Sxd5. 2. ...., d4 3. Sd2 and either 3. ...., Be2 4. Sb3+ Kd1 5. Rg1+, or 3. ...., Bh5 4. Sb3+ Kd1 5. Rd2+ Ke1 6. Rxc2.

x) 2. ...., Kd2 3. Kb2 and either 3. ...., Bd1 4. Rg2+ Be2 5. Sf3+ Ke3 6. Sd4, or 3. ...., d4 4. Sf1+ Ke1 5. Sg3+ K- 6. Sxe2.

JRH: Cf. Troitzky (1926), No. 839 in '1234'.



No. 4478: R. Missiaen (Belgium). 1. h8Q+ Ke7 2. Kg6/i Rxa5 3. Qc3/ii and now either: 3. ...., Rb5 4. Qc7+ Kf8/iii 5. Qd6+ Ke8 (Kg8; Qd8 mate) 6. Qc6+, or 3. ...., Rd5 4. Qc7+ and now 4. ...., Ke8 5. Qc6+, or 4. ...., Ke6 5. Qc6+ Ke5 6. Kxg5, or 4. ...., Rd7 5. Qc5+ or 4. ...., Kf8 5. Qg7+ Ke8 6. Qg8+ wins.

i) 2. Qg7+? Sf7+ 3. Kh7 Rh5+ 4. Kg8 Rg5 (Rh8+? Qxh8) 5. Qxg5+ Sxg5 6. a6 Se6 7. Sc7. 2. Qc3? Sf7+

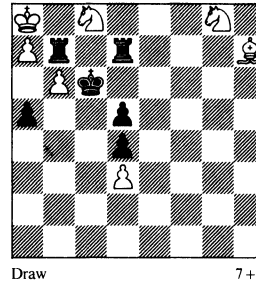
3. Kh7 Rh5+ 4. Kg6 Rg5+ 5. Kh7 Rh5+.

ii) 3. Qg7+? Kd6. 3. Qf6+? Kd7 4. Qd4+ Kc6, or 4. Qc3 Rd5.

The composer writes that he got this idea from demolishing a "Kuznetsov" study: wKa6, wPb6, c7; bKd7, bRf5, bSa3, bPa7+. The author's solution: 1. c8Q+ Kxc8 2. ba Ra5+/i 3. Kxa5 Kb7 4. a8Q+ Kxa8 5. g6 Sc4+ 6. Ka6

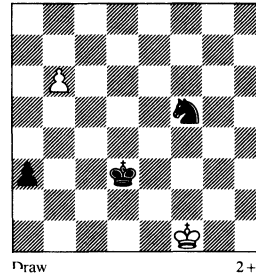
i) B1 draws (the refutation) by 2. ...., Sb5 3. a8Q+ Kd7 and if W stops the threat of 4. ...., Sc7+ by playing 4. Kb6, then simply 4. ...., Rxg5 draws.

No. 4479 V. Aberman  
1st Prize, Ukrainian Republic Tourney,  
1980  
Award: Sportivnaya Gazeta (Kiev),  
18.xii.80



No. 4479: V. Aberman (Kiev). This tourney was organised exclusively for study composers in the Ukraine. Judge: E. Asaba (Moscow). 1. Bg6 Rd8 2. Be8+ Rxe8 3. gSe7+ bRxe7 4. b7 Rc7 5. b8S+ Kb5 6. Sd6+ Kb6 7. Sc8+ Kc5 8. Sa6+ Kc6 9. Sb8+.

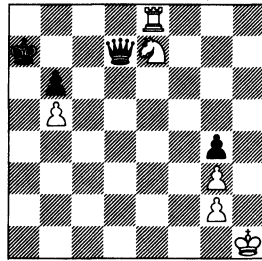
No. 4480 A. Zinchuk  
2nd Prize, Ukrainian Tourney, 1980



No. 4480: A. Zinchuk (Kiev). 1. b7 a2 2. b8Q a1Q+ 3. Kf2/i Qd4+ 4. Kf3 Qe4+ 5. Kf2 Qe2+ 6. Kg1 Qe1+ 7. Kh2 Qh4+ 8. Kg1 Qe1+ 9. Kh2 Qf2+ 10. Kh1 Sg3+ 11. Qxg3+ Qxg3 stalemate.

i) 3. Kg2? Se3+ 4. Kh3 Qh1+ 5. Qh2 Qf3+ 6. Qg3 Qh5+ 7. Qh4 Qf5+ 8. Kh2 Qf3 9. Qh7+ Kd2 10. Qd7+ Ke1 11. Qh3 Sf1+ 12. Kg1 Sg3 13. Qg2 Se2+ 14. Kh2 Qf4+ 15. Kh1 Qf5 16. Kh2 Qe5+ 17. Kh1 Qh8+ 18. Qh2 Qg7 19. Qh4+ Kf1 20. Kh2 Qe5+ 21. Kh3 Qe3+ 22. Kg4 Qf4+ 23. Kh3 Sg1 mate.  
JRH: Cf. Mitrofanov (1970), EG25 1341.

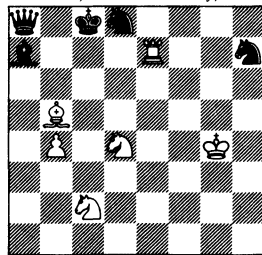
No. 4481 F.S. Bondarenko and A. Kakovin  
3rd Prize, Ukrainian Tourney, 1980



Win 6+4

No. 4481: F.S. Bondarenko and A.S. Kakovin. 1. Sc6+ Kb7 2. Re7 Ka8 3. Kh2 Qc7 4. Re8+ Kb7 5. Sd8+ Ka7 6. Re7 Qxe7 7. Sc6+ wins.

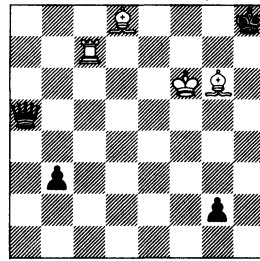
No. 4482 A. Zinchuk  
I. H. M., Ukrainian Tourney, 1980



Draw 6+5

No. 4482: A. Zinchuk. 1. Bd7+ Kb8 2. Sc6+ Kc7 3. Bf5+ Kb6 4. Rxa7 Sf6+ 5. Kh4 Qxc6 6. Ra6+ Kxa6 7. b5+ Qxb5 8. Bd3 Qxd3 9. Sb4+ Kb5 10. Sxd3.

