



MAT PLUS

No. 39-40

Autumn-Winter 2010

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Endgames: **Iuri Akobia**, 72B Iosebidge str. ap 132, Tbilisi 0160, Georgia (akobia@geo.net.ge)
Helpmates: **Harry Fougiaxis**, Delvinou 4, GR-11363 Athens, Greece (harryfou@ath.forthnet.gr)
Fairies: **Eric Huber**, CP 13-72, 024240 Bucharest, Romania (huberic@yahoo.fr)
Retro/Math.: **Hans Gruber**, Ostengasse 34, D-93047 Regensburg, Germany (hg.fee@t-online.de)
Experts: **Geoff Foster** (English language supervisor), **Ilja Ketris** (Russian language supervisor)

Deserving Fellows: **Sir Jeremy Morse** (United Kingdom) and **Itamar Faybish** (Belgium)

EDITORIAL

As we reach a turning point in the life of the magazine I feel the need to say some impressive words, but being an ordinary man I usually lack them. So I will simply express my sincere thanks to the editors of all the “Originals” columns and invite them all to continue their engagement with the magazine in the future.

I am also grateful to composers who dedicated a lot of their time and invested a great deal of effort in preparing quality articles for readers of Mat Plus Review. I am particularly impressed with the work of my closest co-operator Dragan Stojnić, who unselfishly shared his knowledge on almost 150 pages of Mat Plus Review during the last four years. Still, it didn’t prevent him from composing many extraordinary problems. It’s such a pity that some of his more celebrated countrymen don’t realize that, having learnt so much from their predecessors, it’s now their duty to give something of it in return for the benefit of future generations of chess composers, and by doing so to learn something they didn’t know: there is at least as much happiness in giving as there is in receiving.

I owe special gratitude to Sir Jeremy Morse and Mr. Itamar Faybish for their generous donations which not only helped the publication of the magazine, but also strengthened my occasionally undermined conviction that I am doing the right things.

Starting with the first issue in 2011 Mat Plus (No.41) will change its physiognomy and frequency of publication. It will inherit the concept (and the English language) of Mat Plus Review, which will cease after number 15-16/2010, while the frequency of publication will be variable, depending on when enough material is gathered to fill the 120-130 pages (size is determined by postal rates). At least two issues per year are guaranteed. Each issue will be a separate book, ending with its own index of authors and, what has been missing so far, the all important index of themes and terms.

Important information for potential subscribers is that Mat Plus will cease publication of original problems. Semi-formal and thematic tourneys will be organized instead: all received works will be published on the website www.matplus.net, and the awards will be printed in the magazine. The tourneys will start as soon as software tools on the site are provided.

The price of a Single issue will be €15. If more issues are ordered at once the following discounts are offered: 1 issue €15; 2 issues €25; 3 issues €34; 4 issues €43; 5 issues €50. Subscriptions will be received for up to 5 numbers in advance.

By the way, quality bound past volumes (Mat Plus Review + Mat Plus + Indexes) for years 2007 through 2010 are also available, again with discounts if more volumes are ordered at once: 1 year €30; 2 volumes €55; 3 volumes €75; 4 volumes €90.

Milan Velimirović

ORIGINAL PROBLEMS

Judges 2010:

Endgames: **David Gurgenidze**, Georgia

Helpmate twomovers: **Ioannis Kalkavouras**, Greece

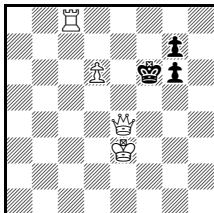
Helpmate moremovers: **Christopher J. A. Jones**, Great Britain

Fairies: **Kjell Widlert**, Sweden

Retro/Mathematic: **Thomas Brand**, Germany

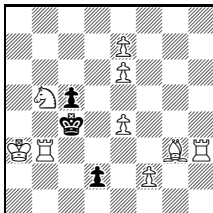
Direct problems and selfmates will be collectively judged by MatPlus.Net members.

1643.
Dmitri Turevski
Russia



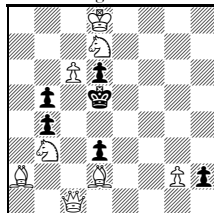
≠2✓✓ 4+3

1644.
Valery Kopyl
Vasyl Dyachuk
Ukraine



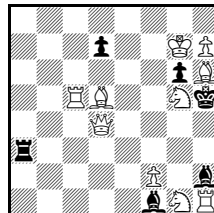
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1645.
Sebastian Alejandro
Palomo
Argentina



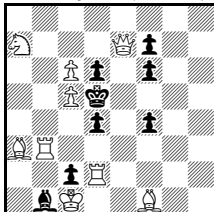
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1646.
Robert Burger
USA



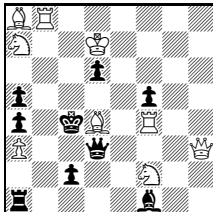
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1647.
Živko Janevski
Macedonia
version of 1113 (MP 2008)



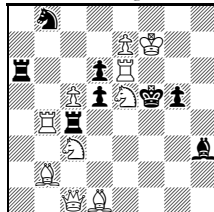
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1648.
Marjan Kovačević
Serbia



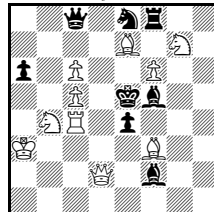
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David Shire
United Kingdom



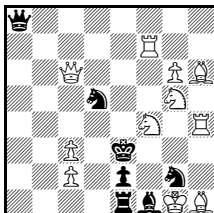
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1650.
Islam Kazimov
Paz Einat
Azerbaijan / Israel



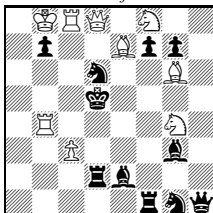
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1651.
Robert Burger
Marjan Kovačević
USA / Serbia



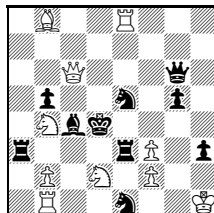
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1652.
Jean-Marc Loustau
France
dedicated to Marjan Kovačević



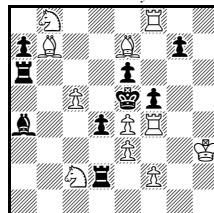
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1653.
Valeriy Rezinkin
Belarus



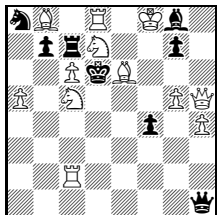
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1654.
Rolf Kohring
Germany



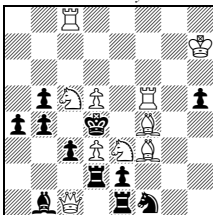
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1655.
Milan Velimirović
Serbia



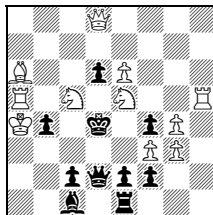
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1656.
Andreas Witt
Germany



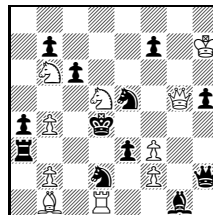
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1657.
Milan Velimirović
Serbia



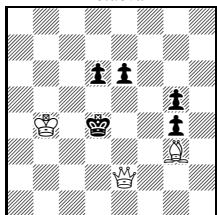
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1658.
Aaron Hirschenson
Israel



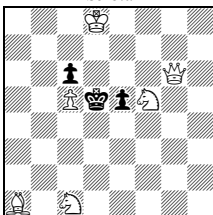
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1659.
Mihail Croitor
Moldova



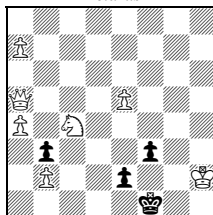
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Petrašin Petrašinić
Serbia



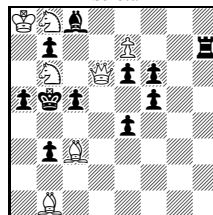
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1661.
Valeriy Rezinin
Belarus



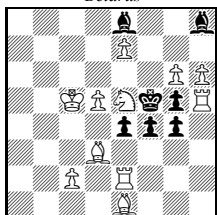
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1662.
Petrašin Petrašinić
Serbia



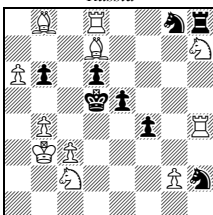
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1663.
Valeriy Rezinin
Belarus



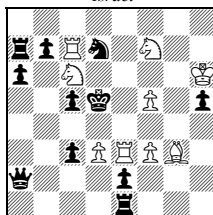
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1664.
Felix Rossomakho
Russia



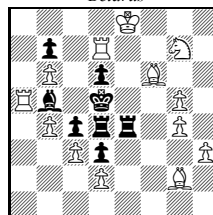
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1665.
Arieh Grinblat
Israel



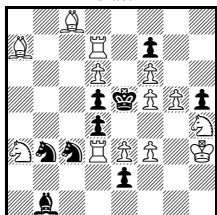
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1666.
Valeriy Rezinin
Belarus



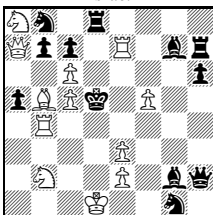
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1667.
Arieh Grinblat
Israel



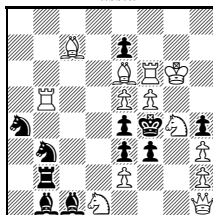
#3 13+9

1668.
Arieh Grinblat
Evgeni Bourd
Israel



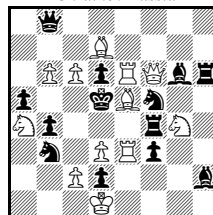
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1669.
Valeriy Kirillov
Boris Maslov
Russia



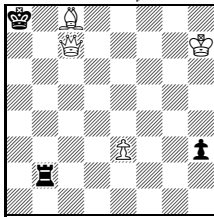
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1670.
Valentin Rudenko
Victor Chepizhny
Ukraine / Russia



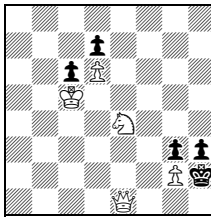
#3 12+13

1671.
Rolf Kohring
Germany



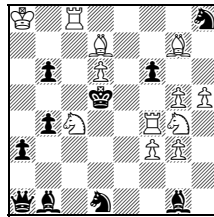
≠4 4+3

1672.
Valeriy Rezikin
Belarus



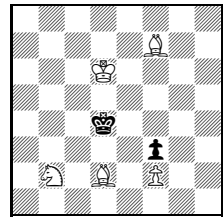
≠4 5+5

1673.
Arieh Grinblat
Israel



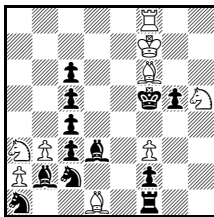
≠4 12+10

1674.
Valeriy Rezikin
Belarus



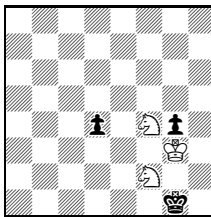
≠6 5+2

1675.
Ioannis Kalkavouras
Emmanuel Manolas
Greece



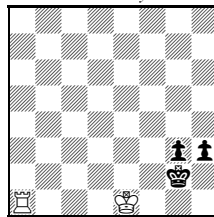
≠8 9+12

1676.
Valery Barsukov
Russia



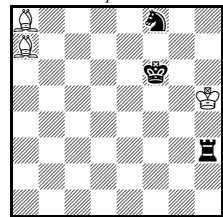
≠11 3+3

1677.
Siegfried Hornecker
Germany



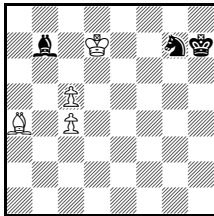
= (draw) 2+3

1678.
Luis Miguel Martin
Spain



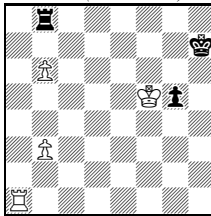
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1679.
Marcel Dore
Alain Pallier
France



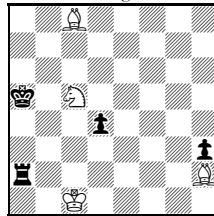
+ (win) 4+3

1680.
Yochanan Afek
Israel (Netherlands)



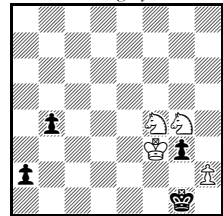
+ (win) 4+3

1681.
Iuri Akobia
Georgia



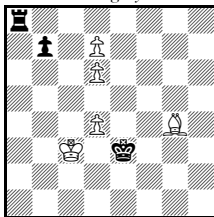
(+) win 4+4

1682.
János Mikitovics
Hungary



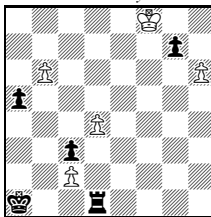
= (draw) 4+4

1683.
János Mikitovics
Hungary



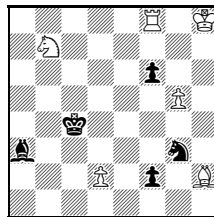
+ (win) 5+3

1684.
Siegfried Hornecker
Germany



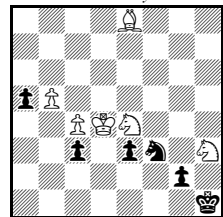
+ (win) 5+5

1685.
Borislav Ilinčić
Mirko Miljanić
Serbia



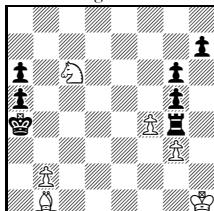
= (draw) 6+5

1686.
Gerhard Josten
Germany



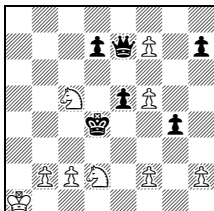
+ (win) 6+6

1687.
Mario Guido García
Argentina



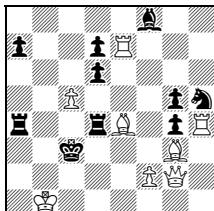
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1688.
Mirko Marković
Serbia



