One of the first things that strikes the endgame study enthusiast is the fact that there have been no great British composers. Certainly the British study has had its inspired moments, such as the famous study by Joseph which our first Tourney commemorates, but never has there been a plethora of fine composers, or even one who has really stood out from the rest. On the other hand, British problems have always been amongst the best, which to my mind indicates that chess composition is in our blood; furthermore, there is evidence that there is no lack of future problem talent at the present time.

The reason for this lies, I am sure, in the lack of encouragement for composers and general interest among the chess public. It is to be hoped that the Chess Endgame Study Circle and its organ E G will provide the necessary stimulus for the budding composer by (a) keeping him in touch with recent developments (b) providing material for the improvement of his techniques (c) giving him the chance to display his best work prominently and (d) by holding regular meetings to stimulate discussion and allow for lectures by leading composers. More generally, the mere existence of E G should increase interest among chessplayers; by holding tourneys, by acting as a source book, by encouraging discussion, it should cause chess columnists and others to devote more time and space to studies. There is a place for the purely aesthetic in the average chessplayer's world, provided that it is intelligently presented.

However, as the USSR has shown, chess composition will only flourish with a large peripheral interest from the general chess public. Chess composers should not regard themselves as an upper crust apart from everybody else; nor does it really serve their interests if they are so regarded by the average chessplayer. Intelligent propaganda will be a great step forward. The emergence of a new magazine in E G should be a signal for an improvement in the status of our noble art, and consequently for a new upsurge in British study composition. Naturally, miracles do not happen overnight; but the path is clear and the initiative to be taken. Unfortunately, E G will not be effective until it has a strong membership; so we appeal to all those interested in the future of the chess study art to support us.

P.S.V.
No.37: H.M. Lommer. 1st Pr. Tidskrift för Schack, 1963. T.f.S. 6/64. 1 Re7 Bd5 i 2Rd7 Be8 3Kf7 Bc4 4Re6/ii Ba2/ii 5Kxev Bb2 7Kae 8g6/v 8Ke8 Bf7 9Ke7 Bc5 10Ke5 Bf7 11Ke4 Bc5 12Rb4 Kb2 13Rb5 Be2/vii 16Re2 Bc4 17f4x5 Bf7 18Re7 Bb3 19Rd6/iii Positional =. i) 1..Bd7? 2Kg7? Bb5+ any 4 Re6+ =. ii) d7? f8= 1Re6 Rf7. iv) 5Kc7? Bf7 6Re7 Bf3 or 5Ke7? Bf7 B7f4 x6 Re4 c3. 1..d5. v) 1.d5?? Re7 Bf3 f5 1..Rf7. vi) 1.Rf7?? Re7 Bf3 e5. vii) 1..e5. White to play loses (Bb6+). viii) 1..Rf5. Black wins. The point lies in the position (not new) - W: Ka3 Rb4; B1: Kc2 Rb1; P: White to play loses (Rb8, Re7); Black to play only draws (..Re8, Re6). This consideration determines Black's choice on move 21.

No.38: B.V. Badaj. 2nd Pr. Tidskrift för Schack, 1963. T.f.S. 6/64. 1Sh4/f Rxh6 2Kg3/i 3e3/iv 3Rxf3 Rxh4 4Kxh4 Sf5+ 5Kh3 e2 6Rd3+ Ke6 7Rd2 e3=, or 1Rd2+? Ke5 2Rd4 f2 3Rxe4+ Kd5 4Re5+ Kd4, or 2..Rf7 3Kg4 Sf6+ 4Kg3=. vi) 2Kg3 Ke6 3Sf4+ Ke5 4Sg6+ (4Sh3 Sf5+ 5Kg4 Kg3+ 6Sg5 Rg5) Kd4 Sf5+ Kg4 Sf6+ 8Kg3 Ke6. vii) 15..Bf3 16Rd3 Rf1=, or 19宣言? Ke5 Sg5+ 14Sg5+ Rf6=, or 2..Sh4 Kd5 3.Kc2 Sf6+ 4Kc3. viii) Not 19宣言? Bxf7 20Rxf7 b3 21Rxg7 Rf1 22Rc4 b3=.

No.39: R. Forsberg. 3rd Pr. Tidskrift för Schack 1963. T.f.S.6/64. 1 Rg6+/l Kf3/ii 2Rf6+ Ke2 3Rxf1 Rxe7/iii 4Rf2+ iv Kei 5Rxh2 Rc7 6Rhl+ Ke2 7Rh1+ Kg2 8Rai/vi d4/vii 10Kbl wins, i) 1.. Kb6 2Rb4+ Ka7 3Rc7+ Ka6 4R(c)b7 f2 5b4+ Ka5 6b3 Ka4 7Kc2. ii) 2..else 3Kc2 and 4b3+. iii) 7Rxh3? g2. iv) 7..else 8Rb4+ and 9Kc2. v) 9..f2 10Rxg2.

