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LIGA PROBLEMISTA 2009 2nd Round: Helpmate Threemovers

There were 33 entries which I got from the Director on uniform diagrams without names of authors. Considering the demanding theme this number is quite satisfactory, and the quality was very good. A few works look very inovative and reveal new possibilities for combining tempo moves and white sacrifices.

Theme: Helpmate in three (h#3) with active sacrifice of the white piece and one or more tempo move(s) in the solution. Tempo can be either black, or white, or black & white.

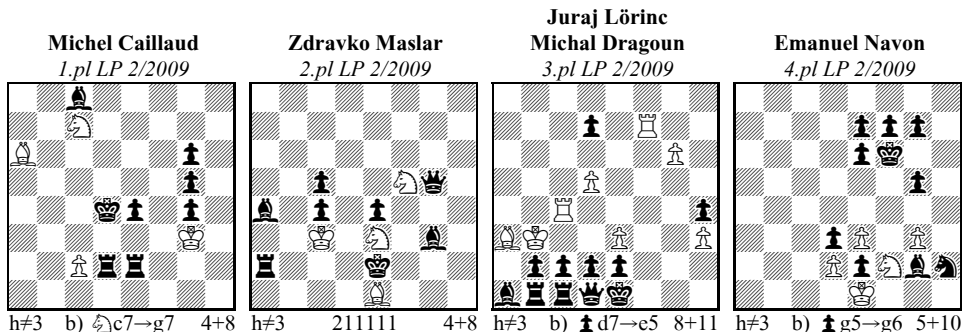
Two problems – 1809 (Kc7/Kc5) and 1811 (Kf1/Kf5) – have been excluded because of multiple cooks. 1745 (Kb3/Kc5) is not thematic because there it lacks a tempo move (1.Sa5+ unguards a3 and selfblocks a5). In 1813 (Kc1/Kc5) in first position 1.g1=S is not a tempo move due to opening of the diagonal line h1-e4. Several entries show a sacrifice which enables black tempo by a pawn capture. Since this had been displayed in problem by M. Caillaud (No.21 in the article) in a by far more attractive way with the black promotion as an additional effect, the majority of such presentations have not been taken in consideration for ranking. Some works contains very good and original ideas, but authors failed to find the satisfactory construction. Particularly interesting is 1787 (Ke1/Kb4) with a very original approach in which, unfortunately, the idea has not been conducted in technically correct manner. I think that the idea can be, and should be, presented in a better form, and it will make me very happy if author succeeds in it.

Thus 20 compositions remained in a wider selection for top 12. My decision is as follows:

1st Place: No.1794 – Michel Caillaud (France). This most striking composition contains everything a good problem needs. Theme-wise, position (a) shows the type “A” (white tempo sacrifice), while position (b) shows the type “C” (black tempo and white sacrifice). This is realised in a “white-black” echo play with recoprocally changed roles of the white and the black bishop. The motivation why they follow and eventually capture each other is the necessity for a tempo. In diagram position it is a white, while in a twin it is a black tempo. In addition, there is a nicely incorporated second sacrifice of the white bishop in a twin. This was my favorite from the very beginning, despite the knowledge that the idea actually is not new. Similar method has already been seen in problem A quoted at end of this award. Nevertheless, the whole combination is an original thematic complex, and a double bishop

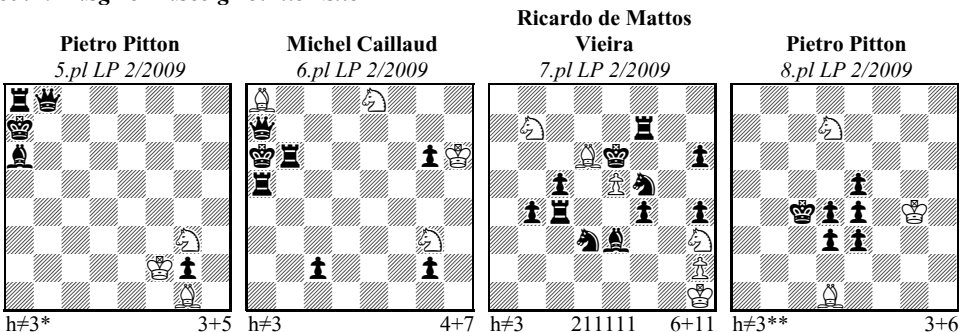
sacrifice of the white bishop on different squares has a particular value. *a) 1.Ke3 Bd3! (tempo+white sacrifice) 2.Ba6 c3 3.Bxd3 Sd5# b) 1.Bf5! (tempo) Bc8 2.Ke3 Bxf5 (white sacrifice) 3.gxf5 Sxf5#.*

2nd Place: 1789 – Zdravko Maslar (Serbia). Dvostruki type “A” with arrivals of the black king to locations vacated by white pieces. In essence, the paradox is that due to the lack of tempo white pieces cannot be captured on initial squares, and therefore they sacrifice themselves by playing to the squares where the black pieces are expected to arrive afterwards. Additional finesses are white-black interferences and model mates. *1.Bd1 Bf2! 2.Bxf2 Sg3+ 3.Ke1 Sg2#; 1.Bf2 Sc2! 2.Bxc2 Sd4+ 3.Ke3 Bd2#.*



3rd Place: 1759 – Juraj Lörinc (Slovakia) and Michal Dragoun (Czechia). In both position, as far as white is concerned, everything is ready: *1.Be7 2.Bxh4#* and *1.Rg4 2.Rg1#*. With two black tempo moves available this would be a helpmate twomover. However, there is only one, so white must provide the additional tempo, and as it turns out not one, but two(!) because of his additional movement. Type “C1” (sacrifice which enables tempo) where all black moves B1,B2 i B3 are – tempo moves. Moves B1 in each phase close one white line and by doing that they determine the play. *a) 1.d6 Bxb2! 2.Bxb2 Rg4 3.Ra1 Rg1#; b) 1.e4 Rxc2! 2.Rxc2 Be7 3.Rbcl Bxh4#*

4th Place: 1805 – Emanuel Navon (Israel). Type “A” of theme where white tempo contains the weakening element in occupying the mating square. Therefore the black must capture the white piece in order to enable mate. Reciprocal change of roles of white pawns and black bishop and knight. Thematic tries underline the idea and together with solutions make an unified logical texture. *a) Try: 1.Sg4 e4 2.Se5 g4 3.Sg6 Sg4#? 1.Be4 g4 2.Bg6 e4 3.Sxg4 Sxg4# b) Try: 1.e5 f4 2.Bd5 e4 3.Be6 Se4#? 1.Sg4 e4 2.Se5 g4 3.Bxe4 Sxe4#*



5th Place: 1795 – Pietro Pitton (Italy). Pseudo identical final positions where the already existing black bishop exchange the place with the black bishop promoted on different squares. **1... Sh1 2.gxh1=B Ke3 3.Bhb7 Kd2# 1.Bb7 Sf1 2.gxf1=B Ke3 3.Bfa6 Kd2#*

6th Place: 1773 – Michel Caillaud (France). The extended type “D” (white sacrifice + black and white tempo). The unique example with a double white sacrifice, double bicolor tempo and double

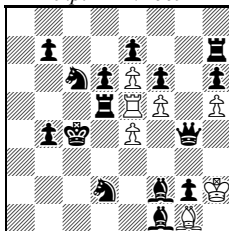
minor promotion. *1.c1S!* (black tempo) *Sh1!* (white sacrifice) *2.gxhB Bb7+!* (white tempo sacrifice) *3.Bxb7 Sc7#*

7th Place: 1786 – Ricardo de Mattos Vieira (Brazil). Grimshaw on d4 and sacrifices with square vacation for the black knight. The lack of correspondence between tempo moves W2 in two phases is slightly disturbing. Tempo 2 ... Kg2 already exists in the initial position is used in one phase, while in another it is disabled by a black move but instead another tempo is enabled by the preceding white move. Had a tempo play been conceived better this work would have been ranked much higher. *1.Bd4 Sxc5+ 2.Sxc5 Kg2 3.Sd7 Sxf4#; 1.Rd4 Sxf4+ 2.Sxf4 h3 3.Sd5 Sxc5#*

8th Place: 1797 – Pietro Pitton (Italy). The idea of freeing the square e4 for the black king by the white sacrifice on that square can be materialized only in set or try play, because one black tempo is missing. In the solution the white piece is sacrificed to allow black pawn to vacate that square and then the white king makes a tempo move. Very nice logic with three sacrifices of white pieces. **1... Sc5 2.Kd5 Sxe4 3.Kxe4 Bf3#; *1... Bf3 2.Kd5 Bxe4+ 3.Kxe4 Sf6#; 1.Kd5 Bf3 2.exf3 Kg5 3.Ke4 Sf6#*

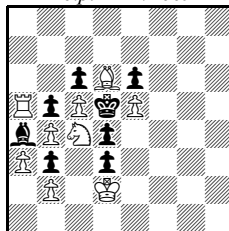
9th Place: 1816 – Nikola Predrag (Croatia). There is a sh#3 in both positions: a) *1.b6 2.Kc5 3.Sc4 Rxd5#; 1.b5 2.Kc5 3.Bc4 Bxf2#*, but these cannot be converted to a h#3 due to the lack of white tempo. Therefore the play changes. The black rook and bishop make selfblocks on b5 and b6 instead of the black pawn and at the same time clear the line for white rook and bishop which will be sacrificed. As in the 7th place there is no correspondence between white tempo moves W2, and the problem doesn't look quite finalized in technical and constructional view. The author succeeded to find another, more economical position, but without tries in the sh#3 form. I preferred this version because the black try play is an advantage in relation to earlier similar examples. a) *1.Bb6! Bc5! 2.Kxc5 Kg1! 3.Sc4 Rxd5#; b) 1.Rb5! Rc5+! 2.Kxc5 h6! 3.Bc4 Bxf2#*

Nikola Predrag
9.pl LP 2/2009



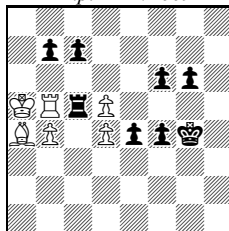
h#3 b) ♖h6→c6 7+15

Emanuel Navon
10.pl LP 2/2009



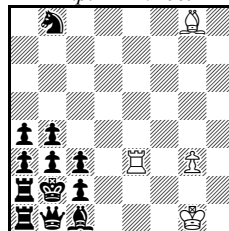
h#3* 9+8

Nikola Predrag
11.pl LP 2/2009



h#3 6+8

Menachem Witztum
12.pl LP 2/2009



h#3 b) ♗g8→h2 4+12

10th Place: 1802 – Emanuel Navon (Israel). The try *1... Kxd3 2... Sb6#* doesn't work because of the stalemate, as well as *1... Rxa4 2. Bxa4 Kxd3* stalemate. The set play is possible only after the sacrifice on b5 with the black tempo which pins the white piece. Therefore this option is not effective in the solution: *1.Ke4 Rxb5 2.Kd5 Kxd3 3.Bxb5 Sb6#?*. Double black switchback: bishop in the set play and king in the solution. **1... Rxb5! 2.Bxb5 Kxd3 3.Ba4 Sb6# ; 1.Ke4 Rxa4! 2.Kd5 Kxd3 3.bxa4 Sb6#*

11th Place: 1815 – Nikola Predrag (Croatia). In this cleverly conceived problem the black doesn't have a tempo to start with, and the play changes so that white is the one which makes a tempo. Although simple the problem leaves a pleasant impression. *1. tempo(Rxd5?) d5! 2.Rg5 Rf5 3.Kxf5 Bd7#; 1.Rxd5! Rc5!(d5??) 2.Rg5 Rf5 3.Kxf5 Bd7#*

12. mesto (br.1799) – Menachem Witztum, Israel. A choice of tempo. Two out of three possible moves of bSb8 directly prevent the mate. a) *1.Sd7 Bxb3 2.Kxb3 Re4 3.Kb2 Rxb4# ; b) 1.Sa6 Rxc3 2.Kxc3 g4 3.Kb2 Be5#*

Reserves: 1808 – Mihajlo Milanović (Serbia), 1812 – Georgi Hadži-Vaskov (Macedonia).

Borislav Gadanski

LIGA PROBLEMISTA 2009

3rd Round: Series Helpmates

This was the first time that a round of Liga Problemista was judged in a “democratic” way. Everybody had the opportunity to make his list and the final ranking was calculated by summing all individual lists. Somebody on the MatPlus Web site Forum used a term “mass-judging” which seems quite appropriate, at least until a better one is invented.

There were 28 entries by the following authors: Aleksandr Semenenko (Ukraine) 1899; Borislav Vitanovski (USA) 1892; Boško Milošeski (Macedonia) 1872, 1873, 1874; Frank Richter (Germany) 1876, 1877; Gábor Tar (Hungary) 1889, 1890, 1891; Georgi Hadži-Vaskov (Macedonia) 1883, 1884; Ilija-Iko Hadži-Vaskov (Macedonia) 1901; Jorma Paavilainen (Finland) 1902; Juraj Lőrinc (Slovakia) 1887, 1888; Menachem Witztum (Israel) 1893, 1894, 1895, 1896; Michel Caillaud (France) 1886; Mihail Croitor (Moldova) 1844; Mihajlo Milanović (Serbia) 1878, 1879, 1880; Radomir Nikitović (Serbia) 1897, 1898; Ricardo de Mattos Vieira (Brazil) 1852. Some entries had to be excluded: 1890 as non-thematic (single-solution twins not accepted), 1896 as the 4th problem by the same author and 1898 being anticipated by diagram C (see Appendix). Partial anticipations have been claimed for several problems: 1879 and 1890 (diagram A) and also 1897 (diagram B) and the judges were aware of those while doing their job.

And few words about the judging. Initially judges were permitted to rank their own problems, but after some complaints on the Forum the matter was again decided in a democratic way: a Poll was run in which an absolute majority voted for the “average” method (a problem by the judge gets the average from all other judgements, without occupying a spot in the judge’s own list). The fact is that one cannot be absolutely impartial when judging one’s own problems, although some authors are more objective than others. In any case, a comparative test (done when there were only five or six lists) showed that the various methods of calculation gave almost the same results. Of course, it is assumed that each judgement is scrupulously made, and that was the case with all but one of the lists in this tourney. In the list in question, even the most naïve person couldn’t fail to recognize a conspiracy between the author and the judge. There is no written rule about how to act in such a situation, but rules shouldn’t be needed for things which are already regulated by ethical norms and principles. I decided to discard the list in question without sanctions, hoping that it would be understood as a warning that such behaviour will not be tolerated in our small chess problem community. At least not on my watch!. – MV

1st Place: 1852 – Ricardo de Mattos Vieira (Brazil).

- A remarkable strategic problem with unified solutions that exploit the two pins existing in the initial position. The orthogonal-diagonal correspondence, the exchange of functions between two pairs of black pieces and one pair of white pieces, the Leibovici interference on the ‘d’ line, all these aspects contribute to the beauty of this work. This problem deserves its first place and no one would be amazed at all to find it in the FIDE-Album. (EH&VC)
- All 10 moves are thematic and interesting, and the geometry is impressive. (MK)
- Multiple change of pins and critical moves of unpinned pieces, very deep strategy. (FR)
- The first and the best. Every move is effective: self-unpin, critical move, second self-unpin (of the unpinning piece), third unpin, and interference. The ODT is convincingly combined with the Grimshaw on b2. (PE)
- Easily the most interesting problem in the tourney. There is much to enjoy, with multiple pin/unpins, critical moves and perfect analogy between the solutions. (GF)
- It was difficult to decide between 1852 and 1894 battling for the 2nd place. Although the Rd1-Qd8

configuration with mutual interference and pin is well known, there is valuable strategic content in all moves here, on top of it also very far Grimshaw with critical moves to a-file. Good use of the whole board. (JL)

- Most interesting tactical combination of this tournament. Both initial pins are rebuilt. (GE)
- Well done. Perfect matched solutions, good strategy with double self-interference and secondary move of the key piece on the second strategic line. (VS)
- Nice reciprocal strategy with all black officers well used. The idea to replace the pinned pieces with their “protectors” well harmonizes with the critical long moves and the reciprocal line interferences on the d-line. (AT)

2nd Place: 1886 – Michel Caillaud (France).

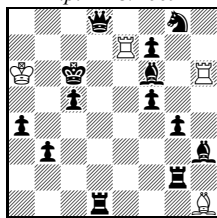
- Highly artistic rendering with interesting strategy unified by black promotions on first and last moves. Black economy is actually remarkable. (EH&VC)
- Harmonious and humoristic AUW. (MK)
- Interesting combination with AUW. It’s a pity, that wPf3 is needed. (FR)
- An impressive AUW! The square evacuations (2.Qxd1 & 2.Sxf3) are major ingredients in the deep impression from this composition. (PE)

- Well managed AUW. (JL)
- Well justified promotions, good captures, unexpected pawn paths, AUW. (GE)
- Ravish AUW with one promoted piece pinned and the other as blocker. (VS)
- The Allumwandlung is skillfully invented! (AT)

Ricardo de Mattos

Vieira

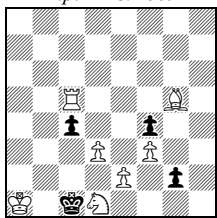
1.pl LP 3/2009



ser-h#5 (2 sol) 4+13

Michel Caillaud

2.pl LP 3/2009

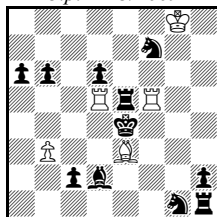


sh#6 (2 sol) 7+4

- 1.pl: 1.Qd6 2.Ba1 3.Sf6 4.Qd5 5.Rb2 Rxf6#
 1.Rd5 2.Ra2 3.Bg2 4.Rd6 5.Bb2 Bxg2#
 2.pl: 1.g1=Q 2.Qxd1 3.Qc2 4.cxd3 5.d2 6.d1=B
 Bxf4#; 1.g1=S 2.Sxf3 3.Sd2 4.f3 5.fxe2
 6.exd1=R Rxc4#

Aleksandr Semenenko

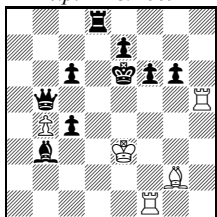
3.pl LP 3/2009



ser-h#5 (3 sol) 5+11

Menachem Witztum

4.pl LP 3/2009



ser-h#5 (2 sol) 5+9

- 3.pl: 1.Kxe3 2.Ke2 3.Kd1 4.Se2 5.Rf1 Rxf1#
 1.Kxd5 2.Kc6 3.Kb5 4.Ka5 5.Rb5 Bxd2#
 1.Kxf5 2.Kg6 3.Rh5 4.Sg5 5.Kh6 Rxd6#
 4.pl: 1.Bc2 2.Be4 3.Qe5 4.Kd5 5.e6 Rd1#
 1.Rd4 2.Rf4 3.Qg5 4.Kf5 5.e5 Bh3#

3rd Place: 1899 – Aleksandr Semenenko (Ukraine).

- Cyclic Zilahi. (Author)
- A cyclic Zilahi is certainly not easy to realize generally, but with the additional condition of pin-mates it becomes an actual challenge: the cycle also concerns the pinning units. This one is the only example of our tourney, with three marches of the black King willingly strolling to the scaffold. Showing three solutions with one different pin each is not less easy than showing two solutions with two pins. The drawback is that certain black pieces are used in a single phase. (EH&VC)
- The only setting with cyclic Zilahi, a good realization. (FR)

- The varied strategy is easily tolerated in light of this achievement of cyclic Zilahi (PE)
- The only interesting entry with three thematic phases and indeed extremely successful presentation of cyclic Zilahi in addition to required pin mates. (JL)
- The only problem with three solutions, but solutions themselves are too trivial (GE)
- Very skillfully is solved the problem of the third solution. Cyclic Zilahi that did a good impression and setting is nice. There are only 16 pieces but somebody stands in every file and row. (VS)
- Unfortunately the first solution with an unattractive last move. The author should have achieved the black bishop to arrive to d2 coming from f4, g5 or h6. (AT)

4th Place: 1894 – Menachem Witztum (Israel).

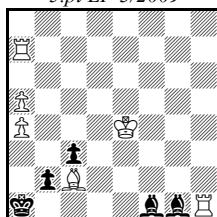
- Like 1852, this problem presents two very homogeneous solutions. It is somewhat poorer in strategic effects and displays only 2 exchanges of function; however the double-pin mates, the black shielding manoeuvres (Rd4-f4 and Bc2-e4) and the initial position free of pins raise it to the second place. (EH&VC)
- Double pin mates, good check avoidance (1.Qe5+? 1.Qg5+?). (FR)
- There is some minor imbalance between the solutions: beside performing the thematic manoeuvre, the black Bishop also abandons control of the mating square d1. Therefore, I would prefer the position with Bishop on a2 instead of b3. (ID)
- The anticipatory interferences, combined with the double pin-mates and BP play in the last move, place this as one of the top problems. (PE)
- Another very good entry, only the 1st moves are less satisfying. The shields of wK from bQ on two lines are well arranged and it is perhaps the best problem with double-pin mates. (JL)
- Good solid tactics. (GE)
- Good mates, interesting alternatives of pawn e7 and actions to escape check, a pity very obvious and simple play. (VS)
- Good idea with alternative key possibilities (1.Rd1? 1.Rd2?) missing the check protection for the white king. A pity that three pawns in each solution have no function. (AT)

5th Place: 1877 – Frank Richter (Germany).

- The mechanism of half-battery and half-pin is perfectly oiled. It allows also a mutual change between B1 and B5. Good humour and excellent construction, but unfortunately not our cup of tea. (EH&VC)
- Funny. (MK)
- Seems to be an original scheme, although quite mechanically. (FR)
- When one solution is seen the second becomes trivial. Non-the-less the switchbacks and sacrifices are pleasant (PE)
- As analogous as possible, but also quite dry. (JL)

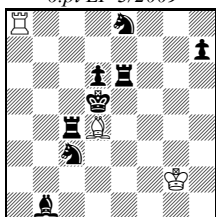
- I do not like same mate. (GE)
- The play is nice, but very simple. (VS)
- Interesting scheme without surprises. (AT)

Frank Richter
5.pl LP 3/2009



ser-h#5 (2 sol) 6+5

Frank Richter
6.pl LP 3/2009



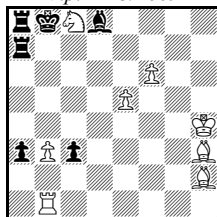
ser-h#6 (2 sol) 3+8

- 5.pl: 1.Bb6 2.Bxa5 3.Bb6 4.Bg1 5.Bb5 axb5#
1.Bb5 2.Bxa4 3.Bb5 4.Bf1 5.Bb6 axb6#
- 6.pl: 1.Sa2 2.Rc3 3.Kc4 4.Kb3 5.Kb2 6.Ka1 Bxc3#
1.Sg7 2.Re8 3.Ke6 4.Kf7 5.Kg8 6.Kh8 Rxe8#

6th Place: 1876 – Frank Richter (Germany).

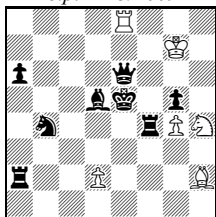
- Mates in two opposite corners but looks as if composed in 5 minutes. (EH&VC)
- I like the “Antizielelement” and the complete analogy. (FR)
- Nice reciprocal play between the W pieces and harmonious B maneuvers, but overall I rank it on the median line. (PE)
- BRc4 is merely a BP. (RdMV)
- In seriesmovers I quite like when mate squares are far away. This problem from the second group (by quality in my view) scores better than 1888 thanks to the fact that mates are given in the opposite corners and the play is consequently analogous. (JL)
- Also, Black Umnov, mates in opposite corners. (GE)
- Nice and not obvious complex play with follow my leader effect and long diagonal black king trip. Good unity of solutions. (VS)
- Good that the mates are different and in opposite corners. Not much additional strategy due to the king marches. (AT)

Jorma Paavilainen
7.pl LP 3/2009



ser-h#4 (2 sol) 8+6

Menachem Witztum
8.pl LP 3/2009



ser-h#5 (2 sol) 6+8

- 7.pl: 1.Rb7 2.Rxb3 3.Rb7 4.Bxf6+ exf6#
1.Bc7 2.Bxe5 3.Bc7 4.Ra4+ bxa4#
- 8.pl: 1.Ra3 2.Rg3 3.Rfxg4 4.Kf4 5.Qe3 dxe3#
1.Sc6 2.Se7 3.Qd7 4.Ke6 5.Rf5 gxf5#

7th Place: 1902 – Jorma Paavilainen (Finland).