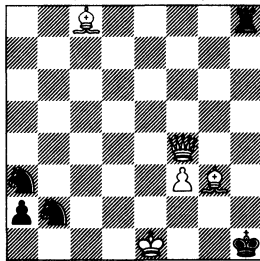
No. 4483 N. Rezvov  
2 H. M., Ukrainian Tourney, 1980



Win 4+4

No. 4483: N. Rezvov. (Odessa). 1. Rc8 Qa1+ 2. Kf7 Qg7+ 3. Ke6 Qg8+ 4. Ke5 Qe8+ 5. Bxe8 g1Q 6. Bf6+ Kh7 7. Bg6+ Qxg6 8. Rh8 mate, or if 7. ..., Kh6 8. Rh8+ Kxg6 9. Rg8+.

No. 4484 F.S. Bondarenko and A.S. Kakovin  
3 H. M., Ukrainian Tourney, 1980

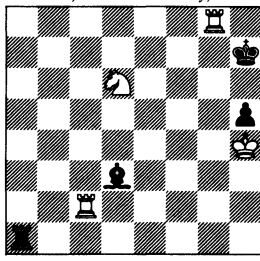


Win 5+5

No. 4484: F.S. Bondarenko and A.S. Kakovin. 1. Qc1 Sd3+ 2. Kf1 Sxc1 3. Bb7 Rh7 4. Bc6 Rh6 5. Bd5 Rh5 6. Be4 Rh4 7. f4+ wins.

The next study in the award (Kf2/h8, by Rezvov) is omitted here because we cannot make sense of it.

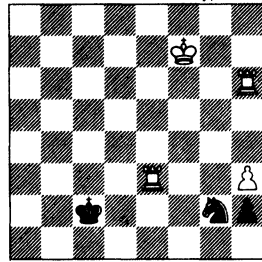
Nr. 4485 Y. Petrenko  
Comm., Ukrainian Tourney, 1980



Win 4+4

No. 4485: N. Petrenko (Kharkov). 1. R(c)c8 Rh1+ 2. Kg5 Rg1+ 3. Kf6 Rxc8 4. Rc7+ Kh6 5. Sf7+ Kh7 6. Sg5+ Kh6 7. Rh7+ Bxh7 8. Sf7 mate.

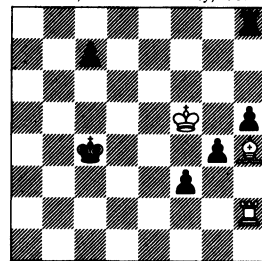
No. 4486 S. Belokon  
Comm., Ukrainian Tourney, 1980



Win 4+3

No. 4486: S. Belokon (Kharkov). 1. Re8 h1Q 2. Rd6+ Kc3 3. Rc8+ Kb4 4. Rb6+ Ka5 5. Rb1 (Rb2? Sf4;) 5. ..., Qxb1 6. Ra8+ and 7. Rb8+. JRH: Cf. Babich, No. 1781 in Cheron III.

No. 4487 M. Grushko  
Comm., Ukrainian Tourney, 1980



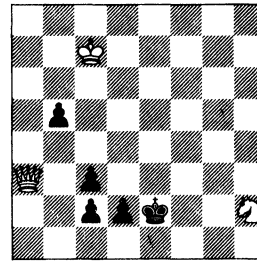
Draw 3+6

No. 4487: M. Grushko (Zhitomir). 1. Rc2+ Kd3 2. Rxc7 f2 3. Rc1 Rf8+ 4. Kg5 Rf3 5. Bxf2 Rxf2 6. Kxh5 g3 7. Kh4 g2 8. Rg1 Ke2 9. Kg3.

No. 4488: I. and L. Melnichenko (Chernigov Region). 1. Qe7+ Kd1 2. Sf1 c1Q 3. Qe4 Qa1 4. Se3+ Ke2 5. Sc2+ Kf2 6. Qe3+ Kf1 7. Qd3+ Kf2 8. Sxa1 b4 9. Kc6 Ke1 10. Kc5 d1Q 11. Sc2+. JRH: Nearest is R.K. Guy (1939, BCM): wKg3, wQa4, wSg1; bKc3, bQc2, bPb2, d2 1. Se2+ Kd3 2.

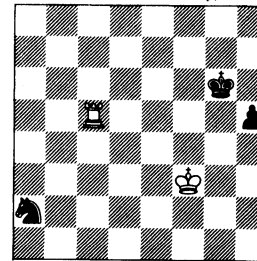
Sf4+ Kc3 3. Sd5+ Kd3 4. Sb4+ Kb2 5. Qxc2 b1Q 6. Qxb1 d1Q 7. Qe4+ Kd1 8. Qd3+ and 9. S+ wins.

No. 4488 I. and L. Melnichenko  
Comm., Ukrainian Tourney, 1980



Win 3+5

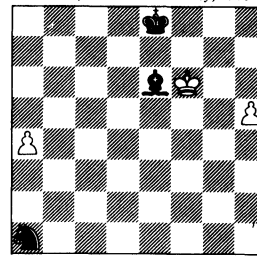
No. 4489 V. Sizonenko  
Comm., Ukrainian Tourney, 1980



Win 2+3

No. 4489: N. Sizonenko (Krivoi Rog). 1. Ke4 Kf7 2. Rxh5 Ke7 3. Ke5 Sb4 4. Rh7+ Kd8 5. Kd6 Kc8 6. Ra7.

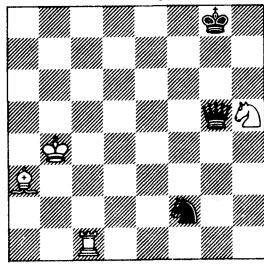
No. 4490 V. Samilo  
Comm., Ukrainian Tourney, 1980



Win 3+3

No. 4490: V. Samilo (Kharkov). 1. h6 Bf5/i 2. a5 Kf8 3. a6 Be4 4. h7 Bxh7 5. Ke5 wins. i) 1. ..., Bg8 2. a5 Sb3 3. a6 Sc5 4. a7 Sd7+ 5. Kg7.