No.40: B.V. Badaj. 4th Pr. Tidskrift för Schack, 1963. T.f.S. 6/64. 1h7+Kxh7/i 2Bb7/ii Sg6+ 3Kf6 Rf2+ 4Kg5 Kg7 5Bxg6 Rg2+7Kh5=. i) 1.. Kg7 2h8Q+ Kxh8 3Bg4 Sg6+ 4Kf6=. ii) 2Bg4? Sg6+ 3Kf6 Rf2, or 2Ba6? Sg6+ 3Kf7 Rf2+.

No.41: Dr. A. Wotava. 5th Pr. Tidskrift för Schack, 1963. T.f.S. 6/64. 1Rxa4 Kxa4/i 2Rc5 Kb3/ii 3Rb5+ Kc4 4Rxf5 Kd5 5Rb5+ Kd4 6bxc6 Kd3 7Rh4 8Rc3+ Kb2 9Rc3++ Kc3. i) 1.. Kb6 2Rb4+ Ka7 3Rc7+ Ka6 4b4+ Kc5 5Kb2 Kd4 6Rh4 7f4 8Rb4+ Kc3 9Rf4 Kd2. ii) 2..else 3Kc2 and 4Rh5. iii) 7Rh3 Kd5. iv) 7..else 8b4+ and 9Ke2. v) 9..f2Rg2.


No.43: J. Fritz. 2nd Place Theme 1, International Friendship Match 1962, from Shakhmaty v SSSR 1/65. 1 Rb7+/i Kxb7 2Sd6+ Kc6 3Sxe8 f3/ii 4Bdl Kc5 5Kc2 f2 6Kc8 7Kd4 8Kc6 mate, i) 1.. Bh5+ 2Kg7 Qa8 3c8S+ Qxc8 4Bxc8 Bf7 5Rf6 wins. ii) 2Bxf5? Qc6+ or 2Kxf5? Qc2+. iii) Threat .. Qg2+. iv) 4..Kb6 wins.

No.44: E. Pogosjants. 8th Place, Theme 1, International Friendship Match 1962, from Shakhmaty v SSSR 1/65. 1c7 Bx5f1 2Kg7? Qb8 3c8S+ Qc8 4Bxc8 Bxf7 5Rf6 mate. i) 1..Bb5 2Kg7 Qb8 3c8S+ Qc8 4Bxc8 Bxf7 5Rf6. 2Bxf5? Qc6+ or 2Kxf5? Qc2+. iii) Threat .. Qg2+. iv) 4..Kc6 wins.

No.45: G.M. Kasparov. 1/2nd Pr. New Statesman 26/2/65. 1h7 Rh4/i Kg7 2Kc8 Rx6 3Kb2 Rb4 4Kc2/i Kg7 Sb5 Kh8 Kd3 f3 Kc8 7Kd4+ Kb8 8Ke8 9Be5 10Kd5 11b4 12b5 Kxb4 13Kb3 14Rb5=. i) 1.Re8 2Ke5. ii) 4.Kc3? is premature, after 4..Kg5 Sb5 Kd6 wins in Zugzwang.
No.46: V.A. Bron. 1/2nd Pr. New Statesman 26/2/65. 1Bc2+ Kd4/ii 2Kxd2/ii Bb4+/iii 3Kc1 Sxg6/iv 4Sc6+ Kd5 5Sxg6 Bxg6 6Kf4+ Kc6 wins, or 1.. Ke5 Kf4+ Kc5 2Sf5+ Ke4 3Bxb4 Sf2 4Bb5 Sxg2 5Kf3 Kd6 6Kd1 Ke5 wins. i) 1.. Kd5 2Kf3 Sxg6 3Kc2 Kc5 4Kf3 Sg4 5Kf2 Kd5 6Kfd1 Kc6 7Kd6 Sg3 8Kc6 Kd5 wins. ii) 1.. Ke5 2Kf3 Kf6 3Kf2 Kg5 4g7 wins. iii) 1.. Kf4 2Kf3+. iv) 1.. Kh8 2Sc4+ Kf7 3g7 wins.