- Double exchange of functions between White/Black R/B.
- The orthogonal diagonal transformation and the battery Zilahi are very pleasant. (EH&VC)
- Perfect harmony but I place it only on the middle as it seems somewhat simple. (PE)
- Although I did not like the problem at the first sight, after going through the problems repeatedly I find it better and better... Good analogy and again notable use of wK for the forcing the move order. Of course, 1895 is better, nevertheless, it is better in my view than 1844 and perhaps also better than 1892. (JL)
- Well balanced problem, but nothing exceptional. (GE)
- Charming, but three moves from four with the same piece is too much. (VS)
- Simple strategy, and it should be possible to improve the construction. (AT)

8th Place: 1893 – Menachem Witztum (Israel).

- Initially pinned black pieces are captured by white Pawns. The idea is charming at first glance and so are the model mates. A thorough analysis reveals that the unity is not quite perfect (3rd and 4th move), hence the lower ranking. (EH&VC)
- Translated pins. (MK)
- Unusually pawn mates, some differences between the solutions. (FR)
- Harmonious play all along with good pawn mates after the sacrifices. (PE)
- I really regret spotting the fact that the 1st moves are completely artificial with no added value whatsoever. It is correct with Ra2 at a3 and Sb4 at c6 as sh#4 with two the same solutions. Perhaps the author has felt sh#4 is too short? Otherwise very interesting content. Pity! (JL)
- Good use of both initial pins, very unexpected model mates. Probably, one move too long, also Pd2 is not used in second solution. (GE)
- Remarkable play with interesting pinned pieces sacrifice and charming mates. (VS)
- The mates come as a surprise. The first move is unnecessary (and does not really add anything) and the unfortunate black pawns should be avoided. (AT)

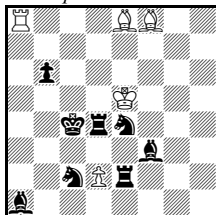
9th Place: 1895 – Menachem Witztum (Israel).

- The antiform of the idea presented by 1894: an initial black battery is totally dismantled and the front piece is pinned while the rear piece selfblocks the bK. Unfortunately, the same wB is the pinner in both solutions. (EH&VC)
- Two different pins on different squares on the same line with harmonious play. Very nice. (PE)
- Quite interesting analogy of move order motivation with wK playing important role. White pieces have the same roles in both solutions. (JL)

- Good tactical contents, but other problems seem better for me. (GE)
- Well hidden and charming destruction of black batteries. (VS)
- Simple strategy and only one pin-line. (AT)

Menachem Witztum

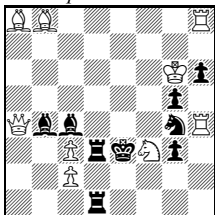
9.pl LP 3/2009



ser-h#4 (2 sol) 5+8

Boško Milošeski

10.pl LP 3/2009



ser-h#3 (2 sol) 9+9

9.pl: 1.Bc3 2.Bb4 3.Rd6 4.Kc5 Rc8#

1.Re3 2.Rb3 3.Sc5 4.Kb4 Ra4#

10.pl: 1.Bd6 2.Kf4 3.Re3 Rf8#

1.Bd5 2.Ke4 3.Rxf3 Re8#

10th Place: 1872 – Boško Milošeski (Macedonia).

- Indirect halfpin, selfblock and triple pin mate. Task!?! (Author)
- The only entry attempting to achieve triple pin mate. The black play is rather homogeneous; however, the wRh4 and bSg4 create a static and artificial pin. We found a more “honest” setting, with only two pins (diagram **D**) with 12 units and slightly altered solutions. (EH&VC)
- A nice combination of anticipatory half-pin with an additional pin and nice white line play. (PE)
- wRh4 and bSb4 (pieces that form the idle third pin) can be replaced by a wPh3. The wS can be eliminated if the bBb4 moves to d4 (diagram **E**). (RdMV)
- Triple pin changed is notable, but as a consequence of the chosen content the problem lacks series feeling, it is more like regular helpmate. (JL)
- The most thematic of problems (triple pin, with different mates and additional tactical effects). (GE)
- Nice, three pieces are pinned in final. (VS)
- 2 times 3 pins is not bad but well known from orthodox helpmate-twomovers. (AT)

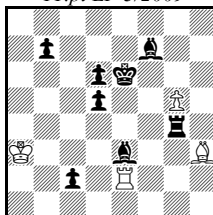
11th Place: 1879 – Mihajlo Milanović (Serbia).

- Nice ODT. The partial anticipation hinders a top twelve ranking. (EH&VC)
- 3 moves to unpin, 3 moves to block. Very elegant and harmonious setting, the problem by Tüngler shows some similar elements, but 1879 has another focus in my opinion. (FR)
- This combination, seen also in other problems, is nice but on the simple side. (PE)

- Partially anticipated by Arno Tüngler (diagram **A**) – anticipated to lesser degree than 1896. (JL)
- Downgraded. (GE)
- Charming play with underpromotions that unpin pinned pieces for secondary blocking. (VS)
- Not really new. (AT)

Mihajlo Milanović

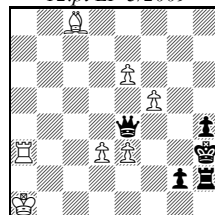
11.pl LP 3/2009



ser-h#6 (2 sol) 4+8

Boško Milošeski

12.pl LP 3/2009

ser-h#4
4 sol 7+5**11.pl:** 1.c1=S 2.Sd3 3.Se5 4.Bb6 5.Bd8 6.Be7 Bxg4#

1.c1=R 2.Rf1 3.Rf5 4.Rc4 5.Rc7 6.Rd7 Rxe3#

12.pl: 1.Qxd3 2.Qxf5 3.Qxe6 4.Qg4 e4#

1.Qxf5 2.Qxd3 3.Qxe3 4.Qg3 e7#

1.Qxe3 2.Qxe6 3.Qxf5 4.Qg4 d4#

1.Qxe6 2.Qxe3 3.Qxd3 4.Qg3 f6#

12th Place: 1874 – Boško Milošeski (Macedonia).

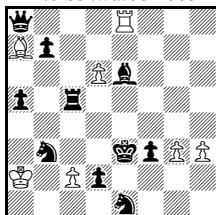
- White halfbattery and mate with pinned black queen; Meredith; two pairs of reciprocal Zilahi. (Author)
- Nice idea, bad setting. (EH&VC)
- High on quantity but repetitious. (PE)
- The author has forgotten to put wK on the board. It is not so important, anyway, as the problem gives very schematic impression. Should the task in meredith be rewarded? (JL)
- Geometry bauble? (GE)
- Simple, but four solutions are charming. Excellent black Q play. (VS)
- Not without humor but just a scheme. (AT)
- Some judges suggest the “Letztform” version – see diagram **F**.

Reserves: 1880, 1873, 1898 and 1888 (3 points each), then 1884, 1891, 1878, 1887 and 1897 (2 points) and finally 1883, 1892, 1889 and 1844 (1 point).

Comments by: Arno Tüngler (AT), Branislav Djurašević (BDj), Eric Huber and Vlaicu Crisan (EH&VC), Frank Richter (FR), Geoff Foster (GF), Georgy Evseev (GE), Ivan Denkovski (ID), Juraj Lörinc (JL), Marjan Kovačević (MK), Paz Einat (PE), Ricardo de Mattos Vieira (RdMV) and Vilimantas Satkus (VS).

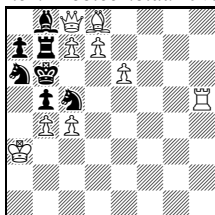
APPENDIX:

[A] Arno Tüngler
Die Schwalbe 2005



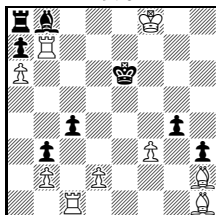
ser-h#5 (4 sol) 7+10

[B] Kurt Smulders
1.cm Probleemblad 1979



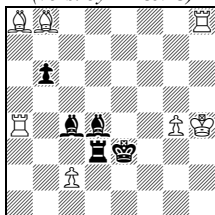
sh#2 211+121 9+7

[C] Jorge J. Lois
7.cm feenschach 37.TT
1978



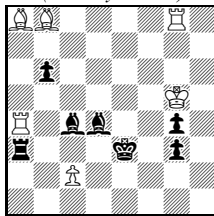
sh#7 (3 sol) 9+8

[D] Boško Milošeski
11.pl LP 3/2009
(vers. by EH&VC)



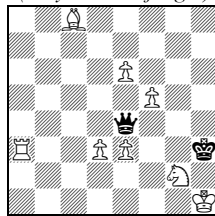
ser-h#3 (2 sol) 7+5

[E] Boško Milošeski
10.pl LP 3/2009
(vers. by RdMV)



ser-h#3 (2 sol) 6+7

[F] Boško Milošeski
12.pl LP 3/2009
(v. by several judges)



ser-h#4 (4 sol) 8+2

Solutions:

- [A] 1.f2 2.Sf3 3.Sfd4 4.Rf5 5.Rf3 Rxe6#, 1.b5 2.Qe4 3.Bc4 4.Be2 5.Sa1 Bxc5#, 1.Kd4 2.Bf5 3.Bxc2 4.Kd3 5.Rc4 Re3#, 1.Ke4 2.Rg5 3.Rxg3 4.Kf4 5.Bf5 Be3#.
- [B] 1.Sxe6 2.Sexc7 Rh6#, 1.bxc4 2.Kb5 Qxb7#, 1.Sxb4 2.a6 cxb8=Q#, 1.Sxb4 2.Ka6 cxb8=S#.
- [C] 1.gxf3 3.f1=B 4.Bg2 6.Kc6 7.Bd5 Rxc4#, 1.c3 2.cxb2 3.b1=S 4.Sxd2 5.Sxf3 6.Se5 7.Kd6 Rc6#, 1.c3 2.cxd2 3.d1=R 4.Rd5 5.Rc5 7.Kc6 fxc4#.
- [D] 1.Bd6 2.Kf4 3.Re3 Rf8#, 1.Bd5 2.Ke4 3.Rxf3 Re8#.
- [E] 1.Bd6 2.Kf4 3.Re3 Rf8#, 1.Bd5 2.Ke4 3.Rxf3 Re8#.
- [F] 1.Qxd3 2.Qxf5 3.Qxe6 4.Qg4 e4#, 1.Qxf5 2.Qxd3 3.Qxe3 4.Qg3 e7#, 1.Qxe3 2.Qxe6 3.Qxf5 4.Qg4 d4#, 1.Qxe6 2.Qxe3 3.Qxd3 4.Qg3 f6#.

LIGA PROBLEMISTA 3/2008 – CALCULATED RESULTS

Place	Rankin; Problem	Pt.	Judgements* (A) = problem by tie judge													
			1	2	3	4	5	6	7	8	9	10	11	12	13	14
1.	1852. Ricardo de Mattos Vieira	307	1	1	1	1	1	1	1	1	(A)	1	2	2	2	1
2.	1886. Michel Caillaud	237	4	2	2	4	4	4	2	4	2	5	1	3	2	2
3.	1899. Aleksandr Semenenko	204	3	3	3	2	2	2	5	7		1	7	7	1	8
4.	1894. Menachem Witztum	187	2	6	6	11	3	5	3	1	6	3	8	1	10	7
5.	1877. Frank Richter	108	9		12	3	(A)	12		2	5			4	7	3
6.	1876. Frank Richter	102		8		5	(A)	3	10	10		4	4	5		5
7.	1902. Jorma Paavilainen	100	6	9		8	9	11	11	5	11	8	10	8	3	12
8.	1893. Menachem Witztum	91	7	4	5	10	5	9		9			5	10		6
9.	1895. Menachem Witztum	78	12		11	12	10		7	3	9	6	9	6		
10.	1872. Boško Milošeski	71	5	7					9			10	3	11	12	4
11.	1879. Mihajlo Milanović	68		5	10		7			8	3				4	11
12.	1873. Boško Milošeski	55				7		7	6	6		7			8	
13.	1874. Boško Milošeski	49		11	4			10						9	5	9
14.	1880. Mihajlo Milanović	46	10		8	9		8				9			6	
15.	1884. Georgi Hadži-Vaskov	35				6		6	8						9	
16.	1898. Radomir Nikitović	30		10					4		10				11	
17.	1888. Juraj Lörinc	30	11		7		6					(A)	12			
18.	1891. Gábor Tar	21	8				8						11			
19.	1878. Mihajlo Milanović	20			9						4					
20.	1897. Radomir Nikitović	20							12				6			10
21.	1887. Juraj Lörinc	13		12							8	(A)				
22.	1883. Georgi Hadži-Vaskov	9									7					
23.	1889. Gábor Tar	5								11						
24.	1892. Borislav Vitanovski	5											11			
25.	1844. Mihail Croitor	4											12			

* Judgements: 1 = Eric Huber & Vlaicu Crisan; 2 = Branislav Đurašević; 3 = Marjan Kovačević; 4 = Borislav Gadanski; 5 = Frank Richter; 6 = Ivan Denkovski; 7 = Paz Einat; 8 = Ricardo de Mattos Vieira; 9 = Geoff Foster; 10 = Juraj Lörinc; 11 = Georgy Evseev; 12 = Gilles Regniers; 13 = Kenneth Solja; 14 = Arno Tüngler.

LP 2009: Standing After 3rd Round

Place	Composer / Group	Round 1	Round 2	Round 3	Round 4	Points
1.	Michel Caillaud	20.0	25.0 (10.0)	20.0	-	65.0 (10.0)
2.	Ricardo de Mattos Vieira	5.0	9.0	25.0	-	39.0
3.	Frank Richter	25.0	-	11.0 (10.0)	-	36.0 (10.0)
4.	Emanuel Navon	16.0 (22.0)	13.0 (6.0)	-	-	29.0 (28.0)
5.	Zdravko Maslar	-	20.0	-	-	20.0
6.	Menachem Witztum	-	4.0	13.0 (15.0)	-	17.0 (15.0)
7-8.	Aleksandr Semenenko	-	-	16.0	-	16.0
7-8.	Juraj Lőrinc & Michal Dragoun	-	16.0	-	-	16.0
9.	Boško Milošeski	8.0 (6.0)	1.0	6.0 (4.0)	-	15.0 (10.0)
10.	Georgi Hadži-Vaskov	7.0	3.0	2.0	-	12.0
11.	Aaron Hirschenson	11.0 (10.0)	-	-	-	11.0 (10.0)
12.	Pietro Pitton	-	11.0 (8.0)	-	-	11.0 (8.0)
13.	Jorma Paavilainen	-	-	9.0	-	9.0
14.	Mihajlo Milanović	-	3.0	5.0	-	8.0
15.	Nikola Predrag	-	7.0 (5.0)	-	-	7.0 (5.0)
16.	Radomir Nikitović	-	1.0	3.0	-	4.0
17-18.	Gábor Tar	-	1.0	2.0	-	3.0
17-18.	Juraj Lőrinc	-	-	3.0	-	3.0
19-28.	Milun M. Mitrović	1.0	-	-	-	1.0
19-28.	Nikola Živanović	1.0	-	-	-	1.0
19-28.	Dušan Tadić	-	1.0	-	-	1.0
19-28.	Slavko Radovanović	-	1.0	-	-	1.0
19-28.	Živa Tomić	-	1.0	-	-	1.0
19-28.	Christer Jonsson	-	1.0	-	-	1.0
19-28.	Ivan Antonov	-	1.0	-	-	1.0
19-28.	Mihail Croitor	-	-	1.0	-	1.0
19-28.	Ilija-Iko Hadži-Vaskov	-	-	1.0	-	1.0
19-28.	Borislav Vitanovski	-	-	1.0	-	1.0



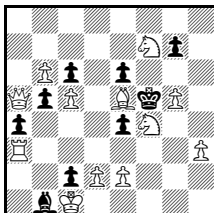
ORIGINAL PROBLEMS

Judges 2009:

#2: **Dragan Stojnić**, Serbia; #3: **Stefan Sovik**, Slovakia; #n: **Evgeny Bourd**, Israel;
 EG: **Mirko Miljanić**, Serbia; S#: **Andrey Selivanov**, Russia; H#2: **Borislav Gadanski**, Serbia; H#n:
Guy Sobrecases, France; Fairy: **Michal Dragoun**, Czech Republic; Retro&Math: **Thierry le
 Gleuher**, France.