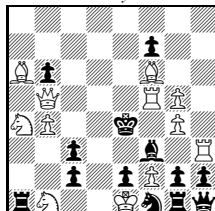
+ (win) 9+6

1689.
Darko Hlebec
Serbia



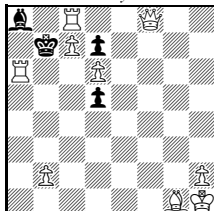
+ (win) 8+10

1690.
Alberto Armeni
Italy



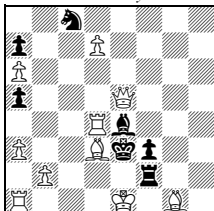
s#2 12+13

1691.
Alberto Armeni
Italy



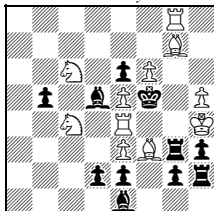
s#5 9+4

1692.
Rolf Kohring
Germany



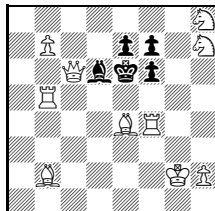
s#5 10+7

1693.
Frank Richter
Germany



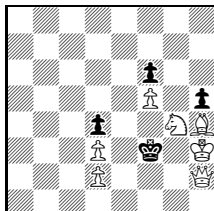
s#7 11+11

1694.
Steven Dowd
USA



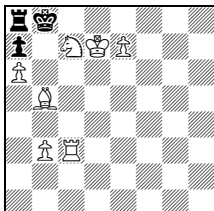
s#8 10+5

1695.
Ivan Soroka
Ukraine



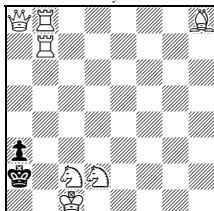
s#9* 7+4

1696.
Sven-Hendrik Loßin
Germany
after Frank Richter
MP 37 no. 1560



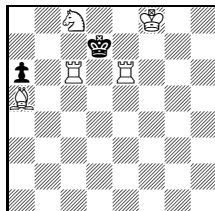
s#10 7+3

1697.
Mirko Degenkolbe
Steven Dowd
Germany / USA



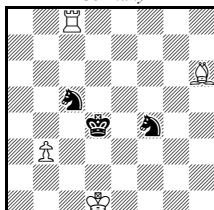
s#11 7+2

1698. (C?)
Henry Tanner
Steven Dowd
Finland / USA



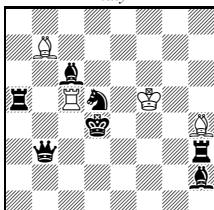
s#16 5+2

1699.
Rolf Kohring
Germany



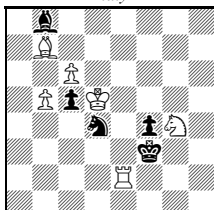
h#2 b) ♖b3→f2 4+3

1700.
Alberto Armeni
Italy



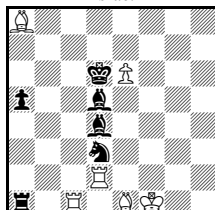
h#2 2111 4+7

1701.
Valerio Agostini
Gabriele Brunori
Italy



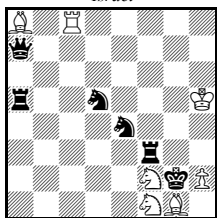
h#2 b) ♜c5→g3 6+5
 c) ♜b8→e1
 d) ♜b8→f5

1702.
Menachem Witztum
Israel



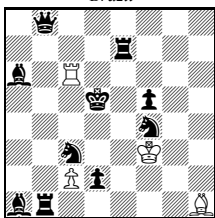
h#2 2111 6+6

1703.
Menachem Witztum
Israel



h#2 2111 7+6

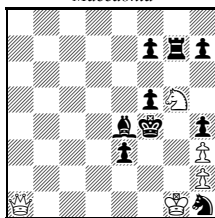
1704.
Ricardo de Mattos Vieira
Brazil



h#2 4+10

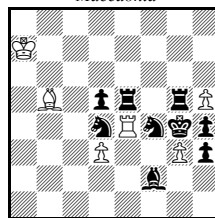
b) ♖f3=♙c2

1705.
Aleksandar Popovski
Macedonia



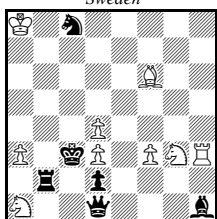
h#2 2111 5+9

1706.
Živko Janevski
Macedonia



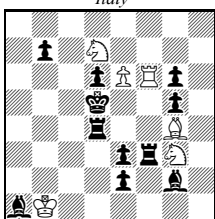
h#2 4111 6+9

1707.
Christer Jonsson
Sweden



h#2 2111 9+6

1708.
Valerio Agostini Gabriele Brunori
Italy



h#2 6+11

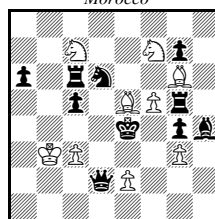
b) ♘d7→a5

1709.
Živko Janevski
Macedonia



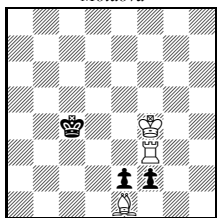
h#2 2111 4+15

1710.
Abdelaziz Konkoud
Morocco



h#2 2111 9+10

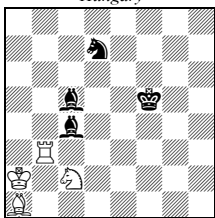
1711.
Mikhail Croitor
Moldova



h#3 3+3

b) ♙e2→d3

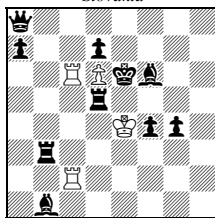
1712.
Andras Toth
Hungary



h#3 4+4

b) ♖f5→e5

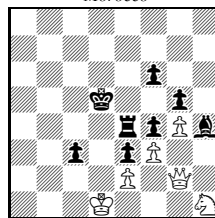
1713.
Jaroslav Štůň
Slovakia



h#3 211... 4+10

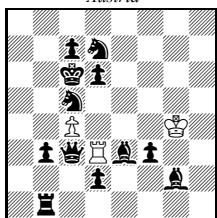
b) ♗f6→c3

1714.
Abdelaziz Konkoud
Morocco



h#3 411... 6+8

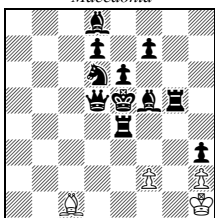
1715.
Georg Pongrac
Austria



h#3 3+12

b) ♖c6→c6

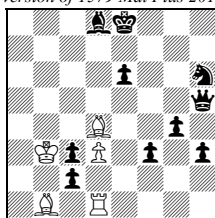
1716.
Georgi Hadži-Vaskov
Macedonia



h#3 4+11

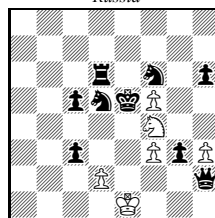
b) ♖e5→f6

1717.
Christer Jonsson
Sweden
version of 1579 Mat Plus 2010



h#3 211... 5+10

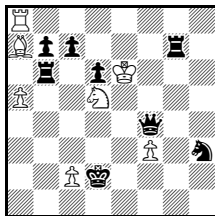
1718.
Dmitry Alexandrov
Russia



h#3 6+9

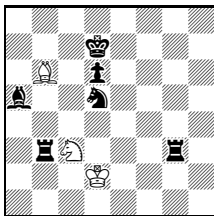
b) ♘f4→e4

1719.
Aleksandr Maksimov
Russia



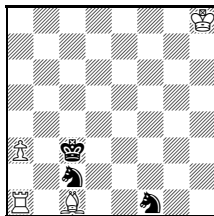
h#3 311... 7+8

1720.
Jaroslav Štúň
Slovakia



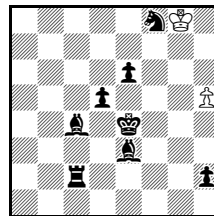
h#3.5 3+6
b) ♖g3→c5

1721.
Mikhail Croitor
Moldova



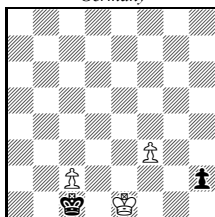
h#4 211... 4+3

1722.
Kenneth Solja
Christer Jonsson
Finland / Sweden



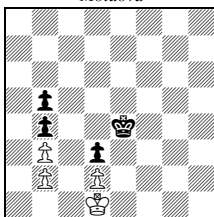
h#4 b) ♘h5 2+8
c) ♙h5
d) ♖h5

1723.
Rolf Kohring
Germany



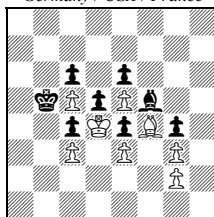
h#5.5 211... 3+2

1724.
Mikhail Croitor
Moldova



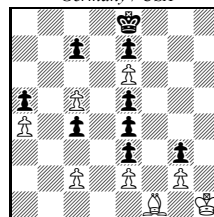
h#10 4+4

1725.
Mirko Degenkolbe
Steven B. Dowd
Guy Sobrecases
Germany / USA / France



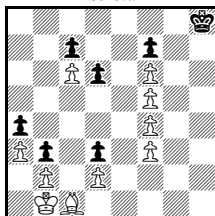
h#14 8+8

1726.
Mirko Degenkolbe
Steven B. Dowd
Germany / USA



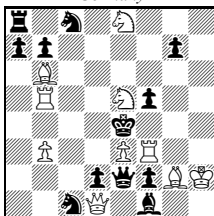
h#15.5 8+9

1727.
Miodrag Radomirović
Serbia



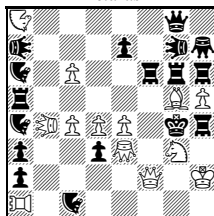
h#17' 10+7

1728.
Hubert Gockel
Germany



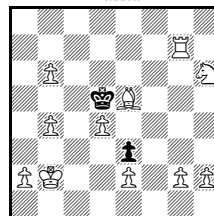
≠2' 10+12
AnnanChess

1729.
Mikhail Khramtsevich
Aleksandr Bulavka
Belarus



≠2 13+17
Functionary Chess

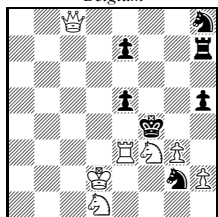
1730.
Oleg Ageev
Russia



≠3 11+2
Transmuting Kings

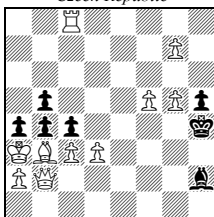
- ♞♞=Nightrider
- ♟♟=Grasshopper
- ♖♖=Rookhopper
- ♘♘=Lion
- ♙♙=Rook-Lion
- ♚♚=Kangaroo

1731.
Gilles Regniers
Belgium



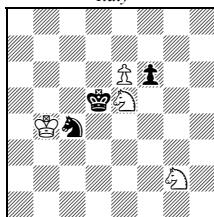
#3 7+7
Isardam

1732. (C?)
František Sabol
Czech Republic



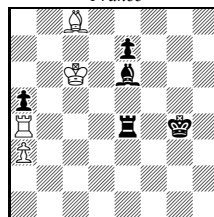
s#11 10+7
MarsCirce

1733.
Vito Rallo
Italy



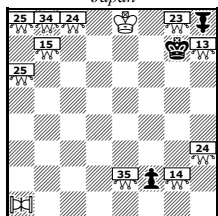
h#2 2111 4+3
Isardam

1734.
Pierre Tritten
France



h#2 2111 4+5
Take&Make

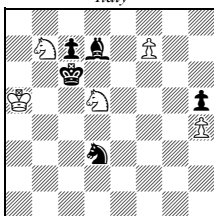
1735.
Yoshikazu Ueda
Japan



h#2 9111 12+3

♞ = Non-stop Equihopper
♞(X,Y) = (X,Y) Leaper
♞ = Dummy

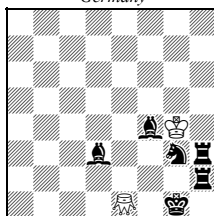
1736.
Alberto Armeni
Italy



h#3 211... 5+5

Andernach
Einstein

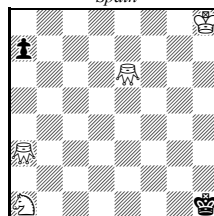
1737.
Rolf Kohring
Germany



h#5 2+6

♞ = Grasshopper

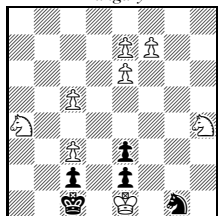
1738.
Luis Miguel Martin
Spain



h#7 211... 4+2

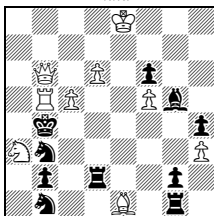
♞ = Grasshopper

1739. (C?)
György Bakcsi
Hungary



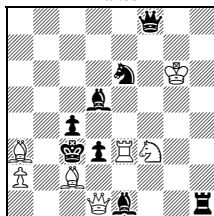
s=7 8+5
BlackMustCapture

1740.
Ramaswami Ganapathi
India



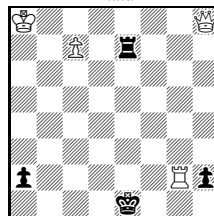
h=4 9+10
AntiCirce

1741.
Pierre Tritten
France



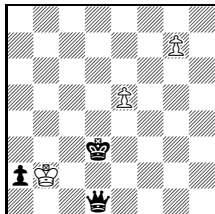
hs#2 2111 7+8
AntiCirce
Andernach
Madras

1742.
Ramaswami Ganapathi
India



hs#2 2111 4+4
Circe

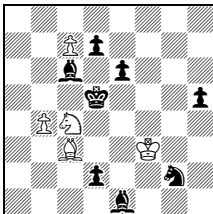
1743.
Kevin Begley
USA
For Cashel



hs#3 3+3

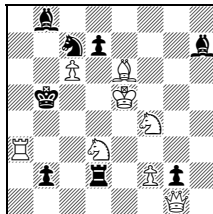
- b) ♖e5→f4
- Anticirce
- Equipollents

1744.
Abdelaziz Onkoud
Morocco



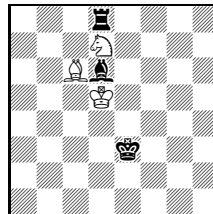
hs#3 211... 5+8

1745.
Jaroslav Štůň
Slovakia



hs#3 411... 8+8

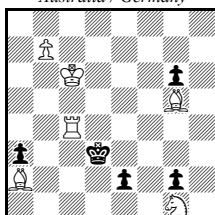
1746.
Jaroslav Štůň
Slovakia



hs#4 3+3

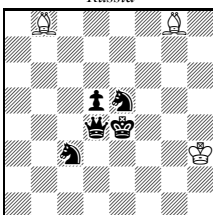
- b) ♖e3→f5
- c) ♗c6→c5
- d) c) ♗d5→c3
- Köko
- CirceParrain

1747.
Geoff Foster
Arno Tüngler
Australia / Germany



hx=2 4111 6+5

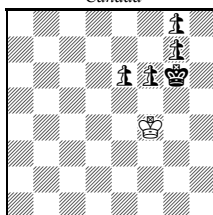
1748.
Peter Moldovyanu
Russia



sh#4 3+5

- b) ♗d4→c6

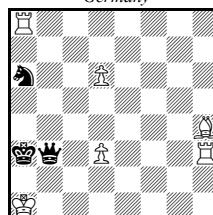
1749.
Cornel Pacurar
Canada



phser=#6 1+1+4N

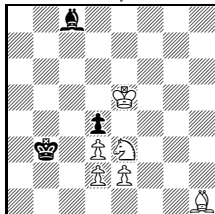
- 211...
- Circe Clone
- Einstein Chess

1750.
Rolf Kohring
Germany



sh#7 6+3

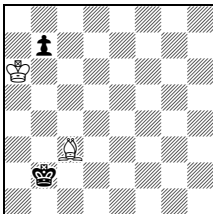
1751.
Vito Rallo
Italy



sh#10 6+3

Isardam

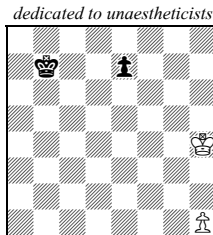
1752.
Cornel Pacurar
Canada



psr-h=13 2+2

AntiKings

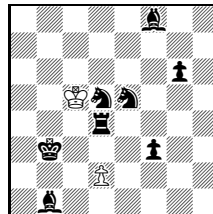
1753.
Kevin Begley
USA



sh-ep-17 2+2

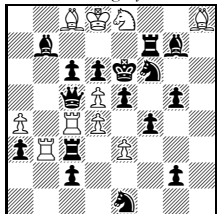
- b) ♗h4→h5
- PWC Degradation

1754. (C?)
Dan Meinking
USA



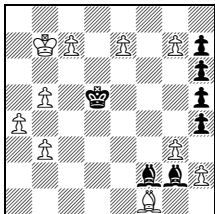
ser-lx=53 2+8

1755. (C?)
Imre Kirchner
Hungary



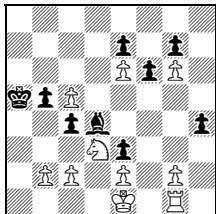
ss=96 Circe 10+16
Madrasi

1756. (C?)
Michel Caillaud
France
dedicated to Milan Velimirović



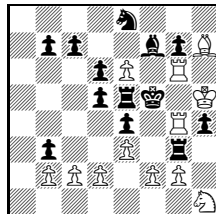
-27 & #1 10+7
Defensive retractor
type Proca

1757. (C?)
Valery Liskovets
Belarus



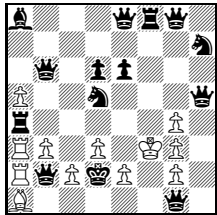
hc#2.5 10+9
b) ♖b5

1758. (C?)
Thomas Volet
USA



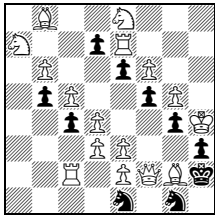
Resolve
the position 12+13

1759. (C?)
Nikolai Ivanov Beluhov
Bulgaria
dedicated to Yuri Lebedev



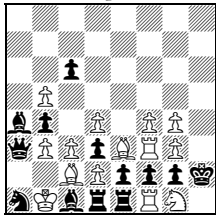
Mate? 12+14

1760. (C?)
Nikolai Ivanov Beluhov
Bulgaria
dedicated to Yuri Lebedev



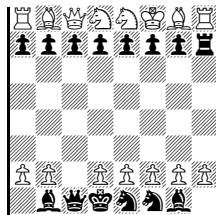
Last move? 16+10

1761. (C?)
Nikolai Ivanov Beluhov
Bulgaria



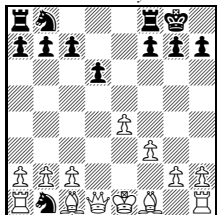
Release
the position 14+13

1762. (C?)
Kevin Begley
USA



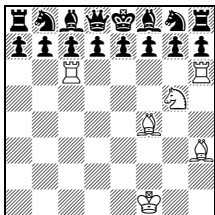
PG 9.0 15+14
Anti-kings
Horizontal cylinder

1763.
Bernd Gräfrath
Germany



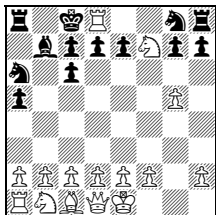
PG 11.0 13+12
Single combat
(Duellantenschach)

1764. (C?)
Joost de Heer
The Netherlands



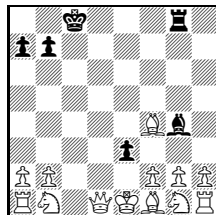
SPG 11.0 6+16
Take & make chess

1765.
Dan Meinking
USA



PG 12.5 15+13

1766. (C?)
Henryk Grudzinski
Poland



PG 16 13+8
SAT



SOLUTIONS OF ORIGINAL PROBLEMS IN THIS ISSUE

Twomovers

1643. Dmitri Turevski

1.Rc5? ~ 2.Qe7#(A) 1...Kf7!(a); 1.Qd5? ~ 2.Rf8#(B), 1...g5!(b); 1.Re8? ~ 2.Qf4#(C) 1...Kg5!(c); 1.Rh8! (-), 1...Kf7(a) 2.Qe7#(A), 1...g5 (b) 2.Rf8#(B), 1...Kg5(c) 2.Qf4#(C).

