



THE PROBLEMIST

BRITISH CHESS PROBLEM SOCIETY

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SEPTEMBER 2020

THE MANSFIELD COUPLET (Part 1), by Michael Lipton

Searching the Albrecht database (<http://www.schach-udo.de/albrecht/albrecht2/>) for “Mansfield theme” (283 entries) and “Foschini theme” (204), I realised that the Foschini is a form of the Mansfield, which has three other forms. All four meet Albrecht’s definition: “Two black units control a white battery. In two variations, each loses control by self-pin. White’s battery mate eliminates the other black unit’s control”. The *Encyclopedia of Chess Problems* defines more narrowly: “White battery is attacked by two black pieces, one of which **self-pins itself** in defence and the other is **shut off (or captured)** by White on mating move.” This article reviews single Mansfield Couplets, special effects, and pseudo-doublings. Next issue I’ll review true doublings and modernisations. Other forms to be treated later are: (i) self-pins by bK move (Foschini, or Mansfield 2); (ii) self-pins by departure in which each black unit is pinned by its half-pin partner (Mansfield 3); and (iii) self-pins with double half-pin (Mansfield 4).

MANSFIELD 1

Each black unit makes a self-pinning capture (“Mansfield self-pins”) on a square on one line; White’s “Mansfield battery”, firing from another line, silences the other black unit (“Mansfield mates”). This was explored in seven Mansfield #2s in 1928-30.

1 1.Qg4! (>2.Qg2) Rxf3 2.Sc6; 1...Bxf3 2.Sd3; 1...Rb7+ 2.Sd7. The Mansfield errors, self-pins on g4-f3-e2, are also *Nietvelt defences* – they defeat the threat of 2.Qg2 because wQ withdrawal would unpin the self-pinners.

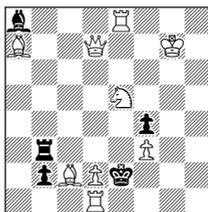
2 1.Bh5! (>2.Se3) Qxg4 2.Bb4; 1...Rxg4 2.Bg5; 1...Kxc2 2.Bxe1. After the flight-giving key, the wBd2 opens the mating battery d7-d2-d1 and the indirect battery h2-d2-c2. It gives a third mate after the flight.

3 1.Qb4! (2.Qe7) Qxe2 2.Sb5; 1...Bxe2(Bc8) 2.Sb3; 1...Bxf4 2.Sc3. Changed mate after 1...Bxf4 (set 2.Qxf4). In these first 3 examples and in Mansfield’s HM *Evening Standard* 1928; 3 Pr *De Problemist* 1929; *Observer* 1929; and *Bath Chronicle* 1930, Black’s self-pinner are line-pieces, which White’s mate shuts off. This is the classic Mansfield 1. He also made other types, e.g. his 3 HM *The Problemist* 1952 showed self-pinning captures by two bSs, each captured at mate.

So, doubled, did the proto-Mansfield 4. 1.Rb2? (>2.Qxd4,Qb4), with threats separated by 1...Kxc4,Saxc4,Sdxc4 2.Qxd4 and 1...Saxb5, Sdx5,Sf5,d3 2.Qb4; but 1...Sc2! **1.Qa5!** (>2.Qxa3) Saxb5 2.Scxd6; 1...Sdxb5 2.Scxa3; 1...Saxc4 2.Sbx6; 1...Sdxc4 2.Sbxa3. Should we call it the Archambault-Mansfield? This pioneer has four bS Mansfield self-pins, the first pair being Nietvelt defences, with ten units! From 1...Saxb5/Sdxb5 to 1...Saxc4/Sdxc4 the Mansfield battery-line and selfpin-line exchange functions. [I moved wB from e8, wQ from e1, wR from c1, so that 1...Sxe8 (replicating 2.Sdxb5) doesn’t stop the threat; instead a try is added with two new mates (threats) and an Umnov refutation.] 4 fully anticipates many later problems, including M.Lipton, *The Problemist* March 1959.

1 Comins Mansfield

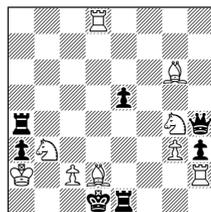
1 HM *L’Italia*
Scacchistica 1930



#2

2 Comins Mansfield

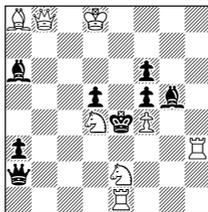
2 Pr *Swiat Szachowy*
1930



#2

3 Comins Mansfield

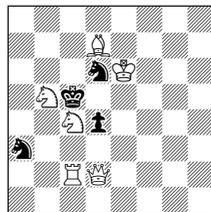
1 Pr *Tijdschrift vd NSB*
1928



#2

4 A. Archambault

La Presse 1919
(version by ML)



#2

continued on p.422

THE PROBLEMIST, SEPTEMBER 2020

I suspect that most readers do not read every word and examine every problem and study in our magazines. The important thing is for the magazine to contain variety, so that there is something for everybody. After all, a single problem or study can be all that is needed for hours of pleasure. In this regard I am grateful to those authors who have contributed the numerous short articles in this issue. Whether you are interested in the orphans of David Brown, the traitors of Cedric Lytton, the split Organ Pipes of Barry Barnes, or the longer articles from regular contributors, there is something for you. **GF**

New joiners We are delighted to welcome **Kevin Light** (USA), who has joined as a Fellow, for which we thank him heartily; also **Frank Richter** (Germany), a long time friend of the Society as an exchange subscriber, now joins as a full Member.

SOLVING PRIZES

The BCPS Committee has decided that the practice of granting subscription prizes to winning section solvers will cease with immediate effect, i.e. **no prizes will be granted for the current (2020) solving year and thereafter.** Winners up to 2019 who have multiple subscriptions into the future will not be affected.

ISC

The WFCC has announced the date of the annual International Solving Contest as **24th January, 2021.** At this stage just a single UK venue has been arranged to take place in Sheffield, which will be run by **Phill Beckett.** To book a place contact him at familybeckett2@aol.com. We hope to arrange a southern venue as well.

SYNTHETICS, edited by Zoran Gavrilovski

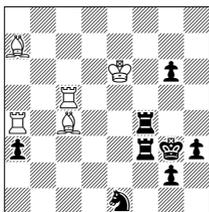
P. fah 137 (Poshta 2), Skopje MK-1001, North Macedonia <zoran.gavrilovski@gmail.com>

Synthetic 363: Helpmate in two 1.Sd3 b5+ 2.Sb4 d3, 1.Rg4 d3+ 2.Qxd3 d6, 1.Ra5 d6+ 2.Rd5 b5.

Synthetic 360: No improvement.

Welcome to new solver Jacques Rotenberg from France.

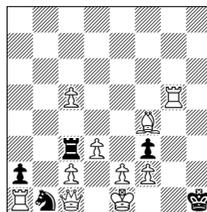
360 Živko Janevski
1 Pr *idee & form* 1994-95



H#2 1.Rf1 Rxa3+ & 1.Rh4 Bb8+

WINTON BRITISH CHESS SOLVING CHAMPIONSHIP 2020-21

John Rice
WBCSC STARTER
2020-21



#2

Solution: Try 1.Qe3? fails to 1...Rxd3!, and 1.Kf1? to 1...Sd2+. **1. Qb2!** *zugzwang*

1...R~ 2.Qh8# 1...fxe2 2.Qb7#
1...Sd2 2.Kxd2# 1...Sa3 2.O-O-O#

The most popular incorrect attempt was 1.exf3? refuted by 1...Rxd3 or Rxc2, being submitted 115 out of 312 incorrect tries.

Nigel Dennis, the Controller of the **Winton** British Chess Problem Solving Championship, reports that the number of solutions submitted was a massive rise to **947**. This compares with 496, 513 and 403 submitted in 2019, 2018 and 2017 respectively.

For the fifth consecutive year *The Guardian* provided the most solutions by a wide margin with 232 correct solutions out of a total of 337. Second was the *Financial Times* with 117 correct out of 178, and third was *The Times* with 94 from 155.

The postal round has been dispatched to those who sent in a correct Starter key, with a deadline for the end of November. The highest scorers, together with the best young solvers and the seeds who automatically qualify, will be invited to the Final, which will again be held on 20th February 2021 at The Copthorne Hotel, Cippenham Lane, Slough, Berkshire SL1 2YE, unless covid-19 restrictions are in force. The final will yet again feature a Championship, Open and Minor tourney.

Book Review

ANYTHING BUT AVERAGE: Chess Classics and Offbeat Problems, by Werner Keym. 190pp, 374 diagrams, softcover. Nightrider Unlimited, 2020. Order from *Schwalbe*: <ralf.kraetschmer@t-online.de>

Werner Keym’s book, *Chess Problems – Out of the Box* was reviewed by Jonathan Mestel in January, 2019 p.7, and there is some overlap with this new book. However, as the author states, “*Anything but Average* prefers to entertain, rather than teach.” He also hopes to engage with players as well as problemists.

Werner limits himself to 175 diagrams, which comprise the first three (of five) parts of the book. In Part 1 The Classics, which comprises 110 diagrams, he parades his personal selection of the best, classic games, studies and compositions. This chapter could attract some controversy; for example, the studies section (25) of which almost all would be famous to most, yet misses such names as Grigoriev, Rinck and Herbstmann. Similarly, the directmate two- and threemovers lack Loshinsky and Rudenko. But I bear in mind that such a personal selection, numerically limited as it is, can never please most of the people most of the time. **A** is a typical case: on every occasion that I see this fine miniature, I savour it. The mutual zugzwang is resolved as follows: **1.Sd8! Rd6** (Preventing 2.Bd5#) 2.Bc6! Rxc6 (2...Rd2+ 3.Qxd2!) 3.Sb7 and now the focus becomes Black’s burden: ‘one piece for one tempo’ was the stipulated theme. “The Classics” is replete with such enjoyments of recognition, or, on the other side of the coin, the delight of new brilliancies.

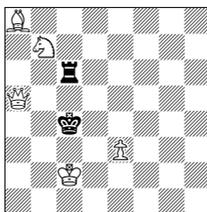
Reluctantly skimming over Part 2 Asymmetry, and Part 3 Special Moves (Babson, Valladao and Keym tasks, etc.), we reach Part 4 Problems Out of the Box, the beginning of the second group of 175 diagrams and a rich and diverse chapter. It’s mainly about retros, and includes a couple of pages for “How to solve retro problems” and four for “Retros for beginners and connoisseurs”. The latter contains **B**, showing a “last move” record with only 8 pieces: The last moves were neither Kb5-c6? a7-a6+ (the wK couldn’t have been on b5 as he would have moved to b5 illegally) nor Kc5-c6? a7xXb6+ as this would lock up Bb8. The only possible move sequence is, Back: 1.Qa7-a8! bK~ 2.Qa8-a7 Ba7-b8. **C** comes under a section, “Problems out of the ordinary”. Stipulation: *White retracts 1 move, then mate in 1; (a) diagram; (b) all 1 rank up; (c) all 2 ranks up; (d) all 3 ranks up. Solve!*

Finally, we reach Part 5 Millennium Problems, which is a supplement to Part 1 based on a survey by *Probleemblad* in 2000-2001 and goes beyond the 350 diagrams completed in Part 4. **D** is my choice from a most interesting collection: 1...Bb1 2.Ke5 Kc2 3.Ke4 Kc3+ 4.Ke3 Kc4 5.Kd2 Be4 6.Kc1 Kd3 7.Kb1 Kd2#. A bishop minimal performing a double Indian for the first time in a helpmate, including a switchback of both white units.

Anything but Average is packed with a great variety of compositions, including supporting diagrams to assist the reader. It is humorous and scholarly and supplied with useful references, especially to the PDB. Space is saved for the diagrams also by making annotations brief. There is an Appendix with a Glossary amongst other items, and an Index. It is well produced.

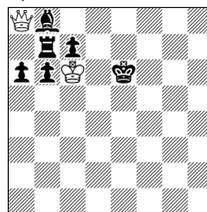
I heartily recommend this book. **D.Friedgood**

A Wilhelm Maßbamm
1 Pr *Die Schwalbe* TT 1943



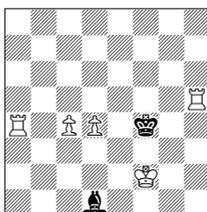
#4

B Andrew Buchanan
Sp Pr *feenschach* 2012



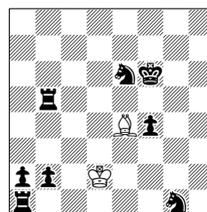
Last move?
Black to play

C Mark I.Adabashev
64 1938



See text

D Hans Peter Rehm & Ulrich Ring
1 Pr *feenschach* 1986



H#6½

Retrograde Analysis for Newcomers

Do have a go before looking at the answer on p.447.

RQ6 N.Plaksin, A.Kislyak, N.Petrović, M.Caillaud & A.Frolkin
2 Pr *Die Schwalbe* 1986



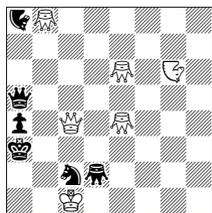
bK’s last and first moves?

Dawson Triathlon M.T. 2021

In honour of the 70th anniversary of the death of the English composing genius Thomas Rayner Dawson (1889-1951) – the father of Fairy chess – the British Chess Problem Society announces a Dawson Fairy Triathlon Memorial Tourney 2021. The conditions are as follows:

1. The Triathlon includes three tournaments, with a separate ranking for each (Prizes, HM, Comm).
 - a) Direct mates in 2 moves. Judge: Ofer Comay.
 - b) Helpmates in 2 moves with at least 2 phases (2 solutions, set and solution, twins, duplex, but no zero-positions). Judge: Sven Trommler.
 - c) Helpselfmates in 2 to 5 moves (2 solutions, set and solution, etc). Judge: Eric Huber.
2. All sections have a free theme, but with the presence of at least one Grasshopper and at least one Nightrider. The combined play of these most famous pieces invented by Dawson must have a thematic significance.
3. The use of other fairy pieces, royal units, or units with neutral or half-neutral colour is not permitted.
4. Fairy conditions are allowed, but not those that add other fairy pieces or neutral/semi-neutral pieces.
5. Each author may send a maximum of two problems per section, but for the complex ranking only the points earned by the highest ranked problem in a section will be taken into account. Entries will be submitted to the judge on uniform diagrams without the names of the authors.
6. The Triathlon's ranking will be calculated as follows:
 - a) In each section the highest-ranked problem (1st prize) receives 20 points (15 points + 5 bonus points), the second place (2nd prize) receives 17 points (14 + 3 bonus points), the 3rd place (3rd prize) receives 14 points (13 + 1 bonus point). Then follows: for 4th place 12 points, for 5th place 11 points ... for 15th place 1 point. Problems that are ranked after 15th place (with HM or Comm) in a section will not receive points for the Triathlon.
 - b) For the Triathlon ranking the points from all sections are combined. In order to be ranked, a participant must have earned a ranking (up to 15th place) in at least two sections. In the event of a tie the winner will be the composer with the highest total bonus points. Judges may enter another section, but they will not be ranked in the Triathlon.

1 Hans Peter Rehm
2 Pr *Thèmes-64* 1963



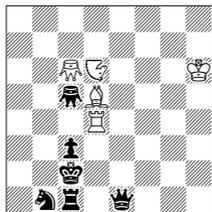
#2
Grasshopper
Nightrider

2 Gerard Smits
Problemblad 2008



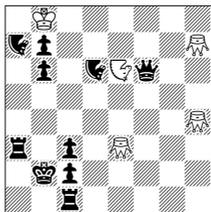
#2 (a) Madrasi (b) Isardam
Grasshopper
Nightrider

3 Chris Feather
Broodings 2009



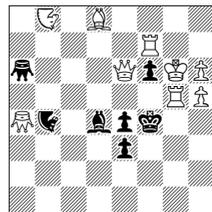
H#2 3.1.1.1
Grasshopper
Nightrider

4 Krasimir Gandev
1 Pr *feenschach* 1974
dedicated to K.Smolders



H#2 2.1.1.1 Circe
Grasshopper
Nightrider

5 Petko A. Petkov
1 Pr *Shakhmatnaya*
Kompozitsiya 2005



HS#3 2 solutions
Grasshopper
Nightrider

7. Originals must be sent to the director of the tournament, Petko Petkov by email only (ppetkov2702@gmail.com) no later than March 31st, 2021. Only problems checked by computer will be accepted. Entrants must indicate the program with which the problem was tested.

8. The results of the ranking will be published in *The Problemist* by the end of 2021.

Example problems:

1 1.Kb1! (>2.Qc3) 1...Qb5+ 2.Qb4; 1...Qb6+ 2.Qb5; 1...Qb4+ 2.Qb3; (1...Nxc4 2.Nxc4). Play of white Q/N battery, cross-checks, duel between the queens.

2 (a) 1.Sf6! (>2.Sd7) 1...Rxc6 a 2.Re3 A; 1...b5 b 2.Nf3 B; 1...b6 c 2.Bd4 C. (b) 1.Sf6! (>2.Sd7) 1...Rxc6 a 2.Nf3 B; 1...b5 b 2.Bd4 C; 1...b6 c 2.Re3 A. Lačný theme in non-standard form, with change of condition between phases.

3 1.Qe7 Nc4 2.Gf8 Nd6#; 1.Qe5 Bc4 2.Gf5 Bd5#; 1.Qf2 Rc4 2.Gg1 Rd4#. Creation of 3 white batteries after opening of the battery line by the Gc5, which is then closed by the bQ. This is followed by an additional closing of the bQ combined with white switchback.

4 1.Nxh4(Gh8) Ghxa7(Na1) 2.Nb1 Nf4#; 1.Qxe6(Ne8) Gexa7(Na1) 2.Qb3 Gh8#. Very rich strategy demonstrated by the white Gs and black Ns. The Zilahi theme is combined with black self-blocks and model pin-mates.

5 1.Qb6 Bxb6 2.Nxf6 Bxd8+ 3.Nh7+ Bf6#; 1.Qc6 Nxc6 2.Bxf6 Nxb8+ 3.Bg7+ Nf6#. Surprising mates with black anti-batteries. Double annihilation, both sides prepare the play of the white battery along the f-file.

THE TWO-MOVERS OF ERIC WESTBURY – PART II

By David Shire

(Continued from the article on p.133 of the July 2019 issue)

I regret that my two articles on Eric Westbury have been compromised to some degree by the earlier publication of pieces by Michael McDowell in our magazine. (Please refer to the January 2006 and September 2010 issues.) The oversight was mine and I apologise. In consequence this second article has required serious revision because the overlap was considerable. I have retained a few of Michael's selections where they provide important context.

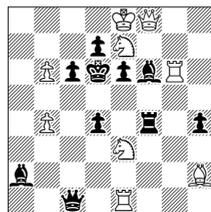
In 1917 Giorgio Guidelli published one of his towering masterpieces. The thematic key of **N** is a clearance for the wQ and it introduces the possibility of discovered checks by half-pinned black units. This is all shown with a bK flight. 1.Kf7! (>2.Qb8) Bf~+ 2.S3f5; 1...Be5+ 2.S7f5; 1...Bxe7+ 2.Bxf4; 1...e5+ 2.S7d5; 1...Ke5 2.Sc4. Most readers will be familiar with this justly famous work but I do wonder whether its origin is to be found in an earlier collaboration with Eric Westbury.

In the diagram of **O**, checks by the half-pinned bSs lack provision and so the key is found with facility. 1.Qb4! (>2.Sb5,Sxf5) Se~+ 2.Be6; 1...Sxc4+ 2.Se4 – here the bSe5 defences show correction play. Defences by bSg7 demonstrate separation effects. 1...Se6+ 2.Sf7; 1...Se8+ 2.Bf7; (1...Bxc5 2.Qb2). This joint problem testifies to the fact that Westbury was working on equal terms with the great #2 composers of the day. It is my strong belief that it sowed the seed that germinated to yield one of those #2s of the last century that is quoted in all the anthologies.

Michael gave two collaborations with the great Arnoldo Ellerman. **P** is a third. Post-key the R+B battery is controlled by three black line pieces. 1.Sc1! (>2.Se2) Rd7+ 2.Bd5; 1...Re6 2.Be4; 1...Re7 2.cxb6 These are the interference + half-pin variations and the play is completed by 1...Rxcg2 2.Bxf6; 1...Rd6+ 2.cxd6; 1...Sb3 2.Qxb3. One senses that in this production the two composers were feeling their way together before later reaching the high point of their shared endeavours.

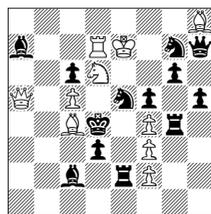
The situation of the bRs in combination with the white half-battery set-up in **Q** must have intrigued the readers of the *Evening Standard*. 1.Sf5! gives a flight and threatens 2.Sxd4. 1...Rdxc4/Rdxd5 2.Sf4/Re4 and 1...Rcxc4/Rcxd5 2.Sxc7/Re6. 1...Kxd5 2.Rxc5, 1...Qxg7 2.Sxg7 and 1...Qxh5 2.Qe5! – the key has conveniently pre-closed h5-e5 thus changing the set mate 1...Qxh5 2.Qf6. The play following the bR defences may be symmetrical but the ensuing pin-mates must have delighted the solvers of the day.

N Giorgio Guidelli
2 Pr *L'Eco degli Scacchi*
1916-17



#2

O Giorgio Guidelli & Eric Westbury
1 Pr *Good Companions*
May 1916



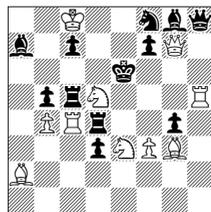
#2

P Arnoldo Ellerman & Eric Westbury
Good Companions
February 1919



#2

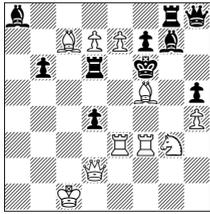
Q Eric Westbury
2 Pr *Evening Standard*
1929



#2

continued over page

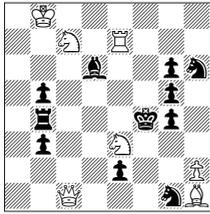
R Eric Westbury
1 Pr The Puzzler 1933



#2

Westbury's published output of #2s diminished in the 1930s but R is my favourite EW problem, a view I note that Michael shares. 1.Qb4! (>2.Qxd6) Rc6+ 2.Bc2; 1...Rd5 2.Se4; 1...Re6 2.Be4; 1...Rxd7 2.Be5. What a glorious set of variations including three differentiated white interference mates, all with Theme B! In each mate the wQ's range extends to e7 whilst wBc7 commands e5. Clearly Westbury had become a strong advocate of white line play! A trio of black interferences 1...Bd5 2.Qxd4, 1...Bh6 2.Sxh5 and 1...Bf8 2.e8S ensures that all the action is of strategic interest. The key may be makeshift but solvers may be reluctant to forgo the set 1...dxe3 2.Qxd6. To my mind this is EW's crowning masterpiece! In my library I am pleased to possess a #2 anthology collated by Levman. In addition to Russian/Soviet work we find western composers featuring strongly. Naturally of the British contingent Mansfield is to the fore but Westbury is represented only slightly less. I suspect that Levman admired our greatest classical composer but believed that Westbury was more inclined to embrace the future.

S Eric Westbury
1 Pr 34th BCPS Ty 1938



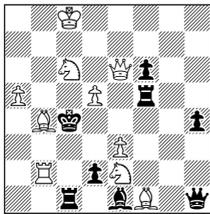
#2

In the later 1930s Westbury was conducting that "systematic research" for which certain BCPS members became famous. His interest was the mutual interference between the half-pinned pair of bR and bB. He investigated different aspects: orthogonal and diagonal line of pin, relative distances of the half-pinned units from the bK etc. The results are diagrammed in his notes but nothing exceptional emerged. Fittingly from this period I have selected S; a worthy first prize-winner in the BCPS tourney of 1938. The proceedings are opened with a fine sacrificial key that dismantles a white battery! 1.Qc5! (>2.Qxd6) Bxc5 2.Sc5d5 (2.Se6? Ke5,Kxe3!); 1...Bxe7 2.Se6 (2.Sc5? Ke5!). Differentiated unpins. 1...Bxc7+ 2.Qxc7, 1...Be5 2.Qxe5, and another pair of analogous variations is: 1...Sf5 2.Sed5; 1...Sf3 2.Sg2. The control of the various squares in the bK field gives the problem its distinction. There remain three un-guards that exploit the

full possibilities of the matrix quite beautifully: 1...Rd4 2.Qxd4; 1...Re4 2.Rxe4; 1...Sf7 2.Rxf7. The finesse of the construction is a joy and the dual avoidance pair is one that Levman would have appreciated.

The BCPS should celebrate Westbury's work. He was unfortunate to have been eclipsed by Comins Mansfield; in any other era he would have been recognised for what he was – the very finest of craftsmen! I hope some readers will be encouraged to revisit Michael's earlier collections of Westbury's work.

5 Guido Cristoffanini
C British Chess
Federation 4TT 1930-31



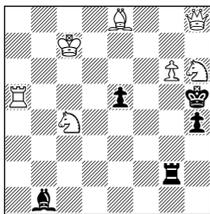
#2

THE MANSFIELD COUPLET (continued from p.417)

Soon after these early Mansfield couplets, blends with other ideas began to appear. 1.Se7! (>2.Qa6) Qxd5 2.Sf4; 1...Rxd5 2.Sg1; 1...Kb5+ 2.Sc3; 1...Kd3+ 2.Sxc1. The basis of 5 is the thematic Mansfield-Nietvelt self-pins on d5, permitting wSd2 to mate by shutting off the non-self-pinner from the battery f1-e2-c4. The key also turns the bK flights into checks, one yielding a cross-check.

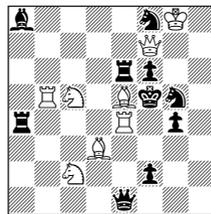
6 Set 1...Rc2 2.Rxe5. 1.Sxe5! (>2.Shf7) Rxg6 2.Sd3; 1...Bxg6 2.Seg4; 1...Kg5 2.Sd3; 1...Rc2+ 2.Sc4. This combines the Mansfield couplet and the Schiffmann theme: the self-pinners stop the threat 2.Shf7 because it would unpin them by interference. Like 1, this classic Mansfield 1 adds a cross-check interference variation. Some other Merediths are: M.McDowell, *The Problemist* 1990 B3R3/2r5/2P4r/2Q1S3/3Pk1S1/16/3K1R2,

6 Aleksandr Gulyaev
British Chess Fed. 1932



#2

7 Josef Fischl
Pr Schach-Herald 1936-1
(version by ML)



#2

7 1.Bg3! (>2.Re5) Rxe4 2.Sb7; 1...Bxe4 2.Sxe6; 1...Qxe4 2.Se3; 1...Rxe4 2.Sd4; 1...Sxe4 2.Qh5. To the standard pair of self-pins on the Mansfield square, three more are added, so five in all (there are many examples of four). The original had wKa7, bRe6 on e8, bPf2 on f3 and bBh8 instead of bS on f8, and so needed an extra wPc7 and bPa5 (9+11). Another approach to the task is E.Salardini,

1 Pr *Western Morning News* 1933-1, 1B3Kb1/p1rp2P1/IP1k2BR/1prP1P2/1s1R2S1/QSs5/8/7q, 1.Sa5!

8 1.Qxf5! (>2.Qxc5) Sbx4 2.Sxe2; 1...Sxd4 2.Sxb5; 1...Qxd4 2.Se3; 1...Bxd4 2.Se5; 1...R1xd4 2.Qd3; 1...R8xd4 2.Qd5; (1...cxd4 2. Qxb5). 6 self-pins on one square, the maximum, two forming a Mansfield couplet. Like many maximum tasks, it has a poor key.

9 1.Qg1! (>2.f4) Qxe4 2.Sxe8; 1...Rxe4 2.Sxh7; 1...Sxe4 2.Qa1; 1...dxe4 2.f3; 1...Ke5 2.f4; 1...Sd1,Se2 2.Rxd5. Marries Mansfield to a familiar matrix of four Schiffmann defences (that stop 2.f4? as it unpins a defender). Flight-giving key.

Two special effects

10 1.Sd3! (>2.b6) Rxb5 2.Rxf5; 1...Bxe4 2.Rf8; 1...cxb5 2.Rxc7; 1...Rxd3+ 2.exd3; 1...Sd4 2.Se5; 1...Bc8 2.Rd7. In the **Mansfield 1***, the couplet mates are still from one battery, but the self-pin captures are on different squares, so with different pin-lines. It's costly: three white line-units, each needing another white unit between it and the bK; two black self-pinners; and the kings. Fine by-play, notably 1...Bc8 2.Rd7.