No.47: A.P. Kuznetsov. Shakhmaty v SSSR 12/64. 1Bd3 Bg8/i 2Be4 Bh7 3Se7/ii Ka7 4Bd3/iii Kb7 5Kf2 Kb8 6Kc3 Kc7 7Kd4 h4/iv 8Kc3 Kb7 9Kf2 Kc6 10Kd4 Kb7 11Kf2 Kd8 12Kd4 Ka7 wins. i) 1.. Kb7 2Se7 as main line. ii) 3Kf2? Kb7 4Se7+ Kc7 5Sd5+ Kd7 6Sf5 wins. iii) 4Kf2? Ka6 - the move that Bd3 prevents - 5Bd3+ Kb6 wins.

No.48: F.S. Bondarenko and A.P. Kuznetsov. 4th Pr. New Statesman 26/2/65. 1Bf6 Ba6+ Kc2 2Qe8/i a2+ 3Kal Rhl 4Qxe4+ Kh2 5Bfl Bxf2 stalemate. i) 2Qe7? Bxf2 wins. No sooner had the studies for E G No 2 been selected, the diagrams written by hand, and all the solutions also copied by hand, than a note was received from the USSR to the effect that the Vecherny Kiev Award, which we largely quote from, was not final, some studies being suspect. It was too late to change the studies in E G No 2, so readers will, we hope, understand why our good resolution, never to publish a study which is known to be suspect, has to be broken so soon. At the date this is being typed (11.ix.65) it is not known which studies are suspect. This is probably a good place also to apologise for the misprint in 33, and for the following busts or queries:-

3: No solution. Black wins: 1Sg7+ Kh6 2Sxe6 ed. Or, alternatively, White in note (v) after 3Sg4+ Kh5 4de Qd6+ 5Kf5 Qxe7 wins with 6Sf5+. So, rather than "no solution" perhaps we should say "3 solutions, all with different results". Our condolences to Mike Bent.

4: This is suspect on account of 5a1Q.

19: A rather serious dual by 5Kf2 h2 6Sxh3 Bh3 7Sf5 and 8Sg3 mate. (Walter Veitch.)

25: Walter Veitch throws doubt on this study by suggesting that note (ii) is in fact only a draw. For instance: 4..h3 5Bf3+ Kb8 6Kd5 h2 7Kc6 Kc8 8Bg2 Kd8 9Kb7 Kb7 10h1 Kd6 7Sc6 (11Kc8 Ke5 or 11b5 Ke5) 11.. f3 12xf3 c5 13b5 c4=. 33: b5 on f2 should be b8.
It will be obvious to readers that the solutions in E G No 2, as well as the diagrams and text, present a very different appearance when compared with No 1. The problem of space has largely been solved, perhaps at the expense of some clarity. To obtain ten solutions to a page would be impossible with the No 1 format.

The suggestion has been made that we use Forsyth notation in order to save space. This we shall never do. Forsyth notation is liable to all kinds of error, is very troublesome to check, and is, in our opinion, an insult to the composer whose position is "Forsythed". To put a composition into Forsyth is like putting wine into a tin - it is not possible to see the contents and the visual effect is as important to a study as it is to a wine. However, the founder would like to know of all suggestions that readers may have about the solution presentation. We have already adopted the suggestion of several reader that "White" and "Black" be omitted from the diagrams. We should very much like to adopt the further suggestion that the composer's name appear with the diagram. We should indeed have printed No 1 this way, if it had not been more expensive. The point is that our printers, the British Chess Magazine, set up the diagram pages from hand-written diagrams supplied by us - actually by Hugh Blandford. Now the BCM have ready-made type-slugs for "Win" or "Draw", so there is no time lost in typesetting these, but "F.S. Bondarenko and A.P. Kuznetsova" would take time to set up, and the BCM charge is naturally mainly proportional to the time taken. If we reach 150 subscribers, then this will be not only possible, but done, provided that the diagram pages do not thereby become over-crowded. As the diagrams are now, readers will probably agree that there is a certain neatness about having a single item of information set at each of the 4 corners.

Readers will notice that the type-face for E G No. 2 differs from that for E G No. 1. We are experimenting. No. 1 was actual type-size. No. 2 is photo-reduced.

No.49: F.S. Bondarenko and A.P. Kuznetsov. 1st H.M. New Statesman 5/3/65. Kg2 25f6 Kg7 35f3 Kh4 34e8 Kh7 35f6 Rh5 36g8 Rb7 36h6 g7 95f6 g7 97e6 g8 41f6 Rb8 125h7 Rb8 14Kc7 Rb7 15Kb6 Rd8 16Kc6 Rd8 17Kc7 Rg8 185f6=.

No.50: C.M. Bent. 2nd H.M. New Statesman 5/3/65. Kg2 25f5 3Kd4 4Sf6+ Sb8 5Sf6+ Kh7 6Sf6+ Kh7 7Sf6+ Kh7 8Sf6=.