To the best of my knowledge the Dombrovskis paradox was never tripled in a miniature. Was it? (Author) • Simple to solve. But as I understand, here is Dombrovskis. For miniature it is cool! (MC) • Wow! (KB) • It is obvious, white rook must go. The key is nice and rook tries are good. But queen try is artificial and trivial. (VS) • Wow! Wonderful achievement. I am sure it has not been done before. (SK)

1644. Valery Kopyl, Vasyil Dyachuk

1.e8=Q? ~ 2.Rc3#(A1), 1...d1=Sl(a); 1.e8=S? ~ 2.Sd6#(B1), 1...d1=Ql(b); 1.Be5! ~ 2.Sd6/Rhc3#, 1...d1=Q(b) 2.Rhc3#(A2), 1...d1=S(a) 2.Sd6#(B2).

Identical Hannelius. (Authors) • Its easy! 1.Be5 generates 2 powerest threats. (MC) • Not very convincing, with its simple separation of threats in solution. (JL) • Interesting change of promotions (VS) • Pseudo Hannelius! (SK)

1645. Sebastian Alejandro Palomo

1.Qh1! (-), 1...Kc6 2.Sa5#, 1...Ke6 2.Sd4#, 1...Ke4 2.g4#, 1...Kc4 2.Sb6#.

The key leaves the star only. (VS) • Old theme, but nice flights giving key. (SK)

1646. Robert Burger

*1...Bd3 2.Rxh2/Bf3#, 1...Ra4/Rf3/Ra6 2.Bf3#, 1.Se6?/Sf7? ~ 2.Bf3#, 1...g5! (2.Bf7?); 1.S5f3? ~ 2.Qh4#, 1...Rxf3 2.Bxf3#, 1...g5 2.Bf7#, 1...Ra4! (2.Bf3?); 1.Se4? ~ 2.Sf6#, 1...Ra6 2.Sg3#, 1...Kg4 2.Sg3#, 1...Rf3! (2.Bf3?); 1.Bf7? ~ 2.Bxg6#, 1...Bd3 2.Rxh2#, 1...Ra6! (2.Bf3?), 1.Be4! ~ 2.Bxg6#, 1...Bd3/Ra6/Kg4 2.Bf3#.

Tricky problem with interesting virtual play. It is obvious halfbattery must work, but not obvious which way. (VS)

1647. Živko Janevski

1.Bd3? ~ 2.Qxd6(A)/Qe4#(B), 1...dxc5!(x); 1.Rb5? (C) ~ 2.dxc6#, 1...dxc5(x) 2.Rxc5#, 1...d3!(y); 1.Rc3? ~ 2.Bc4#(D), 1...d3(y) 2.Rdd3#, 1...Ba2!; 1.Re2? ~ 2.Qxf7#, 1...dxc5(x) 2.Qxc5#, 1...d3(y) 2.Qe4#(B), 1...Kc4!; 1.Rb4! ~ 2.Rbx4#, 1...dxc5(x) 2.Bc4#(D), 1...d3(y) 2.Qxd6#(A), 1...Kxc5 2.Rxb5#(C).

An economical setting of changed functions of the four white moves with split Zagoruiko, transferred mates, mates on flights and flight-giving key. (Author) • Good complex play. (VS)

1648. Marjan Kovačević

*1...Qxa3 2.Bb6#, 1...Qxd4 2.Rc8#; 1.Kxd6? ~ 2.Bd5#, 1...Qxa3+ 2.Bc5#, 1...Qxd4+ 2.Bd5#, 1...Bg2 2.Qxd3#, 1...Qe4 2.Qc3#, 1...Qf3!; 1.Sb5! ~ 2.Sxd6#, 1...Qxa3 2.Ba7#, 1...Qxd4 2.Qc3#, 1...Kb3 2.Bd5#, 1...Qe4 2.Qc3#.

The same white piece (Bd4) is used for triple self-pin on d4, and triple battery-play from d4. (Author) • The try is strong, unfortunately the self-pin variation uses the threat mate. (JL) • Perfect problem with spectacular mates. (VS) • Unusual changes of the battery mates and pin mates! Superb! (SK)

1649. David Shire

1.Se-? ~ 2.Rf6#, 1...dxc5 2.Re5#, 1...Sd7!; 1.Sf3? ~ 2.Qxg5# (2.Rf6#?), 1...Rg4 2.Rf6#, 1...Kg4 2.Qxg5#, 1...Rf4!; 1.Se4! ~

2.Sg3# (not 2.Rf6#? not 2.Qxg5#?), 1...Rxe4/dxe4 2.Rf6#, 1...Rc3 2.Qxg5#, 1...Kxe4 2.Bc2#, 1...Ra3 2.Sxd6#.

Tertiary threat correction using half battery. (Author) • Nice key, lovely mate 1...Kxe4 2.Bc2# (VS)

1650. Islam Kazimov, Paz Einat

*1...Bd4 2.Qh2#, 1...Qxc6 2.Sxc6#, 1...Sd6 2.Qxd6#; 1.Qg5! ~ 2.Rxe4#, 1...Bd4 2.Qg3#, 1...Qxc6 2.Qxf5#, 1...Sd6 2.Bxd6#, 1...exf3 2.Qf4#.

The key is not charming but very unexpected. Good change play. (VS)

1651. Robert Burger, Marjan Kovačević

*1...Sxc3 2.Qxc3#, 1.Se4? ~ 2.Sxg2/Sxd5#, 1...Sgxf4 2.Qc5#, 1...Sdx4 2.Rh3#, 1...Kxe4 2.Sd3#, 1...Kf3 2.Sxd5#, 1...Sf6 2.Rh3#, 1...Sxc3!; 1.Sf3! ~ 2.Sxg2/Sxd5#, 1...Sgxf4 2.Qe6#, 1...Sdx4 2.Re7#, 1...Ke4 2.Sxg2#, 1...Kxf3 2.Sh5#.

Stunning change play with plenty of picturesque mates. (VS) • Superb changes! Rober Burger is getting better and better with age!! (SK)

1652. Jean-Marc Loustau

*1...Rd3 2.Rb5#(A), 1...Bf4 2.Bxf7#(B); 1.Bd3? ~ 2.Rb5(A)/Rd4# – Novotny, 1...Bxd3 2.Rd4#, 1...Rxd3!; 1.Rf4? ~ 2.Bxf7(B)/Qxd6# – Novotny, 1...Rxf4 2.Qxd6#, 1...Bxf4!; 1.Qc7! ~ 2.Qc5#, 1...Sd- 2.Se3#, 1...Sc4! 2.Rb5#(A) (2.Se3+? Sxe3!), 1...Sf5! 2.Bxf7#(B) (2.Se3+? Sxe3!).

The problem intends to show some paradoxical ideas: – 1) In each of 2 thematic tries the purpose of the key is to threaten a mate A or B; the key of the actual play contains a double harmful effect which is the opposite of this purpose; paradoxically the mates A and B appear in the actual play (here the keys of the tries delete a black control respectively to b5 or f7, and the key of the solution adds a new black control to these squares). – 2) Dombrovskys theme pattern between the set play and the 2 thematic tries. – 3) Novotny threats are both refuted by one of thematic black moves of this Novotny. – 4) Dalton theme (the key unpins a black unit which in turn pins the key-unit); I think that this old theme, when it is shown (as here) with thematic tries using the pinning of the black unit in the initial position, can be seen as a paradoxical theme. – There is also Diagonal/Orthogonal echo. – Black correction in actual play. (Author) • A grand orchestration! (KB) • Very perfect and complex play with remarkable key and mates. (VS)

1653. Valeriy Rezinin

1.Rd1! ~ 2.Sb3#, 1...Qd3 2.Qb6#, 1...Rad3 2.Ba7#, 1...Red3 2.Bxe5#, 1...Bd3 2.Qd5#, 1...S1d3 2.Sc2#, 1...S5d3 2.fe3#.

1654. Rolf Kohring

1.Bc6? ~ 2.Sd7/Bd6#, 1...Rxc6 2.Sd7#, 1...Bxc6 2.Bd6#, 1...dxe3!; 1.Se1? ~ 2.Sf3#, 1...Bd1 2.Sd7#, 1...Rxf2 2.Sd3#, 1...dxe3!; 1.Rh4! ~ 2.f4#, 1...Rc6 2.Sd7#, 1...Bc6 2.Bd6#, 1...Rxf2 2.exd4#, 1...g5 2.Bf6#, 1...fxe4 2.Rxe4#, 1...f4 2.exf4#.

Ceara theme (with 4 of the maximal 6 black defence moves), theme A with Grimshaw interference, Nowotny interference in the try play. (Author) • Lovely and cute key, rich play. (VS) • I dont see any transferred mate. (SK)

1655. Milan Velimirović

1.Qe2? ~ 2.Se5/Sxb7# (A/C), 1...Kxc6 2.Se5/Se4# (A/B), 1...Qe4!; 1.g6? ~ 2.Se5# (A), 1...Kxc6 2.Se4# (B), 1...Bxe6 2.Sxb7# (C), 1...Qxc6 2.Qe5#, 1...Qxh4 2.Qd5#, 1...Sb6!; 1.Qe8! ~ 2.Sxb7# (C), 1...Kxc6 2.Se5# (A), 1...Bxe6 2.Qxe6#, 1...Qxc6 2.Qe7#, 1...Qb1 2.Se4# (B).

Try 1.Qe2? introduces both thematic threats (Barnes theme) and provides both thematic mates for the BK flight (Barnes mate?!). These are split in next two phases. In "popular" language: Barnes, pseudo le Grand, three changed mates and one transferred mate. (Author) ● Good play with interesting and well hidden key, it takes a time to spot it. In solving competition I'll really score 0 points. (VS)

1656. Andreas Witt

1.d6? ~ 2.Rd5#, 1...Bxd3(a) 2.Se6#(A), 1...Sxe3 2.Be5#(B), 1...c2 2.Qb2#, 1...Ba2!; 1.Be4? ~ 2.Se6#(A), 1...Rxd3(b) 2.Be5#(B), 1...Bxd3(a); 1.Sg2! ~ 2.Be5#(B), 1...Rxd3(b) 2.Se6#(A), 1...Bxd3(a) 2.Se6#(A).

Le Grand and half Dombrovskis in 2 phases, mate transferred. (Author) ● Tricky key and nice tries. The play in solution is not satisfactory because of the same mates. (VS)

1657. Milan Velimirović

1.Qf6? ~ 2.Sc4#, 1...Kd5 2.Sb3#, 1...Kc3 2.Sed3#, 1...Ke3 2.Qxf4#, 1...Qe3 2.Sc6#, 1...dxe5 2.Qxe5#, 1...dxc5!; 1.Qb6! ~ 2.Se4#, 1...Kd5 2.Sc6#, 1...Kc3 2.Qxb4#, 1...Ke3 2.Scd3#, 1...Qc3 2.Sb3#, 1...dxc5 2.Qxc5#.

Symmetric phases, but a lot of battery play, three changed mates after BK flights and two transferred mates. Not so obvious refutation, I suppose. (Author) ● Refutation is excellent and well hidden. (VS)

1658. Aaron Hirschenson

1.Sxe3? ~ 2.Sf5#, 1...Sd~ 2.Qc5#(A), 1...Sd3 2.Sc2#(B), 1...Rxe3 2.Qxe3#(C), 1...Qh3(f4) 2.Qf4#, 1...Sd7!; 1.Se7? ~ 2.Sf5#, 1...Sd~ 2.Sc5#(A), 1...Sd3 2.Qxe3#(C), 1...Sd7!; 1.Sf4? ~ 2.Se2#, 1...Qxf2!; 1.Sc3? ~ 2.Qxe3#(C), 1...Qxf2 2.Qf4#, 1...Rxc3!; 1.Qe7! 2.Qc5#(A), 1...Sd~ 2.Qe4#, 1...Sd3 2.Qxe3#(C), 1...Rc3 2.bxc3#.

Good tries and attractive key. Also there is nice reciprocal dualavoidance 1...S~ 2.Qe4 (not Qxe3?)#, 1...Sd3 2.Qxe3 (not Qe4?)#. (VS)

Threemovers

1659. Mihail Croitor

1...e5 2.Bf2+ Kd5 3.Qc4# (1...d5,Kd5 2.Bf2(Be5),Qc4#); 1.Qf1! (~). 1...d5 2.Qe2 ~ 3.Bf2(Be5)#. 1...e5 2.Qe2 (~) d5 3.Bf2(Bxe5)#, 2...e4 3.Qd2#; 2...Kd5 3.Qc4#, 1...Ke4 2.Kc3 ~ 3.Qd3#, 2...Ke3 3.Qd3#, 2...Kd5 3.Qc4#, 1...Ke3 2.Kc3 Ke4 3.Qd3#.

A tribute to Sam Loyd. (Author) ● Pretty simplicity. (VS)

1660. Petrašin Petrašinić

1.Sd6? Kxc5!; 1.Sd3? Ke4 2.Sxe5 Kd5,Kf4 3.Qxc6,Qg4#, 1...Kc4!; 1.Qg3! (~), 1...Ke6 2.Qxe5+ Kf7 3.Qe8#, 1...Kxc5 2.Qb3 ~ 3.Sd3#, 2...e4 3.Bd4#, 1...Kc4 2.Qb3+ Kxc5 3.Sd3#, 1...Ke4 2.Sd6+ Kd5 3.Qxe5#, 1...e4 2.Qb3+ Kxc5 3.Bd4#.

Surprising key and play. (VS)

1661. Valeriy Rezinin

1.Qa6! e1=Q 2.Se3+ Kf2 3.Sg4#, 1...f2 2.Se3+ Ke1 3.Qa5#, 1...Ke1 2.Qg6 Kd1/f2 3.Qb1#, 1...Kf2 2.Qb6+ Kf1/Ke1 3.Qg1#.

See also: Aleksandr V. Galitsky, Reprodukce 1925, 8/p7/Q74/S3/8/5p2/P3p2/K/5k2, #3; Cecil Alfred Lucas Bull, The Field 1912, 8/7p/Q7/8/5S2/2p5/K2p3P/2k5, 1.Qh6! (JG) ● Lot of nice model mates. Can it be original? (SK)

1662. Petrašin Petrašinić

1.Be1! ~ 2.Qd2 ~ 3.Qxa5#, 1...e3 2.Bd3+ c4 3.Bxc4#, 1...c4 2.Bxa5 ~ 3.Qb4#, 2...Kxa5 3.Qc5#, 1...Rh1(Rh2,Rh3) 2.e8=Q/B+ Bd7 3.Qexd7#.

Turton. (Author) ● The key is nice, but black has nointeresting defences. (VS)

1663. Valeriy Rezinin

1.Bh4! ~ 2.Rxg5+ Kf6 3.Rh5#, 1...Kf6 2.Bxg5+ Kf5/Kxe5 3.Bh4#, 1...Bf6 2.Bxe4+ Kxe5 3.Bd3#, 1...Bxe5 2.Bxe4+ Kf6 3.Bxg5#, 1...Kxe5 2.Rxe4+ Kf5/Kf6 3.Re6#, (1...f3 2.Rxg5+ Kf4 3.Rxe4#).