11 1.Ba4! (>2.Sb5) Sxd3+ 2.Bb6; 1...Bxd4 2.Ba5; 1...Qxd4 2.Se4; (1...Sb~+ 2.Sb5). A heavy, early Mansfield 1* but with two enriching complications. 1...Sxd3+ 2.Bb6 cuts off not only the thematic bB but also the checking bRb2; and after 1...Bxe5, 2.Ba5 immobilises Sb4 by pinning.

12 1.Qc5! (>2.Qxc7) Sxe6 2.Sxc3; 1...Sxe4 2.Sxc7; 1...S7xd5 2.Sf8; 1...S3xd5 2.Bc2; (1...fxe6 2.f7). Very original. 1...Sxe6/Sxe4 are a Mansfield 1*. However, 1...S7xd5/S3xd5 are paired self-pins that simulate, but aren't, a Mansfield couplet! So: a pseudo-doubling, of which we shall see more below.

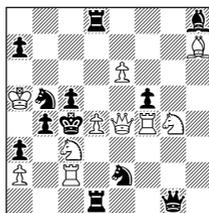
13 Set 1...Qxe2 2.Bxe2; 1...c2 2.Sd2. 1.Ra1! (>2.Sd2) Qxb1 2.e4; 1...Bxb1 2.Bc5. In a Mansfield 1, (a) each black defender self-pins on the same square; (b) then each of two mates, immobilising the other defender, comes from one and the same battery. In a Mansfield 1* like 10-12 the two defenders self-pin on different squares, so (a) does not apply; but (b) does. In this unique (and classic) **Mansfield 1****, the reverse is true: there is one self-pinning square (here b1), but two mating batteries (a6-e2-f1, f6-f2-f1). Here, each self-pinning line-piece unmasks one of these two batteries, which then immobilise the other line-piece. As so often, true originality – here, alongside elegance – is ignored in the honours list.

Pseudo-doublings (two couplets but only one is Mansfield)

14 1.Rg5! (>2.Qd4) Qxd5 2.Rxd7; 1...Rxd5 2.Rxb7; 1...Qxc7 2.Sc6; 1...Rxc7 2.Sf7. The self-pin pair on d5 is a Mansfield couplet; the pair on c7 isn't, but is a fine extra, self-pinning on the Mansfield battery square.

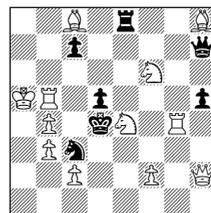
15 1.Qe6! (>2.Qd5) Sbx4 2.Sxe4; 1...Sxd6 2.Sxb5; 1...Sbxc3 2.b5; 1...Sxc3 2.Bg2; (1...Bf7 2.Qd7). An early Meredith expression of 14's idea.

8 S.Spielmann
Shahmat 1973



#2

9 Julius Buchwald
2 HM Caissa 1951



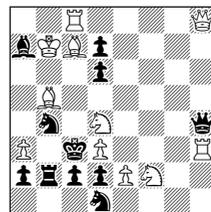
#2

10 Guido Cristoffanini
3 HM Western Morning
News 1931



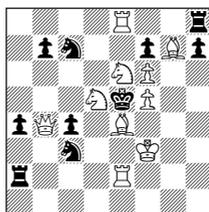
#2

11 Aleksandr Baturin
Shakhmaty v SSSR 1931



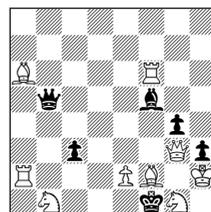
#2

12 Tibor Vesz
Magyar Sakkvilág 1940



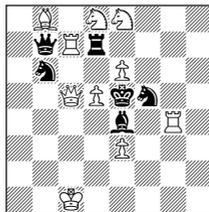
#2

13 Barry Barnes
(version by David Shire)
The Problemist 2017



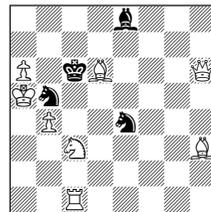
#2

14 Newman Guttman &
Valentin Rudenko
2 Pr Keres MT 1978 (v)



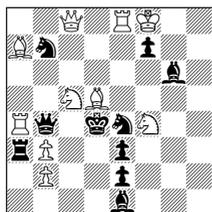
#2

15 Marcel Segers
Norsk Sjakkblad 1933



#2

16 Birger Restad
3 Pr *Tijdschrift vd NSB* 1935



#2

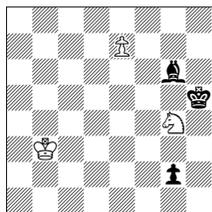
Related is G.Cristoffanini, 2 Pr *Bristol Times and Mirror* 1932-1 (v): S52/IQ6/6s1/R3SkP1/2p2P2/3s2p1/2B5/K4R2, 1.Bd1!

16 1.Qd7! (>2.Sxe2) Sbxc5 2.Bxe4; 1...S6c5 2.Bxb7; 1...Sbd6 2.Sxe4; 1...Sed6 2.Sxb7; 1...Sc3 2.Rxb4; 1...Bh5 2.Rxe4. Mansfield 1 on c5. On d6, a couplet of unguards, not self-pinning but unpinning wSc5 to capture the non-unguarder. A rich problem, but there's only one Mansfield: his anticipated version (C.Mansfield, 3 HM *The Problemist* 1952, 11+7) is better constructed.

DIVERSE RENEGADES, by Cedric Lytton

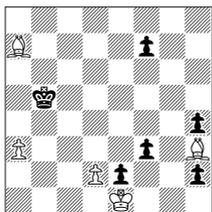
In Fairy Chess there are a few ways in which a K can be in danger from units on his own side. This article was inspired by a query from Mark Ridley about **1**, Peter Wong's Babson-Task no.388 in the *BCPS Centenary Review*, where the author defines a Traitor unit as able to check its own K as well. The solutions to parts (b) and (d) show that a Traitor, like an ordinary friendly unit, is not meant to be captured by its own K, so neutral units won't do. (a) 1.g1S e8S 2.Sf3 Sef6#; (b) 1.g1R e8R 2.Rxg4 Rh8#; (c) 1.g1Q e8Q 2.Qa7 Qd7#; (d) 1.g1B e8B 2.Ba7 Bc6#.

1 Peter Wong
3 Pr Babson Task TT 1990



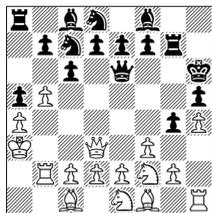
H#2 Traitor Pg2
(b) –Bg6 (c) bKd6 (d) bKa8

2 Michel Caillaud
1 Pl Nunspeet 2009



H#3 2 solutions
Bicolores

3 Dom Cyprian Stockford
Sp Pr *Problem Observer*
2004



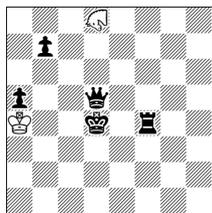
Ser-H=16 Duplex
Episcopal Reform Chess

On the other hand, in Bicolores we could say that all units on both sides are Traitors, not just particularly specified units. **2** shows the bPs on e2 and h2 to be Traitors without mentioning them, and here too they cannot be captured by the bK so they each in turn deny him three potential flights in the lovely chameleon echoes. 1.Ka6 Bg1 2.hxg1B a4 3.Bb6 Bc8#; 1.Ka5 Bf1 2.exf1B Bb8 3.Bb5 Bc7#.

The bishops on both sides are given Traitor powers and indeed can capture other friendly units as well in Episcopal Reform Chess, feature in **3** by, I believe, its inventor, where the stalemate is achieved by the over-zealous bishops in turn wiping out all other non-religious units before the opposing queen captures one and pins the other. Dom Cyprian was justifiably proud of this one. 1.Bxb7 2.Bxa8 3.Bxc6 4.Bxd7 5.Bxe6 6.Bxf7 7.Bxh5 8.Bxg4 9.Bf5 10.Kh5 11.Bxg7 12.e5 13.Bxe5 14.Bxc7 15.Bxd8 16.Bg5, Qxf5=. Duplex by symmetry.

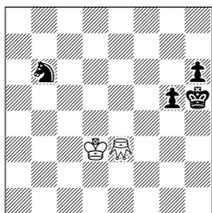
Subversive units, invented by Roger Powell, cannot themselves capture or check, but reverse the checking and mating powers of any enemy units they observe, without changing the colour of the observed units, i.e. they "turn" them. They were first shown by Roger Musson, 1 Pr *The Problemist* March/April 1974: Kg6, sSb8, sRa4 – Kd5, Qh1, Ba3, Sg3 H#3: 1.Sf5 sRa7 2.Qe4 sSd7 3.Se7++ sSf6#, a black double-check spectacularly converted into a white one. **4** shows units being 'turned' by the Subversive Sd8; 4 echoed mid-board double-checkmates are shown, with a penultimate bQ check neatly reversed in one solution and the bK apparently moving from S-check to S-check in another. 1.Ke4 Ka3 2.Qd4 sSe6#; 1.Rf5 sSc6 2.Ke5 sSe7#; 1.Re4 sSf7 2.Qc4+ sSd6#; 1.Rf3 sSe6 2.Rd3 sSf4#.

4 Cedric Sells
Problem Observer 1975



H#2 4 solutions
Subversive Sd8

5 Cedric Lytton
Original



H#3 Creed Traitor Chess
Grasshopper e3

A different type of 'turning' is Jack Creed's own Traitor Chess defined in D.B.Pritchard, *The Encyclopaedia of Chess Variants*, p.319: Men (sic) change colour when moving or capturing into the opponent's half of the board. We can include Qs in that definition, and also Ks so that Ks are confined to their own half of the board. Pritchard reasonably declared this unplayable as a game where mate has to be from a distance, and indeed complex direct-mate problems seem difficult to conceive, but my original **5** shows a help-play manoeuvre which might raise a smile. The Grasshopper is an unfortunate necessity as with wPh4 the problem cooks. 1.Sc4=w Sd6=b 2.Se4=w Sxg5=b 3.Sh3=w Sf4#.

ORGAN PIPES – DISCOVERIES, by Barry Barnes

Michael McDowell’s front page article in the July 2020 issue served well to set me thinking what more might be done with Organ Pipes. It also led me to a surprising path of discoveries. First, I looked at No.767 in *Complete Mansfield* because I recalled that the way it shared the Organ Pipes variations between two phases was strikingly original. The Albrecht Collection was checked, and there began the discoveries, many of which were new to me.

I start the tale by not wasting diagram space on a problem that has two cooks and an intended solution defeated: C.Mansfield, *British Chess Magazine* 1964 - RK5k/1PpPBp1/5SP1/8/1R4P1/pbrr2p1/qp6/6b1 #2. CM’s radical correction (it might as well have been a new problem) was **1**, printed in notation. (a) **1.Bb3!** (>2.Rc1) Rc7 2.Kd8; 1...Bc7 2.Kxd7; 1...Rc6 2.Qe4; 1...Bc6 2.Kxd6; 1...Qxf6+ 2.Kxf6; 1...Qxf7+ 2.Kxf7; 1...Qf8+ 2.Kxf8 (b) **1.Rb8!** (>2.Rb1) Rb7 2.Qe4; 1...Bb7 2.Kxd7; 1...Rb6 2.Kd8; 1...Bb6 2.Kxd6; 1...Bxd2 2.Qxd2. I can find no comments by solvers. Originally the bPb4 was not present, but without it there is no solution (1.Bb3? Bc3! 2.Kd8+ Be5!; and 1.Rb8? Bb6! 2.Kxd6+ Be3!). The bPb4 and twinning device was a later idea of mine. Shifting the bPb4 to c5 (a) not only opens the b-file while closing the c-file, it also has two other effects: in (a) the bPb4 prevents 1...Bc3!, while in (b) the closing of the b6-e3 diagonal means that the variation 1...Bb6 2.Kxd6 now works!

In *Complete Mansfield* (Volume 3 1999), I wrote, “This is a startlingly original and towering conception I am delighted to have ‘saved’ for my old friend, even if in ‘twin’ form. The wRc8 is going right down the shafts of the b- and c-files to the ground floor. What a lift for solvers! Black Organ Pipes interferences unleash a distant wK battery, and the wQ plays her part to the full with 2.Qxd2 and 2.Qe4”.

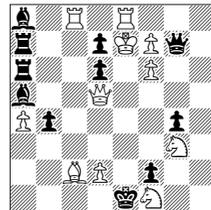
All this needs further explanation. I had promised a frail CM (in Finland) to publish all his compositions, and I inherited his collection after his death in 1984. I was confronted with 1,192 problems cut out from whatever they had been published in, with the cuttings stuck in scrapbook-style albums over 72(!) years of composition. The problems were mostly without comment, and generally had no more than hand-written keys, prominent tries, and few refutations. I spent years puzzling out the full solutions, often my set tasks for days of travelling by train to and from FIDE Problem Commission venues all over Europe. Finally, it was the indefatigable Brian Stephenson who helped me computer-diagram CM’s problems with *Kalulu* between 1995 and 1999, and it was only in that process that more errors were found. It remains notable that there were astonishingly few errors in CM’s huge output made (as all problems once were) without computer solving/composing aids. With Brian’s help, I found that the original **1** (without bPb4) had No Solution. My correction was a little more demanding than appears: bPb4 to c5 was the miracle means of retaining CM’s intended try and actual play in his core and otherwise *unchanged* construction.

Only after my reference (post-July 2020) to the Albrecht Collection did I find that not only is the correct **1** present (culled from *Complete Mansfield*), but there is also an earlier correction, **2**. 1.Bc2? (>2.Rb1) 1...a2! **1.Rbc8!** (>2.Rc1). The wPd4 has been added to allow 1.Rbc8! Bc3 2.Kd8 (2...Be5??). It seems that **2** was not known to CM and he could not have known of my circa 1997 correction **1**. To crown it all, it is CM’s first published ‘correction’ that appeared in the FIDE Album 1962-1964 with an undetected ‘no solution’. What a dance of discovery CM’s rather wonderful problem has led me!

Editor’s Note

In **2** the wPd4 has several unfortunate effects. It means that 1.Bc2? Bb6 2.Kxd6 (2...Be3??) now works, so the bPa3 has been added to provide a new (and less convincing) refutation. Also, the wPd4 prevents 2.Qxd2 after 1...Bxd2, so the uneconomical wBg5 has been added to take over that mate. All this shows how amazingly simple and elegant Barry’s twinning idea was. **3** has the same basic matrix, but it has the conventional scheme of a zugzwang position in which all the play occurs in a single phase. 1.Sb4! (-) Bc7,Bb7 2.Kxd7; 1...Bb6,Bc6 2.Kxd6; 1...Rb7,Rc6 2.Sxd5; 1...Rb6,Rc7 2.Kd8. (There is also plenty of good and completely accurate by-play.) Each mate occurs after *two* interferences, a fact that CM used in splitting the play between two phases. **1** almost has mate transference, except that all the Organ Pipes variations exist in both phases (they result in duals in the phase in which they don’t defeat the threat, except for 1...Bb6 in (a)).

1 Comins Mansfield
British Chess Magazine
 1964 (v)
Complete Mansfield 1999



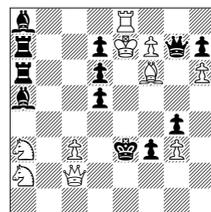
#2 (b) Pb4→c5

2 Comins Mansfield
 (version by R.Notaro)
Il Duale 1978



#2

3 Kenneth S. Howard
 4 Pr *Revue d'Echecs* 1904



#2

ORPHANS ENABLE THOSE ELUSIVE EXCELSIOR PAIRS

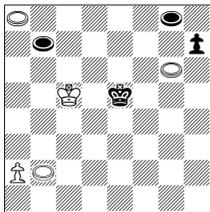
By David L. Brown

Excelsiors have always been fun, beginning with Loyd’s #5 in 1861. Over time, the pawn march easily became a helpmate favourite, and double Excelsiors naturally followed. A novel H#5 idea of S+S promotions was discovered by Philip Rothenberg in 1963, but was cooked. Hundreds of composers have also tried this task and failed. A collection of these “also rans”, known as the infamous \$100 theme (the prize for finding a correct rendering) shows how close we’ve come. Could a fully correct example ever be found? It’s doubtful, after all these years! With help from Ryan McCracken (SG), I examined these renderings. The *Die Schwalbe* database has 56 originals that *almost* accomplish the idea. All examples use either extra pieces or fairy pieces, illegal positions or fairy conditions, but none are fully orthodox. The idea seems so easy. Many of us have tried this without success.

While the S+S (the \$100 challenge) seems impossible, I wondered about other combinations. In fact, none of the four homogeneous combinations is possible. For instance, while a wQ or wS promotion mate is feasible, no under-promotion mate by White can be forced in an orthodox helpmate. Also, a forced black promotion to queen to mate or stalemate White is possible only in reflex stipulations. Instead, I have explored alternatives using the *Orphan* fairy piece. Shown here are good Orphan settings for all five homogeneous pairs of double Excelsiors. Example C illustrates the S+S promotions. There are 25 possible combinations in all. The other 20 double combinations await creation. Most difficult are those promotions by Black to Orphan and Q, since they

need specific motives to obtain the desired results. Given the Orphan’s flexibility, they offer novel ways to achieve such goals, but they are also volatile and unpredictable – something similar to training a pack of Chihuahuas to hunt! I trust that these ideas will inspire further pairs of promotions.

A David L. Brown Original

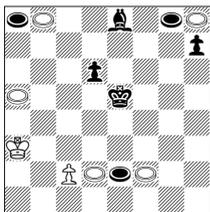


H#5 Orphans

Definition: An Orphan (O) is a dummy unit that takes the powers of any enemy unit that observes it, including any enemy Orphan that is similarly empowered (in this way chains of powers may be created). An Orphan observed by several enemy units acquires the power of movement of *all* such units. Pawns may promote to Orphans. Orphans may not promote, nor take part in *en passant* captures or castling.

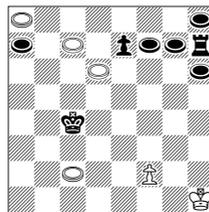
A 1.h5 a4 2.h4 a5 3.h3 a6 4.h2 axb7 5.h1Q b8Q#. The wOg6 is given Q powers by the chain Qb8>g8>g6. More interesting is that 5.h1Q! is necessary in order to stop 6.Og8xb8?? [as Qh1>a8>b8>b2+ is self-check from wOb2].

B David L. Brown Original



H#5 Orphans

C David L. Brown Original

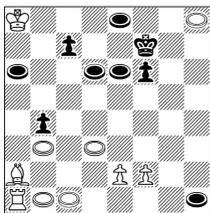


H#5 Orphans

B 1.h5 c4 2.h4 c5 3.h3 cxd6 4.h2 d7 5.h1R dxe8R#. The bK is “rear-pinned” by the bOe2. 5.h1R! creates a rook-chain to prevent 6.Og8xe8 [as Rh1>h8>e8>b8>a8>a5 is self-check from wOa5]. Not 5...dxe8Q+? 6.Og8-e6!, while 5.h1Q?? is an illegal self-check from wOh8.

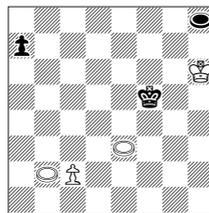
C 1.e5 f4 2.e4 f5 3.e3 f6 4.e2 fxg7 5.e1S gxh8S#. Sh8>f7>d6 so wOd6 gives check and guards b5, Se1>c2 so wOc2 guards b4 and d4, while the bK is not able to move next to a white Orphan because of self-check from that Orphan (which then has K powers). The bRh7 pins the bOf7. Not 6.Rxh8?? [as Rh8>a8>a7>c7 is self-check from wOc7].

D David L. Brown Original



H#5 Orphans

E David L. Brown Original



H#5 Orphans

D 1.c5 e4 2.c4 e5 3.c3 exd6 4.c2 d7 5.cxb1O+ dxe8O#. Promotions to Orphan! Although bOb1 becomes [R+B] it is *not* a Q, because the powers are transferred separately. The wOe8 (moving as K) gives check, wOh8 guards the top rank and also prevents bK from moving to g7, wOd3 guards g6. Not 5.cxb1Q+?, which would be double-check to wK from Qb1>c1>h1 and Qb1>c1>h1>h8>e8.

E 1.a5 c4 2.a4 c5 3.a3 c6 4.a2 c7 5.a1B c8B#. A miniature. Not 5...c8Q?? because of self-check from bOh8. Similarly 5.a1Q+? would result in check to wK from bOh8. wOe3 stops bK moving to e4/f4.

THE SHADED YEARS OF OLIVIER SCHMITT

Since 2012 Olivier has been a regular contributor of high-quality longer moremovers to *The Problemist* and he has won numerous awards. He has also acquired a reputation particularly through *Schach, idee & form* and *SirateGems*. Previous to that year, he was little known as a composer although he had started in 1983. The reason was that he had been sending almost all of his output to the French magazine *diagrammes*, which unfortunately folded in 2011 leaving the informal judgments of its last 3 years unpublished.

Olivier is willing to share with us 26 of the best 100 or so of the *diagrammes* problems which have never been commented on, judged or reproduced. On this definition Colin Sydenham, in his May 1989 article, would have classified them as *Desert Roses*:

Full many a gem of purest ray serene
And waste its sweetness on the desert air. (Thomas Gray)

This article covers the first instalment and others will follow in subsequent issues.

1 Try 1.Bd7? Sc4 2.Bb5 Qxd2+! or 2.Sxb3+ Qxb3 3.Bb5 Qe3+. A foreplan is needed to close the 3rd rank. Key **1.Bc8!** Bf1 2.d3 Bxd3 3.Bd7 Sc4 4.Sxb3+ Qxb3 5.Bb5 axb5 6.Qa7#. The bQ must then be decoyed, finally a sacrifice to open the a-file. Little white material used, and fine minimal mate.

2 (a) 1.Sf5! (>2.Sd6#) Kxf4+ 2.Sfe3+ Ke4/Kg3 3.Bxf3/Be5; 1...Kxd5+ 2.Se7+ Ke4/Kc4/Kd6 3.a8Q/Sb2/Rd5. (b) 1.Bf5+! Kxf4+ 2.Be6+ Ke4/Kg3 3.Rxh4/Rg5; 1...Kxd5+ 2.Be4+ Kxe4/Kc4/Kd6,Ke6 3.a8Q/Rc7/Rf6. In #3 mode, with spectacular flight-giving keys by different pieces and cross-checks. Neat twinning device.

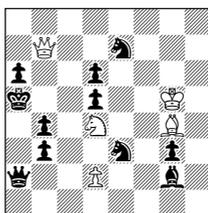
3 Try 1.Qc8+? Kxa7 2.Sa5 Bd5! The foreplan is to prevent the bB from controlling the g2/b7 diagonal. Key **1.R5f3!** gxf3 2.Kf2 Bxf1 3.Qc8+ Kxa7 4.Sa5 bxa5 5.Bc5 model mate. No fewer than 4 successive sacrifices of RRSS. Difficult to get sound, with 1.Sc6, 1.Rxe5 & 1.Sd4 all troublesome.

4 1.d3! (>2.e4 Rxe4 3.dxe4 g4+ 4.Sf5#) Rxd3 2.Rxc4 Rxc4 3.Se6+ Kf5 4.Sd4+ Rxd4/Rxd4 5.Sd6+/g4+ Rxd6/Rxg4 6.g4/Sd6#. The bRs have to be critically deployed across d4 before the Plachutta interference can be played – a venerable theme but hard to find on move 4. Also 1...Bg3 2.Se6+ Kf5 3.e4+ Rxe4 4.Sg7+ Kf6 5.dxe4 g4+ 6.Sf5# and 1...Sc7 2.e4 Rxe4 3.dxe4 Sxe8 4.Sf5+ Sg7+ 5.Bxg7+ Ke6 6.Sd8#.

5 Tries 1.Sxd4+? Bxd4+! (1...Rxd4 2.Bb7+). 1.Re3+? (closing d4/g1) dxe3 2.Sd4+ Rxd4! (3.Bb7+ Ke2!). 1.Be6? b2! 1.Bd7? Be5! After the key **1.g8Q!** (1.g8B? b2!) the try moves appear in reverse order 1...Rxg8 2.Bd7 Rc4 3.Be6 Rc5 4.Re3+ dxe3 5.Sd4+ Bxd4 6.Bg4 model mate. It is very difficult to envisage the mating move and the four foreplans in order, with 3 sacrifices.

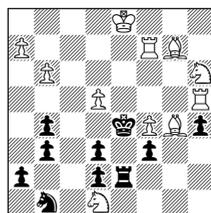
6 Tries 1.Sh8? (>2.f7+) Kxh8 2.f7 Bg7 3.Bd4 Bxd4+! 1.Ka8? (>2.Ra7) Ra1! Key **1.Rh2!** (>2.Be6+ Kh7 3.Rxh1 Kxg6/Bxf6 4.Rxh6+ Kxg5/Kg7 5.Be3/Bf8#) Rxh2 2.Ka8 bxa3 3.Sh8 (>4.f7+) Kxh8 4.f7 Bg7 5.Bd4 Bxd4 6.f8Q model mate (3...Bxf6 4.gxf6 5.f7+). In this logical line the fine sacrificial key forces decoy of bR then escape of wK from check. 1...gxh2 2.Sh8 Kxh8 3.f7 Bg7 4.gxh6 Bxh6 5. Bd4+ Bg7 6.f8Q#. In this classical line bB can be decoyed to h6 as bR has lost the h-file. Olivier was especially pleased with this combination, plus the fine key and 3 sacrifices. Also 1...Bxf6 2.gxf6 Kf7 3.Be7 4.Se5+ Kg8 5.f7+ Kg7 6.f8Q# and 1...Bd4 2.Be6+ Kh7 3.Sf8+ Kh8 4.Bxd4 Rd1 5.Rxh6#.

1 Olivier Schmitt diagrammes 2008



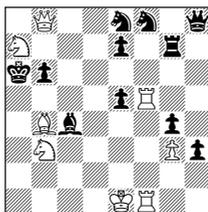
#6

2 Olivier Schmitt diagrammes 2009



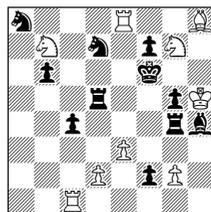
#3 (b) Pd2→h2

3 Olivier Schmitt diagrammes 2009



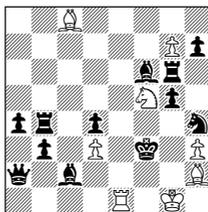
#5

4 Olivier Schmitt diagrammes 2009



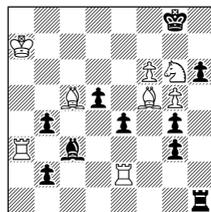
#6

5 Olivier Schmitt diagrammes 2009



#6 vvv

6 Olivier Schmitt diagrammes 2009



#6 vv

CHAMPIONSHIP ORIGINALS

TWOMOVERS: John Rice, 9 Manor Crescent, Surbiton KT5 8LG (<jmandapr@gmail.com>)

THREE- and MOREOVERS: Jim Grevatt, Lazybed, Headley Fields, Headley, Hants GU35 8PS (<jim.grevatt@btinternet.com>)

Solutions to Paul Bissicks, 6 Halfpenny Walk, Wilford, Nottingham, NG11 7GX by 28th February 2021 (<bissicks.chess@btinternet.com>). Send comments by 31st December.

Judges for 2020: #2 Udo Degener #3 Anatoly Stepochkin #n Ralf Krättschmer

[The deadlines given in the July issue for solutions and comments were incorrect. The correct dates for that issue are 31st December for solutions and 31st October for comments. Apologies to solvers. – Ed.]

Twomovers: I'd like to start with a reminder of the occasionally forgotten truth that those who get the most out of solving chess compositions consider the thinking behind a problem and the composer's motive in producing it. This point has particular relevance to the first three originals. The other three are in many respects characteristic of the times: close relationship between phases, recurrence of white moves, and intricate play throughout. There's plenty to enjoy!

JMR

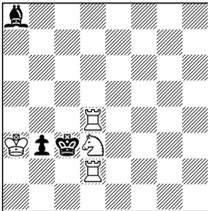
Three- and moremovers: Welcome back to Steven Dowd (previous contribution 2007!) and to Henry Tanner with an extreme task. Rauf's problem solves 1.Rg3 (>2.Bd3 3.Re4,Sg6 AB) d3/Se2 2.Re4+/Sg6+ AB. It was the inspiration for C11821 (March), solution in this issue. Pattern play from the heavyweight pair Salai & Klemanič. In contrast, Petrašin gives maximal freedom to bK.

Pankratiev shows a threat and 2 variations, acting as a bridge between #3 & #n. Then welcome to Yury Arefiev with a single line of play. Welcome also to the Greek pair with a main line but tricky sidelines after non-checking white moves. Lastly another serious challenge from Olivier Schmitt.