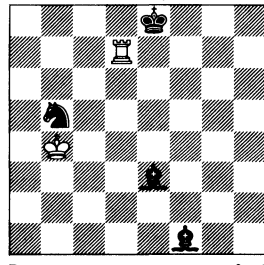
No. 4491 A.G. Kopnin  
1st Place, Chervony Girnik,  
Theme Tourney, 1980



Draw 4+3

No. 4491: A. Kopnin (Chelyabinsk). This was a small tourney for drawing pawnless, or "aristocratic", studies. Judge: V. Neidze. 1. Rc8+ Kh7 2. Rc7+ Kh6 3. Bc1 Sd3+ 4. Ka4 Sxc1 5. Rc6+ Kh7 6. Rc7+ Kh8 7. Rc8+ Kh7 8. Rc7+ Kh6 9. Rc6+ Kxh5 10. Rc5 Qxc5 stalemate.

No. 4492 V. Sizonenko  
2nd Place, Chervony Girnik,  
Theme Tourney, 1980

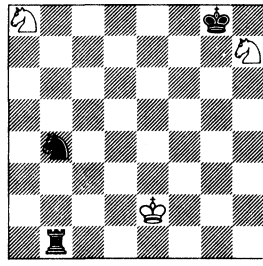


Draw 2+4

No. 4492: V. Sizonenko (Krivoi Rog). 1. Rd1 Be2 2. Rd5 Sc7 3. Re5+ Kf7 4. Kc3 Sb5+ 5. Kc2 Sd4+ 6. Kc3 Sb5+ 7. Kc2 Sd4+ 8. Kc3 Bg1 9. Re4 Sb5+ 10. Kd2 Bh5 11. Re5 drawn.

No. 4493: Y Balyakin (Sverdlovsk). 1. Sg5 Sd5 2. Se6 Rc1 3. Kd3 Kf7 4. aSc7 Sxc7 5. Kd2 Rc4 6. Kd3 Rc1 7. Kd2.

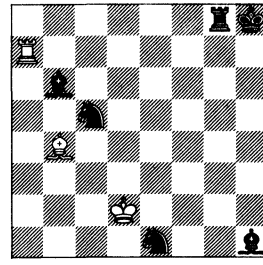
No. 4493 Y. Belyakin  
3rd Place, Chervony Girnik,  
Theme Tourney, 1980



Draw 3+3

JRH: Cf. Lamoss (1977): wKe1, wRb1, wSb8, wPd6, e7; bKf7, bRb4, h4, bSa3. 1. e8Q+ Kxe8 2. d7+ Kd8 3. Sc6+ Kxd7 4. Rxb4 Sc2+ 5. Kf2 Sxb4 6. Kg3 Re4 7. Kf3 Rh4 8. Kg3.

No. 4494 L. Topko  
4th Place, Chervony Girnik,  
Theme Tourney, 1980



Draw 3+6

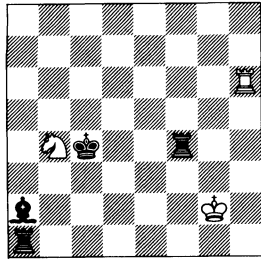
No. 4494: L. Topko (Krivoi Rog). 1. Bc3+ Rg7 2. Rxc7 Se4+ 3. Kxe1 Sxc3 4. Rg6 Be3 5. Rg2 (Rg3? Bd2;) 5. ..., Bf4 6. Rg4 drawn, or 5. ..., Bxc2 stalemate.

JRH: The stalemate is known from Belenky (1948), FIDE No. 1708. Rinck (1926), No. 991 in '2500'.

No. 4495: L. Tamkov (Gomel, Byelorussia). 1. Sc2 Rc1 2. Rc6+ Kb3/i 3. Sd4+ Kb2 4. Rxc1 Kxc1 5. Se2+ drawn.  
i) 2. ..., Kd3 3. Sb4+ Kd2 4. Rxc1 Kxc1 5. Sd3+.

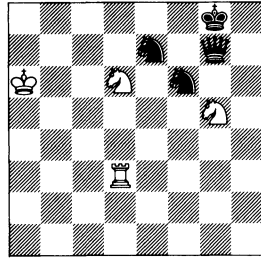


No. 4495 L. Tamkov  
5th Place, Chervony Gornik,  
Theme Tourney, 1980



Draw 3 + 4

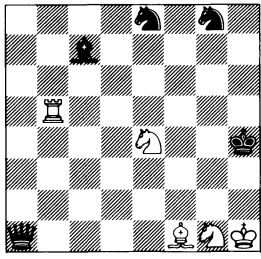
No. 4496 V. Kondratyev  
6th Place, Chervony Gornik,  
Theme Tourney, 1980



Draw 4 + 4

No. 4496: V. Kondratyev (Chelyabinsk). 1. Sf5 Qf8/i 2. Rd8 Se8 3. Sc6 Qxf5 4. Rxe8+ Kf7 5. Rf8+.  
i) 1. ..., Qxg5 2. Rg3 Sg4 3. Rxg4 Qxg4 4. Sh6+.

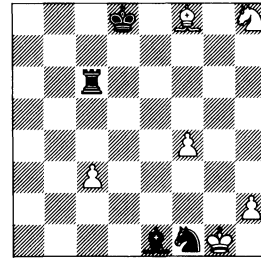
No. 4497 Y. Kuruoglu  
7th Place, Chervony Gornik,  
Theme Tourney, 1980



Draw 5 + 5

No. 4497: Y. Kuruoglu (Makiivka). 1. Rg5 Qxf1 2. Rh5+ Kg4 3. Rg5+ Kf4 4. Rf5+ Kxf5 5. Sg3+ Bxg3 stalemate.

No. 4498 A. Zinchuk  
1-2nd Prize, Trud, 1977  
Award: 64 Sh.Ob. xi.80



Draw 6 + 4

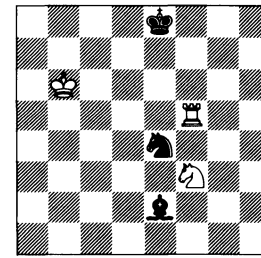
No. 4498: A. Zinchuk. This tourney was for the "open championship" of the organisation "Trud" (not the newspaper of the same name).