Rich and accurate battery play involving 3 switchback mates. (MV)

1664. Felix Rossomakho

1.Rh5! ~ 2.c4+ Ke4 3.Bf5#, 1...b5 2.Bf5! ~ 3.Rxd6#, 2...e4 3.Bd7#, 1...f3 2.Sg5 ~ 3.c4/Se3#, 2...b5 3.Se3#, 2...e4 3.Sh7#, 2...Sf1 3.c4#, 1...Ke4 2.Bf5+ Kd5 3.Rxd6#.

Switchbacks. (Author) ● Cute key and nice battery play. (VS) ● Nice unpins and switchbacks. But unprovided flight points to the key. (SK)

1665. Arieh Grinblat

1.Bf2! ~ 2.Re5+ Sxe5 3.Se7#, 1...Qd2 2.Se7+ Kd4 3.Rxd7#, 1...bxc6 2.Rxd7+ Rxd7 3.Re5#.

Curious play and not easy to spot. (VS) ● Same white move cycle as in 1665. But the effect is more mechanical. (SK)

1666. Valeriy Rezinin

1.g5! (~), 1...Ke5 2.Rxb5+ Rd5 3.Bxd6#, 2...d5 3.Bd6#, 2...Kf4 3.Sh5#, 1...Kc6 2.Bxe4+ Kxb6 3.Bd8#, 2...d5 3.Rd6#, 2...Rd5/Rxe4 3.Rxd6#.

1667. Arieh Grinblat

1.Bb7! ~ 2.Sc4+ dxc4 3.f4#, 1...Bxd3 2.f4+ Ke4 3.Re7#, 1...dxe3 2.Re7+ Kf4 3.Bxe3#, 2...Kxd6 3.Sc4#.

Rotation of the 2nd and 3rd white moves, with star variation showing double anticipatory pin on d-file (I am reluctant to write half-pin as pawn d5 does not move at all). (JL) ● Sparkling white move cycle. Out of play key seems unavoidable in this setting. (SK)

1668. Arieh Grinblat, Evgeni Bourd

1.Re6? ~ 2.Bc4#, 1...Be5(a) 2.Rd4+(A) Bxd4 3.Bc4#, 1...Qe5(b) 2.Sxc7+(B) Qxc7 3.Bc4#, 1...b6!; 1.Sd3! ~ 2.Bc4+ Kxc6 3.Qxb7#, 1...Be5(a) 2.Sxc7+(B) Bxc7 3.Rd4#, 1...Qe5(b) 2.Rd4+(A) Qxd4 3.Sxc7#, 1...b6 2.Qxc7 ~ 3.Sxb6/Bc4#, 2...Qxc7 3.Sxc7#.

Beautiful mechanism with many nice subtleties. (GR) ● Interesting reciprocal change. The short mate threat in try play reduces the value of the problem. (After all the defences in the try play result in the threatened mate only) (SK)

1669. Valeriy Kirillov, Boris Maslov

1.Bg8? ~ 2.e6#, 1...Rc2/Rd2!; 1.Bd5? ~ 2.e6#, 1...Rc2!; 1.Bc4? ~ 2.e6#, 1...Rd2!; 1.Sgf2! ~ 2.Qg1 fxe2 3.Qg4#, 1...exf2 2.Bc4! ~ 3.e6#, 2...Rd2 3.e3#, 2...e3 3.Qxf3#, 2...e6 3.fxe6#, 1...fxe2 2.Bd5! ~ 3.e6#, 2...Rc2 3.Qxe4#, 2...e6 3.fxe6#.

Nice logical problem. I like the shut off tries working as continuations after black clearances! (SK)

1670. Valentin Rudenko, Victor Chepizhny

1.Bd4! ~ 2.c4+ (ep) 3.Sc3#, 1...Sbxd4 2.Qe5+ dxe5 3.Sf6#, 1...Rxd4 2.R6e5+ dxe5 3.Qe6#, 1...Sfxd4 2.R3e5+ dxe5 3.Se3#.

Lovely problem. There is some dual avoidance and correction effects. Wish it was triple avoidance. All three continuations being on e5 adds value to the problem. (SK)

Moremovers

1671. Rolf Kohring

1.Bg4? ~ 2.Bf3+ Rb7 3.Qxb7#, 1...Rf2!; 1.Bf5? ~ 2.Be4+ Rb7 3.Qxb7#, 1...Rb4!; 1.Be6 ~ 2.Bd5+ Rb7 3.Qxb7#, 1...Rb5 2.Bg4 ~ 3.Bf3+ Rb7/Rd5 4.Qxb7#/Bxd5#, 2...Rf5 3.Bxf5 ~ 4.Be4#,

2...Rh5+ 3.Bxh5 ~ 4.Bf3#, 1...Rd2 2.Bf5 ~ 3.Be4+ Rd5 4.Bxd5#, 2...Rd4 3.exd4 ~ 4.Be4#, 2...Rd7+ 3.Bxd7 ~ 4.Bc6#.

Twofold black capture Roman. (Author)

1672. Valeriy Rezikin

1.Qc1! (-), 1...hxg2 2.Qh6+ Kg1 3.Qh5 Kf1 4.Qd1#, 1...Kxg2 2.Qf4 ~ 3.Qxg3+ Kh1/Kf1 4.Sf2/Qf2#.

1673. Arieh Grinblat

1.Bh8! ~ 2.Bc6+ Ke6 3.Re8+(C) Kf7 4.Sh6# (2...Kc5 d.7#), 1...Qd4 2.Sxb6+(A) Qxb6 3.Sxf6+(B) Ke5 4.Re8#(C), 1...Be4 2.Rxe4 (3.Be6#) Qe5 3.Scxe5 ~ 4.Sxf6#, 1...Bd4 2.Sxf6+(B) Bxf6 3.Sxb6+(A) Ke5 4.Rc5#.

Mutual interference of queen and bishop. But why four moves for the theme? I think it has been shown better in three movers. (SK)

1674. Valeriy Rezikin

1.Bh5! Ke4 2.Ke6 Kd4 3.Bb4 Ke4 4.Bc5 Kf4 5.Be3+ Ke4 6.Bg6#.

1675. Ioannis Kalkavouras, Emmanuel Manolas

1.Re8? (2.Re5#) Re1! 2.Be2 Rxe2 3.Rg8! (4.Rxg5#) Bc1!; 1.Sb5! (2.Sd6#) cxb5 2.Rc8! (3.Rxc5#) Ba3! (2...Sxb3?? 3.axb3 Ba3 4.b4! Bxb4 5.Rd8! Se3 6.Re8! Sg4 7.fxg4# or 5...Be4! 6.Bxc2!) 3.b4! Bxb4 4.Re8! Re1 5.Be2! Rxe2 6.Rg8 Re7+ 7.Kxe7 (7.Bxe7?) ~ 8.Rxg5#.

Logical problem combined twice with Roman theme and lots of by-play. (Authors) • Not a Roman as claimed by the author? After being decoyed to b4 and e2, the Bb2 and Rf1 can no longer defend the threat Rxg5. So they are just decoyed. A good problem nevertheless. (SK)

1676. Valery Barsukov

1.S2d3! Kh1/Kf1 2.Kxg4 Kg1 3.Kg3 Kf1 4.Kf3 Kg1 5.Ke2 Kh2 6.Kf2 Kh1 7.Se5 d3 8.Sg4! d2 9.Se2! d1=S+ 10.Kg3! S-11.Sf2#

Model mate. (Author) • What about moremovers with up to 6 pieces? For this position EGTB says: "Nf2-d3 win in 11". (MV)

Endgames

1677. Siegfried Hornecker

1.Ra2+! Kg1 2.Ra3! Kh2 3.Ra1! and: 3...Kg2 4.Ra2+ Kh1 5.Ra3 h2 6.Rxg3 stalemate; 3...g2 4.Kf2 g1=Q+ 5.Rxg1 stalemate.

The final study I submit to the originals. Interestingly black forces white to stalemate when the white (not black) moves are unique. So this might be considered an anti-study? (Author) • Lovely study. (VS)

1678. Luis Miguel Martin

1.Kg4 Ra3 2.Bd4+ Ke6! 3.Be4!/i (Anticipatory self-unpin) 3...Ra4 4.Bg7 Rxe4+ 5.Kf3 Re1 6.Kf2 Re4 7.Kf3 = Positional draw

i) 3.Bc6? Kd6! 4.Be8 (4.Bb5 Rb3 +-) Ra8 5.Bb5 Rb8 6.Bb2 (6.Bg7 Se6 -+) Kc5 7.Bc1 Kxb5 +-.

Nice positional draw in simply position. (VS)

1679. Marcel Dore, Alain Pallier

1.c6!/i Bxc6 2.Bxc6!/ii Kg6 3.Kd6!! /iii - A) 3...Sf5+ 4.Ke5! Se7 (also 4...Se3 5.c5 Kf7! 6.Bd5+! Ke7 7.Be6! Sc2 9.c7 Sc6+ 10. Kd5! +-) 5.Be8+!/iv Kg5 6.c5! Sc8 7.c6 7...Se(a)7 8.c7 +-; - B) 3...Kf6 4.Bd7! Sh5! 5.c5 Sg3 6.c6 Se4+ 7.Kd5 Sc3+ 8.Kc4! +/-/v. i) 1.Bc6? Bxc6 2.Kxc6 Sf5! 3.Kd7 Se3 4.c6 Sxc4 =; ii) Thematic try: 2.Kxc6? Kg6(8) 3.Kd6 Sf5+ 4.Ke5 Se3! 5.c5 Sc4+! 6.Kd4 Sa5! = (White bishop stands on a 'bad' diagonal - see the difference with main line, B after 5.c5); iii) 3.c5? Kf6! 4.Bb5(a4) Sf5! 5.c6 Se7 6.c7 Sd5! = (not 6...Kf7? 7. Bc4+ +-); 3.Ke7? Sf5+! 4.Ke6 Sd4+ = but not 3...Kf5? 4.Kd6! (4.Bd7+? Ke5!)= 4...Kf6 5.Bd7 Sh5 6.c5 (6.Bg4? Sg3!)= 6...Sg3 7.c6 Se4+ 8.Kd5 Sc3+ 9.Kc4!+- (9.Kc5? Ke7 =); iv) 5.Bd7? Kf7! 6.c5 Sg6+

7.Kd6 Se7! =; 5.Bd5? Kg7! 6.c5(Ke6) Kf8 7.Ke6(c5) Ke8! =; v) and not 8.Kd4? (8.Kc5? Ke7! =) 8...Sb5+ 9.Kc5 Sc7! (9...Sa7? 10.c7+-) 10.Kd6 Sb5+! (10...Sa8? 11.Bc8 +-) positional draw.

With a lot of very difficult analytical work. (VS)

1680. Yochanan Afeck

1.Ra7+!/i Kh6!/ii 2.b7 g4! 3.Kxg4 Kg6 4.Kf4 Kf6 5.Ke4 Ke6 6.Kd4 Kd6 7.Kc4 Kc6 8.Kb4 Rh8/iii 9.Ka3!/iv 9...Rb8 10.Ka4! Rh8 [10...Kb6 11.Ra5!] 11.b4 Rb8 12.Ka5 Rxb7 13.Rxb7 Kxb7 14.Kb5 +-.

i) 1.Ra6? g4! 2.Kxg4 Kg6 3.Kf4 Kf6 4.Ke4 Ke6 5.Kd4 Kd6 6.b7+ Kc7 7.Kc5 Rh8! =; ii) 1...Kg8 2.Ra6 Kf7 3.Ke5 g4 (3...Ke7 4.Kd5+-) 4.Kd6 g3 5.Kc7 g2 6.Ra1+; iii) 8...Kb6 9.Ra5!+; iv) 9.Ra8? Rh4+ =; 9.Ka5? Rh5+ 10.Ka6 Rb5! (10...Rh1? 11.b8=S+) 11.Ra8 Rb6+ =.

One more excellent and light rooks ending with a good content. (VS)

1681. Iuri Akobia

1.Sb3+ Kb4 2.Sd2 Kc3 3.Sb1+ Kd3 4.Bf5+ Ke3/i 5.Bg1+ Ke2 6.Bxh3/ii d3 7.Sc3+ Ke1 8.Kb1! Ra8 9.Bh2!/iii Rh8 10.Bg3+ Kd2 11.Bf4+!/iv Kxc3 12.Be5+ +-.

i) 4...Kc4 5.Be6+ +-; ii) 6.Be6? Kf1! 7.Bxd4 h2 =; iii) Thematic try 9.Be3! d2 10.Kc2 Ra2+ 11.Kd3 d1=Q+ 12.Sxd1 Kxd1 13.Bg4+ Ke1+; Thematic try 9.Se4! 10.Kd1 10.Bf2+ Ke2 11.Bg4+ Kf1 12.Bh3+ Ke2 positional draw; iv) 11.Bg4! Rg8= (11...Kxc3? 12.Be5+); 11.Be6! Re8= (11...Kxc3? 12.Be5+ +-); 11.Bd7! Rd8= (11...Kxc3? 12.Be5+ +).

1682. János Mikitovics

1.Sh3+!/i Kf1!/ii 2.Se3+ Ke1 3.Sc2+ Kd2 4.Sa1! Kc3/iii 5.Sf4 gxf2/iv 6.Kg2 b3 7.Se2+ - A) 7...Kd2 8.Sxb3+ Kxe2 Thematic 1 9.Sc1+ draws. - B) 7...Kb2 8.Sxb3 Kxb3 Thematic 2 9.Sc1+ draws.

i) Thematic try 1.Se2+!? Kf1! (1...Kh1? 2.Kxg3 a1=Q 3.Sf2#) 2.Se3+ (2.Sxg3+ Ke1+-) 2...Ke1 3.Sc1 a1=Q! (3...gxf2? 4.Kg2+; 3...a1=R? 4.Sc2+ =) 4.Sc2+ Kf1! (4...Kd1? 5.Sxa1=) 5.Se3+ (5.Sxa1 gxf2-) 5...Kg1+; 1.hxg3? b3+ (1...Kf1? 2.Se3+); 1.Kxg3? a1=Q+ (1...b3? 2.Se3 a1=Q 3.Sh3+ Kh1 4.Sf2+ Kg1 5.Sh3+ perpetual check); 1.h4? b3 (1...Kf1? 2.Se3+ Kg1 3. Kxg3! (3.Se2+? Kh2 4.Sg4+ Kh3! 5.Sf4+ Kxh4+-) 3...a1=Q 4. Sh3+) 2.Se2+ Kf1 (2...Kh1? 3.Kxg3 a1=Q 4.Sf2#) 3.Se3+ Ke1+; ii) 1...Kh1? 2.Kxg3 a1=Q 3.Sg2#; iii) main 4...b3 5.Sxb3+ Kc2 6.Sd4+ Kd3 7.Sb3 Kc3 8.Sc1! a1=Q 9.Se2+ =; main 4...Kc1 5.Sf4 Kb2 6.Sd3+; iv) main 5...Kc4 6.Se2! (6.hxg3? b3+-) 6...b3 (6...gxf2 7.Kg2 b3 8.Sxb3 Kxb3 9.Sc1+ =) 7.Sxb3 Kxb3 8.Sc1+ =; 5...b3 6.Se2+ =; 5...Kb2 6.Sd3+ =