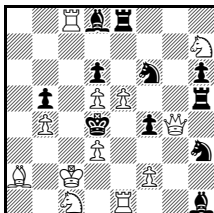


1336.
Dragan Stojnić
Serbia



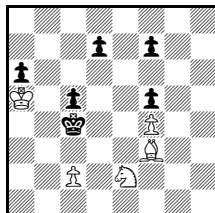
≠3✓ 12+9

1337.
Evgeni Bourd
Paz Einat
Israel



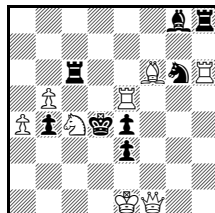
≠3* 12+11

1338.
Dmitri Turevski
Russia



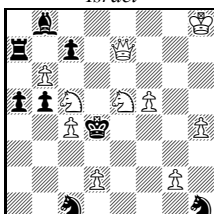
≠4 5+6

1339.
Leonid Makaronez
Viktor Volchek
Israel / Belarus



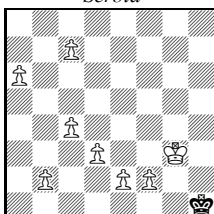
≠4 8+8

1340.
Leonid Makaronez
Israel



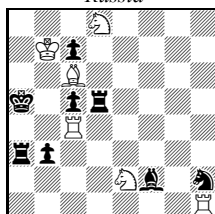
≠4 10+8

1341.
Dragoslav Marjanović
Serbia



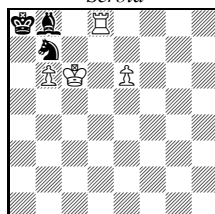
≠5 8+1

1342.
Valery Rezinin
Russia



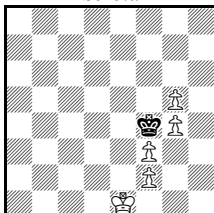
≠5 6+8

1343.
Dragoslav Marjanović
Serbia



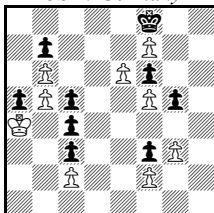
≠6 4+3

1344.
Dragoslav Marjanović
Serbia



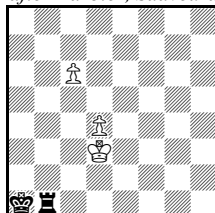
≠11 5+1

1345.
Steven Dowd
Mirko Degenkolbe
USA / Germany



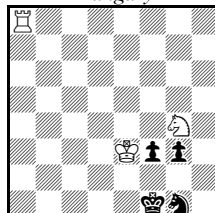
≠21 9+9

1346.
Siegfried Hornecker
Germany
after Barbier, Saavedra



+ 3+2

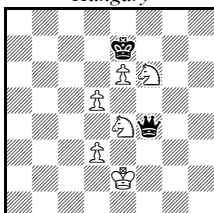
1347.
János Mikitovics
Hungary



+ 3+4

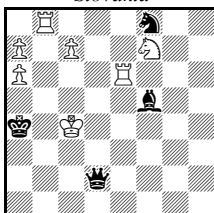
b) ♖a8 WTM,
Black win

1348.
János Mikitovics
Hungary



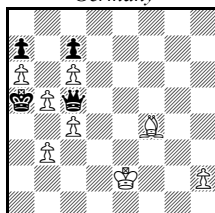
+ 6+2

1349.
Lubos Kekely
Michal Hlinka
Slovakia



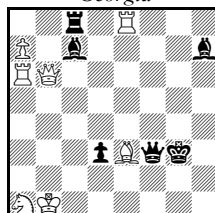
= 7+4

1350.
Siegfried Hornecker
Germany



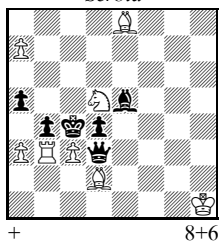
+ 8+4

1351.
János Mikitovics
Gerhard Josten
Iuri Akobia
Hungary/Germany/
Georgia



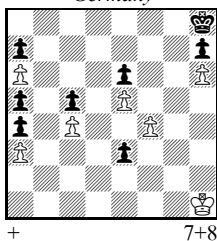
+ 7+6

1352.
Dragoslav Marjanović
Serbia



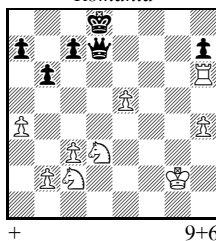
+ 8+6

1353.
S. B. Preuss
Germany



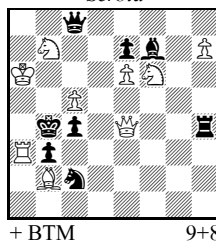
+ 7+8

1354.
Mihai Neghina
Romania



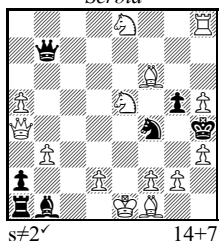
+ 9+6

1355.
Darko Hlebec
Serbia



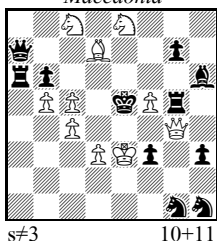
+ BTM 9+8

1356.
Joza Tucakov
Serbia



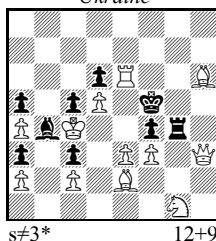
s≠2✓ 14+7

1357.
Zoran Gavrilovski
Macedonia



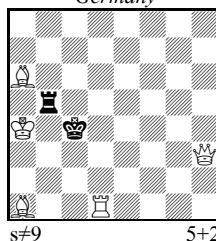
s≠3 10+11

1358.
Valery Kopyl
Gennady Kozюра
Ukraine



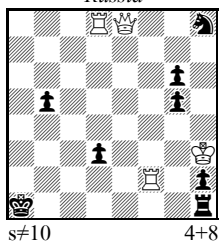
s≠3* 12+9

1359.
Stephan Dietrich
Germany



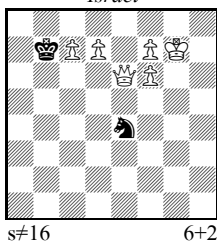
s≠9 5+2

1360.
Andrey Dikusarov
Russia



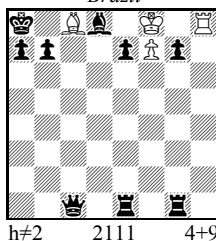
s≠10 4+8

1361. (C?)
Jacob Mintz
Israel



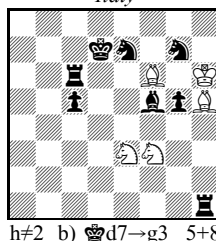
s≠16 6+2

1362.
Almiro Zarur
Brazil



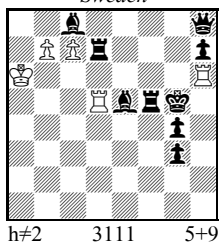
h≠2 2111 4+9

1363.
Valerio Agostini
Antonio Garofalo
Italy



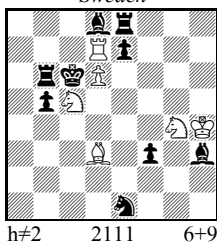
h≠2 b) ♖d7→g3 5+8

1364.
Christer Jonsson
Sweden



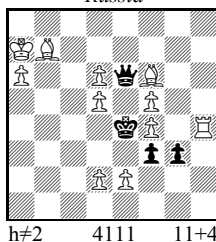
h≠2 3111 5+9

1365.
Christer Jonsson
Sweden



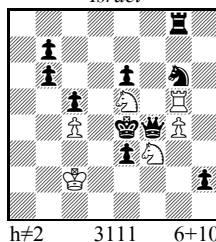
h≠2 2111 6+9

1366.
Vitaly Medintsev
Russia



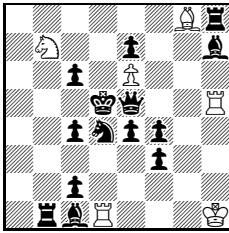
h≠2 4111 11+4

1367.
Emanuel Navon
Menachem Witztum
Israel



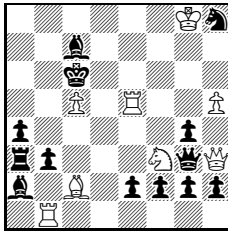
h≠2 3111 6+10

1368.
Boris Shorokhov
Russia



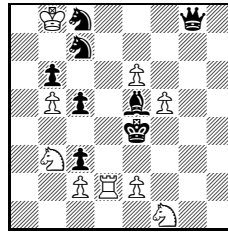
h#2 2111 6+14

1369.
Vitaly Medintsev
Russia



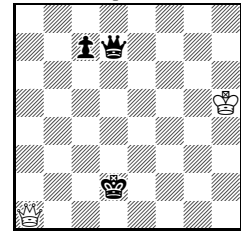
h#2 2111 8+13

1370.
Abdelaziz Onkoud
Morocco



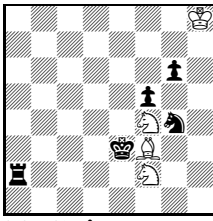
h#2.5 211... 9+8

1371.
Luis Miguel Martín
Spain



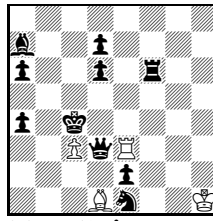
h#3 211... 2+3

1372.
Dmitry Zhilko
Belarus



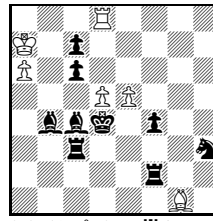
h#3 b) ♖g6→g5 4+5
c) ♖g6→h2

1373.
Christopher J.A. Jones
Great Britain



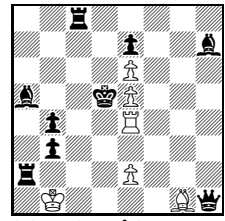
h#3 b) ♜c3 4+10

1374.
Ioannis Kalkavouras
Greece



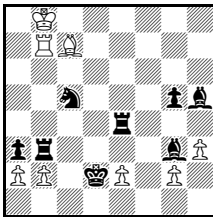
h#3 b) ♜d5⇒♜f2 6+9

1375.
Mike Preci
USA



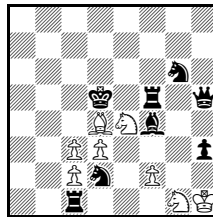
h#3 b) -♜b4 6+9

1376.
Menachem Witztum
Israel



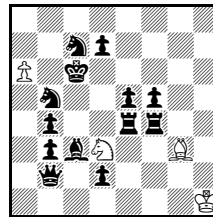
h#3 211... 8+8

1377.
Borislav Gadanski
Zdravko Maslar
Serbia



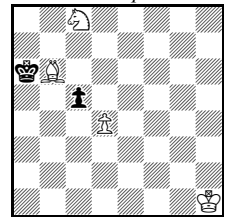
h#3 211... 8+8

1378.
Gennady Chumakov
Russia



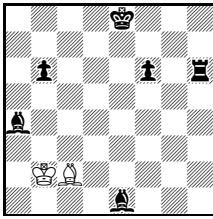
h#3 b) ♜d7→d5 4+13

1379.
Vladislav Buňka
Czech Republic



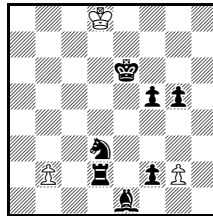
h#4 b) All units 4+2
change colour

1380.
Dmitry Zhilko
Belarus



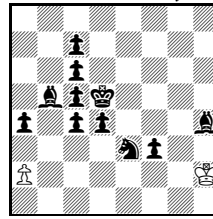
h#5 b) ♜h6→f2 2+6

1381.
Christophe Préchac
France



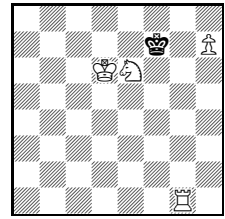
h#5.5 211... 3+7

1382.
Steven Dowd
Mirko Degenkolbe
USA / Germany



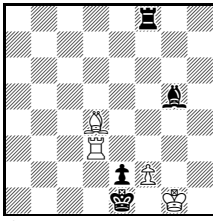
h#7 b) ♜d5→b7 2+11
(a try in each twin)

1383.
Milan Velimirović
Serbia



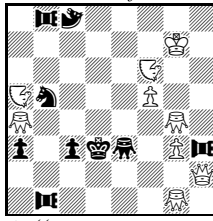
≠2*∞... 4+1
Transmuting Kings

1384.
Dmitri Turevski
Russia



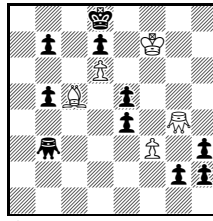
≠2 4+4
b) Kamikaze Chess

1385.
Semion Shifrin
Israel
version of 616



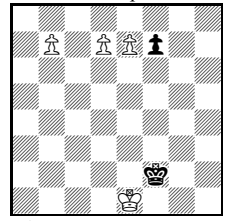
≠2✓✓ 9+9
♟ = Grasshopper
♞ = Rook-Lion
♝ = Camel

1386.
Raffi Ruppin
Israel



≠5 5+10
♟ = Grasshopper

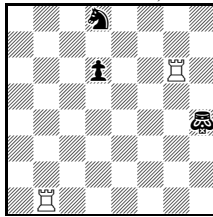
1387.
Frantisek Sabol
Czech Republic



s≠3 4+2
MarsMirrorCirce

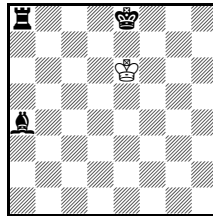
1389.
Dmitri Turevski
Russia

after Guy Sobrecases
(1286 Mat Plus
33-34/2009)



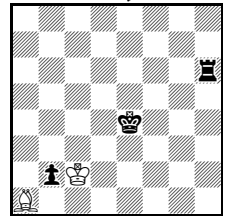
h≠2 4111 2+3
Lortap
♞ = Royal Joker

1390.
Ivan Antonov
Guy Sobrecases
Russia & France



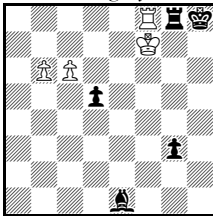
h≠3 211... 1+3
AntiAndernach

1391.
Vito Rallo
Italy



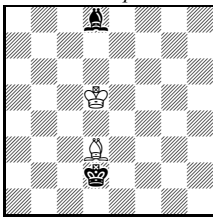
h≠3 211... 2+3
Masand

1388.
György Bakcsi
Hungary



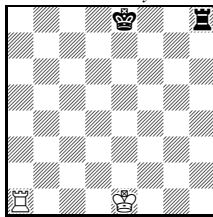
s≠7 4+5
UltraSchachZwang

1392.
Václav Kotěšovec
Czech Republic



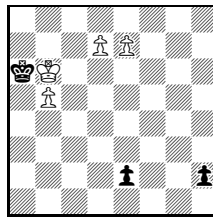
h≠8.5 411... 2+2
BlackMinimummer
Köko

1393.
Gunter Jordan
Germany



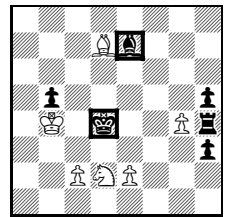
h≠11 Köko 2+2
Maximummer
Checkless

1394. (C?)
Alan McCormick
USA



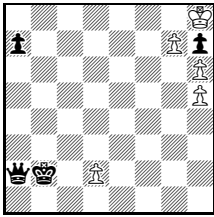
h=5 4+3
Atomic Chess (Checkless)

1395.
N. Shankar Ram
India



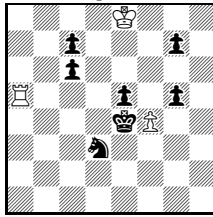
r≠2 6+6
□ = Paralysing pieces

1396. (C?)
Christophe Préchac
France



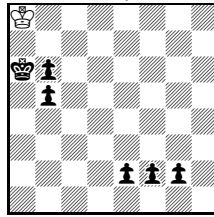
hs≠7 5+4

1397.
Luis Miguel Martin
Spain



sh≠4 b) ♖e5→e6 3+7

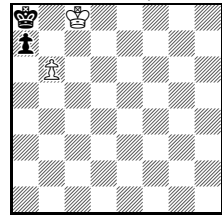
1398.
Peter Harris
South Africa



ser-hs≠8 1+6

Maximmur
Masand
ChameleonChess

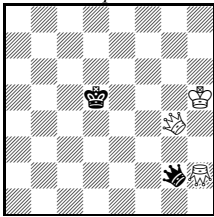
1399.
Gunter Jordan
Germany



hs≠6 2+2

HaanerChess
BrunnerChess

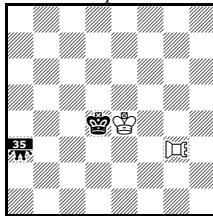
1400.
Yoshikazu Ueda
Japan



h≠2 5111 3+2

♜ = Amazon
♞ = Grasshopper

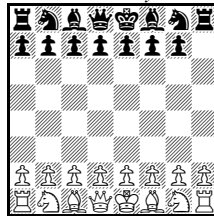
1401.
Yoshikazu Ueda
Japan



sh≠162 2+2

Madrasi RexInclusiv
PWC
♞ = Rook-Locust
♞ = (3,5)Leaper

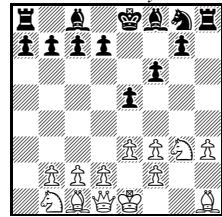
1402.
Gunter Jordan
Germany



PG 4.0 16+15

Circe

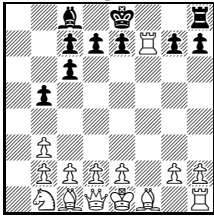
1403. (C?)
Bernd Gräfrath
Thomas Brand
Germany



PG 11.5 13+13

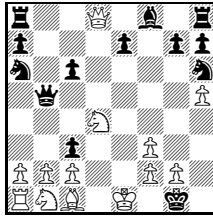
Isardam

1404.
Itamar Faybish
Belgium



PG in 14.0 14+10

1405. (C?)
Paul Raican
Romania

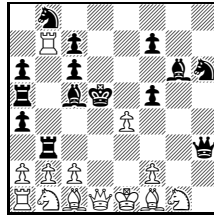


PG 14.5 13+13

Transmuting kings

1406.
Paul Raican
Romania

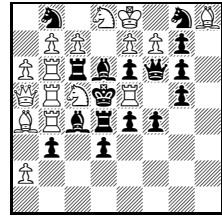
Correction of 1029
Mat Plus 30/2008



PG 24.5 13+14

1407. (C?)
Dragan Lj. Petrović
Serbia

Correction of 1189
Mat Plus 32/2008



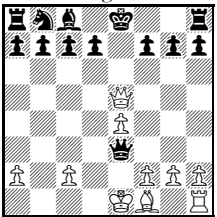
-(32w+31b) 16+16

then ≠1

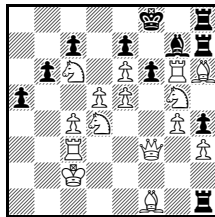
Help retractor
Circe

1409. (C?)
Joaquim Crusats
Steven B. Dowd
Spain / USA
Correction of 1321
Mat Plus 33-34/2009

1408. (C?)
Itamar Faybish
Belgium

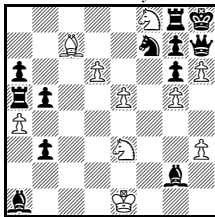


SPG? 10+13
 Irregular grid chess



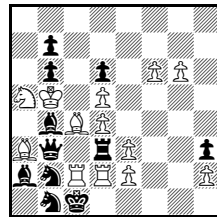
-3 & #2 15+11
 Defensive retractor
 type Proca

1410. (C?)
Wolfgang Dittmann
Germany



-27& #1 10+12
 Defensive retractor
 type Proca
 Anticirce

1411. (C?)
Dmitrij Baibikov
Israel



Last 48 single 13+11
 moves?

DEFINITIONS OF FAIRY CONDITIONS AND PIECES

Amazon: Combined queen and knight.

Anti-Andernach: On moving, a unit (except a King) changes colour (more exactly, it takes the colour of the opposite side: a neutral piece moved by White becomes black...) but on capturing it keeps its colour. A "new" white Rook appearing on a1 or h1, or a black Rook on a8 or h8, can castle.

Atomic Chess: Any capture also destroys the capturing piece and any piece (but NOT pawns) in a one square radius. There is no chain reaction. You may not make a move which destroys your own king. Besides, in Alan McCormick's problem, there is no check.

Brunner Chess: ...

Camel: 1,4 leaper. Camel from e5 can leap to d2, b4, b6, d8, f8, h6, h4 or f2.

Chameleon Chess: Officers change after their move, they become another officer, according to the cycle: Q→S→B→R→Q

Circe: When a capture is made, the captured unit (except a King) is replaced on its rebirth square if it is empty; otherwise, the captured unit vanishes.

Grasshopper: Moves along queen-lines, but must hop over another piece of either colour and land on the next square beyond.

Grid Chess: A piece, when it moves, must cross at least one line of the grid. The usual grid divides the board in 4 squares squares. Otherwise, the grid is special.

Haaner Chess: A square left by a piece cannot be occupied any more, neither crossed (it becomes a hole).

Isardam: any move leading to a Madrasí paralysis is illegal.

Irregular grid chess: gridlines between each pair of verticals; i.e., straight vertical moves are illegal.

Joker: moves like the last piece that has moved. (If a pawn promoted at last move, the joker moves like a pawn).

Kamikaze Chess: all capturing units disappear.

Kóko: A move is possible only if the piece moved arrives on a square next to another unit.

Lion: Closely related to the Grasshopper. It too moves along queen-lines and hops over a unit of either colour, but it may land on any square beyond the hurdle, provided the intervening squares are unoccupied.

Locust: The move is along queen-lines, but can only move by capturing an enemy unit, and this it does by hopping over the unit to the next square beyond, capturing as it goes.

Lortap: is Anti-PatrolChess. A unit may capture or give check only if it is unguarded by friendly units.

Madrasí: A piece of the side to move is paralysed if it is threatened by an opposite unit of the same kind. This rule applies to King in Madrasí Rex Inclusiv but not in Madrasí.

MarsCirce: A piece can capture only such pieces as it could capture if it was standing on its normal Circe rebirth square, and it may capture any such piece regardless of where it is in fact standing, provided that the rebirth square is not occupied by any other piece.

Masand: A piece which makes a checking move changes the colour of all pieces (except Kings) which it attacks or controls after completing the move.

Maximumber: The colour to whom the condition is applied is obliged to make the longest possible move, where the length is measured from the center of the starting square to the arriving square. The Castle's length is the sum of the two movements (therefore 0-0 is 4 and 0-0-0 is 5). When the length is the same, the choice is free. The condition can also be applied to White or to both colors (Double Maximumber).

Minimumber: Same as Maximumber, only the colour to whom the condition is applied is obliged to make the shortest possible move.

MirrorCirce: Captures are as in Circe, but the captured unit is reborn on the rebirth square of its counterpart of the opposite colour (for instance, wQ is reborn on d8, wS on white square is reborn on g8, etc.).

PWC: (Platzwechselfirce or Interchange Circe): When a capture is made, the captured unit (except a King) is replaced on the square the capturing unit just leaves. A Pawn reborn on its 1st rank cannot move.

Rook-Lion: As Lion, but moves only along rook-lines.

Rook Locust: As Locust, but moves only along rook-lines.

Transmuting Kings: when a King is in check, he moves only like the checking unit.

Ultraschachzwang: Black must give check, when he can. If Black can't give check, he's stalemated.

A **Proca Retractor** is a defensive retractor: Black opposes White's aim. The side that retracts decides about the type of possibly "uncaptured" piece.

Solutions – Mat Plus No.33-34

Twomovers

1193. Alexandr Nikitin

1.Qe1? (~), 1...Re5 2.Qxe5#, 1...Rf5 2.Qe7#, 1...Rg5!;
1.Qb1? (~), 1...Re5 2.dxe5#, 1...Rf5 2.Qb6#, 1...Rg5!;
1.Qh2? (~), 1...Re5 2.Qxe5#, 1...Rf5 2.Qd6#, 1...Rg5!;
1.Qf1! ~ 2.Sg5#, 1...Re5 2.Sxe5#, 1...Rf5 2.Qa6#.

Speckmann's realisation (<http://dt.dewia.com/yacpdb/?id=24095>) is more pretty for me. (MC)

Not that great; (1.Df1!) 1...Kf5 is technically not dualistic because it doesn't parry Ng5 but with so few moves that still kinda annoys. All else (vuvv?) is parried by Rg5. Maybe in this case more symmetry would be more ☺. (HR)

Multi-phase changes, but the changes are dull, each try has the same refutation, and there is a nasty dual in the actual play after 1...Kf5. I would prefer bPh3 and wPh2 to remove the dual. (GF)

All refutations tragically identical. (KB)

I do not like twomovers with direct battery creation as a key, but this time it is not so bad. (VS)

1194. Mihail Croitor

1.Re3! ~ 2.Rexe4#, 1...Sxf4 2.Qg7#, 1...Rxd4 2.Qg5#, 1...Kxf4 2.Qg3#, 1...Kxd4 2.Qa1#.

Classical style problem. Obviously one is tempted to drop Pd2 and Bb8 but alas, deal with the cook Rxe4 then! (HR)

The key pins the black bishop but more than makes up for this by giving 2 flights. There is a self-block on each flight, with the mate 2.Qg5 being transferred from the set 1...Bxf3. After 1...Kxd4 the white rook on f4 is pinned, preventing a dual. The sweeping mates by the white queen are very fine. An entertaining and beautifully constructed traditional problem. (GF)

Good key with two flies, cunning indirect battery that not fire: 1...Kxd4 2.Qa1#. (VS)

1195. Paz Einat

1.Bxg5?(A) ~ 2.Bf4#(B), 1...B~(a) 2.Sc3#, 1...Bxd5(b) 2.Sd4#(C), 1...Bf3!; 1.Sf4? ~ 2.Sg6#, 1...B~(a) 2.Bd4#(D), 1...gxf4 2.Bxf4#(B), 1...Bxd5!; 1.Sd4!(C) ~ 2.Sc6#, 1...B~(a) 2.Bf4#(B), 1...Bxd5(b) 2.Bxg5#(A), 1...Rxd4 2.Bxd4#(D). WCCT8 theme. (A)

1.Bxg5? Bf3! is the obvious trap. So lets reverse the moves: 1.Sd4! 1.Sf4? Bxd5 fits naturally in (but isn't very tempting since 1...Bxd5 is the first black move you'll try on any). (HR)

The moves Bxg5 and Sd4 occur reciprocally as white first moves and as pin mates after 1...Bxd5. The try 1.Sef4? is a fine addition. (GF)

1196. Živko Janevski

1...dxc5 2.Qf6#(A); 1.Qf6?(A) ~ 2.Qxd6#, 1...Qxc5 2.Se5#, 1...Sf7!; 1.Qc4? ~ 2.Db5#, 1...Qxc5,Sc7 2.Sdb3, Se7(B)#, 1...dxc5!; 1.cxd6! ~ 2.Se7#(B), 1...Qc5, Qxd6, Kxd6 2.Qxc5,Qxa4,Qf6(A)#.

The alternatives (1.Qc4? dxc5!, 1.Qf6? Nf7!) are not too decent. The typical "modern" problem I love to hate since nothing spectacular happens. (HR)

3 phase change for 1...Qc5, including 2 pin mates. The flight-giving key is very unusual and hard to spot. The set mate 1...dxc5 2.Qf6 is transferred to 1...Kxd6 in the post-key play. (GF)

1197. Živko Janevski

1...e~ 2.Qe6#(D); 1.Be3? ~ 2.Seg5,Sc3,Sc5#(A,B,C), 1...e5 2.Qe6,Sc3#(D,B), 1...Bd4!; 1.Re8? ~ 2.Seg5, Sc3#(A,B), 1...e5 2.Sc3#(B), 1...Bc6 2.Qc6#, 1...Rc7!; 1.Bb6! ~ 2.Seg5#(A), 1...e5,Ke6 2.Sc3,Sc5# (B,C), 1...Kc6 2.Sed6#; (1.Qb6? c3!; 1.Rxe7? Bc6!; 1.Bxa7? Rxa7!). Bogdanov-Richkov + Makihovi + changed mates + flight-giving key! (Author)

Well, that's about the antithesis of the problem before. To think it's from the same author... ☺. (HR)

Excellent battery mates following a fine key which grants 2 flights, but I think that 5 units can be saved! The wPf2 and wPg3 don't seem to be needed. Also, if the bPb3 is replaced by a wP, and the wQ is replaced by a wR, then the bBa4, bPc4 and wPd2 can be removed. (GF)

1198. Valery Shanshin

1...Sxc4 2.c6#, 1...d6 2.Bxe6#; 1.Re4? ~ 2.Re5#, 1...Sxc4 2.Qb7#, 1...Kxe4 2.Qf3#, 1...d6!; 1.Sc6! ~ 2.Se7#, 1...Sxc4 2.Qf3#, 1...Kxc6 2.Qb7#, 1...dxc6 2.Bxe6#, 1...Sb5 2.S4e5#.

