



THE PROBLEMIST

BRITISH CHESS PROBLEM SOCIETY

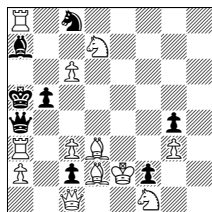
Vol 27 No 3

MAY 2019

BCPS WEEKEND, SOLIHULL: SOLVING CONTEST

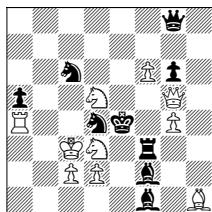
The 12 problems below were set for the solving contest; see how well you can do within 3 hours. Less experienced solvers should at least try the first 6. *Solutions are on page 91.*

1.



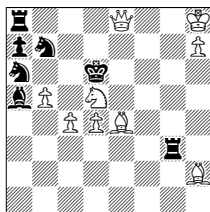
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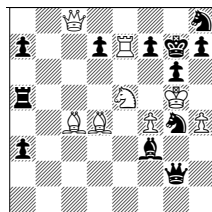
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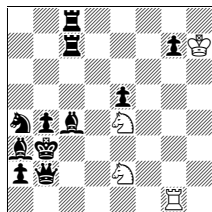
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4.



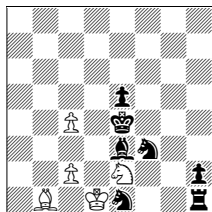
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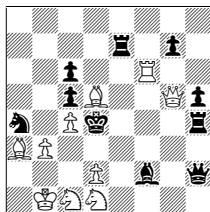
H#2 2 solutions

6.



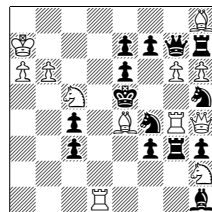
H#2 2 solutions

7.



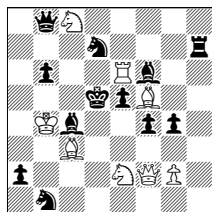
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8.



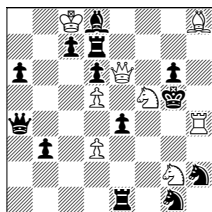
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9.



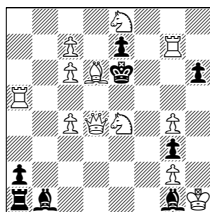
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10.



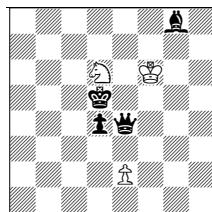
#4

11.



S#3

12.



H#4 2 solutions

THE PROBLEMIST, MAY 2019

I always enjoy the BCPS Weekend, learning from the lectures. Here's my take on the Solihull set (see my report within):

(1) **Breton Chess** – a wonderfully fertile field for the composer – one day I'll give it a try; (2) **H.D'O Bernard's mutates** – fascinatingly in mid-evolution between puzzle and theme; (3) **Benko System** – coming from left field, yet I hope it will be taken seriously; (4) **Tiger Matrix** – a wonderful saga of 'stepping stones' and more applications may yet come along; (5) **Bishop/Pawn Nowotny?** A convincing challenge to received wisdom; (6) **Nowotny studies** – they have their own special artistry; (7) **SAT** (with Royal Grasshoppers) – I quote Geoff Foster's view: "Neal Turner's SAT problems are exceedingly interesting, perhaps because they take so much work to comprehend." All were most stimulating. **DF**

New members: We are delighted to welcome **Clive Frostick** (Farnham, Surrey, who won the Minor tourney at Eton), and **Walter Lindenthal** (Austria), as new members of the Society. **Brian Cook** (Chippenhams) and **Jacques Rotenberg** (Israel) have both stepped up to Fellow for which we thank them very much.

A WONDERFUL GIFT

Unbeknownst to us until recently, a team of members from the Spanish Problem Society S.E.P.A. had been restoring cooked or flawed twomovers from the pages of *The Problemist*. At the end of their project they had 'rescued' an amazing total of about 300; then they offered them all to us!

They have been sending batches of rescued problems to Brian Stephenson, our Webmaster, who is converting them for publication on our website – all you have to do is click on the *Rescued Problems* menu item to see the ones that have been mounted online thus far. THANK YOU, S.E.P.A.!!!

EUROPEAN SOLVING CHAMPIONSHIP

The **Winton**-sponsored British team of John Nunn, Jonathan Mestel, David Hodge and Michael McDowell achieved an excellent third place in the European Championship in Glyfada, Greece. The Russian team, consisting of three juniors out of the four caused a sensation by giving the perennial Polish winners a thorough drubbing, with the 16-year-old prodigy, Danila Pavlov, taking first place in the individual championship, ahead of world champion Piotr Murdzia.

Nunn came third in the individual line-up, most satisfactory given the ferocious opposition; he also took the Seniors championship. Mestel did well, too, just a half point behind Nunn, pushing him down to sixth in the individual but second in the Seniors.

Ian Watson was travelling reserve and his report will appear in the July issue.

WORLD SOLVING CHAMPIONSHIP

Winton are also sponsoring the GB team of Nunn, Mestel, Hodge and McDowell (reserve) for this event in Vilnius, Lithuania, 17-24 August.

STEWART CROW 13.2.1930 – 2.12.2018

Stewart used to play chess at an Edinburgh club in his younger days, and had a career as an industrial chemist. For a number of years he edited Championship solutions. He was also the leading light in organizing the Society's very successful Residential Weekends in Pitlochry, and it was always a great pleasure to see Fiona and Stewart at the many Weekends they attended.

Stewart contributed to the Society in many ways, and on two such occasions in Cheltenham was the controller of the Weekend solving event. Fiona and he took a prominent role in setting, and competing in, non-chess competitions at these Weekends. I have happy memories of meeting Fiona and Stewart a number of other times in Scotland, on one occasion introducing ourselves to a newly-joined BCPS member living not very far from the Crows in Fife. We extend our condolences, and thanks for these happy memories, to Fiona.

Christopher Jones

TIMOTHY WHITWORTH 1932 – 2019

In his website www.jsbeasley.co.uk, John Beasley has published an obituary of Timothy, who died on 17th April. From it we extract some information about the significant contribution this scholarly schoolmaster made to the world of the endgame study.

Timothy compiled anthologies of eminent composers in English: Gulyaev/Grin, Kubbel, Mattison, and the Platon Brothers; a boon to us when so much literature on studies is in eastern European languages. Mike Bent entrusted his personal selection to Timothy to write *Best of Bent*.

Timothy was the study columnist for some years at the *BCM*, and with Beasley he wrote *Endgame Magic*, now in its second edition (a review is in July 2018 of *The Problemist*). Our Studies section this month has one of Timothy's compositions, and Beasley's website has more detail. Of special interest was his scholarly approach, which was always to track down the original source documents of a composer's life and work.

BRIAN HARLEY AWARD FOR TWOMOVERS 2015-16

The clear winner of the award is the problem by John Rice, which scored 14 points out of possible 16 from the four judges. Runner-up was David Shire's problem, which obtained 12 points, narrowly ahead of two others on 11.5. (*David Shire's runner-up is No.8 in Barry's Solihull lecture starting on p.92 – Ed.*)

Of the winner, judge Michael Lipton wrote "There are over 1300 Sushkov two-movers (but not this one) in the Albrecht-Leiss-Bruch-Degener database, yet this seems original. It's a perfect construction. The thematic tries fail homogeneously, for want of Nimzovichian overprotection (1.Rf4? dxe5! 2.Bxc4+? Kc6,d6 and 1.Bf4? Sxf3! 2.Qxf3? Kd4). All white force works in all phases, and there is lots of by-play arising naturally from the theme pieces." Judge Barry Barnes commented "A new mechanism, masterful intricacy, and tries and key on the same square make this a triumphant combination of Sushkov theme, Barnes separation, and a pseudo le Grand sequence with brilliant by-play." Of the runner-up, Barry draws attention to the pseudo le Grand, as well as the more obvious Nowotnys (for the argument in favour of the existence of B/P Nowotnys, see BPB's Solihull talk).

It remains for me to thank the four judges, **Michael Lipton, Barry Barnes, Henk le Grand and Marjan Kovacevic**, for their sterling work and to congratulate the winning composers.

Steve Giddins, Acting Controller

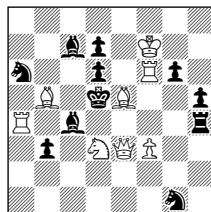
Solution: Cook-tries 1.Qd4+/Qe4+? RxQ!

Thematic tries 1.Rf4? (>2.Qd4/Qe4) dxe5! 1.Bf4? (>2.Qe4) Bxd3 2.Qd4; 1...Sc5 2.Sb4; 1...Sxf3!

1.f4! (>2.Qd4) Bxb5 2.Qe4; 1...Se2,f3/Bb6/dxe5/Rxf4 2.Q(x)f3/Rxd6/Bxc4/Sxf4.

John Rice

1 Pr= *The Problemist*
2015/2



#2

WINTON BRITISH CHESS SOLVING CHAMPIONSHIP 2019-20

The starter problem for this championship, again sponsored by **Winton**, is shown alongside. White, playing up the board, is to play and force mate in two moves against any black defence. There is no entry fee and the competition is open to British residents only. Competitors need send only White's first move, known as the key-move. Postal entries should be sent to:

**Nigel Dennis, Boundary House, 230 Greys Road,
Henley-on-Thames, Oxon, RG9 1QY**

Or email: <winton@theproblemist.org>

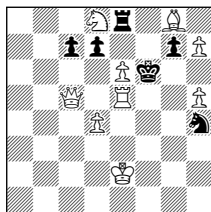
All entries should be postmarked or dated no later than **31st July 2019** and must give the entrant's name and home address. Juniors under the age of 18 on 31st August 2019 must give their date of birth. *Please mention that you saw the starter problem in The Problemist.*

Receipt of the solution to the starter will only be acknowledged after the closing date, when all competitors will receive the answer, and those who get it right will also receive the postal round, which will contain 8 more difficult and varied problems. In due course the best competitors and the best juniors from the postal round will be invited to the final in February, 2020 (exact date and location to be advised). There is a British Championship prize fund and there will be junior prizes. The ultimate winner of the final will win the right to represent Great Britain at the World Chess Solving Championships 2020.

DIETER KUTZBORSKI

The German society has suffered a recent sad loss of this eminent moremover composer. He is one of three authors who collaborated on *Logische Phantasien*, a fine appraisal of the great Herbert Grasemann.

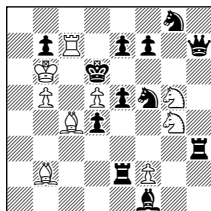
WBCSC Starter 2019-2020



#2

Dieter Kutzborski

1 Pr Grasemann MT
1988



#8 (Solution in the July issue)

BCPS AT SOLIHULL

Report by David Friedgood

Our 2019 Residential weekend gathering began on the 29th March, the day that Brexit was to have happened; instead our merry band of problemists had our minds free to enjoy lectures, solving, composing and competitions. The B word was hardly ever mentioned.

The St Johns Hotel in Solihull was pleasant and comfortable, with all meals taken as buffets and, the most important feature of all, a reasonably sized room of our own, where our lunches, lectures and solving took place and where John Rice's enticing array of problem books for sale could be examined and purchases made.

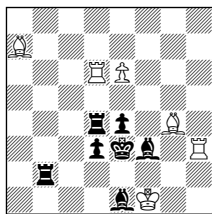
We were pleased to welcome six foreign visitors: Peter Bakker (Netherlands), Allan Bell (Ireland), Marco Bonavoglia (Italy), Michel Caillaud (France), Andy Kalotay (USA) and Neal Turner (Finland). The home contingent comprised the following: Barry Barnes, Les Blackstock, Brian Cook, Nigel Dennis, David Friedgood, Steve Giddins, Jim and Carol Grevatt, Christopher Jones, Michael Lipton, Cedric Lytton, Michael McDowell, Mark Ridley together with his sister, Heather Cunningham, and David Shire. John Rice was able, on this occasion, to join us only for the latter part of the Sunday and the prizegiving on the Monday morning, Steve Giddins having kindly brought the books for sale on his behalf; David Hodge drove up from Nottingham twice; Ian Watson and John Ling also spent some time with us. We missed Brian Stephenson again as last year and we hope that next time he will once again be a participant.

Friday evening lectures

Our first lecturer was Michel Caillaud, who introduced us to his Fairy competition, involving **Breton Chess**. He explained that this fairy condition was invented in 2014 by Christian Poisson, creator of the problem database and solving system, Winchloe. It came about when Christian was programming into Winchloe a highly complex fairy condition invented by Diyan Kostadinov in 2013 called **Snek**. He hit on the idea of simplifying Snek and called it Breton Chess (on the basis of Madras, Andernach, etc.), and there it lay like sleeping beauty from 2014 to 2018, when it finally surfaced in a problem by Pierre Tritten (Michel pointed out that he is Prince Charming and a helpmate composer, so most Breton Chess problems hitherto are helpmates).

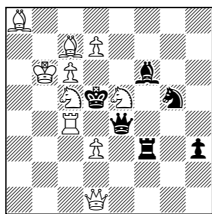
The basic idea of Snek and Breton Chess is that, when a capture is made, another piece of the same type (the 'third piece') as the captured piece is removed, or its colour changed, if any. In normal Breton Chess, a piece of the same side is removed; in Breton adverse, the third piece is removed from the opposing side; in Breton Chromatique the third piece on the capturing side changes colour; in Breton Chromatique adverse the third piece on the opposing side changes colour. Michel's tourney required the normal variant to be used for twomovers of any stipulation. Let us look at two of the examples he gave.

1 Pierre Tritten
4 Pr Olympic Tourney
Batumi 2018



H#2 2 solutions
Breton Chess

2 Jean-Marc Loustau
Dedicated to Pierre Tritten
Julia's Fairies 2018



#2 Breton Chess

1 1.Bh4 Rxh4(xg4) 2.Rd2 Rxd4(xd4)

1.Rb8 Bxb8(xd6) 2.Bd2 Bxf3(xf3)

The white and black R+B pairs display perfect harmony and unity.

2 Set: 1...Rxd3(xh3) **a** 2.d8=R A

1...Qxd3(xh3) **b** 2.d8=Q B

1.Qh1! (2.Qxh3(xc6))

1...Rxd3(xh3) **a** 2.d8=Q B

1...Qxd3(xh3) **b** 2.d8=R A

1...h2 2.Qxh2(xc6) Amusing reciprocal change showing an interesting version of promotion. We'll see later what the composers made of this fertile genre.

I rarely contribute to these weekends other than as a solver, being content to enjoy the lectures and the results of the tourneys and competitions and to observe the activities in my role as reporter. On this occasion, however, I took advantage of the excellent overhead projector in our room to display the diagrams for the lecturers using **Chessbase** software (a hugely popular database system for recording chess games) on my laptop. David Shire was my guinea pig and he kindly sent me his diagrams a few days before the weekend, and when the time came, they were ready for his lecture and I was sitting to one side of the room with my laptop connected to the projector. All he had to do was to tell me what move to make and I did it. It was a great

improvement over the manual wallboards with magnetic pieces, being larger, and the other lecturers gave me their diagrams too. Except, that is, Michel's fairy lecture and award, as Chessbase can't make illegal moves. Nor does Chessbase possess fairy pieces, but I could still manage Neal Turner's SAT plus Royal Grasshoppers, as they were represented by the kings (albeit not upside down) and they were never called upon to move!

David's interesting lecture was about the mutates of Henry D'Oyly Bernard, which can be found in the current *Supplement* for May, and in further issues of our sister magazine.

Saturday morning solving tourney

Brian Stephenson had provided his usual good selection of problems, calculated to make us work over the three hours yet not crush us. All 12 are shown on the cover page, and readers are invited to do their best to solve them. As has become customary, there were two sections, an Open, whose solvers had to attempt all, and a Minor, trying to solve the first six, which were all twomovers of various types. On this occasion, eleven solvers split into 7 in the Minor and 4 in the Open.

As last year, Cedric Lytton topped a keen field in the Minor, with 28½ from 30, just pipping Barry Barnes with 28, who also sneaked past Andy Kalotay with 27½ leaving Neal Turner far from outclassed with 27. In fact, all seven exceeded the 20 points mark. The four Open solvers had a different kind of line-up at the end of play, Michel Caillaud excelling with 60/60, overshadowing a good performance by Michael McDowell on 57½. The two in the chasing pack were simply not fleet of foot on this occasion.

Saturday evening lectures

The structure of the weekend was a good balance among the three major activities: lectures, solving problems and competitions, and composing. The time made available on the two afternoons gave opportunities to some, who perhaps have not had any composing experience – or indeed some composers who fancy a venture into an unaccustomed genre – to attempt one or more of the tourneys. I saw Steve Giddins, a study enthusiast, struggling to realise an idea for the Breton tourney – I don't think he succeeded, but I'm sure that he will sooner or later; the exhilaration is always well worth the slog.

The second round of minilectures took place in the late afternoon. Andy Kalotay presented a most intriguing idea by its author, Pal Benko, which he called the **Benko System**. The definition of this concept is (1) *Dual solutions are not considered to be valid, but their existence does not disqualify the problem (i.e. disregard dual solutions)*; (2) *If a white officer moves, it must participate in the mate*. Naturally, the audience focused entirely, as far as I can recall, on the first principle.

Before I continue, I should confess that I may not have understood the full implications of this idea, which, as you can imagine, stunned the audience: Pal is saying that we should allow cooks to stand (under specific circumstances)! Even Andy, who had been in direct contact with Pal, had to keep apologising for not being able to get the idea across, initially. Gradually, the animated discussion got to grips with the concept, helped by some choice examples, of which we will show three.

In 3 there are two proper solutions:

1...Kc4 2.Ka3 Qa1#; 1...Qf6+ 2.Kc1 Qa1#

There are 3 cooks:

1...Qg2+ 2.Kc1 Qc2#; 1...Qf2+ 2.Kc1 Qc2#;
1...Qe2+ 2.Kc1 Qc2#.

The Benko System says the 3 cooks are valid, but they don't disqualify the problem. Why? Is it because the cooks have the same mating position, whereas the solutions don't have identical mates?

The 6 solutions in 4 are:

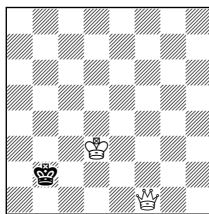
1...Kc4 2.Kb6 b8Q+ 3.Ka6 Qc7=; 1...Kc4 2.Kb6 b8R+ 3.Ka6 Rb5=; 1...b8B+ 2.Kb7 Bxa7 3.Ka8 Kb6=; 1...b8B+ 2.Kb7 Bc7 3.Ka6 Kc6=; 1...b8S 2.Kb7 Sa6 3.Ka8 Kc6=; 1...Kb5 2.a6+ Kxa6 3.Kb8 Kb6=.

There are 4 cooks:

1...Kb4 2.a5+ Kxa5 3.Kb8 Kb6=; 1...Kb5 2.a5 Kxa5 3.Kb8 Kb6=; 1...Kc4,d4,d5 2.Kb6 b8Q+ 3.Ka6 Qb4=; 1...Kb4,c4 2.Kb6 b8Q/R+ 3.Ka6 Ka4, b4=.

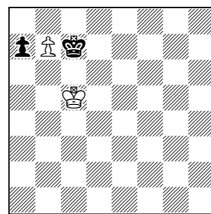
This is murkier: two cooks have the same stalemate position as the 6th solution. The other two are dualised.

3. Illustration



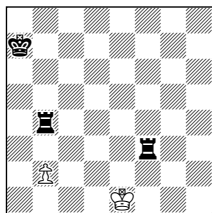
H#1.5 2 solutions

4. Illustration



H=2.5 6 solutions

5. Illustration



H#6

Epaulette mate

There are a huge number of cooks and duals in 5, most of which have the king on a8 with a rook on a7 or b8 and the promoted queen mating on c8 or a6, having captured a rook en route. Some mates have the king on a6 or a5, with the rooks on b6 and b5 or b5 and b4 with the queen mating on a8/a7. There are mates in 5, too. But there is just one epaulette mate with the neat sequence 1.Rd4 b4 2.Kb6 b5 3.Kc5 b6 4.Rdd3 b7 5.Kd4 b8Q 6.Ke3 Qe5#.

At this point the discussion finally reached the conclusion that not one of the myriad cooks could be said to have used a *unique method* of delivering the mate; they were therefore irrelevant and only the epaulette mate solution was worthwhile. Indeed, this construct seems to fit well with the other two illustrations and encapsulates the intent of the Benko System.

It was pointed out that stipulating an epaulette mate was unnecessary in terms of the Benko System, but perhaps Benko himself couldn't guarantee that there was not another unique and unintended solution, or, being aware that 5 moves were sufficient he used the epaulette mate requirement to get around that, forgetting the stipulation of 'Helpmate in exactly 6 moves'?

In any event, Benko's concept surely bears further discussion and development, although I wonder whether most composers would see it as a step too far.

The final lecture on the Saturday was by Michael Lipton, who had researched the genesis and development of what he calls a Tiger Matrix. He has kindly provided a full article on the subject on page 94. It shows how many composers have over the decades contributed fresh ideas to a most fruitful construct, which may yet be able to bear more.

Sunday morning: Annual General Meeting

18 people attended the meeting. Apologies had been received from Mrs S.Lewis, J.M.Rice and B.D.Stephenson.

The meeting remembered Stewart Crow, who had died during the course of the year.

The minutes of the AGM of 8th April 2018 at Derby were approved.