JGG

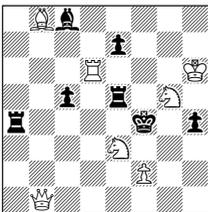
SOLUTIONS (March)

C11811



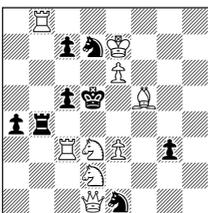
#2

C11812



#2

C11813



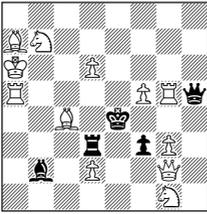
#2

C11811 (Piliczewski) 1.Se5? (>2.R4d3 A) Be4! 1.Sc5? (>2.Sa4 B) Bc6! 1.Sf2? (>2.Sd1 C) Bf3! Further tries: 1.Sb4?/Sf4?/Sc1?/Se1? Be4!/Bf3!/Bf3!/Be4! Key **1.Sb2!** (>2.R4d3/Sa4/Sd1 ABC) Bf3/Be4/Bc6 2.AB/BC/CA. The key-piece is clear enough, but where it goes is the puzzle, producing a wS-wheel in miniature. I wonder if solvers spotted the post-key cycle of threats? (JMR). The seven tries introduce a total of 5 threats with 3 distinct refutations. The delight is that these 3 refutations then serve to separate the trio of post-key threats into pairs. With double flight-taking openings and the key considerably stronger than the tries, this miniature flouts convention to excellent effect. A most remarkable wS wheel! (DJS). Neat, but the ease of solving means that it would perhaps have been better included in the Supplement (J.G.Grevatt).

C11812 (Pankratiev) Set 1...Rxe3/Rxg5 x/y 2.Rd4/Rf6 A/B; 1...Bg4 2.Sg2. 1.Rd5? (>2.Bxe5) Re4 2.Qxe4; 1...Ra6+! 1.Re6? (>2.Bxe5/Qf5) Re4 2.Qxe4; 1...Bxe6! 1.Qh1? (>2.Qf3/Qh2) Rxe3! x. 1.Qg1? (>2.Qh2) Rxg5! y. **1.Qd1!** (>2.Qf3) Rxe3/Rxg5 x/y 2.Rf6/Rd4 B/A; 1...Bg4/Re6+ 2.Qxg4/Rxe6. The setting has a familiar look to it, and the reciprocal change has been shown quite often before, but the composer has ingeniously added a Barnes threat-separation mechanism with the wQ that gives a certain novelty to the problem (JMR). So much work has been done in orthodox #2 that originality is always a notable positive (Paul Bissicks). Reciprocal change with a further change following 1...Bg4. The thematic bR defences also refute 1.Qh1!/?1.Qg1? As one of the wQ tries introduces a double threat, I see no compelling reason for a bPh4 used to prevent a double threat in the other (DJS).

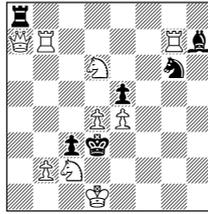
C11813 (Hicks) 1.Sc4? (>2.Sxb4 A) Kc6 2.Be4 B; 1...Sxd3 2.Qf3; 1...Rxc4! **1.Qh5!** (>2.Be4 B) Kc6 2.Sxb4 A; 1...Se5 2.Rxc5. Le Grand theme – reciprocal change involving the threat. Dare we hope for some more originals from Geoff? (JMR). An interesting setting of the Le Grand theme. Great to see Geoff back, keeping us on our toes with an anticipatory unpin try, but 1...Rxc4! is a rough refutation (DJS). The dismantling of the half-battery came as a pleasant surprise (PB).

C11851 David Shire



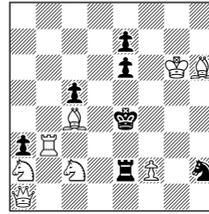
#2

C11852 Barry Barnes



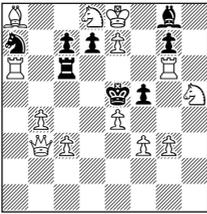
#2 vvv

C11853 Kabe Moen (USA)



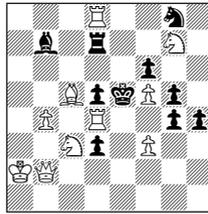
#2 v...

C11854 Paz Einat (Israel)



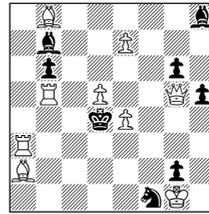
#2 v v

C11855 Pavel Murashev (Russia)



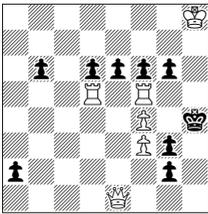
#2 v v

C11856 Gerard Doukhan (France)



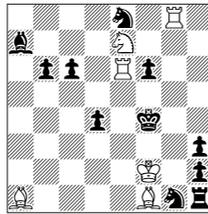
#2* vvv

C11857 Steven Dowd & Henry Tanner (USA/Finland)



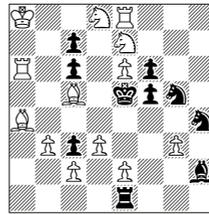
#3

Rauf Aliovsadzade ChessStar 2019



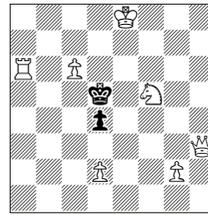
#3

C11858 Ladislav Salai jr & Emil Klemanič (Slovakia)



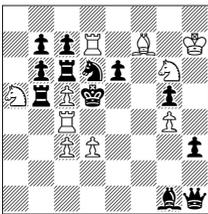
#3

C11859 Petrašin Petrašinović (Serbia)



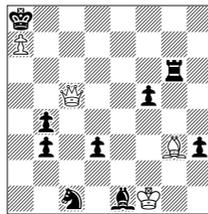
#3*

C11860 Aleksandr Pankratiev (Russia)



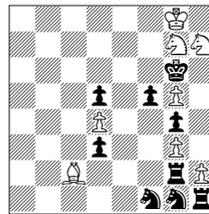
#4

C11861 Yury V. Arefiev (Russia)



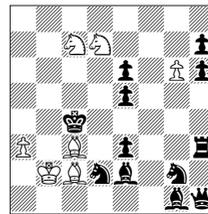
#6

C11862 Ioannis Kalkavouras & Kostas Prentos (Greece)



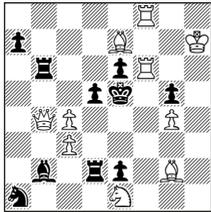
#10

C11863 Olivier Schmitt (France)



#14

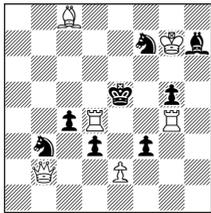
C11814



#2

C11814 (Vasylenko & Basisty) 1.Rf2? (>2.Bf6 A) Rb7 2.Qd6; 1...Rxb4! 1.Rf4? (>2.Sf3 B [2.Bf6? A]) gxf4 2.Bf6 A; 1...Rd3 2.Sxd3; 1...dxc4! 1.e5? (>2.Sf3 B) Rxb4/Rd3/Rd4 2.Bd6/Sxd3/Qxd4; 1...d4! **1.exd5!** (>2.Qe4 [2.Sf3 B]) exd5/Rxb4/Rd4 2.Sf3 B/Rxe6/Qxd4. Threat correction, doubled. The main interest lies in the fact that attempts to threaten 2.Sf3 are thwarted by moves of the Pd5; so White gets rid of the P, but 2.Sf3 still won't work until d5 is blocked, because it would be a flight. It's a pity that 1...Rxd5 blocks this square as well without defeating the threat (JMR). Key and good tries 1.e5/Rf4? open up 4th rank (JGG). Threat correction enacted by two white units; good that the humbler one finally does the trick (DJS).

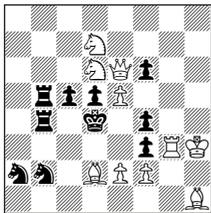
C11815



#2

C11815 (Tkachenko) 1.e3? (>2.Qh2) Sxd4/Sd2 2.Qxd4/Qb5; 1...f2!/d2! 1.exd3? (>2.Qh2) Be4 2.Rgxe4; 1...f2! 1.exf3? (>2.Qh2) d2! **1.e4!** (>2.Rd5 [2.Qh2?]) Sxd4 2.Qh2. Albino with white correction. The composer also claims "Kharkov-Rotterdam theme", which is a new one on me! (JMR). The Kharkov-Rotterdam theme is separation by (further) tries of refutations: 1.A? b! c! 1.B? b! 1.C? c! Here, the tries 1.exd3? and 1.exf3? (B, C) separate the refutations of 1.e3? (A)... whilst the fourth move of the e2P, 1.e4!, is the key. The Albino theme is thus shown in a way which one hopes is original (PB). An unusual Albino. The play is a tad simplistic but the key adds punch giving this an original feel. Our Ukrainian friends have certainly caught the TC bug! (DJS)

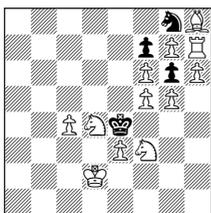
C11816



#2

C11816 (Klemančič) 1.Qf5? (>2.Qxf4) Sd3/fxe5 2.Qxd3/Qxe5; 1...Sc3! 1.Qg4? (>2.Qxf4) Sd3/Sc3 2.e3/Be3; 1...fxe5! 1.exf6? (>2.Qe5) Sc4 2.Sf5; 1...Sd3! 1.Rxf3? (>2.Rxf4) Sd3/Sc3 2.Rxd3/Bxc3; 1...Rb3! 1.Bxf3? (>2.Qxd5) e4 2.Sf5; 1...Sc3! **1.Rg4!** (>2.Rxf4) Sc3/Sd3/fxe2/fxe5 2.Be3/e3/Qxd5/Qxe5. A rich mixture of play in all phases. White has to cater for moves by the two bSs to c3/d3; pinning the Pf4 will achieve this, but care must be taken in selecting the right piece for the job (JMR). Not difficult to solve, but possibly an original combination of ideas (PB). As a solver I looked only at 1.Bxf3?/1.Rxf3?/Rg4! and rapidly came to the conclusion that the latter must necessarily be the key (DJS).

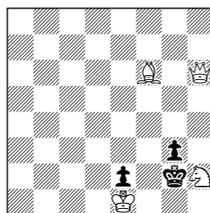
C11817



#3

C11817 (Fomichev & Kapustin) 1.Ke2 (-) Sxf6 2.g8S (>3.Sxf6) S~ 3.Sd2; 1...Sxh6 2.g8Q Sxf5,Sg4/Sxg8 3.Qa8/Rh4. Umnov theme, different promotions on the square just vacated, plus line openings. Also 1...Se7 2.fxe7 3.e8Q and 1...gxf5 2.Sb5 f4 3.Sd6 (JGG). A very clever problem, though the out-of-play wB on h8 and wR on h7 help solving more than the composers will have wished (Victor Snaith).

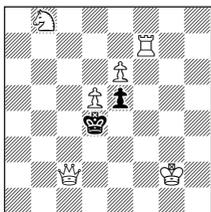
C11818



#3 (b) Bf6→g5

C11818 (Kozhakin) (a) Try 1.Bd4? Kh1 2.Qh3 gxh2 3.Qf3 but 1...gxh2! Key **1.Be5!** Kg1,Kh1 2.Qh3 Kh1,Kg1/gxh2 3.Sf3/Qxh2. (b) Try 1.Bf4? gxh2! Key **1.Kxe2!** Kg1,Kh1 2.Qh3 Kh1,Kg1/gxh2 3.Sf3/Qf1; 1...gxh2 2.Qc6+ Kg1/Kg3,Kh3 3.Be3/Qf3. Twins with a most active wQ, all in miniature (JGG). The mate in (b) after 1.Kxe2! gxh2 2.Qc6+ Kg1 3.Be3 seems praiseworthy for three reasons: (i) it is given by wB rather than wQ (ii) the latter is further away from bK than in the diagram – by a notable margin (√41 vs √17) (iii) all five of the units that remain are necessary (PB).

C11819



#3

C11820



#3

C11819 (Petrašinić) 1.Kf1 (-) Kxd5 2.Rd7+ Kxe6 3.Qg6; 1...Ke3 2.Sc6 ~ 3.Qe2; 1...e4 2.Rf5 e3/Ke3 3.Sc6/Qc3. The bK is kept within the Q+R box. Surprisingly 1.Kf2? fails to 1...e4! (JGG). Another tough problem from this composer. My first attempt at his keys is always wrong! Here, I fell (initially) for the try 1.Rc7? e4! (VS).

C11820 (Tkachenko) Try 1.Re3? S~ 2.Bxe6+ A Kxe6 3.Qxc4 B; 1...Bg2+ 2.Kxg2 but 1...f4! Key **1.Rf4!** (-) S~ 2.Qxc4+ B Kxc4 3.Bxe6 A; 1...Bg2+ 2.Kxg2 (>3.Qxc4) Se4 3.Rxf5. Reciprocal change

between moves 2 and 3, using an ambush (JGG). Zilahi – wB is sacrificed and wQ mates in one phase, vice-versa in the other (VS, PB).

C11821 (Ouellet) Tries 1.c4? (>2.Rd5# A) Sb4 a 2.Bxb4 Sc3 b 3.Bxc3. 1...S4c3 b 2.Bb2 Sb4 a 3.Bxc3 but 1...S2c3! c; and 1.Kc6? (>2.Rd5# A) Sb4+ 2.Bxb4. 1...S2c3 2.Rxe7 but 1...S4c3! b Key **1.Be2!** (>2.Bc4 3.Rd5,Sf7 AB) S4c3,S2c3 bc 2.Bc4 3.Sf7,Rd5 BA; 1...Sb2 2.Bxb2+ Sc3 3.Bxc3; 1...c4 2.Rd5+ A Kxd5 3.Rf5; 1...Bf1 2.Sf7+ B Kxe6 3.Bxg4. An extension into 3 phases of the 2-phase problem by Rauf Aliovsadzade shown with this month's originals (JGG). A lot of interesting play (PB).

C11822 (Keller) 1.Bh2 Ke1 2.c6 3.Qb6 4.Qxb2+ 5.Q mates (4...Kh1 5.Bf3). The wQ escapes from the cage, but the bK first has to be trapped in a prison without walls. All 8 wPs are needed for soundness (JGG), Pleasing mate by wB of bK in corner (PB).

C11823 (Kozdon) 1.Ba4 e4 2.Rb4+ b6 3.Bc6 Ka6 4.Rxb6+ Ka7 5.Rb4 Bc8 6.Rb8 Bb7 7.Rxb7+ Ka6 8.Rb6+ Ka7 9.Rb4 Rhh5 10.Bb8+ Ka6 11.Bb7+ Ka5 12.Bc7. Impressive use of B+R batteries, with wBc7 returning to mate (JGG). After some initial manoeuvres, 5.Rb4 threatens both #2 with 6.Ra4+ 7.Rxa5# and #3 with 6.Bb8+ 7.Bb7+ 8.Bc7#. Black can defend both threats with 5...Bc8 but White then eliminates this B on move 7 and restores the position after 5.Rb4 without it on move 9. At this point Black can only defend one of the threats, so he defends the shorter one and allows the longer so as to give the greatest resistance (PB). On the left side busy action, on the right side less busy (Jorma Pitkänen).

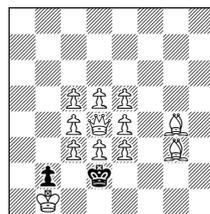
C11824 (Schmitt) 1.Rf3+ Kg4 2.Raa3! bxa3 3.Rc3+ Kf4 4.Be3+ Kg3 5.Ba7+ Kf4 6.Rxc4+ Kg3 7.Rc3+ Kf4 8.Be3+ Kg3 9.Bg1+ Kf4 10.Rf3+ Kg4 11.Re3+ Kf4 12.Sc5 e4 13.Sd3+! exd3 14.Rf3+ Kg4 15.Rxd3+ Kf4 16.Bf2 -/Se6 17.Rd4/Bg3. Again wonderful use of B+R batteries, with foreplans to eliminate bPs c4 and e5 (JGG). There is a try 2.Sd6? e4!, but White must play 2.Raa3! and later 12.Sc5 e4 13.Sd3+! Very difficult, and altogether excellent (JP).

C11821



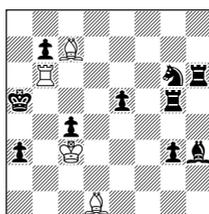
#3

C11822



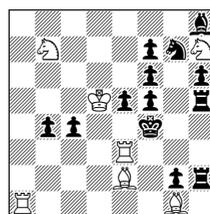
#5

C11823



#12

C11824



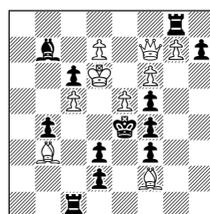
#17

1 Adolf Kraemer
Deutsches
Wochensach 1922 (v)



#3

2 Hans Peter Rehm
Sp Pr *StrateGems* 2002



#5

WHITE BRISTOL / ANTI-BRISTOL, by Geoff Foster

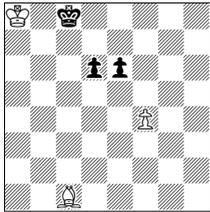
Recent issues have contained articles on white anti-Bristols. Those articles were limited to #2, but in longer problems it is possible for a white anti-Bristol to be followed by a Bristol back along the same line.

1 may be the pioneer example. The set play is 1...Sxb2 2.Sb3 (the only waiting move!) S~ 3.Qg7, and 1...Sc3 2.b3 S~ 3.Qg7. The anti-Bristol key 1.Bc3! (-) obstructs the a1-h8 diagonal, so that after 1...Sxb2 the wB must clear the way with 2.Bh8 S~ 2.Qg7. The changed white second move makes this a mutate, with the improved play now having a white switchback and Bristol. The wSd2 has a post-key use in preventing 2.Bd2 after 1...Sxb2.

Similar play along an orthogonal line occurs in Walther Horwitz, 4 HM E.Palkoska MT 1956, 6Bk/4p2P/3pP3/3P2pS/p3p1P1/P3P3/R5PQ/S3Kb2, #3, 1.Re2! (-) Bxg2 2.Ra2 B~ 3.Qb2; 1...Bxe2 2.g3 B~ 3.Qb2. Here there is no set mate for 1...Bxg2 because White has no waiting move.

In the 5-mover 2 all the white play occurs along the a2-g8 diagonal, with mutual anti-Bristols. The anti-Bristol key **1.Be6!** threatens 2.Qh5 followed by 3.Qxf5# or 3.Bxf5#. Black's best defence is **1...Rh1**, which is met by **2.Ba2** (>3.Qc4#). Black defends with **2...Rc1**, which restores the diagram position except that the wB is now on a2. The wQ responds by moving one square further along the diagonal with **3.Qb3**, a move that completes the mutual white anti-Bristols. The threat is 4.Qxb4+ Rc4 5.Qxc4#, which Black defends against with **3...Ba6 4.Qd5+ cxd5 5.Bxd5#**.

E1291 Jarl Henning Ulrichsen
(Norway)



Win (b) Pd6→d7

STUDIES, edited by Yochanan Afek

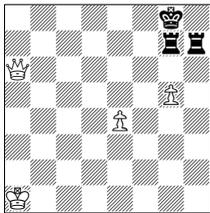
Jacob van Lennepstraat 49, 1053 HC Amsterdam, Netherlands

email: <afekchess@gmail.com> website: <www.afekchess.com>

Judge for 2020-2021: Steffen Slumstrup Nielsen

Originals: Our stock is drying up! Your better entries are always welcome!
E1291 is a twin miniature where, in order to win, White must be able to transfer his bishop to b4 and h4 (via e1) at the right moment. (a) **1.Bd2!** White also needs to protect Pf4 to prevent Black from attacking it. 1.Ka7 fails to 1...Kd7 2.Kb6 Ke7 followed by e5; Similarly, after 1.Ba3? e5 2.f5 Kd7 Black wins the last white pawn in some moves. **1...Kc7** 1...e5 loses to 2.f5 Kd7 3.Kb7 Ke7 4.Bg5+ winning; 1...Kd7 is met by 2.Kb7 Ke7 3.Bb4 and wins in the main line. **2.Ka7 Kc6** On 2...d5 3.Be3 wins at once **3.Kb8** White attacks the black pawns from the rear **3...Kd7 4.Kb7 Ke7** Now Black threatens to win the white pawn **5.Bb4! Kd7 6.Be1!** 6.Kb6? is met by 6...e5; 6.Bd2 Ke7 7.Bb4 is a loss of time **6...Kc7 7.Bh4+** and wins.

E1292 Peter Krug
(Austria)

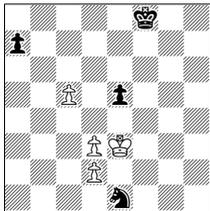


Win

(b) **1.Ba3** Other moves lead to the loss of the pawn, e.g. 1.Ka7 Kc7 2.Ka6 Kd6 3.Kb5 Kd5 **1...Kc7 2.Be7!** After 2.Ka7? d6 Black wins the white pawn in a few moves **2...d6 2...d5** is refuted by 3.Bf6 Kc6 4.Kb8 Kc5 5.Kc7 d4 6.Kd7 d3 7.Bc3 winning **3.Bg5!** White protects the pawn. The natural choice 3.Ka7? just draws, e.g. 3...Kc6 4.Kb8 e5 5.f5 Kd7 6.Bg5 d5 7.Kb7 e4 8.Kb6 Kd6 9.Bf4+ Ke7 with a draw **3...Kc8 4.Ka7 4.Bf6** (h4, h6) 4...Kc7 5.Bg5 Kc8 is just a loss of time **4...Kc7 5.Ka6 Kc6 6.Ka5 Kc5 6...Kd5** loses to 7.Be7! **7.Be7!** Pinning and winning, but not 7.Ka4? which leads to just a draw after e.g. 7...Kd4 8.Be7 d5 9.Kb3 Ke3 10.Bd6 d4.

Our regular Austrian guest is back with a precise battle of a queen vs. a rook pair in **E1292: 1.g6 Rh1+** 1...Ra7 is met by 2.gxh7+ Kh8 3.Qa2! winning **2.Ka2!** Not 2.Kb2? Re7 3.Qb6 Kg7! 4.e5 Rf1 5.Qd8 Rb7+ and Black draws **2...Re7 3.Qb6 Rh2+** **4.Kb1!** 4.Kb3? allows 4...Rd2! followed by Rdd7 draws as 5.Qb3+ is unavailable. **4...Rh1+** **5.Kc2 Kg7 6.e5! Rf1 7.Qd8 Rf2+** **8.Kc3! Rf3+** **9.Kd2! Ra7 10.Qh4! Rfa3 11.Qh7+** **Kf8 12.Qh8+** Winning, e.g. **12...Kc7 13.Qg7+** **Kc6 14.Qf6+** **Kd5 15.Qd6+** And the white passers are finally moving ahead.

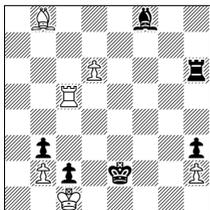
E1293 Michael Pasman
(Israel)



Draw

The successful Israeli composer is back here with a subtle ending, **E1293**, demonstrating an extremely accurate struggle for survival **1.Ke4! Ke7** On 1...a5 2.Kxe5 draws **2.d4!** 2.Kxe5? loses to 2...Sxd3+ 3.Kd4 Sb4 4.Kc4 Sa6 5.Kb5 Sc7+ 6.Kc6 Kd8 wins **2...exd4 3.Kxd4 Kd7 3...Sc2+** is met by 4.Kc3 (4.Kc4) 4...Sa3 5.Kb4 draws. After 3...Sf3+ White is still in time to attack the a7 pawn and prevent the knight from getting there by 4.Kc4! Kd7 5.d4! To stop the Se5-c6 manoeuvre (5.Kb5 Sd4+! 6.Ka6 Sc6 wins) 5...Kc7 6.d5! Se5+ 7.Kb4/Kb5 Kb7 8.Ka5! Sf7 9.c6+! Kb8 10.Kb5!! Sd6+ 11.Ka6! Ka8 12.Ka5 Sc8 13.Kb4!! Kb8 14.Kb5!! Kc7 15.Ka6! Kb8 (15...Kd6 16.Kb7) 16.Kb5! draws **4.Kc4! Ke7 4...Sf3** allows 5.d4! Kc7 6.d5 Se5+ 7.Kb5/Kb4 draws **5.Kb5!** After 5.d4 Se2! 6.d5 Se3+! 7.Kd4 Sg4 8.Kc4 Black wins as follows: 8...Sf6 9.Kd4 a6 10.Kc4 Kb7 11.Kd4 Sg8 12.Kc4 Se7 13.Kd4 a5! 14.Kc4 Ka6! 15.d6 Se6! 16.Kd5 Kb5! wins **5...Sc2 6.Ka6! Kb8 7.c6! Sb4+** **8.Kb5 Sd5 9.d3!!** Reciprocal zugzwang; 9.d4? fails to 9...Se7! winning **9...Se7 10.d4! Kc7 11.Ka6! Sc8 12.d5!** 12.Kb5? loses to 12...Kd6! 13.d5 Kxd5 and wins **12...Kb8 13.Kb5 Sd6+** **14.Ka6 Ka8! 15.Ka5 Sc8 15...Sf5 16.Kb4!!** Kb8 17.Kb5! just as in the main line **16.Kb4!!** Whereas both 16.Ka6? Se7! 17.c7 Sc8 wins; and 16.Kb5? Kb8! 17.Kc5 Kc7! when White fails to hold on **16...Kb8 17.Kb5!! 17.Kc5? Kc7** is zugzwang **17...Sd6+** **18.Ka6!** and draws. An original demonstration of opposing squares.

E1294 Jan Timman
(Netherlands)
After Frederic Lazard



Draw

E1294 improves on a study by the Parisian master and composer Frederic Lazard (1883–1948), known also from the game Gibaud-Lazard (Paris 1924): 1.d4 Sf6 2.Sd2 e3 3.dxe5 Sg4 4.h3?? Se3! 0–1. Jan added 4 meaningful moves to the original version: **1.Re5+ Kd3 2.d7 Rd6! 3.Re3+! Kxe3 4.Bxd6 Bh6!** This is where Lazard's study starts with a slight difference: the white bishop is on a3 **5.Bf8! Bf4 5...Bg5 6.Be7! Bxe7 7.d8Q Bxd8** stalemate! **6.Bd6! Bxd6 7.d8R!** After 7.d8Q? Bf4! 8.Qd2+ Kf3 Black wins **7...Bf4 8.Rd2!! Bg5 9.Rd5 Kf4 10.Rd2! Bh6 11.Rd6 Kg5 12.Rd2!** Positional draw. The new version adds mutual rook sacrifices and the Phoenix theme with the rebirth of the white rook.

Symmetry and asymmetry Here are 4 recent prize winning miniatures displaying this rather modern fashionable theme. **A** shows symmetry between the 2 main lines and consequently in their final positions: **1.Kd7!** Not **1.Kxc7?** f5 2.Kd6 f4 and Black is a tempo too late to stop the train. **1.Ke7?** is too late to stop the parallel pawn after **1...c5** 2.Kd6 c4 3.Rh4+ Kd3 4.Kd5 c3 5.Rh3+ Kd2 6.Kd4 c2 7.Rh2+ Kd1 8.Kd3 c1S+! draws. The play splits now into 2 symmetrical lines with White chasing both pawns **1...c5** The parallel variation is: **1...f5** 2.Ke6 Ke4 3.Kf6 c5 4.Rc8 f4 5.Kg5 f3 6.Kg4/h4 f2 7.Rf8 c4 8.Kg3 c3 9.Kxf2 c2 10.Rc8 Kd3 11.Ke1 wins **2.Ke6 f5 3.Rf8 c4 4.Kb5 c3 5.Kb4 (Ka4) 5...c2 6.Rc8 f4 7.Kb3 f3 8.Kxc2 f2 9.Rf8 Ke3 10.Kd1** and wins. Chameleon echo final positions: all pieces change the colour of their squares.

In both the main lines of **B** 2 pawns start slowly but surely (*festina lente*), their supporting bishop is given away to secure a safe promotion **1.e3!** Not **1.c4?** Rxe2 2.c5 Rc2! 3.Bf8 Rf2 4.c6 Rxf3 draws **1...Rxf3** 1...Rxc2 loses to 2.f4 Kb3 3.f5 Rf2 4.f6 Rf3 (4...Kc4 5.Ke7 Rf3 6.Bh6 wins) 5.e4 Kc4 6.e5! Kd5 7.Ke7 Ra3 (7...Kxe5 8.f7+ Kd5 9.Bf6 wins) 8.f7 Ra7+ 9.Kf6 wins **2.Bd4 Ka3** The second main line runs as follows: 2...Rf7 3.c4 Kb3 4.c5 Kc4 5.c6 Kd5 6.c7 Kd6 7.Bc5+! Kxc5 8.c8Q+ **3.c3!** Not 3.Kd7? Rh3! draws **3...Kb3 4.e4 Kc4 5.Kd7 Rf1 6.e5 Kd5 7.e6 Rb1 8.e7 Rb7+ 9.Kd8 Kd6 10.Be5+! Kxe5 11.e8Q+** With an echoing play and final position.