No.53: G.M. Kasparyan. 5th H.M. New Statesman 5/3/65, as amended later by the composer (bP now h5, originally g3). Kg2 25f6 Kg4 35f6 Kg5 4Kf6=.

No.54: G.M. Kasparyan. 1st Pr. Vecherny Kiev 1965. Kg2 25f6 Kg4 35f6 Kg5 4Kf6=.


No.60: G. Amiryan. 4. H.M. Vecherny Kiev 1965. KGf7 2Rcl Kxe5 3Kxe5 4Rcl+ Kd5 5Kxe5 6Kxe5=.

No.57: G.N. Zakhodyakin. 3 H.M. Vecherny Kiev 1965. KGf7 2Rcl Kxe5 3Kxe5 4Rcl+ Kd5 5Kxe5 6Kxe5=.
COLLECTING THE BEST

What books should the study collector have if he wishes to combine quality, quantity and constructive comment in the fewest possible tomes? Below is a personal selection of titles that provides at least a basis for answering the question. Most collectors will desire many more works than those mentioned here, but this list is not intended for them. It is intended for the enthusiastic beginner-collector, who faces three problems: what old books to look for, how to find them, and how to keep his collection up to date. This article attacks the first; the best answer to the second is to get on the distribution lists of as many second-hand (chess-) book dealers as possible; and the two answers to the third are -- "Watch the book reviews in the chess magazines", and "Become a member of the Chess Endgame Study Circle".

The major sources fall, not very tidily, into 3 classes -- anthologies, single-composer collections, and "others". They are presented below in chronological order within each group.

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Author(s) or Composers</th>
<th>No of Studies</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1910</td>
<td>1,000 Endgames (2 vols.)</td>
<td>C.E.C. Tattersall</td>
<td>1000</td>
<td>Dominated by Horwitz, Kling, Rinck and Troitzky.</td>
</tr>
<tr>
<td>1938</td>
<td>1234 Modern Chess Endings</td>
<td>M.A. Sutherland and H.M. Lommer</td>
<td>1258</td>
<td>Classic</td>
</tr>
<tr>
<td>1946</td>
<td>Suomalaisa Lopputehdava</td>
<td>A. Dunder and A. Hinds</td>
<td>111</td>
<td>Finnish composers.</td>
</tr>
<tr>
<td>1949-</td>
<td>De Schaakstudie and Bronnen</td>
<td>A. Ruen</td>
<td>ca. 1000</td>
<td>Much more than an anthology. A work of historical, comparative, and classifying pretensions. In Dutch.</td>
</tr>
<tr>
<td>1954</td>
<td>Sachova Studie</td>
<td>J.Fritz</td>
<td>474</td>
<td>See below.</td>
</tr>
<tr>
<td>1955</td>
<td>Sovjetski Shakhmatny Etyud</td>
<td>Several</td>
<td>650</td>
<td>Full notes</td>
</tr>
<tr>
<td>1956</td>
<td>Vsjesoyuzne Pervenstvo po Shakhmatny Kompozitse</td>
<td>R.M. Kofman</td>
<td>222</td>
<td>Problems also.</td>
</tr>
<tr>
<td>1960</td>
<td>Selected Endings</td>
<td>N.T. Whitaker and G.E. Hartleb</td>
<td>325</td>
<td>111 are pawns-only. No Bron, Birnov, Gurvich, Kasparyan, etc... Contains a remarkably complete list of works on the endgame. Spotted by absence of notes. Problems also.</td>
</tr>
<tr>
<td>1962</td>
<td>Posisionnaya Nichiya</td>
<td>G.M. Kasparyan</td>
<td>214</td>
<td>Mates, stalemate and stalemate avoidance only. Classified. Some poor studies included, for comparison purposes.</td>
</tr>
<tr>
<td>1963</td>
<td>2500 Finales (2 vols.)</td>
<td>G.M. Kasparyan</td>
<td>2500</td>
<td></td>
</tr>
</tbody>
</table>