131 studies by 50 composers were judged by E. Pogoyants. The "championship" was won by Bron, followed by Kralin; Zinchuk and G. Umnov; and Zakhodyakin.

1. Sf7+ Ke8 2. Se5 Rf6 3. Kxf1 Bxc3 4. Bg7 Rxf4+ 5. Kg2 Rf5 6. Sf7 Bb4 7. Bc3 Bf8 8. Se5 Bg7 9. Sc4 Rg5+ 10. Kh1 Bxc3 11. Sd6+ Kd7 12. Se4 Re5 13. Sxc3 Kc6 14. Kg2.

"I think it ought to be possible to improve the setting." Watch the B's change places!

No. 4499 G. Umnov  
1-2nd Prize, Trud, 1977

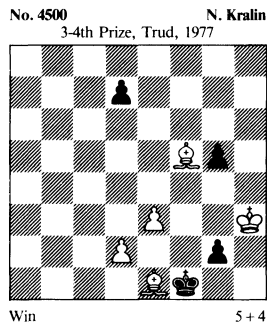


Win 3 + 3

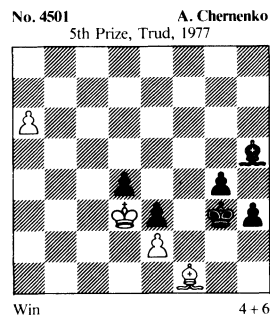
No. 4499: G.A. Umnov. 1. Re5+ Kd7 2. Sg1 Sc3 3. Sxe2 Kd6 4. Re8 Kd7 5. Rf8 Sxe2 6. Rf3 Kc8 7. Kc5 Kd7 8. Kc4 Kc6 9. Kd3 Sc1+ 10. Kc3 Se2+ 11. Kc4 Kd6 12. Kd3 Sc1+ 13. Kd4 Se2+ 14. Ke4 Sc1 15. Rc3 Se2 16. Rd3+ Ke6 17. Re3 Sc1 18. Kd4+ and 19. Kc4.

”A beautiful elaboration of Reti’s study. Here the form is unexceptionable, but the idea is not entirely original.”

The next study in the award, by V. Kichigin, is No. 4216 in EG63, from Magyar Sakkélet, as pointed out by JRH.

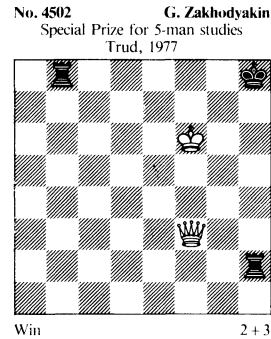


No. 4500: N. Kralin. 1. Bg3 g4+ 2. Bxg4/i g1Q 3. Bf3 d6 4. Kh4 d5 5. Kg4 d4 6. Kf4 de 7. de. Reciprocal zugzwang.  
i) 2. Kxg4? g1Q 3. Bd3+ Kg2 4. Be4+ Kf1 5. Bf3 d5 6. Kf4 d4 and W is in zugzwang.

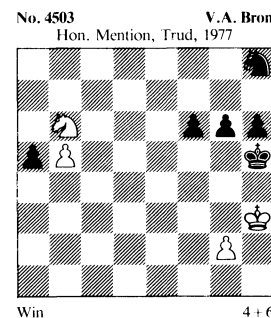


No. 4501: A. Chernenko. 1. a7 Bg6+ 2. Kxd4 Be4 3. Kxe4 h2 4. Bg2 Kxg2 5. Kxe3/i h1Q 6. a8B+ Kh2(g1) 7. Bxh1 Kxh1 8. Kf4 Kg2 9. Kxg4.  
i) 5. a8Q? h1Q 6. Kxe3+ Kg3 7. Qxh1 stalemate. 5. a8B? Kf2 6. Kd3 g3.  
JRH: Perhaps the nearest underpro-

motion to wB to avoid stalemate is Jespersen (1936, **British Chess Magazine**): wKe3, wBa8, wPa5, b2, h3; bKh1, bPg2, h2, h4. 1. a6 Kg1 2. Bxg2 Kxg2 3. a7 h1Q 4. a8B+ wins, but not 4. a8Q+? Kg3.

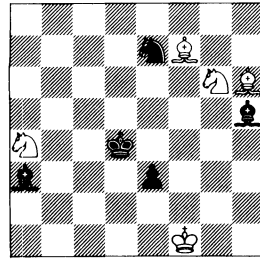


No. 4502: G. Zakhodyakin. 1. Qc3 Rg8/i 2. Kf7+ Kh7 3. Qd3+ Kh8 4. Qd4+ Kh7 5. Qe4+ Kh8 6. Qe5+.  
i) 1. ..., Rh7 2. Kg6+ with a symmetrical continuation (i.e. main line mirrored).



No. 4503: V.A. Bron. 1. Sd5 Sf7 2. b6 Sd6 3. Sxf6+ Kg5 4. Se4+ Sxe4 5. b7, or 2. ..., Sd8 3. Sf4+ Kg5 4. Se6+ Sxe6 5. b7, or 2. ..., Se5 3. b7 Sc6 4. Sf4+ Kg5 5. Se6+ Kf5 6. Sd4+.  
JRH: Combining the commonplace S-check (to bS and bK) to ensure promotion, with the threat of mate by wP and wS and wK is novel.

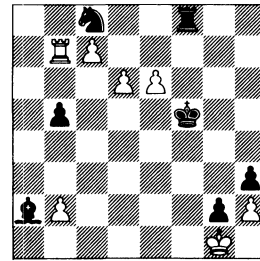
No. 4504 V.A. Bron  
Hon. Mention, Trud, 1977



Win 5 + 5

No. 4504: V.A. Bron. 1. Bg7+ Ke4  
2. Sc3+ Kf3 3. Se5+ Kf4 4. Bxh5  
Sf5 5. Bh8 Sg3+ 6. Kg2 Sxh5 7. Sb5  
e2 8. Sxa3 e1S+ 9. Kf2 wins.