I fell for 1.Re4? (although technically this is to blame on mouseclicks praecox, surely I would have found d6! ☺. Very harmonic with the variants ending with Qb7/Qf3. (HR)

There is a set pin mate 1...Sxc4 2.c6. Try and key both give a flight, so this mate no longer operates, but by guarding e5 they would seem to allow a dual mate (2.Qb7/Qf3). However, each White first move closes a potential line preventing one of these mates, with the avoided mate occurring after the king takes his flight. The actual play also has another transferred mate and a Theme A defence. Construction is good e.g. the white king guards b7 and stops a cook by 1.Bd6? Rh8+! (GF)

1199. Aaron Hirschenson, Paz Einat

1.Qa3? ~ 2.Sd4#(A), 1...Rxd7!(a); 1.Kd4? ~ 2.Sc5#(B), 1...Rxd7(a) 2.Bd5#(C), 1...Re5!(b); 1.Qe8! ~ 2.Bd5#(C), 1...Rxd7 a 2.Sd4#(A), 1...Re5 b 2.Sc5#(B), (1...Re4+ 2.Rxe4#). A Dombrovskis mechanism taking advantage of the created battery for double-check mate and for self-pin. The threat in the solution returns as mate after 1...Rxd7 in the second try, making this actually into a triple Dombrovskis. (Authors)

A typical letter problem... well, NOT, since there is lot of interesting "action". The construction might be streamlined a bit (starting with the obvious Re2→e3, -Pc3; more seems possible). (HR)

Dombrovskis theme with an additional paradoxical effect: in the post-key play 1...Rxd7 prevents the threat of 2.Bd5, which is the very mate it allowed after the try 1.Kd4. (GF)

1200. Aaron Hirschenson, Emanuel Navon

1...Sf3 2.Sg4 D#, 1...Rg5+ 2.Rxg5#, 1.Rg4? ~ 2.Qxe4, Bd4#(A,B), 1...Sf3!; 1.Qh6? ~ 2.Bd4,Rd5#(B,C), 1...Qxd2!; 1.Rg6? ~ 2.Rd5,Qxe4#(C,A), 1...Qe8!; 1.Re2? ~ 2.Qxe4,Sg4#(A,D), 1...Rg5+!; 1.Se2? ~ 2.Bd4,Sg4#(B,D), 1...Bxe2!; 1.Qxh7! ~ 2.Qxf5#, 1...Rh-(h5) 2.Qxe4#(A), 1...Rxf4 2.Bd4#(B), 1...Rxf6 2.Rd5#(C), 1...Bg4 2.Sxg4#(D), (1...Rg5+,Sxh7 2.Rxg5,Sd7#). WCCT8 theme. (Authors)

An interesting deviation off the beaten path. One does try all the v's first, quite an achievement. (HR)

There are many plausible tries, all of which make double threats. After the key (which is the least likely looking move and only makes a single threat), the virtual threats reappear in the variation play. A fine problem. (GF)

1201. Pavel Murashev

1.Rf8? ~ 2.Sxe7#(A), 1...Sg6 2.Bg4#(B), 1...e5!; 1.Qd6? ~ 2.Bg4/Sg3#(B,C), 1...exd6 2.Rf1#(X), 1...e5 2.Qxe5#(Y), 1...e6!; 1.Rxe7! ~ 2.Rf1/Qe5#(X,Y), 1...Rxe7 2.Sxe7#(A), 1...Sg6 2.Bg4#(B), 1...Sd3 2.Sg3#(C). Theme Odessa (BC-XY; XY-BC), pseudo le Grand cycle (A-B; B-XY; XY-A) (Author)

The solution is a rather cheap way out; one doesn't expect such a trivial attack ☺. (HR)

Try and key each make 2 threats, with the threats occurring as mates in the variation play of the other phase. It is therefore a kind of doubling of the Pseudo Le Grand theme, but the position needs polishing. (GF)

Threemovers**1202. Ramutis Juozenas**

1.Qa4? ~ 2.Qc6#, 1...Kd6,Sd4 2.Qd7+,Qxd4+, 1...Sb4!; 1.Qg4?(-), 1...Kd6,S~ 2.Qd7+,Qd4+, 1...Kc5!; 1.Qf4!(-), 1...Kc5 2.Qc7+ Kd5,Kb5 3.Qc6,Qc6#, 1...Ke6 2.Qf6+ Kd5 3.Qc6#, 1...S~ 2.Qd4+ Ke6 3.Qd7#.

Miniature with nice key. (MC)

So old and skinny. (JL)

1203. Vladimir Kozhakin

1.Sg5? Kc4!; 1.Sb2! ~ 2.Qd6+ Ke4 3.Qxd3#, 1...f3 2.Qd6+ Ke4 3.Qe5#, 1...Kd4 2.Qxd3+ Kc5 3.Qc4#, 1...Kc5 2.Qd6+ Kb5 3.Qb6#.

In spite of expectations not even 3 model mates, also 2.Qd6 is repeated. By the way, Pd3 may be safely removed, with Qe5# becoming model - an error of some kind? (JL)

1204. Vladimir Kozhakin

1.f6? (-) Ke2 2.Qf5 Kd1 3.Qd3#; 1...Ke4!; 1.Kc5! (-), 1...Ke2 2.Qg4+ Kf1,Kd3 3.Qf3,Qc4#, 1...Ke4 2.Qg4+ Kd3,Ke5 3.Qc4,Bd4#.

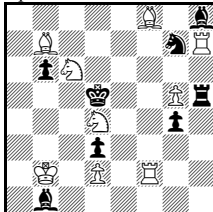
1205. Ramutis Juozenas

*1...Sd5,Sf5 2.Bc6,Bg6; 1.Ra1? ~ 2.Re1#, 1...d2!; 1.Ra6? ~ 2.Rxd6 ~ 3.Rxd4#, 1...Sd5!; 1.Rh7! ~ 2.Rxh4 ~,Bxf4 3.Bg6,Qxf4#, 1...Sd5 2.Bc6 ~,Bxf4 3.Bxd5, Re7#, 1...Sf5 2.Bg6 ~,Bxg4 3.Bxf5,Re7#.

Double pin mates in a meredith setting. (JL)

1206. Mirko Marković

1.Se7! ~ 2.Sc6+ Kd6,Kf4 3.Bf8/Rd3,Bh6#, 1...Sf4+ 2.Se4+ Kxe4 3.Bf5#, 1...Se3+ 2.Sfd5+ Ke4,Kd6 3.Rxe3,Rg6#, 1...Kf4 2.Sh5+ Ke4,Kg5 3.Bf5,Rxc5#; 1.Kc6? ~ 2.Sg4+, 1...Rf1!. Version of **1206a**. (Author)

1206a. Mirko Marković
2.pr National Ch. 2003-6

#3

9+8

1.Sb5! ~ 2.Sc3+
1... Sc6 2.Se5+
1... Sf5+ 2.Scd4+
1... Se8+ 2.Se5+
1... Ke6 2.Sc7+
1... Kc4 2.Rf4+
1.Kc3? Rh6!
1.Rf4? Rxg5!

1207. Sergei I. Tkachenko

1.c8=S! ~ 2.dxc4+ Kxc5 3.d4#, 1...cxd3 2.c4+ Kxc5 3.Bd4#; 1...Rxc6 2.Bxc4+ Kxc5 3.d4#; 1...Kxc5 2.Rxc4+ Kxd5 3.e4#, 2...Kb5 3.Sd4#; 1...Ra8 2.dxc4+ Ka6 3.Rxa5#.

Four white pieces arrive to the same square on 2nd move. (Editor)

1208. Petrašinović

1.Sc5? ~ 2.Se4#, 1...Sd- 2.Se4+ Bxe4 3.Qc5#, 1...Sf2!; 1.Qc3! ~ 2.Be5+ Sxe5 3.Qc5#, 1...e2 2.Bc5+ Bxc5, Sxc5 3.Qf6,Qxg3#, 1...Sa6 2.Sc5 ~,Sd~,Saxc5 3.Se4, Be5,b8Q#, 1...Sd7 2.Bxd7 ~,Se5/Sxc5/Sb4 3.Qc6, Qc5#.

1209. Abdelaziz Onkoud

1.Qe2! ~ 2.Qxd3+ Bxd3 3.Be6#, 1...Bxe3 2.Sd4+ Bxd4, Ke5,Kxf4 3.Qe4,Qxe3,Qh2#, 1...dxe2 2.Bc2+ Bd3 3.Bxd3#, 1...Sd5 2.Sxd4+ Ke5 3.Sg6#, 1...Re7 2.Sxe7+ Ke5 3.Bb8#, 1...Rb8+ 2.Bxb8 ~ 3.Sxd4/Se7/ e4#.

1210. Abdelaziz Onkoud

1.Bh8! ~ 2.Sf6+ Kxe5 3.Qe7#, 1...Bc5 2.Rxc4+ Bd4,d4 3.Rxd4,Bxc6#, 1...f3+ 2.exf3+ Kd3,Kf4 3.Qxf5,Qh4#, 1...d4 2.Bxc6+ Rd5 3.Sc5#, (1...Bxd7 2.Rxc4+ Bd4 3.Rxd4#).

1211. Peter Gvozdjak

*1...Kc5(a) 2.Rd8(A) ~ 3.Sd3,b4,Ba3#

1.Sc2? ~ 2.Rd8+(A) Kc5 3.Ra5#(B)
1...Kc5 2.Ra5+(B) Kd6 3.Ba3#(C)
1...Kd6 2.Ba3+(C) Kd5 3.Rd8#(A)
1...Sxf5 2.Ra5+ Kd6,Ke4 3.Ba3,d3#
1...fxe5!

1.Sg6! ~ 2.Ra5+(B) Kd6 3.Rd8#(A)
1...Kc5 2.Ba3+(C) Kd5 3.Ra5#(B)
1...Kd6 2.Rd8+(A) Kc5 3.Ba3#(C)
1...Be6 2.Bxe6+ Kd6/Kc5,Ke4 3.Ba3,Bc4#

Shedey cycle with cycle of W2-W3 moves in both phases. Set play is a proper addition to the theme. (Author)

Shedey-Tura, Shortcut Lačny-Tura, Super-Tura... Call it as you wish, but one must have been touched by the hand of God to conceive and realize such a perfect pattern! The question is: where can author find the

motivation for further composing after something like this? When I realized a similar theme in 1986 it took me next 7 years before I felt hunger to re-open my chessmen box again. (MV)

I am sure many would be quick to point flight-taking keys and knight-capture refutation. But in my view the grandiosity of the aim outweighs these blemishes. The change motivation is about far flights b4, b5, d7, e7 and of course about this e4. (JL)

1212. Zlatko Mihajloski

1.Bc? ~ 2.Sg5+ Rxc5 3.Qxh1#, 1...Bxd4!(a); 1.Bb4? ~ 2.Sg5+/Bd6, 1...Bxd4 2.Bd6 ~, Bxe3 3.Bd5, Qxe3#, 1...Rxd4!(b); 1.h8=Q? ~ 2.Rxe5+ fxe5 3.Qxe5#, 1...Bxd4 2.Bxd4 ~, exd4 3.Sc5, Qf4#, 1...Rxf5!(c); 1.Bd2! ~ 2.Sg5+ Rxc5, fxc5 3.Qxh1, Rxe5#, 1...Bxd4(a) 2.R3a4! ~, Rd5 3.Sc5, Bxd5# (2.R5a4? Rd5!), 1...Rxd4(b) 2.R5a4! ~, Be5 3.Sd6, Sxc5# (2.R3a4? Rxa4!), 1...Rxf5(c) 2.Qxg6! ~, Sg3 3.Qxf5, Sf2# (2.Bxg6? Be5!), 1...Rxb3 2.Qxb3 ~ (Sg3) 3.Qg2#.

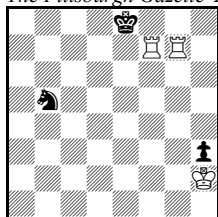
Moremovers

1213. Richard Becker

1.Rh7? Sg3+!; 1.Ra7! Sd6 2.Rh7 Kd8 3.Rhg7, 1...Sd4 2.Rh7 Se6 3.Rab7, 1...Sg3+ 2.Kh2 Sf1+/Sf5 3.Rxf1/Rxf5, 2...Se4 3.Rh7. After Otto Wurzburg, The Pittsburg Gazette-Times, 17.02.1918. This setting eliminates one black pawn. (Author)

1213a. Otto Wurzburg

The Pittsburgh Gazette-Times 1918



1.Rh7! ~ 2.Rb7
1... Sd6 2.Ra7 Kd8 3.Rhg7
1... Sd4 2.Ra7 Se6 3.Rab7

I see a lot of duals and an elementary mating net. Perhaps it is the echoes I should be looking for? (SD)
Good intro to Bonus Socius twomover, saving a pawn compared to Wurzburg (SH)

1214. Petrašin Petrašinović

1.Sh4! (~), 1...Kd5 2.Qd3+ Ke6 3.Qf5+ Kd6 4.Se4#; 1...Kd6/Kd4 2.Qd3+ Ke5 3.Qf5+ Kd6, Kd4 4.Se4, Qc5#; 1...Kf6 2.Qg6+ Ke5 3.Qf5+; 1...Kf4 2.Qe4+ Kg5 3.Qf5+ Kxh4, Kh6 4.Qg4, Qg6#, 2...Kg3 3.Qf3+ Kxh4, Kh2 4.Qg4, Qg2#; 1...Kd4 2.Qd3+ Ke5 3.Qf5+ Kd6 4.Se4#.

I do like these little king hunts of Petrasinovic. They are fun to solve, even if they show no grand idea. (SD)

1215. Vladimir Kozhakin

a) 1.Kd4! f1=Q 2.Rxf1 Kb3 3.Ra1 Kc2 4.Ba4#, 1...Kb3 2.Ba4+ Kxa4 3.Rb1 ~ 4.Rb4#, 2...Ka2 3.Kc3 ~ 4.Bb3#; b) 1.Ke4! Kb3 2.Ra1 Kc3 3.Ba4 ~ 4.Rc1#, 2...Kc2 3.Ba4+ Kc3 4.Rc1#.

I always either really like a Kozhakin or really don't (Kozdon is another composer where I seem to either

love or hate what he has done). Mr. Kozhakin can do wonders with miniatures, as can Kozdon.

This strikes me as a little problem best suited for say a newspaper column. I enjoyed solving it, but don't see it as anything special. I actually liked the twin, with the switchback mate better than the diagram. I think the point in the diagram may be the crude try 1. Rc2+, taking the pawn, but mating in 5 instead of 4 moves. In that case, I like the newspaper option (where you will get "player solvers") even better. Perhaps a matter of taste? (SD)

1216. Ramutis Juozenas

1.Qf7? ~ 2.Ba4 ~ 3.Bb8#, 1...Sd4 2.Sf8 ~ 3.Bxd4 ~ 4.Qd7#, 2...S~ 3.Qe6+ Kc7 4.Qd7#, 1...Kxc6!; 1.Sf8! (~) S~ 2.Qxc5+/Qd4/Qe7+/Qd5; 1...Sd4 2.Qf7 ~ 3.Bxd4 ~ 4.Qd7#, 2...S~ 3.Q(x)e6+ Kc7 4.Qd7#; 1...Kxc6 2.Qb6+ Kd5 3.Qe6#, 1...Kc7 2.Qf7+ Kd6 3.Qe6+ Kc7 4.Qd7#; 1...Ke7 2.Qf5 ~ 3.Sg6+/Qe6+, 2...Kd6 3.Qe6+ Kc7 4.Qd7#, 2...Sc5 3.Bxc5+ Kd8 4.Qd7#, 2...g~ 3.Sg6+ Kd6 4.Qd7#; 1...g~ 2.Qf6+ Kc7 3.Qe7+ Kxc6 4.Qd7#; 1...g6 2.Qf6+ Kc7 3.Qe7+ Kc8 4.Qd7#.

1217. Ramutis Juozenas

1...Rc3, Rf6 2.Bxc3, Bxf6 Sd7 3.Qxd7 ~ 4.Qd1#; 1.Qh4? ~ 2.Qh1+ Rc1 3.Qxc1#, 1...f2 2.Qh1+ f1=Q 3.Qxf1+ Rc1 4.Qxc1#, 1...Kb1 2.Qe4+ Kd1 3.Qe1+ Rc1 4.Qxc1#, 1...Re1!; 1.Qe8? Rc1#; 1.Qe7! ~ 2.Qe1+ Rc1 3.Qxc1#; 1...Kb1 2.Qe4+ Ka1 3.Qe1+ Rc1 4.Qxc1#; 1...f2 2.Qe2 ~ 3.Qxb2#, 2...Rc3+ 3.Bxc3 f1=S+ 4.Qxf1#, 2...f1=S+ 3.Qxf1+ Rc1 4.Qxc1#; 1...Rc1 2.Qa7+ Sa4 3.Qxa4+ Kb1 4.Qa2#.

1218. Richard Becker

1.Re7+? Kd8! 2.Rf7(Ra7) Kc8ë 1.Ra1! Kd6 2.Ra7 Kd5 3.Ree7 Kd4 4.Rad7#, 1...Kb6 2.Re7 c2 3.Raa7 Kb5 4.Reb7#, 1...Kb8 2.Re7 ~ 3.Rf1 ~ 4.Rf8#, 1...Kd8 2.Ra7 ~ 3.Kf7 ~ 4.Re8#.

The dual 2. Ra7+/Re7+ after 1...c2 would seem to destroy this problem for me. Am I missing a theme, should this be viewed through Bohemian glasses? (SD)

1219. Gilles Regniers

1.Rb4? too slow; 1.Ke4? g4!; 1.Kg4! ~ 2.Kf3 g4+ 3.Rxg4 ~ 4.Be2#, 1...Ra4+ 2.Rb4 Ra2 3.Qb5+ c4 4.Qxc4#, 2...Rxb4+ 3.Qxb4 dxb4 4.Sxd2#.

Gilles is a young composer who tries hard for quality in all his problems. This mix of Lepu, Bristol, and king walk is very beautifully arranged. This is definitely the best moremover in this issue. (SD)

1220. Sergei I. Tkachenko

1.Bf3! ~ 2.Rc4+ Kxe5 3.Bxb7 ~ 4.Re4#, 1...Bd2 2.Re1+ Kd4 3.Se6+ Kd3 4.Be4#, 1...Be3 2.Rf4+ Kxe5 3.Rf5+ Kd4 4.Rd5#, 1...Bf4 2.Re3+ Kd4 3.Rd3+ Kxe5 4.Rd5#, 1...Bg5 2.Rh4+ Kxe5 3.Sc4+ Kf5 4.Be4#, (1...Sf7 2.Rh4+ Kxe5 3.Sxf7+ Kf5 4.Be4#).

Four attractive remote selfblocks and interesting duel between WR-battery and black bishop. The play is clean and the usually objectionable symmetry here is rather a quality of the problem. (Editor)

Not sure what to think of this one, it certainly must have been difficult to construct to show the idea (which

is what one says when one tries to “fix” what one sees as deficiencies in a problem and fails miserably). The differing moves of the Bc1 are well met by white, I suppose the main drawback would be the immediate battery formation. (SD)

1221. Mikhail Satanovsky

1.Sxe6+? Rxe6 2.Bb6+ Rxb6 3.e6+ Bf5 4.Rxf5#, 1...Bxe6!; 1.Bd5? ~ 2.Sb3#, 1...Sf6+ 2.exf6 exd5 3.Rxd5+ Kc4 4.Se5#, 1...exd5!; 1.Ba2! ~ 2.Sb3+ Kc4 3.Se1+ Kc5 4.Sxd3#, 1...Bf1 2.Sxe6+ Rxe6 3.Bb6+ Rxb6 4.e6#, 1...Sf6+ 2.exf6+ Bf5 3.Sb3+ Kc4 4.Se5#.

1222. Arieh Grinblat

1.Qh3! ~ 2.Qf1+ Rfd3,Rdxf1,Rxf1 3.Sd6/Sa3,Sd6, Sa3#, 1...Rfd3 2.Sd6+ Rxd6 3.Sa5+ Kxb4 4.c3#, 1...Rdd3 2.Sa3+ Rxa3 3.Re4+ Kd5,fxe4 4.Rd4,Qxe6#.

Wurzburg Plachutta. (Editor)

1223. Arieh Grinblat

1.Bg1! ~ 2.Rg5+ Sxg5 3.Re5#, 1...h6 2.Re7 (3.Bxe6#), 2...Rd6 3.Sf6+ Sxf6 4.Re5#, 2...Rxe8 3.Rd7+ Sd6 4.Re5#; 1...Rh5 2.Qd1 (3.Qxd4#), 2...c5 3.Sxc3+ Sxc3 4.Bxe6#, 2...d3 3.Sxc3+ Sxc3 4.Bxe6#.

1224. Ferad Kakabadze

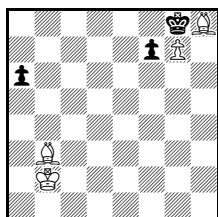
1.Qg6! Kc4 2.Qb6 Kd5 3.Kd3 Ke5 4.Qf6+, 1...Kd4 2.Qc6 Ke5 3.Kf3 Kd4 4.Qc5+.

Attractive echoes. It should be noted that some years back Manfred Zucker wrote an article in the Schwalbe on “Die Dame und ihre Kavalier” where he noted there were comparatively few problems with Q+S; this one, despite the fact that it can be found in the databases, would make a nice addition to any update article on that material. (SD)

1225. Siegfried Hornecker

1.Be8 Kh7 2.Bf7 Kh6 3.g8R! Kh7 4.Bf6 Kh6 5.Rh8#.

No predecessors found. One should, however, double check (I only searched in KPZ’s database). The key is bad, sadly ☹. This problem can be done without the flight-taking key and retaining the miniature format:



1. Ka3 a5 2. Ka4 Kh7
3. Bxf7 (4.g8Q+) Kh6
4. g8=R (5.Rg4) Kh7
5. Bf6 (6.Rh8#) Kh6
6. Rh8#

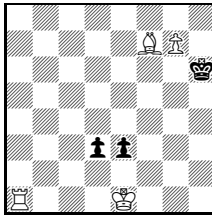
#6 4+3

However, when I suggested this to Siegfried he rejected it. I am not sure why, but I know Siegfried, being a good artist, has his reasons why. Without the miniature restriction, some interesting longer versions are possible as well. I like the idea, dislike the execution. (SD)

Compare to 1225a and 1225b (from Zuncke database). Somehow that Elzow must’ve escaped me when searching for predecessors, but my #5 still seems to have an existence right, although the originality is almost fully gone then. (SH)

1225a. Boris Pustowoi

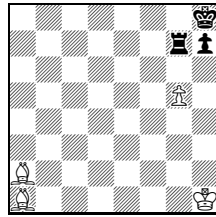
Omskaja pravda,
25.xii.1971



#6 4+3

1225b. A. Elzow

Schachmatnoe vremja,
27.iii.2003



#6 4+3

I find neither a justification for the key, nor an economic improvement for the idea. (KB)

1226. Valery Rezinin

1.Rg7! Kb8 2.Rad7 Kc8 3.Rde7 Kd8 4.Ra7 ~,Bg6 5.Rg8,Ra8#, 3...Bg6 4.Rg8+ Be8 5.Rgxe8#.

This is a much better problem than the other “two blind pigs on the seventh” problem in this issue. Nicely done. (SD)

1227. Mikhail Satanovsky

1.Bg4! ~ 2.Sxe6+ Bxe6 3.d4 Rxd4 4.Re4+ Rxe4 5.Sd3# (Plachutta), 3...Rbx4 4.Sd3+ Rxd3 5.Re4# (Plachutta); 1...Bb1 2.d3 ~ 3.Sxe6+ Sxe6,Rxe6 4.Rf5#, 2...Ba2 3.Sc4 Rxc4 4.Sxe6+ Sxe6,Rxe6 5.Rf5#; 1...Rxd2 2.Rxd2 Bb1 3.Rxd8 Bf5 4.Sd3+ Bxd3 5.Sxe6#.

1228. Gábor Tar

1.Ra4! fxe5 2.Re4 e6 3.Kb1 Kd2 4.Kb2 Kd1 5.Kc3 Kc1 6.Re1#; 1...f5 2.f4 e6 3.Kd1 Kb2 4.Kd2 Kb1 5.Kc3 Kc1 6.Ra1#.

A nice ZZ problem, with two different routes of the WK to c3. (SD)

1229. Mihai Neghina

1.Kg1 Qb5 2.Qb2 Ne6 3.Qc1 a1Q 4.Qxa1 Qb1+ 5.Qxb1 Nxf4 6.Qe1#

As this is a new author, I certainly won’t be hypercritical here. The key is superficially nice, but it takes a flight. The duals at the end, especially 5.Kg1 and then 6.De1/Da3/Dc3/Sfe2/Sh5# or 5.Se2 Kh2 6.Da1-h8# are disturbing to me. There should be a way to recompose this to increase the attractiveness of the problem, which I would encourage the author to do. (SD)

1230. Mihai Neghina

1. Rh1+ f1=Q 2. Bh4+ Qcf2 (2...Kd1 3. Rb1+ Qc1 4.Qa4+ Qb3 5. Qxb3#) 3. Rb1+ d1=Q 4. Bb4+ Q5d2+ 5. Kg7! c5 6. Qe3! (and depending on black’s move 7.Bxd2# or 7.Qxd2# or 7.Bxf2# or 7.Qxf2#) 5.Kg7! is the only winning move for white in 7 moves, because 5Kh~ fails to 5...c5 6.Qe3 Qxh4+, and 5.Kg6 fails to 5...c5 6.Qe3 Qxb1+. The black c-pawn is more powerful than the four black queens combined: “5...c5” single-handedly breaks the zugzwang and forces white to find another set of mates. (Author)

I may be wrong, but I believe I saw this same problem published on the chess.com website some time ago. To the comments, it should be noted that Fritz 11 has a

mate find mode as well which is quite quick compared to earlier versions. (SD)

1231. Valery Kirillov, Grigory Popov

1.Rf3+ ? Kg4 2.Re3+ Kf4 3.Bg5+ Ke5!;
1.Be7! (2.Bd6#) Sc4 2.Bg5+ Ke5 3.Sd7+ Ke4 4.Sc5+ Ke5 5.Bf6+ Kf4 6.Rf3+ Kg4 7.Re3 Kf4 8.Bg5#.