The Treasurer presented the Accounts, which reflected overall a satisfactory position, and these were accepted by the meeting. It was noted that the Treasurer had decided not to continue to allocate a reserve fund to the possible hosting of the annual international meeting of the WFCC. The Treasurer was thanked for all his meticulous work, both in the preparation of the Accounts and throughout the year. Mr. Sedgwick, having examined the 2018 Accounts, was appointed to examine the 2019 Accounts.

The President reported good progress in adapting to the digital production and dissemination of *The Problemist*, paying tribute to the work of Mr. Friedgood, Mr. Grevatt and Mr. Stephenson. There had been successes in solving tourneys in the course of the year. The British Solving Championships, still benefiting from the sponsorship of **Winton**, and from the leadership of Mr. Dennis, had been successful, and solving events had been held at a junior event at Imperial College, at the British Championships and at the MindSports Olympiad – all ventures that it was intended to repeat in the coming year. There was still a concern that upon the retirement of any of the officers of the Society it would be difficult to find a replacement. Mr. Watson would be directing the Committee's thinking on the resilience of the Society in the coming year.

Mr Jones handed over the Good Companions certificate to Mr Watson, the incoming President, and swapped places with him, becoming Vice President. All other officers and Committee members were re-elected.

Mr Watson chaired the remainder of the meeting. Under Other Business, it was agreed to negotiate terms to hold the Residential Weekend again in Solihull in 2020. There was discussion as to the possibilities in future years of featuring in the Weekend an international solving event, which would be part of the World Solving Cup circuit, or of combining the Weekend with the finals of the British Solving Championships. The meeting closed at 10.50 a.m.

Sunday evening: final lectures

Barry Barnes led the evening's lectures on a controversial topic – that B/P Nowotnys are feasible, despite time-honoured dismissal of the notion. He has kindly provided a cogent article based on his lecture, which is on page 92.

Steve Giddins showed us some **Nowotny Studies**, which have taken a back seat while the directmate twomover Nowotnys have had a resurgence of interest in our Society. In fact, the idea goes back at least as far as Troitzky in the late 19th century, and Nowotnys are among the main links between the endgame study and problems. Here we show two from Steve's selection.

In **6** we have a typical type of Nowotny study, where White manoeuvres the black rook and bishop into position for the interference to crash onto the intersection square:

1.Rf6! A remarkable sacrificial decoy; 1.Sa5? dxc4 **1...Rxf6** 1...Rg4 2.Rxf3 Rg1+ 3.Bd1 Rxd1+ 4.Kxd1 Kb2 5.Rf2+ Kb3 6.Rxa2 Kxa2 7.cxd5; 1...Rxc4 2.Sa5 winning material **2.Sd4 dxc4 3.Bb3! Be4** 3...cxb3 4.Sxb3# **4.Bxc4 Rf3 5.Bd3! Bxd3** 5...Rxd3 6.Sc2# **6.Sb3#**. A departure from the early strategy of Nowotny studies, where the black rook and bishop would be trying to stop two white pawns from imminent promotion.

The eminent composer of **7** shows an extraordinarily original idea of a kind of systematic-manoeuvre-cum-defensive-Nowotny, coupled with the Foresight theme: **1.Ra8+!** The logical try is 1.h8Q? Rg6+ 2.f6 (2.fxg6 Bxh8 3.Kxe7 Bxg6 4.Kxd6 Bd4 5.Ra7 c4 6.dxc4 Bxb6 7.Ra6 Bxe4 8.Rxb6+ Bb7 9.c5 a2 10.c6 a1Q 11.Rxb7+ Kc8 12.Rc7+ Kb8 13.Rb7+ Kc8) 2...Rxf6+ 3.Kd5 (3.Kxe7 Re6+! 4.Kxe6 Bxh8 5.Kxd6 Bd4) 3...Rf5+ 4.e5 Rxe5+ 5.Kc4 Re4+ 6.d4 Rxd4+ 7.Kb3 Rd3+ 8.c3 Rxc3+ 9.Ka2 b3+ 10.Kxa3 b2+ 11.Ka2 b1Q+ 12.Kxb1 Rc1+ 13.Kxc1 Bxh8 14.Rg4 Bf7 there certainly is no win for White **1...Kb7! 2.Rb8+!** 2.h8Q? Rg6+ 3.f6 Rxf6+ 4.Kd5 Bf7# **2...Kxb8 3.h8Q Rg6+ 4.f6!** Stopping the check as well as the queen capture **4...Rxf6+ 5.Kd5! Rf5+ 6.e5! Rxe5+ 7.Kc4 Re4+ 8.d4! Rxd4+ 9.Kb3 Rd3+ 10.c3! Rxc3+ 11.Ka4!** The motivation for White's first moves, which opened this bolt-hole and led to a win; if instead 11.Ka2? b3+ 12.Kxa3 (12.Kxa1 Rc1#) 12...b2+ 13.Ka2 (13.Ka4 Ra3+! 14.Kxa3 b1S+) 13...b1Q+ 14.Kxb1 Rc1+ 15.Kxc1 Bxh8. Phenomenal ingenuity.

Neal Turner persisted with his SAT speciality and this time all went smoothly, and he has provided a summary.

An Old Theme in a New Guise, by Neal Turner

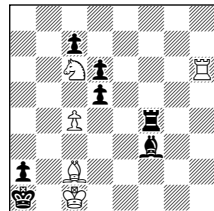
In pursuing the notion of implementing traditional themes in my SAT problems [see article on page 102, *especially if you need an introduction to SAT*], I came across the Dalton theme. This involves a sequence where a move of piece A unpins piece B. The piece B then moves and pins piece A. The first diagram **8** shows a very typical example which uses a well worn matrix to demonstrate the theme.

The solution runs **1.Qb4!** (>2.Qc3#) unpinning the knight giving **1...Sb3/Sd3/Se4/Se6/Sb7/Rxb4 2.Sc2/Se2/Rd5/Sxf5/c5/Rxe7#**. The first problem I have with this is that strategically, the unpin of the knight has no motivation, it's an accident, an inconvenience for the white side. Then we see that the pin of the queen turns out to be just a device to motivate the knight moves. It's these moves, the errors they produce and the ensuing mates which form the real content of the problem. The Dalton idea has disappeared into the background.

Could there be a way of bringing the Dalton scheme into the forefront? In this example we have the normal case of a single unpin with multiple pins, but what if we turned it around and had multiple unpins each followed by a single pin?

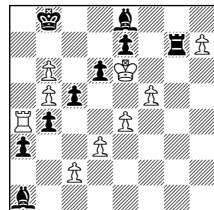
After failing to get any schemes working in selfmate form, I was obliged to resort to help-play and was soon able to come up with **9**. At the start we have two pins – the rook on e4 is pinned to c2, while any queen move would leave behind a check on e8. We need to get the e4 rook moving, so we unpin it by blocking c2 with **1...Rc2**. But now if the e4-rook moves vertically it leaves White in check on d4, and the hole on h4 prevents the knight moving away. Playing **2.Bh4** blocks the square resulting in an anticipatory unpin of the knight allowing **2...Re7+ 3.Sd6+**.

6. T.B.Gorgiev Shakhmaty v SSSR 1952



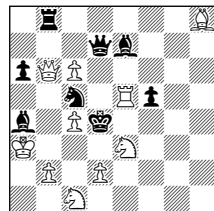
Win

7. David Gurgenedze 4 Pr Molodost Gruzii 1970



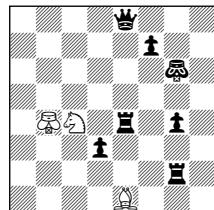
Win

8 Hans Stempel Deutsches Wochenschach 1925



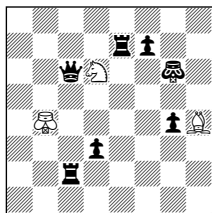
#2

9 Neal Turner Original



Helpselfmate in 2.5
SAT Royal Grasshoppers

Mate position



of the rook blocking on c6; however when its colleague moved away it was left pinned on c2. Thus, in each case we have the unpinned piece pinning its unpinner in a meaningful way, with the different effects of the pins producing variety.

Notice also that all the original unpins are motivated, and not only do we have the usual W/B Dalton, but also W/W & B/B Daltons giving extra strategic possibilities.

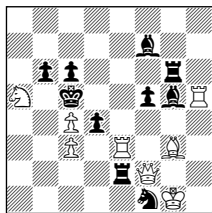
Is the idea new? Who knows, but it certainly makes for a nice composing challenge with different fairy conditions or pieces, or even orthodox chess.

NT

Monday morning: prizegiving

As in Derby, Barry Barnes was his energetic self and, in addition to his lecture, provided a competition and a quick composing tourney. Here first is his award for the **Ancient Ruins Competition**:

10 Rev.N.Bonavia-Hunt
The Problemist May 1949
v.M.Lipton



#2

Prior to computer-testing, a huge number of all types of compositions worldwide were published unsound. Almost at random from old copies of *The Problemist*, four 'ancient ruins' were offered for correction, with the original composers' intentions being matched as best possible. The Rev. N.Bonavia-Hunt's #2 (11+14) with No Solution was best corrected by 10 which reduced the piece count by 7, kept NB-H's main play, and introduced a set mate. Michael Lipton also made a more elaborate and interesting correction that deserves separate publication as ML (after RNB-H).

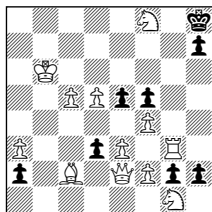
Set: 1...Be8 2.Qxf5. **1.Re6!** (2.Qxd4/Bd6) 1...Be3 2.Rxf5; 1...Bf6 2.Rxc6.

11 shows the *Holst* theme – alas, flawed by its illegal position – in which Black is induced to under-promote twice to b5 so that promotion twice to bQ is later denied. In the little time available during a busy Weekend, no one could correct it. Who can secure legality?

1.Bb3! (2.d6 3.Rg8) 1...a1S 2.Qb2 3.Qxe5; 1...h1S 2.Qh5 (3.Qxh7) 2...h6 3.Qxh6.

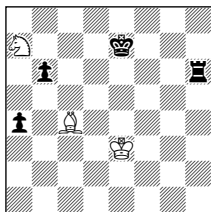
Diagram 12, reproduced with a bRa4, had the intended solution 1.Kd6 Kf4 2.Kc5 Kg5 3.Kb4 Kxh6 4.Ka5 Sc6, but solvers of the day found alternative solutions, and latter-day computer-testing revealed 40 cooks! Michael McDowell was the first to see that bRa4 should have been a bP: in effect, it *was* sound! This should have come as no surprise. As was found from preparation of the Centenary Review (almost ready!), some old diagramming was so smudged/poor that a magnifying glass and *then* computer-testing was needed for certainty.

11 C.S.Kipping
The Problemist 1952



#3

12 B.Snaider
Source? Quoted p.559
The Problemist Jan 1953



H#4

Not fully in keeping with the requirement for matching the basics of 12 (two king marches in different directions), 12a is shown, nonetheless, for its amazing blend of three solutions. It captures the spirit of our Weekends which is to be inspired and to compose freely and joyously.

1.h4 Kc2 2.Kg4+ Kxb2 3.Kh5 Sf6;
1.Be5 Kc4 2.Ke4 Bc1! 3.Bf5 Sg5;
1.Bf7 Bb4 2.Ke6 Ke4 3.Bf6 Sf8.

13 corrected R.Luke's #2 (12+11), which had No Solution. Pleasing features are that there are 4 fewer men, and a set mate is secured for the very move that ensured No Solution when first printed!

Set: 1...Be2 2.Rxe2. 1.**Sxf5!** (2.Qd3); 1...Kxf5+ 2.Qd5; 1...Se5 2.Qd4; 1...Be2/Bd4/Sf4 2.Sg3.

This competition was conceived before the Spanish Problem Society's generous offer (accepted for publication on the BCPS Website) of sympathetic corrections of some 300 #2s from past issues of *The Problemist*. It will be interesting to see how these and other problems have been corrected. Judging from the versions submitted for this Ancient Ruins competition, possibilities are abundant. **BPB**

Barry's #2 Quick Composing Tourney award follows:

A concern was that the Quick Composing Tourney requirement was too difficult in so short a time. The stipulation was a 'twin', with the wK, the front piece of one battery, being interchanged with the front piece of another battery. There were few entries, but two excellent lightweight problems to very different effects shone through. Each has its weakness, but I felt that neither deserved to come second!

14 (a) **1.a4!** (-) 1...Q~ 2.Kc6; 1...Kc5 2.Sd3

(b) **1.Sa3!** (-) 1...Q~ 2.Ke2; 1...Kd3 2.Sc5.

The remarkable features here are that Black has a flight-square in each part, d3 and c5, and that in each part White mates on the flight-squares, 2.Sd3 and 2.Sc5!

15 (a) **1.c5!** (-) 1...d2 2.Kc4; 1...f2 2.Bh2; 1...fxg2 2.Be1. (b) **1.d5!** (-) 1...f2 2.Kh2; 1...fxg2 2.Kxg2; 1...d2 2.Be5. The batteries from (a) to (b) are masked. It is a fine achievement to find three variations in each part, including two wK battery openings in (b). A non-thematic try in part (a) makes fuller use of the wQ: 1.gxf3? (-) 1...exf3 2.Qe6; 1...Kxf3 2.Be1, but 1...d2!

BPB

Christopher Jones set a **Helpmate Composing Tourney** with the following theme: In a helpmate with any number of moves there is in the diagram position a direct white battery. In one solution, the mating move is by the front piece in the battery firing the battery (it is permissible for the front piece to have moved to a different square on the battery line, as in the example **16**); in the second solution, the mating move is again by the front piece, but this time the rear piece has been captured. No fairy pieces or conditions; twins are allowed, but not zero positions.

16 1.Bc4 Se1+ 2.Bd3 Sxd3 3.Sxd5 Sc5#;

1.Bxb1 Sa3 2.Bd3 Sb1 3.Sf5 Sc3#.

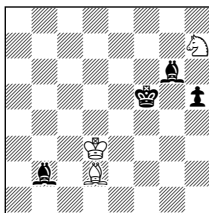
The three entries honoured in Christopher's award will speak for themselves:

17 Set: 1...Se5 2.R8e7 fxg7#;

1.R7e7 Se5 2.Bg7 fxg7#;

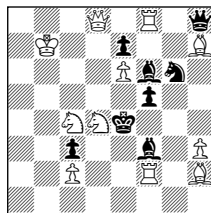
1.Rxg6 f7 2.Rf6 fxe8Q#.

12a D.J.Shire
Original



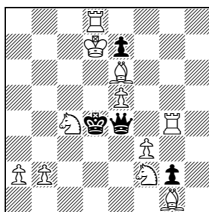
H#3 3 solutions

13 R.Luke (v.D.J.Shire)
The Problemist
Nov. 1951



#2

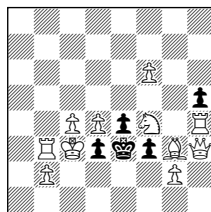
14 M.Caillaud
1-2 Pr QCT Solihull 2019



#2

(b) Kd7↔Sf2

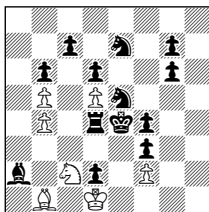
15 J.M.Rice
1-2 Pr QCT Solihull 2019



#2

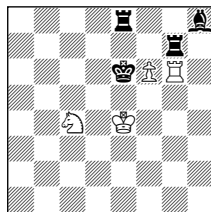
(b) Kc3↔Bg3

16 Christopher Jones
Original



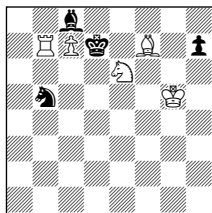
H#3 2 solutions

17 David Shire
C H# Ty Solihull 2019



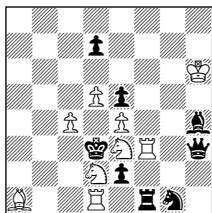
H#2* & 2 solutions

18 Michael McDowell (v)
HM H# Ty Solihull 2019



H#2 2 solutions

19 Michel Caillaud
Pr H# Ty Solihull 2019



H#2 4 solutions

18 1.Ke7 Ra7 2.Ba6 c8S#

1.Bxb7 c8R 2.Sd6 Rc7#

19 1.e1S Rf4 2.Se2 Sdxfl#

1.Rxd1 Sb3 2.Rd2 Sc5#

1.Qh2 Rc1 2.Sh3 Sexfl#

1.Rxf3 Sc2 2.Re3 Sb4#.

Steve Giddins' attempts at composing a Breton problem probably helped him to deliver Michel's Fairy award, as the latter had to leave early. Twomovers of any type were required using Breton Chess.

20 1.axb5(xe6) Sxc1(xa7) 2.cxb3(xa5)+ Sxb3(xa6)# "Every move is Breton! Each one eliminates a piece between a8 and a3. Only one solution..."

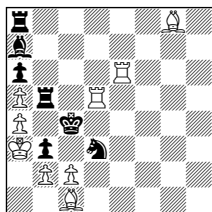
21 (a) 1.g1=Q f8=B 2.Q1a7+ Kxa7(wQg7)#

(b) 1.g1=R f8=S 2.Rb1 Bxb1(wRf5)# "Breton chromatique was not intended, but was presented in my lecture so I accepted this entry. Quite a neat AUW, where black promoted pieces are aimed to be sacrificed in order to whiten their kinfolk in the diagram."

22 (a) 1.e5 b4 2.Bg5 Sxg5(xd4)#

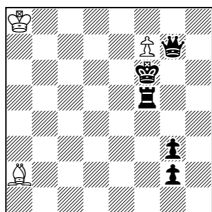
(b) 1.e6 b3 2.Sb2 Bxb2(xf3)#

20 Neal Turner
3 PI Fairy Ty Solihull 2019



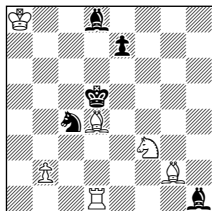
HS#2 Breton Chess

21 Cedric Lytton
2 PI Fairy Ty Solihull 2019



H#2 (b) Ka8→d8
Breton chromatique adverse

22 Marco Bonavoglia
1 PI Fairy Ty Solihull 2019
Dedicated to Iris



H#2 (b) Bd8→c5
Breton Chess

"Double check with typical Breton effect: a move by the front piece of the first battery makes the front piece of the second battery disappear! Echo play by the white and black pawns is a nice touch."

There were two competitions. Steve Giddins set a **Poetry Competition**, asking for a version or pastiche of a well-known poem, updated to reflect modern life, be it chess problem life, chess life generally or just any other aspect of ordinary life.

Les Blackstock entered an **Elegy on Classical Chess**:

The Carlsen draws increase each passing day

The groaning crowd comes not this farce to see

The plodding champ is overheard to say:

"Just leave the world to quickplays and to me!"

Michael Lipton walked off with the prize for an even more heartfelt piece, after a famous Wordsworth poem: **DAFFODILS, or, Wordsworth among the software**:

I wandered happy as a king / Among my problem's Knights and Rooks.
"A masterpiece", I dared to sing, / But POPEYE swiftly found the cooks.
A dozen saw he at a glance, / They mocked and gloated: "Not a chance".
I struggled all the afternoon / To save my problem from pollution,
But then I heard KALULU's tune: / "There's two new cooks – and No Solution".
No problemist could joyful be / In such unpleasant company.
Upon my seat I sat all night ... / In just my way the King was mated.
But when I yelled, "I've got it right!", / WINCHLOE crowed: "Anticipated".
I poured myself a treble gin / And threw the software in the bin.

Allan Bell set a rather tricky challenge, called **Policeman's Lot Variations**. It was based on the refrain in *The Pirates of Penzance*, "a policeman's lot is not a happy one (happy one)". He wanted verses of the form in the example below, in which the final echo should be a pun that relates to the preceding lines:

"It's a sorry sort of thing
to kill his majesty the King
but someone's got to do it," Reggie sighed (regicide).

Results:

Prize: Cedric Lytton

A vulture lean did wish
For a piece of rotten fish
To have its wicked way with some foul porpoise (fowl purpose)

Honourable Mention: Jim Grevatt

Our old Aussie's words sound just fine
But they must be translated from Strine
When he mentions his girl 'Emma Chizzit' ('how much is it?')

Commendation: Steve Giddins

It may seem quite a task, to swim Egypt's longest river,
But I cannot face the fact that it's beyond me to deliver.
In fact, I'm in denial. (in the Nile)

AU REVOIR

All went well, and we have Christopher Jones to thank for finding and securing this pleasant venue, and making everything run so smoothly. We all hope that we will have a gathering next year, too – perhaps with more guests from near and far.

I would like personally to thank all those who kindly provided their lectures and awards in electronic form. **DF**

**BCPS WEEKEND SOLVING
SOLUTIONS** (from front page)

1. (Karl Flatt, Lucerne Solving Ty. 1936) Set
1...b4 2.cxb4. 1.Bh6! (-) 1...b4 2.Qg5
2. (Charles Monnier, *Bulletin Ouvrier des Echecs*
1938) 1.Kc4!
3. (Jacques Savournin, 4 HM Skopje Olympic Ty.
1972) Set: 1...Bd8/Sb8/Sd8 2.Qe7+/Qc6+/Qc6+
1.Bf5! (2.Qf8+) 1...Bd8/Sb8/Sd8 2.Qg6+/Qd7+/
Qe6+
4. (Waldemar Tura, 1 Pr *Schach Echo*, 1972)
1.Be2! (2.Rxf7+) 1...Bd5/Ra4/Ra6/Rxe5+/d5
2.Sf3+/Sc4+/Sc6+/Bxe5+/Sd7+
5. (Nikolai Dolginovich, *Mat* 1975) 1.a1=S Rb1
2.Sc2 Sc1#; 1.Bd3 Rg6 2.Bc2 Sd2#.
6. (Marjan Kovačević, *Mat* 1975) 1.Sg1 c5 2.Sef3
c4#; 1.Sxc2+ Kxc2 2.Rd1 Kxd1#.
7. (P.J.D.Gething, *The Problemist* 1948) 1.Bf3!
(2.Qxc5+) 1...Qe5/Re3/Re5 2.Se2+/dxe3+/Qxg7.