No. 4505 V.A. Bron  
Hon. Mention, Trud, 1977

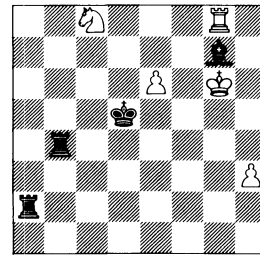


Win 7 + 7

No. 4505: V.A. Bron. 1. e7 Sxe7 2.  
de Rc8 3. b3 Bxb3 4. Rxb5+ Kf4/i 5.  
Rb4+ Kf5 6. Rxb3 Rxc7 7. Rf3+  
Kg4 8. Rg3+ Kh4 and 9. e8R wins,  
but not 9. e8Q? Rc1+ 10. Kf2 Rf1+  
11. Ke2 Re1+ 12. Kxel g1Q+ 13.  
Rxc1 stalemate.

i) 4. ..., Kf6 5. Rb8 Rxc7 6. e8S+.

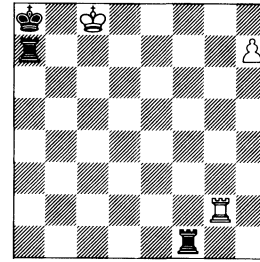
No. 4506 N. Kralin  
Hon. Mention, Trud, 1977



Draw 5 + 4

No. 4506: N. Kralin. 1. e7 Rg2+ 2.  
Kh5 Rh4+ 3. Kxh4 Bf6+ 4. Rg5+  
Rxc5 5. e8S Bd8 6. Se7+ Bxe7 7.  
Sf6+ Bxf6 stalemate.

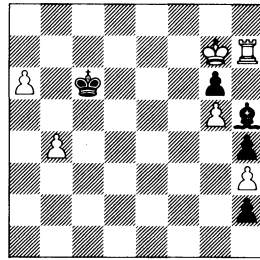
No. 4507 D. Gurgenzidze  
1-4 Comm., Trud, 1977



Win 3 + 3

No. 4507: D. Gurgenzidze. 1. h8Q  
Rc1+ 2. Kd8 Rd1+ 3. Ke8 Re1+ 4.  
Kf8 Rf1+ 5. Kg8 Rb1 6. Rf2 Rg1+  
7. Kf8 Rb1 8. Re2 Rf1+ 9. Ke8 Rb1  
10. Rd2 Re1+ 11. Kd8 Rb1 12. Rc2  
Rd1+ 13. Kc8 Rb1 14. Qe5.

No. 4508 D. Gurgenzidze  
1-4 Comm., Trud, 1977

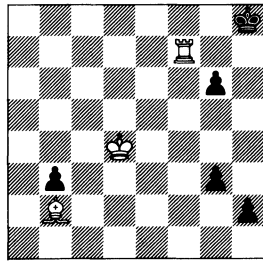


Draw 6 + 5

No. 4508: D. Gurgenzidze. 1. a7 Kb7  
2. Kh6+ Ka8 3. b5 h1Q 4. b6 Qa1 5.  
Rg7 Qa2 6. Rf7 Qa3 7. Re7 Qa4 8.  
Rd7 Qxd7 9. b7+ Kxa7 10. b8Q+  
Kxb8 stalemate.

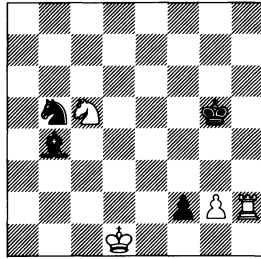
No. 4509: D. Kaseko. 1. Kd5+ Kg8  
2. Rg7+ Kf8 3. Rh7 g2 4. Rh8+ Kf7  
5. Rh7+ Ke8 6. Rh8+ Kd7 7. Rh7+  
Kc8 8. Rh8+ Kb7 9. Rh7+ Ka6 10.  
Bd4 h1Q 11. Ra7+ Kb5 12. Rb7+  
Ka4 13. Ra7+ Kb4 14. Rb7+ Ka3  
15. Ra7+.

No. 4509 D. Kaseko  
1-4 Comm., Trud, 1977



Draw 3 + 5

No. 4510 V. Pachman (iv.79)  
1st Prize, Sachove Umeni, 1979  
Award: ii.81



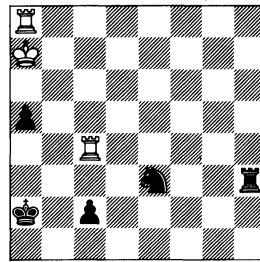
Win 4 + 4

Studies by Asaba, Vinokur and Zakhodyakin took 5th to 7th Commend places, according to the issue of '64' from which this award is taken, but the positions are not given, and neither are the solutions. It is illogical, one may be excused for thinking, that an award should omit some of the compositions it is honouring -- yet this seems to happen quite frequently in the USSR. Would a Soviet reader care to comment on this, or even to justify it? (AJR).

No. 4510: V. Pachman. Judge: Jan Sevcik. 1. Se4 + /i Kf4 /ii 2. Rh4 + /iii Ke3 3. Sxf2 (Sg3? Kd3;) 3. ..., Sc3 + /iv 4. Kel /v Se4 + 5. Kf1 Sg3 + 6. Kg1 Se2 + /vi 7. Kh1 (Kh2? Bd6 +) 7. ..., Be1 (Sg3 +; Kh2) 8. Rh3 + /vii Kxf2 9. Rf3 mate.  
i) 1. Se6 + ? Kf5 2. Sg7 + Kg6.

ii) 1. ..., Kg4 2. Ke2. 1. ..., Kf5 2. Sxf2.  
iii) 2. Ke2? Sd4 + and 3. ..., Kxe4 2. Sxf2? Kg3.  
iv) 3. ..., Kxf2 4. Rxb4 Sc3 + 5. Kd2 Sd5 6. Rd4. 3. ..., Be7 4. Sg4 + Kf4 5. Sf6 + Kg5 6. Rh5 +.  
v) 4. Kc2? Kxf2 5. Rxb4 Sd5.  
vi) 6. ..., Be1 7. Sg4 + Kf4 8. Sh6 + Kg5 9. Rh3 Kf4 10. Sf7 and if, in this, 7. ..., Ke2 8. Rh8. 6. ..., Be7 7. Rh3 Bd6 8. Sh1.  
vii) 8. Sg4 + ? Kf4 8. Sd1 + ? Kd2.  
Hugh Blandford: "After the dog-fighting for material the sacrifice of wS on f2 leading to wR model mate aided by the 2 self-blocks by bS and bB comes as a neat surprise."