With deference to author I, I see this as classic Popov. Very nice idea(s), the Pe4 is a hindering mass and must be removed to effect the eventual Bg5#. I like this problem very much, so far for me the best of the issue. (SD)

1232. Joaquim Crusats, Steven B. Dowd

1.Qd3 exd3 2.e8=S Sxe8 3.Bd5 cxd5 4.Sf7 Rf7 5.Sd3 (and white will keep threatening Se5# until the end) 5...Re7 6.dxe7 Be1+ 7.Kb6 Ba5+ 8.Kxa5 ~ 9.Se5#, 5...Be1+ 6.Kb6 Re7/Rb7+ 7.dxe7/axb7 Ba5+ 8.Kxa5 ~ 9.Se5#, 6...Ba5+ 7.Kxa5 Re7 8.dxe7 ~ 9.Se5#.

Four white sacrifices in a row while keeping black continuously under threat of mate in 1 to ultimately divert away the bRb7 so as to deactivate the strong black defensive move Be1+ and play Sf3. The position is legal. (Authors)

1233. Mihai Neghina

1.Bh3 gxf3 2.a4 h2 3.a5[3...h1=Q 4.Sexf3 Qxg1 5.Sxg1 (on any queen move, white captures); 3...h1=S+ 4.Kxf3 Sxg3 5.Kxg3 (on any knight move, white captures); 3...hxf3=Q+ 4.Kxg1 f2+ 5.Kxf2 – these moves could be placed everywhere in the solution] 5...bxa5 6.g4 a4 7.g5 a3 8.g6 a2 9.g7 b6 10.g8=Q+ Kb7 11.Qb1#.

Ideas like getting a knight to b6/e7 fail to the stalemate danger or are delayed by a promoted black queen roaming freely. (Author)

1234. Oto Mihalco

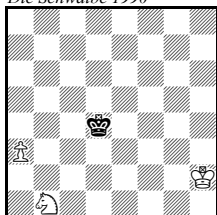
a) 1.Be1 Bb2 2.Kd2 Ba1 3.Bf2 Bb2 4.Bd4 Ba1 5.Be5 Bb2 6.Bxc7 Ba1 7.Ba5 Bb2 8.Bb4 Ba1 9.Ba3 Bb2 10.Bxb2 B~ 11.Rxb6#, 9...Bxc3+ 10.Kxc3 B~ 11.Rxb6#;
b) 1.Kd4 Bb2 2.Ke5 Ba1 3.Kd6 Bb2 4.Kc7 Ba1 5.Kxb7 Bb2 6.Kb6 Ba1 7.Ka5 Bb2 8.Kb4 Ba1 9.Ka3 Bb2+ 10.Kxb2 B~ 11.Rxb6#, 9...Bxc3 10.Bxc3 B~ 11.Rh6#.

Two different ways how to eliminate black bishop and win tempo. Exchange of white king and bishop on squares d2 and a3 in final positions in twins. (Author)

1235a.

Bernard Walter

Die Schwalbe 1990



1.Kg3! Kd3 2.Be5 Ke4
3.Bf2 Kf5 4.Se3 Ke5 5.Sb5
Kd5 6.Kf4 Kc6 7.Sa7+ Kc7
8.Ke5 Kb7 9.Kd6 Ka6
10.Kc6 Ka5 11.Sb5 Kb4
12.Sd4 Kc3 13.Sc2+ Kc4
14.Sf4 Kb4 15.Kb6 Kc4
16.Ka5 Kb3 17.Kb5 Kc3
18.Ke5 Kc2 19.Be1 Kd1
20.Bc3 Ke1 21.Kc4 Kc2
22.Sd5 Kd1 23.Kd3 Ke1
24.Sb6 Kd1 25.Sc4 Kc1
26.Bd2+ Kb1 27.Kc3 Ka2
28.Kc2 Ka1 29.Kb3 Kb1
30.Sa3+ Ka1 31.Bc3#

1235. Boško Milošeski (after Bernard Walter, 1235a)

1.Bg4+ Kd6 2.B:h3 g1Q+ 3.S:g1 Kd5 4.K:a2 Ke4 5.Kb3 Kc6 6.Bf5 Kd4 7.Bc2 Kc5 8.Sf3 Kd5 9.Sg5 Ke5

10.Kc4 Kf6 11.Sh7+ Kf7 12.Kd5 Kg7 13.Ke6 Kh6 14.Kf6 Kh5 15.Sg5 Kg4 16.Se4 Kf3 17.Sd2+ Kf4 18.Sc4 Kg4 19.Kg6 Kf4 20.Kh5 Kg3 21.Kg5 Kf3 22.Kf5 Kf2 23.Bd1 Ke1 24.Bf3 Kf1 25.Kf4 Kf2 26.Se5 Ke1 27.Ke3 Kf1 28.Sg6 Ke1 29.Sf4 Kf1 30.Be2+ Kg1 31.Kf3 Kh2 32.Kf2 Kh1 33.Kg3 Kg1 34.Sh3+ Kh1 35.Bf3# Task; Miniature. (Author)

1236. Siegfried Hornecker

a) 1.h8B!! Kh7 2.Bf6 Kg6 3.Ke7 Kh7 4.Kf7 Kh6 5.Be7 (or Bd8) Kh7 6.Bxg5 Kh8 7.Bh6! Kh7 8.g5 Kh8 9.Bg7+ Kh7 10.g6#; b) 1.h8R! Kg7 2.Re8!! Kg6 3.Kf8 Kf6 4.Kg8 Kg6 5.Re6#; c) 1.h8S+! Kh7 2.Sf7 wins! d) 1.h8Q! g4 2.Qh4 g3 3.Qg4+ Kh6 4.Kf7 g5! 5.Qh3#.

C+ for a, b and d – a+b by tablebases, d by “Mate 2.16” engine. C? for c (although it is easy to see, c is correct). Before complaining (especially about c), make it better – or if you did, give me advice ☺. Of course, a mating problem would be better for c but one can’t have everything, I guess. Also the dual minor in a is bad, but I couldn’t remove it... I still have the feeling that I have seen a) somewhere before. (Author)

It’s a fun quadruplet without great ambitions, a nice problem for playing with. Reminds a little of similar problems published by Bakke. (SD)

Endgames

1237. Jean-Marc Loustau

The “4 corners theme” achieved here in complete form (the Rook goes to each corner and then leaves it) in a continuous way (without any intermediate move), and in logical structure (see thematic tries). Also, with the main theme is made a synthesis of interesting positional draws.

1.Kf2 /i Bb3 2.Re7 /ii Bd6 3.Re1! with two main thematic lines:

A) 3...Ba4 4.Rb1+ /iii Kc7 5.Rh1! /iv (wR on the corner 1) Be8 6.Ra1! (wR on the corner 2) 6...Kd7! 7.Ra8 (wR on the corner 3) Bg6 8.Rh8 (wR on the corner 4) 8...Be5 9.Rh6=.

B) 3...Kc7 4.Kg2! Kd7 5.Kh3 Be7 6.Re3! /v Bc2 7.Re5! Bg6 8.Ra5 Ke8 9.Kg3 Kf8 10.Kf4! Kf7 11.Rb5! Bd6+ 12.Kg5 Be7+ 13.Kf4 Kg7 14.Rb7 Kf8 15.Rb8+ Kf7 16.Rb5 positional draw, or 16...Bd8 17.Rd5 Bc7+ 18.Kg5=

i) 1.Rh7!? Bg3+! 2.Kd2 h4 3.Ke3 Bd5=+

ii) 2.Rh7!? Bd1! 3.Rd7 Bg4=+

iii) Thematic try : 4.Rh1!? Be8! 5.Ra1 (5.Rb1+ Kc6!! (5...Kc5!)? 6.Rg1 Kd5 7.Rg8 Bf7 8.Rg7 Be8 9.Rg8 positional draw, or 9...Ba4 10.Rg5+ Ke4 11.Rxb5=; or 6... Kd4 7.Rd1+ Kc5 8.Rg1 Kd4 9.Rd1+ positional draw, or 9...Ke5 10.Re1+ Kf4 11.Rxe8=) 5...Bd7! 6.Rh1 Bg4=+;

Or : 4.Kg2!? Bd7=+; 4.Ra1!? Bd7=+

iv) Thematic try : 5.Ra1!? Bb3! 6.Rh1 Bf7 7.Ra1 Be6 8.Rh1 Bg4=+

vi) Thematic try : 6.Re5!? Bf7! 7.Kg2 Bd6 8.Re3 (8.Rf5 (Or 8.Ra5 Ke6!) Be8 9.Kh3 Ke6!) Bg6 9.Kh3 Be7 10.Re5 Ke8 11.Rb5 Kf8! 12.Kg3 Be8!! 13.Rb8? Bd6!+)

Or : 6.Kg3!? Ke8! 7.Rh1 Bf7 8.Re1 (Or 8 Kf4 Kf8!) Bg6 9.Re5 Kf8 10.Rb5 Be8! +-.

While I do not understand much of this endgame, the work done by JMR might become important for endgame theory. (SH)

1238. Vladimir Bartosh

1...Kg5/i 2.Rxa5+ Kh4 3.Ra2! Sc3 4.Ra8 Se4+ 5.Kd5 Sf2 6.Rh8+ Kg3 7.h4 Kg4 8.h5 Kg5 9.h6 Sd3 10.h7 (Kd6) 10...Kg6 11.Kd6 Kg7 12.Rf8! Kxh7 13.Rf3 Sb2 14.Rg3! Kh6 15.Ke5! Sc4+ 16.Kf6 Kh5 17.Rd3 d6 18.Kf5 Kh6 19.Rd4 Se3+ 20.Kf4+-

i) 1...Sb2 2.Kxd7 Sc4 3.Kc6+-

1239. George Grätzer, János Mikotivics

1.Kb7!/i Se8 2.a7!/ii Sc7 3.Sb3! Kd6/iii=main 4.Sc5!/iv Sa8 5.Se4+!/v Kd7 6.Sg5!/vi 6...f5/vii=main 7.Sxe6 wins.

i) 1.a7?? Kc8! 2.Sc2 Se8 3.Sd4 Sc7#;

ii) 2.Sb3? Sd6+=

iii) main 3...Sa8 4.Sc5+ Kd6 (4...Kd8 5.Se4! f5 6.Sg5 Kd7 7.Sxe6+-) 5.Se4+ (5.Sa6? Kd7 6.Sb8+ Kd6 7.Sc6 f5! 8.Se5 Sc7 9.Sc4+ Kd7 10.Se5+ Kd6 11.Sc4+ Kd7 12.Se5+ Kd6 positional draw.) 5...Kd7 6.Sg5+- main line; 3...e5 4.Sc5+ Kd8 5.Kc6+- (5.Sa6? Sa8 6.Sb8 f6! 7.Sc6+ Kd7=)

iv) Thematic try 4.Sd4? Sa8 5.Kxa8 Kc7! =

v) Thematic try 5.Sa6? Kd7! 6.Sb8+ Kd6 7.Sc6 f5 8.Se5 Sc7 9.Sf7+ Kd7 10.Sg5 e5! =

vi) Thematic try 6.Sf6+?! Kd6! 7.Se8+ Kd7 8.Kxa8 Kc8 9.Sd6+ Kc7 10.Sxf7 Kc8 11.Se5 Kc7 positional draw.

vii) main 6...e5 7.Sxf7 e4 8.Se5+-

1240. Iuri Akobia & Vazha Neidze

1.Kg6!/i Rg7+ 2.Kf5!!/ii Bxe7/iii 3.Sg6+ /iv and main lines:

A) 3...3...Kg8 4.Rb8+ Bd8 5.Rxd8+ Kh7 /v 6.Rh8#

B) 3...Kh7 4.Rh3+ Kg8 5.Rh8+ Kf7 6.Se5#, or 4...Bh4 5.Rxh4+ Kg8 6.Rh8+ Kf7 7.Rf8#

i) 1.Kg5? Bxe7+! = (1...Rxe7? 2.Kf6! Kg8 3.Rg3+! +-);

ii) 2.Kf6? Bxe7+ =;

iii) 2...Rxe7 3.Kf6! (3.Sg6+? Kg7! 4.Sxe7 Bxe7=) 3...Kg8 (3...Rxe5 4.Kxe5+-) 4.Rg3+! +- ;

iv) 3.Rh3+? Kg8#; 3.Rb8+? Kh7#;

v) 5...Kf7 6.Rf8#

is analytical after black rook taking. (MC)

Iuri and Vazha manage to create a nice middle-of-the-board-checkmate, but sadly the variation 2...Rxe7 3.Kf6 (good refusal of capture and fork) seems not to go further without duals, except maybe the boring 3...Rxe5. Or is that just me? (SH)

1241. Vladimir Bartosh

1.Sb5!/i Bf4 2.h4!/ii Re5+ 3.Kc6 /iii Rh5 4.Se6/iv Be3 5.Sd6+ /v Kb8 6.Sg7! Rc5+ 7.Kd7 Rc7+ 8.Ke6 Rxc7 9.Sf5 =

i) 1.h3? Rh2! 2.Sb5 Se3 3.Sd6 Kb8 --;

ii) 2.Sa7+? Kb8 3.Sc6+ Ka8 4.h3/vii Bh2! 5.h4 Bg3! 6.Sd4 Re5+ 7.Kc6 Rh5 8.Sf3 Rf5 9.Sd4 Rf6+ 10.Sde6 Bxh4 --

iii) 3.Kc4 Rh5 4.Sa7+ Kb8 5.Sc6+ Ka8--

iv) transposition 4.Sd6+ Kb8 5.Se6! Be3 6.Sg7! etc.

v) 5.Sed4? Kb8 --.

1242. Luis Miguel Martin

1.Be5/i h4/ii 2.Kg4 hxg3 (2...Rxc3+ 3.Kxh4 +-)

3.Bg7! {Mutual zugzwang} Kg2/iii 4.Bd5+ Kh2

5.Be4 {Mutual zugzwang} +-

i/ 1.Kf2? h4 2.Be5 hxg3+ = (but not 2...Rxc3?? with

mate in 4)

ii/ Black must remove white pawn. Other plan has no problem for white, for example: 1...Kg1 2.Be6 (2.Bd4+ Kh2 3.Kf2 h4 4.gxh4 +-) 2...Rh2 3.Bd4+ Kf1 4.Bb3 h4 5.Bc4+ Ke1 6.gxh4 +-; 1...Kh1 2.Bd5 Rh2 3.Bd4 Rc2 (3...Rd2 4.Ke3+ Rg2 5.Bxc2+-) 4.g4 +-

iii/ 3...g2 4.Be5+ Kh1 5.Kxh3 g1=S+ 6.Kg3(g4) +-

A little and curious rook domination. (Author)

1243. Richard Becker, Iuri Akobia

1.Rd2/i Kb4 2.Rb1 and

2...Kb3 3.Rdxb2+/ii Kc3 4.Rb3+ Kc2 5.R1b2+ Kc1 6.Rh2 d2 7.Rc3+ and White wins, or

2...Kc3 3.Rbxb2 zz Ra8 (or 3...Ra1 4.Ke4 d5+ 5.Kf3 Rf1+ 6.Kg2 Rc1 7.Rf2 Rc2 8.Rb1 +-); 4.Ke4!/iii d5+! 5.Kf3 /iv Rf8+ 6.Kg2 Rg8+ 7.Kf1 Rf8+ 8.Ke1 Re8+ 9.Kd1 Rf8 10.Rf2 Rg8 11.Rg2 Rh8 12.Rh2 Rf8 13.Rbf2 Rg8 14.Rfg2 Rf8 15.Ke1 Re8+ 16.Kf1 Rf8+ 17.Kg1 Ra8 18.Rh3 Ra1+ 19.Kh2 win

i) 1.Rb1!? Rf8+ 2.Kg3 Ka4 3.Rxd3 Rb3 4.Rd2 Ka3 5.Kc4 (5.Kxd6 Ka2=) 5...Rb8 6.Rxd6 Ka2=; 1.Rxd3!/? Ra1 =

ii) Thematic try 3.Rbxb2+!/? Kc3 zz 4.Ke6 Ra1 =

iii) Thematic try 4.Rh2!/? Rh8 5.Rhg2 Rg8 6.Rgf2 Rf8 7.Rfd2 Re8 8.Ra2 Re5+ 9.Kc6 Re1 10.Kd5 (10.Rh2 Rc1 =) 10...Re5+ 11.Kxd6 Re8 zz 12.Kd7 Re4 zz 13.Kd8 Re5 zz 14.Kd7 Re4 15.Kd6 Re8 16.Kd5 Re7 zz 17.Rh2 (17.Rd1 d2 =) 17...Rd7+ 18.Kc5 (18.Ke4 d2 =) 18...Kb3 19.Rab2+ Kc3 20.Ra2 Kb3 21.Rhb2+ Kc3 22.Rd2 Rd8 =

iv) Thematic try 5.Kxd5!/? Re8 6.Ra2 Re7 zz and draw as in line 4.Rh2!/?

5.Ke3!/? d4+ 6.Kf3 Rf8+ 7.Kg2 Rg8+ 8.Kf1 Rf8+ 9.Ke1 Re8+ (Rh8) =; i cant find a draw ☹. (MC)

1244. Vladimir Bartosh

1.Sc3! g2 2.Rxc2 Rxc3+ 3.Kd7 Rf3 /i 4.Ke6 e3 5.Rg4! Kb5 6.Rh4! /ii Kc6 7.f6 Kc5 8.Rg4(a4) Rf2 9.Re4 e2 10.f7 Kc6 11.Re5 /iii Kb6 12.Ke7 wins.

i) 3...Kb5 4.Rg4! Rc4 (4...e3 5.Re4 Kc5 6.Ke6+-) 5.f6 e3 6.f7 Rxc4 7.f8Q Rd4+ 8.Ke6 e2 9.Qf5+ Kb4 10.Qe5+-;

ii) Thematic try 6.Re4? Kc5 7.f6 Rg3 8.f7 Rf3 9.Ke7 Kd5=;

6.Rd4? Kc5 7.Re4 Rg3 8.f6 Rh3! 9.f7 Rf3=;

iii) 11.Ke7? Kd5=.

White rook waits, previously than hits upon pawn e. (Author).

1245. Siegfried Hornecker

1.g6 Kg8 2.Ke2 Kf8 3.Kd3 Ke7 4.Kc4 Kf6 5.Kb5 Kxc6 6.Kxa5/i Kf5!/ii 7.Kb5! g5 8.a5 g4 9.a6 g3 10.a7 g2 11.a8=Q g1=Q 12.Qa3 Kc4 13.Kc6! Qd4! 14.Qa5!/iii

Kf5 15.Qb5 Kf6 16.Qb6/iv Qxb6+ 17.Kxb6 Kf5 18.Kc7 Ke5 19.Kc6 wins.

i) The ending after 6.Kc6 is drawn. White gets the Pa5 but remains in an unwinnable endgame KQP-KQ. Black must go to the fourth rank after 12.Qxa5+, though.

ii) Other possibilities are weaker, e.g. 6...Kf5 (...) 12.Qa3! Ke7 13.Kc6 and white wins pawn and game (although it takes some maybe 80 moves, it's basic endgame strategy). Especially tricky is 13...Ke8, when white must play 14.Qa8+!, 15.Qb7+! and 16.Kxd6 (note: EGTB prefers 16.Qb4 but 16.Kxd6 also wins easily). Or 6...Kf7 7.Kb5 g5 8.Kc4! and white wins the pawn.

iii) But not 14.Qxd6? Qa4+! with draw. Now 15.Kxd6 threatens since white has a check on c4 later.

iv) 16.Qe1+ is a loss-of-time dual. Black doesn't play 16...Ke7? 17.Qe1+ Kd8 18.Qa5+ and win like in ii, but 16...Kg5! when white has nothing better than 17.Qc1+ Kf5 18.Qb1+ Kf6 and still 19.Qb6.

Full analyses are available at the PGN file I'll send of an old version. (Author)

This endgame has a problem: after 12.Qa3! Ke4 13.Kc6 Qd4 14.Qa5! (and taking black pawn) win exists but nontrivial. (MC)

Sadly the variations are very difficult but it still has a few surprising moves. (SH)

1246. János Mikitovics, Iuri Akobia

1.Se6!/i Rd5+ /ii 2.Ke8 /iii Rdd7 3.Rc8!/iv Rxa7 4.Sc5! /v Rh7 /vi 5.Sb7 Rxa6 /vii 6.Sd8! Raa7 7.Rc2+! Kb3 8.Rf2! Ra8 9.Rd2 Raa7/viii 10.Rf2 positional draw /ix

i) try 1.Rb8!/? Rh5! 2.Ke8 Rc7! (2...Rxa7? 3.Rb7=; 2...Rg7? 3.Kf8=) 3.Se6 (3.Rb7?? Rh8#) 3...Rh8+ 4.Sf8 Rxa7 5.Rd8 (5.Rc8 Kb3 6.Rb8+ Kc4 7.Rd8 Rg8 8.Rc8+ Kd5+-) 5...Rg8! 6.Rd2+ (6.Rb8 Rgg7 7.Rc8 Kb3 8.Rb8+ Kc4+-) 6...Kb3 7.Rd3+ Kc4 8.Rd8 Kb5 9.Rd5+ Kc6+-;

ii) 1...Rh5 2.Ke8= (2.Sc7? Rh8+ 3.Se8 Rhh7+-)

iii) 2.Kc8!/? Re5! +- (2...Rd6? 3.Sd8 Rh7 4.Rb8=; 2...Rdd7? 3.Rb8 Rxa7 4.Rb7=)

iv) try 3.Rb8? Rde7+! (3...Rxa7? 4.Rb7=) 4.Kd8 Rxa7 5.Ke8 Rh7! 6.Rb7 Ra8+ 7.Rb8 Rxa6 (7...Rh8+? 8.Sd8 Rxa6 9.Kb7=) 8.Sd8 Rd6+-; 3.Sc5? Rde7+ 4.Kd8 Rh7! 5.Sb7 Reg7 6.Kc8 Rg8+ 7.Sd8 Rg1 8.Sc6 Rc1 9.Kb8 Ka3+- (9...Rxc6? stalemate.)

v) 4.Rc2+!/? Kb1! (4...Ka1? 5.Kd8 Rh7 6.sc7=) 5.Rc6 Rh7 6.Rd6 Rh8+ 7.Sf8 Ra8+-+

vi) 4...Ka3 5.Sb7= (5.Rc6? Rh7 6.Sb7 Ra8+ 7.Sd8 Rh8+ +-)

vii) 5...Kb3 6.Rd8= (6.Rc6? Ra8+ 7.Sd8 Rh8+-+)

viii) 9...Rh8+ 10.Ke7=

ix) 10.Rd3+? Kc4 11.Rf3 Ra8+-.