8. (Sergei Rumyantsev, 1 Pr Pula 5 days Ty. 2000)
1.Qxe7! (2.Qd6+) 1...fxg6/f6/f5/Sd3 2.Rd7/Sd7+/
Bb7/Sd7+
9. (Igor Agapov & Aleksandr Bakharev, 1 HM *Die
Schwalbe* 2000) 1.Ba1! (2.Sc3+ Sxc3 3.Qd2+)
1...Be7+/Bxe2/Rh3/Bd3/Sc5/e4 2.Sxe7+/Qxe2/
Sxf4+/Sxf4+/Qd4+/Sxf4+ Rxe7/Be7+/exf4/exf4/
exd4/Qxf4 3.Sxf4+/Sxe7+/Qd4+/Qxa2+/Sxf4+/
Sxb6+
10. (Leonid Makaronez, *Schweizerische Schach-
zeitung*, 2000) 1.Sg7! (2.Rh5+gxh5 3.Qf5+)
1...Rxg7/Rf1/Rf7 2.Bxg7/Qe5+/Qf5+ Qd7+/dxe5/
gxf5 3.Kxd7/Se6+/Se6+
11. (Andrey Lobusov, *The Problemist* 1989) 1.Rh5!
(-) 1...Bxe4/Bd3/Bc2/Bh2/Bf2/Be3/Bxd4/exd6
2.Rxh6+/Qf6+/ Qf6+/Sg5+/Sg5+/Sg5+/Sc5+/Qe5+
2...Bg6/exf6/exf6/hxg5/hxg5/Bxg5,hxg5/Bxc5/
dxe5 3.Qe3+/Sc5+/ Sc5+/Qe4+/Qe4+/Qe4+,Qe4+/
Rxh6+/Kxg1
12. 1.d3 Kg5 2.Qc4 Se4 3.Kd4 Kf4 4.Bd5 e3#;
1.Kc5 e3 2.Qc6 Kf5 3.Bc4 Sb7+ 4.Kd5 e4#.

BISHOP/PAWN NOWOTNY: MISSION IMPOSSIBLE?

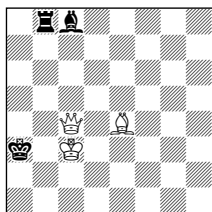
By Barry Barnes

My aim is to lead readers to an unexpected and even exciting conclusion about Nowotnys.

By precedent – Anton Nowotny's eponymous examples – and 150 plus years of practice, the definition of a Nowotny is generally held to be, and I quote from *Encyclopedia of Chess Problems, Themes and Terms* (Velimirović & Valtonen, 2012), “an interference between line-pieces of unlike-motion, and of the same colour, forced by a sacrifice on the critical (interference) square... usually understood as mutual interference between Rook and Bishop”.

1 E.Usunov

Shakhmatnaya Kompozitsiya
1964



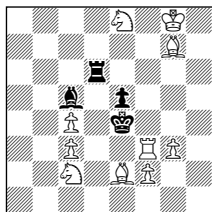
#2

From basic Nowotny problems like **1 (1.Bb7! (2.Qa6/2.Qb3) 1...Rxb7 2.Qa6; 1...Bxb7 2.Qb3)**, we have come to expect: (a) a non-capturing move to the junction point, (b) two threats, and (c) captures by the intersected pieces to separate the threats. But these expectations are not requirements of the theme. What is a core requirement is that after a Nowotny move, *at some stage in the solution*, the double interference is exploited in the threat line and/or the variation play.

These assertions are tested with scheme 2. The non-capturing Nowotny key **1.Sd4!** exploits the double interference with Rook and Bishop for threats 2.Bd3 and 2.Re3. After 1...Rxd4 and 1...Bxd4, there are new mates 2.Sf6 and 2.Sxd6, and 1...exd4 2.Rf4. **2** is a *Disappearing Nowotny*. Even if not in a, b, c order, there is an immediate exception to expectation (c): the two threats are *not* separated by R and B captures.

2 B.P.Barnes

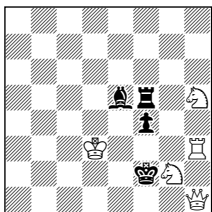
Scheme 19.3.2018



#2

3 J.Hannellius

Suomen Shakki 1972



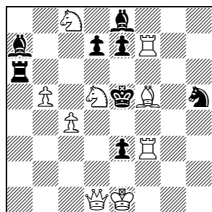
#2

Suppose there were no other option in **2** but for the wK to be on g1. The Nowotny key would then be bad because of two unprovided checks 1...Rd1+ and 1...Bxf2+. The addition of a black Pawn at d4 would avoid the bad key. Now there is a *capture* key 1.Sxd4! of some necessity. The full solution is otherwise unchanged. Is there such a thing as a capture Nowotny key of absolute necessity? A *Finnish Nowotny 3* provides the answer.

After a random move by the Sg2 to threaten both 2.Rh2 and 2.Rf3, the refutation is 1...f3! to open the lines of the bR and bB. The key is a correction and a *capture*, **1.Sgxf4!** for the same threats separated in the expected way by the captures 1...Rxf4 and 1...Bxf4. The *capture* key of the *Finnish Nowotny* has been accepted unquestioningly for 86 years.

4 D.J.Shire

2 Pr Harrogate QCT 2011



#2

So, the first high expectation (a) of a non-capturing Nowotny is not written in stone.

Expectation (b) is that two threats are created by a Nowotny key. Problem **4** has one threat! The try meets normal expectations with a non-capturing Nowotny 1.b6? to threaten two mates, 2.Rxe7 and 2.Rxe3, and these are separated by the captures 1...Rxb6 and 1...Bxb6 – but 1...Bxf7! The key **1.Sdb6!** threatens only *one* mate, 2.Qd5. Captures 1...Rxb6 and 1...Bxb6 are not intended to separate a non-existent pair of threats, but a requirement is met after 1...Sf6 2.Rxe7 and 1...Sf4 2.Rxe3 for the Nowotny interference to be exploited in the variation play. The wR mates are those seen in the threat line after 1.b6? Without the Nowotny key interference at b6, these mates would not be possible. Thematically related by-play is pleasing: 1...Ra1 2.Qxa1 and 1...e6 2.Qd6 again exploit the Nowotny cut at b6 – with 1...Bxf7 2.Sxd7.

We know that Nowotny keys can generate from nil to any number of threats. Therefore, expectation (b) of a Nowotny creating only two threats is well and truly demolished.

Expectation (c) of a Nowotny is that captures by the intersected black line-moving pieces will separate the threats. In **2** and **4**, it is seen not to do so. There is no need to capture the key knight at b6 in **4**: the exploitation of the Nowotny cut is in the variation play.

After proving with 2-4 that some expectations are not requirements of the Nowotny theme, here is where I attempt “mission impossible”.

The usual lines for intersection by a Nowotny move are those of R and B. Most of us – including me – have said that a Nowotny key-move to the junction point of a B and P is “impossible”. Some have hedged their uncertainty with words like “pseudo”, “Nowotny-like”, and “related”. Let’s see from problems 5-8 with B and P lines intersected if “impossible” is wrong.

5 has a set play B/P Grimshaw 1...d6 2.Qxb4 and 1...Bd6 2.Qb7, including 1...Sd6 2.Sc5. The key **1.Rd6!** is a Nowotny to threaten one mate, 2.Bb1! As seen in 4, Black is not required to capture at d6 with B and P (always an impossible P move) to separate a non-existent double-threat. Nowhere is it written that this is a requirement of a Nowotny. But it is 1...fxe3 and 1...Qxe3 that bring back the set mates 2.Qxb4 and 2.Qb7 in the variation play (matching those of 4), and both mates are dependent on the Nowotny interference at d6 of the B and P. Another fine touch is that 1...Sxe3 is corrective of 1...fxe3 and 1...Qxe3, and back comes another set mate 2.Sc5, again dependent on a Nowotny cut of the B.

6 was used in my 2017 talk to illustrate *masked interferences*. **1.Re6!** threatens 2.Re5 and plays a passive role by ensuring *two masked interferences* of both B and Pe7 after 1...Kc5 2.Qg5. Equally, the key is a Nowotny. The R has moved to the intersection point of B and P, and an essential requirement of a Nowotny – that interference of both line-moving pieces is exploited – is shown after 1...Kc5, even if in just one variation. As shown in 4, it is not a thematic requirement of a Nowotny that the intersected pieces capture the key-piece.

In 7, there is set play 1...e5+ 2.Qxe5 and a fine try 1.Qh8? (2.Qe5) for 1...Rxe4+ 2.Sxe4; 1...Rc5 2.Sf7; 1...e6 2.Qf8, but there is also a refutation 1...Ra5! The key **1.Se6!** (2.Kf5), I argue with increasing confidence, is a Nowotny, with the simultaneous interference of B and P exploited by 2.Kf5 in the threat-line, and, twice of the P in the variation play by 1...Bxe6 2.Kg5 and 1...Rxe4+ 2.Kxe4. The overall changed play and variety is remarkable: 1...Kxe6 2.Qg6; 1...Rc5 2.bxc5, 1...Ra5 2.Qxd7, 1...Rc2 2.e5.

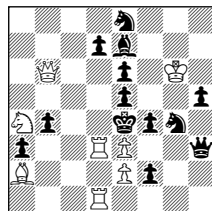
8 has *two* B/P Nowontys, and memorable content. A Nowotny try 1.Sf6? to the junction point of the P and B sets up an immediate (one) threat 2.Bg4 to exploit the interference with the P: interference with the B comes after 1...Bd3/Be2 2.Re5 – but 1...Rh4! The key **1.Bf6!** is again a Nowotny. The threat is 2.Re5, and there is 2.Bg4 after 1...Bxc6 to make the double interference again complete. The two phases show the *pseudo le Grand* theme, with its switch of mates after different black defences. In both phases, wonderful play stems from the wQ after Bristol-type clearances 1...Bxf6 2.Qxf6, 1...Rxe8 2.Qxe8, and 1...Rh3 2.Qxh3.

From the examples shown, the usual expectations of a Nowotny are mostly realised, but expectations are not requirements of this theme. A Nowotny is the exploitation of mutual interference of line-moving pieces, *usually* a R and B pair – but ‘usually’ admits another pair of line-moving pieces, a B and P. It has never been denied that a bP is a line-moving piece in a B/P Grimshaw.

Fundamental to the many types and interpretations of what we accept without hesitation as R/B Nowotnys (*Azerbaijani Nowotnys*, *Deferred Nowotnys*, for example) is that *somewhere, and no matter where* in the solution – the threat line, the variation play – the mutual interference is exploited in full after a Nowotny move to the intersection point of two different line-moving pieces. By this same reasoning, why should there not be a B/P Nowotny? My “mission impossible” has been to show that a Nowotny interference with a P and B is possible. Perhaps we have been blinded for too long to the *expectation* that both intersected pieces must capture?

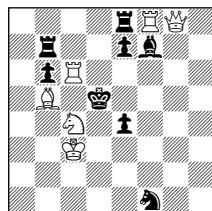
David Shire’s credentials are undoubted. He is a world class composer, contributor of authoritative articles, and sub-editor of ‘Selected Twomovers’. His long-held conviction that there *is* such a thing as a B/P Nowotny has convinced me.

5 Werner Issler
2 Pr *Magasinet* 1956-1



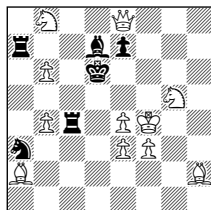
#2

6 B.P.Barnes
Problemas 2017



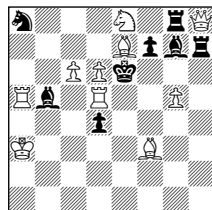
#2

7 D.J.Shire & J.M.Rice
Sp Pr *The Problemist* 2014



#2

8 D.J.Shire
4 Pr= *The Problemist*
2015/1



#2

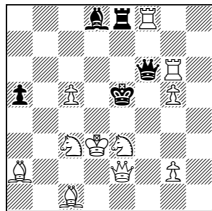
What Makes a Tiger Matrix?

By Michael Lipton

1. Introduction, and set-to-actual changes

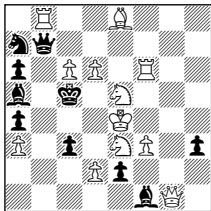
“Matrix” is Latin for “womb”, so my initial title, “What makes a master matrix?”, won’t do. A tiger mother produces children whom she trains to high levels of performance. A tiger matrix produces many high-performance chess problems, often very different – but sometimes as multiple births, when the first arrival is original, the others anticipated.

1 Barry Andrade
1 Pr GC Folder X/1923



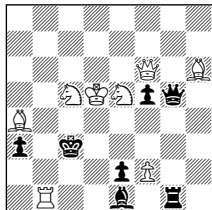
#2 Spot: bQ1:1

2 Ernst Giese
Shakhmatny Listok 1928



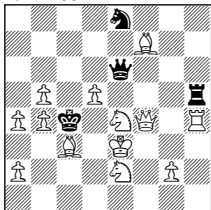
#2 Spot: bQ1:2

3 Ernst T.Theimer
Cincinnati Enquirer 1929



#2 Spot: bQ2:4

4 Michael Lipton
Sinfonie Scacchistiche
X/XII 1957



#2 Spot: bQ2:2

3 has three changed bQ cross-checks and a seventh post-key. There are further set mates after 1...Qg6, Qg4. The set dual after 1...Kd2 can be turned into a fourth changed mate by adding bSh2 (set 2.Sc4, actual 2.Sb3). Set: 1...Qd2+/Qg8+/Qg2+/(Qg6/Qg4) 2.Scd3/Sf7/Sf3/(Sxg6/Sxg4). (1...Kd2 2.Sc4,Sf3). 1.Qc6! (2.Se4) Qd2+/Qg8+/Qg2+/(Qd8+) 2.Scd3/Se6/~Se4/(Scd7); 1...Kd2 2.Sb3. **Note:** Anticipates Tien-Liang Lin, *The Problemist* I/1962, 3rd prize.

A much later set-play child of the matrix, **4**, has only 2 changed cross-checks, from unpins in the initial position, but with a third post-key cross-check and a changed return-capture check. Unusually, the changes are from lateral battery (with unpins) to diagonal, and – the point – 1...Qg4 adds a post-key lateral unpin of the pre-key battery wS. Set: Qb6+/Qh3+/Qxe4+ 2.Sc5/S4g3/Qxe4 1.Qf1! (2.Sf4) Qb6+,Rxd5/Qh3+/Qxe4+/(Qh6+, Kxd5/Qg4) 2.Sd4/S2g3/Rxe4/(~Sf4/Sd2).

2(a) Multi-threats, set-to-actual: easier to compose, but less aesthetic?

Exactly contemporary with 2 and five years after Andrade, the second child of the matrix is the first of many multi-threat versions. It’s a memorable find, despite the aggressive multi-threats: three changed checks, 5/6 crossed, with five set unpins and a changed direct return capture check. **5:** 1...Qh1+/Qh5+/Qb3+/Qxd4+/(Qc2/Qe2) 2.Sf3/S4f5/ Sxb3(Qxd4/Sxc2/ Sxe2). 1.Qe6 (2S6~) 1...Qh1+/Qh5+/Qb3+, Sc4/Qxd4+ 2.Se4/

In this matrix (see 1), the wK is at 1:2 from the bK, and is epauletted by wSs at 0:2 and 2:2. White (usually the Q) can form a battery behind each wS. Responses to bQ checks can then be changed set-actual, try-actual, or even both and/or try-try. This has proved a tiger matrix, partly because of its built-in economy: each battery S guards a flight in turn, and the wK guards two more. No wonder some composers – Andrade, Theimer, Hermanson, A.N. Lebedev, Morse, Smedley, Hairabedian, Vaux Wilson, Adabashev – ‘ad a bash at it more than once.

In **1**, the pioneer, three bQ cross-checks are changed, with the bQ at a 1:1 spot from the bK. This spot determines her relationship to the wK and wSs. If two problems share a spot, that hints at anticipation, but isn’t necessary or sufficient. **1** shows 3 cross-checks changed and one added, with 16 units. Wbcl is used only in the set 1...Qxg6+ 2.Sf5 (1.Bb2? Kf4!), so an odd twin is possible: remove wQ and 1.Bb2 solves! Set 1...Qa6+/Qd6+/Qxg6+ 2.Sc4/Sed5/Sf5. 1.Qb2! (2.Se2) Qa6+/Qd6+/Qxg6+/(Qf1+,Kf4/Qf5+) 2.Sb5/Scd5/Se4 (/Se2/Rxf5).

Next with this matrix (tied with 5), Giese has 4 changed bQ checks (7/8 cross) with two flights and good by-play! No better construction seems feasible. **2:** Set Qh7+/Qb1+/Qb4+/Qxc6+ 2.Sf5/Sc2/S3c4/Sd5. 1.Qg5 (2.S5c4) Qh7+/Qb1+/Qb4+(Kb5, Kb6)/Qxc6+/(Sxc6/Qd7, Qe7) 2.Sg6/Sd3/S5c4/Sxc6 (/Sd7!/d4). Spots are normalised, i.e. the shorter bQ ‘Cartesian distance’ (CD) from bK is written first whether vertical or horizontal, then the longer CD.

S6f5/Sc4/Bxd4 **Note:** Among anticipated victims: Ernst Theimer's second time around (4th Prize, *Cincinnati Enquirer* 14.7.1928: 1bk1S3/P3K3/P3S3/5Q2/4q3/8/B7/3b4, a Meredith); A.N.Lebedev, 9th Prize, *Kagans Neueste Schachnachrichten* 1927/8; S.Boros, *Magyar Sakkvillag* 1.10.1929; B.Andrade, *The Problemist* IX/1930 r6b/4q3/1R3Q2/4S3/p3K3/ 2k1S3/b2p4/1S1B4 1Qf3, all 2/4; but also D.Smedley, *BCM* IX/1983 (bQ1:2, after double diagonal change).

The famous Letztform 6 saves three units on 5, and adds a fourth post-key cross-check, but 5 anticipates 6 by a year (and Theimer's closer version by a month; tiger matrices often yield such close-born multiple births). Set 1...Qg7+/Qd7+/Qd1+/Qxf4+/Qd5/Qd3 2.Sfg6/Se6/Se2/Qxf4/Sxd5/Sxd3 1.Qh3! (2.Sh~) 1...Qg7+/Qd7+/Qd1+/Qg1+/Qxf4+ 2.Shg6/Sf5/Sf3/Shg2/Bxf4. **Note:** 6 anticipates A.N.Lebedev, *Magyar Sakkvillag* XII/1933; F.Vaux Wilson, *ACB* 1955; D.Rizetti, *Ajedrez Espanol* 12/1956; Tan Hien Yan, *The Problemist* 7/1959. Jeremy Morse (after Adabashev), v. *The Problemist* 1967, 7k8/4qSKS/8/2p2p2/2Q5/8/B7, shows five changed checks **try-to-actual** with only 5+4, but a sixth check is unprovided.

2(b) Multi-threats, try-to-actual

With bK cornered in 7, the thematic Ss and wK handle all flights, allowing a miniature setting with four changed checks (mostly cross). Not 1.Qd5?? Qe3 or Qc5. 1.Qe4? Qc7+/Qg7+/e1Q+/Qg1+/Qd4/Qa3,Qf2+ ~2.Se5/fSg5/Sxe1/fSxg1/Sxd4/Sf2 but 1...Qe3! 1.Qh5! Qc7+/Qg7+/e1Q+/Qg1+ ~2.Sf4/hSg5/Sf2/hSxg1. Though 7 is a fine miniature, improvement is possible. BBb4 can replace bP, adding 1.Qe4? Qa2 2.Sd2. WQ can start on g6 or f4 (1.Qh6,? Qg7+) or e7. This isn't among ALBD's 17 *Mattwechself4%Miniatur* [see *Supplement January* p.691 for this database reference – Ed], perhaps because the post-key mates are “only” split threats. Of the 17, just one matches Speckmann's achievement in changing four different mates, set or after a single try, to four new, different mates post-key: Leonid A.Lebedev, Prize, *Zvyazda* 22.11.1995: 8/7B/Q1K5/3pk3/4S2B/24: 1.Qe2? Kd4/Ke6/Kf4/dxe4 2.Bf6/Sd6/Bg3/Qe4. 1...d4! 1.Qa3! Kd4/Ke6/Kf4/dxe4 2.Qc3/Qe7/Qg3/Qd6 (see Geoff Foster, *Supplement*, January 2019).

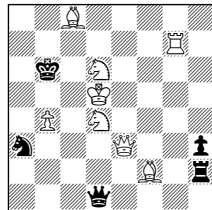
3. Multi-threats, try-to-actual: 2-phase tasks

Six changed cross-checks from try to key, four from the bQ! The lateral wS is forced to six squares after the try, and wSd4 to all eight after the key. Sadly, 8 completely anticipates Don Smedley's better-known 2nd Prize, *Problem Observer* TT 1976. That is revealed by Hermann Albrecht's marvellous collection of two-movers, later run by Hans Leiss, now by Wieland Bruch and Udo Degener. Without “ALBD” this article could not have been written. Searching the collection for examples uncovered splendid forgotten composers such as Giese, Theimer – and Hairabedian, who has no problems in Meson or yacpdb, but 30 in ALBD, several with prizes or high places in matches.