No. 4511 D. Gurgendize  
and E. Pogoyants (vii.79)  
2nd Prize, Sachove Umeni, 1979

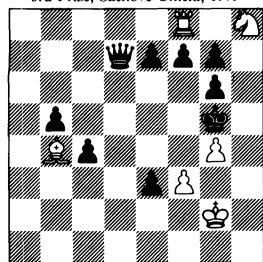


Draw 3 + 5

No. 4511: D. Gurgendize and E.L. Pogoyants. 1. Ra4 + Kb3 2. Rxa5 Rh7 + 3. Ka6 Sd5 4. Rxd5 Rc7 5. Rb8 + and now:  
5. ..., Kc4 6. bRd8 c1Q 7. Kb6 Kb4 8. Rb5 + Kc4 9. bRd5. Or 5. ..., Kc3 6. Kb6 Rc4 7. Rh8 c1Q 8. Rh3 + Kb2 9. Rh2 + Ka3 10. Rh3 + Rc3 11. Ra5 +.

No. 4512: L. Kopac. 1. Sxf7 + /i Kf4 2. Rd8 Qa7 3. Ba5 /ii e5 4. Rf8 e4 5. Sd8 + Ke5 6. Sc6 +, or, here, 5. ..., Kg5 6. Se6 + Kh4(h6) 7. Rh8 mate.  
i) 1. Rd8? Qa7 2. Sxf7 + Kf6 3. Rf8 e6.  
ii) 3. Bc3? Qa2 + 4. Kh3 Kxf3.

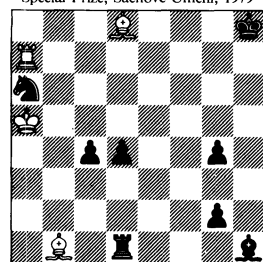
No. 4512 L. Kopac (xii.79)  
3rd Prize, Sachove Umeni, 1979



Win 6+9

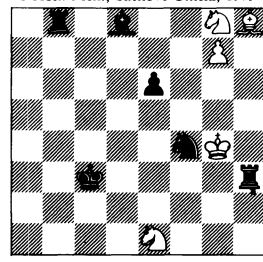
No. 4513: Em. Dobrescu. 1. Bf6 + Kg8 2. Bh7 + Kf8 3. Bg7 + Ke8 4. Bg6 + Kd8 5. Bf6 + Kc8 6. Bf5 + Kb8 7. Kxa6 Ra1 + 8. Kb6 Rb1 + 9. Bxb1 g1Q 10. Be5 + Kc8 11. Bf5 + Kd8 12. Bf6 + Ke8 13. Bg6 + Kf8 14. Bg7 + Kg8 15. Bh7 + Kxh7 16. Bxd4 + Kg6 17. Bxg1 wins.

No. 4513 Em. Dobrescu (ix.79)  
Special Prize, Sachove Umeni, 1979



Win 4+8

No. 4514 V. Kos (i.79)  
1 Hon. Men., Sachove Umeni, 1979

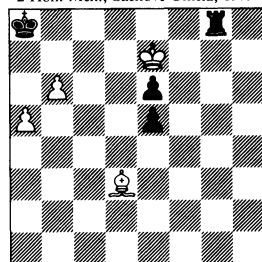


Draw 5+6

No. 4514: V. Kos.  
1. Se7 Rg3 + 2. Kxg3 Sh5 + 3. Kh4 Sxg7 4. Bxg7 + Kd2 5. Sf3 + Ke3 6. Sd4 Bxe7 + 7. Kh5 Rb6 8. Sf5 + ef 9. Bd4 + Kxd4 stalemate.

JRH: The stalemate is known, eg Troitzky (1899), No. 1015 in '2500'.

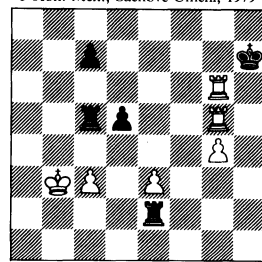
No. 4515 V.S. Kovalenko (vii.79)  
2 Hon. Men., Sachove Umeni, 1979



Win 4+4

No. 4515: V.S. Kovalenko. 1. Be4 + / i Kb8 2. a6 Rg7 + 3. Kf8/ii Rd7 4. Ke8 Rd8 + 5. Ke7 Rd7 + 6. Kf6 wins.  
i) a6? Rg4 2. Bb5 Rg7 + 3. Kf8 Rb7 4. Bc6 Kb8 5. Be4 Rd7 6. Ke8 Rg7 7. Kf8 Rd7.  
ii) 3. Ke8? Rg7 3. Kf6? Rd7 4. Kxe6 Rg7. 3. Kd8? Rd7 + 4. Ke8 Rg7.

No. 4516 D. Gurgenzidze and V. Kalandadze (ii.79)  
3 Hon. Men., Sachove Umeni, 1979



Win 6+5

No. 4516: D. Gurgenzidze and V. Kalandadze. 1. Rg7 + Kh8 2. Rg8 + Kh7 3. R5g7 + Kh6 4. Rg6 + Kh7 5. g5 Rxc3 + 6. Kxc3 Rxe3 + 7. Kd4 Re4 + 8. Kc5/i Re7 9. Kxd5 c5 10. Kd6 Ra7 11. Ke6 c4 12. Kf6 Ra6 + 13. Kf5 Ra7 14. Kg4 c3 15. Kh5 Rc7 16. Ra8(b8) c2 17. R6g8 Rc5 18. gRc8.  
i) 8. Kxd5? Re7 9. Kc6 Rf7 10. Kc5 Rd7.

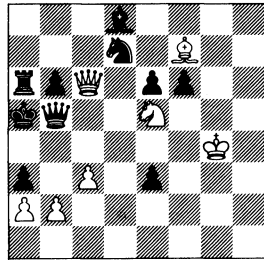
No. 4517: C.M. Bent. 1. Sc4 + / i Qxc4 2. Qxc4 Se5 + 3. Kh5 Sxc4 4.

b4+ Ka4 5. Be8+ b5 6. Bg6 f5 7. Bxf5 ef stalemate.

i) 1. b4+? Ka4 2. Qxe6 Sxe5+ 3. Kg3 Qc6.