1247. Mihail Croitor

1.Sf3 d4+! 2.Sxd4 e5 3.fxe5 Re4+ 4.Kd3 Rxe5 5.Kc4 Re3 /i 6.Rh6 Re5 /ii 7.Ra6+ Ra5 8.Rb6! Ra8 /iii 9.Rb4+ Ka3 /iv 10.Sb5+ Ka2 11.Sc3+ Ka1 12. Rb1#

i) 5...Ka3 6.Sb5+ +- or 5...Ka5 6.Sc6+ +-;

ii) 6...Ka3 7.Sc2+ or 6...Ka5 7.Sb3+ +-;

iii) 8...Ka3 9.Rb4 (9.Sb5+) +-;

iv) 9...Ka5 10.Sb3+ (10.Sc6+) +-;

1248. Richard Becker

1.Qc5+! /i Kxh2 /ii 2.Rxf3! /iii Rc1 3.Rf2+ g2 4.Qe5+ Kh1 5.Rxb2 Rf1+/iv [6.Kg4 g1Q+ 7.Kxh3 Rf3+ 8.Kh4 a4 /v 9.Rd2! /vi a6 /vii 10.Rb2! a5 11.Re2! This move works only now that moves of the black a-pawns are exhausted. 11...11...Rf2 12.Qe4+ Kh2 13.Qf3 /viii Rxe2 14.Qh3#

i) Thematic try 1.Rxf3? g2! (1...Rc1? 2.Rxg3+ Kxh2 3.Rxh3+ Kxh3 4.Qh8+ +-) 2.Rb3 (2.Qc5+ Kh1 3.Qd5 Rc1 4.Rb3 b1Q+ 5.Rxb1 Rxb1 => 2...Kh1! (2...a4? 3.Rxb2 Rxb2 4.Qc1+ Kxh2 5.Qxb2 Kh1 6.Qb7 Kh2 7.Qe7+ Kh1 8.Qc6 Kh2 9.Qc2 Kh1 10.Qe4 Kh2 11.Qe2 Kh1 12.Kg4 g1Q+ 13.Kxh3 +-; 2...Rc1? 3.Qb7 b1Q+ 4.Rxb1 Rxb1 5.Qxb1+ Kxh2 6.Qc2 etc.) 3.Qb7 a4! 4.Rb5 a6! (4...Kxh2? 5.Rxb2 Rxb2 6.Qxb2 etc.) 5.Rb4 (5.Rb6 Rf1+ 6.Kg4 Rf7 7.Qd5 Rd7 8.Qe4 Re7 9.Qf3 Rf7 => 5...a5! 6.Rb5 Kxh2 (6...Rf1+? 7.Kg4 Rf7 8.Qa8 Rf8 9.Qe4 Re8 10.Qxe8 g1Q+ 11.Kxh3 Qxh2+ 12.Kg4 +-)) 7.Rxb2 Rxb2 8.Qxb2 Kh1 9.Qb7 Kh2 10.Qc7+ Kh1 11.Qc6 Kh2 12.Qc2 Kh1 13.Qe4 Kh2 14.Qe2 Kh1 15.Kg4 g1Q+ 16.Kxh3 Qe3+ 17.Qxe3 stalemate. Moves of the black a-pawns echo the main line.

ii) 1...Kh1 2.hxg3 Rg1 3.Rb3 b1Q+ 4.Rxb1 Rxb1 5.Qf2 (Qc2) +-

iii) Thematic try 2.Rc2+? g2 3.Kg4 (3.Qf2 (Qe5+) 3...Kh1 4.Qg3 h2 => 3...Re1! 4.Qd6+ (4.Rxb2 Kh1 5.Rxg2 Kxg2 6.Qc6 Re3 7.Kf4 Rxa3 8.Qg6+ Kf1 9.Kg3 f2+ => 4...Kg1 5.Rxb2 f2 6.Qd4 Kh1 7.Rxf2 g1Q+ 8.Kxh3 Re5! 9.Qxe5 Qxf2 10.Qa1+ Qg1 =

iv) 5...g1Q 6.Qe4+ (6.Qd5+? Qg2 7.Rxg2 hxg2 => 6...Qg2 7.Rxg2 hxg2 8.Qh4+ Kg1 9.Qd4+ Kh1 10.Qh8+ Kg1 11.Kg4 +-)

v) [8...Rf2 9.Qe4+ (9.Qd5+? Rg2 10.Rb3 Qf1 11.Kh3 Kg1 12.Qd4+ Rf2+ 13.Kg3 Qg2+ 14.Kh4 Qf1 15.Rb2 Kg2 16.Qg7+ Kh1 17.Qb7+ Kh2 => 9...Rg2 10.Rb1 +-)

vi) Thematic try 9.Rc2? Rf2 10.Qe4+ Rg2 11.Rc3 Qf1 12.Kh3 Kg1 13.Qd4+ Kh1 14.Qd5 Kg1 =; Thematic try 9.Re2? a5 zz 10.Rb2 (10.Re1 Rf4+ 11.Kh3 Rf3+ 12.Kh4 Rf4+ 13.Kh5 Rf5+ 14.Qxf5 Qxe1 => 10...Rh3+ 11.Kxh3 Qe3+ 12.Qxe3 stalemate

vii) 9...Rf2 10.Qd5+ (10.Qe4+? Rg2 11.Rd3 Qf1 12.Kh3 Kg1 13.Qd4+ Rf2+ 14.Kg3 Kh1 15.Qh4+ Kg1 16.Qd4 Kh1 17.Qxf2 Qxd3+ => 10...Rg2 11.Rd1 +-)

viii) 13.Qf4+? Kh1 14.Rxf2 Qxf2+ 15.Qxf2 stalemate

1249. Zlatko Mihajloski

1.Sg4! Qg7! /i 2.Se4! Qxf7 /ii 3.Sg5! Qf5! /iii 4.Se5! Kg7! 5.Ka1!! /iv c6! 6.Ka2! Qxg5/v 7.h8Q+! Kxh8 8.Sf7+ Kg7 9.Sxg5+-

i) 1...Qf8 2.Se5 Kxh7 3.Sh5+-; 1...Qd6 2.Se4 Qb4 3.Se5 Kxh7 4.Sd7+-

ii) 2...Kxh7 3.Se5 Kh6 4.Sf6 Kg5 5.Sfd7+-

iii) 3...Qg6 4.Se5!+- (4.Sh6? Qxh6! 5.Sf7+ Kxh7 6.Sxh6 Kxh6+-)

iv) 5.Sef7? Qa5+! =; 5.Ka3? Qb1! =; 5.b4? Qc2 6.Ka3 c5 =; 5.c5? Qc8! 6.Sef7 Qa6+=

v) 6...Kf6 7.h8Q+ Kxg5 8.Qg7+ +-

1250. Zlatko Mihajloski

1.g3+!/i Kh3 /ii 2.Sf4+ Kh2 /iii 3.Qh8+ Kg1 /iv 4.Qc8!
/v g5 5.Qc1!! /vi Qxc1 /vii6.Se2+ Kg2 7.Sxc1 bxa5
8.bxa5 and easy wins: Kxg3 9.Sc2(b4)+ –
i)1.Qf6+? g5! –+
ii) 1...Kxh5 2.Qe5+ Kh6 3.Qxb5 Qd2+ 4.Kxa3 Qc1+
5.Ka2 Qd2+ 6.Sc2+ –
iii) 2...Kxg3 3.Sc2! Sxd4 4.Sxe1 bxa5 5.bxa5+ –
iv) 3...Kxg3 4.Qh4+! Kxh4 5.Sg2+ + –
v) 4.Sd5? Qd2+ 5.Sc2 Qxc2+ =
vi) 5.Sd5? Qd2+ 6.Qc2 Qxd5 =
vii) 5...Sc3+ 6.Qxc3 Qxc3 7.Se2+ + –

Selfmates**1251. Aleksandr Azhusin**

1.Rh4! ~ 2.Qxb8 ~ 3.Qd6 ~ 4.Bb3 ~ 5.Qd2+ cxd2#,
3...Bh2 4.Qe5+ Bxe5 5.Rxc3+ Bxc3#; 1...Sc6 2.Qb6+
Sd4 3.Qb4!! (4.Sc2+) S~ 4.Qd4+ Sxd4 5.Sxc2+ Sxc2#;
1...Bh2 2.Qe8+ Be5 3.Qh5!! (4.Rxc3+) B~ 4.Qe5+
Bxe5 5.Rxc3+ Bxc3#; (1...d6 2.Qxd6 Sc6 3.Bxc6 ~
4.Ra2 ~ 5.Qd2+ cxd2#, 3...Bh2 4.Qe5+ Bxe5 5.Rxc3+
Bxc3#). Umnov theme. (Author)
Very difficult threat and interesting play. (FR)
Quiet unpinning third moves are motivated by need to
get rid of wQ. Long quiet threat is a valuable asset here.
(JL)

1252. Oleg Paradzinskiy

1.Qe1 Kb3 2.Sd4+ Ka2 3.Qe5 Ka1 4.Sf3+ Ka2 5.Ba4
b5 6.Bd1 b4 7.Sd2 b3 8.Qb2+ axb2#.
The white battery creation is the only interesting point
of the solution. (FR)
Nice mate. (SD)

1253. Stephan Dietrich

1.Bf6 Kf1 2.Rc2+ Kg1 3.Rc5 Kf2 4.Rf5+ Kg1 5.Kf4
Kf2 6.Bh4+ Kg1 7.Be4 Kf1 8.Kg3+ Kg1 9.Bf3 Kf1
10.Bxg2+ Kg1 11.Rf4 Qxg2#.
The multiple battery formations are simply delightful.
Fits squarely in the “I wish I had composed that”
category. (SD)
Precise transfer of white pieces to form the mating net.
(JL)

1254. Milomir Babić, Rade Blagojević

1.Qc8 cb6 2.Red6+! Kxe5 3.Rd4+ Sd4 4.Re4+ Kd5
5.Re2+ Se4 6.Rc2 b5 7.Rd6+ Kc5 8.Rd4+ Sd6 9.Re4+
Ke5 10.Ree2+ Se4 11.Qc4+ bxc4#.
Something in me really likes problems where the c-
pawn here is first converted to a b pawn, then back to
the c-file to deliver the mate (bxc4#). The key sets up
the final check, but that is not obvious at all at that
point.
Its heavier than I like but a problem of good strategy
and logic (the e2 and c2 blocks were predictable –
getting them there was the hard part), Babić always
impresses me with what he puts together (compliments
to his co-author of course too...). (SD)

1255. Paul Raican, Ion Murarasu

1.Bd6! Kd5 2.Be7+ Kc6 3.Rd6+ Kc5 4.Rd7+ Kc6
5.Bd8 Kc5 6.Ke4 Kc6 7.Ke3 Kc5 8.Be7+ Kc6 9.Rd6+

Kc5 10.Rd8+ Kc6 11.Ta2! Kb6 12.Qb8+ Kc6 13.Bb5+
Sxb5 14.Rc2+ Sc3 15.Rd6+ Kc5 16.Kd2 Kc4 17.Bxg5
Kc5 18.Qb6+ Kc4 19.Rc6+ Kd5 20.Qc5+ Ke4 21.Qf5+
Kd4 22.Be3+ Bxe3#.

Cooked via 1.Bd6 Kd5 2.Bxd7+ K~ 3.Ke4 4.Kf3
5.Kg2 6.Kh1 Kc5(6) 7.Sg2 8.Se3 9.Sf5 Kc5 10.Sxh6
gxh6 11.Bd6+ Kd5,d4 12.Bc5+ Ke5 13.Bd4+ Kf4
14.Qf5+ Kg3 15.Bf2+ Kh3 16.Rd7 h5 17.Rh7 h4
18.Bg1+ Kg3 19.Rh2 h3 20.Rg2+ hxg2#
10...Kc5 11.Sf5 Kc6 12.Ld6+ Kd5 13.Bf1 Ke4
14.De6+ Kf3 15.Sh4+ gxh4 16.Rb3+ Kf2 17.Bg2 h3
18.Bh2 hxg2#. (FR)

Helpmates**1256. Almiro Zarur**

1.exd1=S c3 2.Sxc3 Sg3#; 1.exf1=B c4 2.Bxc4 Sf2#.
Black promotes with capture so that the white half-
battery can work, while the white pawn has to choose
its step so as to allow the promoted units to get pinned.
(HF)
Very nice idea, but bit heavy setting. BQ is needed only
for one cook, because if it is BB there would be third
solution: 1. Lf6 Sf2 2. Lb2 Td1 mate and if it would be
a rook the knights can go almost anywhere because
they don't need to cut the queen's lines to e1. (KS)

1257. Almiro Zarur

1...Rxd2#; 1.Sb3 Kf4 2.Sc1 Rxd2#; 1.Se2 Sxd2 2.Rc1
Sf3#.
Tricky, black has only two respectful moves and they
are keys. (VS)
Showing just the basic play, nothing interesting or
surprising. (KS)

1258. Menachem Witztum

a) 1.Sg4 Qb7 2.Bd6 d5#, b) 1.Sd5 dxc5 2.Bf7 Qg4#.
A feast of unpins using a rarely seen queen/pawn pair
of white pieces. Model mates (HF)

1259. Toma Garai

1.gxf1=R Sxe3 2.Kxe3 Bd2#, 1.gxf1=S Sxg3 2.Kxg3
Bd6#.
Captures of a white piece and underpromotions in dual
avoidance mode combined with Kniest sacrifices (HF)
Two underpromotions in very nice and light setting. I
like this one! (KS)

1260. Luis Miguel Martin

a) 1.Rh2 Sd7 2.Rhh4 Rc5#, b) 1.Qc2 Re6 2.Qf5 Sf3#.
Direct unpins followed by square blocks. Reciprocal
indirect self-unpins of the white pieces. Model mates.
(Author)

1261. Abdelaziz Onkoud

1.Kxd5 Rxg5 2.Qc4 Bc6#, 1.Kxe5 Rxc5 2.Qe4 Sf7#.
Black self-pins by the king and bQ square-blocks yield
two lovely model mates (HF)

1262. Emanuel Navon, Menachem Witztum

1.Sg4 Bxb6 2.Shf2 Rd4#, 1.Sg2 Rxb4 2.Shf4 e4#.
Nice orthogonal-diagonal echo play featuring black
interferences and white anti-critical moves (HF)

1263. Aleksandr Semenenko, Valery Semenenko

a) 1.Kxc4 Bb7 2.Sb2 Kxb6#, b) 1.Kxd4 Bh7 2.Sf4 Kxf7#.

Well-presented interferences and shut-offs of four black lines by two pieces; the long-range moves of the white bishop are particularly appealing (HF)

1264. Chris. J. Feather

a) 1...Sd2+ 2.Kh2 Sf1+ 3.Kg1 Sh3#, 1...Kd1 2.Kf2 Sh3+ 3.Kf1 Sh2#; b) 1...Bd3 2.Kh1 Kf1 3.cxd3 Sf2#, 1...Sb2 2.Kh3 Kf2 3.cxb2 Bf5#. Tempo play (Author) ... and, of course, Zilahi with sacrifices (HF)

1265. Mečislovas Rimkus

a) 1...Rxc5 2.Kxc5 Rxb5+ 3.Kxb5 Bd7#; b) 1...Rxb5 2.Kxf5 Rxc5+ 3.Kxc5 Se4#.

1266. Abdelaziz Onkoud

1...Bh7 2.Rg6 Se6+ 3.Kxf5 Sg7#, 1...Ra4 2.Sb4 Se3+ 3.Kxd4 Sc2#.

Familiar play of Siers batteries, here combined with anticipatory self-pins, Zilahi and delayed FML mates (HF)

1267. Dmitry Alexandrov

1.Qc7 Sf4 2.Ke5 Bc2 3.Sd4 Bxc7#, 1.Sd5 Bh7 2.Qg6 Ba7+ 3.Ke4 Bxg6#.

Yellow card to the composer for unfair play: this has been already published as 4902, Uralsky Problemist 51-52, December 2007, and it is obviously illegible for the Mat Plus tourney. Many thanks to Hans Peter Reich for the advice (HF)

1268. Boris Shorokhov

1.Kxb4 dxc4 2.Ra5 Bxc5+ 3.Ka4 Bc2#, 1.Kxb5 bxc5 2.Ra6 Bc6+ 3.Ka5 Bc3#.

The captures of the white pawns by the king show the Antizielelement (AZE) feature: Black opens the white bishop lines, but this leads to loss of guard of the squares a5/a6, so Black has to compensate with a self-block by the rook. Chameleon echo mates (HF)

1269. Pierre Tritten

1.Sf4 Bxd5+ 2.Ke5 Be6 3.Rd6 Re3#, 1.Sg6 Rxc3 2.Kf5 Re3 3.Bf4 Bxe6#. Two model mates after exchange of W2/W3 moves. (Author)

1270. Valery Barsukov

1.Kd1 Be3 2.S3d4 cxd4 3.Qe2 Rc1#, 1.Sxc3 Bxc3+ 2.Kd1 Re4 3.Qc2 Re1#, 1.Qg2 Bg1 2.Ke2 Re4+ 3.Kf3 Re3#, 1.Qf3 Bxf6 2.Ke3 Re3 3.Ke4 Re5#.

Unexpectedly varied quartet of mates by wR supported by wB, furthermore, 4 blocks by bQ. (JL)

1271. Paz Einat, Shaul Shamir

a) 1.Sxf4 cxb6 2.Sh3 Bc1 3.Shg5 Sf4#; b) 1.Sxc5 f5 2.Sa6 Rc1 3.Sc7 Sc5#.

Composed for WCCT-8. (Authors)

1272. Virgil Nestorescu

a) 1.Rf3 Sfe4 2.Rf6 Sxc3 3.Sf5 Sf3#, b) 1.Rg4 Sf5 2.Rd4 Se7 3.Se4 Sg4#, c) 1.Kf5 Sge4 2.Rg6 Sd7 3.Sg4 Sg3#.

WCCT-8 theme, the thematic squares are f3, g4, g3, all left by the black rook. Model mates. (Author)

1273. Nikola Petković

a) 1.Qxd4 Bb2 2.Qe4 Bf6 3.Qd4 Rxd4#, b) 1.Qxd2 Rb2 2.Qe3 Rg2 3.Qd2 Bxd2#.

Line clearances by the busy black queen, who after moving along the pin-lines returns to sacrifice herself (HF)

1274. Valery Barsukov

1.Be5 Sh3 2.Rc4 Sf2 3.Kd4 Rd3#, 1.c4 Sf7 2.Bb6 Kb7 3.Rd4 Re5#, 1.Bc3 Sh3 2.Rc4 Re6 3.Sd4 Sf4#, 1.Re7 Sf7 2.Be5 Rd3+ 3.Ke6 Sd8#.

1275. Mečislovas Rimkus

a) 1.c6 Rc8 2.Rc7 Bxc6 3.Rb7 Be4#, b) 1.g5 Bh7 2.Rg6 Rxf5 3.Rf6 Re5#.

Fine idea, but too heavy setting just for two mates. (KS)

1276. Vadim Vinokurov, Aleksandr Semenenko

1.Sxg2 Re3 2.d4 Rxe4 3.Se3 Re8#, 1.Sxf3 Rg5 2.exd3 Rxd5 3.Sg5 Rd8#.

It is a pity that 3.Se3 is the only possible move of bS opening the long diagonal as 3.Sg5 is a result of choice motivated by AZE. (JL)

1277. Zlatko Mihajloski

a) 1.Be7 Sxf3 2.Kd3 Rc4 3.Kxc4 Se5#, b) 1.Re7 Rc6 2.Kxd5 Sd3 3.Kxc6 Sxb4#.

Two WR sacrifices and black line-interference in e7. Black must have extra material on board or has he? I don't like this heavy setting, but the play and the mates I do like. (KS)

1278. Christer Jonsson

1...Sc3 2.Rb4 Sxa4 3.Kb5 Se2 4.Kxa4 Sc3#, 1...Sf3 2.Kd5 Sxe5 3.Kxe5 Sg1 4.Rd5 Sf3#.

Such beauty, analogy, and thematic content leaves one speechless – A Zilahi with an end mate on the square the original S moves to? What else could one want? This is the sort of problem the genre was invented for. (SD)

If it only was possible to defer the capture of the sacrificed knight also in 1...Sf3 variation... (JL)

Two active sacrifices, one in both solutions. Christer has done again excellent work. It's a pity that BRe4 doesn't move at all, but it's stopping cooks. Good quality from Sweden! (KS)

1279. Zlatko Mihajloski

a) 1.Kc5 Kb7 2.Kb5 b3 3.Ka5 Kc6 4.a6 b4#, b) 1.Kb3 Kb5 2.a3 Kc5 3.Ka4 Kc4 4.a5 b3#.

The small striptease, allowing BPa4 to function as a block on a3 is nicely done. The solving came a bit easy, but for a problem of this type, this is not a big deficit.

It should be noted that the problem could be done as a two solution problem by moving WPa3→c3, but I suspect the author knew this and selected this version instead, another big plus in my opinion. (SD)

1280. Daniel Novomesky

1.Qd5+ Ke7 2.Bf5 Kf6 3.Bc3+ Kg5 4.Kd4 Kf4 5.Bd3 e3#, 1.Kf5 Kd7 2.Rg4 Kd6 3.Rc6+ Kd5 4.Bf4 e3 5.Rf6 e4#.

As with all of Daniel's problems, a beautiful show, this time of two pawn mates. (SD)

Echo of this mate was already worked to death, it is hard to find something new. Or? (JL)

Fine problem. Because of so heavy black material one thinks it could be impossible to get the problem sound, but Daniel manages even that.

Nice mates and what a composer can learn from this is how WK marches down next to pawn. I do really like this problem. (KS)

1281. Zlatko Mihajloski

1.Rh2 Rg2 2.Bg6 Re2 3.Rf5 Kxc2 4.Rg2 Kd3 5.Rg3 Re4#.

1282. Steven Dowd, Mirko Degenkolbe

a) 1.Bg8 (Sa3?) Bxb3 2.Kd3 Kb2 3.c1=R (c1=Q+?) Bxf7 4.Rc5 Bxg6+ 5.Kc4 Kc2 6.Bd5 Bd3#; b. 1.Sa3 Bxb3 2.Sb5 Ba4 3.Kc4 Kb2 4.c1=Q+ (c1=R?) Ka2 5.Qg5 Kb2 6.Qc5 Bb3#.

Bishop minimal with differing motivations based on the self-block; in the first part, 1.Sa3 is the incorrect choice since a self-block on d5 is necessary; with the reverse, true for the second part. Two different promotions to bring about a self-block (R, Q) on c5; the rook has a direct route to c5 in the first solution and a check would disturb the white king; in the second solution, the queen must take a more roundabout way to c5. Model mates. We realize there is some repetition of moves but believe us in saying that there is justification (for example: the black king ends up on c4 both times, but one time must take a detour over d3 and in the other he moves directly there). (Authors)

Something is superfluous. E.g. it is possible to remove pg6, giving Bh7 more breath visually (C+). (JL)

Fairies

1283. Hubert Gockel

1.h4! ZZ, 1...Rf6 2.Qf5#, 1...Rf7 2.Qf6# (2.Qf5+? Bf6!), 1...Rf8 2.Qf7# (2.Qf5+? Bf6!; 2.Qf6+? Kc3!), 1...Bf6 2.Qg5#, 1...S~ 2.Qh2#.

Loshinsky theme. (Author)

The condition Lortap was the subject of the thematic tourney ISC 2008 (France-Echecs). The curious reader may compare this very original problem with the awarded directmates here: <http://instantchess.free.fr/viewtopic.php?t=671>. How is it possible to avoid patrolling of wPe3 or wSf3 by wQ? Nice. (JL)

1284. Dragan Stojnić, Anatolij Vasylenko

*1...Sxd3(Sg8) a 2.Sd3# A; 1...Sxf3(Sg8) b 2.Sf3# B; 1.Rd2 C? (2.Sed3#A), 1...Qxg6(Qd8) c 2.PAOxg2 (PAOg8)# E, 1...Qxe6(Qd8) d 2.Qb3#, (1...LEOg8 2.PAOxb1(PAOb8)#), 1...Sd3 a!; 1.Qe2? D (2.Sd3# B), 1...Qxg6(Qd8) c 2.Rxg3(Ra1)#, 1...Qxe6(Qd8) d 2.PAOxg2(PAOg8)# E, (1...LEOg8 2.PAOxb1(PAOb8)#), 1...Sf3 b!; 1.PAOf2! (2.Sc2#), 1...Qxg6(Qd8) c 2.Rd2# C, 1...Qxe6(Qd8) d 2.Qe2# D, (1...LEOg8 2.PAO x b1(PAOb8)#). Dombrovskis, Vladimirov, Zagoruiko, Ruchlis (Authors).

