"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
1 November 1980 CAMBRIDGE
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’ait 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.


Henri Rinck
Deutsche Schachzeitung, v.07
Win 4 + 2


Let us leave Henri Rinck and pass on to Kubbel.

K.A.L. Kubbel
Rigaer Tageblatt, 12.vii.09
Win 4 + 5


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


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


C7: A.A. Troitzky
‘500’, 1925


C8: A.A. Troitzky
No. 254 in ‘500’

C8: 1. Bg6 Rh3 2. d7 Rh8 3. Be8 Rh1 + 4. Ke2, running up to the e5 square.

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.


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


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

Finally, let us draw the curtain with the following study. C12: 1. Bc3 Rxe5 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 Rel 2. Bd2 + Ke5 3. Bxc1 Kd6 followed by 4. ..., KxP, drawn.
II: by Count Jean de Villeneuve-Esclapon
L’Échiquier, Brussels, 1929


iii) 3. ..., Kh6 4. Kc2 Rg1 5. Rxe3 + wins, or if 4. ..., Kh5 5. b7 Rg1 6. Bf3 + and 7. b8Q.

**VE6**: 1. Be2Rxg3 + 2. Kf6 wins.


iii) 3. ..., Rh8 4. Bc3 Rd8 5. Bf6 wins.


**VE8**: 1. Be2 Rxg3 + 2. Kf2 wins.


i) 1. ..., Kxe3 2. Be7 Rg2 3. Ba3, a thematic line from the viewpoint of
Win 4 + 3


ii) 4. ..., h4 5. Bc7 h3 6. b7 h2 7. b8Q wins.

Win 5 + 5

i) 6. ..., g4 + 7. Kh4 Ra8 8. Bb8 Kg7 9. Kg4, see (ii).


Win 5 + 5


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.


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 Bucharest, 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. Staude, "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, ECHIQUEER 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).
M. Euwe (20.v.01-l.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 CHESS 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: l.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 SBCS in Prague with a formal tourney. Judge: Dr. J. Pospisil. Closing date: 31.xii.82. Send to: Ing. Vladimir 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: l.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.


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


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)."

No. 4470: N. Kralin.

No. 4471: V. Yakhontov.

No. 4472: G. Amiryan.

No. 4473: A. Belyavsky.

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


JRH: Cf. Sehwers (1900), No. 1916 in '2500'.


i) 4. ..., Rc3 5. Rh7 Kc8 6. Se7 + Kb7 7. Sd5 +.
No. 4474: M. Grushko. 1. Bg7+ Kb3

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.


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

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


No. 4481: F.S. Bondarenko and A. Kakovin

F.S. Bondarenko
A. Sakovenk


No. 4482: A. Zinchuk


F.S. Bondarenko
A. Sakovenk


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

No. 4485: Y. Petrenko

Y. Petrenko


JRH: Cf. Babich, No. 1781 in Cheron III.


JRH: Nearest is R.K. Guy (1939, BCM): wKg3, wQa4, wSgl; bKc3, bQc2, bPb2, d2 1. Sc2 + Kd3 2.


JRH: Nearest is R.K. Guy (1939, BCM): wKg3, wQa4, wSgl; bKc3, bQc2, bPb2, d2 1. Sc2 + Kd3 2.


No. 4490: V. Samilo (Kharkov). 1. h6 Bf5/1 2. a5 Kf8 3. a6 Be4 4. h7 Bxh7 5. Ke5 wins.

i) 1.... Bg8 2. a5 Sb3 3. a6 Sc5 4. a7 Sc7 + 5. Kg7.
No. 4491: A. Kopnin (Chelyabinsk).
This was a small tourney for drawing pawnless, or "aristocratic", studies.

No. 4492: V. Sizonenko (Krivoi Rog).

No. 4493: Y. Belyakin (Sverdlovsk).

No. 4494: L. Topko (Krivoi Rog).

No. 4495: L. Tamkov (Gomel, Byelorussia).


No. 4496: L. Topko (Krivoi Rog).

JRH: The stalemate is known from Belenky (1948), FIDE No. 1708. Rinck (1926), No. 991 in '2500'.
No. 4495: L. Tamkov
5th Place, Chervony Girnik, Theme Tourney, 1980

Draw
3 + 4

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

Draw
4 + 4

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

Draw
1 + 5

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

Draw
6 + 4

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

Win
3 + 3

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. Pogosyants. The "championship" was won by Bron, followed by Kralin; Zinchuk and G. Umnov; and Zakhodyakin.


i) 1. ..., Qxg5 2. Rg3 Sg4 3. Rxg4 Qxg4 4. Sh6 + .


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

No. 4497: Y. Kuruoglu (Makiivka). 1. Rg5 Qxf1 2. Rh5 + Kg4 3. Rg5 + Kh4 4. Rf5 + Kxf5 5. Sg3 + Bxg3 stalemate.
"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.


   i) 5. a8Q? h1Q 6. Kxe3 + Kg3 7. Qxh1 stalemate.
   JRH: Perhaps the nearest underpromotion 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.

   i) 1. ..., Rh7 2. Kg6 + with a symmetrical continuation (i.e. main line mirrored).

   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.


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


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).

i) 1. Se6 +? Kf5 2. Sg7 + Kg6.


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


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

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

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

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

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

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

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


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

No. 4514: V. Kos.

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. 4519: Y. Makletsov.
1. Be5 + Ka6 2. Rx4 + 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.
1st Prize, Sachy, 1979

Award: iii.81


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

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


No. 4521: Em. Dobrescu (x.79)
2nd Prize, Sachy, 1979

Correction


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

Win 5 + 4

No. 4521: Em. Dobrescu (v.79)
2nd Prize, Sachy, 1979

Correction

Win 4 + 7


ii) 3. ..., Qb2 4. Qe7 h1Q 5. Bc3 +.

iii) 4. Qc7 h1Q 5. Bc3 Qa8 +.

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

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

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

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


Addresses of magazines and bulletins that run annual (or biennial) international informal tourneys 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.)

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**SHAKHMATNOE OBOZRENIÉ** Ul. Arkhipova 8, Moscow K-62, 101913 GSP, U.S.S.R.

Regular, but not international, tourneys are: *Bulletin of Central Chess Club of USSR, Chervony Girnok*. These are informal. Other tourneys are irregular, or ‘one-off’.

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

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