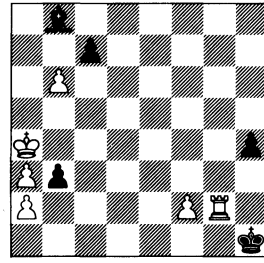
JRH: Same stalemate as in No. 4514.

No. 4517 C.M. Bent (ix.79)  
1 Comm., Sachove Umeni, 1979



Draw 7 + 10

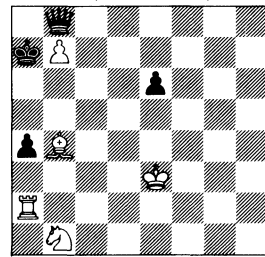
No. 4518 V. Novikov (v.79)  
2 Comm., Sachove Umeni, 1979



Draw 6 + 5

No. 4518: V. Novikov. 1. Rg4 ba 2. Rxh4+ Kg2 3. Rg4+ Kf1 4. Rh4 Kg2 5. Rg4+ Kxf2 6. Rf4+ Ke2 7. Re4+ Kd2 8. Rd4+ Kc2 9. Rc4+ Kb2 10. Rb4+ Kc3 11. Rc4+ Kb2 12. Rb4+ Kc3 13. Rc4+ Kxc4 14. bc Bxc7 stalemate.

No. 4519 Y. Makletsov (ii.79)  
3 Comm., Sachove Umeni, 1979

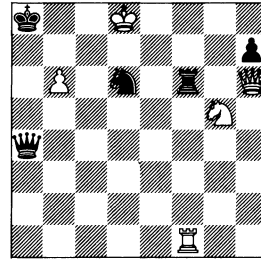


Win 5 + 4

No. 4519: Y. Makletsov.

1. Bc5+ Ka6 2. Rxa4+ Kb5 3. Bd6 Qxd6 4. Sc3+ Kb6 5. Rb4+ Qxb4 6. b8Q+ and mate by Qa7 (if ...Ka5) or by Qc7 (if ... Kc5).

No. 4520 G.M. Kasparyan (vii.79)  
1st Prize, Szachy, 1979  
Award: iii.81



Draw 5 + 5

No. 4520: G.M. Kasparyan. Judge: A. Lewandowski of Torun. 1. Qh1+ /i Kb8 2. Ke7 Rg6 3. Rf8+ Sc8+ 4. Rxc8+ Kxc8 5. b7+/ii Kb8 6. Qh2+/iii Kxb7 7. Qxh7 Qc6 8. Se6/iv, with echoed stalemating lines: 8. ..., Qxe6+ 9. Kf8+ Ka6 10. Qa7+, and 8. ..., Rxe6+ 9. Kd8+ Ka6 10. Qa7+. (8. ..., Qc2 9. Qh5 seems clearest. AJR).

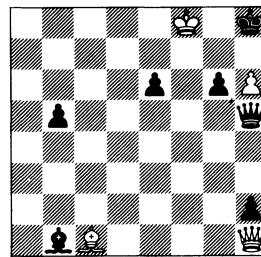
i) 1. Qxf6? Qe8+ 2. Kc7 Sb5 mate.

ii) 5. Qh3+? Kb7 6. Qxh7 Qc6, or, in this, 6. Sxh7 Qe4+ 7. Kf7 Rg4.

iii) 6. Sxh7? Qf4. 6. Se6? Qb4+ 7. Kf7 Qd6.

iv) 8. Kd8+? Kb6. 8. Sf7? Qc5+.

No. 4521 Em. Dobrescu (x.79)  
2nd Prize, Szachy, 1979  
Correction

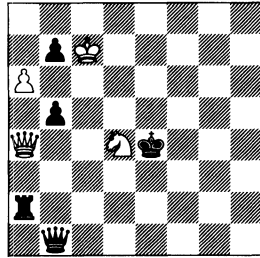


Win 4 + 7

No. 4521: E. Dobrescu. 1. Qb7 Qc5 +/i 2. Ke8 Qc3 3. Bd2 Qd4/ii 4. Be3/iii Qe5 5. Bf4 Qf6 6. Bg5 Qe5 7. Kf7 Qxg5 8. Qa8 + Kh7 9. Qg8 + Kxh6 10. Qh8 mate.

i) 1. ..., Qf5 + 2. Ke8 Qe5 3. Bf4.  
ii) 3. ..., Qb2 4. Qc7 h1Q 5. Bc3 +.  
iii) 4. Qc7? h1Q 5. Bc3 Qa8 +.

No. 4522 M. Matous (xi.79)  
3-5 Prizes, Szachy, 1979



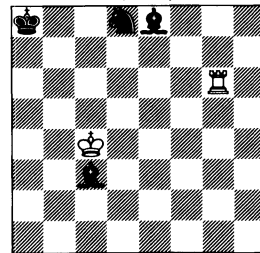
Draw 4+5

No. 4522: M. Matous. 1. Qxb5 Rc2 + 2. Kxb7/i Rb2 3. Sb3/ii Rxb3 4. Ka8 Kd4 5. Qd5 + Kxd5 6. a7, stalemate follows.

i) 2. Sxc2? Qxb5 3. a7 Qa5 + 4. Kxb7 Qb5 + 5. Kc7 Qa6.

ii) 3. a7? Kxd4 4. Qxb2+ Qxb2 + 5. Ka8 Qa3 6. Kb7 Qb4 + 7. Ka8 Qa5 8. Kb7 Qd5 + 9. Kb8 Qd8 + 10. Kb7 Qd7 + 11. Kb8 Kc5 12. a8Q Kb6.

No. 4523 E.L. Pogosyants (ii.79)  
3-5 Prizes, Szachy, 1979

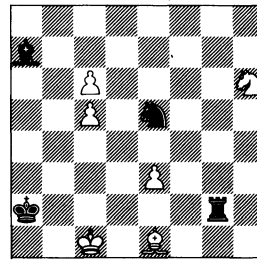


Draw 2+4

No. 4523: E.L. Pogosyants. 1. Rd6 Sf7 2. Ra6 +/i Kb7 3. Re6 Bg7 4. Kb4 Bf8 + 5. Ka5 Sd6 6. Rxd6 Bxd6 stalemate, or 5. ..., Bd7 6. Re7 Bxe7 stalemate.

i) 2. Re6? Bd7 3. Re7 Bg7 (Bf6? Rxd7) 4. Kd5 Ba4 5. Kc4 Sd6 + 6. Kb4 (else Se8;) Bf8 7. Rh7 Be8 8. Rh8 Be7.