Some explanation may be necessary for readers not familiar with AntiCirce strategy. The tries and the key all free a square (c2,d3,f3) for the wSe1 and threaten to move the wSe1 to that square: the wS would free the wK's rebirth square, a typical AntiCirce mate. Almost all the play is based on the WCCT-8 clash of rebirth. In

the first place, after the key or tries, Black defends by 1...Qxe6/Qxg6(Qd8), thus allowing 2.Se1~+? PAOxe8(PAOe1)! In the second place, we can find the clash of rebirth in the bQ's dual-avoiding thematic variations; for instance, after the key, 1.PAOf2! Qxg6(Qd8) 2.Qe2+? VAOxd5(VAOd1)! or 1...Qxg6(Qd8) 2.Rd2+? VAOxh5(VAOh1)! It's worth noticing that both tries create a horizontal battery Pao-R or Pao-Q, while the key is an aesthetic critical move of the Pao on the 2nd rank. (Editor)

Heavy position, but interesting content, I quite like it. (Remark to solution: the second threat has a try 2.Sf3#). (JL)

1285. Dmitri Turevski

1. S~? Rf1-a1-h1#; 1. Sb1? Rf5!; 1.Sc2! Ra1 2.Se1! Ra8 {2. Sa1? f5 ... and bP promotes before the wS gets to f7. And knight sacrifice doesn't work after g5 is unguarded: 3. Sc2 f4 4. Se3 fe 5. Kg5 (5.g7#??)} 3.Sd3 Ra1 4.Sc1 Ra8 5.Sa2 Rg8 { 5...R:a2 6.g7# } 6.Sb4 Ra8 7.Sa6 Rg8 8.Sb8 R:b8 9.g7#.

1286. Guy Sobrecases

1.JRb8 Rag4 2.rJb4 Rb7#, 1.JRe2 Rgg4 2.rJg2 Ra2#.

The last white move was made by a white Rook, which allows the black royal Joker to move like a Rook at the first move. Lovely echo mates ensue, while white Rooks exchange their functions. (EH)

Guy dedicates a lot of energy to joker's popularization. This is a nice example of combination of exotic fairy piece and exotic fairy condition. If only all demonstration problems were so clear... (JL)

1287. Abdelaziz Onkoud

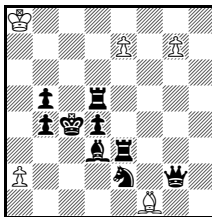
1.Kd6 Bd7 (Rd4?) 2.Be5 (Se5?) Rd4#, 1.Ke6 Rd4 (Bd7?) 2.Se5 (Be5?) Bd7#. Dual avoidance, white moves invasion, model mates. (Author)

1288. Abdelaziz Onkoud

1.Kc4 Bxe6 2.Bc5 Bf7#, 1.Kd4 Rxd6 2.Cc5 Rd7#. Switchback, indirect self-unpin, ODT. (Author)

1289. Ramaswami Ganapathi

a) 1.Sc3 g8=S 2.Rxg8[+wSb1]+ Sxc3[+bSb8]# & 1.Bc4 g8=B 2.Rxg8[+wBf1]+ Bxc4[+bBc8]#, b) 1.Sd2 h8=Q 2.Qxh8[+wQd1]+ Qxd2[+bSb8]# & 1.Bb3 h8=R 2.Qxh8[+wRa1]+ Rxa5[+bBf8]#.



1289a. Mario Parrinello

1.hm 11th TT Chess Composition Microwave 2003

h#2 2111 Circe (5+9)

1.Sc1 g8Q 2.Qxg8(Qd1)+ Qxc1(Sb8)#
1.Bc2 e8Q 2.Rxe8(Qd1)+ Qxc2(Bc8)#

Mario Parrinello's 1289a is clearly a thematic predecessor, but with 2 Queen variations instead of Ganapathi's AUW.

Please note that this composer R. Ganapathi has also published helpmate problems under the name of his son, Sriram Ganapathi. (EH)

The basic idea – mate with reborn white piece parrying the check on the 8th rank by rebirth of black piece – unifies the AUW variations. The black strategy in the first move is varying. One might see it both as a plus or as a minus. (JL)

1290. Pierre Tritten, Guy Sobrecases

1.exd1=S(Sg8)!! g×h8=B(Bc1) 2.dxe1=R(Rh8) b×a8=Q(Qd1)#; 1.exd1=B(Bc8)? g×h8=S(Sg1) 2.dxe1=R(Rh8) b×c8=Q(Qd1)+ but 3.Qd5!; 1.dxe1=S(Sb8)? g×h8=B(Bc1) 2.exd1=S(Sg8) b×a8=Q(Qd1)+ but 3.Sd7+!

Black pawns promote to clear d1-d2-e2-e1 square. White promotions have different motivations: h8 is cleared to make room for promoted black rook, promotion on a8 provides mating queen. (JL)

1291. Gaspar J.Perrone, Eric Huber

a) 1.Sxf2 Gh1 2.Sc4 Rxd5#, b) 1.Bxd6 Gg3 2.Bc4 Bxe3#. Black self-unpin, White Zilahi and antibatteries in diagonal-orthogonal correspondence and model mates. (Authors)

Although the authors mention them, I fail to see antibatteries here. There are direct guards by Ge1 and then double-check mates by batteries G-R and G-B. Well done, by the way. (JL)

1292. Vito Rallo

a) 1...Bxd4[+bQd8] 2.Qxd4[+wRa1] Sg6 3.Qxa1[+wQd1] Qd3#; b) 1...Sh5 2.Kxe5[+wRa1] Ra4 3.Rxa4[+wQd1] Qd5#. Minimal Echo Mates (Author)
D-O echo of known mate. (JL)

1293. Václav Kotěšovec

1...FLe8 2.Ke4 Zf4+ 3.Kf3 FLf2 4.Kg2 Zc2 5.Kf1 Kc3 6.Kg2 Kd2 7.Kf3 Zf4 8.Ke4 Zd1 9.Kd3+ Zg3 10.Kc2 Kc3 11.Kb3 Kb4 12.Kc4 Zd5+ 13.Kb3 Zb2+ 14.Ka4 Kc3 15.Kb4+ Kc4 16.Ke5 Kd5 17.Kd6 Ke6 18.Ke7 FLe8+ 19.Kf8 Zd5#; 1...FLc8 2.Kc4 Zb4+ 3.Kb3 FLb2 4.Ka2 Ze2 5.Kb1 Ke3 6.Ka2 Kd2 7.Kb3 Zb4 8.Kc4 Zd1 9.Kd3+ Za3 10.Ke2 Kc1 11.Kd2+ Kd1 12.Kc3 Kc1 13.Kb4 Zd1 14.Kc3 Zb4 15.Kd2+ Kd1 16.Ke1 Ke2 17.Kf2 Kf3 18.Kg3 FLh3+ 19.Kh4 Ze2#.

One liner with asymmetrical solution. Far mono echo rotated 90 degrees. (Author)

The solutions start to be asymmetric in the 10th white move only. Then they however diverge considerably. (JL)

1294. Václav Kotěšovec

*1...Kf5+ 2.Kg5 Kg4 3.Kf4 Ne3+ 4.Kg3 Ng2+ 5.Kf2 Nf4 6.Ke3 Ne2 7.Kf2 Ng1 8.Kg3 Ne2+ 9.Kh4 Kf3 10.Kg4+ Kg3 11.Kh3 Kf2 12.Kg2+ Ke3 13.Kf1 Ng1 14.Kg2 Nf3 15.Kf1 Nd2#; 1.FLf7 Kf5+ 2.Kg5 Nf8 3.Kf4 Kg6 4.Kg5+ Kh5 5.Kh6 Nh7+ 6.Kg7 Nf6 7.Kh6 Ne8 8.Kg5 Ng7 9.Kh4 Ne6 10.Kg4 Nf4+ 11.Kf3 Ng2 12.FLg1 Ne3 13.Ke4 Ng4 14.Kf5 Nh6 15.FLh7 Ng8 16.Kg4 Kg6 17.Kf5+ Kf7 18.Ke6+ Nh6 19.Kf6 Nf5+ 20.Kg5 Ne7 21.Kh6 Ng8#; 1.FLd7 Kf5+ 2.Kg5 Kg4 3.FLc1 Kh5 4.Kh4 Kg4 5.Kg3 Kf3 6.Kf2 Ne1+ 7.Ke3 Ne2+ 8.Kd2 Ng4 9.Kd1 Nc2 10.Ke2 Ne1+ 11.Kf1 Nc2 12.Kg2 Kf2 13.Kf1 Ke1 14.Ke2 Ne3+ 15.Kf3 Ng4 16.Ke2 Nc2 17.Kf1 Kd1 18.Ke2+ Kc3 19.Kd1 Ne1 20.Ke2 Nd3 21.Kd1 Nb2#.

Triple echo ([0,2] and chameleon rotated 90 degrees) (Author)

1295. Peter Harris

a) 1.Sdc3 Sxc3[+bPa2] 2.a1=B Sxb1[+bPc3] 3.a2 Sa3 4.c2 Sxc2[+bPa3] =; b) 1.Sbc3 Sxc3[+bPa2] 2.a1=R Sa2[+bPc3] 3.c2 Sc3[+bPa2] 4.b1=B Sxd1[+bPc3] =.

Both black knights have to be captured as it is not possible to trap them. In the meantime black builds the battery aimed at wK that cannot be, thanks to the Vogtlaender rule, opened. Rather good analogy. (JL)

1296. Gaspar J. Perrone

1.e1=S e8=K 2.Sc2 Kd3 3.Ke5 Kxf7 4.f1=R+ Kxg6 5.Ra1 c8=Q 6.b1=B Qxg8=.

Super AUW Illegal moves (S moves??). (Author)

One of the differences between Rex Multiplex and Rois Siamois is that final position would be inevitable #1 by Black in the final position. It would be interesting to make problem with twining by change of condition: Rex Multiplex→Rois Siamois. Otherwise, this problem is one of those based on the final position. (JL)

1297. Geoff Foster

1.Rc5 Bb7!(Ba8?) 2.Sb5[+bKa7]+ Kc8[+wKc6]; 1.Rb2 Bd3 2.Sb3[+bKc1]+ Ke2[+wKc2]; 1.Rg5 Bf3 2.Sf5[+bKh4]+ Kg2[+wKg4].

1.Rc5 Ba8? 2.Sb5[+bKa7]+ Kc8[+wKc6]# is an illegal mate (Black has no last move that would lead to this mate, with these fairy conditions). (Author)

1298. Petko Petkov

1.VAa2! PAdd2 2.PAcc4+ Kc5 3.PAdd4+ VAxe3#, 1.PAcc3! VAd2 2.VAc4+ Kd5 3.VAd4+ PAXd3#

Themes: Creation of reciprocal anti-batteries after critical key moves. On his 2nd and 3rd move, White simultaneously creates two antibatteries (!) – one direct + one indirect (!) The UMNVOV theme is also doubled by White and Black realized after K-moves, play of black half-battery + double inclusion on “d2”. Shown for the first time! (Author)

Doubled antibatteries in the form direct+indirect in both the 2nd and 3rd white moves. Paos on the 4th rank both times take care of c4 and d4, while the control of c5 and d5 is switched between phases. (JL)

1299. Mario Parrinello

1.dxe8=Q[wQd1] Rxf3[bRa8] (Rxb3[bRa8]?)
2.bxa8=B[wBf1] Rxb3[bRa8] 3.Bh3+ Kd6#;
1.dxe8=S[wSb1] Rxb3[bRa8] (Rxf3[bRa8]?)
2.bxa8=R[wRh1] Rxf3[bRa8] 3.Rh6+ Kd7#.

White AUW, black dual avoidance on the first move and white diagonal-orthogonal correspondence. A typical problem for the Italian composer.

Please notice the choice of the composer to put a wBe1 instead of a bSe1 (the problem is C+ in both cases). That raises the question of white material economy vs black material economy in helpselfmates. Do you agree with the composer's choice? (EH)

Helpselfmate is a very specific genre in terms of white vs. black economy. The choice of economized side depends on the specific position in my view. Here, it is clear that two promoted white pieces are used only for

blocking rebirth squares, while there are no passive black pieces. As a consequence I would probably choose adding another white blocker, avoiding spoiling good black economy, i.e. wB too. (JL)

1300. Vlaicu Crisan

a) 1...Bh3 2.Rg4 Rh5 3.Be6 Rh4 4.Rc4+ Sg4#, b) 1...Rc1 2.Be2 Ba2 3.Rc5 Bb1 4.Bf5+ Sc2#.

Diagonal-orthogonal correspondence, in the so typical Crisan style! Line-openings and closings are combined with critical moves and culminate in the final black move. Amazing! (EH)

A possibility to parry double-check in an other way than king's move is something I really like. Moreover, if we disregard the need to guard g1 and h1 (by pawns), there is also the echo of final mating position. (JL)

1301. Peter Harris

a) 1.a8=R+ Kb2 2.Ra5 Kc1 3.Kxb8[+bPb7] [wKb8→e1] Lxb4-b5[+wPb2][Lb5→b1] 4.Rf5 Lxf5-g6[+wRh1] [bLg6→f1]#, b) 1.axb8=R[+bPb7][wRb8→a1]+ Kxb4 [wPb2][bKb4→e8] 2.Kxb7[+bPb7][wKb7→e1] b5 3.0-0-0 Kf7 4.Rd7 Lxd7-c7[+wRh1][bLc7→d1]#.

Two echo mates and same promotion of one pawn on different squares. The white castle in b) is a nice surprise. (EH)

1302. Petko Petkov

1...Nb3! 2.d8=B!! Bh3!! 3.Be7 Nf5+ 4.Ke6 Rf4! 5.Ne1+ Nb7#; 1...Nc5! 2.d8=N!! Ng7!! 3.Nb4 Be6 4.Kc5 Rh6! 5.Nh4+! Bd5#. Themes: Black "Distant Grimshaw" N/B ("f5") and B/N ("e6") combined with Black Indian theme + creation of reciprocal batteries. Other thematic elements: creation of black indirect batteries Nf5/Rf4 and Be6/Rh6, white under-promotion + line-opening of Bc8, selfblocks, play of white N/B battery. Shown for the first time! (Author)

Isn't that impressive? You must use a magnifying glass to see the very tiny lack of strategic homogeneity between the two phases: 3.Be3 is a pure selfblock, while 3.Nb4 is a selfblock but also an active guard of square d3. (EH)

Very good geometry of black lines allows mates to wK placed on distant squares in an airy meredith position with almost no material not needed in the other phase. (JL)

1303. Paul Răican

a) 1.Kb2 f4 2.Kxc2[+bPb2] bxa1=R[+wPb2] 3.Kc1 Kb3 4.Bh7 Ka2 5.Be2 f5 6.exf4[+bPe3] ZZ Rxb1[+wPa1]# b) 1.Bxf7[+bPg8]+ Kc3 2.Ba2 cxb1=S[+wPc2] 3.Bxg8 [bPa2] Sa3 4.Bb3 Sxc2[+wPa3] 5.Bxa2[+bPb3] Sxa1[+wPc2] 6.cxb3[+bPc2] ZZ Sxb3[+wPa1]#.

This problem is C+ by Popeye. Both phases end with zugzwang. Minor promotions.

Try: b) 1.Bxf7[+bPg8]+ Kb4? 2.Kxc2[Pc1=B] Bb2 3.Bb3 Bh8 4.Kc1 Bxa1[Ph8=Q] 5.Qxg8[Ph8]+ Kc3 6.Bd1 ZZ Bb2#, but 6...Kb4!(the third minor promotion by Black, Q-promotion by White and Zugzwang at the sixth white move too. (Author)

1304. Jaroslav Štůň

1.Gh2 e6 2.Ke7 Kh3 3.Kd6 exd5 4.Ke5[+wGe4] d5xe4 5.Gh4[+wGe6] d7xe6 6.Kxe4[+wGe5] Kg3[+bPd4] 7.Gxd4 Kf3[+bPc4]#; 1.Gh2 Kh3 2.Gh4 d6 3.Kxe7 Kg4[+bPd8]+ 4.Kxd6 Kg5[+bPd7] 5.Gf6 Kg6 6.Gxd7 Kf5[+bPc6] 7.Gxc6 Ke5[+bPb6]#; 1.Kf7 exd6 2.Ke7 [wGc6] dxc6 3.Kd7[+wGb6] cxd5 4.Ge6[+wGg5] Kg4 5.Kxd6 Kh5[+bPe7]+ 6.Ke5 Kg4 7.Gxd5 Kf4[+bPc5]#. Echo (Author)

Triple bohemian echo. Please note that the first solution (1.Gh2 e6) can't be solved by Popeye, because the program considers the move 6.Kxe4[+wGe5] illegal. The legality of the move depends on which condition you apply first. If it's ParrainCirce, then the move 6.Kxe4[+wGe5] can be played according to KōKo rules. If it's KōKo first, then 6.Kxe4 is illegal, because there's no unit around square e4 for the time being! (EH)

Nothing for human solvers, I'd say. (JL)

1305. Geoff Foster

1.Sf5 Sg3 2.e4 Se2 3.Rd6 Sf4 4.d5 Sg6 5.Bd4 Sh8 6.Ke5 Kf8 7.Sf6 Sg6#; 1.d6? Sg3 2.d5 Sf5 3...? The wS can't move to f5 without capturing the bS. (Author)

An excellent and elegant piece of work: no capture during 7 moves, all white units move, the bS gallops from corner to corner and finally comes back to g6. (EH)

It is hard to believe it is possible to have a unique move order in such open position with almost no line openings, just based on the possible conflicts on squares. Well done! (JL)

1306. Klaus Wenda

1.Ba3! Rd2 2.Bxc1 Kd1 3.Ba3 c1=S 4.Bd6 Kc2 5.Bxe5 Bd1 6.Bg3 e2 7.Be1 Z b2#. Return of wB to d6, Phoenix theme on c1 (Author)

White cannot capture the bPc2, so he captures the bSc1 instead, after which the bPc2 promotes to create a replacement knight. The white bishop makes a "christmas tree" tour! (GF)

Somehow I was expecting more. (JL)

1307. Ian Shanahan

(a) 1.nKb6(+wPa7) nKb5(+bPb6) 2.nKb4(+wPb5) a8=B 3.nKa3(+wPb4) Bc6 4.nKa4(+wPa3) Bd5(+bPc6) 5.cxd5= & 5.cxb5+ nKxb5(+bPa4)=, (b) 1.nKb6 (+wPc7) c8=Q 2.nKb5(+wPb6) Qc2 3.nKxb6(wPb5) Qc8(bPc2) 4.c1=Q nKa7(bPb6)5.Qxc8= & 5.Qc6 Qxc6=, (c) 1.nKa2(+wPa3) nKb3(+bPa2) 2.a1=S+ nKa4(+bPb3) 3.nKa5(+wPa4) nKa6(+bPa5) 4.Sc2 nKxa5(+bPa6)5.nKxa4(+wPa5)= & 5.Sb4(+wPc2) cxb3=, (d) 1.nKb2(+wPa2) nKa3(+bPb2) 2.b1=R nKa4(+bPa3) 3.nKb4+ nKa5(+bPa4) 4.nKa6(+wPa5) nKa7(+bPa6)5.nKa8(+wPa7)= & 5.Rb5(+wPb4) nKxa6 (+bPa7)=. A mixed-colour AUW, using the absolute minimum of initial force, whose promotions are all motivated by the need to fulfill the reciprocal-helpstalemate stipulation! Almost all (6/8) stalemates are Enemy-Sentinels-specific – with 'pinning' of the K and/or other men by potential 'sentinels' (Author)

1308. Chris J. Feather

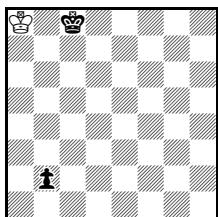
1...a7-a8B#; 1.a5 2.a4 3.a3 4.a2 5.a1=B 6.Bc3 7.Be1 8.fxe1=B 9.Bcd2 10.exd2 11.dxc1=R 12.Rc7 13.Ba5 14.Kg3 15.Kxh3 16.Kxh2 Bxc7#. A pity about the d3 pawn but the set mate is part of the idea. (Author)

All three neutral pawns promote! I am a big fan of set play series helpmates, this one shows great economy. (JL)

1309. Peter Harris

1.Kf7[+wPe7] 2.Qf5[+wPe6] 3.Kg6[+wPf7] 4.Qg4[+wPf5] f8=Q+ 5.Kg5/Kh5[+wPg6]#; 1.Kd7[+wPe7] 2.Kd6[+wPd7] 3.Qe5[+wPe6] 4.Qd4[+wPe5] d8=S 5.Kc5/Kd5/Kxe5[+wPd6]#. Presentation in two solutions with promotions and vertical and diagonal mates. One white move is check, the other zugzwang. These are the main points – and only require length ser-4. About dual mates: some say there should not be duals in #. Others say otherwise. So what is the convention? And why is there one convention for # and another for hs#? It can be argued that dual mates enhance # and hs# problems. Although Black may have many moves available, none suffice – being analogous to Black having many inadequate defences in a #n. I think the “duals” in my problem, besides not being “not pretty”, actually make it the prettier. Perhaps they should be called Variations and not Duals. (Author)

The author's point of view will probably be considered very controversial. This is not the first occurrence of a series helpselfmate because the author has already published two other examples, both in feenschach 167 page 24, numbers 59 and 60. See number 60 below (1309a). (EH)

**1309a. Peter Harris**

feenschach 167 (nr.60 pg 24)

ser-hs#4 (1+2)

SuperCirce

Sentinelles PionAdvers

1.b1=Q 2.Qb4 3.Qe7[+wPb4]

4.Qxb4[+wPb8=wB][+wPe7]

e8=Q+ 5.Qxb8[+wBd8]

[+wPb4]#

On duals in mate of hs#: It seems majority of hs# fans favours single mating move. I am then a member of minority, however, especially in the zugzwang based hs# multiple mates might actually improve the impression and be an element of surprise. So they might be acceptable in some positions. (JL)

Retro/Math**1310. Dragan Stojnić**

Last black move was only d7-d5 (R 1.d7-d5 d5xRc6+ 2.Rf6-c6+ Qe6-b6 or similar).

Thus both en passant captures of the same black pawn are possible – one in the try, one in the solution (probably first presentation).

*1...e6 2.Sd6#; 1.cxd6 ep+? e6 2.Qxd4#, 1... Rd5!; 1.exd6 ep+! e6 2.Bxe6#

En passant key in try and solution. Changed mates after 1...e6. (Author)

1311. Guy Sobrecases

1.e4 d5 2.exd5 c5! (2... c6?=#) 3.dxc6 e.p. Sxc6=w 4.Sb8=b e5; 2... Qxd5=w 3.Qc4! (3.Qc5,Qd6?=#); 3.Qc6?+! e5 4.Qxc7=b Qd8. (C+ Popeye)

Clever Q-circuit on one path, en passant plus S-switchback on the other. (KB)

1312. Henryk Grudzinski

1.d4 c5 2.Be3 cxd4-d5 3.Bb6 axb6-e3 4.Sd2 exd2-b1=S 5.Rxb1-c3 Ra3 6.Rc4 Rh3 7.Sxh3-h6 dxc4-c7.

The try 1...a5? 2.Bd2 Ra6 3.Bb4 axb4-c3 4.Sd2 cxd2-b1=S 5.Rxb1-a3 Rxa3-d3 6.d5 Rxd5-d6 7.~ Rh6 8.~ Rh3 9.Sxh3-h6 takes too long. Switchback. (Author)

1313. Bernd Gräfrath

1.a4 g6 2.a5 Bg7 3.a6 Bc3 4.axb7 Sa6 5.b8=Q Bb7 6.Sa3 Qc8 7.Sb5 Bxg2 8.Sxa7 Kd8 9.Sxc8 Rxb8.