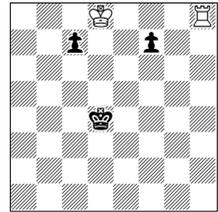
The other 2 miniatures use the asymmetry of the board demonstrated by the subtle difference between thematic try and solution, as in **C**: **1.Ra8!!** A complete symmetry is displayed after 1.d7? Kd1!! with 2 lines: 2.Rc8 (and from the left: 2.Re8 Red2+ 3.Ke6 Rc6+ 4.Ke7 Rc7 wins) 2...Rcd2+ 3.Kc6 Re6+ 4.Kc7 Re7 wins. Both run and conclude symmetrically. Now to the thematic try: 1.Rh8? Rc3 2.Rh4 Re8 3.Rd4+ Ke3 4.Rd1 Ke2 5.Rd4 Rd8 6.Ke6 Re3+ 7.Kf7 Rd7+ 8.Kf6 Re8 9.Rd5 Re4 10.Kf5 Rh4 and wins. The extra "h" file makes all the difference! **1...Re3 2.Ra1 Rc8 3.Rd4+ Kc3 4.Rd1! Kc2 5.Rd4 Rd8 6.Kc6 Rc3+ 7.Kb7 Rd7+ 8.Kb6 Kc1 9.Rd5 Rc4 10.Kb5!** *Vive la petite difference!* The extra file is missing owing to the asymmetry of the board. The play deviates to take a different direction with 10.Rd3? Kc2 11.Rd5 Ra4! 12.Kb5 Rda7! 13.d7 R4a5+ wins **10...Re2 11.Kb6 Rc3 12.Rd4 Kc2 13.Rd5 Ra3! 14.Rd4 Kc3 15.Rd1 Kc4 16.Kc6 Rda7!** Threatening an immediate mate **17.Rc1+ Kb4 18.Rb1+ Ka5 19.Rb5+ Ka6** Or alternatively, 19...Ka2 20.Rd5 Rc3+ 21.Kb6 is a positional draw **20.Rb6+ Ka5 21.Rb5+** is a perpetual check.

A similar ratio of the missing file is also at the base of **D**: **1.Kf7!!** Thematic try: 1.Kd7? c5 2.Se7+ Ke4 3.Kd6 c4 4.Sd5 Kd4! 5.Sb4 g5 6.Sc2+ Kd3 7.Sb4+ Ke3! 8.Ke5 g4 9.Sd5+ Kf3 10.Kd4 g3 11.Se3 Kf2! 12.Sg4+ Ke2! Position A: Black wins as the knight misses an extra edge file to stop the promotion from the third rank **1...g5 2.Se7+!** 2.Sh6+? is met by 2...Ke4! 3.Kf6 c5 4.Kxg5 c4 5.Sg4 (5.Sf5 c3 6.Sd6+ Kd3! wins) 5...c3 6.Sf2+ Kd4! wins **2...Ke4 3.Kf6! g4 4.Sf5 Kf4!** 4...c5 5.Kg5 c4 6.Sd6+ Kd3 7.Sxc4! g3 draws **5.Sh4 c5** 5...g3 allows 6.Sg2+ Kf3 7.Sh4+ Ke4 8.Kg5 c5 9.Kg4 c4 10.Kxg3 c3 11.Sf3 c2 12.Sd2+ Kd3 13.Sb3 draws **6.Sg2+ Kf3 7.Sh4+!** 7.Kf5? c4! 8.Sh4+ Ke3 9.Kxg4 c3 10.Sg2+ Kd2! **7...Ke3 8.Ke5 c4 9.Sf5+ Kd3 10.Kf4 c3 11.Se3 Kd2! 12.Sc4+! Ke2** Echo-symmetry of position A **13.Sa3** (or a5) draw. EG No.221 (July) is out. Look it up here: <http://www.arves.org/arves/index.php/en/>

Dvoretsky's Endgame Manual The American publishing house Russell Enterprises Inc. has recently released the fifth edition of this highly acclaimed classic, first released in 2003, revised and updated by German GM Karsten Müller (helped by American GM Alex Fishbein).

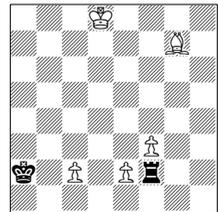
This is arguably one of the best efforts to make the theory and practice of the final stage of the game accessible to enthusiasts at all levels. The author, legendary trainer Mark Dvoretsky (1947-2016) was also a great promoter of our fine art. Thus the book's 440 pages include also hundreds of endgame studies with a practical value, used both as examples and exercises throughout all chapters. Highly recommended!

A Arpad Rusz & Alexander Zhukov
Sp Pr 64 2019



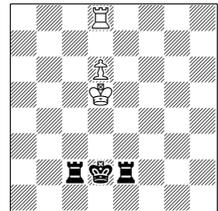
Win

B Oleg Pervakov
Sp Pr Pobeda-75 2020



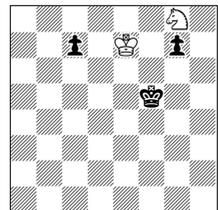
Win

C Arpad Rusz
1 Pr Problemist Ukraini
2017



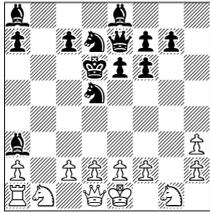
Draw

D Vladislav Tarasiuk
1-2 Pr J.Stigter-64 JT,
2018



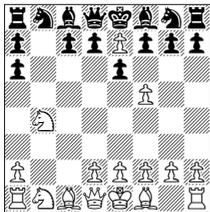
Draw

R560 Peter Wong (Australia)



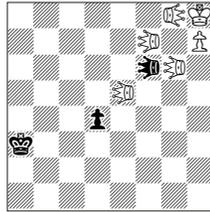
PG in 18.5 moves C7 (b) Pa2→a4 (c) Pc2→c5

R562 Michel Caillaud & Paul Răican (France)



PG in 8.5 moves AntiTake&Make

R561 Stephan Dietrich & Andreas Thoma (Germany)



-2 & #1 Defensive Retractor, type Klan ♞♟ Equihopper ♞♟ NonStop Equihopper

RETROS

Edited by Richard Dunn

1 Potton Road, Hilton, Huntingdon PE28 9NG

email: <richardjdunn2@gmail.com>

Judge for 2019-20: Nicolas Dupont

Originals: Peter's original in three parts required the use of an obtrusive bishop to achieve what he believes is only the second realisation of a task first set by Michel Caillaud. R561 should not detain you for long. Under the rules of type Klan White can decide if, when playing back, a piece can be taken by either side and which one. In R562, Michel has teamed up with Paul to achieve a familiar task.

Apologies to Ladislav Belcsak for failing to give him 3 points for correctly solving R535 (Vokál, January 2019).

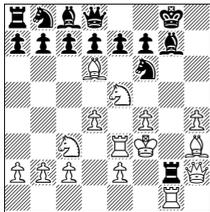
Definitions: See A Glossary of Fairy Chess Definitions for explanations of Proof Game (PG n), Equihopper and NonStopEquihopper. AntiTake&Make: A capture consists of two steps. Following the capture (the first step), the captured unit (Ks excluded) is not removed from the board, but instead makes a non-capturing second step from the square of capture, using its normal powers of movement. If no such second step is available then the capture is illegal.

Difficulty Ratings: R560: 3.5; R561: 3.0; R562: 4.0

This month's Retrograde Analysis for Newcomers is on p.419.

Solutions (March)

R551



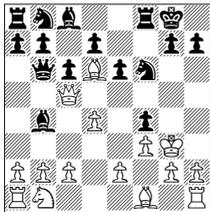
PG in 16.0 moves

R551 (Taylor): 1.d4 h5 2.Bf4 h4 3.Bd6 h3 4.f4 hxg2 5.h4 g5 6.Rh3 g4 7.Re3 g3 8.Sf3 g1=S 9.Bh3 g2 10.Kf2 Sf6 11.Qxg1 Rg8 12.Qh2 g1=R 13.Se5 R8g2+ 14.Kf3 Bg7 15.Sc3 Kf8 16.Rxg1 Kg8. Well-organised double Schnoebelen on g1, White's move being forced – particularly leading to Rh1-h3-e3, and Black having to get both his Ps promoted before he can play Rg8-g2 and complete his K-side development. Not easy, ended up playing backwards! (C.C.Lytton). Schnoebelen S+R on same square, beautifully engineered (B.E.Chamberlain). Clever forced black promotions on g1 with their capture on the promotion square (C.Frankiss).

f8. Move count then shows that wPd4 played d2-d4 (amusing, (Pd2) cannot take 2 moves but (Pf7) must take 3). So, wQ-bQ Bristol with switchback by bQ and both Qs in turn visiting g1 (CCL). Delightful play by the rival queens on the g1-b6 diagonal (BEC). Some good 'growing man' play, particularly by wQ to allow Black to castle 0-0 (CF). Castling against all odds! The diagram position suggests artificial castling with Ke8-f7-g8, but the missing wSg1 requires quick black 0-0, so the wQc5 has to be neutralised by a long move from g1. Without the last half-move, there would be cooks in 10.5 moves. C+ by Jacobi v0.6.5 in 25 minutes (Composer).

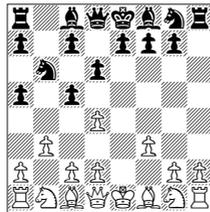
R552 (Gräfrath): 1.f3 c6 2.Kf2 Qb6+ 3.Kg3 Qxg1 4.Qe1 Qb6 5.Qf2 e6 6.Qg1 Bb4 7.Qc5 f6 8.d4 f5 9.Bd2 Sf6 10.Bf4 0-0 11.Bd6 f4+. Black has to be able to castle at move 10, so the wQ must have come from g1 in order not to command g1. Move count then shows that wPd4 played d2-d4 (amusing, (Pd2) cannot take 2 moves but (Pf7) must take 3). So, wQ-bQ Bristol with switchback by bQ and both Qs in turn visiting g1 (CCL). Delightful play by the rival queens on the g1-b6 diagonal (BEC). Some good 'growing man' play, particularly by wQ to allow Black to castle 0-0 (CF). Castling against all odds! The diagram position suggests artificial castling with Ke8-f7-g8, but the missing wSg1 requires quick black 0-0, so the wQc5 has to be neutralised by a long move from g1. Without the last half-move, there would be cooks in 10.5 moves. C+ by Jacobi v0.6.5 in 25 minutes (Composer).

R552



PG in 11.0 moves Growing Men

R553



PG in 8.5 moves Point Reflection

R553 (O'Donovan): 1.b3 h6 2.Ba3 he3 3.Bd6 ec5 4.Bg3 d6 5.f3 Sd7 6.ed4 b6 7.Be2 ba5 8.Bc1 Sb6 9.Bf1. Clever switchover of the two wBs. Difficult solving (CF). The composer skilfully uses this condition to show Bishop Platzwechsel. The bS is the star of the show (L.Belcsak). I hope we see more of these from Anna (RD).

BROWSING IN THE LIBRARY

By Michael McDowell

Árpád Molnár's Helpmate Problems 40pp, 63 diagrams. Privately published 1998.

Hungary has produced many fine helpmate composers, and Árpád Molnár (1936–2012) was one of the finest. Chris Feather recommends a study of his problems to any newcomer who wishes to learn how to compose helpmates. The introduction relates a sad but common story of the period, of someone who was academically successful but whose life prospects were restricted as punishment for supporting the uprising of 1956. Molnár stresses his attraction to “the charming beauty” of helpmates, and acknowledges his debt to György Páros, though he does not refrain from criticising Páros’ tendency to organise matters for his own benefit. His list of required qualities for a composer is worth quoting – respect for other composers, original fantasy and imaginative power, diligence and devotedness, ability to find a promising matrix, obsession and belief in success, and self-criticism.

Solutions:

A 1.Rxb4 Sc4 2.Bd7 Bd6#; 1.Bxb8 Rf7+ 2.Kd6 Sc4#; 1.Bxb6 Re8+ 2.Kd7 Bc6#; 1.Rxd5 S4xd5+ 2.Ke6 Rf6#; 1.Rxf8 Bf7 2.Kd8 Sc6#. It is impossible to omit one of Molnár’s most famous problems. A 5-fold cyclic Zilahi shown, incredibly, in Meredith. The version eliminates a white capture.

B 1.Sdxc5 c4 2.Rd6 Qg7#; 1.fxex2 cxd3 2.Sd6 Qa1#; 1.Bxh2 c3 2.Qf6 Qc7#. Impressive unity of all the elements, a feature of Molnár’s work. A capture unpins a piece which then selfblocks, while the c2 P provides a necessary guard on a flight.

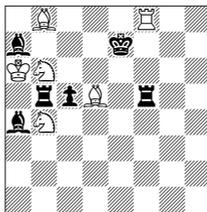
C (a) 1.Re2 Se5 2.Re4 Rb5#; (b) 1.Ke4 Be2 2.d5 Sd6#; (c) 1.Ke6 Se7 2.Bf7 Re4#; (d) 1.Ke5 Kxg5 2.d5 f4#; (e) 1.Re8 Bxd7 2.Rc5 Rd4#; (f) 1.Rc2 f4 2.Rc5 Se7#; (g) 1.d6 Bd7 2.Bc5 Sf6#. Unified twinning and excellent economy. A remarkable tour de force.

D (a) 1.Rxh2 Rc4+ 2.Kxe5 Re4#; (b) 1.Bxb7 Rc4+ 2.Kxd5 Sc7#; (c) 1.Sxc8 Bf4 2.Kxc5 Be3#. Molnár describes this problem as “specially individual”. Again the unified play and twinning displays great artistry.

E (a) 1.b2 Sc4 2.Sg3 (Sf4?) Sb5# (not 1.Sg3? Sd5 2.b2 Sf3? or 1.d6? Sd5 2.Se2~ Sf3??); (b) 1.d6 Sd5 2.Sg2 (Se2?) Sf3# (not 1.Sg2? Sc4 2.d6 Sb5? or 1.b2? Sc4 2.Sf4~ Sb5??). White’s two mating sequences are 1...Sc4 2...Sb5 and 1...Sd5 2...Sf3. In each solution the bS must move to open a guard, and simultaneously unpin a wS, but in moving pins the other S. If it moves at B1 this will determine which wS must move first, but it turns out that the other S will be unable to mate because the necessary unpin will open a guard on the mating square. If a P unpins at B1 the mate again fails, this time because in opening the necessary guard the bS will pin the mating S. The correct procedure involves an anticipatory line closure at B1, which by opening a guard determines the mating square. The unpin at B2 must carefully avoid closing a white guard. A fascinating problem with perfect analogy between the solutions!

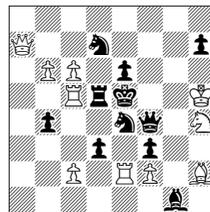
F 1.f4 h8S 2.f3 Sg6 3.fxg6 g8B 4.g5 Be6 5.dxe6 d7 6.Kc7 b8R 7.e5 d8Q#. White AUW in a single solution, and one of three problems which Molnár classes as “unrepeatable”. The clever use of the potential discovered mate prevents alternative promotions.

A Árpád Molnár
2 Pr Olympic Ty 1983 (v)



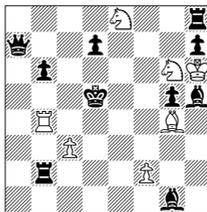
H#2 5 solutions

B Árpád Molnár
6 Pr Olympic Ty 1983



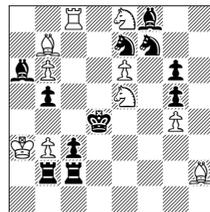
H#2 3 solutions

C Árpád Molnár
1 Pr Hungarian Chess Federation TT 1991



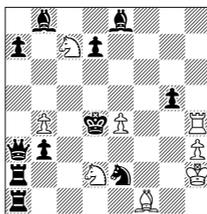
H#2 (b) -Rb4 (c) -Bg4
(d) -Sg6 (e) -Se8
(f) -Pc3 (g) -Pf2

D Árpád Molnár
1 Pr Magyar Sakkélet 1993



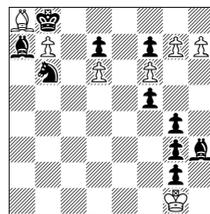
H#2 (b) Se5→d5
(c) Se5→c5

E Árpád Molnár
1 Pr Sakkélet 1997



H#2 (b) Se2→f4

F Árpád Molnár & Tamás Legendi
2 HM Magyar Sakkélet 1961



H#7

SELFMATES AND REFLEXMATES

Edited by Stephen Taylor, Greenways, Cooling St., Cliffe,
Rochester, ME3 7UB <sjgt@btinternet.com>

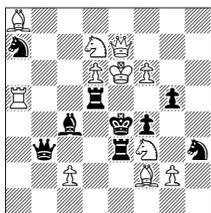
Send originals, solutions and comments to **Stephen Taylor**

Judge for 2020: Ivan Soroka

With a welcome couple of reflexmates we've a solving bonanza this month. There are **ladder points** throughout, for **S2814-S2823R** – all C+. My thanks to our contributors, especially in potentially difficult times. I'm sure there's something for everyone, so happy solving! Any comments much appreciated, as ever.

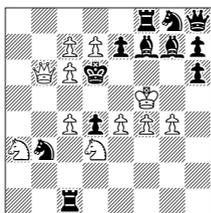
Most of the problems speak for themselves – starting with Manfred's neat opener and Anatoly's dainty reflexmates. The rich three-movers comprise a black 2x2 SOTF structure, a mixed 2x2 SOTF, and a notable task problem. All solvers, even novices, are encouraged to try the entertaining **S2818**, as the diagram is effectively its own stepwise guide. Normally a S#11 wouldn't attract ladder points. However, when you've started right, the rest of **S2821** should fall easily into place. Mark hopes and believes his striking phantasia is a first realisation of its theme and says the dedication to a fellow enthusiast is with thanks for several months' help in testing it!

S2814 Manfred Ernst
(Germany)



S#2

S2815 Eugene Fomichev & Sergey Khachaturov
(Russia)



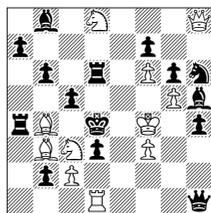
S#3

S2816 Aleksandr Kuzovkov
(Russia)



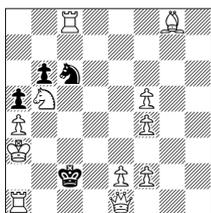
S#3

S2817 Zoran Gavrilovski
(North Macedonia)



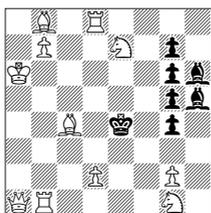
S#3

S2818 Valery Kirillov, Mikhail Maradyuk & Grigory Popov
(Russia)



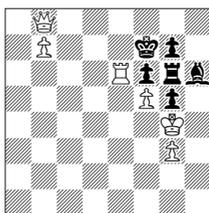
S#8

S2819 Manfred Ernst
(Germany)



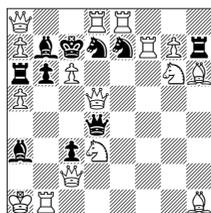
S#8

S2820 Jorma Pitkänen
(Finland)



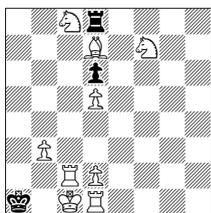
S#9

S2821 Mark Kirtley
(USA)
dedicated to Olaf Jenkner



S#11

S2822R Anatoly Stepochkin
(Russia)



R#2

S2823R Anatoly Stepochkin
(Russia)



R#2

SOLUTIONS (March)

S2791 (Chamberlain) 1.Qe6? (>2.Qxc6+ Bxc6#) Sxe2! **1.Qb5!** (same threat) Qxe2,Qg8 2.Qc4+ Qxc4#, 1...Sxe2 2.Sc3+ Sxc3#, 1...fxe3 2.Qxe5+ Kxe5#. Diagonal-orthogonal echo (Romuald Lazowski). Queen key steps into the middle of the black pawns! (Jorma Pitkänen) In classic style of old-fashioned selfmates; phenomenal first move! (Yuri Arefiev) The wQ must hold d3 after 1...Sxe2, so 1.Qe6? won't work despite coping with everything else; she instead has to play en prise to two pawns which, if they capture, fulfil the stipulation at once. Raises a smile! (Cedric Lytton)

S2792 (Koči & Taylor) 1.Rf2,Rg2,Rh2? Re2!
1.Ra2! (>2.Be5+ Rxe5#) 1...Be6 2.Qh3+ Bxh3
 3.Be5+ Rxe5#; 1...Sxd6 2.Qxf6+ Re5+ 3.Qxe5+
 Qxe5#; 1...Re4 2.Be5+ Rd4 3.Se4+ Sxe4#. The
 variation with 2...Rd4 is good (JP). Nicely varied
 strategy – unguard, unpin and decoy (CL). Despite
 easy key and short threat, this looks well – a
 beautiful construction and delightful variations
 (YA). Interesting play (CC Frankiss).

S2793 (Tar) 1.cxb4? f3? 2.Kd4 f4 3.g8B Bg7#,
 but 1...d4!; 1.f3? bxc3? 2.Kd4 b4 3.Qc6+ Sxc6#,
 but 1...d4! **1.Kd4!** (>2.Qc6+ Sxc6#) 1...f3 2.cxb4
 f4 3.g8B Bg7#; 1...bxc3 2.f3 b4 3.Qc6+ Sxc6#.
 Double Salazar (Composer). Ingenious pawn play to
 force two different lines (CCF). Zugzwang by
 waiting W2 moves forces Black to re-guard c3 and
 e3; White has a piquant waiting move (by careful
 bishop promotion) in the 1...f3 variation too (CL).

S2794 (Ernst) 1.Rc6 a4 2.Bh5 f3 3.Bc1 f2 4.Qf3+
 Bf4 5.Qg4+ Ke5 6.Bb2+ Kd5 7.Qd7+ Bd6+ 8.Rc5+
 Kxc5 9.Qb5+ Kxb5#. White king to a1 doesn't
 work, and it proved quite difficult to manoeuvre bK
 to b5... (JP) A very good line of play, and hard to
 solve (CCF). The principals execute a neat, whirling
 pas-de-trois along the fifth rank (SJGT) – in Meredith (Composer).

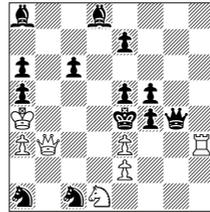
S2794v (Ernst & Taylor) 1.Rc2! 1...hgx5 2.Bxf4+ gxf4 3.Bc8 f3 4.Qf6+ Be6
 5.Qe7+ Kd5 6.Bb7+ Kd4 7.Qd6+ Bd5 8.Qe5+ Kd3 9.Rc3+ Kd2 10.Qe2+ fxe2#;
 1...h5 2.a4 bxa4 3.f8S a3 4.Bd3 a2 5.Qf6+ Be6 6.Qxf4+ Kd5 7.Be4+ Kd4 8.Bg2+
 Kd3 9.Qc4+ Bxc4 10.Rd2+ Kxd2#. The bK is twice driven to d2, while different
 white units remove the released bS and each of the light-square bishops deals with
 the g2 flight (SJGT).

S2795 (Bowden) 1.Sf2+ Kg7 2.Qh7+ Kf8 3.e7+ Ke8 4.Qg8+ Kd7 5.e8Q+ Kc7
 6.Rc5+ Kb7 7.Qg2+ Ka6 8.Qec6+ Sb6 9.Bd3+ Bxd3#. The bK is ushered from
 one side of the board to a square symmetrically opposite, where the double-check
 mate is facilitated (Composer). The bK travels from
 h6 to a6 (JP). Not sure I care much for these all-
 checking problems... (CCF)

S2796 (Banaszek) 1.Be4! (-) 1...e1Q 2.Rb3+ Ka4
 3.Bc6+ Ka5 4.Qc7+ Kxa6 5.Qb7+ Ka5 6.Rb5+ Ka4
 7.Qa7+ Qa5 8.Qd4+ Qb4 9.Rc5+ Ka3 10.Qb2+
 Qxb2#; 1...e1R 2.Rb3+ Ka4 3.Ra3+ Kb5 4.Qb7+
 Kc4 5.Rd4+ Kxd4 6.Ra4+ Kc3 7.Qb3+ Kd2 8.Rd4+
 Kxc1 9.Qc3+ Rxe3 10.Ba3+ Rxa3#; 1...e1B 2.Rc4+
 Bb4 3.Rc3+ Ka4 4.Rd4 Ka5 (if 4...Kb5, 5.Qb7+ etc.
 & S#9) 5.Qc7+ Kxa6 (5...Kb5 6.Qb7+ Ka4 7.Sb3
 Ka3 8.Bb1 B~ 9.Qb4+ Bxb4 10.Sc5+) 6.Qb7+ Ka5
 7.Sb3+ Ka4 8.Bb1 Ka3 9.Sc5+ Bxc3+ 10.Qb2+ Bxb2#; 1...e1S 2.Rb1+ Ka4
 3.Qd7+ Ka5 4.Sb3+ Kxa6,Kb6 5.Qc6+ Ka7 6.Qc7+ K(x)a6 7.Rd6+ Kb5 8.Sd4+
 Ka4 9.Bc6+ Ka3 10.Sc2+ Sxc2# - first black AUW in a S#10 (Composer). Marcin
 also notes: "long bK marches in each variation, three times returning to a3 having
 visited a6 or a7, and, after 1...e1R, finishing at the echoed opposition square c1".
 Masterly problem! Bravo Marcin! (RL) A top-level problem! (JP)

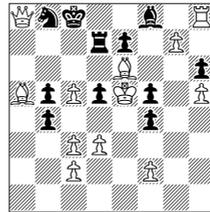
S2797 (Lytton) 1.Qc3+ Kf7 2.Bg6+ Ke7 3.Qxc5+ d6 4.f6+ Ke6 5.Qc4+ d5
 6.f5+ Ke5 7.Qc3+ d4 8.f4+ Ke4 9.Qc2+ d3 10.f3+ Ke3 11.Bc5+ Rd4 12.Re2+
 dxe2#. Interesting pawn play! (RL) Inspired by Stefan Milewski's S2743 with a
 bP moving along its battery line (Composer) – of course, Cedric not only achieves
 maximal such travel by his firing piece but the rear piece too moves into position
 during play, whilst a phalanx of wPs marches in the opposite direction... (SJGT)

S2791



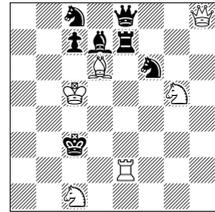
S#2

S2793



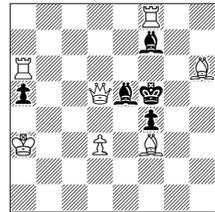
S#3

S2792



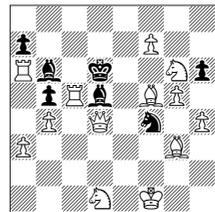
S#3

S2794



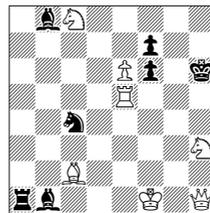
S#9

S2794v



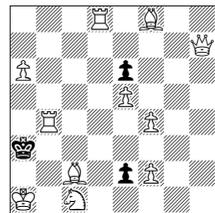
S#10

S2795



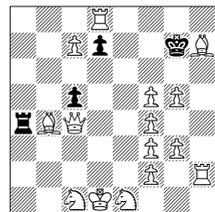
S#9

S2796



S#10

S2797



S#12

HELPMATES, edited by Christopher Jones

11 Severn Grange, Ison Hill Road, Bristol BS10 7QA

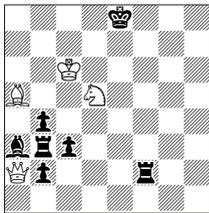
(email: cjajones1@yahoo.co.uk)

Judges for 2020: H#2: **Abdelaziz Onkoud** H#2½-3½: **Silvio Baier** H#n: **Michel Caillaud**

Solvers may rejoice in, or be somewhat daunted by, the bumper crop of originals presented this month! Do please remember that I'm always very happy to receive partial sets of solutions, and that as usual there are a number of very approachable helpmates which should yield to your investigations fairly readily – among the 2-solution problems, **H4354** and **H4360** come to mind, and once you get the hang of the *magnum opus* **H4363** you should find the solving process enjoyable and not too taxing. The twinnings all are relations of the wR and bK. Located at b4/c1 in (a), their locations thereafter are as follows: (b) c4/d1; (c) d4/e1; (d) e4/f1; (e) f4/g1; (f) g4/h1; (g) h4/g1; (h) g4/f1; (i) f4/e1; (j) e4/d1; (k) d4/c1; (l) c4/b1; and (m) b4/a1.