8: 1.Qf2? (2.Sf~). 1...Qe8+/Qa8+/Qh7+/Qh1+/Rxe1+/d2+ 2.Sfe6/Sd5/Sg6/Sg2/Sfe2/Sd3, but 1...g5! (2.Sh5? Kg6) 1.Qc3! (2.Sd~) 1...Qe8+/Qa8+/Qh7+/Qh1+/Rxe1+/d2+ 2.Sde6/Sc6/Sf5/Sf3/Sde2/Sc2; 1...Ra3/Ra5 2.Sb3/Sb5; 1...Sd5,a4/Qb8,e8 2.S(x)d5/Sh5. **Note:** anticipates R.Wiehagen, *Deutsches Schachverein der DDR* III/1990; H.Reddmann after S.Hornecker, *MAT Plus* 2007 9+15.

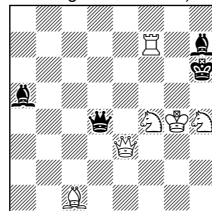
In 9, only 3 checks, all crossed, are changed from try to key; 1...Qb1 is also changed, to a 4th cross-check post-key; a fifth change is 1...Se6. The remarkable task is to combine this with **complete wheels of each wS**, one post-try, the other post-key. I don't see how a better setting can be obtained, e.g. with bQ doing more checking and/or 1...Re8+. 1.Qd3? (2.Sd~) 1...Qh1+/e1Q+/Bb7+/Qb1/Se6/Sxf5/

5 F.W.Nanning
Tijdschrift KNSB VI/1928



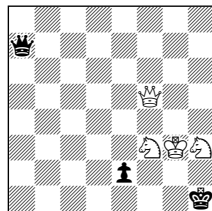
#2 Spot: bQ2:5

6 Mark I. Adabashev
Sp HM Shakhmatny Listok 1929 (version of Nanning and Theimer)



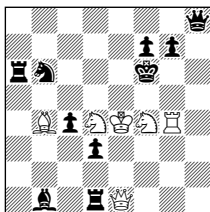
#2 Spot: bQ2:4

7 Werner Speckmann
Ellenika Skakkistika Cronika 1972



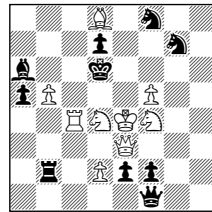
#2 Spot: bQ7:6

8 Krikor Hairabedian
Schachmatna Misl III/1962



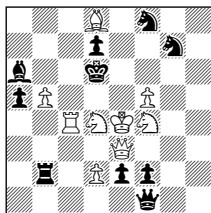
#2 Spot: bQ2:2

9 Marcin Banaszek
Kronika 9/2006



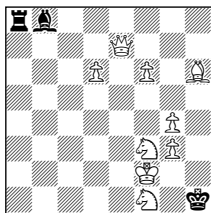
#2 Spot: bQ2:5

9 Marcin Banaszek
Repeated diagram



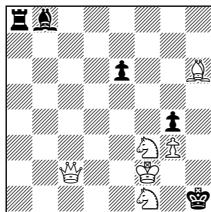
#2 Spot: bQ2:5

10 Krikor Hairabedian
II Due Mosse 1956/IX-XII



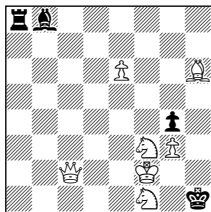
#2

10a ML
Version of 10



#2

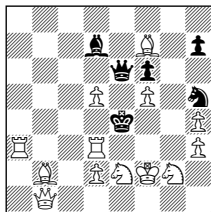
10b ML
After 10



#2

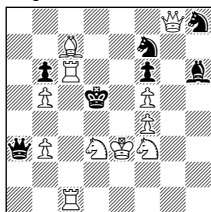
(b) e6→b3; (c) e6→a2

11 Francisco Salazar
5 Pr Argüelles JT
1963/VII-XII



#2 Spot: bQ0:2

12 Francis Vaux Wilson
4 C British Chess
Magazine 1970



#2 Spot: bQ2:3

Rb3/Rxb5/(Rxd2) 2.Sf3/dSe2/Sc6/Sc2/dSxe6/Sxf5/
Sxb3/Sxb5/(Qa3), but e1S! 1.Qg3! (2Sf~) Qh1+/
e1Q+/Bb7+, Rxb5/Qb1+/Se6/Qh3/Sh5/Sg6/(Sxf5)
2.Sg2/Sfe2/Sd5/Sd3/fSxe6/Sxh3/Sxh5/Sxg6/(Sxf5).

4. Zagoruikos, mostly multi-threat

Here, there's at least one more battery to choose from. The choice sometimes looks obvious, but solvers will still try them all. The pioneer (H.Hermanson, *Caissa* 15.6.1951: 7r/8/6P1/4SP2/4K1P1/2pQSIkq/6PR/4b1B1: 1...Qg4+/Qg2+ in set, 1.Qe2? (2.Qe1) Kh4! and 1.Qd6! (2.Sf3)) had bQ0:1, set play, and single threats, but (though anticipating A.Caresmel, *Schach-Echo* 23.8.1964) it's unsatisfactory. A better early 3x2 cross-check Zagoruiko had no bQ.

In **10** the thematic matrix changes are try-to-try, and the key forms a third battery, but if the wSs are removed and wPg4 goes to e4, the key and post-key play remain. The cure is better than the disease: scrap d6, and 1...Bxg3+ uses both wSs post-key. If we also move wQ to c2, tries and key allow one check and provide the other, instead of providing both, and wPf6 can be replaced by bPe6, but 1.Qd1? is implausible; if it solved, so would 1.Qc1? or 1.Qb1? Again cure is better than disease: blacken g4, for **10a**: 1.Qd1 is needed for 1...gx f3 2.Qxf3. Later I found **10b**: triplet retreat of wPe6-b3-a2 requires triplet retreat of Q key, h7-e4-d1.

10: 1.Qe1? (2.S1~) Ra2+/Ba7+ 2.S1d2/Se3; 1...Ra1! 1.Qe4? (2.S3~) Ra2+/Ba7+, Ra4 2.S3d2/ Sd4; Ra3!; 1.Qh7! (2.B~) Ra2+/Ba7+ (/Ra7/Ra5) 2.Bd2/Be3/(Bg7/Bg5). **10a** same except: 1...Bxg3+ 2.Sxg3; 1.Qd1? (gx f3 2.Qxf3) [not 1.Qe1] **10b**: (a)=10a; (b) (1.Qh7? Ra6!) 1.Qe4!; (c) 1.Qd1!

Can this matrix of Ks and wSs produce a Zagoruiko with no multi-threat? Salazar's **3x2** Zagoruiko is the only example I have found, with the third phase set play – harder to compose than with another try. All officers work post-key, though the wRs not very hard. The try fails to a flight, but it is provided. All officers are active post-key. **11**: Set: 1...Qb6+/Qxf5+, Kxf5 2.Re3/Rf3. 1.Qh1? (2.Se3) Qb6+/Qxf5+(/Sg3) 2.~Se3/Sgf4/(2.Sxg3). Kxf5! 1.Qe1! (2.Sg3) Qb6+/Qxf5+ (/Kf5) 2.Sd4/Sef4/(Sd4).

12 adds a different R battery to the two wS batteries, to produce a **3x3** changed-check Zagoruiko. The key and play work if wRc1 is removed, and wSf3 replaced by a bP. This is not fatal. The officers are not “camouflage,” but central to the theme. However, they are seriously uneconomical. 1.Rd1? (2.dS~) 1...Qc1+ /Qc5+/Qe7+ 2.Sxc1/Sxc5/Sde5 but 1...Qxb3! 1.Qg2? (2.fS~) Qxc1+/Qc5+ /Qe7+, Se5(/Sg5) 2.Sd2/Sd4/Sfe5(/Sxg5), but 1...Sd6! 1.Qa8! (~2.Rc5, Rd6) Qxc1+/Qc5+/Qe7+(/Qxa8/Bxf4+) 2.Rxc1/R6xc5/Re6/(Sb4/Sxf4). **Note**: A similar 3x3 Zagoruiko is L.Bouchez and J.Morice, *Schach-Aktiv* 1/1997.

13 uses the matrix of 11 to produce a clean **3x4** check-Zagoruiko. Of the 3x4 checks, eight are cross-checks. However, the wSs work only in the tries; key and play work just as well if they are replaced by wPs.

1.Qf8? (2.S7~) Qc8+/Qa2+/Bg4+/cxb5+ 2.Sxc8/Sd5/Sf5/S7c6, but 1...Qb7! 1.Qg5? (2.S5~) 1...Qc8+/Qa2+/Bg4+/cxb5+ 2.Sd7/Sc4/Sxg4/S5c6, but 1...Sxc3! 1.Qf2! (2. R~) 1...Qc8+/Qa2+/Bg4+/cxb5+ 2.Rd7/Rd5/Rxg4/Rd6.

To the basic wK-wS-wS matrix, **14** adds both Salazar's and Wilson's R batteries to produce a **4x2** check-Zagoruiko; 7/8 are cross-checks. All officers work post-key, but some not very hard. 1.Qg2? (2.S3~) 1...Qb4+,

Sd4/Qc1+, Qb2/(Rg6) 2.S3d4/Sd2/(Sg5), but 1...Sc3!
1.Qg5? (2.S5~) 1...Qb4+/Qc1+, Rg6 2.S5d4/Se3, but
1...Rf6! 1.Qa8? (2.R~c) 1...Qb4+/Qc1+/(Sc7/Qc5/
Be3+) 2.Rc4/Rxc1/(Rxc7/Rxd6/Sxe3), but 1...Sa7!
1.Qxf7! (2.eR~) Qb4+/Qc1+ 2.Re4/Re2.

In 15, a bB takes over the bQ's checking role. Compared to 13, wRc6 is differently placed to supplement the wSs and the other wR to achieve this 4x2 check-Zagoruiko. The refutations of the tries are better than usual, but the key and try 1.Qh1? work if wRc6 and wSg6 are replaced by bPs.

1.Qa8? (2.Rc~) Bc1+/Be7+/(aS~) 2.Rxc1/ cRf6
(/Rc4), but 1...Sac5! 1.Qh1? (2.Rf~) Bc1+/Be7+
2.Rf4/Rf6, but 1...Rxe2! 1.Qh7? (2.S6~)
Bc1+/Be7+/(Sf6) 2.Sf4/Sxe7/(Sxf6), but 1...Rxcg1!
1.Qh4! (2.S4~) Bc1+/Be7+ 2.Sc3/Sf6.

16 shows a 4x3 Zagoruiko with 10 cross-checks (all except 1.Qa7? Bb5+, Bh5+). 1.Qa7? 1.Rxc3! use wQ and wR in both non-wS phases, allowing great economy. 1.Rxc3 bxc3 2.Qa7 is good, but 2.Qa1# is forced only after 1.Qg1?, not after 1.Qa7? completing a Salazar theme. 1...Qc4+ is an interloper, needed to defeat 1.Qa7? anti-critically (and crudely). Key, try 1.Qa7 and play are unaltered if wSf2 is replaced by a wP. Nevertheless, it's amazing to show this with only 16 units. 1.Qa7? (2.R~) Bb5+/Qe6+/Bh5+ 2.Rxb5/Re5/Rxh5 Qc4+! 1.Qd1? (2.dS~) Bb5+/Qe6+/Bh5+ 2.Sc4/Sde4/Sf3, but 1...gxf2! 1.Qg1? (~2.fS~) Bb5+/Qe6+/Bh5+/(cxd2/S~) 2.Sd3/Sfe4/Sg4/(Qa1/Sf3), but 1...Bh6! 1.Rxc3! (~2.R~) Bb5+, Qc4+, Qxb3/Qe6+/Bh5+/(bxc3) 2.Rd3/Re3/ Rf3/(Qa7).

5. Retro (no, not that) oddities from the tiger matrix

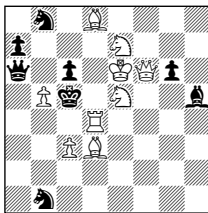
17 has no bQ and only one changed check, but uses the basic SKSK matrix to achieve four fine changes in a heavy, old-fashioned mutate. Two flights, and a self-block on each, are changed. Duals after 1...bxc6 seem unavoidable. There is an inherent try 1.Qb8?? Rxc6 2.Qe5, but 2.Qd6 never happens and several refutations work. Set 1...Re4+/Rxc6/Kxc6/Ke4 2.Sfe5/Sd6/Sd8/Sg5; 1.Qd8! (zugzwang) Re4+/Rxc6/Kxc6/Ke4 2.Sde5/Sf6/Sb8/Sxc5.

How retro can you get? In 18, everything is post-key, when both the matrix's wS batteries work. There are no changes (though the key eliminates duals set for bB checks) and no true dual avoidance, but bB, bQ checks on each diagonal give different cross-check mates, analogous to changes. Duplications (Qh4+ by Qg5+, Qa3+ by Qd6+) are unfortunate but unavoidable. Unusually, the tiger matrix produced an actual-play example more than a decade after free-changers, and a mutate later still. 1.h4 (~Kf4, Kg4, Qe5+) 2.Sfe5. 1...Qa3+, Qxg6 2.Sd6; 1...Qxh4+ 2.Sg5; 1...Bb4+ 2.Sc5; 1...Bg5+ 2.Sf6; (1...Bxh6 2.Sde5).

Is the tiger matrix still fertile? In the three-mover, the wQ might move behind the wSs in each of two variations. BQ moves or promotions might allow or separate these. I can also think of a couple of new two-move possibilities, but I am not about to tell you.

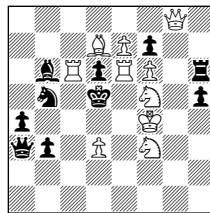


13 Kiril Stoyanov 3 Ty
1 Pr Constructorul Chess Club
(Revista de Sah 1961/III)



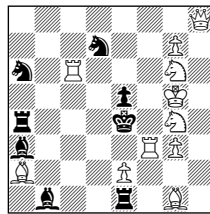
#2 Spot: bQ1:2

14 Umberto Castellari
4 Pr Revista de Sah
1960/IX



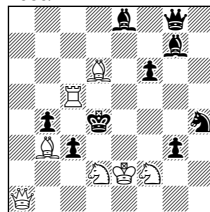
#2 Spot: bQ2:3

15 Samili Tschobanian
Hlas Ludu 1987



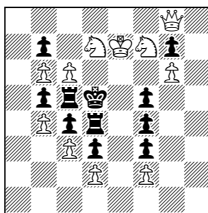
#2 Spot: bQ0?

16 Georgi Popov
L'Italia Scacchistica
1960/III



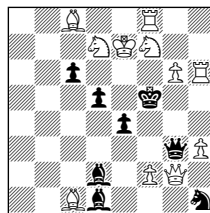
#2 Spot: bQ3:4

17 Louis Cornelis Willemsens
C Die Schwalbe 1959/IX-X



#2 Spot: bQ0

18 Mark Adabashev
1 Pr BLKST Ty 64 1936



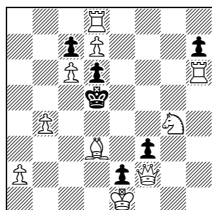
#2 Spot: bQ1:2

MORE BY BAKCSI, by Michael McDowell

(This article is based upon a lecture delivered at a BCPS meeting on 1st March 2019)

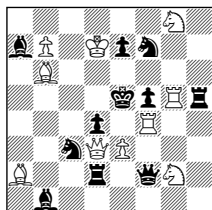
In 2014 I gave a lecture on the directmates of Hungarian GM of Composition György Bakcsi, the text of which was reproduced in the January 2015 *Problemist*. Of course Bakcsi is an all-round composer, so a further selection covering all genres seemed in order. The 26 problems presented here are taken from Bakcsi's personal collections, *Gondolat és stratégia* (1970), *Stratégia és gondolat* (1981), *Eszme és fantázia* (1988) and *Fantázia és eszme* (1995). Bakcsi problems require no elaborate explanation. His inventive ideas stand out for their clarity, and are presented with impressive technique. WinChloe currently contains 1123 problems by him published after 1995, so there is plenty of scope for a third selection!

A György Bakcsi
2 Pr *Probleemblad* 1971



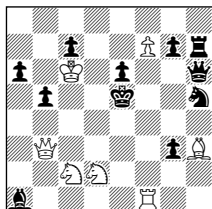
#2 (b-e) After key of a-d)

B György Bakcsi
1 Pr *Schakend Nederland* 1971



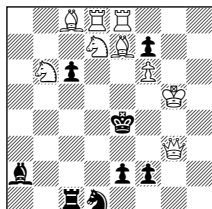
#2

C György Bakcsi
2 Pr *Magyar Sakkelet* 1972



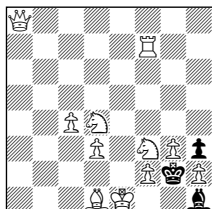
#2

D György Bakcsi
1 Pr *Tipográfia Ty.* 1975



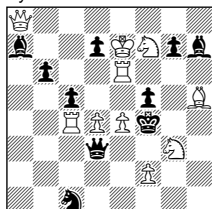
#2 (b) bKd4

E György Bakcsi
Sp HM *Biuletyn OZSZ* 1983-85



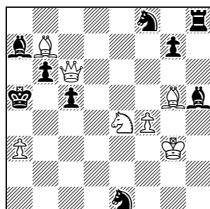
#2 Zeroposition (a) -a8 & f7 (b) -d4 & d1 (c) -d1 & f7 (d) -a8 & d1 (e) -d1, d4 & f7

F György Bakcsi
2 Pr *Magyar Sakkszövetség Ty.* 1959



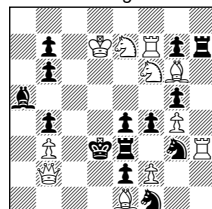
#3

G György Bakcsi
1 HM *Schakend Nederland* 1971



#3

H György Bakcsi
1 Pr *Magyar Sakkszövetség* 1975



#3

A (a) 1.a4 Kxc6 2.Be4; (b) 1.a5 Kxc6 2.Qxf3; (c) 1.a6 Kxc6 2.Qc5; (d) 1.a7 Kxc6 2.a8Q; (e) 1.a8S Kxc6 2.Qxf3. A most original Excelsior!

B 1.b8S (>2.Sc6) 1...Bxb8 2.Bxd4; 1...Rxa2 2.Qxd4; 1...Qf3 2.exd4; 1...Qxg2 2.Rxfxf5; 1...Rh6 2.Rgxf5; 1...Bxa2 2.Qxf5; 1...Sxa2 2.Qb5; 1...Sd8 2.Bc7. Three mates on each of two squares, following removal of rear guards. The separation of 2.exd4 and 2.Rxfxf5 is especially clever.

C 1.Sf3+? Kf6 2.Qxe6; 1...Kf4 2.Qe3; 1...Ke4!; 1.f8Q? (>2.Qc5) 1...Sf6 2.Qxe6; 1...Sf4 2.Qe3; 1...Qxd2, Qf4 2.Qxe6; 1...Bd4! 1.f8S (>2.Sd7) 1...g6 2.Qxe6; 1...g5 2.Qe3; 1...Sf6, Qxd2 2.Qxe6. A study in transferred mates. Q mates at e6 and e3 occur after three pairs of interferences on the bQ.

D (a) 1.Ba6 (>2.Qd3, Qf4) 1...Rc4 2.Bc5; 1...Bc4 2.Sc5; (b) 1.Ba6 (>2.Qd3, Qe5) 1...Rc4 2.Sc5; 1...Bc4 2.Bc5. Inspired twinning ingeniously achieves a seemingly impossible theme – reciprocal change of mates following a Grimshaw, with the interference exploited every time.

E (a) 1.Se2 Kxf3 2.Sf4; (b) 1.Rb7 Kxf3 2.Rg7; (c) 1.Sc6 Kxf3 2.Se5; (d) 1.Sf5 Kxf3 2.Se3; (e) 1.Qe8 Kxf3 2.Qe4. Varied stalemate releases after White's force has been suitably reduced.

F 1.Qd8 (>2.Qc7+ d6 3.Qxd6) 1...Qxd4 2.Ke8 >3.Qg5, Qh4; 2...Qf6 3.e5; 1...Qxe4 2.Kf8 >3.Qg5, Qh4; 2...Qa8 3.d5. Twice the bQ removes one element of the P half-battery then plays a critical move and is shut-off by the remaining P.

G 1.Bd8 (>2.Qxc5+ Ka4 3.Qb4) 1...Sd7 2.Sc3 >3.Qa4, Qb5 (2...Be8?); 1...Sd3 2.Sd6 >3.Qb5, Sc4 (2...Be2?); 1...Se6 2.Sd2 >3.Sc4, Sb3 (2...Bf7?); 1...Sc2 2.Sxc5 >3.Sb3, Qa4 (2...Bd1?). Each S defence neutralises a B move which could defeat both third move threats. In addition these threats form an AB-BC-CD-DA cycle. The economy is noteworthy.

H 1.Sxe4 (>2.Sc5#) 1...Rxe4 2.Sf5 >3.Qb1; 2...Rc4, Rd4+ 3.S(x)d4; 2...Re7+ 3.Sxe7; 2...Se3, Sd2 3.Q(x)d2; 1...Sxe4 2.Rf5 >3.Rd5; 2...Sc5+ 3.Rxc5; 2...Sf6+ 3.Rxf6; 1...Sf5 2.Rxf5, Bxf5, Sc5+. The black half-pinned pieces self-pin in turn at e4, only to be unpinned by a white continuation which is carefully chosen to cope with checks.