1683. János Mikitovics

1.Kc4! (the virtual self-blockade of wB) 1...Ke4/i 2.Be2!/ii Rd8/iii 3.Bd3+!/iv Kf4/iv 4.Kd5!/vi (opens the line of wB) Rxd7 5.Bb5!/vii Rh7 6.d7 Rh5+ 7.Ke6!/viii Rh8 8.Kd6!/ix Ke4 9.d5 Kd4 10.Bc6!!/x b6 11.Ba4! Rh6+ 12.Kc7/xi Rh7 13.Bb3+/-xii

i) 1...b5+ 2.Kc5+ (2.Kxb5? Kxd4 3.Kc6 Ke5=); 1...Ra4+ 2.Kd5! Ra5+ 3.Ke6 Ra8 4.Ke7+- (4.d5? Kd4-); ii) 2.Bh3? Ra4+! (2...Ke3? 3.Be6 Ke4 4.Bd5+; 2...b5+? 3.Kc5+-) 3.Kc5 Ra5+ 4.Kc4 Ra4+! (4...Ra8? 5.Bg2+++)- 5.Kc5 Ra5+ 6.Kb6 Ra6+ 7.Kc7 Rc6+ 8.Kb8 Rxd6=; 2.Bd1? Kf5= (2...Rd8? 3.Bc2+ Kf4 4.Kd5 Rxd7 5.Ke6+-); 2.Kc5? Ra5+ 3.Kb4 Ra8 4.Kc5 Ra5+ 5.Kb6 Ra6+; iii) 2...b5+ 3.Kc5+- (3.Kxb5? Kxd4 4.Kc6 Ke5=); iv) 3.Bg4? Ra8!! 4.Be6 (4.Bd1? Kf5-) 4...Ra4+ 5.Kc5 Ra5+; v) 3...Ke3 4.Bf5+; vi) 4.Kc5? Rxd7 5.Bb5 Rd8 6.d7 Ke4 7.Ba4 (7.d5 Ke5=) 7...b6+! =; vii) 5.Ke6? Rd8 6.Ke7 Rh8!! 7.d7 (7.Bg6 Ke3-) 7...Ke3! 8.d5 Kd4! =; viii) 7.Kd6? Ke4 8.Bc4 Rh6+ 9.Kc7 (9.Be6 Rh8=) 9...Rc6+ 10.Kb8 Rd6=; ix) 8.d5? Rh6+ 9.Ke7 Ke5-; x) 10.Ba4? Kc4 11.Bd1 Ra8 (11...Rg8 12.Bh5 Ra8 13.Be2+ loss of time) 12.Be2+ Kd4 13.Bb5 Rh8 14.Bc6 loss of

time; xi) 12.Ke7? Ke5! 13.Bc2 Rh8 14.Bb3 Rh7+ 15.Ke8 Rh8+ 16.Ke7 Rh7+=; xii) 13.Kxb6? Rxd7=

1684. Siegfried Hornecker

1.h7f! Rxd4 2.h8=Q Rd8+ 3.Kg7 Rxb8 4.Kxh8 a4 5.b7 a3 6.b8=Q a2 7.Qg8! Kb2 8.Qb3+ +-
i) Thematic try 1.hxg7? Rxd4 2.g8=Q Rd8+ 3.Kf7 (or 3.Kg7) Rxb8 4.Kxg8 a4 5.b7 a3 6.b8=Q a2 =
Thematic wrong try. (Author)

1685. Borislav Ilinčić, Mirko Miljanić

1.Rxf6/i Bb2 2.d4! Bxd4 3.Kg8 Bxf6 4.gxf6 Sh5/ii 5.f7/iii Sf6+ 6.Kh8 Sd7 7.Sc5! Kxc5/iv 8.Bg1! fxd1=Q 9.f8=Q + Sxf8=
i) 1.Bxg3? f1=Q 2.Sd6+ Kd5! 3.Kg7 Qg2 4.Rd8 Ke6 -; ii) 4...Sf5 5.Sd6+ Sxd6 6.Bxd6 f1=Q 7.f7=; iii) 5.Sd6+? Kd3 -; iv) 7...f1=Q 8.Sxd7=; 7...Sf8 8.Se4! +.

Nice development of a 3-move sketch by W.Korn 1940 with a knight sac and the move of wK to the corner. The introduction of the logical move 2.d4 needed additional material (wR+BB+pawns). This adds to the idea and at the same time spoils its simple beauty. A little more of economy could make this study wonderful. (SDi)

1686. Gerhard Josten

1.Kd3 with lines: - A) 1...Se5+ 2.Kxe3/i Kh2 3.Sxc3 Kxh3 4.Se2 a4 5.Sf4+ Kg3 6.Sxg2 Kxg2 7.Bc6+ Sxc6 8.bxc6 a3 9.c7 a2 10.c8=Q +-; - B) 1...Kh2 2.Sxc3 Se5+ 3.Kd4 Kxh3 4.Se2 a4 5.b6 a3 6.b7 a2 7.b8=Q a1=Q+ 8.Ke4 g1=Q 9.Sxg1+ Qxg1 10.Qxe5 Qg4+ 11.Kd3 Qd1+ 12.Kxe3+; - C) 1...c2 2.Kxc2 Kh2 3.b6 Kxh3/ii 4.Bd7+ Kh4/iii 5.b7 g1=Q 6.b8=Q Sd4+/iv 7.Kd3 Qd1+ 8.Kxe3 Qg1+ 9.Kd2 Sf3+ 10.Kc2 Sd4+ 11.Kb2 Qg2+ 12.Kc3 Se2+ 13.Kd3 Qf3+ 14.Kd2 Qxe4 15.Qh2+ Kg5 16.Qxe2 Qd4+ 17.Qd3+-
i) 2.Kxc3? Kh2 3.Seg5 e2 4.Kd2 a4 5.b6 a3 6.b7 a2 7.b8=Q e1=Q + 8.Kxe1 a1=Q + 9.Ke2 Qf1+ 10.Ke3 Qd3+ 11.Kf4 Sc6=; ii) 3...Sd4+ 4.Kd3 Kxh3 5.Bd7+ Kh4 6.b7+; iii) 4...Kh2 5.b7 g1=Q 6.b8=Q ++; iv) 6...Qg2+ 7.Kb1 Qg1+ 8.Ka2 Qh2+ 9.Qxh2+ Sxh2 10.Sc3+; v) 10...Qg2+ 11.Kb3 Sd4+ 12.Kc3 Se2+ 13.Kd3+; 10...Se1+ 11.Kb3 Qe3+ 12.Sc3+.

1687. Mario Guido García

1.f5 with: - A) 1...Rxc3 2.f6 Rf3 /i 3.Bc2+ Kb5 4.Sd4+ +-; - B) 1...gxf5 2.Bxf5 Rc4 /ii 3.b3+ Kxb3 4.Sxa5+ Kb4 5.Sxc4 Kxc4 6.Bxh7+-
i) 2...Rg4 3.Bc2+ Kb5 4.f7 Rh4+ 5.Kg2 Rf4 6.Sd4+ +-; ii) 2...Rb4 3.Bc2+ Kb5 4.Sxb4 Kxb4 5.g4 a4 6.Kg2 h6 7.Kf3 a3 8.bxa3+ Kxa3 9.Ke4+; 2...Rxc3 3.Kh2 Re3 4.Sd4 Re1 5.Bd7+ Kb4 6.Sc2+ Kb3 7.Sxe1 Kxb2 8.Kg3+; 2...h5 3.Bxg4 hxg4 4.Kg2 Kb5 5.Se5+.

1688. Mirko Marković

1.Sxd7! Qxf7 2.c3+ Kd5 /i 3.Sc4!! Qe7 /ii 4.f6 /iii 4...Qe6 /iv 5.Sdb6+ /v, and: - A) 5...Ke4 6.f7 Qxf7 7.Sd6+ +-; - B) 5...Kc6 6.f7 Qf6 7.Sxe5+! +- (7...Qxe5 8.f8=Q Kxb6 9.Qb4+ +-; 7...Kxb6 8.f8=Q Qxf8 9.Sd7+ +-; (8...Qxe5 9.Qb4+ +-); 7...Kb7 8.c4+- (8.Sbd7? Qa6+!); - C) 5...Kc5 6.f7! Qe7 7.f8=Q Qxf8 8.Sd7+ +-; 6...Qxf7 7.b4+ Kb5, Kc6 8.Sd6, Sxe5+ +-
i) 2...Kd3 3.Sxe5+ +-; ii) 3...Kxc4 4.Sxe5+ +-; 3...Ke4 4.Sd6+ +-; 3...Qxd7 4.Sdb6+ +-; 3...Qxf5 4.Se3+ +-; 3...Qe8 4.Sf6+ +-; 3...e4 4.Sdb6+ Kc5 5.b4+ +-; 3...Qg7 4.Scxe5 Qg5 5.f6 Qc1+ 6.Ka2 Qd1 7.Ka3! +-; iii) 4.Scxe5? Qd6!; iv) 4...Qe8 5.Scxe5 Qa8+ 6.Kb1 Ke6 7.c4! Qh1+ 8.Ka2 Qxh2 9.f7 Qxf2 10.f8=Q Qxf8 11.Sxf8+ Kxe5 12.Sxh7 Kf4 13.c5+; v) 5.Scxe5? Qa6+!

1689. Darko Hlebec

1.Be5 dxe5 2.Rh3+ gxh3 3.Qxh3+ Kc4 4.Rxd7 Sf4 5.Rxd4+ exd4 6.Qd7 Rb4+ 7.Kc2 Bxc5 8.Qd5+ Sxd5/i 9.Bd3#
i) 8...Kb5 9.Qc6+ Kc4 10.Qa6+ Rb5 11.Bc6+-

Selfmates

1690. Alberto Armeni

tries: 1) Bc8 zz?, cxb1=B! 1) Bg7/Bh8 zz?, f6! 1) Qxb6? thr. 2) Qe3+ but 1)... Bxg4!; 1) Qc5? thr. 2) Qe3+ but 1)... bxc5! 1) g6 zz?, fxg6! 1) Sxb6 zz?, cxb1=S! 1) Rh4/h5/h6/h7/h8 zz?, Bxg4!; 1.Rg3!(-), 1...cxb1=S 2.Sxc3+ Sxc3#, 1...cxb1=B 2.Qd3+ Bxd3#, 1...Bxg4 2.Re3+ Sxe3#, 1...c1=S/B 2.Sd2+, 1...Ra2/Ra3/xRa4 2.Sd2+ Sxd2/cxd2#.

Nice waiting play with underpromotions. (VS) • Nothing special. I think changed mates have been shown after the promotions on b1. The tries are routine. (SK)

1691. Alberto Armeni

1.Qf5/Qf7/Qg8? d4!; 1.Qf3!(-), 1...Kxc8 2.Qxd5(-) Bc6 3.Ra8+ Bxa8 4.Qb7+ Kxb7 5.c8=Q+ Kxc8#, 2...Bb7 3.Ra8+ Bxa8 4.Qb7+ etc.; 1...Kxa6 2.Qxd5 Bc6 3.Ra8+ Bxa8 4.Qb7+ Ka5 5.b3 Bxb7#, 4...Kxb7 5.c8=Q+ Kxc8#; 2...Bb7 3.Ra8+ Bxa8 4.Qb7+ Ka5 5.b3 Bxb7#, 4...Kxb7 5.c8=Q+ Kxc8#.

Nice. Though symmetrical, waiting move after one of the rook captures is a surprise. (SK)

1692. Rolf Kohring

1.dxc8=S a4 2.Sb6 axb6 3.0-0-0 b5 4.b4 axb3(ep) 5.Bxb5 b2#. Valladao task (Author). • I just can't warm up to a s# where the key is a capture of a black piece, task or no task. (SDo) • Is this task so difficult justifying this key? (SK)

1693. Frank Richter

1.Bh8? Rxf3+!; 1.Rd4! (2.Bg4+ Rxc4?) Bxf3 (Verblockung) 2.Bh8! (3.Rg5+ Rxc5?) Bg4! (Ersatzverteidigung) 3.Sd8! (4.Sd6+ Kx5 5.Rg5+ Bf5 6.Rxf5+ exf5 7.f7+ Rg7#); 3...bxc4 4.Sf7!! ~ 5.Sh6+ Ke5 6.Rg5+ Bf5 7.Sg4+ Rxc4#.

Difficult puzzle, was solving problem at the WCSC 2010.

(Author) • es, I remember and like this one quite a bit, each and every move is interesting. I suppose heavy construction is the only possible critique you can level here, although I don't see any way to make the idea in a lighter form. Very hard to solve without computer help. (SDo) • Besides being devilish puzzle, there is a nice selfmate Brunner Dresdner present in the initial moves, isn't it? It seems to me like high Gammitzer standard (who would bet Sd7 would force mate on g4?). (JL) • I don't know how people solved such a difficult problem. The Three quiet white continuations would be easy to spot at all. (SK)

1694. Steven Dowd

1.Kh3 f5 2.Bg2 f6 3.Rf3 f4 4.b8=B f5 5.Bf6 exf6 6.Qe8+ Be7 7.Sg5+ fg5 8.Bbe5! g4#.

Vorausphenix with an ornamental 3 pawn mate supported by the Be7. (Author)

1695. Ivan Soroka

*1...hxg4#; 1.Qg2+ Kf4 2.Sh6 Ke5 3.Qc6 Kf4 4.Qxf6 Kf3 5.Qe7 Kf4 6.Qg7 Kf3 7.Qg2+ Kf4 8.Qh2+ Kf3 9.Sg4! hxg4#.

Fata Morgana. Switchback of white Queen and Knight. (Author) • Excellent problem. The best of the series. (SDo)

1696. Sven-Hendrik Loßin

1.Kc6 Kc8 2.S-a8 Kb8 3.Sc7 Kc8 4.Ba4 Kb8 5.Kb5 Kc8 6.e8=R Kd7 7.Ka5 Kd6 8.Sa8 Kd5 9.Rd3 Kc5 10.Sb6 axb6#.

Comes to a nicer end than one of the solutions of Franks s#11. I especially like the 6th and the 8th move. The problem is brute force tested. It is hard to solve this problem because after 1.Kd7-e8 is s#11. (Author) • Interesting point, 1. Ke8 seeks to bring about a battery mate using discovered checks and a Rc7 forcing the ZZ battery mate. This is destroyed by the capture of the rook,

making it something of an Opferminimal. – I can't say I like or dislike this one, it is an interesting effort by the author, who obviously had a vision in creating it. Kudos for creativity. (SDo)

1697. Mirko Degenkolbe, Steven Dowd

1.Sd4 Ka1 2.Rb1+ Ka2 3.R1b2+ Ka1 4.Ra2+ Kxa2 5.Qa4 Ka1 6.Rb1+ Ka2 7.Rb2+ Ka1 8.Ra2+ Kxa2 9.Qd1 Ka1 10.Sc2+ Ka2 11.Bb2 axb2#.

An ideal mate minimal; unusual is the use of the WD as a block on d1, which is a form of this ideal mate that hasn't been seen before; at least no examples in the PDB, which contains Frank Mueller's collection of minimals. The idea of a double rook sacrifice to allow the WL to come to b2 (a bit of logic on move 1: 1. Lb2? axb#, but stalemate!) has been used before, but not in this form, where the sacrifices must occur on a2. They are also separated rather than consecutive. (Authors)

1698. Henry Tanner, Steven Dowd

1.Sb6+! Kd8 2.Sd5+ (2.Rcd6+?) Kd7 3.Rcd6+ Kc8 4.Rd8+ Kb7 ... 6.Kd6 ...8.Kb4 Kb7 9.Re7+ Kc6 10.Ka4 Kc5 11.Sb4 Kc4 12.Rd3 Kc5 13.Re5+ Kc4 14.Ra3 Kd4 15.Sc6+ Kc4 16.Rb5 axb5#.

Try: 4.Ke7? Kb8! (4...Kb7? 5.Rd8 leads to the solution)5.Rd8+ Kb7! (5...Ka7? 6.Kd6 leads to the solution).

Helpmates

1699. Rolf Kohring

a) 1.Sd5 Bf4 2.Sd3 Rc4#, b) 1.Se4 Rc5 2.Sd3 Be3#.

Umnov theme, exchange of functions, line-openings, epaulette model mates (Author) • Pretty miniature with Umnov effect, line-opening and self-blocking. (VS) Aleksandr Semanenko signals the anticipation: Arno Tüngler, Problemerkiste 1998, Kh8 Re1 Bf1 Pb3 – Kd5 Sb5 Se6, h#2 b) Pb3-f4, a) 1.Sc5 Re6 2.Sd4 Bc4#, b) 1.Sd6 Bb5 2.Sd4 Re5#.

1700. Alberto Armeni

1.Bb5 Rc3 2.Sf4 Bf6#, 1.Sc3 Ba6 2.Bf3 Bf2#.

Aristocratic Meredith. (Author) • solved! nice overlaps! (MC) • Nice black self-interferences with bishop and knight interchanges. (VS)

1701. Valerio Agostini, Gabriele Brunori

a) 1.Sf5 Bc8 2.Sg3 Rf2#, b) 1.Sxb5 Ba6 2.Sd6 Se5#, c) 1.Sxc6 Rg2 2.Se5 Kxe5#, d) 1.Sxe2 Kc4 2.Ke4 c7#.

1702. Menachem Witztum

1.Be5 Bh4 2.Se1 Rc6#, 1.Bxe6 Rc7 2.Sc1 Bg3#.

Nice exchange of functions between wRc1/wBe1 and bBd4/bBd5. (VC) • Good blocking with line cleaning, unpinning-selfpinning with Umnov effect and cutmate cascade. (VS)

1703. Menachem Witztum

1.Sg5 Rc1 (Sd2?) 2.Sb6 Se3#, 1.Sc5 Sd2 (Rc1?) 2.Sc7 Rg8#.