24
<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Author(s) or Composers</th>
<th>No of Studies</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1914</td>
<td>Sbornik Shakmatnykh Etyudov</td>
<td>V. and M. Platov</td>
<td>153</td>
<td>Contains the famous supplement on 25 v P.</td>
</tr>
<tr>
<td>1922</td>
<td>Endspielstudien</td>
<td>J. Sehwers</td>
<td>87</td>
<td>Much that is trivial, much that is great. Superb notes.</td>
</tr>
<tr>
<td>1937</td>
<td>55 Schackstudier</td>
<td>E. Holm</td>
<td>55</td>
<td>The same work as in the anthology section. The same work as in the anthology section.</td>
</tr>
<tr>
<td>1938</td>
<td>80 Eindspelstudien</td>
<td>C. J. de Feijter</td>
<td>80</td>
<td>Also analyses, theoretical articles, games. The pawn maestro.</td>
</tr>
<tr>
<td>1938</td>
<td>100 Endsplele</td>
<td>A. S. Selesniev</td>
<td>100</td>
<td>Also game endings.</td>
</tr>
<tr>
<td>1950</td>
<td>1414 Fins de Partie</td>
<td>H. Rinck</td>
<td>1440</td>
<td>Also an anthology of 73 Argentinian studies.</td>
</tr>
<tr>
<td>1951</td>
<td>Knita Sachovych Studii</td>
<td>L. Prokes</td>
<td>621</td>
<td>Also an anthology of 73 Argentinian studies.</td>
</tr>
<tr>
<td>1954</td>
<td>Sachova Studie</td>
<td>J. Fritz</td>
<td>200</td>
<td>Also game endings.</td>
</tr>
<tr>
<td>1954</td>
<td>Curiosites Tactiques des Finales</td>
<td>V. Halberstadt</td>
<td>77</td>
<td>Also an anthology of 73 Argentinian studies.</td>
</tr>
<tr>
<td>1957</td>
<td>Mis Mejores Finales</td>
<td>J. Mugnos</td>
<td>81</td>
<td>Also game endings.</td>
</tr>
<tr>
<td>1958</td>
<td>Collection (Russian)</td>
<td>V. A. Koroljkov</td>
<td>108</td>
<td>Also game endings.</td>
</tr>
<tr>
<td>1959</td>
<td>Collection (Russian)</td>
<td>V. A. Chekhov</td>
<td>70</td>
<td>Also game endings.</td>
</tr>
<tr>
<td>1959</td>
<td>Collection (Russian)</td>
<td>T. B. Gorgiev</td>
<td>156</td>
<td>Also game endings.</td>
</tr>
<tr>
<td>1959</td>
<td>Collection (Russian)</td>
<td>G. M. Kasparov</td>
<td>150</td>
<td>Also game endings.</td>
</tr>
<tr>
<td>1959</td>
<td>54 Studi Scechistici</td>
<td>E. Paoli</td>
<td>54</td>
<td>Also game endings.</td>
</tr>
<tr>
<td>1959</td>
<td>Collection (Russian)</td>
<td>A. A. Trolzky</td>
<td>176</td>
<td>Also game endings.</td>
</tr>
<tr>
<td>1960</td>
<td>Finales en Aqedrez</td>
<td>R. Reti</td>
<td>53</td>
<td>Spanish edition of the German original of 1931(?).</td>
</tr>
<tr>
<td>1961</td>
<td>Collection (Russian)</td>
<td>A. Gurvich</td>
<td>70</td>
<td>Also game endings.</td>
</tr>
<tr>
<td>1964</td>
<td>Collection (Russian)</td>
<td>A. O. Herbstman</td>
<td>117</td>
<td>Also game endings.</td>
</tr>
<tr>
<td>1939</td>
<td>Eindspelen en Problemen</td>
<td>Th. C. L. Koks</td>
<td>186</td>
<td>Also problems.</td>
</tr>
<tr>
<td>1948</td>
<td>De Eindspelstudie</td>
<td>J. H. Marwitz and C. J. de Feijter</td>
<td>115</td>
<td>Also problems.</td>
</tr>
<tr>
<td>1964</td>
<td>Meisterwerke der Endspielkunst</td>
<td>A. Gurvich and W. Speckmann</td>
<td>118</td>
<td>Also problems.</td>
</tr>
<tr>
<td>1965</td>
<td>Dos 1 x 1 des Endspiels</td>
<td>H. Staudte and M. Milescu</td>
<td>104</td>
<td>Also problems.</td>
</tr>
</tbody>
</table>
Why EG?

Because the founder insisted.

EG implies endgame.

EG suggests also "e.g. "which is the abbreviation of the Latin for "for example". We intend to give the very best examples of endgame study composition.

EG is short.

EG pronounced "eejee" is unlikely to be confused with any other publication.

EG is not readily forgotten.

EG is very nearly "egg". Analogies between the egg and the endgame study are not hard to find:

- painful birth, fragility, susceptibility to cooking and busting, organic nature, beauty,
- interest of both form and content, economy (no waste space), unknown worth until cracked open, complexity combined with simplicity, importance of soundness, a three-fold analogy between shell-plus-white-plus-yolk on the one hand and introduction-plus-development-plus-dénouement on the other, and puzzle-value (the egg of Columbus and the which-came-first-the-chicken-or-the-egg poser, for example).