I 1.Rxc3 (>2.Rf3) 1...Sd4++ 2.Kxb4 (>3.Rf3, Sh7) Sc6+ 3.Rxc6; 2...Sc2+ 3.Rxc2; 1...Sd6++ 2.Kb6 (multiple threats) Sc8+ 3.Rxc8; 2...Sc4+ 3.Rxc4; 1...bxc3 2.Sh7+ Kxe6 3.Qa2; 1...Sxh4+, Rc8 2.Rc5+. A spectacular theme which is reminiscent of C.S.Kipping, shown with great artistry. The by-play variation 1...bxc3 is a wonderful addition.

J 1.g6 (>2.Qg5) Bh6 2.f6 (>3.Qf5) Sc7 3.exd6 (>4.Qe5) cxd6 4.Qc5 (>5.Qxd6) dxc5 5.Bb8; 1...Be7 2.f6. This solver's eye was drawn to the distant B guard on e3. A lot of black and white force has to be diverted to allow a surprise mate at b8!

K 1.gxh3 (-) 1...Sc~ 2.Q(x)e4+; 1...Sg~ 2.Q(x)f5+; 1...g4 2.Bf4+. 1.gxf3? Sc~!; 1.g4? Sg~!; 1.g3? g4! Albino tries and key. Each try fails because it puts a guard on a flight, preventing White from exploiting an unguard.

L 1.Qe4 (>2.Bxb3, Sxb3 Sf6) 1...Ba4 2.Rxa4; 1...Ba2 2.Bxa2; 1...Bxc2 2.Sxc2; 1...Bxc4 2.dxc4. 1.Qa5? Ba4!; 1.Qc5? Ba2!; 1.Qe5? Bxc2!; 1.Qf3? Bxc4! The Q unguards d8 in preparation for a zugzwang opening of the black battery. Tries fail by creating white batteries, preventing capture of the B.

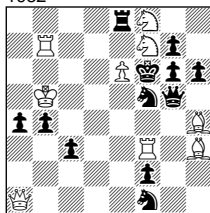
M 1.Qa6 (>2.Rxe7, dxe7, fxe7 Ra1) 1...exd6 2.c6; 1...e5 2.dxe5; 1...e6 2.Rxe6; 1...exf6 2.Rxf6. 1.Qb5? exd6!; 1.Qd3? e5!; 1.Qe2? e6!; 1.Qxg2? exf6! A similar idea to the previous problem, with creation of white batteries (and one self-interference) leading to pickaninny refutations. However removal of a2, a3, b2 and b3 leaves a sound Stalemate in 2, plus the wK could take over the b6 P's dual-stopping function after 1...exd6.

N 1.Ke6 (-) 1...Bxb2 2.Kd5+ Bf6 3.Ke4 Bxg2; 1...Bxg2 2.Ke5+ Bc6 3.Kd4 Bxb2. A complete waiter, with the mobile wK inducing echoed mates. Perhaps old-fashioned, but beautifully constructed.

O 1.Ra8+ Kb6 2.Qb8+ Kc5 3.Rc8+ Kxd5 4.d8R+ Ke6 5.e8Q+ Kf6 6.f8R+ Sf7.

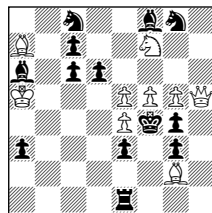
The white trio shunt left, to be replaced by matching promotions. Typical Bakcsi humour.

I György Bakcsi
2 Pr *Magyar Sakkélet*
1982



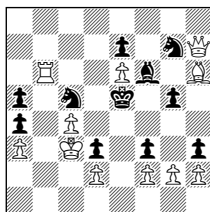
#3

J György Bakcsi
3 Pr Csizsár MT 1982



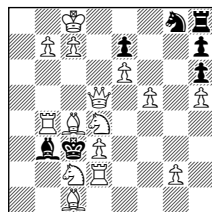
#5

K György Bakcsi
1 Pr *Budapesti*
Sakkszövetség Ty. 1962



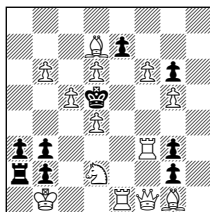
S#2

L György Bakcsi
1 HM *Problemblad* 1979



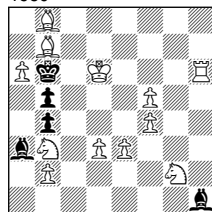
S#2

M György Bakcsi
C *The Problemist* 1982



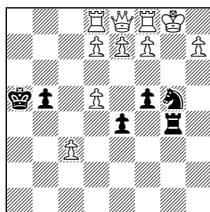
S#2

N György Bakcsi
HM *Délnémet rádió Ty.*
1960



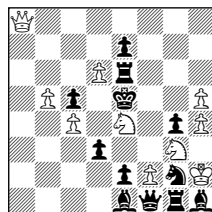
S#3

O György Bakcsi
C *Europe-Echecs* 1985-93



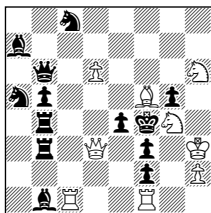
S#6

P György Bakcsi
5 Pr *Schach-Echo* 1975-II



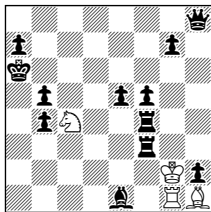
R#2

Q György Bakcsi
2 Pr Vízúgyi SC TT 1984



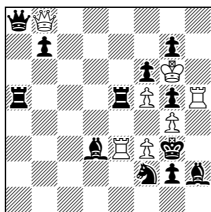
R#2

S György Bakcsi and Zoltan Laborcz
C British Chess Magazine 1983-85



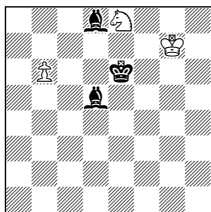
H#2 (2 solutions)

U György Bakcsi
1 Pr Vízúgyi SC TT 1987



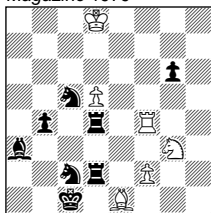
H#2 (b) b8→h8

W György Bakcsi & Laszlo Zoltan
Ideal-Mate Review 1992



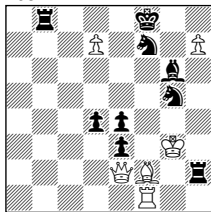
H=3 (2 solutions)

R György Bakcsi
3 Pr British Chess Magazine 1979



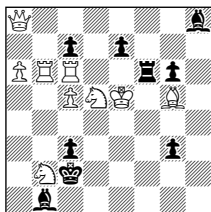
H#2 (b) c1→d3; (c) as (b) c2→b3; (d) as (c) d3→c4

T György Bakcsi
3 Pr US Problem Bulletin 1984



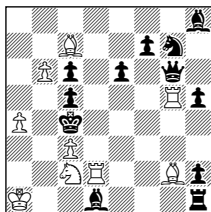
H#2 (2 solutions)

V György Bakcsi
1 Pr Macleod - Zappas 60 JT 1987-89



H#2 (b) bSf6

X György Bakcsi & Laszlo Zoltan
3 Pl Hungary v GB Andromeda Match 1995



SH#4 (b) wQc2

P 1.Sc3 (>2.Qxg2 Q,Rxg2). Tries 1.Sxc5? Kf4! 2.Sxd3; 1.Sd2? Kd4! 2.Qa1; 1.Sf6? Kxd6! 2.Qb8; 1.Sg5? Kxf6! 2.Qh8.

S tries refuted by starflights which force White to mate.

Q 1.Rc7 (>2.Rg1 fxf1S). Tries 1.Rc2? Sc4! 2.Qxe4; 1.Rc3? Rd4! 2.Qe3; 1.Rc4? Ba2! 2.Qxe4; 1.Rc5? Rb2! 2.Qe3; 1.Rc6? Sxd6! 2.Qxd6; 1.Rxc8? Qxd6! 2.Qxd6.

A column of tries which exploit interferences, shut-offs and unguards.

R (a) 1.R4d3 Rxb4 2.Rd1 Se2; (b) 1.Re4 Sxe4 2.Re2 Sxc5; (c) 1.Rc2 Bc3 2.Rc4 Rf3; (d) 1.R2d3 Se4 2.Rxd5+ Sd6.

Two bR crosses. Despite the cumulative twinning and mixed strategy, a superb technical feat from the days before computer testing, achieved using only 14 pieces.

S 1.Bf2 Kf1 2.Re3 Rg6; 1.Rf2 Kg3 2.Bd2 Ra1. The Grimshaw interference at f2 is followed each time by the piece interfered with returning the compliment!

T 1.d3 Qb2 2.e2 Bc5; 1.Rxf2 d8B 2.Rxe2 h8Q. A problem which successfully combines two very different solutions which fully exploit the pieces. There are black line openings in one solution, and Phoenix promotions in the other. A refreshing change from the standard echoed helpmate effects.

U (a) 1.Ra1 Rxe5 2.Qa2 Re3; (b) 1.Bg1 Rh1 2.Bh2 Qxh2. Here Black and White exchange strategic effects, Bristol and switchback. An original concept.

V (a) 1.Rxc6+ Sf6 2.Rxf6 Qe4; (b) 1.Sxd5+ Rf6 2.Sxf6 Qg2. Unusual double annihilations of white force. Black's second move is in each case the only available hideaway, and neatly separates the mating moves.

W 1.Ba8 b7 2.Kd7 bxa8Q 3.Bf6+ Kxf6; 1.Bc7 bxc7 2.Ke7 c8Q 3.Bg8 Kxg8. Bakcsi and Laszlo Zoltan (1942-2008) formed a fruitful composing partnership in the early 1990s, described by Bakcsi as "a good collaboration, due to our thinking in different ways." The 1995 collection contains 24 of their joints. A more comprehensive collection entitled *A Furcsa Par* (The Odd Couple) appeared in 2001, and provided much of the material for an article on the duo by Guy Sobrecases published in the March 2008 *Problemist*. W is an ideal stalemate gem, with reciprocal B sacrifices to P and K and two promotions.

X (a) 1.Qe4 2.Sf5 3.Bd4 4.Kd5 Se3; (b) 1.Qxg5 2.Qxd2 3.Qxg2 4.Kd5 Qd3

Contrasting solutions. In one Black sets up a triple pin-mate, while in the other the pinners are all removed.

S#4 Maximummer

SAT WITHOUT TEARS, by Neal Turner

Editor's Introduction

Last year, at the Derby Residential Weekend, Neal delivered a minilecture based on the SAT fairy condition, which caused consternation among a sizeable number of attendees. He inadvertently poured oil on troubled waters by the use of Royal Grasshoppers (indeed a creature to conjure with). Suffice it to say, Neal was persuaded (by me) to provide an article introducing readers to the SAT genre, and also to show the advantages of using royal grasshoppers within SAT.

Stephen Emmerson's *A Glossary of Fairy Definitions* states the following: **SAT**: *a side is in check if its king (or royal unit) has a flight. A side is mated if in check and with no way to relieve the check. Kings may not be captured.* This simple idea is revolutionary in the extreme: under SAT, you can no longer point a unit of your army at the opposing king and declare, "Check!" Instead, to achieve a check, you would have to *withdraw* control of at least one square in the enemy king's field. The implications of this are intricate and fascinating.

Incidentally, this article is useful preparation for Neal's minilecture at Solihull, reported elsewhere in this issue, for those who have not been indoctrinated with SAT. And, by the way, a Royal Grasshopper is simply a king that moves like a grasshopper. Perhaps you will recognise the utility of this piece in the SAT context as your acclimatisation with the genre improves.

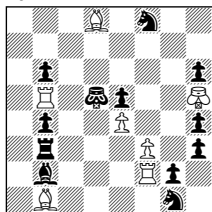
DF



Here I present three examples where I've found inspiration from some Old Masters – Messrs Grimshaw, Nowotny and Barulin, with a guest appearance by Mr Dalton.

While the trend is to use fairy conditions as a vehicle to show tries and pattern play in the modern style (see the prizewinners in the March *Problemist*), there must also be a place for exploring how traditional themes can be combined with fairy elements. We could even turn it around and state that the value of a new fairy condition rests on what it can do to breathe life into old ideas. I hope that these examples can persuade you that the combination of SAT and royal grasshoppers passes this test!

1 Neal Turner
feenschach Juy-August
2017



S#2 SAT
Royal Grasshoppers (RG)

1 1...RGa5/RGf5?? 1.Be7! (>2.Bd6+ Sd7#) 1...Bc3 2.Rc2+ Sxf3# (2...Rxf3/RGf5/RGa2??); 1...Rc3 2.Bc5+ RGf5# (3.Rxe5/RGxe5??)

With this problem we welcome Mr Grimshaw to the party. We see in the diagram that the black king is prevented from moving to a5 because of self-check on c3 (there is no self-check on c7, which is guarded), while the unguarded f2 stops it running to f5.

The key sets up a perfunctory threat, but it gets the ball rolling with Black plugging the hole on c3 in anticipation of the renewed guard of c7 in the threat. This will allow his king to run to a5.

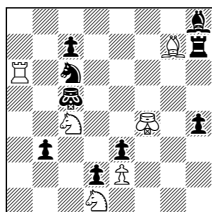
So we get the classic Grimshaw effects. After 1...Bc3 White removes his guard on f3 giving check and the black rook can no longer block the square; instead, the knight has to capture on f3 and that causes a check from h3 by decontrol, which White can't evade. By moving off f2 White is now guarding that square creating the possibility of Black fleeing to f5. To prevent this the rook arrives on c2, interfering with his bishop's guard on d3 and thereby preventing 2...RGf5 on pain of self-check. Here we also notice a third interference line with the black bishop impeding the white rook on the c-file, so preventing Black escaping to the a-file.

White's reply to 1...Rc3, as well as giving check on b5, puts a guard on f2 so allowing the black king to come to f5. And now we see the effect of the black rook's interference on the diagonal: White is in check on e5, and again we have a white Grimshaw effect with the c5-bishop preventing the rook blocking on the checking square. We have a further analogy – just as 2.Bc5 created a 'hole' (an unguarded square leading to an actual or potential check) on the square where his rook is standing for the check, so Black's rook move creates a 'hole' where his bishop is standing, preventing the white king running to e5.

2 1.Ra5! (>2.Sc3+ (2.Sb2+?) RGf2# (2...Sd4??)) 1...Rxc7 2.Se5+ RGf5#; 1...Bxc7 2.Sd6+ Se7# (3.Sd6~??).

Looking at the diagram we find that Mr Nowotny has already arrived! Examining the position we notice that if the black king could be enticed to f2

2 Neal Turner
Springaren 143 2017



S#2 SAT
Royal Grasshoppers (RG)

there'd be a check on f1 which would solve the problem. But the move isn't possible because the unguarded f5 square would result in self-check. This gives us our motive for the key, 1.Ra5, taking control of the fifth rank and threatening to withdraw the guard of f2 with 2.Sc3+ (not Sdb2, as we have to prevent 3.RGb4). With f5 covered by the rook there's now nothing preventing Black jumping to f2. However, for this to work we rely on the bishop's guard on the second arrival flight d4, and it's by eliminating this guard that Black defends the threat.

So now we get the Nowotny lines – taking with the rook means the bishop can't see f6, so we force the black king to f5 (mating White from f6), while capturing with the bishop means that the black knight has to block the check on e7 (the rook can't). Here we're reminded of the Dalton theme where the move of the unpinned black piece results in the pinning of its unpinner.

The move of the black knight leaves a check because c7 is no longer guarded by the black king and with b8 also becoming unguarded the white knight is unable to remove itself from the checking line.

It's important here that the Nowotny lines don't appear prematurely. So, in the set-play we have: 1...Rxg7 2.Se5+ RGF5?? (self-check from d5); 1...Bxg7 2.Sd6+ Se7+ 3.Rc6! (restoring the guard on c7 by the black king). And after the key the S moves still don't work: 2.Se5+ RGF5+ 3.B~ except xh8; 2.Sd6+ Se7+ 3.Be5.

So what kind of 'Nowotny' is this? Perusing the Encyclopedia we find that the Nowotny comes in many flavours, but learn that in the Latvian Nowotny the white piece is sitting on the cutting point in the initial position, while a Secondary Nowotny is one where the interferences are not used in defeating the threats, but only after the captures. So it might be possible to call this a Secondary Latvian Nowotny!

1.Sg5? (> 2.Se6+ RGF7#)

1...Bf2 (2.Se6#) 2.Sd7+ RGD8# (3.Rf5/Bf5??), but 1...Rf2! 1.Sc5! (> 2.Se6+ RGF7#);

1...Bf2 2.Scd7+ (2.Sbd7+?) RGD8# 1...Rf2 2.Sbd7+ (2.Scd7+?) RGD8#.

We're trying to get the black king to f7 for check and mate on e8. The knight has two ways to reach the intermediate square e6 and first we try g5. Black notices that the threatened move 2.Se6+ closes the bishop's line to f5, so with 1..Bf2 he closes the rook's line.

Now 2.Se6 will produce a check on f5, in fact the black king will be mated!

This is the Barulin defence, also known as Theme A.

However White turns the tables and plays his own Theme A combination – 2.Sd7+ forces Black to d8, leaving White in check on f5.

The knight on g5 can't move as now it's pinned to d5, and the Theme A interferences mean that the white line pieces can't block on the checking square – checkmate!

However with 1...Rf2! we have the same Theme A defence, and with f5 now guarded, 2.Sd7+ no longer works. So White tries the route via c5, and Black plays the same defences, which are answered similarly by White.

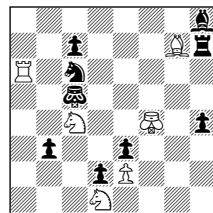
However the situation on the 5th rank has changed – now when Black moves to d8, the check to White is on d5. Again the white pieces are cut off from f5, so the question is how can the e5 pawn be prevented from simply moving away?

When the black pieces move to f2 they surrender their guards of squares on the queenside, so after each move White must choose carefully which knight will move to d7. We need to retain a hurdle to the newly unguarded square, so after 1..Bf2 it's the c5 knight which moves and now the pawn on b5 is the hurdle to the unguarded a5, leaving the e5 pawn pinned. Similarly after 1..Rf2 it's the b8 knight which moves leaving its counterpart as a hurdle to b5.

It was Juraj Lörinc who first suggested the idea of combining SAT with royal grasshoppers as a way to avoid the cumbersome positions often found using normal kings. But I'm sure even he couldn't have foreseen the myriad dynamic possibilities created by this exciting new synthesis. And even though it might seem to be a radical divergence from normality, to me it still retains – to use Bo Lindgren's phrase – the Smell of Chess, especially when applied to traditional themes as in the above examples.

2 Neal Turner

Repeated diagram

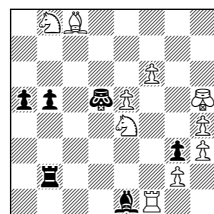


S#2 SAT

Royal Grasshoppers (RG)

3 Neal Turner

Pat a Mat 102 – Dec 2017



S#2 SAT

Royal Grasshoppers (RG)

CHAMPIONSHIP ORIGINALS

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

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

Solutions to Paul Bissicks, 6 Halfpenny Walk, Wilford, Nottingham, NG11 7GX by 31st October 2019 (<bissicks.chess@btinternet.com>). Send comments by 31st August.

*Judges for 2019: #2 Anatoly Slesarenko #3 Abdelaziz Onkoud
#n Vilimantas & Vidmantas Satkus*

Twomovers A nicely varied selection of originals for you to enjoy this time, from the relatively straightforward to the super-complex, taking in the quirky on the way. **C11745** may not reveal its content immediately; I hope you see what it is all about. Note that **C11747** is not misprinted; the wK is indeed in check. Enjoy your solving, and do please send your comments to Paul. **JMR**

Three- and moremovers Welcome to Kabe Moen, well known for his avant-guard #2s. The theme of this one is a natural for #3, but few good examples exist. Makaronez uses plenty of bPs, but they play an active role. Kuzovkov has taken a venerable theme and raised it to a possible task record. Ouellet has set a heavy position, but Black's options are mercifully few. Look for a repeated pattern in the last #3.

An unusual light position from Paizis, with H# overtones. In this and Samilo's problem, Black's options are also limited. (Vladimir is looking for originals for the *Problemist of Ukraine*.) Lastly a very long one from Olivier Schmitt, where you have to look for switchbacks and checks to restrict Black's options. **JGG**

SOLUTIONS (November)

C11700 (McDowell) **1.c3** (>2.Sf6/Sg3/Qd4/Qd3 **ABCD**) Rxc3/Bxc3/bxc4/f4 **2.A/B/C/D**. The Nowotny key introduces four threats, all neatly separated, in as economical a position as one can imagine (JMR). As economical as one could imagine, indeed (Paul Bissicks, similarly J.G.Grevatt).

C11701 (Lipton) **1.Bf4** (>2.Qg6/Qxf3) Rxf4/Bxf4/Rh3+/exd5 **2.Qd1/Qxh7/Qxh3/Qxd5**. Again a Nowotny key, but this time the effects of it disappear with the thematic captures, to be replaced by mates exploiting line-opening rather than line-closing. Michael worked hard at this to find the most economical setting (JMR). Good control of bR by wQ (JGG). A Nowotny Fleck from MMcD (C11700) and a disappearing Nowotny from ML; both are beautifully constructed with excellent wK placements (D.J.Shire).

C11702 (Kovačević) **1.Sb4?** (-) R~/Rxd5/Kd4/S~ **2.Bb1/Bxd5/Qxf4/Qxe5**; **1...f3!** **1.Sd4?** (-) R~/Rxd5/f3 **2.Qf5/Bb1/Qxh4**; **1...Rg5!** **1.Bb1!** (-) R~/Rxd5/f3/Kxd5 **2.Sb4/Sd4/Qxf3/Qxc6**. A lovely idea and wonderful construction for this Banny-Zagoruiko. What more can I say? (JMR). Three flight-giving openings and three waiters in one! The controls of d5/f5 are the key to this "Bannyesque" affair and then the bR correction-play unfolds. A sheer delight! (DJS).