No. 4524 J. Rusinek (x.79)  
3-5 Prizes, Szachy, 1979

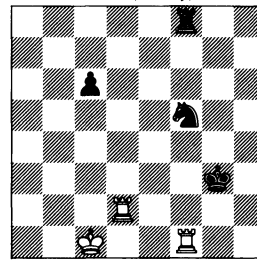


Draw 6+4

No. 4524: J. Rusinek. 1. c7 Sd3 + 2. Kd1 Sb2 + 3. Kc1 Bxc5 4. Sg4/i Rxg4 5. c8Q Rc4 + 6. Bc3 Bxe3 + 7. Kc2 Rxc8 stalemate.

i) 4. c8Q? Bxe3 + 5. Bd2 Bxd2 + 6. Kc2 Ba5 + mates.

No. 4525 V.N. Dolgov (v.79)  
1 Hon. Men., Szachy, 1979



Win 3+4

No. 4525: V.N. Dolgov. 1. dRf2 Kg4 2. Rg1 + Kh5 3. fRf1 Kh6 4. Rf3 Kh5 5. Rf2. Zugzwang. 5. ..., c5 6. fRf1 Kh6 7. Rf3 Kh5 8. Rf2 c4 9. fRf1 Kh6 10. Rf3 Kh5 11. Rf2 c3 12. fRf1 Kh6 13. Rf3 Kh5 14. Rf2 c2 15. fRf1 Kh6 16. Rf3 Kh5 17. Rf2 and wins, for 17. ..., Rf7 18. Rg8 Sh6 19. Rh2 mate.

Addresses of magazines and bulletins that run annual (or biennial) international informal tournaments for original endgame studies. The studies editor's name, if any, is in brackets. (In an address, a comma generally indicates the end of a line.)

**BULETIN PROBLEMISTIC** (Ing. C. Petrescu) Aleea Budacu Nr. 5; bloc M.3, Sc.3, et.III ap. 54, Bucurest 49 - sector 3, Romania

**GAZETA CZESTOCHOWSKA** (S. Limbach) Srytka Pocztowa 349, 42 207 Czestochowa, Poland

**L'ITALIA SCACCHISTICA** (Prof. R. Ravarini) Via F. Nazari 8, 28100 Novara, Italy

**MAGYAR SAKKELET** (Attila Koranyi) 'Tanulmányrovat', P.O. Box 52, 1363 Budapest, Hungary

**PROBLEM** (Dr S. Zlatic) Baboniceva ul. 35, Zagreb, Yugoslavia

**THE PROBLEMIST** (A. J. Sobey) 15 Kingswood Firs, Grayshott, Hindhead, Surrey GU26 6EU, England

**REVISTA ROMANA DE SAH** (I. Grosu) Str. Batistei 11, Bucuresti, Romania

**SACHOVE UMENIE** (supplement to *Ceskoslovensky Sach*) (Jan Sevcik) ul. Dr. Jánškého 12, 772 00 Olomouc, Czechoslovakia

**SCHACH** (M. Zucker) Ernst Enge Strasse 96, 90 Karl Marx Stadt, DDR

**SCHACH-ECHO** (K. Junker) Ruderbruch 18, 5982 Neuenrade, BRD

**SCHAKEND NEDERLAND** (F. A. Spinhoven) van Kinsbergenstraat 25, Haarlem, Netherlands

**SCHWEIZERISCHE SCHACHZEITUNG** (Beat Neuenschwander) Nobsstrasse 3, 3072 Ostermundigen, Switzerland

**SHAKMAT** (for Israel 'Ring' Tourney) H. Aloni, 6 Meirovich Str., Netanya 42-310, Israel

**SHAKMATY V SSSR** Abonementny Yaschik 10, Moscow G-19, 121019 USSR

**SINFONIE SCACCHISTICHE** (Dr. E. Paoli) Viale Piave 25, Reggio Emilia 42100, Italy

**SUOMEN SHAKKI** (K. Virtanen) Kivilevontie 14E, 33420 Tampere 42, Finland

**SZACHY** (Jan Rusinek) Ul. Wspolna 61, 00-687 Warsaw, Poland

**THEMES-64** (J. Roche), 7 Square H. Delormel, 75014 Paris, France

**TIDSKRIFT FOR SCHACK** (A. Hudebrand) Hergården, 14041 Morgongava, Sweden

64 - Shakhmatnoe Obozrenie, Ul. Arkhipova 8, Moscow K-62, 101913 GSP, U.S.S.R.

Regular, but not international, tournaments are: **Bulletin of Central Chess Club of USSR, Chervony Girnik**. These are informal. Other tournaments are irregular, or 'one-off'.

\*C\* denotes, in EG, either an article relating to electronic computers or, when above a diagram, a position generated by computer.

The Chess Endgame Study Circle and EG 4 issues p.a. EG67-70 for 1982 £ 4.00 or \$ 10.00. Calendar year.

How to subscribe:

1. Send money (cheques, dollar bills, International Money Orders) direct to A.J. Roycroft.

Or

2. Arrange for your Bank to transfer your subscription to the credit of: A.J. Roycroft Chess Account, National Westminster Bank Ltd., 21 Lombard St., London EC3P 3AR, England.

Or

3. If you heard about EG through an agent in your country you may, if you prefer, pay direct to him.

New subscribers, donations, changes of address, ideas, special subscription arrangements (if your country's Exchange Control regulations prevent you subscribing directly):

A.J. Roycroft, 17 New Way Road, London England, NW9 6PL.

Editor: A.J. Roycroft.

THE CHESS ENDGAME STUDY CIRCLE

Next meeting:

Friday 2nd July, 1982, at 6.15 p.m. At: 103 Wigmore Street. (IBM building, behind Selfridge's in Oxford Street).