Dual avoidance in a flawless setting. (VC) • Charming selfinterference and selfpinning play in good setting. (VS)

1704. Ricardo de Mattos Vieira

a) 1.Sd1 c3 2.Rc7 Kxf4#, b) 1.Rb2+ Kxc3 2.Se6 f4#.

1705. Aleksandar Popovski

1.Sg3 Sxf7 2.Bf3 Qe5#, 1.Bg2 Se4 2.fxe4 Qf6#.

1706. Živko Janevski

1.Bxg3 Ba4 2.Sf5 Bd1#, 1.Sf5+ d4 2.Bxg3 Be2#, 1.Kf5 Bd7+ 2.Sfe6 Rf4#, 1.Kxh5 Be3+ 2.Sg6 Rxh4#.

Four mates with the same black piece pinned. Pity the moves are repeated in the first pair of solutions. (VC)

1707. Christer Jonsson

1.Qxf3+ d5+ 2.Qxf6 Se2#, 1.Bxf3+ Se4+ 2.Bxe4+ d5#.

1708. Valerio Agostini, Gabriele Brunori

a) 1.Rc4 Bf5 2.Bd4 Be4#, b) 1.Rf2 Rxc6 2.Bf3 Rxc6#.

1709. Živko Janevski

1.Kc6 Qh6 2.c4 Rc5#, 1.Ke6 Ra6 2.e3 Qe4#.

Transferred pin and Umnov theme, probably shown for the first time (Author)

1710. Abdelaziz Onkoud

1.Rxf5 Bf4 2.Bg5 Sxg5#, 1.Sxf5 Bd4 2.Rd6 Sxd6#.

Nice orthogonal-diagonal echo play featuring delayed FML pin-mates, black sacrifices and shut-offs. (HF)

1711. Mikhail Croitor

a) 1.f1=R Ba5 2.Rb1 Ke4 3.Rb5 Rc3#, b) 1.f1=S Ke5 2.Se3 Kd6 3.Kd4 Rf4#.

Lovely play, but the third underpromotion is very desirable. I may propose to add white pawn b5, black f7, g3 and g4. In this case c) Kc4→d6 1.f1=B Re3 2.Bg2 Re7 3.Bd5 Bb4# (VS)

1712. Andras Toth

1.Bf7 Be5 2.Ke6 Rb5 3.Be7 Sd4#, b) 1.Kd5 Kb1 2.Bd6 Re3 3.Sc5 Sb4#.

My first composition. Any criticism/opinion is more than welcome. (Author)

1713. Jaroslav Štůň

a) 1.Rdd3 Kxf4 2.Kd5 R6c5+ 3.Kd4 R2c4#, 1.Be7 dxe7+ 2.d6 Rc8 3.Kd7 e8=Q#; b) 1.Ba2 Rh2 2.Rf5 Rh7 3.Rf6 Re7#, 1.Kf7 R6xc3 2.Ke8 Rh3 3.Kd8 Rh8#.

1714. Abdelaziz Onkoud

1.Rc4 Sg3 A 2.fxc3 Qxc3 B 3.Kd4 Qd6#, 1.Ke5 Qg3 B 2.fxc3 Sf2 C 3.Kf4 Sd3#, 1.Re6 Sf2 C 2.exf2 Qxf2 D 3.Ke5 Qc5#, 1.Kd4 Qf2 D 2.exf2 Sg3 A 3.Ke3 Sf5#.

Fourfold cycle of W1/W2 moves combined with double Zilahi. (HF) • In spite of the unavoidable total symmetry, this task deserves high recognition. (VC)

1715. Georg Pongrac

a) 1.Qe5 Rxb3 2.Qd5 Rb8 3.Rb5 cxb5#, b) 1.Bg5 Rxf3 2.Be7 Rf5 3.Bd5 cxd5#.

1716. Georgi Hadži-Vaskov

a) 1.Rd4+ f3 2.Se4 Bxg3 3.d6 f4#, b) 1.Rg7 Bh6 2.Bg6 f4 3.Sf5 Bg5#.

1717. Christer Jonsson

1.cxb1=B Bf6 2.Bxd3 Rxd3 3.Qf7 (Sf7?) Rxd8#, 1.cxd1=R Bc5 2.Rxd3 Bxd3 3.Sf7 (Qf7?) Bb5#.

The composer was not satisfied with the mismatched B3 moves of his 1579, published in the previous Mat Plus issue 37-38, and he sends an improved version which features square blocks with dual avoidance. (HF)

1718. Dmitry Alexandrov

a) 1.Sg4 hxg4 2.Qh4 dxc3 3.Qf6 Sd3#, b) 1.Se3 dxe3 2.Qa2 Sxg3 3.Qd5 f4#.

1719. Aleksandr Maksimov

1.Rb2 Sxc7 2.Kc3 Rc8 3.Qd2 Sd5#, 1.Qh2 Sxb6 2.Ke3 Rf8 3.Qe2 Sc4#, 1.Kc1 axb6 2.Kb2 bxc7 3.Ka3 Bd4#.

A beautiful and original combination of model battery-mates! (DM)

1720. Jaroslav Štůň

1...Bf2 2.Kc6 Bxg3 3.Kc5 Kd3 4.Kb4 Bxd6#, b) 1...Bxa5 2.Kc6 Se4 3.Kb5 Bc3 4.Kc4 Sxd6#.

1721. Mikhail Croitor

1.Sb4 Bd2+ 2.Kb2 Rxf1 3.Sa2 Be1 4.Ka1 Bc3#, 1.Sxa3 Be3 2.Sb1 Ra8 3.Kb2 Ba7 4.Ka1 Bd4#.

Two Indians with echo double-check mates [Author] Pity for the expensive bSf1. (HF) Given the content, the Sf1 seems OK to me. (SDo)

1722. Kenneth Solja, Christer Jonsson

a) 1.Kd3 h6 2.Kd2 h7 3.Kc1 h8=Q 4.Bd2 Qa1#, b) 1.e5 Kxf8 2.Bc5+ Ke8 3.d4 Kd7 4.Kd5 Sf6#, c) 1.Bg1 Bg6+ 2.Kf3 Bxc2 3.Kg2 Bd1 4.Kh1 Bf3#, d) 1.Kf4 Rh3 2.Kg5 Rxe3 3.Kh6 Kf7 4.Kh7 Rh3#.

We did not find in PDB any long helpmates with Forsberg twinning. Unfortunately, a queen would be too strong for this problem, so we did not get complete Forsberg. White minimal. (Authors) • Beautiful construction, this should win some kind of award. (SDO) • An instant favorite! (KB)

1723. Rolf Kohring

1...f4 2.h1=B f5 3.Bd5 f6 4.Bg8 f7 5.Kb2 fxc8=Q 6.Ka3 Qb3#; 1...c4 2.Kc2 c5 3.Kd3 c6 4.Ke3 c7 5.Kf4 c8=Q 6.Kg3 Qg4#.

Two ideal mates at two different edges of the board. I like the way both wPs open room for black pieces. (VC) • The second solution is quite wonderful. (SDO) • Nice. (KB)

1724. Mikhail Croitor

1.Kf3 Kc1 2.Ke2 Kb1 3.Kxd2 Ka1 4.Kc2 Ka2 5.d2 Ka1 6.d1=Q+ Ka2 7.Qd8 Ka1 8.Kxb3 Kb1 9.Ka4 Ka2 10.Qa5 b3#.

The last three moves are amusing and make for a wonderful show! (SDO)

1725. Mirko Degenkolbe, Steven B. Dowd, Guy Sobrecases

1.Bg6 Bg5 2.Be8 Bd8 3.Bd7 Ba5 4.Bc8 Bb4 5.Ba6 Ba3 6.Ka5! Bc1 7.Bb5 Bd2 8.Ba4 Be1 9.Bd1 Bf2 10.Bf3 gxf3 11.Kb5! fxe4 12.dxe4 Kxe4 13.Kxc5 Kf4 14.Kd5 e4#.

“Gorilla” theme (new): “Monkey” theme shown by two different pairs of black and white units on the same line (here: BB/WB and BK/WK). Orthogonal-orthogonal correspondence (WB/BB from f4/f5 to f2/f3 and WK/BK from d4/b5 to f4/d5), black sacrifice, BK switchback. (Authors) • Probably the most amusing helpmate this issue. Did the composers eat too many bananas? (VC) • Celebrity Bishops: travel all the world only to see more mirrors! (KB)

1726. Mirko Degenkolbe, Steven B. Dowd

1...Kg1 2.Kd8 Kh1 3.Kc8 Kg1 4.Kb7 Kh1 5.Kc6 Kg1 6.Kd5 Kh1 7.Kd4 c3+ 8.Kxc3 Kg1 9.Kd4 Kh1 10.c3 Kg1 11.c2 Kh1 12.c1=S Kg1 13.Sd3 exd3 14.Kd5 d4 15.Kc6 Ld3 16.e2 Le4#

The try 2.Kf8 fails by a move: 2...Kh1 3.Kg7 Kg1 4.Kf6 Kh1 5.Ke6 Kg1 6.Kd5 Kh1 7.Kd4 c3+ 8.Kxc3 Kg1 9.Kd2 Kh1 10.c3 Kg1 11.c2 Kh1 12.c1=D Kg1 13.Db1 c6 14.Db7 cxb7 15.Kc1 b8=D 16.Kd1 Db2 17.Ke1 Dc1#

We checked our own personal databases, Harald Grubert's book on helpmates (PAS-Laufner), the PDB and Winchloe, and we found no anticipation. (Authors)

1727. Miodrag Radomirović

Try: 1.Kg8? Ka1...9.Kxc6 Ka1 10.Kd5 11.c5...14.cxb2 Kxb2 15.K?? (the bK cannot access e5 to gain the necessary tempo) Kc3 16.d5 Kb4 17.Kd4 Lb2#, therefore his Majesty should follow the other way round: 1.Kh7! Ka1 2.Kh6 Kb1 3.Kh5 Ka1 4.Kh4 Kb1 5.Kg3 Ka1 6.Kxf4 Kb1 7.Ke5 Ka1 8.Kd5 Kb1 9.Kxc6 Ka1 10.Kd5 Kb1 11.c5 Ka1 12.c4 Kb1 13.c3 Ka1 14.cxb2+ Kxb2 15.Ke5! Kc3 16.d5 Kb4 17.Kd4 Bb2#.

Nice try and tempo play. (SDO)

Fairies**1728. Hubert Gockel**

1.Kh1? (-), 1...Q-(a) 2.Rh3#(A) 2.Rg3+? Kxe3! Because on g3 the wR moves as a Bishop, 1...Qxb5!(b) 2.Rg3#(B) (e3 is guarded by wBb6 and the w"B"3 must guard e5), 1...Qxe3! 1.Bh1! (-) (w"B"2 controls h2-e5 diagonal), 1...Q-(a)

2.Rg3#(B) (Once more, the Rook must remain Rook: 2.Rh3+? Kxe3!), 1...Qxb5!(b) 2.Rh3#(A) (h2-e5 must not be interfered: 2.Rg3+? Kxe3!), 1...Qxe3! 2.Rf4#, 1...Qxf3+! 2.Qxf3#, 1...S1~ 2.Qxe2#, 1...f4 2.Bbg6#!, 1...a7~ 2.Bxb7#!, 1...Rb8 2.Bc6#!, 1...S8~ 2.Sd6#, 1...g6/g5 2.Sf6#.

Changed mates; key and try on the same square, black correction, antiudal, specific secondary play. – The bSc8 not only limits bRa8's access to the 8th rank, but it also guards wBb6: 1.Rg3+?! Kxe3 2.Ra5/Rb4/Rd5+ Sxb6! (Author) • Capture Qxb5 switches guards on e3 and e5, thus deciding the right rook battery check. Without capture wR has to conserve rook moving powers, with capture it has to ensure bishop-like guard on e5 by means of acquiring the power (try) or non-interfering (solution). Nice. (JL)

1729. Mikhail Khramtsevich, Aleksandr Bulavka

1.c5 ? (A) threat: 2.Gg1# (B), 1...RHb6 2.RLg1# (C), 1...Rxc5 2.d5# (D), but 1...e6!; 1.d5 ? (D) threat: 2.RLg1# (C), 1...RHb6 2.Qf5# (E), 1...Rxc5 2.e5# (F), but 1...RHf1!; 1.e5! (F) threat: 2.Qf5# (E), 1...RHb6 2.Gg1# (B), 1...Rxc5 2.c5# (A), 1...RHf4 2.Qxf4#.

Cyclic form of Lender-combination. (Authors) • Although some may be rebuked by the form of this problem (too many animals on the board), this problem still deserves being studied, in order to identify the role played by each of these pieces during the solution. (EH) • From the Cyclone point of view, we have here blend of Ukrainian cycle and Ceriani cycle, turning in the same direction. Let's have a look on the mechanism. Ukrainian cycle is based on the Llg7 line to a1 and KAA7 line(s) to e3 and f2, these are switched on and off by keys and defence 1...RHb6. Ceriani cycle is based on three condensed half-batteries on the 4th rank and lines Na6-e4, Qg8-c4 and Llg7-d4 that are released by keys, with additional functionary error of immobilizing RHh4 by Bg5 capture. Skillfully thought up. Now construction: purely from the mechanism point of view, LI, KA and N should be enough fairy pieces to work with (even it is possible to imagine replacing LI by KA with one additional hurdle for both Llg7 and Llc4, but well...). I can imagine technical difficulties with such complicated mechanism, so one more fairy element can be acceptable. But three seem a bit too much. (JL)

1730. Oleg Ageev

1.Sg8! (-), 1...Kc4 2.Rc7+ Kxb4 3.a3#, 1...Kc6 2.Se7+ Kd8 3.Bc7#, 2...Kxb4 3.a3#, 1...Ke4 2.Rg4+ Kxg4 3.h3#, 1...Ke6 2.Sf6 Kf5 g4#.

We have seen dozens of Transmuting Kings twomovers since the WCCT that made it so popular, but threemovers have remained rare birds. This problem shows that there are still possibilities to explore. (EH) • Typo in last variant: 3.g4# (VC) • Just a hunt of bK, but no deeper strategy. (JL) • Very neat demonstration of the enormous possibilities in the threemovers for the Transmuting Kings. (SK)

1731. Gilles Regniers

1.Qe6! (2.Qxe5+ Kg4 3.Qe6#), 1...Sf7 2.Rxe5+ Kxf3 3.Re3#, 1...Rd7 2.Sxe5+ Kg5 3.Sf3#.

Three Isardam-specific anti-batteries on c5. Switchback mates. Mutual obstruction between bS and bR. (Author) In order to understand this problem, you must realise that after 1...Sf7 2.Rxe5+ Kxf3 3.Re3# Black does not have the specific Isardam defense 3...Rf7. Similarly after

1...Rf7 ... 3.Sf3#, 3...Sf7 is impossible. (EH) • For triple switchback following antibattery check, always on the same square, with mutual obstruction of two black defenders, this seems to be extremely economical position. (JL) • Very nice! (KB) • The beauty of faries like Madrasî and Isardam is that this type of mutual obstruction can be shown in a twomover. But the composer has nicely added the threefold play on e5 and the switchback mates to justify the additional move! Very nice work! (SK)

1732. Frantisek Sabol

1.g8=B? stalemate (1.Bc2?? b3+ 2.Rc5, 2.Rf8, 2.R[h1]xh2)and the try 1.Rc6? b4[b7]xc6# fails on 1...b5[b7]xc6!; Therefore bPb5 must be annihilated and this will be the aim of the Vorplan.

1.Qg2! Kh3 2.Qh1+! Kh4 3.g8=B! (3.d4? B[f8]xg7!) B~ 4.Qg2+ Bh2 5.d4 Kh3 6.Qh1+ Kh4 7.Bg[f1]xc4 B~ 8.Qg2+ Bh2 9.B[f1]xb5 Kh3 10.Qb2+ Kh4 11.Rc6! b[b7]xc6# (11.Bc6?? b[b7]xc6- 12.Rf8, 12.R[h1]xh2)).