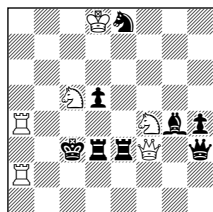
C11703 (Ouellet) **1.Bxb7?** (>2.Qc3) Sb4/Sb5 **2.Qc5/Qxb5**; **1...c6!** **1.Rxb7?** (>2.cxb3) bxc2 **2.b3**; **1...c5!** **1.Rxd6?** (>2.Qc3/cxd3) cxd6! **1.Qa6+!** Bxa6/Rxa6/Kb4/Kd5/Sb5 **2.cxb3/cxd3/c3/c4/Qxb5**. An extension and elaboration of an earlier matrix

worked less intensively by Charles. Here one has to be generous about the capture-tries, which fall to three defences by the black cP (near-Pickaninny). The checking key then introduces four mates (Albino) by the white cP. These days we are accustomed to checking keys, but perhaps not yet so willing to accept tries that capture pieces (JMR). Checking key justified by double sacrifice and 2 bK flights (JGG, PB). All the examples I know of wP4 mates without a battery have checking keys. This one is doubly sacrificial and gives two flights. Forget the crude tries; the actual play has the stamp of originality (DJS).

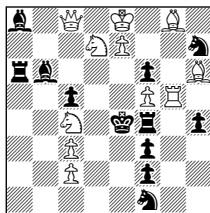
C11704 (Barnes) **1.Sxe4?** (>2.Rd5/Be5) Sxc2/Sf6/Qxe4/Bxe4 **2.Rd5/Be5/Qxf2/c3**; **1...Sc4!** [**1.Qg5?** (>2.Qd5/Qe5) Sxc2/Sf6 **2.Qd5/Qe5**; **1...Bxg2!**] **1.Rff5!** (>2.Rfd5/Qe5) Sxc2/Sf6/Sf4/Sc4/exd3 **2.Rfd5/Qe5/Qxg7/Rxc4/c3**. In a standard Finnish Nowotny, a try (>2.A/B) fails to a bP-move that opens lines for bR and bB; the key captures this P and 2.A and 2.B return after captures by the bR and bB. Barry wonders whether his problem might be seen as a reversal of the Finnish Nowotny, plus a bit more. Whether one accepts this or not, one can enjoy the ingenuity of the composer's scheme and the skilful construction (JMR). One can, indeed (PB). Between try and key we have two different pairs of d5/e5 mates. It is slightly unfortunate that the virtual play holds greater interest; the e4 captures give rise to new mates rather than separating the threats (DJS).

C11705 (Rice) **1.Rg4,h4?** (>2.f4) Sc4,d5/Sxa4/d5 **2.R(x)c4/Qxa5/f8Q**; **1...h2!** **1.Rd4!** (>2.Qxd6 [**2.f4?**]) Kxd4/Sxa4 **2.f4/Rd5**; **1...d5!** **1.Rxb4!!** (>2.Qxb6 [**2.f4?**]) axb4/Kxb4/Sxa4/Sd5/d5 **2.f4/**

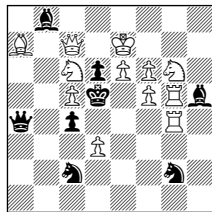
C11742 Barry Barnes



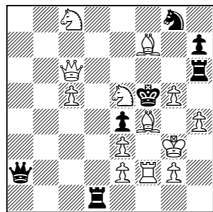
#2*

C11743 Mark Basisty
(Ukraine)

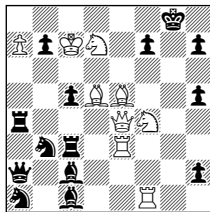
#2 v

C11744 Hubert Gockel
(Germany)

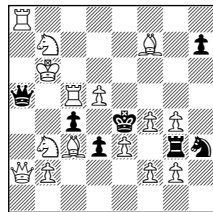
#2* vv

C11745 Marco Guida
(Italy)

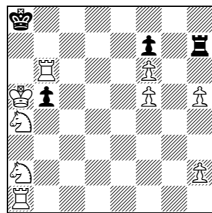
#2 vv

C11746 Valery Shanshin
(Russia) *Dedicated to
Colin Sydenham*

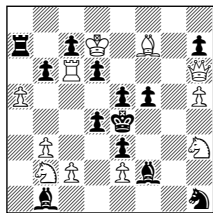
#2*

C11747 Andreas Witt
(Germany)

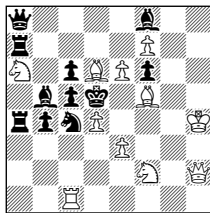
#2 v...

C11748 Kabe Moen
(USA)

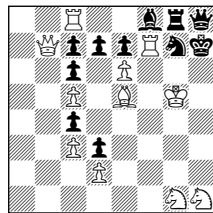
#3 vv

C11749 Leonid Makaronez
(Israel)

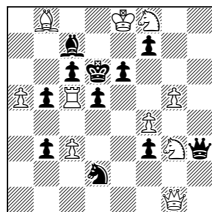
#3

C11750 Aleksandr Kuzovkov
(Russia)

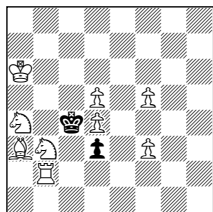
#3*

C11751 Charles Ouellet
(Canada)

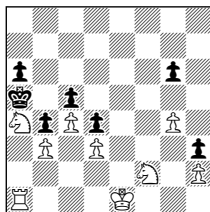
#3* v...

C11752 Eugene Fomichev
(Russia)

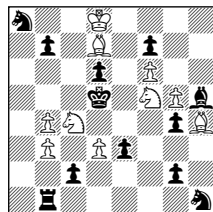
#3

C11753 Constantinos Paizis
(Italy)

#4

C11754 Vladimir Samilo
(Ukraine)

#6 v

C11755 Olivier Schmitt
(France)

#17

Qxd6/Qxa5/Rc4/f8Q. Tries and key by the same piece with different threats. Previous threats then return in the variation-play in each phase (JMR). Excellent sacrificial key (Henryk Kalafut). Good try 1.Rd4? (JGG). Secondary threat correction doubled with the usual transfers of the primary threat. The transfer of 2.Qxd6 is an extra plus and further, the post-key dual after 1...S~ is separated (DJS).

C11706 (Vokal) 1.Rd7 (>2.Sd2+ Kxe5 3.Sc4) Sb6 2.Sxd4+ Kxe5 3.Sc6; 1...Rc8 2.Sxg5+ 3.Sf7; 1...g4 2.Sg5+ Kxe5 3.Sf7. Siers theme, with an extra line where bR is shut out not moved (JGG). Good battery play (R.Łazowski).

C11707 (Blum) 1.Sd8 (>2.Bd5+ Kxd5 3.Qd3) Sb5 2.Qf5+ Kxf5 3.Bxc2; 1...Se2 2.Qf3+ Kxf3 3.Bd5 (2...Kd3 3.Qf5); 1...Rd6 2.Sc5+ Kxe5 3.Sf7. Star flights with Q sacrifices and an extra flight. The key is similar to the previous one, guarding a flight in the extended K field (JGG). A nice open position, with striking and harmonious sacrifices by the wQ. A solvers' delight (Don Smedley). Hats off to the composer for a very difficult problem to solve (V.Snaith).

C11708 (Quah) 1.Qc4 (>2.Qd3+ Sxd3 3.exd3) Re6 2.Bf4 (2...Rxc4/Bxc4??) >3.Re3; 1...Be6 2.Sxc6 (2...Bxc6/e5?) >3.Qxd4; 2...Sxe2 3.Rxe2; 1...e6 2.Bxd6 (2...exd6/Rxd6?) >3.Sc5; 2...Sxd3 3.exd3. This appears to be the first orthodox example of a triple Grimshaw, on e6, and White has to find the only continuation which exploits both interferences. James was aware of a fairy problem by Loustau which does it. Also 1...Se5 (or Sb4) 2.Rf4+ Ke3 3.Qxd4 (JGG). Great credit is due to the composer for this trailblazer with its unique triple avoidance, having regard to its difficulty of construction (DS). The position is illegal and a corrected version appeared in the March issue. Further comment would be welcome, for the September issue.

C11709 (Salai, Klemanič, Dragoun) 1.Qb3 (>2.Sd7+ Rxd7 3.Qe6) Sf4 2.Qe3+ dxe3 3.Re4; 1...Rxb3 2.Sxg6+ Ke6 3.Ra6; 1...Sxb3 2.Sxf3+ Ke4 3.Qc2. Two pairs of analogous variations with functional exchange between Q & R (JGG). Especially praiseworthy to show two functional exchanges (DS & PB). 1.Qxb5? Rd8! 2.c6+ Rd5! is a tempting try (RL).

C11710 (Geister) 1.Rc8 (>2.Rg8+ Rg7 3.Rxg7 mate) Rg7 2.Bc1+ Sxc1 3.Rxc1 (>4.Rxg2+) e3 4.Rc6 Bxc6/Rxc6 5.Sxe6/Sf3. The wR has to leave the Nowotny square, to decoy bRe7 & bPe4, before returning on move 4 (JGG). Striking, unexpected return of wR to original square (PB).

C11711 (Uppström, Lind) Try 1.Bg6? e1S 2.Bf5 e6 3.Bxe6 Se7+! Key 1.Bd7! Rh8 2.Bf5 e1S 3.Bg4 Sf3 4.Bxf3 Rh2 5.Bd5 Rh4 6.Be6 Rh8 7.Bc4. A wB minimal, in the form of a wB/bR duel, the R making

2 switchbacks (JGG). Not easy to find the precise wB moves to prevail (PB).

C11712 (Kozdon) 1.Qc2 (>2.Sf4+) Kh1 (1...Kh3 2.Qg6! Kh2 3.Sf4 Qh4 4.Qc2+! Kh1 5.Qg2#; 2...Qh4 3.Sxh4 Kxh4 4.f7 g2+ 5.Kg1 Kh3 6.f8Q Kh4 7.Qh8# holds out 2 more moves) 2.Sf4 Qh2 3.Qg2+ Qxg2 4.Sxg2 Kh2 5.f7 Kh3 6.f8Q Kg4 7.Qc5 Kf3/Kh3 8.Qf5/Qh5. After the Qs have been taken off, back to the original position (JGG). Fine key, increasing distance of wQ from bK and offering advanced pawn to bQ with check on open board (PB). Wonderful miniature with brilliant play throughout the chessboard (H.Kalafut).

C11713 (Pitkänen) 1.Rf8 a2 2.Sb6+ Qxb6 3.Rxb8+ Ka7 4.Ra8+ Kxa8 5.Rg8+ Qd8 6.Rxd8+ Ka7 7.Bb8+ Ka8 8.Bc7+ Ka7 9.Bb6. A half-battery, with 1.Rg8? defeated by 1...Qc5! (JGG). A logical problem, in which only the correct key move of one of the Rooks leads to the goal (HK).

SYNTHETICS, edited by Zoran Gavrilovski

P. fah 137 (Poshta 2), Skopje MK-1001,
North Macedonia

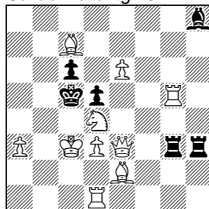
<zoran.gavrilovski@gmail.com>

Synthetic 355: Mate in two, 1.Kg2! 1...Bxd4+ 2.Bf2; 1...Bc3+ 2.Bd2; 1...Bcl+ 2.Bc2; 1...Kcl 2.Bc3.

Synthetic 352a: One solver replaced wPe6 with bPf7 and placed the wQ on a1, thereby leaving the wK vulnerable in the set play.

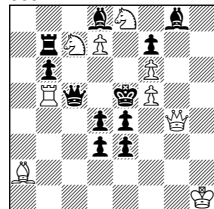
Synthetic 352b: V.Krivenko, S.Taylor and M.Uris saved the bBg8 by moving the wPd7 to c6.

352a Eeltje Visserman
1 Pr Schweiz Arbeiter
Schachzeitung 1972



#3 1.Qc1!, Rxd3+/Bxd4+

352b Aleksandr Feoktistov
2 Pr L'Italia Scacchistica
1969



#3 1.Kh2!, e2/d2/Bxf6

F 1.Sd4 (>2.Se2) 1...Sle4 2.Sd5; 1...NRe4 2.Rf3; 1...Sig4 2.Bg5; 1...TRg4 2.Bg3; 1...NRxe6-f7+ 2.Se6; 1...Sif1 2.Sxg6. Line-moving Marine pieces capture by moving to the square immediately beyond the captured piece. The key unpins Nereid-c4, but the threat re-pins it. The four main defences prevent the re-pin and feature a typical Marine mate, with mutual blocks around the mating piece.

BROWSING IN THE LIBRARY

By Michael McDowell

Jean-Pierre Boyer. 250 oeuvres choisies composées de 1964 à 1983. 178pp, 250 diagrams. Supplement to *Rex Multiplex* No.20, 1986

Jean-Pierre Boyer (20th October 1935 – 17th November 1986) was a versatile French composer. He prepared this personal collection, but unfortunately died before it was published. His significant contribution as a writer is detailed in the preface, and his enthusiasm for problems is evident in his introduction. Most of his output consisted of two-movers, both orthodox and fairy. He collaborated with a number of composers, including Pierre Monréal, the inventor of Circe chess, and it was an article by Monréal and Boyer in *Problème* May 1968 which introduced this fruitful genre to the problem world.

Solutions:

A Try 1.Sd8? (>2.Sc6) exf4! highlights the set play 1...B~+ 2.Se6 and 1...S~+ 2.Se2. The key, 1.Sxe5! (>2.Sc6) changes these mates, while the original mates return after correction selfblocks – 1...B~+ 2.Sfg6; 1...Bxe5 2.Se6; 1...S~+ 2.Sfd3; 1...Sxe5 2.Se2; 1...Kxe5 2.Qc3. An unusual Rukhlis with cross-checks. There is an incidental set interference 1...e2 2.Qd3.

B Try 1.Sg8? (>2.Rxf6 **A**) 1...e4 2.Sf4 **B**; 1...f5 2.gxf5; 1...Rxf1 2.Qxd6; 1...Rxd8+ 2.cxd8S; 1...g2! 1.Qe3! (>2.Sf4 **B**) 1...e4 2.Rxf6 **A**; 1...f5 2.Qh6; 1...Rxf1, Rd4 2.S(x)d4; 1...Ra4 2.c8Q; 1...Rxd8+ 2.cxd8S. Le Grand theme with additional changed play.

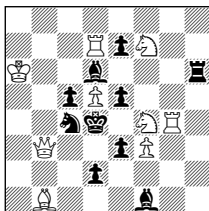
C 1.Sf6? (>2.Sg4) 1...Kd6 2.Qc5; 1...Kxf5 2.Rxg5; 1...Qd1 2.Sxd7; 1...e3! 1.Se3! (>2.Sg4) 1...Kd4 2.Qxa1; 1...Kf4 2.Qh2; 1...Qd1 2.Sc4. Try and key give a total of four different flights. Perfect balance between the phases.

D 1.Se4 Qf1 2.Sxb4 Bxa7 3.Sc6 Bg1 4.Sf2 Qa6. Four switchbacks, with corresponding black and white unpins and line-openings.

E The Rose is a Nightrider which moves on circular lines. In **E** the d5 S is pinned twice, by the a8-RO on the line c7-d5-c3-a2, and the g2-RO on the line f4-d5-b4-a2. **1.Sc8!** threatens 2.Rxe7, and any move of the e1-B will defend by directly guarding e7 or by opening the line g2-e1-c2-b4-c6-e7. 1...Bb4 eliminates the pin from the g2-RO and White mates along the other pin-line with 2.Sc7. Similarly 1...Bc3 eliminates the pin from the a8-RO and White mates with 2.Sf4. The Roses at d8 and g5 defend each other from capture by the f3-RO on the line d8-b7-a5-b3-d2-f3-g5. 1...Bd2 and 1...Ba5 show the *Herpai* theme – a defence interferes with two pieces, seeming to allow two mates, but an element introduced by the defence, here guard of a mating square, prevents one of them: 1...Bd2 2.ROxd8 and 1...Ba5 2.ROxg5. There is by-play: 1...ROa8 or ROg2xd5++ (double-check via b4 or c3!) 2.exd5; 1...ROf5 2.exf5, 1...ROxe4 2.Qxe4 and some repetition of thematic mates: 1...ROc6 2.ROxg5; 1...ROc2, ROe3, ROh4 2.Sc7. A lucid introduction to the Rose.

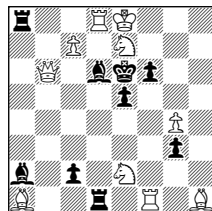
(Solution of *F* at bottom of page 106)

A Jean-Pierre Boyer
1 Pr *Problème* TT 1967



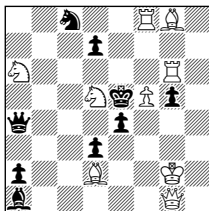
#2

B Jean-Pierre Boyer
1 Pr *Die Schwalbe* TT 1979



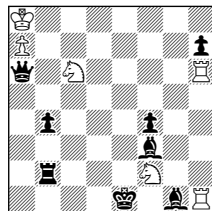
#2

C Jean-Pierre Boyer
1 Pr *Les Echecs Francais* 1983



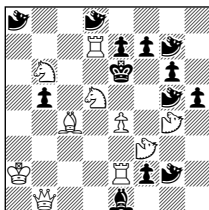
#2

D Jean-Pierre Boyer
3 Pr *Themes-64* 1967



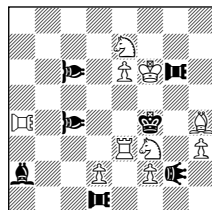
S#4 Maximummer

E Jean-Pierre Boyer
1 HM *feenschach* 1972



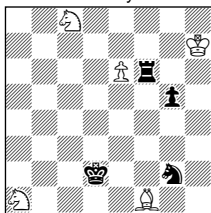
#2 Roses f3, g4, a8, d8, g7, g5, g2

F Jean-Pierre Boyer
2 HM Brogi MT *Sinfonie Scacchistiche* 1978



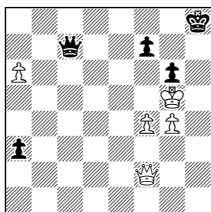
#2 Marine pieces
Siren g2; Tritons a4, d1, d6; Nereids c4, c6

E1254 Branislav Djurasevic
(Serbia)
After A.Seletsky



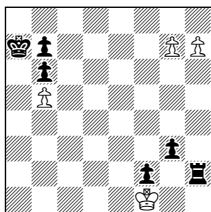
Win

E1255 Vlaicu Crișan & Arpád Rusz
(Romania)



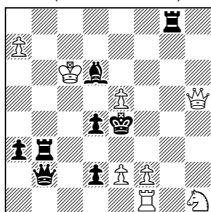
Draw

E1256 Daniele Gatti
(Italy)



Win

E1257 Marian Kovacevic & Steffen Nielsen
(Serbia/Denmark)



Win

STUDIES, edited by Yochanan Afek

Jacob van Lennepstraat 49, 1053 HC Amsterdam, Netherlands

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

Judge for 2018-2019: John Nunn

Originals: **E1254** is a logical improvement of an old discovery by A.Seletsky from back in 1938. **1.e7!** Neither **1.Bc4?** **Rf5!** nor **1.Bxg2?** **Rxe6** are better than a draw **1...Rf7+ 2.Kh6!** **2.Kg6?** is a logical attempt that obstructs a future knight move after **2...Rxe7 3.Sxe7 Se3!** **4.Bb5 g4!** **5.Sb3+ Ke1!** **6.Sf5;** Here **6.Sg6** would have won – see main line. **6...Sxf5 7.Kxf5 g3** draws. **2...Rxe7 3.Sxe7 Se3 4.Bb5!** **4.Ba6?** is a square too far for saving the cornered knight following **4...Kc3!** **5.Kxg5 Kb2 6.Kf4 Sd1 7.Sd5 Sc3!** **8.Sxc3 Kxc3** and the knight is lost as now there is no **9.Ba4;** **4.Bh3?** fails to **4...g4!** drawing **4...Kc3 4...g4** loses to **5.Sb3+!** **Ke1** (**5...Kc3 6.Sc1!** wins) **6.Sg6!** **g3 7.Sf4!** **g2 8.Sh3!** winning **5.Kxg5** From now on it's the original position by A.Seletsky **5...Kb2 6.Kf4 Sd1 7.Sd5!** **Kxa1** Or **7...Sc3 8.Sxc3 Kxc3 9.Ba4!** **Kb2 10.Sc2!** wins (But not **10.Sb3?** **Ka3 11.Sc5 Kb4!** draws) **8.Be2! Sb2** While **8...Sf2** is met by **9.Sf6!** winning the knight **9.Sc3!** And again the knight is dominated.