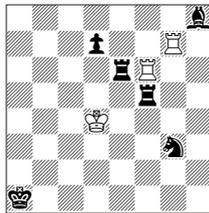
We're delighted to have contributions from two OTB Grandmasters, especially a debut from young Rameshbabu Pragganandhaa; and we also welcome Mikola Chernyavsky's contributions to the recent prolific burst of activity from Mikola Vasyuchko and Ralf Krätschmer's co-authorship of the task-achieving **H4359**.

H4354 Kabe Moen
(USA)



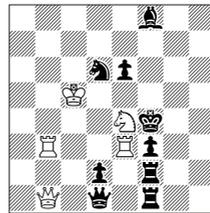
H#2 2 solutions

H4355 Mikola Vasyuchko & Mikola Chernyavsky
(Ukraine)



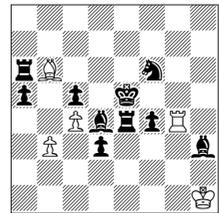
H#2 4 solutions

H4356 Valery Gurov
(Russia)



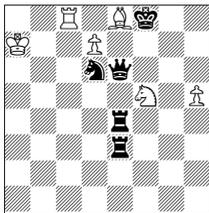
H#2 4 solutions

H4357 Ladislav Salaj jr. & Michal Dragoun
(Slovakia / Czechia)



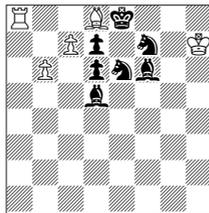
H#2 4 solutions

H4306



H#2 4 solutions

H4306v Nicolae Popa and Eugene Fomichev



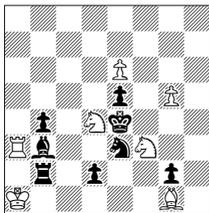
H#2 4 solutions

SOLUTIONS (March)

H4306 (Popa) 1.Sxe8 dxe8=R+ 2.Kf7 Rf8#; 1.Qxe8 d8=B 2.Qf7+ Be7#; 1.Sxf5 Bg6+ 2.Ke7 d8=Q#; 1.Qg6 hxg6 2.Kg8 Bf7#. Lively play but possibly lacks a S promotion for an AUW (C.C.Frankiss). Eugene Fomichev took an interest in this problem, and the outcome is the new, joint version diagrammed, whose solutions are 1.Sfxd8 cxd8Q+ 2.Kf7 Qe8#; 1.Sexd8 cxd8R+ 2.Ke7 Re8#; 1.Bxd8 c8S 2.Be7 Sxd6# and 1.Be7 c8B 2.Kxd8 Bb7#. This setting, now complete with AUW (and with four different captures of the benighted wB! – a quadruply destroyed battery) is further testimony to

the riches that can be discovered if composers look for further refinements even after a publishable setting has been found (CJAJ).

H4307

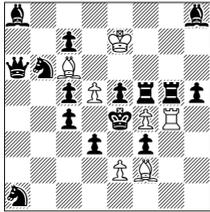


H#2 2 solutions

(b) Bb3→f5

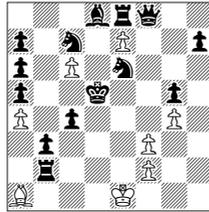
H4307 (Csák) (a) 1.Bd5 Sxd2+ 2.Kxd4 Bxe3#; 1.Sd5 Be3 2.Bc2 Sxd2#; (b) 1.Bg4 Se2 2.Kxf3 Rxe3#; 1.Sg4 Re3+ 2.Kf4 Se2#. Complex relationships in a simple position, with white move-order reversed in both parts, different white pieces occupying e3, and pairs of B1 moves to the same square (C.M.B.Taylor); and a nice FML effect on e3 each time the bS vacates that square (CJAJ). A marvellous problem with inverted white play in each phase and perfect ODT function exchange between the phases. Perhaps only the unfortunate wP plugs prevent it being a perfect helpmate! (S.J.G.Taylor)

H4358 Fadil
Abrurahamanović
(Bosnia & Hercegovina)



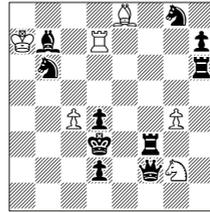
H#2 4 solutions

H4359 Ralf Krätschmer,
Rolf Wiehagen & Eckart
Kummer (Germany)



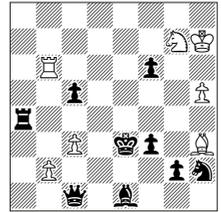
H#2
(b/c/d) Ba1→a8/h8/h1

H4360 Jozef Ložek
(Slovakia)



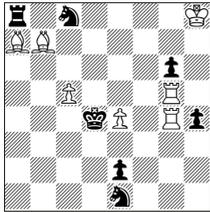
H#2½ (b) Kd3→g3

H4361 Udo Degener &
Mirko Degenkolbe
(Germany)



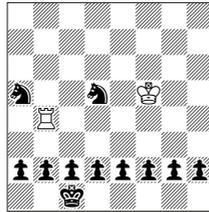
H#2½ 3 solutions

H4362 Valery Gurov
(Russia)



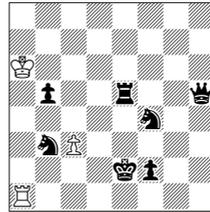
H#2½ 4 solutions

H4363 Jorma Pitkään
(Finland)



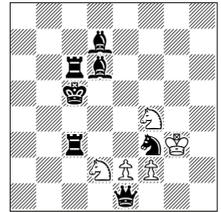
H#2½ (b-m) see text

H4364 R.Pragganandhaa
(India)



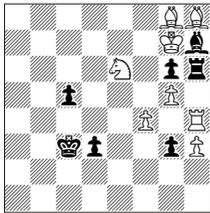
H#3 2 solutions

H4365 Shaul Shamir
(Israel)



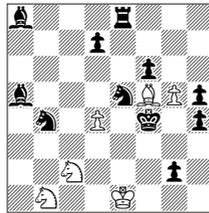
H#3 (b) Sf3↔Sf4

H4366 Mikola Vasyuchko
(Ukraine)



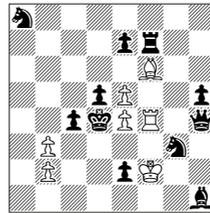
H#3 2 solutions

H4367 John Nunn



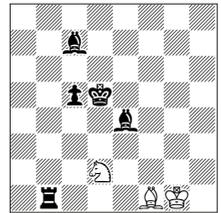
H#3 (b) Sb1→f7

H4368 Jean Haymann &
Shaul Shamir
(Israel)



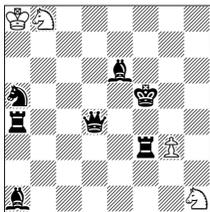
H#3 2 solutions

H4369 Geoff Foster
(Australia)



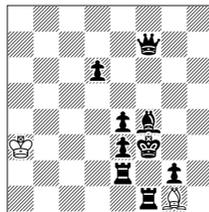
H#3½ 2 solutions

H4370 Mikola Vasyuchko
& Mikola Chernyavsky
(Ukraine)



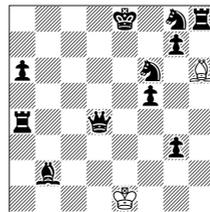
H#4 2 solutions

H4371 Aleksey Ivunin &
Aleksandr Pankratiev
(Russia)



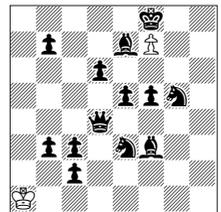
H#4½ 3 solutions

H4372 Fadil
Abdurahamanović & Marko
Klasinc
(Bosnia & Hercegov./ Slovenia)



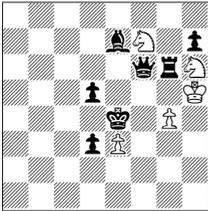
H#6

H4373 Fadil
Abdurahamanović
(Bosnia & Hercegovina)



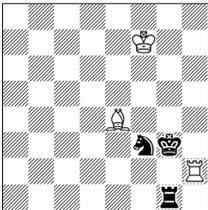
H#6

H4308



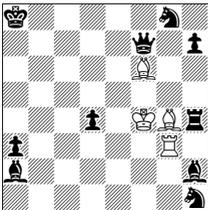
H#2½ set play

H4310



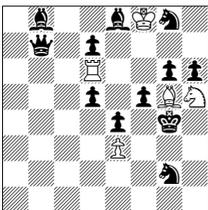
H#3 2 solutions, 1 set play

H4311



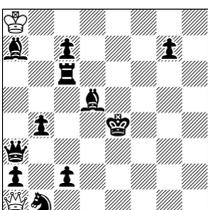
H#3 (b) Qf7→f8

H4312



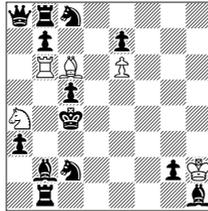
H#3 2 solutions

H4314



H#3½ (b) Qa3→g1 (c) & Pc7→a5 (d) & Qg1→h7

H4309



H#2½ (b) Qa8→f2 (c) Pc5→b2 (d)=(c)+Bc6↔Sc2

H4308 (Drażkowski) set 1.Qe5+ Sf5 2.Rf6 Sg5#; solution 1...g5 2.Qf3+ Sg4 3.Bf6 Sd6#. Good correspondence (L.S.Blackstock). Beautifully constructed (SJGT): beautifully matched play, with bQ self-blocking checks, bR/B unguarding Grimshaw interferences, wS guarding interceptions and mates all changed by the lone wP move (CMBT).

H4309 (Shapiro) (after Toma Garai) (a) 1...Bxb7 2.Bd4 Bf3 3.Qd5 Be2#; (b) 1...Bxg2 2.Qd4 Bxb7 3.Bd5 Ba6#; (c) 1...Rxb7 2.Sd4 Rb3 3.Rb4 Rc3#; (d) 1...Rxb2 2.Sd4 Rb5 3.Rb4 Rc5#. Misha acknowledges indebtedness to a Garai forerunner which can be found at yacpdb/304269 (CJAJ). Wigwag theme with quadruple Bristol clearance (H.Kalafut). Ingenious combination of diagonal and linear pawn captures to release blocking black pieces (C.R.Blanden). A striking achievement with its complete set of bidirectional line-opening grabs along b1-b8 and a8-h1; however, the twinning needed does become successively more drastic! (SJGT).

H4310 (Ivunin and Pankratiev) set 1...Rh3+ 2.Kg2 Rxf3 3.Kh1 Rh3#; solutions 1.Se1 Bg2 2.Kf2 Bf3+ 3.Kf1 Be2#; 1.Sg5+ Kf6 2.Sh3 3.Kh4 Rxh3#. Miniature with three model mates and Kozhakin theme in set play (HK). A deceptively difficult miniature: of our regular solvers, one failed to find the 1.Se1 solution, one the 1.Sg5+ solution (CJAJ). Certainly lots of interest from so few men; but I believe I'd prefer just the two phases with solo white actors R/B that contrast their respective detours to open/close white lines (SJGT).

H4311 (Tominić) (a) 1.Qb3 (1.Bg1?) Bxd4 2.Bg1 Rxb3 3.Rh2 Bf3#; (b) 1.Qc8 (1.Rh5?) Be5 2.Rh5 Bxc8 3.Bg1 Rxa3#. Helledie and hideaway themes with anticipatory black sacrifices (HK). The 3 white pieces must first be unpinned and then operate at long range to eliminate the dangerous bQ and control the distant and exposed bK. Good problem, with repetition of Bg1 a small price (CMBT).

H4312 (Onkoud) 1.Kxg5 Sf4 2.h5 Kxe8 3.h4 Rxg6#; 1.Kxh5 Bf4 2.g5 Kxg8 3.g4 Rxh6#. Good matched play with unusual captures by both Kings (CCF). Matched King captures and lovely quiet pawn moves (CRB). Good effects, with matched captures of B/S by both Kings and unusual consecutive moves by each unblocked bP (CMBT). Chumakov theme with model mates after exchange of functions between the white Bishop and Rook (HK).

H4313



H#3 3 solutions

H4313 (Ugren) 1.Rg2 Rxc8 2.Rc7 dxc7 3.Kc5 cxd8=Q#; 1.Bg2 Rxb5 2.Bxd6 Kxd2 3.Qc3+ bxc3#; 1.Bd5 d7 2.Ke5 d4+ 3.Kd6 dxc8=S#. Three line-closing kings by the SE black officers. Though they seem ideally set for such action, this was easily the month's most difficult solving challenge! (SJGT) Difficult. Great variety in the solutions. Ugren is rapidly becoming a favourite! (LSB) One pair of Grimshaw interferences and two promotions in mating move with exchange of promotion nature (promotion to S after capturing Q or promotion to Q after capturing S) (HK).

H4314 (Ramaswamy) (a) 1...Kb7 2.Rf6+ Kxc7 3.Rf3 Kd6 4.Qd3 Qe5#; (b) 1...Qxa2 2.Ke5 Qxa7 3.Re6+ Kb8 4.Kd6 Qxc7#; (c) 1...Qxg7 2.Rc4+ Qb7 3.Kd4 Kxa7 4.Kc5 Qb6#; (d) 1...Kxa7 2.Rc3 Kb6 3.Rf3 Kc5 4.Qf5 Qd4#. Clever construction. Enjoyable solving (CCF). An excellent piece of construction that admirably conceals the essential symmetry of four good solutions (SJGT). 2 related pairs of echoed wQ mates justifies the twinning (CMBT).

H4315 (Taylor) 1.Ka4 Ra8 2.Bb5 Rxh8 3.Rd4 Rh1 4.Rb4 Ra1#; 1.Sb7 Ra1 2.Rb6 Rh1 3.Ka6 Rxh8 4.Bb5 Ra8#. WR goes to each corner, once clockwise, once anticlockwise (S.Jacob): 2 circuits of the board by wR visiting all 4 corners (CCF). LSB points out that if we move the wK to g2 then bBf4 and bSg3 can be

replaced by bPf4 (C+) (CJAJ).

H4316 (Abdurahmanović) 1.Bh8 Bd1 2.Sg7 Kxe7 3.Sf5+ Kf6 4.Sh5+ Kg5 5.Shg3 Bg4#. Lovely! Looked impossible until I remembered about moving Bishops to corners! (LSB). A stylish keymove followed by a cyclic exchange (there must be a German word for this) [yes – *Platzwechsel!* – CJAJ] of the bSs. Excellent (CRB).

H4317 (Nunn) 1.Bc3 Bxg8 2.Qb3 Ke4 3.Ka2 Kd3 4.Qc4+ Kc2 5.Ba1+ Bxc4#, 1.Bb2 Bf7 2.Bh7+ Ke6 3.Ka2 Bg8 4.Qa1 Kd5 5.Bb1 Kxc5#. Two very good lines of play dependant on key moves by bBd4 (CCF). Some fine and subtle manoeuvring allows White two ways of mating along the g8-a2 diagonal, one way less expected than the other and both none too easy to find (SJGT). Compilation of Chumakov with Maslar theme (HK).

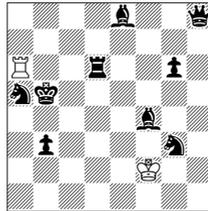
H4318 (Fiebig) (a) 1.g3 hxg3 2.f4 gxf4 3.Bb7 fxe5 4.Bc8 exd6 5.Kb7 d7 6.Ka8 dxc8=Q#; (b) 1.Kg7 h3 2.Kh8 hxg4 3.h3 gxf5 4.h2 f6 5.h1=R f7 6.Rh7 f8=Q#. SJGT points out that this is very similar to a problem by the same composer in issue 192 of *Gaudium*.

H4319 (Mihajloski) 1...Bg3 2.Qe3 (Qe2?) Kg4 3.Qd3 Kf4 4.Ba3 (Bb4?) Be1 5.Kc5 Bb4+ 6.Kd4 Bxd6 7.Bc5 Be5#. Bishop Rundlauf – largely solved by working backward from the mating position (CRB); a fine idea (J.Pitkänen). A gorgeous logical conundrum wherein both Kings need to cross set barricades, facilitated by a long Rundlauf and a switchback by their respective prelates (SJGT). WB mates from its diagrammed square whilst bK and bB change places. Difficult solving (CCF).

H4320 (Degener and Degenkolbe) 1.Bg2 Bc1 2.Bf1 Bb2 3.Be2 Bc1 4.Bd1 Bb2 5.Bc2 Bc1 6.Bxb1 Bb2 7.Bxa2 0-0-0 8.Bxc4 Rh1 9.Bxd5 e4 10.Bf7 Rh8#.

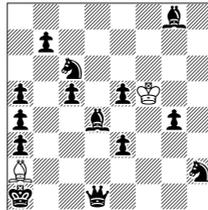
H4321 (Degenkolbe and Degener) 1.Bg2 Kd1 2.Bf1 Kc1 3.Be2 Kb2 4.Bd1 Kc1 5.Bb3 axb3 6.Kg7 b4 7.cxb4 Kb2 8.bxc3+ Sxc3 9.Kh6 Se4 10.Kh5 Rh1#. H4320 and H4321 are well-constructed problems with separate lines of play. Personally I think that the minor changes could have been incorporated in a single diagram (CCF). These two should be taken as the zeroposition twins they are (CMBT). (Certainly, if one were now to see one of them quoted on its own there would be a sense of incompleteness – CJAJ.) Two ingenious puzzle-box positions with fascinatingly diverse ways of freeing the a1R (SJGT).

H4315



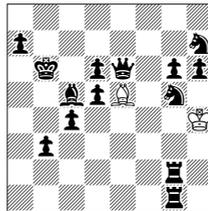
H#4 2 solutions

H4317



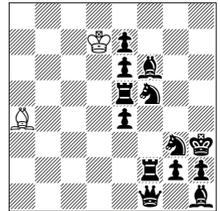
H#5 2 solutions

H4319



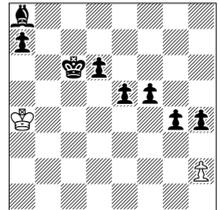
H#6½

H4316



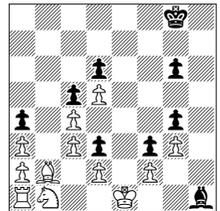
H#5

H4318



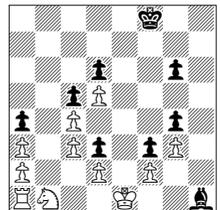
H#6 (b) bKf6

H4320



H#10

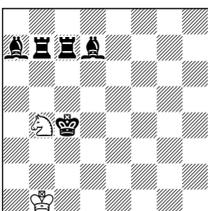
H4321



H#10

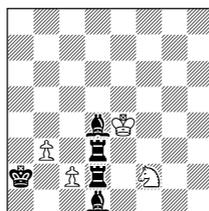
SOME ORGAN PIPES HELPMATES

1 Ken Cameron
The Problemist 1987



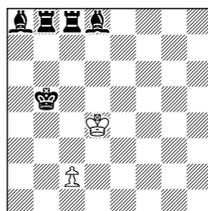
H#4

2 Geoff Foster
Original



H#4

3 Timo Koistinen
Problemkiste 1994



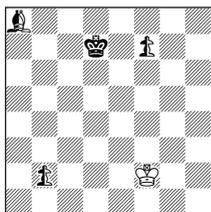
H#5

1 1.Bd4 Kc1! 2.Rc5 Sd5 3.Rb4 Kc2 4.Bb5 Sb6#

2 1.Ba1 b4 2.Ra3 c4 (2...c3?) 3.Bb3 Sd1 4.Rb2 Sc3#

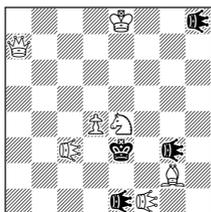
3 1.Ka6 c4 2.Rb5 e5 3.Bb6 cxb6 4.Rc6 b7 5.Rcb6 bxa8Q#

F3602 Mikael Grönroos
(Finland)



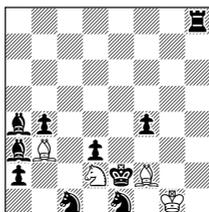
HS#7.5 Neutrals

F3603 Barry Barnes & K.Seetharaman
(GB / India)



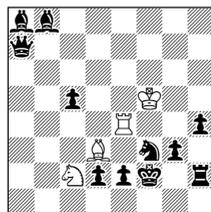
#2 ♔♚ Edgehogs

F3604 Gerold Schaffner
(Switzerland)



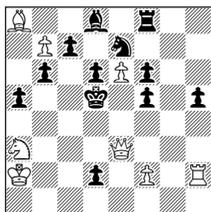
Ser-H#5 3 solutions

F3605 Brian Chamberlain



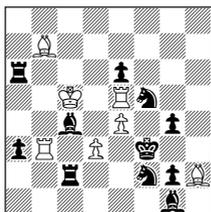
HS==11 C?

F3606 Jacques Rotenberg
(Israel)



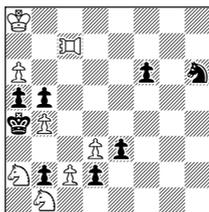
#3 vvv Breton

F3607 Christopher Jones



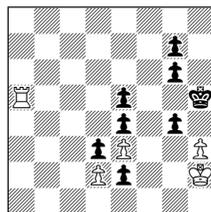
HS#3 2 solutions

F3608 Stanislav Vokál & K.Seetharaman
(Slovakia / India)



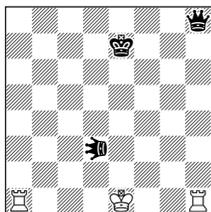
#4 vv ♖♗ Pao

F3609 János Csák & Gábor Tar
(Hungary)



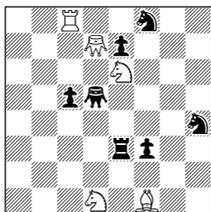
Ser-H=15

F3610 Anatoly Stepochnik
(Russia)



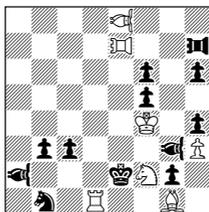
HS#4 ♘♙ Lion
(b/c) ♘→f8/d7 (d) ♙→f5
Functionary Chess

F3611 Neal Turner
(Finland)



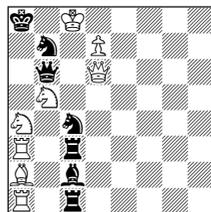
S#2 SAT
♙♘ Royal Grasshoppers

F3612 Dieter Werner
(Germany)



#8 vv
♖♗♘ Pao ♘♙ Vao

F3613 Chris Tylor

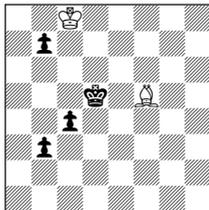


#R Chess; H(9x#)6

F3568 (Frankiss) (a) 1.Ke5 Be6+ 2.Ka1 Bxc4 3.b2 Ba2#. (b) 1.Kd4 Bd3+ 2.Ka7 Bxc4 3.b6 Ba6#. Simple demonstration of the contrasting effects of the two fairy conditions (KS).

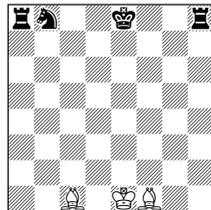
F3569 (Foster) 1...Bg5=S 2.Sa6=P Bxa6=R 3.0-0=B Rxa8=Q 4.Kh8 Qxf8#; 1...Ba6=S 2.Rh6=B Bxh6=R 3.Sd7=P Rh2=B 4.0-0=B Bd6=S#. A miniature with castling on both sides, sacrifices of black pieces, and model mates (Composer). Fine problem with two different lines. Quite a find for home-base lovers (CF). wS mate in the second solution is very pleasing (SKB).

F3568



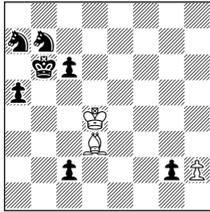
H#3 (a) Back-to-back
(b) Face-to-face

F3569



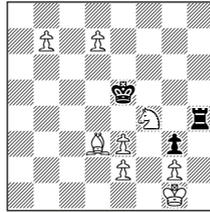
H#3½ 2 solutions
Einstein Chess

F3570



H#2 (b) ♔→h8
Couscous Antircirce

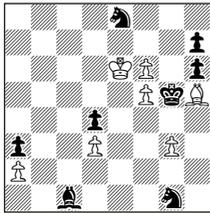
F3571



HS#3 2 sols Antircirce

F3570 (Garfalo) (a) 1.g1R h3 2.Rg4+ hxg4(Sa8)#; (b) 1.c1B! h4 2.Bg5 hxg5(Qf8)#. A UW, model mates, pawn one-two (Composer). White pawn has to move to the correct square. I would have preferred a single black pawn on e2 with an extra move to reach capture square, but adding an interesting extra white move is the challenge (KS). Matched play with mixed A UW (CF). Mixed A UW with model mates, but both bSs are unused in (b). Fairy condition is used only on mating move (SKB).

F3572



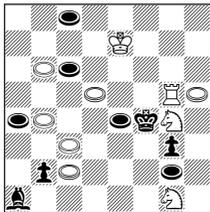
H#2 3 sols Antircirce

F3571 (Trommler) 1.d8Q Rh7 2.b8B+ Rc7 3.Kh1 Rc1#; and 1.d8B Rh6 2.b8Q+ Rd6 3.Bg6 Rd1#. Reciprocal change of underpromotion, pin of black rook, zugzwang for mate (Composer). While the zugzwang black mates are good, the W3 white moves 3.Kh1 and 3.Bg6 are totally unexpected. The subtle W3 tries 3.Kf1? and 3.Bh7? add value to the problem (KS). Interesting antircirce unpinning (CF). Interchange of promotions with zugzwang mates. The try 3.Kf1? fails for 4.Ke4/Kf5! because the rebirth square of the wB is blocked. Similarly, 3.Bh7? doesn't work as the bK's rebirth square has to be guarded. Nice utilisation of Antircirce effects (SKB).

F3572 (Armeni) 1.Bf4 f7 2.Bb8 Kf6#; 1.Bb2 Ke5 2.Ba1 Kf4#; 1.Sd6 Be8 2.Sxf5-g8 Kf5#. Three neat typical wK mates. Solvers problem with the surprise tempo 2.Ba1 in the second solution (KS). Three mates by wK but the antircirce effect is not very impressive except in the first solution (SKB). In the second solution the wK must not capture the bB on f4 because the wK would then be reborn on e1. Also, 2.Sf3? fails after 2...Kf4+ 3.Se1! (G.Foster).

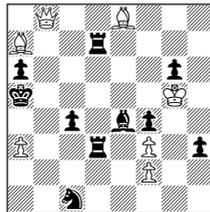
F3573 (Brown) White would like to threaten 2.Rf5. Tries: 1.Kf6? b1S+! (the c3O[S] is pinned: 2.Oc3xe4??) 1.Ke6? b1R+! (the b4O[R] is pinned b1R>c6>e6: 2.Ob4xe4??) 1.K else? waiting. 1...b1=O! **1.Rg7!** (>2.Rf7) 1...b1S+ 2.Oc3xe4; 1...b1R+ 2.Ob4xe4; 1...b1B 2.Od5xe4; 1...b1Q+ 2.Od5-e5. This pin mate, completing the A UW, resembles a keystone in a Roman arch. Not 2.Od5xe4+? as the g2O is a Q (Composer). Different mates after A UW, impossible in orthodox twomovers (KS). Difficult solving (CF). A UW + 3 mates by orphans on e4 (NSR).

F3573



#2 Orphans

F3574



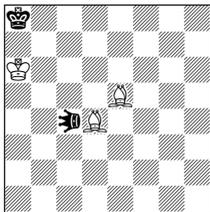
HS#4 (b) Rd7→h7

F3574 (Jones) (a) 1.Kxf4 Rxa3 2.Qb3 Bxf3 3.Kxf3 Rd4 4.Qc3+ Rxc3#; (b) 1.Kg4 Ba8 2.Qb7 Rxf3 3.Kxf3 Rh4 4.Qd5+ Bxd5#.

Matching critical moves by black R/B and self-pinning of wQ by arrival of wK make a grand introduction to the final Pelle move. I wish the pin of the queen could have been used for mate (KS). Complex and difficult play (CF). bB/bR interchange roles – critical move and battery / sacrifice on f3 (NSR). Critical moves by bR and bB with wQ self-pinned. The wQ moves along the pin-line to force the final mate. Zilahi. Unfortunate that while the bR interferes with the wB in (a) there is no such interference in (b) (SKB).

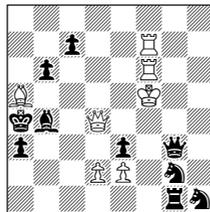
F3575 (Dietrich) There is #3 if the Bd4 is on c3. Pre-plan (switchback of double-grasshopper to put Bd4 on c3). 1.Kb6! DGe6 2.Bc3 DGe6 3.Ka6 DGe4. Main plan with Bd4 on c3. 4.Bb4 DGa7 5.Bg3 DGe3 6.Bxc3-f3#.