Any U.K. Chess Endgame Study Circle member may receive, on sending to the founder half-a-crown in 2½d or 3d stamps together with a large stamped addressed envelope, a complete up-to-date list of names and addresses of:

1) Complimentary EG recipients
2) Subscribing members
3) Special arrangement members
4) Other U.K. potential members who have been sent EG No 1 but who have not (yet) joined.

Because of the postage stamp problem it is not yet possible to extend this service to members outside the U.K.
Exchanges between E G and the following periodicals have already been formally arranged:-

- **Ajedrez Español** - Spain
- **American Chess Quarterly** - U.S.A.
- **Ceskoslovensky Sach** - Czechoslovakia
- **Correspondence Chess** - England
- **Finnish Bulletins** - Finland
- **Problemas** - Spain
- **Problemnoter** - Denmark
- **Schakend-Nederland** - Holland
- **Die Schwalbe** - W. Germany
- **Shahmat** - Israel
- **Sinfonie Scacchistiche** - Italy
- **Tidskrift för Schack** - Sweden

It is with great regret that we learn of the demise during the last three years of **Problem (Jugoslavia)** and **Suomen Sakki (Finland)**, and of the probable impending demise of the FIDE Revue. These are all blows to the endgame study fraternity.

E G has a twin in Italy. A letter from Dr. E. Paoli imparts that Sinfonie Scacchistiche, a quarterly like E G, first appeared in July 1965, the same month as E G. It has a study column run by Dr. Paoli.

What is the distinction between a "formal" and an "informal" tourney? The word "informal" applies to a competition for all studies published in a given magazine during a particular calendar year. "Tidskrift för Schack" and "Shakhmaty v SSSR" run regular informal tourneys. In a formal tourney all entries are sent to the judge or judges, and it is only the final judgment that is ever published. Both kinds usually have prizes. Formal tourneys are harder work for the judges because they have to do their own demolition work and because the standard of entries tends to be higher. The magazine solvers do most of the demolition in informal tourneys.
No.61: V.Klyukin. 5 H.M. Vecherny Kiev 1965. 1g7/i a1Q 2gh8 Qxh8 3Sg7 Ke7 4Ka8/iii
Kxf8 5Se6 Ke7 6h6Q Qxh7 7Qc7= Ke8 8Qd8+ wins. i) 1Sg6? Kd7+ 2Ka1+ wins, or 1Sg7?
Qxg7 2Se6+ Kd7 3Sg6 a1Q 4Qf6+ Ke7 5Sf6 Qg6+ 6Kxe6 Kd7=, ii) 4Kxe6? Ke6 5Qf8
Qe5+ 6Kd6 Kc7 7Qh8 Kd6=, or 4Ka7? Kxf8 5Se6+ Ke7 6h6Q Qxh7 7Qc7= Ke8 8Qh7=.

No.62: A.G. Kopnin. 6 H.M. Vecherny Kiev 1965. 1Sh3 Re8 2Kd2 Rg6 3Kc3+ Kd5 4Kb4
Kh7=, i) 3Kc2? Ke4 4Kh6 Kf5 5Kh5 Ke4 6Kxh6 Kf5 7Kd6+ Kg5 8Kd5+ Kf5 9Kh5 Kg5 10Kg4 f5=, ii) 3Kb5?
Kg5 4Kc6 Kg4 5Kh6 Kg3 6Kh5 Kg4 7Kd6 Kg3 8Ke5 Kg4 9Kc6 Kg3 10Kf5+ Kg4 11Kh5 Kg3=.

No.63: E.L. Pogosjants. 1 Com. Vecherny Kiev 1965. 1Sd5 Sf5+ 2h6 Sg7 3Kf5+ Kg8 4Kf6
Qe5+ 5Kf7 Qh6=, i) 4...Qg4+ 5Kf6 Kg7 6Sf4 Kg8 7Sg5+ Ke7 8Sh6+ Kh7 9Kg7+ Kg7 10Kg6+ Kh7
Kg8=, ii) 4...Sf7 5Kf6 Kg7 6Sg5+ Kh7 7Kg7+ Kg7 8Sf6+ Kh7 9Kg6+ Kg7 10Kh5 Ske6 11Kh6 Kg6=.

No.64: J. Fritz. 1st Pr. Ceskoslovensky Sach 1964. 1e6 Ke7/ii 2Kd6 Qxg7 3Sg6+ Ke8 4Sf7
Ke7 5g6+ Ke8 6Ke6 Ke7 7Kf7 Ke6 8Kg6 Ke7 9Kf6 Ke8 10Kg6 Ke7 11Kh6 Ke8=, ii) 2Kd5
Qe7=.