The Romanian coproduction, **E1255** is a tactical queen ending with a pair of main lines. **1.f5!** The white king is in a mating net; thus not **1.a7?** **Qe7+** (or **1...Qd8+**) **2.Kh6 Qf8+ 3.Kg5 a2 4.Qxa2 Qe7+** (or **4...Qd8+**) **5.Kh6 Qh4#** And now the main play is split into: a) **1...Qd8+ 2.f6 Qa5+ 2...Qd5+ 3.Kh6 Qh1+ 4.Kg5 Kh7! 5.Kf4 (5.a7? Qg6#) 5...Qd5 6.a7 a2 7.Qh2+ (or 7.Qh4+) 7...Kg8 8.Qh6!!** A sacrificial deflection **8...Qd2+ 9.Kf3 Qxh6 10.a8Q+** and draws **3.Kh6 Qxa6** Or **3...a2 4.Qh2! Qd8 5.Kg5+!** (**5.Qxa2?** **Qxf6 6.g5 Qg7#**) **5...Kg8 6.Qxa2** draws; **3...Qc7 4.Kg5 Qa5+** repeats the position **4.Qa7!! 4.Qc5?** **Qa8!** and wins **4...Qxa7 5.g5! a2** Stalemate.

b) **1...Qe7+ 2.f6 Qe5+ 3.Kh4!** (**3.Kh6?** **a2!** wins) **3...g5+ 4.Kh3!** (**4.Kh5?** **a2!** **5.Qxa2 Qxf6 6.Qd5 Qg6#**) **4...Qd5 5.a7 a2 6.Qc5!!** Another sacrificial deflection (**6.Qd4?** **Qh1+ 7.Kg3 a1Q** wins as the white queen cannot reach f8) **6...Qxc5 (6...Qh1+ 7.Kg3 a1Q?? 8.Qf8+! Kh7 9.Qg7#) 7.a8Q+ Kh7 8.Qxa2** draws.

Two main lines may be seen also in **E1256** by the young Italian composer: **1.h8Q! g2+ 1...Rxb8 2.gxh8B!** (**2.gxh8Q?** is stalemate!) **2...Kb8 3.Be5+ Kc8 4.Bxg3 Kd7 5.Bxf2!** (While **5.Kxf2?** is a tempo short after **5...Ke6 6.Ke3 Kd5 7.Kd3 Kc5=**) **5...Kd6 6.Ke2 Kd5 7.Kd3** wins **2.Kxf2 g1Q+ 3.Kxg1 Rg2+ 4.Kh1! Rg1+ 5.Kh2 Rg2+ 1.Sg3+ [1.a8Q? Rb6+ 2.Kd7+ Rb7+!] and Black wins (also 2...Rxa8) 1...Rbxb3** The other rook must watch a8 **2.a8Q** Deflecting the rook from its defensive duties on the g-file **2...Rxa8 2...Qc1+ 3.Kxd6+ Rxa8 4.Qh7+ Rg6+! 5.Qxg6+ Kf4 6.e3+ Kf3 7.Qh5+ Ke4 8.Qh1+ Kd3 9.Rc1** wins **3.Qh4+!** Now White is ready to carry out his plan. He wants to give checks on the h-file and then transfer the queen to d5, d6 or d7 with check forcing the black king to the f-file when **fxg3+** will bring Rf1 into play with decisive effect: **3.Qh7+? Rg6!** and the f-file remains closed; **3.Qh1+? Rg2!** and again the f-file remains closed **3...Rg4!** **3...Kxe5 4.Qh5+ Ke6 (4...Rg5 5.f4+ transfers to the main line) 5.Qd5+ Ke7 6.Qxd6+ Ke8 7.Qd7+ Kf8 8.fxg3+ and wins.** This shows White's general intention **4.f3+!** **4.Qxg4+?** **Kxe5 5.Qg5+ Ke6 6.Qd5+ Kf6** brings nothing as the rook is left out of play **4...Kxe5 4...Ke3 5.Qf2+ Kf4 6.fxg4+ wins 5.Qh5+ White is again ready to chase the king to the f-file 5...Rg5! 5...Ke6 6.Qd5+ 6.f4+ 6.Qxg5+? Ke6** draws **6...Ke6 6...Ke4 e.g. 7.Qh7+ 7.Qh6+ Rg6**

Another joint creation is **E1257**, displaying a sophisticated Excelsior motivated by systematic movements. Here it is with the plot story as told by the authors: To create a winning attack White must bring Rf1 into play. But along which file? The f-file! This explains White's first move, **1.Sg3+ [1.a8Q? Rb6+ 2.Kd7+ Rb7+!] and Black wins (also 2...Rxa8) 1...Rbxb3** The other rook must watch a8 **2.a8Q** Deflecting the rook from its defensive duties on the g-file **2...Rxa8 2...Qc1+ 3.Kxd6+ Rxa8 4.Qh7+ Rg6+! 5.Qxg6+ Kf4 6.e3+ Kf3 7.Qh5+ Ke4 8.Qh1+ Kd3 9.Rc1** wins **3.Qh4+!** Now White is ready to carry out his plan. He wants to give checks on the h-file and then transfer the queen to d5, d6 or d7 with check forcing the black king to the f-file when **fxg3+** will bring Rf1 into play with decisive effect: **3.Qh7+? Rg6!** and the f-file remains closed; **3.Qh1+? Rg2!** and again the f-file remains closed **3...Rg4!** **3...Kxe5 4.Qh5+ Ke6 (4...Rg5 5.f4+ transfers to the main line) 5.Qd5+ Ke7 6.Qxd6+ Ke8 7.Qd7+ Kf8 8.fxg3+ and wins.** This shows White's general intention **4.f3+!** **4.Qxg4+?** **Kxe5 5.Qg5+ Ke6 6.Qd5+ Kf6** brings nothing as the rook is left out of play **4...Kxe5 4...Ke3 5.Qf2+ Kf4 6.fxg4+ wins 5.Qh5+ White is again ready to chase the king to the f-file 5...Rg5! 5...Ke6 6.Qd5+ 6.f4+ 6.Qxg5+? Ke6** draws **6...Ke6 6...Ke4 e.g. 7.Qh7+ 7.Qh6+ Rg6**

7...Ke7 8.Qxd6+ **8.f5+** 8.Qxg6+? Ke7 draws **8...Ke7** 8...Ke5 9.Qh2+ Ke4 10.Qh1+ Ke5 11.Qd5+ Kf6 12.fxg6+ wins **9.Qh7+ Rg7 10.f6+ Ke8** 10...Ke6 11.Qf5+ (11.Qe4+; 11.Qh3+) **11.f7+!** Not the automatic 11.Qh8+? Bf8 12.f7+ Rxf7 draws **11...Kf8 12.Qh8+ Ke7 13.f8Q+** The slowed-down Excelsior is completed and Rf1 is finally fully liberated; White wins.

Pieces are to be sacrificed: The annual tourney of the Polish Chess Federation judged by GM Jan Rusinek, was a great success, especially for the Russian composer Vladimir Kuzmichev who won both top prizes in a pretty strong field. The first prize winner may be seen and enjoyed in John Nunn's selection elsewhere in this issue. **A** is the second prizewinner where White is a rook, a bishop and a pawn ahead, but his somewhat clumsy pieces seem not to be set to face a direct attack on his exposed king. White gives away all (!) his pieces one after the other and wins by promoting his last pawn despite Black's evident material advantage. A spectacular study that illustrates once again that in chess material advantage is often not the most important factor! **1.Bd3!! Rxd3 2.Rg1!! Qxg1 3.Qb2+! Kh7** 3...Rd4 4.Qxd4+! Qxd4 5.c8Q! winning Qe4+ 6.Kd8 Qh4+ 7.Kc7 Qf4+ 8.Kb7 Qb4+ 9.Ka7 Qd4+ 10.Kb8 and wins, with the next check being answered by a crosscheck **4.Qh8+!! Kxh8 5.Kf7+! Kh7 6.Rh8+!! Kxh8 7.c8Q+ Kh7 8.Qf5+ Kh6 9.Qf6+! Kh5 10.Qh8+ Kg5 11.Qg7+ Or Qg8+**, and wins.

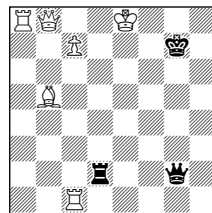
The "100 Years Cup" study tourney organised by the Romanian online magazine *E4-E5* was also a very fine event won by the highly "sacrificial duo" composed of Steffen Nielsen of Denmark and Martin Minski of Germany. Their fine study **C** is clearly inspired by the classical game of the first world champion played in the first Hastings tournament. In this highly charged position of **B**, White continued: **22.Rxe7+!** An amazing situation! All White's pieces are en prise with back rank weaknesses on both sides of the board, yet capturing the checking rook would lose either a queen or a rook with check! **22...Kf8 23.Rf7+ Kg8 24.Rg7+!** (See next note.) **24...Kh8 25.Rxh7+** Black resigns (in fact he notoriously left the hall and allowed his time to run out) in view of 25...Kg8 26.Rg7+ Kh8 (26...Kf8 27.Sh7+ etc.) 27.Qh4+ Kxg7 28.Qh7+ Kf8 29.Qh8+ Ke7 30.Qg7+ Ke8 31.Qg8+ Ke7 32.Qf7+ Kd8 33.Qf8+ Qe8 34.Sf7+ Kd7 35.Qd6#.

The judge Sergey Osintsev appreciated the ingenious effort in **C** to apply the idea in an ideal study-like format: **1.Kd2! Qf6** Defence and attack! **2.Ra1! Re2+ 3.Kd1! Rd2+! 4.Ke1! Re2+! 5.Kf1! Rf2+! 6.Kg1 Rxg2+ 7.Kf1!** The king must spare the h2 pawn **7...Rf2+ 8.Ke1! Re2+! 9.Kd1! Rd2+! 10.Qxd2! Qxa1+ 11.Qc1+ Qxc1+ 12.Kxc1 Kd8 13.g7** Winning, as the pawn g2 is not on the board.

Timothy Whitworth (1932–2019) who died on April 7, was an English promoter of our art, writer of monographs on eminent study composers as well as the highly acclaimed "Endgame Magic" with co-author John Beasley, whose website has provided obituary details on page 82. **D** is a struggle of a pair of minor pieces against a pair of advanced pawns: **1.Se7+ 1.Kf4?** fails to 1...c2 2.Bxc2 h2 and White is obliged to forced to force a draw by 3.Bb3! h1Q 4.Bxd5+! Qxd5 5.Se7+. **1...Kh7! 2.Kf6!** 2.Sxd5? loses to 2...h2 3.Sf6+ Kh8 4.Bd5 c2 etc. **2...h2 3.Bxd5 c2** The stalemate attempt 3...h1Q 4.Bxh1 c2 5.Be4+ Kh8! is busted by the Zwischenzug 6.Sg6+! **4.Bg8+! Kh6** 4...Kh8 is met by 5.Kf7 c1Q 6.Sg6# **5.Sf5+ Kh5 6.Bd5** (>7.Bf3#) **6...Kg4 7.Se3+ Kg3 8.Sxc2 Kf2 9.Sd4!** winning.

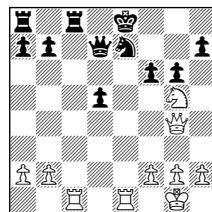
Arieh Grinblat (1937–2019) who passed away on April 21 was an eminent Israeli composer of direct mates who occasionally toyed with other genres too. **E** is a lightweight example (from his output of some 15 studies) demonstrating straightforward sacrificial play for stalemate: **1.Rh3+ Sh6 2.Rxh6+! Qxh6** 2...Kxh6 3.g8S+! **3.g8Q+! Kxg8 4.Rxe6 Qd2! 5.Re2+! Qxd5+ 6.Rg2+ Kh7** Stalemate!

A Vladimir Kuzmichev
2 Pr Polish Chess
Federation Ty 2018



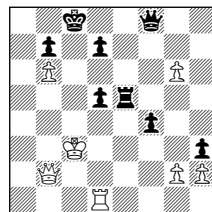
Win

**B Steinitz vs
Von Bardeleben**
Hastings 1895



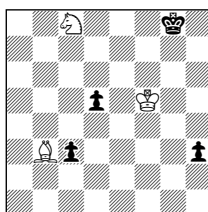
Win

C S.Nielsen & M.Minski
1 Pr *E4-E5* (100 Years
Cup) 2018



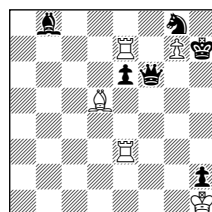
Win

D Timothy Whitworth
EG 1982



Win

E Arieh Grinblat
Variantim 1997



Draw

SELFMATES AND REFLEXMATES

Edited by Stephen Taylor, Greenways, Cooling St., Cliffe,

Rochester, ME3 7UB <sjgt@btinternet.com>

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

Judge for 2019: Miodrag Mladenović

Originals: a solver-friendly set this month I hope, with plenty for all tastes. Make sure you don't miss anything in Brian and Vladimir's variation-rich offerings. Then two Russian 3-movers show harmonious strategy typical of their composers. I think you'll find Gennady's **S2754** quite typical too. The three other longer problems all feature entertaining thematic motifs or manoeuvres.

There are **ladder points** for **S2749-S2755**. Manfred's **S2756** is partially tested. Lastly, my thanks to solvers who regularly send their welcome comments; to the rest: composers appreciate feedback on their work, so please consider a remark or two. Expertise isn't necessary – your solving experience or personal impressions are just as noteworthy. Happy solving!

SOLUTIONS (November)

S2725 (Ernst & Taylor) 1.Qf6 (>2.Qd4+ Sxd4#) 1...Sc6/Se6/Qh4/Q(f)xg6 2.Sb4/Sf4/Bc4/Sc5+ Sxb4/Sxf4/Qxc4/dxc5#. 3 direct wS variations, including a pair of reflected echoes, with a neat by-play variation by the bQ (Cedric Lytton). The best variations are 1...Sc6 and 1...Se6 (Jorma Pitkänen). Great white sacrifices and bicoloured Bristol (Romuald Łazowski). Perhaps insufficient play with two set batteries (CC Frankiss).

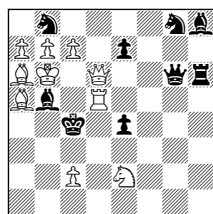
S2726 (Selivanov & Agapov) 1...Kxc7 2.Qe7+ Kb6 3.Sc4+ Bxc4#; 1.Qc4! (>2.Qf7+ Kd6 3.Sc4+ Bxc4#) 1...Sge6 2.c8Q+ Kd6 3.Q4xe6+ Bxe6#;

1...Ke8 2.c8R+ Kd7 3.Qd5+ Bxd5#; 1...Kd6 2.c8S+ Kc7(Kd7) 3.Qf7+ Bxf7#; 1...Re4 2.c8B+ Ke8 3.Qg8+ Bxg8#.

The composers write, "...first rendering of a complex S#3 synthesis: battery-less white A UW plus 4 wQ sacrifices; all 5 mates occur on different squares."

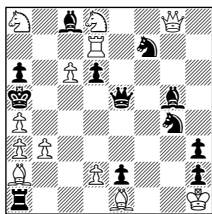
Very clever incorporation of AUW into the play [*SJGT: consistently at W2*]; an excellent problem! (CCF). Effective key grants a second flight as a prelude (Brian Chamberlain). All c8 promotions and an active Qa1/Ba2 battery – a good idea (JP). AUW and Kozhakin themes (RL). Great first move! (Valery Krivenko).

S2749 Brian Chamberlain



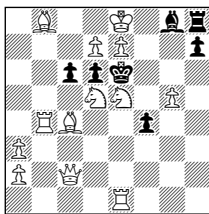
S#2

S2750 Vladimir Kočí
(Czechia)



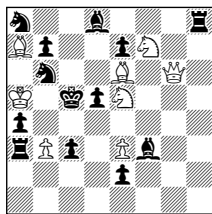
S#2

S2751 Eugene Fomichev
(Russia)



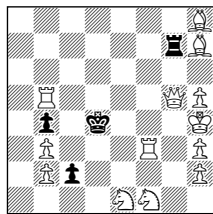
S#3

S2752 Alexandr Pankratiev
(Russia)



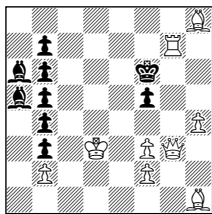
S#3

S2753 Jorma Pitkänen
(Finland)



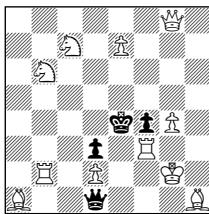
S#4

S2754 Gennady Koziura
(Ukraine)



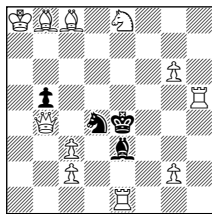
S#7

S2755 Cedric Lytton



S#9

S2756 Manfred Ernst
(Germany)



S#11

S2727 (Gavrilovski) 1...Bxe8 2.Se7+ Qxe7 3.Qe4+ Qxe4#; 1.Rh8? (>2.Se7+ Qxe7 3.Qe4+) Qg8! (not 1...Qxh8? 2.Qd3+ Qd4 3.Qe4+ Qxe4#); 1.Rf8! (>2.Se7+ etc.) 1...Rxc1 2.Kxe2+ Kxc4 3.Qd3+ Qxd3#; 1...cxb6 2.Ke3+ Kc5 3.d4+ Qxd4#. Inversion of motifs (bK flights created at B1 are used by B2); echo and chameleon-echo; set play appears as a threat in the actual and virtual play (Composer). Good key and intricate play in two variations (CCF). First time I've seen 3 echo mates in a selfmate, produced after each fires a royal battery; achieved with admirable economy (BC). Diagonal-orthogonal echo with royal battery (RL). 1.Rh8? Qg8!, 1.Rg8? Qxg8!, 1.Rf8! – the choice of the first move (Henryk Kalafut).

S2728 (Pankratiev) 1.Bxa1? c3! 1.Bc3? Qxc3!; 1.c3! (>2.Rxe6+ Bxe6+ 3.Qf5+ Bxf5#) 1...Sd6(Sxe7) 2.Qf5+ Sxf5 3.Rxe3+ Sxe3#; 1...Qxc3 (1...Qa5? 2.Qf5+) 2.Rxe3+ Qxe3 3.Qf3+ Qxf3#; 1...Rf1 2.Qf3+ Rxf3 3.Rxe6+ Bxe6#. Cycle of white 2nd and 3rd moves in four variations (HK). Lovely W2/W3 cycle! (BC). A striking, solver-friendly, creation (SJGT), though here's a challenging thought: "Knight, bishop and queen mates, but not rook" (JP).

S2729 (Gamnitzer) 1.e5? (>2.Bf5 Bd3#) Rc8! (2.Bf5+ Rxc3+ 3.Qxc3+ Bd3 4.Qxa1) 1.Rd6! (>2.Bc4+ Kxe4 3.Re6+ Kd4 4.Qd2+ Bd3#) gxh4 2.e5! Rc8 3.Qg3+ hxg3 4.Bxb1+ Rxc3#; 1...h1R/Q 2.Bxe2+ Kxe4 3.Re3+ Kxe3 4.Bd3+ R/Qxe1#; 1...Rxb4 2.e8Q! (2.e5/e8R?) Rxb3 3.Qe5 ~ 4.B~Bd3#. An active Rc3/Bd3 battery! (JP). Good logical problem with Umnov theme (RL). Difficult to solve because of the quiet moves (HK). The subtleties of this one escaped me (CCF). Here's Camillo's own description in précis: selfpin of the white battery firing piece by removing its set black counterpart leads to selfmate when the rear piece is captured; the firing piece, including threats and by-play, draws a cross on the board.

S2730 (Pitkänen) 1.e8B h5 2.Bxh5 h6 3.Be8 h5 4.Qf6+ Kh7 5.Bb1+ Kxg8 6.Ba2+ Kh7 7.Bg6+ Kh6 8.Bgb1+ Bxf6#. Switchbacks by 2 wBs and the bK (Composer) – in a delightful 10-man *letzform* (SJGT). Ingenious play after an obvious key (CCF). Underpromotion key with switchbacks by both bishops (HK). Elegant! (RL).

S2731R (Taylor) 1...e1B/S 2.Qe3+ dxe3 3.Bb2~; 1.Bxa2? (1...e1Q? 2.Qe3+ Qxe3+ 3.Kb2 c1Q#) e1R!; 1.Rg3? (1...e1R? 2.Rf3+ Bxf3+ 3.Kd2 c1Q#) e1S! (2.Qe3+? dxe3! 3.e5#); 1.Se5? (1...e1R 2.Rg4+, 1...e1Q 2.Qf3+, 1...e1S 2.Qe3+ & 3.Se~) e1B!; 1.Sh6? e1Q! 1.Sh2! 1...e1Q 2.Qf3+ Bxf3+ 3.Kxc2 Qc3#; 1...e1R 2.Rg4+ Bxg4+ 3.Kd2 c1Q#; 1...e1B 2.Qe3+ dxe3 3.Bb2 Bd2#; 1...e1S 2.Bg5+ Ke5 3.Bd2 Sxd3#. "Ingenuous..." you write! A *disingenuous* malapropism for "ingenious": most interesting play (e1Q took longest to deal with) and fiendish sub-try 2.Qe3+? after 1...e1S (CL). AUW

in refutations and as defences; four completely different mates (HK). AUW after paradoxical key threatening 2 mates that Black is perforce obliged to prevent. The e1S continuation was trickiest to find because the set 2.Qe3+ seemed natural and logical (BC). A perfect R#3 original! (JP).

S2732R (Lytton) 1.Ke5! 1...exd6+ 2.Kd4 d5 3.Kc3 d4+ 4.Kb3 d3 5.Ka2 d2 6.Qc1 dxc1S#; 1...e6 2.Kf4 e5+ 3.Kg3 e4 4.Sf1 e3 5.Kh2 e2 6.Bg1 exf1S#. Excelsior and chameleon-echo (RL). A fine, simple achievement (JP). 2 Excelsiors with promotion to S and model mates; very well done! (CCF, sim. HK). 2 full-length lines with mates on opposite sides of the board; excellent construction and management of this black minimal (BC).