Schnoebelen queen promotion. (Author)

Nice to see patrol chess in retro section once again. As this problem is more in the proof-of-the-concept demonstrational form, I wonder whether it is possible to double such Schnoebelen queen promotions. (JL)

1314. Henryk Grudzinski

1.Sa3? e5 2.d4 Bxa3 3.dxe5 Bd6 4.Qd4 a5 5.exd6 cxd6 6.b4 axb4 7.Qd2 Ra5 8.Qxb4 Re5 9.Qd2 Rxe2 10.Qxd6 ~ 11.Qc5 ~ 12.Sxe2 (too long), or 4.b4 d5 5.Qd2 axb4 6.Qxb4 Bxe5 7.Ba3 Bd6 8.Qxd6 Ra6 9.Qxc7 Re6 10.Bc1 Re7 11.Qc5 Rxe2 12.Sxe2 (too long);

1.d4 a5 2.d5 a4 3.d6 a3 4.dxe7 axb2 5.Qd6 Ra3(not 5... Ra6? 6.exf8=B Rb6 7.Qxc7 bxc1=# 8.Ba3 Rxb1??) 6.exf8=B Rb3 7.Qxc7 bxc1=S! 8.Ba3 Rxb1 9.Qc5 Sxe2 10.Sxe2 (Ceriani-Frolkin) Rc1 11.Bxc1 (Pronkin)

Ceriani-Frolkin theme; Pronkin theme. (Author)

The hidden promotions (C-F, P) have limited Patrol chess motivation. It is used more heavily for move order determination. (JL)

1315. Roberto Osorio, Jorge Lois

1.h4 a5 2.Rh3 a4 3.Rb3 axb3 4.Sc3 Rxa2 5.Se4 Ra4 6.Sc5 Rxb4 7.Ra8 Ra4 8.f4 Ra1 9.Kf2 Rxc1 10.Kg3 Ra1 11.Kh4 Ra7 12.Qa1 b5 13.Qa4 Rb7 14.Qe4 b4 15.Ra1 Ra7 16.Sa6 Ra8.

Bicolor Lois theme (come-and-go Platzwechsel), performed by a Belfort Switchback (wR) and a Rundlauf (bR) that includes a Belfort touch (Lois theme: after 8...Ra1 the wR and the bR are on interchanged squares and after the last move they recover their original array positions). (Authors)

Nice anti-bristol (7.Ra8!) setting up the platzwechsel (wRa8/bRa1). (KB)

1316. Michel Caillaud

1.d4 c6 2.Qd2 Qc7 3.Qh6 gxh6 4.d5 Bg7 5.d6 Be5 6.dxc7 d5 7.a4 Bg4 8.a5 Bf3 9.gxf3 d4 10.Bh3 d3 11.Kf1 d2 12.Kg2 d1=Q 13.c8=Q+ Qd8 14.Qg4 Qb6 15.axb6 a5 16.Bg5 a4 17.e3 a3 18.Se2 a2 19.Sa3 Bg3 20.Rag1 a1=Q 21.f4 Qd1 22.Sc1 Qd8 23.Qd1.

3 (THREE!) Pronkin Queens. The combination 2+1 is new. Of course the combination 3+0 is more impressive (Satoshi Hashimoto in Problemesis 2004, a brilliant

step forward from Gerd Wilts 2+0 in Shortest Proof Games 1991); anyway the present game can exist (task is not everything in life...). (21... Dd1 makes a “e-Meta-Bruder” move in Roberto Osorio’s terminology, but this is quite accidental (and rather uninteresting...)). (Author)

1317. Kevin Begley

1.a4 h5 2.Ra3 Rh6 3.Rh3 Ra6 4.Rxh5 Rxa4[+bPh7] 5.Rh6[+wPa3] Rxa3 6.Ra6[+wPh3] Sf6! (6... Sh6? 7.Rxh6 Ra1[+bSh8]) 7.Rxf6 Ra1 8.Ra6;
1.h4 g5 2.hxg5 h5[+bPg7] 3.gxh6 e.p. Rxh6[+bPh7] 4.Rh4[+wPh3] Ra6 5.Rh6 Rxa2 6.Ra6[+wPh2] Sh6! (6... Sf6? 7.Rxf6 Rxa1 8.Ra6[-]) 7.Rxh6 Rxa1 8.Ra6 [+wRh1].

Circe Contre-Parrain: Like Circe Parrain, but rebirths are shifted 180 degrees. Thus, captured units are immediately reborn the same distance, but opposite direction, from the capture square, as the move following their capture (e.g., if 1.wKxbPc3 were followed by 1... Sd2-e4, Black’s pawn is immediately reborn, and promoted, on b1). If the rebirth square is off the board, or already occupied, the captured unit is annihilated. To determine rebirths after castling moves, apply the sum of king and rook movements, then shift direction 180-degrees (thus, as in Circe Parrain, short castling only results in a rebirth if preceded by an en passant capture, whereas long-castling results in a rebirth one square to the west of the capture square – as opposed to one square east, in Circe Parrain).

With no two moves identical, two pairs of like pieces (wRa6/wRh1, wPh2/wPh3) change places over 2 solutions. Changed extraction square (bS-f6/h6), en passant capture, switchback. (Author)

1318. Andrew Frolkin

R 1... Kf7xBf8+ 2.Bg7-f8+ a3-a2 (2...e3-e2?) 3.Ba7-b8 a4-a3 4.Be3-a7 a5-a4 5.Bc1-e3 a6-a5 6.d2xRc3 Rc6-c3 7.e4-e5 Rg6-c6 8.e3-e4 Kf8-f7 (9.B~g7+ etc.)
This is a correction of no. 1028.

Alain Brobecker (France, abrobecker@yahoo.com) writes: “Well timed retro-play, pleasant to solve. Example of full game: 1.a3 Sf6 2.a4 Sg8 3.e3 Sf6 4.h4 Sg8 5.Sa3 Sf6 6.Rh3 Sg8 7.Bd3 g6 8.Qe2 f6 9.Be4 f5 10.Sc4 Sf6 11.Ra3 f4 12.Se5 f3 13.Sd3 fxe2 14.f4 Sg8 15.f5 Sf6 16.Sf4 Sg8 17.Rg3 g5 18.Sgh3 gxf4 19.Rg7 b6 20.Bf3 b5 21.Bg4 h6 22.Sg5 hxg5 23.Bh3 g4 24.Rc3 Sa6 25.Kf2 g3+ 26.Kf3 Sc5 27.Kg4 a6 28.Kg5 Se6+ 29.Kg6 Sg5 30.hxg5 Rh4 31.Rh7 Rg4 32.Rh4 Bh6 33.Kh5 Kf8 34.Rc6 Bb7 35.Rg6 Bd5 36.Rg7 Qb8 37.Rh7 Qa7 38.axb5 Qd4 39.b6 Qh8 40.b7 Ra7 41.b8=B Rb7 42.Kg6 Rb6+ 43.Kh5 Rg6 44.Ba7 Bf7 45.Bd4 Be8 46.Bg7+ Kf7 47.e4 Rc6 48.e5 Rc3 49.dxc3 a5 50.Be3 a4 51.Ba7 a3 52.Bb8 a2 53.Bf8+ Kxf8+.” (HG)

1319. Cedric Lytton

a) 1.c5 a4 5.c1=S a8=S=

b) There are 8x2=16 positions for the Ps.

For each position, the Ks must be adjacent, and not checkable by a P on way to promotion.

First, consider cases with no K on a P-file or in between (ie. not on a,b,c-files in example shown).

Ks diagonally adjacent sit in a 2x2 box which may be put in one of 4 horizontal positions (de, ef, fg, gh) and one of 8 vertical positions (12, 23, ..., 78, 81), total 32.

With the box the Ks may be put 4 ways, hence 4x8x4=128.

Ks horizontally adjacent sit in a 2x1 box which may again be put in 4 horizontal and 8 vertical positions, and within the box the Ks may be put 2 ways: hence 4x8x2=64.

K vertically adjacent sit in a 1x2 box with 5 horizontal and 8 vertical positions, and may be put 2 ways: 5x8x2=80.

From these we must subtract positions where wK is on d6, d4, d3, d2, d1 (5) and bK is on one of 5 neighbour squares (eg. wKd4, bKd3, d5, e3, e4, e5), hence 5x5=25; and similarly for bK on h-file, another 25.

Total so far 128+64+80-50=222.

wK may also go on a1 with bK on h1, h2, b1, b2 (4 more).

& bK may also go on c8 similarly (another 4).

Or wK may go on c8 with bK on b1, d1, d8, d7 (4 more).

& bK on a1 similarly (another 4).

Ks cannot go on b1, b2 (bP checks wK on way) nor on b7, b8 (wP, bK).

So, only positions with both Ks on b-file are wKb5, bKb4 and wKb8, bKb1 (2 more). Further subtotal 18.

Total K positions 222+18=240.

This for each of 16 P positions, grand total 16x240=3840.

1320. René J. Millour

The aim is 1.Rf6[Ib3]#, but for the time being there are two flights: 1...Kxe8[!a4]! and 1...Kxf6[Ib2]!

1st solution: R 1.Qb1-d1[Ib3-d3] Qd8-b8[Ib3-b3] 2.b2-b1=Q[Ib4-d3] d7-d8=Q[Ib3-d4]+ & v: 1.Rf6[Ib3]#

Not 2...Qd7-d8[Ib3-d4]+ or Re7-e8[Ib3-d4]+? Retro check from the Q or the R!

Not 2...e7-e8=R[Ib3-d4]+? With Pe7, 8 captures by Ps for only 7 missing black pieces!

Not 2...f4-f5[Ib3-d4]+? No mate: 1...Rd1[!e3]!

Not 2.Qb2-b1[Ib4-d3]? etc. No mate: 1...Qb5[Ib6]#!

2nd solution: R 1.Rb1-a1[!e3-d3] Rd8-e8[Ib3-e3]+ 2.b2-b1=R[Ib4-d3] d7-d8=R[Ib3-d4]+ & v: 1.Rf6[Ib3]#

Not 2...Rd7-d8[Ib3-d4]+? Retro check from the R!

Not 2...f4-f5[Ib3-d4]+? No mate: 1...Qg1[!e3]!

Not 2.Rb2-b1[Ib4-d3]? etc. No mate: 1...Rb5[Ib6]#!

3rd solution: R 1.Bb1-c2[!c2-d3] Bd8-c7[Ib3-c2]+ 2.b2-b1=B[Ib4-d3] d7-d8=B[Ib3-d4]+ & v: 1.Rf6[Ib3]#

Not 1...Kd6-c5[Ib3-c2]+ and 2...Kd5-d6[Ib3-d4]+? No mate: 1...Kxe8[!a4]!

4th solution: R 1.Sb1-d2[Ib2-d3] Sd8-b7[Ib3-b2]+ 2.b2-b1=S[Ib4-d3] d7-d8=S[Ib3-d4]++ & v: 1.Rf6[Ib3]#

Here 1.Rf6[Ib3] really mates. Not 1...Qd4[Ib6]+? Rf6 checks. Not 1...Qd5[Ib7]+? e6 checks.

Not 1...Sd8-b7[Ib3-b2]+? No retro check, since Pf2 prevents Sd8xKf7[Ib3-f2]!

But it is not finished here! ...This problem is not simply a H#2 going backwards, it is really a retro, because we must now answer the question: Why aren't there uncaptures [= duals!] in the solutions?

A wP is restored at d7, showing that the wPs have already captured the 7 missing black pieces. Therefore, the uncapture of a black piece would be illegal in the solutions!

The bPb/bPh could theoretically go to c/g to be taken by the wPb/wPh, but they could also promote on b1/h1, without any capture, before being taken by a wP or before replacing an original piece captured by a wP.

On the other hand, in order to be taken by a wP, the bPa was obliged to promote at b1 after axb, requiring a white piece to be captured. Bf1 died on f1. But what about X, the 3rd missing white piece? Example of paths and captures: d2-d3x[Pe7]e4, h2-h3x[Rh8]g4x[Pf7]f5, c2-c4x[Qd8]d5x[Ra8]e6, b2...b5x[Bc8]c6x[Pd7]d7-d8=Q-Qb8, b7...b1=B-Bc2, a7-a6x[Sb1]b5...b1=Q-Qd1, h7...h1=R-Ra1. In this example X=[Qd1]!

Whatever the paths and the number of moves, any displacement has a horizontal [+ right, - left] and a vertical [+ up, - down] component. Don't be afraid, this is not a mathematical problem, just a Retro using very simple calculations! In the given example, the horizontal displacements of the present pieces are:

Kf7=+1 Qd1=[Pa7]=+3 Ra1=[Ph7]=-7 Bc2=[Pb7]=+1 Bf8=0 Sa2=[Sb8]=-1 Sd2=[Sg8]=-3 Pc4=0 Pg7=0 Kc5=-2 Qb8=[Pb2]=0 Re8=[Ra1]=+4 Rh6=[Rh1]=0 Bc7=0 Sb7=[Sg1]=-5 Pa3=0 Pe2=0 Pe4=[Pd2]=+1 Pe6=[Pc2]=+2 Pf2=0 Pf5=[Ph2]=-2 Pg2=0.

And the horizontal displacements of the missing pieces are: [Qd8]d5=0[Ra8]e6=+4[Rh8]g4=-1 [Bc8]c6=0[Pd7]d7=0 [Pe7]e4=0[Pf7]f5=0[Bf1]f1=0[Sb1]b5=0 X=[Qd1]=x (unknown).

The sum H of these 32 displacements is also the horizontal component of the displacement of the Imitator for the whole game. The result is H=x-5.

Now, with the Imitator on d, we must have $-4 \leq H \leq +3$, otherwise the Imitator could not be on the board at the start of the game. This implies $x \geq +1$, which means X=[Qd1] captured on e, f, g or h, for surely not on d, c, b or a.

All is compensated: This conclusion "X captured on e, f, g or h" is valid whatever X, whatever the promotions, whatever the inversions of starting squares for Ss, Rs or Ps, or permutations of capture squares of missing pieces.

As the black play is entirely on d, c, b or a, the uncapture of a white piece would be illegal in the solutions!

Here is an example of a proof game ending in the SS solution, with X=[Sg1]:

[Ih4] 1.Sa3 f5 2.b4 h6 3.b5 h5 4.d3 e6 5.h3 e5[Ig5] 6.Bb2 Se7 7.Kd2 Sec6 8.bxSc6 Kf7 9.cxPd7 e4 10.Qc1 Rh6[Ic3] 11.Bd4 Rg6 12.Qb2 Rg4 13.hxRg4 b6 14.Rb1 Bb7 15.Rh3 Bc6[Ic4] 16.dxE4 Ba4 17.Bf6 b5 18.Rg3 b4 19.Sb5 a6 20.a3 h4[IId4] 21.gxPf5 b3 22.Qd4 Se6 23.Ke3 Sb4 24.Sf3 Sa2 25.Qd6 c5[IId3] 26.Qc6 axSb5

27.c4 Ra6 28.Qa8 b2 29.Rd1 b1=R 30.Rd4 Qe8[Ie5] 31.Se1 Qe6 32.Rd6 Qd5 33.Rc6 Rb6 34.exQd5 c4 35.Kd4 h3[Ic2] 36.Rc7 b4 37.Kc5 Re6 38.Be5 h2 39.Rc8 h1=Q 40.Bc7 Bc2[IId1] 41.Rg4 b3 42.Rg6 Ra1 43.dxE6+ b2 44.Re8+ QxBf1 45.Qb8+ QxSe1[IId3] 46.Rh6+ Qd1 47.d8=S++ b1=S 48.Sb7+ Sd2[IId3]

This is the second achievement of a Babson Task in the Retro field, the first being the following: René J. Millour, *The Problemist*, 2007, using Marscirce.

1321. Joaquim Crusats, Steven B. Dowd

R 1.e4xPd5 Rh8-g8 2.e2-e4 & v: 1.Rbxd5 ~ (1...0-0? illegal) 2.Rd8#

R 1...Rf8-g8 2.e3-e4 & v: 1.Rbxd5 ~ 2.Rd8# (R 2.e3xBd4? illegal!)

R 1...d6-d5!? illegal!

White retracts 1.e4xPd5! threatening a mate in two moves: Rbxd5 followed by Rd8#. Black regains its castling rights just to lose them immediately in the next retraction. Two different variations depending on Black's retraction.

First variation: Black retracts 1...Rh8-g8. Black regains its right to castle. This move by Black defends against the #2.

White retracts 2.e2-e4 (a retro pawn double step) and Black loses again its right to castle. One of the wRs becomes promoted (the bPs captured 5 times, so Black could have taken the cornered wR) and the promoted wR could not have exited the eighth rank if the bR or bK had not moved.

Then 1.Rbxd5 (1...0-0? illegal) 2.Rd8#

Second variation: Black can retract 1...Rf8-g8 (or 1...Rf8xBg8 or 1...Rf8xSg8). Black also defends against the #2 threatening to check the wK.

White retracts 2.e3-e4 (a retro pawn single step). White cannot retract 2.e3xBd4 because the bB-on-dark-squares was taken on its home square and given the retracted moves no bP promoted. Any other recapture 2.e3xd4 does not allow White to mate in two moves. The function of the wPc3 is to avoid the duals R 2.Kc3xBd3 or R 2.Kc3xSd3 that would also shield the wK from check. Then also 1.Rbxd5 2.Rd8# Notice that Black cannot retract 1...d6-d5 because there is a bPa3 and thus the bPd5 came from f7!

The wPd4 prevents R 1.d4-d5 followed by e.g. 2.Rd5-b5.

All the positions after the retractions are legal.

The authors write, after receiving a respective comment from Mario Richter: "This problem does not apply the stipulation properly. In a Proca retractor -2 & #2 if White can already mate in two moves after its first retraction, it is entitled to do so without giving Black any chance to defend with its own retraction."

A corrected version with the same idea including logical play will be published in the originals' section in due course. (HG)

1322. Günther Weeth, Klaus Wenda

R 1.Re3xTd3[Rh1] Rc3-d3+ 2.Kc2-d2 Rd3-c3+ 3.Sd2-b3 Rb3-d3+ 4.Kd1-c2 Ra3-a1+/Ra2-a1+/a2-a1=R+

5.Ke1-d1 f3-f2+ 6.Ke7xSe8[Ke1] (not 6.Ke7xQ,R, Be8?) & v: 1.Kf7#

(Other defenses like 2...Bd2xBc1[Bf8]/+d2xBc1 [Bf8]+? are weak and allow a mate by Rb8.)

Not 2.Kd1-d2? Ra~a1+? 3.Ke1-d1 f3-f2+ as in the solution, but 2...Bc1xQd2[Bf8]!, forcing 3.Qd8-d2+ and then 3...Kf8-g8 4.g6-g7+ Ke7-f7!

Not 1.Kc1-d2? Ra~a1+? 2.Re7xPe6[Rh1] & v: 1.gxf8=Q[Qd1]#, but 1...Kh8-g8+!

Not 1.Kd1-d2?, because Bb8 can retract any uncapture, because Rb8 does not pin Bf8 (because of Rh1). Moving away Rh1 activates this pin, but still allows uncaptures. The intermediate plan blocks square d2 and thus prevents this kind of defense.

Not 1.Rc1xRc2[Rh1]+? Rc7-c2+!! 2.Ke1-d2 f3-f2+, because 3.Ke7xSd8[Ke1]?? would be illegal.

“Without forward defense” is required to exclude 3.Sd2-b3 Rb3-d3+ & v: 1.Rc3#. Foreplan problem

Wolfgang Dittmann writes: “Die Aufgabe lebt von den raffinierten Verführungen (besonders 2.Kd1-d2?), deren überraschende Widerlegungen aus dem starken sL8 (auf Originalfeld!) resultieren. Erst dadurch wird die dreizügige Vorbereitung, bevor der wK nach el geht, um von dort zur Mattsetzung zu springen, überhaupt verständlich. Gut gemacht!” (HG)

1323. Klaus Wenda

R 1.Ka3xBb2[Ke1] Qf8-d6+ 2.b7-b8=B Kb8-a7+ 3.h2-h4 zugzwang Rd6-d8 4.Qa2-a1! Rd8-d6! (4...Ba1-b2? is bad: 5.Qb2-a2 & v: 1.Sc6+ Rxc6[Ra8]#, instead, Black just continues the pendulum; in order to interrupt the black pendulum, White installs a draw pendulum) 5.g5xh6 e.p.[Ph2]! h7-h5 6.Qa1-a2 Rd6-d8 (with BRd8, the black move Ba1-b2 followed by a2-a1=B has to be prevented) 7.Qa2-a1 Rd8-d6 8.Qa1-a2 Rd6-d8 9.Qa2-a1 Ba1-b2! (forced; Rd8-d6?? is now illegal as it would lead to the third repetition of the same position) 10.Qb2-a2 & v: 1.Sc6+ Rxc6[Ra8]#

After two self-checks and one quiet move, White reaches a retro zugzwang position. In the 4th move, Black has (in zugzwang) a good and a bad defense. Through implementation of a draw pendulum, White succeeds to make the good defense illegal in the 9th move. Black only has the remaining bad defense, which allows S#1 after the next retraction.

The most innovative (and quite difficult to achieve) feature is that after the third move the whole play including the pendulum does not include any self-check, but uses zugzwang only.

Wolfgang Dittmann writes: “Der selbstschachlose Pendelmechanismus sowie dessen Start durch einen weißen e.p.-Entschlag sind gut bekannte Elemente. Aber die schwarzen Pendelzüge sind sehr originell konstruiert (Teil-Fesselung); nur jeweils einer von ihnen erträgt einen Alternativzug. Das einzügige Selbstmatt ist sehr anticirce-gemäß.”

Günther Weeth writes: “Here we admire an outstanding sample of modern fairy retro problem. What has hitherto only been shown in some rare Anticirce Proca problems composed by Wolfgang

Dittmann in 2005, here we come to find the ‘draw pendulum’ installed in a highly complex structure without the common use of self-checks.

After those initial moves for the implementation of the zugzwang position – a very demanding task for solvers – the mechanism in this first class problem works throughout the whole length of later retro moves in complete silence.

Together with the above-mentioned pioneer problems, this masterpiece of modern retro chess represents another milestone in the development of the genre. Adding to all other merits, the idea of using a remis pendulum for the sole purpose of refuting a good black retro defense and thus leaving Black with his other but insufficient defense (Zweckreinheit) appears to be both ingenious and quite unexpected for solvers. Furthermore, it should be drawn attention to a very special element in the structure: the black rook uncaptured for the pendulum has only two squares in a fairly open position for avoiding illegal retro check!

Wenda’s artistic power can once more be seen when we focus on that tricky device with the black rook on d8 threatening to enable Black to play Ba1-b2 with a2-a1(B) following. The white queen must never allow these black moves because then the weak defense would turn out to be a very good one. The whole story culminates in a forward play typical of the author’s imaginative style: big surprise with the capture on c6 and Anticirce at its best!

There can be no doubt at all about the very high rank this problem will deserve in one of the editions of the Fide-Album to come.” (HG)

Commentators:

Frank Richter (FR), Geoff Foster (GF), Hans Gruber (HG), Harry Fougiaxis (HF), Hauke Reddmann (HR), Juraj Lörinc (JL), Kenneth Solja (KS), Kevin Begley (KB), Mihail Croitor (MC), Milan Velimirović (MV), Vilimantas Satkus (VS), Siegfried Hornecker (SH), Steven Dowd (SD).

Mat Plus Review Autumn 2009

A plenty of good reading again in the Autumn issue of *Mat Plus Review*. It starts with articles *Components Of A Logical Stydy* (S. Didukh), *Gockel Type Of Đurašević Theme* (D. Stojnić) and *Persuit Of The King* (G. Popov), followed by texts about **Eugene Albert** (G. Chumakov and V. Tyapkin) and m **Gia Nadareshvili** (I. Akobia). Then there are results of composing friendly match Israel–Serbia and two informal tourneys (Threemovers 2007 and Endgames 2008), more reactions to *Promotion Records*, a Post Scriptum on *Ideal Ruchlis* and finally some *Best Bytes*.

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