No.65: T.B. Gorgiev. 2nd Pr. Ceskoslovensky Sach 1964. 1Sd5+ Kf6 2Sf5+ Ke7 3Sd6 Qe2 4Kf4
Kd7 5Qe3+ Ke8 6Qf4 Ke7 7Qg4 Ke8 8Qf4 Ke7 9Qg4 Ke8 10Qf4 Ke7 11Qg4 Ke8=, ii) 2.Kf5?
Kd7 3Qg4 Ke8 4Qf4 Ke7 5Qg4 Ke8 6Qf4 Ke7 7Qg4 Ke8=.

No.66: P. Heudcker. Deutsche Schachzeitung 1/1965. 1Sd7+ Kc8 2Sb6+ Kb8 3Qf8+ Ka7 4Qd6+ Qa7
5Qd7+ Ka6 6Qd3+ Ke5 7Qd4+ Kf5 8Qf2+ Kg5 9Qh6+ Kh5 10Qf6+ Kg5 11Qh4+ Kh5=, ii) 1.Sd7
Qc7 2Sb6+ Kc7 3Qf8+ Ka7 4Qd6+ Qd7 5Qd7+ Ke6 6Qd6+ Kg6 7Qd5+ Kf6 8Qd4+ Ke6 9Qd3+ Kf5=.

No.67: A. Ericson. 2 H.M. Schach-Echo 1964. 1b7 Ke7 2Sd5+ Qf6 3Sf4+ Ke5 4Kf3 Kf5 5Sg6
Kh5 6Qh7 Kh4 7Qf5 Kh3 8Qf3 Kh2 9Qh5 Kh1 10Qh3+ Kh2 11Qh1+ Kh3 12Qg4+ Kh4 13Qg3+ Kh5=.

No.68: P. Heuacker. 3rd Pr. Tidskrift for Schack 1965. 1b7 Ke7 2Sd5+ Qf6 3Sf4+ Ke5 4Kf3
Kf5 5Sg6 Kh5 6Qh7 Kh4 7Qf5 Kh3 8Qf3 Kh2 9Qh5 Kh1 10Qh3+ Kh2 11Qh1+ Kh3 12Qg4+ Kh4 13Qg3+ Kh5=.

No.69: F.S. Bondarenko and A.P. Kuznetsov. Tidskrift for Schack 2/1965. 1Sd7+ Kf6 2Sb6+ Ke5
3Qf8+ Kg6 4Qd6+ Ke5 5Qd4+ Ke6 6Qf2+ Ke7 7Qf4+ Ke8 8Qf8+ Ke9=, ii) 1...Sd7 2Sb6+
Qf6 3Qf4+ Ke7 4Qe6+ Ke8 5Qf5+ Ke7 6Qf7+ Ke8 7Qf5+ Ke7 8Qf7+ Ke6 9Qf5+ Ke5 10Qf7+ Ke4=.

No.70: P. Heudcker. Deutsche Schachzeitung 4/1965. 1Sd7+ Kf6 2Sb6+ Ke5 3Qf8+ Kg6 4Qe6+ Ke7
5Qe8+ Kg7 6Qf7+ Ke8 7Qf6+ Kg7 8Qf7+ Ke8 9Qf6+ Kg7 10Qf7+ Ke8=, ii) 1.Sd7
Qe7=.

No.71: A. Wotava. Deutsche Schachzeitung 1/1965. 1Sd7+ Kf6 2Sb6+ Ke5 3Qf8+ Kg6 4Qe6+ Ke7
5Qe8+ Kg7 6Qf7+ Ke8 7Qf6+ Kg7 8Qf7+ Ke8 9Qf6+ Kg7 10Qf7+ Ke8=, ii) 1.Sd7
Qe7=

No.72: P. Heudcker. Deutsche Schachzeitung 4/1965. 1Sd7+ Kf6 2Sb6+ Ke5 3Qf8+ Kg6 4Qe6+ Ke7
5Qe8+ Kg7 6Qf7+ Ke8 7Qf6+ Kg7 8Qf7+ Ke8 9Qf6+ Kg7 10Qf7+ Ke8=, ii) 1.Sd7
Qe7=

Tourney Announcement: "Suomen Tehtavaniekat". In honour of Visa Kivi's 60th birthday
(on 27.vi.65), who is the judge. Entries to:- Hannu Harkola, Pajalahdentie 6 A, Lahtoasari,
Finland. Total prize-money, FMk100. Closing date: 31.xii.65.
The Problem Commission of the Fédération Internationale des Echecs met in Reading (Berkshire, England) from i.ix to viii.ix. As far as can be ascertained no study composers were present. Although the proceedings of the Problem Commission and its various sub-committees are not made generally public there is nevertheless no strong effort to keep them confidential. In fact we are sure that the members of the Commission would be only too glad if more people were aware of its activity.