F3575



#6 Take&Make
Double-Grasshopper

F3576



Ser-S=17
Antircirce

Clever play to get one of the white bishops on a light square! (CF). Pity that T&M condition is used only in the mating move. But excellent economy with all pieces taking part actively (SKB).

F3576 (Érsek) 1.Rf8 2.Rb8 3.Rff8 4.Qh8 7.d6 8.dxc7(Pc2)! 11.cxb6(Pb2)! 12.Bd8 13.Kg4 14.Kh3 15.Kh2 16.Kxh1(Ke1) 17.b3+ a2=. Four white pieces are pinned in the final position (KS). Annihilation of bPs clears the way for wB. Good manoeuvring of 4 white units to block the rebirth squares with self pinning. The fifth white piece, the wK, is trapped on its rebirth square (SKB).

F3577 (Kotešovec) Apologies to solvers for omitting to mention Maximummer condition.

1.Kc5 Gh4 2.Be2+ Kf5 3.Kb6 Kg6 4.Gf2 Ge1 5.Bd3+ Kf7 6.Ga7 Ke8 7.Kb7 Kd7 8.Ka8 Kc8 9.Bb1 Ga1+ 10.Ba2 Ga3#;

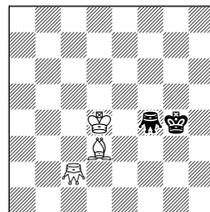
1.Ke5 Gd6 2.Kf6 Gd2 3.Kg7 Gd4 4.Be2+ Kf5 5.Kh8 Kg6 6.Gh7 Kf7 7.Bc4+ Ke8 8.Be6 Kf8 9.Bg4 Gh4+ 10.Bh5 Gh6#;

1.Ke3 Gd2 2.Ke2 Gb2 3.Bb5 Gb6 4.Be8 Kf5 5.Kf1 Ke4 6.Kg2 Kd3 7.Gh2 Ke2 8.Kh1 Kf1 9.Bg6 Gh6+ 10.Bh5 Gh4#;

1.Bf5+ Kf3 2.Kc3 Gf6 3.Be4+ Ke2 4.Kb3 Kd1 5.Kb2 Ga1 6.Ga2 Ge1 7.Ka1 Ge5 8.Bd3 Kc1 9.Bb5 Ga5+ 10.Ba4 Ga3#.

Fine construction to arrange selfmates in all 4 corners of the board (CF). Excellent wK Star combined with echo-mates in four corners – two of them are exact echoes and two less so! (NSR). Pleasing mates of wK in 4 corners. Excellent economy (SKB).

F3577



HS#10 4 solutions
Maximummer
Grasshoppers

BCPS AWARD: FAIRIES 2017, Section II,

By Petko A. Petkov

II. Miniatures Section

1st Prize F3373 Chris Feather. Initially 1.Bxb7(Pg2)??? is illegal by Alphabetic Chess. 5.a1B 6.Be5 9.Kc5 14.b1Q 15.Qg6 18.Kf2 19.Bb8 20.Bxh2(Bb8) 21.Kxg2(Bf2) 22.Kh1 23.Qb1 24.Qxb8(Bb1) Be4#.

Using only 6 units, the author has presented unusual and difficult play in which the main motives are black Excelsiors, change of colours of the two white bishops and curious manoeuvres that also contain an element of bicoloured Bristol. Looking at the starting position, it is almost impossible to imagine that in the finale the black king will occupy the farthest corner square of h1. Excellent use of both fairy conditions!

2nd Prize F3349 Geoff Foster. (a) 1...Kd8 2.Kd3 nPh8=nQ[Kd3<=>Kd8]+ 3.nQa1 Kc2[Kd8<=>Kc2]#; (b) 1...Kd7 2.nPg1=nQ[Kd4<=>Kd7]+ Kd3 3.Kd8 Ke2[Kd8<=>Ke2]#.

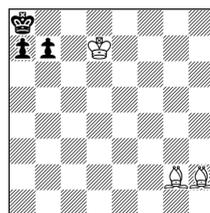
Although with only three units on the board, here is demonstrated a very interesting theme, emphasising the specificity and beauty of the synthesis of both fairy conditions. Let us quote the author: "Echo mates from a lone nQ. Each solution has two swaps, due to a 'royal battery' along the d-file. For example, in the first solution 2...nPh8=nQ gives check to the bK via d1. This is not an illegal self-check to the wKd8, because legality is evaluated after the swap. White plays 1...Kd8 (not 1...Kd7? or 1...Kd6?) so that the wK will not later be in check from the nQ via d8. The corner-to-corner move 3.nQa1 is nice. Each solution has king moves to d8 and d3, but there is no repetition because the moves are made by different kings between solutions!". In my opinion, such wonderful problems are an excellent advertisement for our art, not only among experts, but also among a wide audience of fairy fans.

3rd Prize (no.27, p.15, The Problemist 2017) Sebastien Luce. (a) 1.Kc5[Ig1] Kf2[Ih2] 2.Kb4[Ig1] Kxe2(f2)[If1] 3.Ka4[Ie1] Kxd3(e2)[Id2] 4.e1S[Id1]+ Kc3[Ic1] 5.Sg2[Ie2] Kb4[Ib3]#; (b) 1.d2[Ih3] Kxd2(Pe1=R)[Ig4] 2.f2[Ig3] Kxe3(d2)[Ih4] 3.Ra1[Ib4] Kxe2(e3)[Id3] 4.d1=I[Id2] Kd3[Ic3,Ic2] 5.Ke4[Ib2,Id1] Kxe3(d3)[Ie2,Ie1]#; (c) 1.Kc5[Ib1] Kd2[Ia2] 2.e1=B[Ia1] Kxd3(d2)[Ia2] 3.d1=I[Ia1] Ke4[Ib2,Ie2] 4.Kd5[Ic2,Ib2]+ Kxe3(e4)[Ic1,Ib1] 5.Bd2[Ib2,Ie2] Kd4[Ia3,Id3]#.

The combination PWC + use of Imitator(s) is extremely rare in practice. In this respect, this problem provides a very interesting and useful "Rex Solus" example. Of course, the play is not fully identical in the three phases, as in position (a) we see only one Imitator and one under-promotion, but in the other two phases there are two promotions: into a new Imitator, and into R/B respectively. But in my opinion, the author's idea deserves special attention and so an exception to the

Chris Feather

1 Pr *The Problemist* 2017

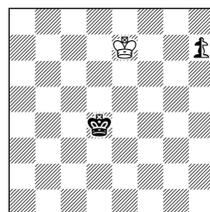


Ser-H#24

PWC, Alphabetic Chess

Geoff Foster

2 Pr *The Problemist* 2017

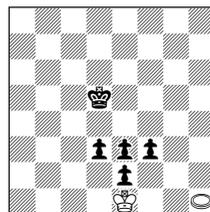


H#2½ (b) ♠h7→g2

Phantom Chess,
Swapping Ks, Neutral P

Sébastien Luce

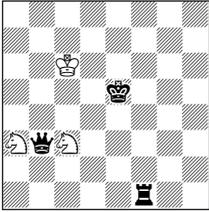
3 Pr *The Problemist* 2017



H#5 (C+ WinChloe)

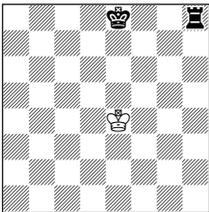
PWC Imitator h1
(b/c) Imitator→h4/c1

Geoff Foster
Sp Pr *The Problemist*
2017



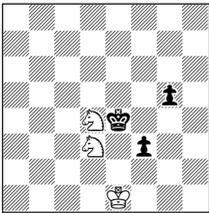
H#5 3 solutions
Alphabetic Chess

Chris Tylor, S.N.Ravi
Shankar & Paul Bissicks
1 HM *The Problemist* 2017



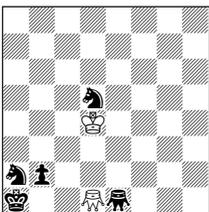
H#2 All-In Chess,
Growing Men duplex

John Rice
2 HM *The Problemist* 2017



H#3 Chameleon Circe
(b) Sd4→e2 (c) Pf3→c5

Antti Parkkinen & Henry
Tanner
3 HM *The Problemist* 2017



H#4 2 solutions
Grasshoppers

generally accepted aesthetic norms is permissible here. It should be noted that the solving program Popeye claims cooks in part (b), but the problem is sound according to WinChloe. For example, after (b) 1.f2[1h3]+ Kxe2(Pe1=B)[1h4] 2.Bb4[1e7]+ Kd1[1d6] 3.Ke4[1e5] Ke1[1f5] 4.Kf3[1g4] Kf1[1h4] 5.e2[1h3], WinChloe regards the mating move Kxf2(Pf1=1)[1h4]# as illegal, even though promotion to Imitator prevents the wK from being in self-check.

Special Prize F3389 Geoff Foster. 1.Qf7 Sc2 2.Kf6 Sb4 3.Re1 Sbd5+ 4.Ke6 Sb5 5.Re5 Sd4#; 1.Qe6+ Kc5 2.Kf4 Sc2 3.Qe7+ Kd4 4.Qg5 Se3 5.Rf3 Se2#; 1.Qb8 Sc4+ 2.Kf5 Se4 3.Qe8+ Kd6 4.Qg6+ Kd5 5.Rf4 Se3#.

This problem deserves special attention because it could be an occasion for an interesting discussion. Here the finales are Chameleon echo ideal mates, which are very familiar. If Alphabetic Chess were missing then in this position there would be hundreds of mates with many duals even in 4 moves. But the fairy condition has a very important special effect. First, it determines the exact order of the moves of both sides. Second, it makes possible the realisation of beautiful long play in 3 solutions without twins, which would not be possible in an orthodox H#5.

1st HM (G, p.183, *The Problemist*, Sept. 2017) Chris Tylor, S.N.Ravi Shankar & Paul Bissicks. Black moving first: 1.Kf5 Kg6 2.0-0 Kh7#. This is mate because after black castling, which is perceived as a royal move, the black king makes a movement of length 2 and becomes immovable. White moving first: 1.Ke5 Kf6 2.Kg7 Kgf8#. Here there is an interesting try: 1.Ke5 Kd6? 2.Kc7 Kcd8+? but 3.Kf8!

Another *Rex solus* problem with only 3 units on the board, which would be a very useful example for those wishing to study this strange combined genre. The white king is the main actor here, but in both phases it is necessary to precisely determine his route.

2nd HM (10, p.597, *The Problemist Supplement* Sept. 2017) John Rice. 1.Kxd4[wBc1] Be3+ 2.Kxe3[wRa1] 0-0-0 3.Ke2 Re1# (castling is permitted with a reborn R); (b) 1.fxe2[wBf1] Sf4 2.exf1R[wRh1]+ Ke2 3.Rxh1[wQd1] Qd5#; (c) 1.cxd4[wBc1] Bf4 2.gxf4[wRa1] Ra5 3.f3 Re5#.

With only 6 units, the author presents a wonderful task that demonstrates the strange practical possibilities and beauty of the Chameleon Circe condition. In the (a) position it is almost impossible to predict that White will get the right to castle – not in the final phase but on the 2nd move! The solutions in the other two phases are also difficult to find, although there is no thematic identity here. But in my opinion, in such cases, if we work with very limited material and without redundant pieces in the separate phases, it is possible to successfully apply the form that I call “Type ANI” (problems with anti-identical solutions, in which, however, there are some common elements).

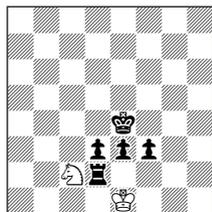
3 HM F3379 Antti Parkkinen & Henry Tanner. 1.Gc1 Kd3 2.b1R Kc2 3.Rb4 Gd6 4.Sdc3 Ga3#; 1.Sac3 Gf1 2.Gb4 Kc4 3.Sd1 Kb3 4.b1G Gc1#.

A pleasant white minimal, in which it is not easy to find solutions ending with model mates and blocking of black pieces. But unfortunately there is not full identity here. The solution with the promotion to a black rook and 3 self-blocks is better than the other phase, in which there are only 2 self-blocks and a G promotion.

Commendation (17, p.598, *The Problemist Supplement* Sept. 2017) John Rice. (a) 1.Rxc2[wRh1] 0-0 d2 Kh2 3.d1Q+ Kg3 4.Qxf1[wQd1] Qd5#; (b) 1.Rf2 Sd4 2.Kxd4[wBc1] Bxe3[bPe7]+ 3.Kxe3[wRa1] 0-0-0 4.Ke2 Re1#.

Here the author uses a rare way to form twins – by moving a unit and changing the fairy condition. Although this is two changes in the position, the special nature of this trick makes it acceptable and

John Rice
C The Problemist 2017



H#4 (a) Circe Clone
(b) Sc2→b3: Chameleon Circe

somewhat paradoxical in practice. White unexpectedly makes two castlings with a reborn rook, and the mates contain a fairy element. [After receiving the award from the judge, I surprisingly found that the twinning could be improved, with just a minimal change to the position (see diagram). However a change in the award cannot be made for a version that had not been published beforehand. Judge Petkov comments: “This is a very interesting case! The new version is significantly better than the old problem, and if it had been published before my award, I would have given it a prize!” – Ed.]

Commendation F3388 Stephen Emmerson. (a) 1...Bd5 2.G3a8 Bc6 3.Qxh4+ Ba4#; (b) 1...Rh5 2.G3h8 Rh4 3.Qxc6+ Rd4#. The author himself notes that he completed this problem only a few minutes after receiving (as editor in the Fairy section) a problem by Parrinello (3rd Prize in section I). Obviously there is an analogy between the two problems that is not in Stephen’s favour. In addition, the content here is more modest. However, this miniature, in which the Zilahi theme is combined with creation of preventive bi-coloured anti-batteries in ODT form, has the right to independent existence, though with only a Commendation.

Commendation PS3256F Geoff Foster. (a) 1.Ke1 Ga5 2.Ge2 Kc2 3.Ga6 Kc1 4.Gf1 Gd2#; (b) 1.Kc1 KAa2 2.Kb2 KAg2 3.Ka2 Kc2 4.KAa1 KAB2#. A miniature with a paradoxical type of twinning, which is very rarely used in practice when the common number of thematic pieces is more than 2. In such cases, one of the main evaluation criteria is to demonstrate in the twins the specifics of each piece with a changed type. Here this requirement is not strictly demonstrated (Ga3) but the finales are nice model mates with anti-batteries.

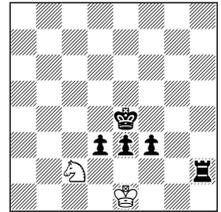
Comm (F, p.183, The Problemist, Sept. 2017) Chris Tylor, S.N.Ravi Shankar & Paul Bissicks. (a) 1.Qf3 Rd2 2.Kd4 Ke3#; (b) 1.Qf5 Rd4 2.Kd6 Ke5#. A pleasant idea – the bQ blocks the wP and opens the line for the bR; then the rook blocks a square followed by two moves of the bK. The problem, unfortunately, has an obvious drawback: the static wP and wS, which do not make any moves. In this respect it must be noted that an attempt to activate the wS, for example by 1.Qf7 Sg5 2.Kd5 Ke6+? is refuted by 3.S-! because moves of the knight always have the same length.

[Many thanks to GM Petkov for Section II of his award. Section II of the award remains open for three months; any claims should be sent to Seetharaman Kalyan <seetharamankalyan@gmail.com> in the first instance.]

Solution of Retrograde Analysis for Newcomers (p.419)

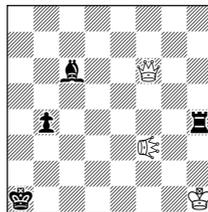
In the diagram alongside Black is in check by the wB on a1. How was that check achieved? It wasn’t a result of White playing e5-e6+? since the bK would have already been in check. The only possible move is dxe6+ ep! Black must have played e7-e5 on the previous move, and now White can retract its pawn, d4-d5+. At this point, we see that the only possible move for Black must have been a move by the king from g6 to f6, but in this case we are confronted by the situation of a double check (by B and Q)! The only possible way by which this could have arisen is by White having played gxf6 ep following f7-f5! Therefore, the last move by the bK was **Kg6xPf6**. So far so good. Now, Black’s pawn structure at this point in the game shows us that the bK must have escaped from the 8th rank via a7. Did it go to b8 before a7xXb6 was played? No, since the bS on a8 can only have reached that square via b6. So (Ra8) must have moved to allow the bK to get to b8 and then to a7 (after Sb6-a8 and a7xXb7 have been played), and the only possible way to do this is by castling. Hence (under castling rules) the first move by the bK was **0-0-0**.

John Rice
(version)



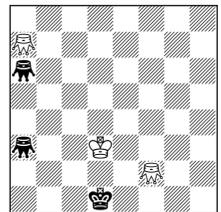
H#4 (a) Circe Clone
(b) Chameleon Circe

Stephen Emmerson
C The Problemist 2017



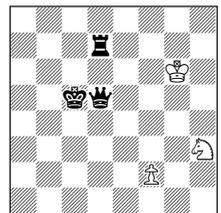
HS#2½ (b) ♖f3→h3
AntiKings
♜ Grasshopper-3 (G3)

Geoff Foster
C The Problemist 2017



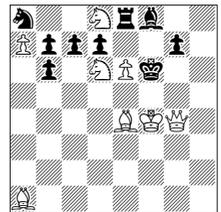
H#4 Grasshoppers
(b) all Gs = Kangaroos

Chris Tylor, S.N.Ravi Shankar & Paul Bissicks
C The Problemist 2017



H#2 All-In Chess,
Growing Men (b) Pf2→f4

N.Plaksin, A.Kislyak, N.Petrović, M.Caillaud & A.Frolkin
2 Pr Die Schwalbe 1986

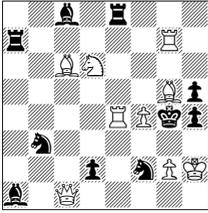


bK’s last and first moves?

SELECTED PROBLEMS

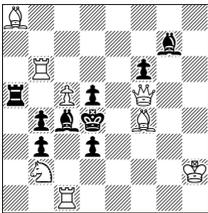
TWOMOVERS, by David Shire

A1 Andrey Lobusov
2 C Arbeiter-Zeitung 1975



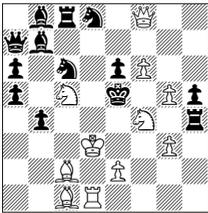
#2

A2 Givi Mosiashvili & Pavel Murashev
Variantim 2019



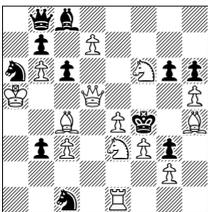
#2

A3 Daniel Papack
Sp Pr Pat a Mat 2008



#2

A4 Vasyly Dyachuk
1 Pr Albrecht-100 MT
2016/17



#2

A few years ago I wrote an article for the magazine with a selection of #2s by the late Andrey Lobusov. I very much regret that I failed to include in my small tribute a magical problem which I now present as **A1**. The prominent battery is controlled by both bBa1 and bRa7. This thought leads directly to two set-defences: 1...Sd4 2.Be7 and 1...Bb7 2.Bf6. These defences are significant for they prevent against a *potential* threat of 2.Bf3. By logic the solver is led to 1.Re5? 1...Bb7 2.Bh6 (a1-g7 is already shut and control of f4 must be maintained) 1...d1Q (c1-f4 is open) 2.Be7 but 1...Sd4! defeats – Black is able to close the line that has already been pre-closed! **1.Ree7!** 1...d1Q 2.Bf6 and 1...Sd4 2.Bh6 by now need no explanation, but cannot Black refute the intention by closing the line that has already been closed? No, for after 1...Bb7 2.Bd7! we notice that the key wR has crossed the critical e6 square! 1...Se4 2.Qd1 ensures the complete use of the wQ's powers. There is both change and transference across the phases but I cannot assign a theme label. Is this the reason behind a lowly commendation? In my view **A1** stands at the very pinnacle of chess artistry!

A cyclic Le Grand demands attention so I was interested to discover **A2** in a recent issue of *Variantim*. 1.Re6? (>2.Be3) 1...Kxc5 2.Qxd5 but 1...Bh6! 1.Rxb4? (>2.Qxd5) 1...Kxc5 2.Rxc4 but 1...Rxa8! **1.Bxd5!** (>2.Rxc4) 1...Kxc5 2.Be3. I trust that the use of underlining has highlighted the cycle. By-play post key: 1...Bc~ 2.Qe4 (set 2.Qxd5), 1...Bxd5 2.Qxd3 and 1...Rxc5 2.Qe4. When 1.Rxb4? Rxc5 2.Qxd3 is considered it is apparent that a considerable amount of change and transference is on display. However, there is more to unearth: 1.Rd6? (>2.Rxc4) Kxc5 2.Qxd5 but 1...Rxc5! and 1.Qh3? (>2.Qe3) Ke4 2.Rxc4 but 1...Kxc5! (2.Be3?) – a fusion of anticipatory unpinning and pinning of bPd5! The whole content is a riot of pin strategy – the solver gets full value. I will leave the reader to decide whether this extra rich content enhances the problem or distracts from its essential theme.

More pinning and unpinning in **A3**, another Papack special that combines Barnes, Sushkov and Le Grand – always a worthy combination. 1.e4? (>2.Sd7,Sg6) but 1...Se7! secures a flight for the bK. The wK must move off the d-file so the wR may provide additional protection for the vulnerable d6 square. 1.Kc4? (>2.Sd7 - 2.Sg6??) 1...Sd4 2.Sg6 and 1...Se7 2.Bb2, 1...Rc7 2.Qd6 but 1...Ba8! **1.Ke3!** (>2.Sg6 - 2.Sd7??) 1...Sd4 2.Sd7 and 1...Se7 2.Bb2 (1...Qxc5+ 2.Qxc5, 1...Rxf4 2.gxf4). I recognise my prejudice against flight-taking tries and key but all is forgotten when results such as this are achieved! The ambition, complexity of strategy and constructional finesse are quite extraordinary. The square vacations by the wK supply essential guards to both d5 and f5 thus mirroring the effects of 1.e4? This same wP prevents an awkward mate by 2.Re1 during the course of the solution; it is a small miracle that the whole thing hangs together. The dual after 1.Kc4? Rxf4+ is of very minor consequence.

Vasyly Dyachuk's blockbuster **A4** took the top honour in the important Albrecht memorial. 1.Sfg4? (>2.Qf7) 1...cxd5 2.Sexd5, 1...Qe5 2.Qxe5, 1...Qd6 2.Qxd6 but 1...Bxd7! 1.Qf7? (>2.Sfg4) 1...Qe5+ 2.Sfd5, 1...Bxd7 2.Sxd7, 1...Ke5 2.Bxg3 but 1...Qd6! 1.Seg4? (>2.Qd2) 1...cxd5 2.Sfxd5 (1...Qd6/Qe5 etc) but 1...Sd3! **1.Qd2!** (>2.Seg4) 1...Qe5+ 2.Sed5, 1...Qd6 2.Qxd6 and 1...Ke5 2.Seg4. A synthesis of two reversal systems is hardly groundbreaking but what is distinctly novel is the manner in which the defences 1...cxd5/Qe5(+) and the mates 2.Sed5/Sfd5 are interchanged across the four phases. The parallel nature of the strategy used between the two systems have led commentators to describe **A4** as a TOIF, or Twomover(!) Of The Future. Herr Albrecht was the great editor of *Die Schwalbe* who always embraced new ideas, so the award is most appropriate.

The author has struggled to find a convenient refutation of 1.Seg4? and it is a pity that in the actual play the mate after the flight is the threat. In view of the magnitude of the undertaking such minor blemishes are readily forgiven. What worries me more is the blocking *and* guarding of g3. bPg3 can be readily removed because 1.e5? (>2.Qd4,Qe4 and 2.g3) is not an issue as after 1...cxd5! 2.Sexd5 (to reclaim e5) the bK can escape to f5!

Retro-analysis confirms that bPg3 can now replace bSa6 leading to the saving of this black piece (1.dxc8Q? Se2!) The merit of VasyI's choice is that his tries are the *only* tries in the diagrammed position. Yet another topic for debate!

THREEMOVERS, by James Quah

We see a bishop-knight battery in **B1** which is fired after offsetting the cost of losing the guard on d5. Black would gain two other flights (c6 and e5) if the king were permitted to capture on d5, so there is much to consider. The key and threat 1.Rdd7! (>2.Rdc7+ Sc6 3.Rxc6) are straightforward. Now, Black too has a battery, and any move of Se7 will open the line Rg7-c7 to defeat the threat. A random move would prevent the defence 2...Sxd5, so it leads to 1...S~ 2.Sc3 (>3.Sd3,Sc6,Sxa6), with the three thematic moves threatened as mates. Black of course can correct his defences. 1...Sc6 (blocks c6) leads to 2.Sd3+ Kxd5 3.Sc3. If Black tries 1...Sg6 threatening 2...Sf4+, the Rh6 is shut off, and we get 2.Sc6+ Kxd5 3.Rxd6. Finally 1...Sxd5 blocks d5 but releases c6, and gives us the Siers battery 2.Sxa6+ Kc6 3.Sb8. To sum up the content, it is a triple threat separated by black correction (and with some tactical play included).

B2 should be solved. The key is easy to find, especially as most of the six variations are quickly worked out in support of it. In such a light setting, 1.Bg7! unsurprisingly carries no threat. The two king flights are comfortably dealt with: 1...Kf5 2.Qf6+ Ke4 3.Qg6 and 1...Kd3 2.c5+ Ke4 3.Qe5. Next, two distant self-blocks follow: 1...dxe6 2.Qd4+ Kf5 3.Qd3 and 1...Bc2 2.Qe5+ Kd3 3.Qe3. All these variations are satisfying to solve, but the last two need more effort. A far bigger solving test comes after 1...g4 2.Sf4 (>3.Qe5) Ke3 3.Qd4, and finally we confront the daunting 1...Be2. After much trial and error spent eliminating all other possibilities, only the amazing 2.Se3! (>3.Qd4) Kf4 3.Qe5 remains, and the threat somehow manages to cover 2...Kd3/Kxe3.

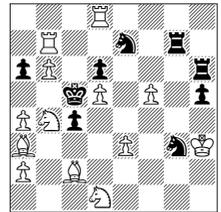
So, what is the theme? Note the threats and mates in the last two variations. These constitute the pseudo-le Grand theme, which an exhausted solver would be unlikely to notice. In hindsight, it is a symmetric and quite natural effect. This is surely the main point of the problem, since the other variations, while satisfying, feel like the sort of thing we have seen quite often. A lesson to learn is that we should read commentary on problems to avoid missing important ideas.

Where do we begin with **B3**? There is the flight 1...Kxe4, for which White does not yet have an answer. We find that 1.Sb3! (>2.Re2 3.Sbd4,Sd2,Scd4) deals with that. Now we have 1...Kxe4 2.R2d4+ Ke5/Kf3 3.R6d5/Sd2. Other thematic defences are 1...c3 (or 1...cxb3) 2.R6d4 (>3.R2d3) cxd2 3.Sxd2 and 1...Rxc4 2.Sbd4+ Kxe4 3.Qxe7. Yes, these variations have one property in common - W2 is a move to d4. It is quite likely that the remaining three defences are worked out first, though they are not thematic. The clearly dangerous 1...dxc6 threatening 2...c5+ did not dissuade White from plotting a quiet threat, but now a check is necessary: 2.R2d3+ cxd3/Kxe4 3.Sd2/Re6. Finally, we round off the solution with 1...g2 2.Bxg2+ Kxg2 3.Rxf2 and 1...Rg6 2.Qh1+ Kxg4/g2 3.Rxg6/Qxg2.

In **B4**, it is the black defenders who are attracted to the same square. Visualising the exciting play after these defences leads to the key 1.Rf3! (>2.Sf6+ Kxe5 3.Sbd7). Observe that if Black captures on d5 and moves away, then Ra5 will guard e5, thus enabling 3.Sf6. Let's start with the simple variations. These are 1...Rxd5 2.Qd4+ Rxd4 3.Sf6 and 1...Bxd5 2.Qc4+ Bxc4/Rd4 3.Sf6/Qxd4. After 1...Scxd5, White plays 2.Qc3 (>3.Sc5) preventing 2...Rc1, and after 2...Sd~, we have 3.Sf6. Similarly, 1...Sxd5 2.Qe7 (>3.Sc5) (2...Bf8?) Sd~ 3.Sf6. In each case, the wQ has to play exactly to where she can shut off the only unit that could guard c5. As this is the square that the bS has just vacated, there is an element of paradox, which is called the Umnov theme.