After a specific Vorplan of Martian R-Q and B-Q batteries with the wQ as front piece on h1 and g2, the main plan can be achieved and bPb5 is destroyed. Then the wQ must go back to b2 in order to rebuild the mate position. The order of wB promotion g8=B and d3-d4 is subtly defined: a nice touch to this logical problem. (EH) • Yes, indeed, quite deep position with rich play, taking into account Mars Circe limitations. Given its peculiarities, (as a solver from diagram) I am quite satisfied I have found the try and its refutation as intended. (JL)

1733. Vito Rallo

1.Sxe5 Ka5[+wSd6] 2.Kxe6 Sf4[+wPd8=wQ]#; 1.Kxe6 Sf4[+wPd8=wQ]+ 2.Kxe5 Qd5[+wSe2]#.

Moves Kxe6 Sxf4[+wPd8=Q] happen at the 2nd move in the 1st solution and at the 1st move in the 2nd solution. (Author)

1734. Pierre Tritten

1.Rf4 Bxe6-f5+ 3.Kxf5-c8 Rxf4-f8#, 1.Bf5 Rxe4-f4+ 3.Kxf4-a4 Bxf5-c2#.

Move to move correspondence in the two solutions. Black sacrifice/Pelle movement. Zilahi, White sacrifice. Diagonal/orthogonal echo. Black pawn a5 is not only a blocker, it also prevents mate by Ra4-a8. (Author) The author claims to have been inspired by Petko's article in Mat Plus about fairy condition Take&Make for composing this first incursion in the Take&Make field. I may only add that the bK's reaching the squares initially occupied by white pieces is a nice point.(EH) • White pieces twice acquire the same power to "make" as their normal movement possibility, therefore their moves are as if they made two moves at once. Then there are far moves by bK, of course. (JL)

1735. Yoshikazu Ueda

1.f1=23 25a8-f6 2.23f1-c3 NEe5#, 1.f1=13 ANb8-f5 2.13f1-c2 NEe3#, 1.f1=14 Zg8-e5 2.14f1-b2 NEC3#, 1.f1=NE 24c8-g6 2.NE1-d3 NEg5#, 1.f1=34 Ke8-e7 2.34f1-b4 NEC7#, 1.f1=24 13h7-e6 2.24f1-b3 NEC5#, 1.f1=35 Ke8-d7 2.35f1-a4 NEa7#, 1.f1=15 24h3-d5 2.15f1-a2 NEa3#, 1.f1=25 23g8-d6 2.25f1-a3 NEa5#.

Another typical Ueda multi-promotion helpmate with strongly unified solutions. Non-Stop Equihopper a1 is the hero of this story: Black kindly provides a hurdle after promoting his pawn, which allows White to move the

Non-Stop Equihopper on W2; and White supplies the second hurdle used to give checkmate. [Note: for the Reader's commodity, Zebra, Camel and Antelope were noted "23", "13" and "34" and the departure and arrival squares were noted at each of the Leapers' moves]. (EH)

1736. Alberto Armeni

1.Se5=P Sf4=P 2.exf4=wS Sxh5=bB 3.Bxf7=wR Rf3=B#, 1.Bf5=S Sb4=P 2.Sxb4=wB Bc5=S 3.Sxh4=wB Be7=S#.

The mates and solutions are too diverse, unfortunately. However, the mate by three knights inspires. (JL)

1737. Rolf Kohring

1.Rg2 Gh1 2.Bf1 Gh4 3.Rh1 Kf3 4.Se2 Ge4 5.Bh2 Ge1#.

Round trip of the grasshopper (Author). Please consider this as a solving starter! However, who knows a more economical helpmate with wG roundtrip? (EH) • What about: Alfred Kniest, Schachmatt 1948, Kf3 Bf5 Gh6 – Ke8 Rh8 Ph7, h#4, 1.0-0 Gh8 2.Rf7 Gf8 3.Rg7 Be6+ 4.Kh8 Gh6#. (Of course, found thanks to WinChloe.) – The solution shows triangular round trip of wG, not rectangular, but that was not a given constraint.) (JL) • Round trip or square trip ?! (SK)

1738. Luis Miguel Martin

1.Kg2 Sb3 2.Kf3 Ga2 3.Ke4 Sc5+ 4.Kd5 Gd6 5.Kc6 Se6 6.Kb7 Gf7 7.Ka8 Sc7#, 1.a5 Sb3 2.a4 Gc3 3.a3 Sd4 4.a2 Ge5 5.a1=B Sf5 6.Bd4 Gg4 7.Bg1 Sg3#.

Opposite corner echo mates are not so common in the practise of Grasshopper helpmates. The repetition of White's first move is all the more regrettable. (EH) • Quite good echo in spite of mentioned repetition. (JL)

1739. György Bakcsi

1. Sb2 Kxb2 2. Sf5 Kxc3 3. Sd4 Kxd4 4. e8=S Kxc5 5. Sd6 Kxd6 6. e7 Kxe7 7. f8=S Kxf8=

Double wS Phoenix and a good technical setting using Circe condition in order to force the captures and promotions. (EH) • Acceptable as a puzzle or a demonstration problem for any of used fairy elements. (JL) • Vanishing Circle!! (SK)

1740. Ramaswami Ganapathi

1.Sa1 Sxb1(+wSb1) 2.Ka3 Ra5 3.Rd1 Qb3 4.Bc1 Bb4 =.

I have not been able to avoid the capture 1...Sxb1: I tried a BR at b1 instead of the two black Knights for the 1st move of black 1.Ra1 but 1...Sc2 as an alternate move to the intended 1...Sb1 comes up and spoils the plan. (Author) • The idea is to present virtual AntiCirce play and a stalemate with 4 specific pins. Additional paradox: the bRd2 is initially pinned by wBe1 and will be pinned by the wQ. The 7 pawns stand witness to the difficulty of the construction. (EH) • The idea of quadruple Anticirce-specific pin stalemate has immediately inspired me to replace 4 white pieces by a single white pawn attacking bK on the 8th rank. First I have made my version, then I have searched WinChloe. And it was already there (I am tempted to say "of course"): Jean-Michel Trillon, Phenix 1998, Ke6 Be5 Pa5 Pd6 – Kc8 Re1 Rh7 Be8 Sc3 Sh2, h=4 Anticirce, 1.Sf1 a6 2.Rh1 Kf7 3.Rb1 d7+ 4.Sd1 Bc7=. Now back to my version. I was trying to find the most economical position and later with additional features: correspondence between pinned and virtually reborn white piece and then also ideal stalemate. Virtual excelsior is just an automatic extra. Juraj Lőrinc, original, Ke8 Pg2 Ph7 – Kh8 Qh1 Rg1 Bg5 Se2, h=4 Anticirce, 1.Ra1 g4 2.Bc1 g5 3.Qd1 g6 4.Sg1 g7=. Cheap? Maybe yes. A kind of Letztform? Maybe too. (JL) • It is not

clear how 1...Sc2 will be a dual as pb2 has to be stopped. (SK)

1741. Pierre Tritten

1.Qb1 Qf5+ 2.Bxd3=bB[bBf1]+ Bd3#, 1.Bb1 Be4+ 2.Qxd3=bQ [bQd1]+ Qd3#.

Cross checks, anti-batteries, diagonal/orthogonal echo. (Author) • Attentive readers will have noticed hidden Madras features in the double function of some pieces: wSf3 not only guards d2/d4, but also obstructs the 3rd rank against a paralysing 2...Rh3; likewise, bBe1 not only blocks e1 against a possible AntiCirce rebirth of the wK, but also obstructs e1 against a paralysing 2...Re1. (EH)

1742. Ramaswami Ganapathi

1.c8=S a1=R+ 2.Qxa1(+bRh8)+ Rxc8(+wSb1)#, 1.c8=B h1=Q 2.Qxh1(+bQd8)+ Qxc8(+wBf1)#.

A neat mixed A UW in hs# in a very economical setting. (EH) • For my taste hs#2 is too short, like h#1,5. Although economical, this basic scheme offers perhaps more complicated motivation and play. (JL) • Is it not better to have WR at c2 so that h1Q is also a check? Further I would prefer a twin 'shift a2 to h2' as one of the promoting pawns is idle in the other solution. (SK)

1743. Kevin Begley

a) 1.g8=B a1=S 2.Bd5 Sc2 3.Kxc2(Kd2)+ Kd4#, b) 1.g8=Q a1=R 2.Qg2 Qb3+ 3.Kc3+ Ke3#

A UW. (Author) • Twinned pawn serves just as a block. I like the way AUW promotions are determined in the seemingly innocent echo play. (JL)

1744. Abdelaziz Onkoud

1.c8=Q d1=S 2.Qh8 Sxc3 3.Qd4+ Kxd4#, 1.c8=B d1=R 2.Bxd7 Rd2 3.Bxe6+ Kxe6#.

The motivation of promotions is not particularly deep. The nets around kings could also be less redundant. (JL) • WP e7 also works! Nice AUW, but appears a little too long. (SK)

1745. Jaroslav Stun

1.Bd5 Rxf2 2.Se6 Rf4 3.Sxc7+ Bxc7#, 1.Qa1 Sxe6+ 2.Kd5 b1=Q 3.Rb3+ Qxb3#, 1.Qb1 Kxc6 2.Sc1 bxc1=Q 3.Rc3+ Qxc3#, 1.Qc1 g1=Q 2.Kd4 Qg5 3.Qc5+ Qxc5#.

Three solutions are united by the bQ promotions while the 4th one does not seem related to the other three and the author's intention is obscure to me. This helpselfmate problem is rather a curiosity. (EH) • Without wBe6 there are 3 solutions. (JS) • Auhtor should have tried to avoid the fourth solution. (SK)

1746. Jaroslav Stun

a) 1.Kxd6 Rc8 2.Ke6 Rxc6+ 3.Kd5[+wBb5] Ke4+ 4.Kxc6 Kd5[+bRb7]#, b) 1.Sf6 Rd7 2.Se8 Re7 3.Kxd6 Rd7+ 4.Kxd7 Ke6[+bRc8]#, c) 1.Se5 Bxe5+ 2.Kxe5[+wSf5] Rd6 3.Se7 Kf4+ 4.Kxd6 Ke5[+bRc7]#, d) 1.Bb4 Rxd7 2.Kd4[+wSe8] Rc7 3.Sxd6 Rc5+ 4.Kxc5 Kd4[+bRb6]#.

Four chameleon echo mates – that's an amazing achievement in Circe Parrain. (EH) • Seeing such twinning I always wonder why the author hasn't switched the order of phases to get clean continuous twins. In this case, order b), a), c), d) would be just. (JL)

1747. Geoff Foster, Arno Tünger

1.e1=Q b8=Q 2.Qc3 Qb3x=, 1.e1=R b8=R 2.Ra1 Rb1x=, 1.e1=B b8=B 2.Bh4 Bg3x=, 1.e1=S Kd5 2.Sc2 R*c2x=.

This is a lighter version in only two moves and a full black AUW of our 1-2. Price in the "Good Zug Tourney 2010." A usual help-stalemate needs at least 3 moves to motivate a black AUW. CapZug (x=) is achieved when

the side on-move: – has one or more legal capture(s); AND – no legal non-capture(s); AND – is not in check. (Authors) • Lack of white knight promotion feels unsatisfactory. (JL) • Three copycat promotions also. Very good. (SK)

1748. Peter Moldovyanu

a) 1.Sf3 2.Qe3 3.d4 4.Sd5 Bh7#, b) 1.d4 2.d3 3.Kd4 4.Qe4 Ba7#.

Chameleon echo mates. (EH) • This should be possible without twinning. (JL) • Classic, but risk of anticipation high. (SK)

1749. Cornel Pacurar

1.fxg7=nS 2.nSxe6=nB 3.nBxg8=nR[+nBc8]+ nRxc8=nQ [+nRh1] 4.nRh5=nB+ Kf6 5.nBe8=nS+ Ke7 6.nQxe8 [+nQd8]#, 1.f7 2.f8 3.gxf8=nS[+nPf7]+ Kh6 4.fxg8=nS [+nPg7]+ nSf6=nP 5.nSxe6=nB[+nSg8]+ nBxg8=nR[+nBf1] 6.nRxc7=nQ[+nRh8]#. Combining Parry-series with CloneCirce looks like a weird idea, but the two 2nQ mates certainly give some unity to the solutions of this peculiar problem. (EH) • Can I have another harris, please? (Speaking with some past experience in this field...) (JL)

1750. Rolf Kohring

1.Qa4 2. Sc5 3.Qa6 4.Sa4 5.Qxd6 6.Qxd3 7.Qb3 Be7#.

Queen round-trip, Platzwechsel, twofold pin-mate, ideal mate (Author). A nice and very economical setting of a well-known idea. Maybe a Letztform? (EH) • The question mark in EH's question depends on the background – Letztform of what? If clearance of two lines is requested (in addition to queen round-trip, switch of places and double-pin mate), then probably yes, there is just enough pieces on the board. (JL) • Refreshing series-mover without promotion/royal-march. (KB)

1751. Vito Rallo

1.Kc3! 2.Kxd2 3.Kxe2 4.Kxd3 5.Ke2 8.d1=B 9.Kf3 10.Bb7 Kf4#.

The promotion seemed to be the only option, so it was necessary to massacre white pawns. (JL) • The white Pawns add no discernible thematic content – wPd2 serves only to manufacture a specific illusion on c3, while the rest merely extend length. (KB) • Very nice King mate. (SK)

1752. Cornel Pacurar

1.b6+ Ka5 2.b5+ Ka4 3.Ka3 7.b1=B 8.Bd3 9.Ba6 10.Kb2+ Kb5 11.Bb7+ Ka6 12.Ba8+ Kb7 13.Ka1 Bb2=.

An interesting stalemate position This would have been thematical for Mark Ridley-50 JT. (EH)

1753. Kevin Begley

a) 5.e1=S! 6.Sd3 7.Sf2 8.Sxh2(f2) 9.Sg3 10.Se4 11.Sxf2(e4) 12.Sd3 (12.Sh3?) 13.Sc5 14.Sxe4(c5) 15.Sf6 16.Sd7(=P!) 17.d5 cxd6 e.p. (c5), b) 5.Kg2! 6.Kxh1(g2) 7.Kh2 8.Kg3 9.Kxg2(g3) 10.Kf3 11.Kxg3(f3) 12.Kf4 13.Kxf3(f4) 14.Ke4 15.Kf5 16.Kxf4(f5) 17.e5 fxe6 e.p. (f5).

Important note: degradation occurs only upon an officer's movement (but not rebirth!) onto the 2nd rank. My dedication concedes that the degradation condition idles in the 2nd phase. Nevertheless, such an aesthetic flaw is not absolutely nonredeemable. (Author)

1754. Dan Meinking

7.Kxf8 15.Kxd4 33.Kxb1 52.Ke4 53.d4!x=

The author has made this CapZug stipulation popular by the Good Companion tourney organised during 2010 Congress. This is a very neat example of CapZug series problem. Series specialists will be probably stimulated by it and I bet they will try to compose a longer wK+wP series auto-CapZug. (EH) • Once you find the idea of

final position (and it is not difficult in this case with some CapZug practice), it is enjoyable walk in a park. CapZug is basically just a new type of final position, but the cook possibilities and the ways how to eliminate them are quite unusual for any mates-oriented composer. (JL)

1755. Imre Kirchner

1.a5 2.a6 3.a7 4.a8=S 5.Sb6 6.Sa4 7.Sb2 8.Sd1 9.Sf2 10.Sh1 11.Sg3 12.Sf5 13 Se7 14.Kc7 15.Kb8 16.Sf5 17.Sg3 18.Sh1 19.Sf2 20.Sd1 21.Sb2 22.Sa4 23.Sb6 24.Ka7 25.Ka6 26.Sa4 27.Sb2 28.Sd1 29.Sf2 30.Sh1 31.Sg3 32.Sf1 33.Sd2 34.Sb1 35.Sxa3(Pa7) 36.Sb5 37.Ka5 38.Ka4 39.Sa3 40.Sb1 41.Sd2 42.Sf1 43.Sg3 44.Se2 45.Sc1 46.Sa2 47.Sb4 48.Ka3 49.Kb2 50.Kc1 51.Kd2 52.Ke2 53.Kf2 54.Kg3 55.Kg4 56.Kxg5 57.Kxf4 58.e4 59.Ke3 60.Kd2 61.Kc1 62.Kb2 63.Ka3 64.Ka4 65.Sa2 66.Sc1 67.Se2 68.Sg3 69.Sf1 70.Sd2 71.Sb1 72.Sa3 73.Sb5 74.Ka5 75.Ka6 76.Sa3 77.Sb1 78.Sd2 79.Sf1 80.Se3 81.Sd1 82.Sb2 83.Sa4 84.Sb6 85.Kxa7 86.Kb8 87.Sa4 88.Sb2 89.Sd1 90.Se3 91.Sf5 92.Se7 93.Kc7 94.Kd8 95.Sg6 96.Sf4+ Sd3= 2010: a Knight's Odyssey! These are typical serial problem themes (circuit, march of King, annihilation of enemy units (bPg5 and f4) to be able to play 96.Sf4+, etc) but it is the first time I have seen this shielding achieved with a white Knight – usually it is made by wQ or R. Does anyone know other examples? (EH) • For a solver it is important to determine an expected final position. Then it is mostly about counting moves, with occasional surprise revealed only during play. No surprise here. (JL) • Little specific play (either condition), but the shielding is impressive. (KB) • Nice task (?). Very tight construction. The Circe stipulation seems almost incidental. (SK)

Retro/Math

1756. Michel Caillaud

Black Pawns captured 6 missing white pieces.