The decisions of the Problem Commission are in fact technically only recommendations to the senior player-oriented body, but it should come as no surprise to learn that the recommendations seem always to have been accepted in the past. The items we know about which concern the study arena are in fact only two. V.A. Korolkov is put forward for the title of Master of Composition; and two more Albums are likely to be collated, the first from the 7th century (1) to 1912 and the second from 1913 to 1944. This will cover the whole of the history of chess composition and leave future Albums to deal with compositions in a 3-year cycle. The Album projects are of course wholly to be praised, but as far as the endgame studies are concerned we hope with E G to give both a wider selection and fuller solutions than appear practicable in the FIDE Albums.

The founder was delighted to attend the tea and open session that was held on Sunday v.ix. It was a most amicable gathering — and profitable in more ways than one — five Chess Endgame Study Circle subscriptions were collected. The study fraternity will be perhaps surprised to be told that C.P. King-Farlow, Comins Mansfield and Jan Mortensen are members — B.P. Barnes and P.S. Valois were of course in at the beginning.

We hope to cover the controversial question of organisations, associations and such-like, insofar as they impinge on the study enthusiast, in our next Editorial.

As an addition to the list of magazines being exchanged with E G we have pleasure in naming SPRINGAREN. This is a Swedish publication that appears to be a quarterly. It is duplicated, but with diagrams, and is edited by that enthusiastic composer, A. Hildebrand.
As a late news item we give the result of the 1962 American Chess Quarterly Tourney. Although the issue containing the Award is dated "January-February-March, 1965" it appeared very late and in fact reached us only at the very end of viii.65.

1st = G.M. Kasparyan
1st = J.H. Marwitz
3rd = V.A. Karolkov
4th = G.M. Kasparyan
4th = A.J. Roycroft

Special prize for the best American entry: R. Brieger.

An astonishing coincidence about all the above 6 studies is that the length of the main line solution is in every case 13 or 14 moves. In no other respects do any of the studies resemble one another. They will all appear in EG No 3.

Note on Studies 33 and 34.

International Friendship Match. This is a team composing event to be organised every 3 years. A team represents a country. A FIDE composers' congress in Moscow in 1961 determined the basic details, such as classes of composition - 2ers, 3ers, 4+ers, studies, self- and help-mates. Three themes would be set in each class. The study themes and judges were, for the 1962 results announced this year:

1. Mate, with at least two black self-blocks. H.M. Lommer (England).
2. Twin positions (or more than two). Only a single discriminant allowed, though the stipulation may vary. R. Voia (Rumania).
3. A white ambush (battery) created by a quiet move of the masked piece (R or B). Win or draw. The late A. Gurvitch (USSR).

(Information obtained from Shakhmaty v SSSR (9/62 and 11/62).

Tourney Announcement

Springaren tourney for studies (and problems) in which the diagram shows at least one necessarily promoted piece. 3 to 5 book prizes shared among the best problems and studies. To: A. Hildebrand,
Postfack, Uppsala 1, Sweden. Closing date: 1.xii.65.
The Chess Endgame Study Circle

Annual Subscription due each July: £1, to cover Eg 1-4, 5-8 etc. Please arrange for your Bank to forward your subscription to:


(United States and Canadian subscribers may pay by dollar cheque for $3.00 direct to the Founder.)

** Subscriptions are payable to the Founder, or his Bank Chess Account, only. Acknowledgments of subscriptions and donations should accompany the next issue after payment. **

The founder thanks all readers who have sent in their subscriptions, those who have also sent donations, and those who have sent letters of encouragement. Please continue to send in all three, as appropriate. Comments and criticisms are also welcome.

Up to 2nd September only 48 paying subscriptions have been received. This is not promising. Please canvass actively, in your own interest.

New subscribers, donations, changes of address, ideas; special subscription arrangements:

A.J. Roycroft, 121 Colin Crescent, London NW 9 (Founder)

Study Editor:

H.F. Blandford, 12 Clovelly Drive, Hillside, Southport, Lancashire

General Editor:

P.S. Valois, 14 High Oaks Road, Welwyn Garden City, Herts

To magazine and study editors: Please arrange to send the complimentary copy of your magazine, marked "EG EXCHANGE ", to:

C.M. Bent, Black Latches, Inkpen Common, Newbury, Berkshire

Next Meeting of the Chess Endgame Study Circle

Friday 14th January 1966, 6.30 p.m. at St. Bride's Institute, London EC4.

Talk: Symmetry - C.M. Bent