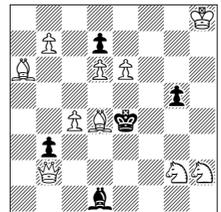
This ambitious scheme is rather costly, and fortunately there are just enough white pieces remaining to ensure it works in practice. The threat needs Sb8, which has no other function, and distracts by suggesting 1.Sa6,Sc6 as possible keys. Also Bf1 is added to allow for 1...Sxe2 2.Sf6+ Kd3 3.Qc3. We are however quite satisfied with Pf7, that not only prevents the obvious 1...Rf8+, but also provides the final variation 1...Sg8 2.fxg8Q (>3.Qxh7) Rxf3 3.e/gxf3.

B1 Valery Shavyrin
2 Pr Victory-75 JT 2020



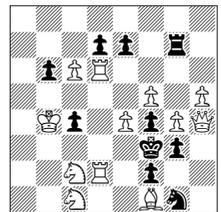
#3

B2 Eugene Fomichev
3 Pr Victory-75 JT 2020



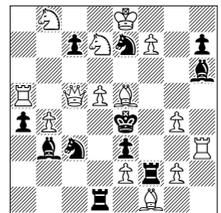
#3

B3 Eugene Fomichev & Aleksandr Sygurov
1-2 Pr *StrateGems* 2019



#3

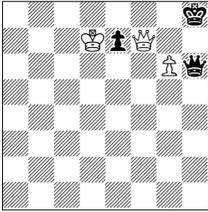
B4 Felix Rossomakho
3 Pr *StrateGems* 2019



#3

MOREMOVERS, by Jörg Kuhlmann

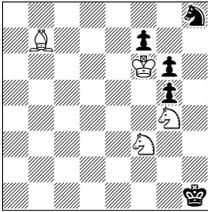
C1 Pavel Arestov
1 Pr (Miniatures)
StrateGems 2019



#9

Stalemate avoidance is quite modest a theme rather than a spectacular one. It doesn't usually deliver sumptuous banquets, but tasty morsels. In **C1** White needs the black pawn, in order to feel safe on the e-file and also to avoid stalemate. 1.Kxe7? Qxg6! 2.Qxg6 stalemate! (Also 1...Qe3+! and either endless checks or stalemate – e.g. 2.Kf8 Qe7+/Qe8+) Therefore 1.Ke8?! looks promising, but 1...Qg7! 2.Qf8+? Qg8! (white zugzwang!) 3.Kxe7 (oh no!) Qxf8+! 4.Kxf8 stalemate! After 1.Ke8?! Qg7! White would need to lose a tempo by *triangulation*: 2.Qf5?! Kg8! 3.Qe6+ Kh8 4.Qf7 Qg8+ 5.Qf8 e5 6.Ke7 (just now! >7.Qh6+ Qh7 8.Qxh7#) 6...Qxf8+ 7.Kxf8 e4 8.Kf7 e3 9.g7+ Kh7 10.g8Q+ Kh6 11.Qg6#, but too late! There should be a less elaborate way of losing a tempo – and there is. **1.Kd8!** That's already it! **1...Qg7!** (1...Qd2+? 2.Ke8! Qd7+/Qd8+ 3.KxQ and still 3...e~ 4.Qf8/Qh7#, 2...Qh6 3.Qf8+!) **2.Ke8!** (>3.Qf8+) **2...Qg8+ 3.Qf8** (zugzwang – note the mutual pin!) **3...e5 4.Ke7!!** (>5.Qh6+) **4...Qxf8+ 5.Kxf8 e4 6.Kf7! e3 7.g7+ Kh7 8.g8Q+ Kh6 9.Qg6#** just in time, because 1.Kd8! saves two moves in comparison with Qf5-e6-f7. Black may transpose moves 2 and 3, namely 2...e5 3.Qf8+! Qg8 4.Ke7!

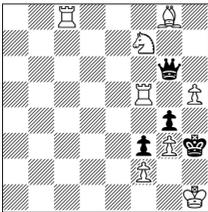
C2 Valery Voinov & Grigory Popov
1 Pr *Gravyura* 2016



#10

C2 consists of two parts. Firstly, White must get the unprovided flight square g2 under control for mating in one – 1.Sf2+? Kg2! To manoeuvre Bb7 into a better position, Sf3 has to help out by temporarily guarding g2. **1.Se1+! Kg1 2.Ba6!** (2.Bg2? on its way to h3, but stalemate!) **2...Kh1 3.Bf1! Kg1 4.Bh3 Kh1** – end of part one. Whereas an *anti-critical* move to g2 (with respect to the *critical square* f3) would give stalemate, the *peri-anti-critical* movement Ba6-f1 ('peri'= around) succeeds. Now 5.Sf3? 'threatens' 6.Sf2#, but ends in stalemate! Therefore, secondly, **5.Sd3! Kg1 6.Sc5!** (6.Sd2? on its way to e4 and g5, but stalemate!) 6.Sde5? Kh1 7.Sxf7? (>8.Sxg5) 7...Sxf7! explains the odd street loafer on h8. **6...Kh1 7.Se4 Kg1 8.Sxg5 Kh1 9.Sf3!** and, with a fatal extra move, **9...g5 10.Sf2#**. Note the *round trip* (*Rundlauf*) Sf3-e1-d3-c5-e4xg5-f3 with an outline like an arrowhead. A winsome version of the well-known story 'How I gained a tempo'.

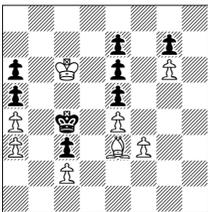
C3 Peter Krug
1 HM *harmonie-aktiv*
2016



#10

C3 (2nd and 3rd Prizes and 2nd Hon. Mention were reported in July) stars a so-called *black Siegfried*: 1.hxg6? stalemate! The black queen is invulnerable as if having bathed in dragon's blood as Siegfried did. Her weak spot, however, is either another piece's move at Black's disposal or being captured with mate – fatal linden leaves between her shoulder blades, so to speak. (Or should I say, Achilles' heels?) **1.Kg1!** covers f1, the king's final destination for giving Black a fatal tempo, and allows the fine threat 2.Sg5+! Qxg5 3.Bc4! (>4.Bf1#) 3...Qc1+ 4.Bf1+ Qxf1+ 5.Kxf1 Kh2 – the linden leaf! – 6.h6 Kh3/Kh1 7.Rh5#. **1...Qxg8!** (Qxf7? 2.h6! Qd5 3.Rh5+ Qxh5 4.Bc4! Qb5 5.Bf1+h7/Rc5 ... 8.#) **2.h6!** (>3.Rh5#) **2...Qxf7!** (Qg6? 3.h7! Qh6 4.h8Q/R ~ 5.Q/RxQ/Sg5#) **3.h7! Qxh7 4.Ra8!! Qh6!** (>5...Qc1#; 4...Qh4? 5.gxh4! g3! 6.Rg5/Rg8 gxh2+ 7.Kxf2 Kh2 8.Rg3! Kh1 9.Rh3#) Black has to forestall uncontrolled checks on the h-file, White those on the 1st rank. **5.Rg5! Qh7!** (>6...Qb1#) **6.Rg6! Qg7!** (Qh5? 7.Rgg8! Qh~ 8.Rh8 ~ 9.RxQ#) **7.Kf1!** (>8.Rxg7! Kh2 – the linden leaf! – 9.Rh7#; 7.Rf6? Qxf6! with guard of h8) **7...Qh7!** (Qa1+? 8.Rxa1 Kh2 – the linden leaf again! – 9.Rh6#) **8.Raa6!** (>9.Rh6+ Qxh6 10.Rxh6#) **8...Qxg6 9.Rxg6 Kh2** – once more! – **10.Rh6#**. The enigmatic move 4.Ra8!! provides for 7...Qa1+? There are no checks in the main line except the mating move. The black Siegfried wreaks havoc on half of the white pieces.

C4 Wilfried Neef
1 Pr Rimkus-75 JT 2017



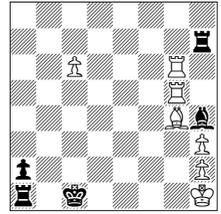
#11

C4 cries out for *critical play* beyond the critical square b6 to realise the *Indian theme*: 1.Ba7? ~ 2.Kb6 Kd4 3.Kxa6+ Kc4 4.Kb6 Kd4 5.Kb5#, but 1.Ba7? stalemate! Instead we see a kind of *peri-critical play*, but not 1.Bg5? Kd4 2.Bxe7 Ke3! First of all, White has to lose a tempo. **1.Bc1! Kd4 2.Bg5 Kc4 3.Bxe7 Kd4 4.Bg5!** (4.Bd8? Ke3!) **4...Kc4 5.Bd8 Kd4 6.Bb6+ Kc4 7.Bxa5 Kd4 8.Bb6+ Kc4 9.Ba7!** Black has an extra move now by having lost the front piece of his doubled pawns – the same strategy as in **C2**. **9...a5 10.Kb6! Kd4 11.Kb5#**. A tricky *peri-Indian!* If you combine the bishop's direct move to a7 in the thematic try with its complex movement around the board, you'll get a so-called *compound Rundlauf*, embellished by the switchbacks g5e7-g5 and b6xa5-b6.

STUDIES, by John Nunn

These days the famous Dutch grandmaster Jan Timman regularly appears in the prize lists, not of oth tournaments, but of study tournaments. In **D1** White must deal with the threat of 1...Kd2+ 2.Kg2 Rg1+. **1.Ra5! Bd8** (1...Kb2+ 2.Kg2 Re1 3.Bd7! draws after 3...a1Q 4.Rxa1 Kxa1 5.c7 or 3...Re2+ 4.Kf3 Rf2+ 5.Ke3 Re7+ 6.Re6) **2.c7!** (although it's a little unusual, this is a true Nowotny; simply moving the rook loses, for example 2.Ra8? Kb2+ 3.Kg2 Rc1 4.Rd6 Rc2+ 5.Kf3 Rf7+ 6.Ke4 Rf4+! 7.Kxf4 Bc7 8.Ke5 Rxc6 or 2.Ra6? Kb2+ 3.Kg2 Rc1 4.Rd6 Rc2+ 5.Kf3 Rf7+ 6.Ke4 Bc7) **2...Bxc7** (after 2...Rxc7 the a5-rook is no longer attacked and White draws by 3.Rd6! Kb2+ 4.Bd1 Rcc1 5.Rd2+ Kc3 6.Rxa2; 2...Kb2+ 3.Kg2 Rxc7 is no better as now 4.Rb5+ Kc3 5.Ra6 draws) **3.Ra7!** (now the rook has access to this square; 3.Rd5? Kb2+ 4.Bd1 Rc1 5.Rg2+ Kb1 6.Rb5+ Ka1 7.Rd2 Rxh3 wins for Black) **3...Kb2+** (if 3...Be5, then not 4.Rxh7? Kd2+ 5.Kg2 Rg1+ 6.Kxg1 a1Q+ 7.Kg2 Ke3 with a decisive attack, but 4.Ra4! Rc7 5.Bf5! Kd2+ 6.Kg2 Rcc1 7.h4! giving the king an escape square and drawing) **4.Kg2 Rg1+** (4...Rc1 5.Rb7+ is an easy draw) **5.Kxg1 Bxh2+** **6.Kxh2 Rxa7** (the stage is set for an unusual finale) **7.Bc8!** (the only drawing move, as White needs to cover a6; 7.Rb6+? Ka3 8.Rb3+ Kxb3 9.Be6+ Kc3 10.Bxa2 Rxa2+ 11.Kg3 Kd4 wins for Black) **7...a1Q** (Black must promote or White will give up his rook for the pawn) **8.Rg1! Qa5** (the black queen is short of squares; note that if Black could play ...Qa6 here then he would win by playing his king to f6 in response to the rook checks) **9.Rg2+ Kc3 10.Rg3+ Kd4 11.Rg4+** and it's perpetual check even though g5 is not covered because the bishop prevents Black's king moving to f5.

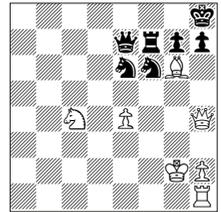
D1 Jan Timman
1-2 Pr *Problem Paradise*
2019



Draw

The game-like position of **D2** features some typical oth motifs, but there's something special in store! **1.Se5!** (White needs his knight in the attack; grabbing the exchange by 1.Bxf7? g5! 2.Qe1 Sf4+ 3.Kf1 Qxf7 is not enough to win as White's rook is out of play and his king exposed) **1...Rf8** (if White can keep his pieces active then winning the exchange will suffice for victory; for example, 1...Sd8 2.Sxf7+ Sxf7 3.Ra1 Qb7 4.Rf1 Sg5 5.Bf5 and White consolidates his extra material) **2.Bf7!** (clearing g6 for mate or possible win of the queen; 2.Bf5? Sf4+! 3.Qxf4 Sh5 regains the piece with a clear draw, while 2.Bxh7? Sf4+ 3.Qxf4 Kxh7 4.Qf5+ Kg8 is safe for Black) **2...Sf4+!** (this active counterplay causes the most difficulty; 2...g5 3.Sg6+ Kg7 4.Sxe7 gxh4 5.Bxe6 wins a piece) **3.Qxf4 Sh5** (3...Rxf7 4.Sxf7+ Qxf7 gives White a decisive material plus) **4.Qg3!!** (the star move of the study, a spectacular retreat of the queen from one attacked square to another, threatening simply Bxh5; 4.Qf5? g6 5.Sc6 Qxf7 is only a draw) **4...Sxg3** (4...Rxf7 5.Sxf7+ Qxf7 6.Qb8+, 4...g6 5.Qc3 and 4...Rd8 5.Bxh5 are all hopeless) **5.Sg6+! hxg6 6.hxg3+ Qh4 7.Rxh4#**.

D2 Niclas Huschenbeth & Martin Minski
1 Pr *StrateGems* 2018



Win

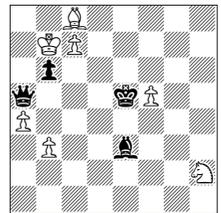
The finish of this study is based on the oth game position **D3**. This first arose in **Hendriks – Kerigan**, Hoogeveen Unive Open 2013. White continued **12.Qg3!!** and held a slight advantage after **12...Rxf7 13.Sxf7+ Qxf7 14.Qd6**, although Black later won. The position recurred in **Yi Wei – Liren Ding**, FIDE World Cup Baku 2015 with the same continuation but this time ending in a draw. While studies based on oth games are not that unusual, it's rare for the key point of a study to have such a close oth precursor.

D3 Game position



In **D4** some intricate introductory play leads to a surprising reciprocal zugzwang. **1.Sg4+** (1.Be6? is simply met by 1...b5) **1...Kd6 2.Sxe3** (2.Be6? b5 3.c8S+ Kc5 4.Sxe3 bxa4 5.bxa4 Qb4+) draws as 6.Kc7 loses the e3-knight to 6...Qf4+ **2...b5** (attacking c7 and so forcing the reply) **3.Sd5 bxa4** (3...Kxd5 loses to 4.Be6+ so Black threatens to take the knight with his queen) **4.Sb6 Kc5** (Black must keep the threats going or else White moves his bishop and promotes the pawn) **5.Sxa4+** (White can remove the annoying black pawn with gain of tempo) **5...Kd6 6.Sb6 Kc5 7.Sd5!** (the double switchback by the white knight is an attractive additional feature of the study) **7...Kd6 8.Kb8** (now that the a4-pawn has gone, White can play this move which avoids the check when Black takes on d5) **8...Qxd5** (the key moment; White must move his bishop, but where?) **9.Ba6!** (9.Bb7? Qxb3 is the first reciprocal zugzwang, and after 10.c8Q Ke5 we reach the second, and a further 11.Qc5+ {11.Qd7 Kf6 and 11.Qf8 Qb6! 12.Kc8 Kf4! 13.f6 Kf5! 14.f7 Qe6+ 15.Kc7 Qc4+ 16.Kb6 Qb3+ 17.Ka7 Qa4+! 18.Kb6 Qb3+ 19.Kc7 Qc4+ 20.Kd7 Qe6+ 21.Kc7 Qc4+ 22.Bc6 Kf6 are also drawn} 11...Kf6 leads to the third, then 12.Qf8+ Kg5 13.f6 Kf5! 14.Qe7 Qg3+ 15.Ka8 Qg8+ 16.Ka7 Qg1+

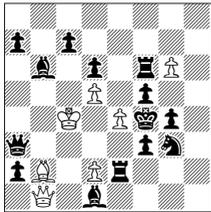
D4 Alexei Sochnev
1 Pr *Zadachy i Etudy*
2018



Win

17.Ka6 Qa1+ picks up the pawn) **9...Qxb3+ 10.Bb7** (now it is Black to play and he is the one in zugzwang) **10...Ke5** (10...Ke7 11.c8Q Kf6 is the same) **11.c8Q** (the other two reciprocal zugzwangs now also arise with Black to play) **11...Kf6** (Black's queen must both pin the bishop and guard e6, so the only potential queen move is 11...Qb6, but this loses to 12.Qf8 Qb3 13.Kc7 Qc4+ 14.Be6 Qf4 15.Bd7 and White has secured his extra material) **12.Qc5! Kg5** (or 12...Qg3+ 13.Ka7 Qf4 14.Bc8) **13.Qe5!** (threatening Qe6) **13...Qb4 14.Kc7** (not 14.f6+? Kg6 threatening ...Qf8+) **14...Qc4+ 15.Bc6 Qf7+ 16.Bd7** and wins.

E1 Abdelaziz Onkoud
2 Pr Csák-Majoros-
Pásztor Tourney 2020

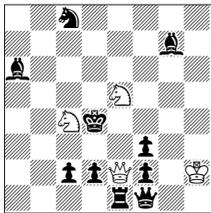


H#2 4 solutions

HELPMATES, by Christopher Jones

July's selection opened with a 4-solution H#2 by Abdelaziz Onkoud in which the wQ visited all four corners, and delivered mate from each end of the long diagonal and each end of the e-file. September's **E1** shows Abdelaziz in similar vein, splicing together four strategically harmonious solutions in which both the wQ and the wB go to both ends of the c1-h6 diagonal in order to get at the bK, perched on that diagonal. In two solutions a black officer must clear the way for the wQ/wB and then must occupy the square that the wQ/wB initially guarded – 1.Bc2 Qh1 2.Bxe4 Qh6# and 1.Re6 Bg7 2.Re5 Bh6#. In the other two solutions, wQ/wB must go to c1, whereupon the squares they initially guarded (e4/e5) are occupied not by a blocking piece but by the bK itself, whereupon one/two step moves of the d2P, claiming control of f4 and e3, administer mate. By a marvellous 'happenstance' (which is in fact very skilfully contrived) these indirect battery mates need to cope with lines of guard of two black defenders, bQa3 and bBb6, and in order to hide away the defender whose line of guard is not intercepted by the wP it is necessary in each case for the defender to go to a5 – 1.Qa5 Qc1 2.Kxe4 d3# and 1.Ba5 Bc1 2.Ke5 d4#. The recurring significance of the a5 square brilliantly complements the recurring significance of the squares c1, h6, e4 and e5, in a style that blends strategic with geometric appeal, a development of the multi-solution H#2 of which Abdelaziz is an especially adept exponent.

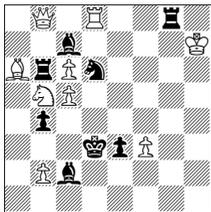
E2 Michal Dragoun
SuperProblem 2019



H#2 6 solutions

Another very striking multi-solution H#2 is **E2**, a problem whose three couplets of solutions are linked with such transparent congruity that very little needs to be said about them – 1.Bf8 Qxf1 2.Bc5 Qd3#; 1.Bb7 Qxe1 2.Bd5 Qe3#; 1.Bxe5+ Qxe5+ 2.Kd3 Sb2#; 1.Bxc4 Qxc4+ 2.Ke3 Sg4#; 1.Kc5 Qxd2 2.Kb5 Qa5#; and 1.Kd5 Qxf3+ 2.Ke6 Qf7#. Here again, there are key squares that are visited by both White and Black: c5, d5, d3, e3. This matrix of white officers seems to be marvellously conducive to soundness, and the only concession that the composer has had to make is the bPf2 (impurifying the ...Sg4 mate), which has to block the f1-f7 line. What a find!

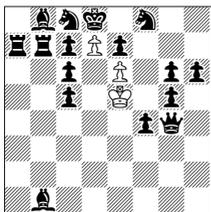
E3 Valery Gurov
4 Pr Csák-Majoros-
Pásztor Tourney 2020



H#2 (b) Sb5↔Sd6

In 2-move helpmates with only two solutions one hopes to find a greater richness and intensity of strategy, and **E3** certainly fills that bill. In solutions that show perfect diagonal-orthogonal correspondence Black must firstly (by way of hideaway) capture the white officer that already stands on what will be the mating line, unpinning a black officer that already stands on what will be the mating square (so why can't it just stay there waiting to be captured on W2?!)) which then self-pins on the other thematic line. On W1 the wS, firing batteries first from the wB and then the wR, must choose carefully the square from which to guard first e2 and then d2. This highly imaginatively conceived construction delivers intrinsically exchanges of functions between the white officers and eye-catching FML effects – (a) 1.Bxd8 Sc3(Sd4?)+ 2.Sc4 Qd6#; (b) 1.Rxa6 Se4(Sc4?)+ 2.Sd4 Qb5#.

E4 Marcos Rolandi
1 Pr *StrateGems* 2019



H#4 3 solutions

E4 was praised by the judge for “marvellously ingenious manoeuvres within a confined space by which both White and Black allow each other space to weave mating pictures”. He drew attention to the particularly baroque feature, the journey made by the f8S to c2 to intercept the line of the b1B. Enjoying the resourcefulness of the play, the judge remarked that “AUW seems almost a bonus feature” – 1.Sxd7+ exd7 2.e6 dxc8R+ 3.Kd7 Kf6 4.Kd6 Rd8#; 1.Sxe6 dxc8B 2.Sd4 Bxg4 3.Sc2 Ke6 4.Kc8 Kxe7#; 1.Ba2 dxc8S 2.Sd7+ exd7 3.Bf7 Sd6 4.Be8 dxe8Q#. Looking at the diagram you would hardly expect that one of the mates would be delivered by a royal battery!

SELFMATES, by Hartmut Laue

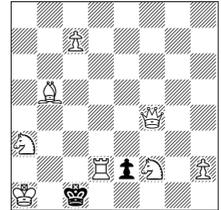
The selfmate section of the 8th FIDE World Cup attracted high quality entries in a remarkably wide range of styles. Accordingly, seven prizes were awarded by judge Aleksandr Azhusin. For the time being, the award is preliminary, hence still subject to alterations in case of well-founded objections. The combination of a black A UW with fourfold play of a white rook battery on the second move in **F1** is highly spectacular and original: **1.Sg4!** is a pleasant key, and the variations show a nice variety of motifs such as battery creation, pins, unpins, sacrifices and walks of the bK: **1...e1Q 2.Rc2+ Kd1 3.Qd4+ Qd2 4.Se3+ Ke1 5.Qh4+ Qf2 6.Rc1+ Kd2 7.Qd4+ Kxc1 8.Qb2+ Qxb2#; 1...e1R 2.Rd4+ Re3 3.Sc2 Kxc2 4.c8Q+ Rc3 5.Qd2+ Kb3 6.Ba4+ Ka3 7.Qc5+ Rxc5 8.Qc1+ Rxc1# (4...Kb3 5.Ba4+ Ka3 6.Qc3+ Rxc3 7.Qc1+ Rxc1#); 1...e1B 2.Rg2+ Kd1/Bd2 3.Qf1(+) Kc1/Be1 4.Bc4 Kd1 5.Ba2 Kc1 6.Sf2 Kd2 7.Qd3+ Kc1 8.Qc3+ Bxc3#; 1...e1S 2.Rb2+ Kd1 3.Se3+ Kc1 4.Rb1+ Kd2 5.Rd1+ Kc3 6.Qd4+ Kb3 7.Rb1+ Kxa3 8.Sc2+ Sxc2#.** The queen promotion leads to a variation that makes use of all five white pieces. **F1** may be seen as the crowning glory of the author's long-standing studies into black AUW in Meredith selfmate moreover form. A comparison with his joint problem **F3** in the selection of the November 2019 issue is certainly of interest.

In the meantime, however, the same composer had discovered the almost-miniature **F2**, which should certainly be highlighted in this context. **1.a8Q! e1Q 2.Sd3+ Kd1 3.Qf3+ Qe2 4.Rd2+ Kxd2 5.Qa5+ Kd1 6.Sf2+ Kc1 7.Qfc3+ Qc2 8.Qb2+ Qxb2#; 1...e1R 2.Sd3+ Kd1 3.Sf4+ Kc1 4.Se2+ Rxe2 5.Qa3+ Rb2 6.Bc2 Kxc2 7.Qad3+ Kc1 8.Qb1+ Rxb1#; 1...e1B 2.Qh1 Kd1 3.Qag2 Kc1 4.Ra3 Kd1 5.Ba2 Kc1 6.Qg4 Kd2 7.Qd5+ Kc1 8.Rc3+ Bxc3#; 1...e1S 2.Qh1 Kd1 3.Qa5 Kc1 4.Sd3+ Kd1 5.Qhh5+ Sf3 6.Sc5 Kc1 7.Qd2+ Sxd2 8.Sb3+ Sxb3#.** It is doubtful whether the repetition of the second moves (twice each 2.Sd3+ Kd1 and 2.Qh1 Kd1), usually viewed as a weakness, should be regarded in a negative light here. In any case, the twofold occurrence has a structuring effect upon the four variations, which are thus divided into two pairs: promotions to major pieces versus promotions to minor pieces.

F3 shows three black Bristol variations in a very harmonious setting, introduced by the flight-giving sacrificial key **1.Se7!** with the threat **2.R8g7+ Ke8 3.Qc8+ Qd8 4.Bc6+ Rd7#**. This Bristol combination is now shifted downwards in two steps, a delightful example of echoed play: **1...e4 2.Rf8+ Kxe7 3.Qxc7+ Qd7 4.Bd6+ Rxd6#, 1...Bxf5 2.R5g7+ Ke6 3.Qc6+ Qd6 4.Bd5+ Rxd5#**. The unity of the presentation with its mirrored moves of the bK and wQ is even more convincing than that of a well-known diagonal version of the contents by Petko Petkov in 1997 (PDB P1350976). By-play is less impressive: **1...Kxe7 2.Qxc7+ Qd7 3.R8g7+ Ke8 4.Qxd7+ Rxd7#, 1...Qd8 2.Rxd8 Bxf5/b5 3.Sxf5/Qd5+ and 4.B(Q)d5+/Qd7+ Rxd5/Rxd7#, 1...Qd7 2.R8g7+ Ke8 3.Qb8+ Qc8/Qd8 4.Qxc8+/Bc6+ Rd8/Rd7#** (but also **2.Rf8+ Kxe7 3.Rg7+ Kd6 4.Qd5+ Rxd5#**).

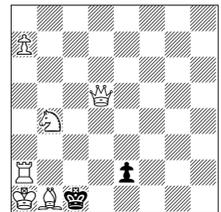
Havel's classic miniature **F4** shows chameleon echo mates by a bS with the wK on opposite corner squares. After **1.Kg2! Sf2 2.Qh2+ Sh3**, the wK walks via **f3-e4-f5-f6-g7** to **h8** while the bK can only helplessly step up and down, with the conclusion **9.Rg8 K~ 10.Be7(+)** **Kh5 11.Qe2+ Kh6 12.Bg5+ Sxg5 13.Sf7+ Sxf7#**. The second variation, **1...Sg3 2.Qf3+ Kh4 3.Qf6+ Kh5 4.Rg5+ Kh4 5.Qh6+ Sh5 6.Kh1 Kh3 7.Sd3 Kh4 8.Rg1 Kh3 9.Qe6+ Kh4 10.Be7+ Sf6 11.Qe2 Kh3 12.Qg4+ Sxg4 13.Sf2+ Sxf2#**, has inaccuracies on White's 7th and 8th moves. Despite this known regretful defect, the ingenuity of the concept was honoured by the inclusion of the problem in the FIDE Album 1914-1944/III. Almost a century after Havel, **F5** resumes the objective and presents it flawlessly in 12 moves: **1.Qd6+! Ka5 2.Qb6+ Ka4 3.Qa7+ Sa6 4.Kc4 Ka5 5.Kc3 Ka4 6.Kb2 Ka5 7.Ka1 Ka4 8.Rb1 K~ 9.Be1(+)** **Ka4 10.Qd7+ Ka3 11.Bb4+ Sxb4 12.Sc2+ Sxc2#, 1...Ka7 2.Se6 Ka8 3.Rb8+ Ka7 4.Qg3 Ka6 5.Qa3+ Sa4 6.Kc6 Ka5 7.Kb7**

F1 Olaf Jenkner
2 Pr – Silver Medal
8th FIDE World Cup 2020



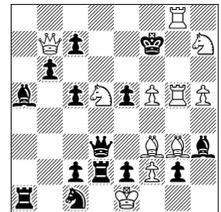
S#8

F2 Olaf Jenkner
Gaudium 2020



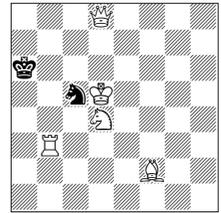
S#8

F3 Aleksandr Kuzovkov
6 Pr 8th FIDE World Cup 2020



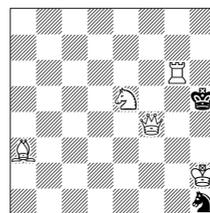
S#4

F5 Viktor Zheglov
(after Miroslav Havel)
6 HM 8th FIDE World Cup 2020



S#12

F4 Miroslav Havel
Bohemian Garnets 1923



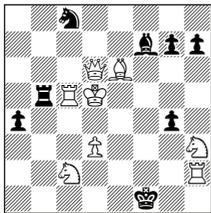
S#13

Kb5 8.Qb3+ Ka5 9.Be1+ Sc3 10.Ka8 Ka6 11.Qb5+ Sxb5 12.Sc7+ Sxc7#. Clearly, achievements like F1, F2 and F5 owe a great deal to tools that were not available in former times. But for reaching those aims it is not enough to be in the possession of powerful computers. The skills of how to make clever use of them is the decisive point. Both authors are known as experts in this respect. Olaf Jenkner is the developer of the solving program “Gustav”.