With a lonely Bishop to mate, White has to use illegal triple repetition of position to drive black King into a mating net. R 1.Kb6-b7 Be1-f2+ now White cannot play 2.Ka5-b6? Bf2-e1+ 3.Kb6-a5 Be1-f2+ 4.Ka5-b6 Bf2-e1+ as he will be first to be stopped by illegality of triple repetition of the position: 5.Kb6-a5??; to exploit this rule, he must start from a position initiated by Black (the usual trick to bring this kind of position is en passant capture) 2.d6xBc7!! Bb8-c7+ (1st occurrence of the position: a1) 3.Ka5-b6 Bf2-e1+ 4.Kb6-a5 Be1-f2+ (2nd occurrence: a2) 5.Ka5-b6 Bf2-e1+ 6.Kb6-a5 (and now Be1-f2+?? cannot be played as it brings an illegal 3rd occurrence of the position: a3?), so Kd4-d5+! is forced; this manoeuvre will be repeated three more times to reach the goal 7.Kc6-b6 Bh3-g2+ 8.c4xBb5!! Ba6-b5+ (b1) 9.Kd7-c6 Bg2-h3+ 10.Kc6-d7 Bh3-g2+ (b2) 11.Kd7-c6 Bg2-h3+ 12.Kc6-d7 Ke4-d4+! (b3?) 13.Kc5-c6 Be1-f2+ 14.e5xBd6!! Bc7-d6+ (c1) 15.Kb4-c5 Bf2-e1+ 16.Kc5-b4 Be1-f2+ (c2) 17.Kb4-c5 Bf2-e1+ 18.Kc5-b4 Ke3-e4+! (c3?) 19.Kd5-c5 Bh3-g2+ 20.d3xBc4!! Bb5-c4+ (d1) 21.Ke6-d5 Bg2-h3+ 22.Kd5-e6 Bh3-g2+ (d2) 23.Ke6-d5 Bg2-h3+ 24.Kd5-e6 Kf3-e3+! (d3?) 25.Kd4-d5 Be1-f2+ 26.Kc3-d4 Bf2-e1+ 27.Kd2-c3 & 1.Le2#. This line corresponds to black “best defence”; as always with problems using this rule, Black can shorten the play at many moves: R 1...Kd4-d5+? 2.d6xBc7 Bb8-c7+ 3.Kc6-b6 and mate in 23 instead of 27, and so on. – In the final position, White captures are balanced: 4 black Bishops are promoted on a1, b1, c1, d1, and the white captures of the 5 still missing black pieces are a2xb3, b3xa4, c2xd3, dxe and fxg. – Four times avoidance of

triple repetition. (Author) • An absolutely monumental achievement: to my knowledge this is the first orthodox Proca showing four times the drawing pendulum. The construction is subtle: all white pawns must be on the board in order to avoid an uncapture performed by Black pieces. The purists might claim that the purpose of the draw pendulum is not only to bring the bK in the mating net, but also to guard a flight (e4). Luckily, there is no forward defense – which usually constitutes a nightmare for Proca composers. (VC)

1757. Valery Liskovets

a) 1...Rh1 2.Bxb2! 0-0! 3.Ba1 Rxa1# (~? 0-0?? illegal!); b) 1...Rf1 2.Bxc5 Rf5 3.Bb6 b4#! (4.cxb3 e.p.??)

1. Consequent helpmate (HC#) is a fairy genre recently invented by me (StrateGems, IV/2010): “This is a usual helpmate with the only distinction that all intermediary positions are evaluated **independently** of the earlier moves.” In a), the restored castling becomes legal only after 2.Bxb2, since this position is such that the obtrusive black bishop could have been promoted on a1/c1 and then have gone out via b2. – 2. In b) we don't remember the previous moves; thus, the e.p. capture is illegal. – 3. Fairy retro and fairy helpmate twins combine the two HC# features: Restored castling and the prohibition to capture e.p. – 4. The move 2.Bxb2 in a) is “surrealistic”: It is exclusively retro-motivated. – 5. Extra minor uniformity elements: The first moves Rf1/Rh1 and the replies BxPb2/BxPc5. – 6. Both initial positions are legal: In a), Black has the required 4 captures to promote his Pa into bishop on c1/e1 via d2; in b) Black can promote his Pb using 3 available captures.

1758. Thomas Volet

The matrix of the Bishops and the Kings in the Northeast corner requires that a unit occupies g6 to provide a screen until the Ks can retract. But the Kings are fixed until a screen is provided on g5. Retroplay: 1...Rf3-g3 2.Rg3-g4 Rf4-f3 3.Bg8-h7 Rg4-f4 4. Rh6-g6 Rg6-g4 (substitution of the BR as the g6 screening unit, as a WR must unpromote at a8 to allow the uncapture on the b-file of the unit that will ultimately screen on g5) 5.Rh8-h6 Pb4-b3 6.Bh7-g8 Bg8-f7 7.Rg4-g3 Rf6-g6 8.Rg6-g4+ (substitution of the other WR as the g6 screening unit, as the BR is needed to screen at f6 to allow the WR at h8 to occupy f7 on its way to unpromote at a8) Bf7-g8 9.Rf8-h8 Bg8-f7 10.Rf7-f8 Pb5-b4 11.Rd7-f7 Bf7-g8 12.Rd8-d7 Bg8-f7 13.Ra8-d8 Bf7-g8 14.Pa7-a8=R Bg8-f7 15.Pa6-a7 Bf7-g8 16.Pa5-a6 Pa6xBb5 (the uncapture of the unit that can screen on g5) 17.Sc3-b5 Bg8-f7 18.Se2-c3 Bf7-g8. The BK will not be able to retract to f6 when the WS provides the necessary screen on g5 if a WR stands on g6 at that time, so, although a screening unit must continue to occupy g6, it is necessary to change the color of the Rook. Continue 19.Bg8-h7 Pa7-a6 20.Rg3-g6 Rg6-f6 (the BR returns to screen again at g6) 21.Bh7-g8 Bg8-f7 22.Sg1-e2 Bf7-g8 23. Sf3-g1 Bg8-f7 24.Sg5-f3 (the liberating screen at g5) Kf6-f5 etc. For me, this composition is a sequel to 10731. Die Schwalbe (issue 182), IV/2000, which is database #P1000256. (Author)

1759. Nikolai Ivanov Beluhov

Disregarding repetition, the last 20 single moves are completely determined:

R 1...Sf6-h7# 2.Kf4-f3 Sb4-d5++ 3.Kf3-f4 Sc6-b4+ 4.Kf4-f3 Sd4-c6+ 5.Ke4-f4 Sd5-f6++ 6.Kf3-f4 Sf5-d4++ 7.Kf4-f3 Sb4-d5++ 8.Kf3-f4 Sc6-b4+ 9.Kf4-f3 Sd4-c6+ 10.Ke5-f4 d7-d6+ 11.Kf4-e5.

Pressure is off and the construction can finally be dissolved. – The diagram shows a legal mate. – The white King shuffles on the three squares e4, f4 and f3 while the two black Knights take care of unchecking. Once he has led his guards to occupy d4 and f5, a secret passage is opened and the King can leave his cage. (Author)

1760. Nikolai Ivanov Beluhov

The last moves were e.g. 1.Sc7-e8+ Kh1-h2 2.Bf1-g2+ Kh2-h1 3.Qf3-f2+ Kh1-h2 4.Qf4-f3+ Kh2-h1 5.Qe4-f4+ Kh1-h2 6.Qe5-e4+ Kh2-h1 7.Qd5-e5+ Kh1-h2 8.Qd6-d5+ Kh2-h1 9.Qc6-d6+ Kh1-h2 10.Sd5-c7+ Kh2-h1 11.Sf4-d5+ Kh1-h2 12.Qc7(c8,d6)-c6+ Kh2-h1 – Try: Last move 1.Sd6-e8+. But then a retroperpetual occurs: ... 7.Qd5-e5+ Kh1-h2 8.Se4-d6+ Kh2-h1 9.Sg3-e4+ Kh1-h2 10.Se4-d6++ Kh2-h1 ... with three movable pieces – wS, wQ and wB.

The white Queen ascends along a direct-check staircase until she has risen so far up that she becomes a part of the staircase herself. The white Knight then starts descending down the new discovered-check staircase. (Author)

1761. Nikolai Ivanov Beluhov

It cannot be White to move, for this would imply a retroperpetual: R 1.c7-c6 Sh3-g1 2.Kh1-h2 Sg1-h3+ 3.Kh2-h1. So, the last moves were e.g. 1...Sh3-g1 c7-c6 2.Rg1-f1 Rf1-e1 3.Sg5-h3 Re1-d1.

The cage is opened by unpromoting a black piece on h1. This must be one of the bRd1, bRe1 and bQa3, and either it must somehow get past the wRf1, moving carefully inside the limited space at the bottom of the board (getting past the wR in the h1-corner is impossible for an illegal check on the bK), or we should retract the rather tempting c2-c3 and extract a piece via b2-c3. – Let us analyse the latter. The pawns prevent us from extracting the Bishop c1 or the wK. So, we should extract the bQ. An extracting move like b2-c3 is impossible, for the wK must always occupy one of the a2, a1, b1, c1 (and b2) squares, so it must be Qa1-c3. This implies a wKc1 and bB ... where? bBa3 would force a piece to occupy b2! So, the bB must be unpromoted. But with a bP preventing the Queen from coming from a3 to a1, there are no forward moves that we can play from bQa1, wKc1, bPa2 or a3 to arrive at the diagram position – or at any very different position at all! (Supposing, of course, that we are considering the first extraction of the bQ in the retroplay). Besides, after c2-c3 a black piece cannot get past the wR either, for to that end we should have a wR at b1 and wK, wB, bRR, bQ and bB inside a1, a2, a3, b2 and c3 – and six pieces cannot fit inside five squares! – So, c2-c3 is just a try. Now, to get any piece past the wR (be it the wB or bQ – it clearly cannot be the wK), we should have this piece at c2, the wR at c1, and the other five pieces fitted inside a1, a2, a3, b1 and b2. But one of these pieces is a wK, and he should find himself surrounded by non-attacking enemy units! This turns out impossible to do, unless we unpromote one of these pieces on a1. – Probably that should be a R or a Q, the most dangerous pieces? bBa3, bPa2, wKa1, bRb2, wBb1, bQc2, wRc1 seems to do the job ... but there is no forward play from this position in which the wK leaves a1! – So, we should really unpromote the most harmless black unit – the Bishop! – The only possible arrangement now is bRa3, bPa2, wKa1, bRb2, wBb1, bQc2, wRc1.

Retroplay: ... 4.Bd1-c2 Bb2-c1 5.S- Sc2-a1 6.S- Ba1-b2 7.Ka2-b1 Qc1-a3+ 8.S- Sa3-c2 9.Bc2-d1 Bb2-a1 10.Bb1-c2 Qc2-c1

11.S- Rc1-e1 12.S- Qd1-c2 13.S- Sc4-a3 14.Ka1-a2 Ba3-b2+ 15.S- Rc2-c1 16.S- Rb2-c2 17.S- Qc2-d1 18.S- Rc1-f1 19.S- Qd1-c2 20.S- Qf1-d1 21.S- Re1-c1 22.S- Rc2-b2 23.S- Bc1-a3 24.S- Rb2-c2 25.Bc2-b1 S- 26.Bd1-c2 Rc2-b2 27.Kb1-a1 Ra2-c2 28.S- Ra3-a2 29.S- Bb2-c1 30.S- Ba1-b2 31.Kb2-b1 a2-a1=B+ 32.Bc2-d1 Rc1-e1 33.Bb1-c2 Qd1-f1 34.Ka1-b2 Rc2-c1 35.S- Rb2-c2 36.S- Qc2-d1 37.Rc1-g1 Qd1-c2.

Now, it is not difficult to unpromote the bQ on h1 (or extract the bQ, get the bRb2 past the wR and unpromote it on h1, but that is the unnecessarily complicated) and the position is released.

1762. Kevin Begley

1.Rxa8 Sxc2 2.Bb8 Qc1 3.Sd8 Bb1 4.Qc8 Kd1 5.Se8 Bg1 6.Kf8 Sge1 7.Bxh7 Se3 8.Bg8 Rh7 9.Rh8 Sf1.

12 x cyclic platzwechsel (f1→g8→e1→f8→g1→c8→d1→c8→b1→d8→c1→b8>f1). (Author)

1763. Bernd Gräfrath

1.d4 d6 2.d5 Bf5 3.f3 Be4 4.fxe4 e5! 5.dxe6 e.p. Sf6 6.e7 Sd5 7.exf8=S Sc3 8.Sd7 Sxb1 9.Sf6+ Qxf6 10.Sf3 Qxf3 11.exf3 0-0. Valladao task with Ceriani-Frolkin knight (4...e6? would force White to play 5.e5); cross-captures of wPe2 and wPf2. (Author)

Cleverly motivated (and concealed!) Valladao. (KB)

1764. Joost de Heer

1.Sc3 f5 2.Se4 fxe4-g3 3.Sf3 gxh2-h3 4.Sg5 hxg2-g3 5.Rh6 gxf2-f3 6.Bh3 fxe2-e3 7.Kf1 exd2-d3 8.Bf4 dxc2-c3 9.Rc1 cxb2-b3 10.Rc6 bxa2-a4 11.Qb3 axb3-f7.

Black homebase, roundtrip by Pf7, all white pawns captured 'at home'. (Author)

1765. Dan Meinking

1.g4 a5 2.Bg2 Sa6 3.Bc6 bxc6 4.Sh3 Bb7 5.Rg1 Qb8 6.Rg3 Qa7 7.Rf3 Qc5 8.Rxf7 Qh5 9.Sg5 Kd8 10.Rxf8+ Qe8 11.Sf7+ Kc8 12.g5 Qd8 13.Rxd8#.

Good Companions Quick Composing Tourney (GCQCT) theme: "A pieces makes a 'significant trip' without capturing, and then is captured." Here, but bQ makes a 6-point rundlauf back to d8! – Note the following, which was just published: Dan Meinking & Gianni Donati, *StrateGems* Oct-Dec 2010, kr4sr/ppp3pp/3p1q2/4bp2/sP6/5P2/P2PP1PP/RKbB1BSR, PG 15.5, 1.Sc3 Sa6 2.Sd5 Sc5 3.Sxe7 Sa4 4.Sf5 Bd6 5.b4 Be5 6.Ba3 d6 7.Qb1 Bxf5 8.Kd1 Bxc2+ 9.Kc1 f5 10.Qb3 Qf6 11.Qg3 0-0-0 12.f3 Kb8 13.Qe1 Ka8 14.Qd1 Bxd1 15.Kb1 Rb8 16.Bc1. (Author)

1766. Henryk Grudzinski

Try: 1.c4? Sc6 2.c5 Sd4 3.c6 d5 4.e3 Bg4 5.e4 Sb3 6.d4 dxe4 7.Bf4 e3 8.Bxc7 Qxd4 9.Qxb3 Qf4 10.Qd1 g6 11.Bxf4 0-0-0 12.c7 f6 13.cxd8=Q Bh5 14.Qxf8 Bg4 15.Qxe7 ~ 16.Qxf6 ~ 17.Qxg6 ~ 18.Qxh7 Bg4 19.Qxg8 Rxg8 (too long).

Solution: 1.Sf3 Sc6 2.Se5 Sd4 3.e4 d5 4.exd5 Bg4 5.d6 Sxc2 6.dxc7 Qd7 7.Qxc2 0-0-0 8.Sxf7 g5 9.Sxg5 Bh6 10.Sh3 Bxd2 11.Sg1 (switchback) Bf4 12.Bxf4 e5 13.Qxh7+ e4 14.Qxg8 e3 15.cxd8=Q Qd1 16.Qxd1 Rxg8.

Pronkin. Switchback. (Author)

Commentators:

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