FAIRIES, by Geoff Foster

I hope that the name above the diagram of **G1** will tempt lovers of the orthodox helpmate to examine it closely. The problem is a *helpselfmate*, which is almost an orthodox stipulation, being equivalent to a helpmate with colours reversed in which the mating move is forced. The solution of part (a) is: **1.Qa6! Bg6 2.Bf7 Bxd3**

G1 Vitaly Medintsev
1 HM 8th FIDE World Cup
2020

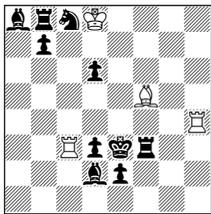


HS#4 (b) Pd3→f4

3.Ke6 Bg6! 4.Rf5+ Bxf5#. Play begins with the wQ making a far-sighted anticipatory pin of the bRb5. The bB then captures the wPd3, and after 3.Ke6 we are almost ready for the selfmate phase of the solution. As things stand 4.Rf5+ can bet met by 4...Rxf5, so the bB must move in order to self-pin the bRb5. If 3...Bxc2? then 4.Rf5+ Ke1!, and if 3...Be4? then 4.Rf5+ Bf3!, so the only safe hideaway is the switchback 3...Bg6! (which explains the reason for the bPh7). **(b) 1.Qf8! Rb4 2.Rb5 Rxf4 3.Kc5 Rb4! 4.Bc4+ Rxc4#.** Every single move has perfect diagonal/orthogonal correspondence, with two pairs of pieces (white Rc5/Be6 and black Rb5/Bf7) exchanging roles. The change in the position of the wP leads to a solution in which White pins along the f-file and checks along the a6-f1 diagonal, a reversal of the first solution. This time 3...Re4? 4.Bc4+ Re2!, and 3...Rd4? 4.Bc4+ Rd3!, so (with bPs occupying a4 and g4) the switchback 3...Rb4! is forced. Both mates are models, with the bSc8 doing wonderful service in guarding e7, d6 and b6. The bPg7 guards f6 in the first mate.

The judge, Vlaicu Crişan, commented: “this charming and artistic presentation is perhaps the most aesthetically satisfying from the whole tournament”. However it is less ambitious than the prizewinners, and three white pieces are used to guard squares around the bK (although wSc2 also has a use in preventing 3...Bc2 or 3...Bb1 in the first solution). A third tiny negative point is the limited interplay, although it should be noted that Black’s first move vacates a square for a white piece, which determines the white move order.

G2 Valery Gurov
1 Pr *SuperProblem*
1987TT 2017

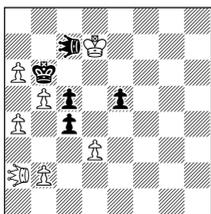


H#2 (b) Pe2→f2
Take&Make Chess

The 198th tourney of *SuperProblem* had the following theme. In a H#2 with at least one fairy element, a logical try (main plan) fails because of a single obstacle. In the solution a purely-motivated manoeuvre, exploiting the fairy elements of the problem, is executed that removes the obstacle and allows the main plan to work.

Top prize went to **G2**, which uses the *Take&Make* fairy condition. White’s plan is to play 1...Kc7 and 2...Bxc8-b6, but something must be done about the defence 3.Bxc3-c5. The bBd2 must capture the wRc3 beforehand and then return to d2, but due to *Take&Make* the switchback is not straightforward! **(a) 1.Bxc3-c1 Kc7 (Kd7?) 2.Bd2 Bxc8-b6#.** In the twin position the bPe2 is moved to f2 and the main plan is 1...Kd7 and 2...Rxc8-e7, but 3.Rxf5-e4 or 3.Rxf5-e6! Therefore the obstacle is the wBf5, which must be removed. **(b) 1.Rxf5-h3 Kd7 (Kc7?) 2.Rf3 Rxc8-e7#.** The mating piece of one solution is captured in the other solution (the Zilahi theme), and the diagonal/orthogonal correspondence even extends to White’s first move, in which the wK avoids closing the line of the mating piece.

G3 Bojan Bašić
2 Pr *SuperProblem*
1987TT 2017



H#2 Volage
(a) ♞♞ L1 (b) ♞♞ DG

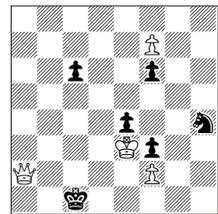
G3 uses the *Volage* fairy condition, in which any unit (except kings) changes colour the first time it moves between squares of different colour. In (a) the fairy units are *Lions*, which hop over a unit of either colour to any square beyond. The main plan is 1.L1c7-a5 L1a2-f2, but this is not mate because the L1f2 has moved from a light to a dark square and is now a black unit! In the surprising solution the Lions exchange roles and colours. **(a) 1.L1c7-h2 L1a2-a5=b 2.L1h2-a2=w L1a2-f2#.** Here 1...L1a2-a5=b creates the black L1a5, while 1.L1c7-h2 and 2.L1h2-a2=w create a new white L1a2, which can then deliver mate without changing colour. In the twin the Lions become *DoubleGrasshoppers*, which move by making two consecutive G moves as part of a single move. The main plan is 1.DGc7-a5-a7 DGa2-d5-d2, but the DGd2 has become black and so does not check the bK (via d4). **(b) 1.DGc7-f4-d6 DGa2-a5-a7=b 2.DGd6-d2-a2=w DGa2-d5-d2#.** Here 1...DGa2-a5-a7=b creates the black DGa7, while 1.DGc7-f4-d6 and 2.DGd6-d2-a2=w create a new white DGa2. The judge, Dmitry Turevski, praised the replacement of the white fairy piece on a2 as a very artistic feature. The economy is also excellent, when so many thematic hops had to be conceived.

PROOF GAMES AND RETROS, by Bernd Gräfrath

Around 1970, John Beasley invented the fairy condition “Fuddled men”. In his booklet *Some Flights of Chess Fancy* (1989), he writes that the pioneer problem was “pure spoof”, and he explains: “‘Fuddled’ men have had a little too much to drink: not so much as to incapacitate them totally, but enough to slow them down. To be precise, having made a move, a fuddled man must stop and think for one turn before moving again.” In his later booklet *More Flights of Chess Fancy* (2000), he gives a little more background about the problem: “I composed it around 1970, but thought it too slight to stand on its own and held it back with the intention of making it part of a series. But the companion pieces never materialised, and when I showed it to some friends at a late-night session in 1987 David Friedgood immediately suggested that I offer it to Norman Macleod for the *British Chess Magazine*. Norman liked it, and it has since appeared in at least one anthology of off-beat chess problems.” In the PDB, I have found another “fuddled” problem by John (a retro-twin asking for the last move), and it appeared in *The Problemist* of 1992 (P1012481). In 2015, John returned to the topic of Fuddled men in his paper “Four recent problems exploiting fuddled men” (where you can also find the pioneer problem mentioned above; see <http://www.jsbeasley.co.uk/vchess/fuddledmen.pdf>). There he discusses some problems by Paul Bissicks and Ronald Turnbull, who had published them in two papers for *feenschach* (of 2013 and 2014). John wrote about them: “I have to say that I have watched their emergence with the greatest of pleasure. [...] ‘Fuddled men’ were never intended as more than a joke; to see them used as a vehicle for problems such as these was wholly unexpected.”

H1 is a nice example for the possibilities offered by Fuddled men. The stipulation is a selfmate, but the added “PRA” immediately gives away that there is a retro aspect. This abbreviation stands for “Partial Retrograde Analysis”, and Werner Keym (in his book *Chess Problems Out of the Box*) explains it as follows: “If several legal special move rights are mutually dependent, each of these rights should once be acknowledged; this also applies to the remaining rights.” This convention is usually applied to castling and en passant captures; but in the case of Fuddled men, it is relevant because the last move determines which piece is not allowed to move in the diagram position. First we have to study the try play: If it were Black’s turn to move, White has simple replies to fulfil the stipulation. For example, if Black plays **1...c5**, then White has **2.Kd4!** This is legal, because the black pawn is fuddled. The pawn cannot move away and so will give check after Black’s next move (awakening it from its slumber), and this will be mate, because the fuddled white king is incapable of running away. Similarly, **1...f5 2.Kxe4; 1...Sg6 2.Kf4; 1...Kd1 2.Kd2**. But White does not have a neutral waiting move, and here PRA comes to the rescue! We must distinguish between several possible last moves by Black: If the black king is fuddled, then White plays **1.Kd2**. Similarly, a fuddled pawn e4 is exploited by **1.Kd3**, and a fuddled pawn f3 by **1.Ke2**. The most interesting play occurs if one of the other three black units moved last: If bPf6 is fuddled, then **1.f8=R**; if bPc6 is fuddled, then **1.f8=B**; and if bSh4 is fuddled, then **1.f8=S**. Judge Michel Caillaud wrote: “This study in promotion is neat”, and he gave the problem a commendation.

H1 Ronald Turnbull & Paul Bissicks
C *feenschach* 2014

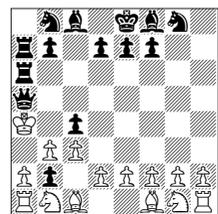


S#2 (PRA)
Fuddled Men

An influential step occurred in 2019, when a new version of François Labelle’s program “Jacobi” was published which was able to test proof games with Fuddled Men. I immediately started to explore the possibilities. Several examples were published on the website of Thomas Brand’s Retroblog, and this was combined with a thematic tourney, in the hope that my illustrations would inspire other composers to explore proof games with Fuddled Men in depth (www.thbrand.de/downloads/5rbtt_fuddled.pdf). The tourney received good responses and led to the creation of a breathtaking winner. I want to show you the two problems which I included in the award.

H2 employs the specific characteristics of Fuddled men in a beautiful and transparent way. In an orthodox proof game, it would be obvious that Black’s last move was a capture by the bQa5. But the only missing white unit was captured on the b-file, leading to doubled black pawns. Let us have a look at the solution: **1.c3 a5 2.Qc2 e3 3.Kd1 a4 4.Qxh7 g6 5.Ke2 a3 6.Qxg6 Rh6 7.Kb3 c4 8.Qc2 Ra7+ 9.Ka4 Ra6 10.b3 Qa5 11.Qb2 axb2#**. The check of 8...Ra7+ does not come from this rook (because it is fuddled), but from the bPc4. The wKb3 can then flee to a4, and the next move (by the bRh6; remember that the bRa7 is still immobilised!) provides a shield against the check from the other rook! Then the bQa5 shields against the bRa6, and the mate-giving queen only awakens after the final move from a different black unit.

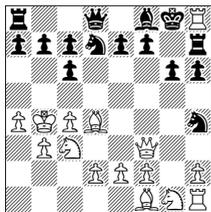
H2 Michel Caillaud
C 5th Retroblog TT 2020



PG 11.0
Fuddled Men

H3 was the clear winner of the tourney, and I think that it could also be a prize-winner in an informal tourney without a given theme. The last moves (before the final mating move) must have been bRg7-h7 and wRh7-h8, but this is not

H3 Michel Caillaud
Pr 5th Retroblog TT 2020



PG 23.5
Fuddled Men

sufficient to open the cage in the North-East. Releasing the position only succeeds after both rooks perform a roundtrip (and the black rook nearly completes a second one!). The thematic white rook is promoted, but it is not obtrusive, because it replaces the captured white rook from a1 (Phoenix theme). The complex route of the black king is also impressive. Solution: 1.a4 Sh6 2.Ra3 Rg8 3.g4 Sf5 4.Rc3 h6 5.g5 Sh4 6.Rc6 dxc6 7.c4 Bf5 8.Qb3 Kd7 9.Kd1 Bh7 10.g6 Kc6 11.Kc2 Sd7 12.gxh7 g6 13.Kc3 Rg7 14.h8=R Kf6 15.Kb4 Rh7 16.Qf3 Kg7 17.Rg8 Rh8 18.b3+ Kh7 19.Rg7 Rg8 20.Bb2+ Kh8 21.Rh7+ Rg7 22.Bd4+ Kg8 23.Rh8 Rh7 24.Sc3#.

When John Beasley saw the award, he wrote to me: “Yes, very nice. Just like Ronald Turnbull and Paul Bissicks did, Michel has captured the curious flavour of Fuddled Men, and has done things with them which I would not even have thought to attempt. Please pass this comment on to him” — which, of course, I did!

BCPS AWARD: STUDIES 2018/19

By John Nunn

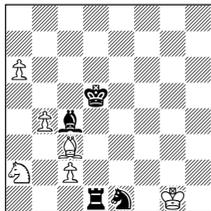
[In the solutions below just the main line has been given. Readers wanting a full analysis will find this in the issue of original publication. In order to assist in this, the page number and issue are given in the text. – Ed.]

53 studies were entered for this journey. E1222 was disqualified, leaving 52 for consideration by the judge. First, a couple of comments about studies which did not appear in the award. E1245, E1265 and E1271 were found to be unsound and could not be corrected by the composers. E1232 and E1272 were also found to be unsound, but in these cases the composers were able to rescue the studies. E1259 was based on a missed draw from an otb game, but this draw was already analysed in depth in *Nunn's Chess Endings* (Volume 2) and the addition of an admittedly attractive first move was not enough to propel it into the award. The play in E1233 resembles that in a study by Kovalenko (11762 in the HHdbV database) and that study also had a neat underpromotion for a second stalemate avoidance. E1253 adds a preliminary sacrifice to an earlier Wotawa study, but 32930 in HHdbV (by Kuznetsov) does very much the same thing.

There were some unusual features in this journey. Firstly, the standard was exceptionally high and both editor Yochanan Afek and the composers deserve congratulations on a marvellous set of studies. Quite often I can rule a fair number of studies out of contention for the award early on, but that was not possible this time since every study had something worthwhile to contribute. The award is lengthy, but I feel that reflects the quality of the entry. Secondly, an unusual number of studies were extensions, corrections or enhancements of previously published studies. Judges often deal with such cases by awarding a ‘Special Honourable Mention’ or something similar and I have not broken with this tradition. However, I would like to direct readers to the special awards as they are really noteworthy.

Ranking many excellent studies is extremely difficult and I accept that another judge might have produced a totally different award. I tend to rank studies higher if I can understand them without using a computer. Sadly, switching on the machine seems to be more common with me these days, although whether that is due to the increasing complexity of studies or my own advancing years is hard to say. A few studies had long-winded main lines which lacked interest, but additional moves do not necessarily improve a study and I tended to prefer those that came to the point in a reasonable time. Some studies made a greater artistic impression on me, while others had more thematic content. I have tried to balance these in the award, and a fair number of both types appear amongst the Prizes. Some studies were 6- or 7-man tablebase positions and while I have nothing special against this, I think that a long series of accurate moves by itself does not make a prize-winning study and there should be either something spectacular or some clear thematic content. Finally, I would like to thank Gady Costeff for his help in checking for antipositions. On to the award.

Sergiy Didukh
1 Pr *The Problemist*
2018/19

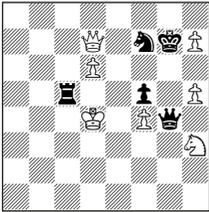


Win

1st Prize E1251 (p.56, March 2019) **Sergiy Didukh**. 1.a7 Sxc2+ 2.Kh2 Rh1+! 3.Kg2!! Ke6 4.a8Q Bd5+ 5.Qxd5+ Kxd5 6.Kxh1 Kc4 7.Bd2 Kb3 8.b5 Kxa2 9.Bc3! Se3 10.b6 wins; 7...Kd3 8.b5 Kxd2 9.b6 Sd4 10.Sb4! wins. (Logical try: 3.Kxh1? Ke6! 4.a8Q Bd5+ 5.Qxd5+ Kxd5 zugzwang 6.Bd2 Kc4 zugzwang 7.Kg1 Kd3 8.b5 Kxd2 9.b6 Sd4 10.Sb4 Sf3+! draws).

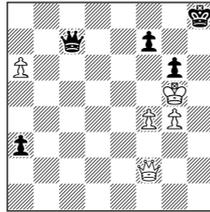
A relatively natural position leads to a perfect thematic try study based on a reciprocal zugzwang. The rook sacrifice refusal is truly surprising, but the feature which propelled this study to the top of the award is the refutation of the white

Peter Krug & Mario Garcia
 7 Pr *The Problemist*
 2018/19



Win

Vlaicu Crişan & Árpád Rusz
 1 HM *The Problemist*
 2018/19



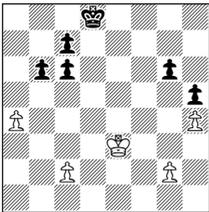
Draw

7th Prize E1224 (p.272, Jan. 2018) **Peter Krug & Mario Garcia.** 1.h6+! Kxh6 2.Qe6+! Kg7 3.Qxf7+ Kxf7 4.h8Q Rd5+! 5.Kxd5 Qf3+ 6.Kd4! Qxf4+ 7.Kc5! Qc1+ 8.Kb6! Ke6 9.Sf4+! Kd7 10.Qg7+! Kxd6 11.Qf6+ Kd7 12.Qf7+! Kd6 13.Qe6#.

Black tries to force stalemate by multiple sacrifices, but White's accurate king moves thwart Black and lead to a mid-board mate. The mate itself is rather mundane, but the preceding active play by both sides makes for an entertaining study.

1st HM E1255 (p.108, May 2019) **Vlaicu Crişan and Árpád Rusz.** 1.f5! Qd8+ 2.f6 Qa5+ 3.Kh6 Qxa6 4.Qa7!! Qxa7 5.g5! a2 stalemate.

Franjo Vrabec & Harold van der Heijden
 2 HM *The Problemist*
 2018/19



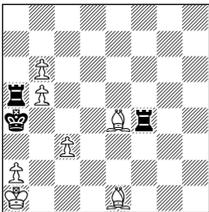
Draw

The sacrificial deflection in the main line is the key point of the composition, leading to a position in which Black is unable to relieve stalemate despite being a queen ahead. The natural initial position and interesting sidelines, which include further queen offers, enhance this game-like study.

2nd HM E1240 (p.448, Sept. 2018) **Franjo Vrabec & Harold van der Heijden.** 1.c4! c5! 2.Kf2!! Ke8 3.Ke2 Ke7 4.Ke3 Ke6 5.Ke4 Kd6 6.Kf4 Kd7 7.Kf3 Kd6 8.Kf4 c6 9.Ke4! Kd7 10.Ke3 Ke8 11.Kf2!! Kf8 12.Ke2! Ke7 13.Kf3 Kd8 14.Ke2 Kc8 15.Kd2 Kc7 16.Kd3 Kb7 17.Kc3 (or 17.Kc2) 17...Ka6 18.Kb3 (or 18.Kb2) 18...Ka5 19.Ka3 b5 20.Kb3! b4 21.g3! draws.

Corresponding squares are a familiar feature of pawn endings, but all the classical examples involve completely blocked pawns. The possibilities that may arise when there are still mobile pawns have not been much explored, although I made a small effort with, for example, 15339 in the HHdBV database. This study is quite subtle, as there are two networks of corresponding squares depending on whether Black has played ...c6. White's king appears relatively free to move, but the necessity of coping with the switch of network in case Black plays ...c6 imposes severe constraints. The initial retreat to f2 at move two is quite unexpected and is echoed by a similar retreat in the other network at move 11. An intricate study which, despite the lack of pieces, presents quite a puzzle.

Vladislav Tarasyuk
 3 HM *The Problemist*
 2018/19



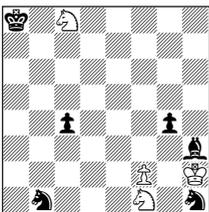
Win

3rd HM E1252 (p.56, March 2019) **Vladislav Tarasyuk.** 1.Be6! Ka3! 2.b7 Rxb5! 3.Bxb5 Re4! 4.Be2!! Rxe2 5.Bd2!! Rxd2 6.b8Q Rd1+ 7.Qb1 zugzwang 7...Rxb1+ 8.Kxb1 wins.

Both sides make sacrifices in the route to the finale, with White carefully avoiding various stalemate possibilities along the way. The actual stalemate is not original, but that takes little away from an appealing composition.

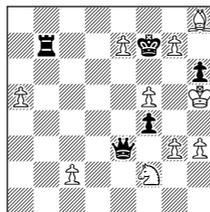
4th HM E1270 (p.230, Nov. 2019) **Petr Kiryakov & Aleksandr Zhukov.** 1.Sb6+! Kb7 2.Sxc4 Bxf1 3.Se3 Sd2 4.Sxf1 Sxf1+ 5.Kg2!! Kc6! 6.Kxf1! Sg3+! 7.fxg3 Kd5 8.Ke1! Ke5! 9.Kd1! Kd4 10.Kd2! Ke4 11.Ke2! draws.

Petr Kiryakov & A.Zhukov
 4 HM *The Problemist*
 2018/19



Draw

Martin Minski & P.Murdzia
 5 HM *The Problemist*
 2018/19



Draw

It's all in the spectacular 5.Kg2!, ignoring the knight in the corner to set up an unusual king fork. The introductory play is rather mechanical.

5th HM E1236 (p.408 July 2018) **Martin Minski & Piotr Murdzia.** 1.Sg4 Qe2! 2.Kh4! Qxe7+ 3.f6 Qd8 4.Sxh6+ Ke6 5.g8Q+ Qxg8 6.Sxg8 f3! 7.f7! Kxf7 8.Sh6+! Kg6 9.a6 Rd7! 10.a7! Rxa7 11.Bd4 Ra4 12.c4! Rxc4 13.Sg4 Rxd4 stalemate.

Some entertaining introductory play leads to a neat pin stalemate. The thematic try 8.Bd4? fails as it leaves a crucial white pawn on the board.

6th HM E1264 (p.188, Sept. 2019) **Richard Becker.** 1.Bb3! Bxb3 2.Kc3! Rc5+ (...Bxa2 3.Rd1#) 3.Kxb3 Rb5+ 4.Kc3 Rc5+ 5.Kb4 Rc7 6.Rdb2+ Kc1 7.Re2! Kb1 8.Rab2+ Kc1 9.Ka3! Bc5+ 10.Kb3! Rb7+ 11.Kc3 Bd4+ 12.Kd3 Bxb2 13.Re1#.

A neat first move leads to echo mates, which are achieved without apparent effort and with limited material. The overall effect is attractive, but the fact that one mate occurs at move 3 while the other is delayed until move 13 diminishes the impact. Moreover, some of the side variations are hard to understand without computer assistance.

7th HM E1260 (p.148, July 2019) **János Mitkovics.** 1.d7! Bb6 2.Rb1! Kxf7 3.Kg3! d3 4.Se3!! Rxe3+! 5.Kxf2!! Bc5! 6.d8S+!! Kf6! 7.Sb7! Bd4 8.Rd1! Ke5! 9.Sa5! Ke4 10.Sc4! Re2+ 11.Kg3! Bf2+! 12.Kg4! Be1 13.Sd6+! Kd4 14.Sf5+! Kc3! 15.Kf3! Rf2+! 16.Ke4! d2 17.Ra1! Re2+ 18.Kf3! Rf2+ 19.Ke4! Kb2 20.Rd1 Kc2 21.Se3+ draw.

There is a lot of content here, but the main excitement is already over by move six, and the remaining lengthy variation is rather an anti-climax.

8th HM E1272 (p.231, Nov. 2019, version) **János Mitkovics.** 1.Rxe2 f5! 2.Bxf5 Qxb6+ 3.Kg5 Qf6+ 4.Kh5! Qf7+ 5.Rg6 e3!! 6.Re1!! Kf4!! 7.Rf1+! Ke5 8.Bd3! Qd7 9.Rg5+! Kd4 10.Be2! Qh3+ 11.Kg6 Qe6+ 12.Rf6! Qe8+ 13.Rf7! Kc3! 14.Kg7!! Qe6 15.Ra7! Kd2! 16.Bg4!! Qd6! 17.Ra2+! Kc3 18.Rga5! Qd4+ 19.Kh6 Qxg4 20.R5a3+ Kb4 21.Ra4+ wins.

This study is a corrected version of the one which appeared in the magazine. Like the preceding study, it has much content, but the very lengthy solution includes many moves which I could not understand without using a computer.

Special HM E1241 (p.448, Sept. 2018) **Jan Timman.** 1.g8S+! Ke6 2.Ra6+ Kf7 3.Ra7+ Kg6 4.Se7+ Kf6 5.Sg8+ Bxg8 6.Bc3+! bxc3 7.h8Q+! Qxh8 8.Rh7!! Qg7 9.Rxg7 Kxg7 10.Kxc2 theoretical draw.

The Dutch grandmaster has produced a much-improved version of a study by Van den Ende from 1968, adding some interesting introductory play, including an underpromotion.

1st Comm E1227 (p.314, March 2018) **Mirko Miljanić, Branislav Djurašević & Zvezdan Marjanović.** 1.g5 Sf7 2.Be7! Kd7! 3.Kf2 Ke6 4.Kxf3 Se5+ 5.Sxe5 Kxe5 6.Bf6+!! gxf6 7.g6 Ke6 8.Kf4 Ke7 9.Kxf5 Ke8 10.Ke6! wins.

This positional draw has occurred several times in otb play; for example, it was handled accurately in Tunik – Daniliuk, St Petersburg 1993. Amusingly, in Majella – Lioe, Wotulo Memorial Jakarta 2001 Black reached the positional draw but then resigned! Nevertheless, the addition of the exceptional winning idea with Bf6+ is a worthwhile discovery.

[The remaining problems in the award are listed below. These will appear with diagrams, solutions and judge’s comments next issue – Ed.]

2nd Comm E1231 (p.360, May 2018) **Amatzia Avni.**

3rd Comm E1230 (p.360, May 2018) **Michal Hlinka and Luboš Kekely.**

4th Comm E1226 (p.314, March 2018) **Michal Hlinka & Luboš Kekely.**

5th Comm E1244 (p.488, Nov. 2018) **Amatzia Avni.**

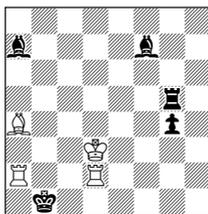
6th Comm E1257 (p.108, May 2019) **Marjan Kovačević & Steffen Slumstrup Nielsen.**

7th Comm E1237 (p.408, July 2018) **Peter Krug.**

Special Comm E1261 (p.148, July 2019) **Paul Michelet.**

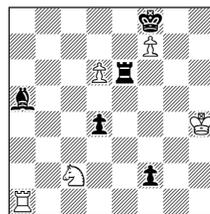
[Many thanks to GM John Nunn for his expert award. The award is provisional and remains open for 3 months; any claims should be addressed to Yochanan Afek in the first instance.]

Richard Becker
6 HM *The Problemist*
2018/19



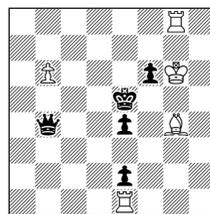
Win

János Mitkovics
7 HM *The Problemist*
2018/19



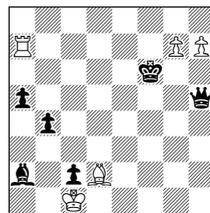
Draw

János Mitkovics
8 HM *The Problemist*
2018/19 (v)



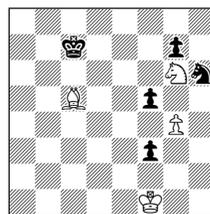
Win

Jan Timman
(after J. Van den Ende)
Sp HM *The Problemist*
2018/19



Draw

Mirko Miljanić, Branislav Djurašević & Z. Marjanović
1 C *The Problemist*
2018/19



Win

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