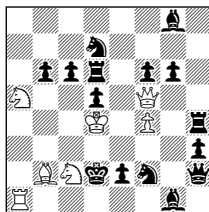
S2733 (Surkov) 1...Qxc4 2.Re5+ Kf6 3.g5+ Kg6 4.Qf7+ Qxf7#; 1.Bb3! Qc4 (1...Qxb3? 2.Re5+ etc.) 2.Re5+ Kf6 3.Qe7+ Kg6 4.Rg5+ Kh6 5.Rh5+ Kg6 6.Qh7+ Kf6 7.Rf5+ Ke6 8.Qc7 Qd5 9.Bc4 Qxc4 10.Re5+ Kf6 11.g5+ Kg6 12.Qf7+ Qxf7#. A waiting key and 9-move manoeuvre putting Black in zugzwang (HK). White forces a return to the diagram position with Black to play. A clever problem (CCF). 9.Bc4 Qxc4 is an excellent manoeuvre; 10 out of 10! (JP).

S2734 (Gatti) 1.O-O! Kf8 2.Kh2 Ke8 3.Kg3 Kf8 4.Kf4 Ke8 5.Kg5 Kf8 6.Kh6 Ke8 7.Kh7 Kf8 8.Kh8 Ke8 9.Bd7+ Kf8 10.g7+ Kf7 11.Sfg5+ Kg6 12.g8R+ Kh6 13.Sf7+ Sxf7#. Black minimal showing long wK march with castling and underpromotion (Composer). An excellent key shortens the king's long trip (HK). The interesting slalom idea was found straightaway (JP), while: "Solution not found – too difficult to determine the mating square" (CCF). Interesting problem! (RL).

Regular contributors Manfred Ernst and Olaf Jenkner have been busy. Manfred devised another setting for S2725 (see *November Solutions* above), as depicted below. It adds a pair of reciprocal variations to the original lines; they're quite easy to find so solvers may enjoy a quick revisit, though no extra ladder points! He's also tweaked S2711 (July 2018) to remove the obtrusive wB: 6B1/p2S4/p1p5/2PrQ3/P1k1sR2/R4KPP/3BP2P/8.

S2725v Manfred Ernst &
Stephen Taylor
(Germany/UK)

Section continued on
page 114



S#2

HELPMATES, edited by Christopher Jones

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

(email: cjajones1@yahoo.co.uk)

Judges for 2019: H#2: **Paz Einat** H#2½-3½: **Stephen Taylor**

H#n: **Viktoras Paliulionis**

This month we say hello to Kabe Moen, with his first helpmate in this column, but a sad farewell to Mečislovas Rimkus, whose death on 8th February 2019 deprived the problem world of one of the leading practitioners of long helpmates. Recently this column has benefited from his prolific output as a composer and also his prompt and authoritative work as judge of one of our informal tourneys.

There should be something for everyone in this diverse set of originals. Those who were at the BCPS Weekend in Solihull will have seen **H4234** before!

SOLUTIONS (November)

H4178 (Jonsson) 1.Bxh7 Qa8 2.Ka1 Qxa3#; 1.e4 Qb2+ 2.axb2 Ra7#. Attractive model mates with Zilahi (R.Łazowski). Neatly unmatched wQ/R sacrifices (C.M.B.Taylor). Q-sacrifice hard to spot (C.R.Blanden).

H4179 (Ložek) (a) 1.Rxb7 cB8 2.Sb5 Be6#; (b) 1.Qxb3 g8R 2.d3 Rg4#. A good Phoenix with FML change of black selfblocks; maybe a pity that whilst Bc8-e6# is feasible (but defeated due to lack of a bR hideaway) the wR has no reasonable way of reaching the 4th rank (S.J.G.Taylor). Strong twinning determines the white Phoenix promotions (CMBT).

H4180 (Papack) 1.Rxe7 A Rxe5 2.dxe5 B Bxc5 C#; 1.Bxf5 B Bxe3 2.Sxe3 C Rb7 A#. Zilahi in which White must unblock B2 squares. Heavy position required, with bQ necessarily functioning only as bP (CMBT). Excellent 2-mover – my favourite this month. Two black batteries, whose firing pieces prevent mates, are each dismantled by sacrifice of 2 white men, one passive and one a cross-capture (SJGT).

H4181 (Milewski) 1.Sd2 Sd3 2.Sf3 Sc5#; 1.Sc3 Bc4 2.Sd5 Bd3#; 1.Rf8 Bg4 2.Rf5 Bf3#; 1.Rd8 Sf3 2.Rd3 Sg5#. Neat placement of black units to achieve 4 exact mates (C.C.Frankiss). Simple yet charmingly lucid; the essential symmetry is relieved by balanced use of the bS and bR as selfblocks. A coup to find a Meredith setting. I hope it hasn't been done already! (SJGT). CMBT found P0530447 in the PDB, a 1989 13-man setting showing the same white play but with twinning that moves around a bR which always provides the selfblock and comments, "H4181 is a clear advance."

H4182 (Taylor) (a) 1.Kd5 Sac5 2.Bd4 c4#; (b) 1.Kc4 Sf4 2.Qd4 Ba6#; (c) 1.Ke5 Sc3 2.Sd4 Sd3#; (d) 1.Kc3 Ba6 2.Rd4 Sa4#. In each case, the mating move reverses the twinning instruction. A different piece blocks d4 in each solution with the K mated on a different square. Incredible construction (CRB). Twinning allows bK to move to squares previously

guarded by White (CCF) – very enjoyable solving (S.Jacob).

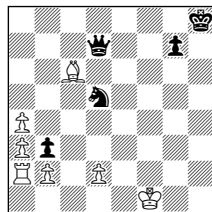
H4183 (Manikumar) 1...Qf1 2.Kc1+ Qf6 3.Sb2 Qxh6#; 1...Qg1 2.Ka2+ Qd4 3.b2 Qa4#; 1...Qe1 2.Ka3+ Qc3 3.Rb2 Qa5#. Nice pin/unpin sequences with wQ first moving on the first rank (CCF). Quite delightful! 3 repeated opening/closing sequences for the long diagonal, introduced by 3 keys along the 1st rank with bK fleeing to 3 squares and being supplanted by 3 different black units (SJGT).

H4184 (Jonsson) 1.Kd5 Rc4 2.Kxc4 Rxe2 3.Kb3 Re3#; 1.Kf5 Rg4 2.Kxg4 Bh3+ 3.Kxh5 Bf5#. A tactically rich Meredith wherein it twice transpires that the wRh4 is surplus to requirements while the remaining white officers deliver reciprocal battery mates – interesting to solve (SJGT). Nicely matched sacrifices of h4R... though the resulting mates are less matched (CMBT). (One mate fires a direct battery, the other an indirect one – CJAJ).

H4185 (Jordan and Wiehagen) (a) 1.Qxa5 Bf5 2.Rb5 axb5 3.Qa8 Rxa8#; (b) 1.Rc3 Be6 2.Qxg2 bxc3 3.Qh2 Rxh2#. Black Q and R are both sacrificed to allow White to get to the mating square (SJ). The composers have found an improved setting, (diagrammed) – 1.Sb4 Be4 2.Qxa4 axb4 3.Qa8 Rxa8# and 1.Sc3 bxc3 2.Qxd2 Bd5 3.Qh2 Rxh2#.

H4185v Gunter Jordan & Rolf Wiehagen
(Germany)

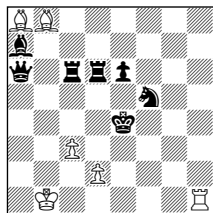
Dedicated to Daniel Papack



H#3 2 solutions

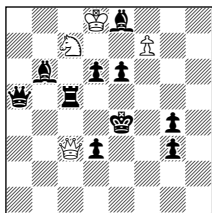
H4186 (Ramaswamy) 1.Sd1 Qxc3+ 2.Kg6 Qe5 3.Rf7 h5#; 1.Bd1+ Qa3 2.e6 Qa5 3.Qf7 Qg5#. A very pleasing little puzzle; though the main strategic content lies in the initial 1st-rank unpins, mutually supporting mates by wQ/wPh4 plus B2 line-openings make for enjoyable solving (SJGT). Nice Q moves along the pin-lines (CRB). And nice changed selfblocks at f7 (CJAJ).

H4226 Nicolae Popa
(Romania)



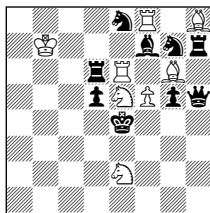
H#2 (b) - Sf5

H4227 Jozef Ložek
(Slovakia)



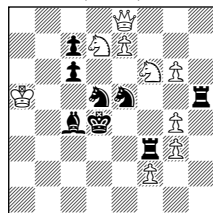
H#2 2 solutions

H4228 Kabe Moen
(USA)



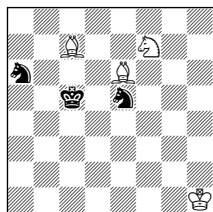
H#2 2 solutions

**H4229 Vitaly Medintsev &
Vladislav Nefyodov**
(Russia)



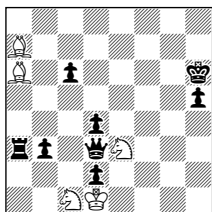
H#2 4 solutions

H4230 Stefan Milewski
(Poland)



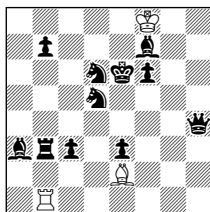
H#3 2 solutions

H4231 Christer Jonsson
(Sweden)



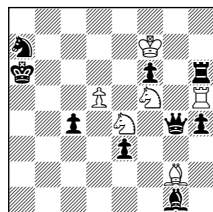
H#3 2 solutions

H4232 V.Ramaswamy
(India)



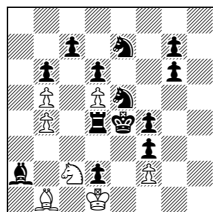
H#3 (b) Pb7→b6

H4233 Mykola Kolesnik
(Ukraine)



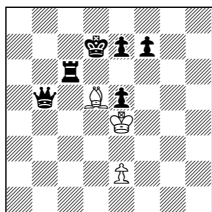
H#3 2 solutions

H4234 Christopher Jones



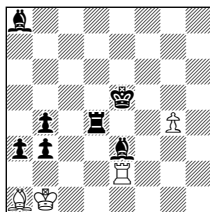
H#3 2 solutions

**H4235 Udo Degener &
Mirko Degenkolbe**
(Germany)



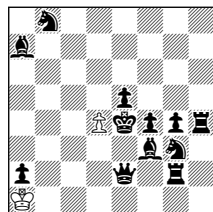
H#3½ 2 solutions

**H4236 Aleksey Ivunin &
Aleksandr Pankratiev**
(Russia)



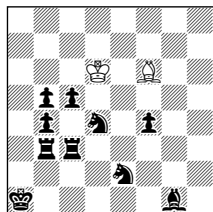
H#3½ 4 solutions

H4237 Ljubomir Ugren
(Slovenia)



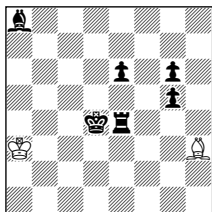
H#5 4 solutions

H4238 Zlatko Mihajloski
(Northern Macedonia)



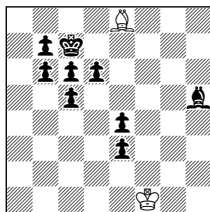
H#5½

H4239 Manfred Ernst
(Germany)



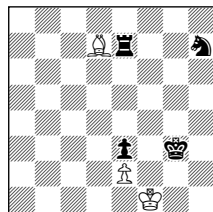
H#6

H4240 Nicolae Popa
(Romania)



H#6½

**H4241 Eugene Fomichev &
Mečislovas Rimkus**
(Russia/Lithuania)



H#6½ 2 solutions

H4187 (Comay) 1...Ke4 2.Qxh8 f8R 3.Kd1 Rf1+ 4.Kxe2 Ba6#; 1...Kd5 2.Qxc8 f8B 3.Kb2 Bxa3+ 4.Kc3 Rh3#. Attractive and harmonious pair of phoenixes (L.S.Blackstock). A marvellous and spectacular Phoenix-Zilahi! A good solving challenge and my favourite November helpmate (SJGT). Spectacular Zilahi with bQ captures allowing Phoenix underpromotions by the white fP. But the extra half-move with wK in check adds little (CMBT). The composer was aware of the possibility of different assessments of this half-move. Personally, I always like to see how the two resolutions of the position can have the same starting point and so am always well disposed towards such intros; but it's an interesting aesthetic question (CJAJ).

H4188 (Jones and Rotenberg) 1.Kxf2 Rc1 2.Kf3 Rxc2 3.Qb1 Rc1 4.Qe4 Rf1#; 1.Kxh2 Re1 2.Kxh3 Rxe2 3.Qd1 Re1 4.Qg4 Rh1#. Great self-block by the bQ on (a) e4 and (b) g4, with a wR switchback (SJ). Another high-class helpmate that I like a lot! The switchback wR valves are enhanced by being approached by the wR and bQ in opposite directions along the same line (SJGT). The problem was developed by Jacques from one that won 3rd Prize in U.S.Problem Bulletin in 1990.

H4189 (Chepizhny) 1...Sg3 2.Kc6 (Bd7?) Sfe4 3.Bf2 Sd6 4.Bb6 Sge4 5.Bd7 b5#. Amusing play by wSs: one switchbacks while the other crosses the vacated square (CMBT); well-disguised (LSB); very good (CRB). WP must be brought into play otherwise wSs guard same-colour squares (CCF).

H4190 (Solja) 1.Bg2+ Kxg4 2.Sg7 Kf4 3.Kg8 Sg4 4.Qh8 Kg5 5.Kh7 Sf6#; 1.Qg1 Sxf3 2.Rg8 Sg5 3.Qh1+ Kg4 3.Sg7 Kf4 5.Qh7 Sf7#. Quite tricky play (CCF). The tricky tempo play was very hard to spot. Brilliant minimal! (LSB)

H4191 (Carsten and the late Rainer Ehlers) (a) 1.c3 Rc6 2.Rc4 Rxc6 3.Rc5 Rc6 4.Rb5 Rxc3 5.Rhb6 Ra3#; (b) 1.Rh8 Rxc4 2.Rc8 Rxb4 3.Rc5 Rc4 4.Rb5 Rc7 5.Reb4 Ra7#; (c) 1.Rh4 Rxc4 2.g1R+ Rg4 3.Rb1 Rc4 4.Rb5 Rc7 5.Rhb4 Ra7#. Amazing switchbacks by the wR allowing the bRs to self-block (SJ). A wonderful dance by the Rooks (after I realised g1=B wasn't going to happen). Difficult! (LSB) 3-part wR minimal, but the solutions to (b) and (c) are too similar. It would have been better to start with the (b) position and avoid the progressive twinning. Progressive twinning is normally fine, but here the (b-a-c) order would both clarify the relationship between the three starting positions and separate the two similar parts (CMBT).

H4192 (Mihajloski) 1...Bb2 2.Kd2 Ba1 3.c2 Bd4 (Bxf6?) 4.Ra3 (Rb3?) Bxc5 5.Kc3 Ke3 6.Rb3 Bd4#. More elegant tempo play (LSB); nice construction (RL). A striking find! Tempo play by both officers, the bR crossing the critical square b3 whilst the wB starts unusually with a two-tempi short-range switchback (SJGT).

H4193 (Abdurahmanović) 1...Kh2 2.Sf3+ Kg3 3.Kd6 Bh4 4.Sg5+ Kf4 5.Ke7 Ke5 6.Kf8 Kd6 7.Qg8 Kd7 8.Sf7 Be7#. The mating position is obvious but the route to it is certainly not. Excellent logical problem (CRB). Gentle solving (LSB); difficult solving (CCF)! A pleasant and enjoyable solving puzzle; the bS shields both black and white set lines, the latter after Platzwechsel with its incumbent wB (SJGT). In 3 moves the bS checks twice, shields both Ks, changes places with the wB, and finally blocks a flight! (CMBT).

Dear solver,

I must apologise for an error in the March Problemist. In H4213, the instruction for part (d) should read '(d) +Pf7→c7', not '(d) +Pf7→h7'. (In other words, I put "h" when I should have put 'c'.)

Many apologies, both to solvers and to composer. I hope that not too many of you have taken too much time trying to work out what was wrong.

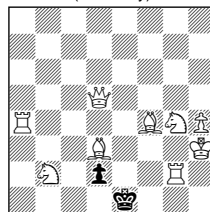
With good wishes and again apologies,
Christopher Jones

SELFMATE SECTION

(Continued from page 111)

Just too late for putting into the March magazine, Olaf sent an improved version of S2747 – also depicted. I believe we welcome Marcin as a contributor with this problem. Computer-savvy readers may have already spotted it on the BCPS website, but for others I'll just add that only the solution of the original is required for ladder points. He also reports a cook/dual discovered in S2498 (July 2014). It's quoted in the PDB database (*PROBID*=P1301080). As Alexey generously dedicated this puzzle to me, I'll be specially interested if anyone can propose a cure.

S2747v Olaf Jenkner & Marcin Banaszek
(Germany)



S#7

RETROS

Edited by Richard Dunn

1 Potton Road, Hilton, Huntingdon PE28 9NG

email: <richardjdunn2@gmail.com>

Judge for 2019-20: Nicolas Dupont

Originals: There are 27 unknown units in Michael's problem which has been confirmed by *Jacobi* to be sound; you need to find all the moves starting from the game array position to the point where White can mate in one after Black's seventh move. R540 should hopefully not detain you for long.

I renew my call for more, quality originals!

Definitions: See *A Glossary of Fairy Chess Definitions* for an explanation of Proof Game (PG n).

Difficulty Ratings: R539: 4.0; R540: 3.0

SOLUTIONS (November)

R533 (Raican): 1.b3 e6 2.Bb2 Ke7 3.Bf6+ [bRa1, wPg7] Kd6 4.Be5+ [wRa1, bPg7, bPh2] Kc5 5.Bxc7 hxg1=S! 6.Bf4 **Sf3[bPd2]#** [Sf3, Pd2 removed] 7.Qd5+[wPb7, wPd7, wPe6, bPb3, bPg2] Kb6 8.Qd1 g1=S! 9.Bd2 **Sf3[bBd2]#** [Sf3, Bd2 removed] 10.e4 Qc7 **11.bxa8=S[wQc7]#** [Sa8, Qc7 removed].

Three promotions to knight with triple Ceriani-Frolkin (H.Kalafut). This problem stumped some of our best solvers (RD).

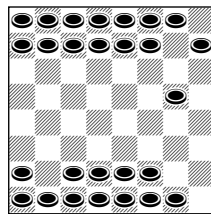
R534 (Ben-Zvi): (Black's last 13 moves highlighted) Back 1...**Qd8-a8** 2.Ph6-h7 **Kc8-d7** 3.Ph5-h6 **Qd4-d8** 4.Ph4-h5 **Rh5-h8** 5.Pc3-c4 **Ra5-h5** 6.Pf5-f6 **Rd5xPa5** 7.Pf4-f5 **Rd8-d5** 8.Pf3-f4 **Bd7-e8** 9.Pf2-f3 **0-0-0** 10.Pa4-a5 **Bc8-d7** 11.Pa3-a4 Qd8-d4 12.Pa2-a3 Pd7xBc6 13.Bf3-c6 Se3-d1. Retro-analysis: White's only capture was wPe2xRd3. [wBc1] was captured at home. [wPa2] did not leave its home file so was captured there by a black officer. The other 6 missing white pieces were captured by [bPh7] and [bPd7]. [wBf1] was released by wPe2xd3 after [bPh7] crossed d3 to arrive at c2 (completing its 5 caps) and wK arrived at c1 (after [wBc1] had been captured) so it was the last white officer to be captured by Black's remaining pawn capture bPd7xBc6. Now, to retract bPd7xBc6, Black must first retract a bishop to c8, a rook to a8/b8 and, before the central cage is locked, the king to e8 and the queen to d8. The uncapture of the bR on d3 occurs after the wB is uncaptured and returned to f1, so the bRh8 must return to its original square a8 (Sibling Impostor). This manoeuvre requires at least 2 retractions by [bBc8] plus 4 by [bRa8] (including castling) plus 3 by [bQd8] (to vacate row 8 for the R and then return to d8) plus 1 by bK, for a total of 10. Until wB is uncaptured on c6, White can only retract his Ps. The maximum available retractions are 1 by wPc4, 4 by wPf6 and 3 by wPh7 (this P cannot retreat beyond h4 as [wRh1], after it is uncaptured by bPc2 following incarceration of [wBf1], needs to retract home via h3) for a total of 8 retractions, so at least 2 further retractions are required which can be provided by an uncapture of [wPa2]. If this uncapture is by the bQ on a5 then 3 wP retractions are added, but 2 extra retractions by the bQ are needed, exceeding the limit. Therefore, the bR uncaptures the wP on a5 using 1 extra retraction.

A very good logical retraction with castling and a clever last move (the only one available to Black) (C.C.Frankiss). What a delight to solve this...love the critical move 3.Qd4 and the rook shuffling on the fifth rank (E.Rosner). Fully determined multi-move path of an original (not promoted) rook is quite rare in classical retro-analysis. Here, a 5-move path by the bR (including capture of a pawn that provides tempo moves) is enabled by a Bristol clearance and switchback manoeuvre of the bQ which is also quite rare. In terms of retractions, the bQ manoeuvre is a Retro-Turton. The path of the bR can be extended further (to 6 moves) by moving bRh8 to g8 and replacing wPh7 with wBh8. This version fails to determine the order of black retractions beyond the first so the stipulation needs to change to something like "last 4 captures". In this case, a second switchback for Black can be shown by moving bKd7 to c8 and wPc4 to c5 (Composer).

Cedric Lytton original: Back 1.Q~ and 1.Qe5? 1...0-0! Back 1.Qh2xB,S and 1.Qb2? 1...0-0! Back 1.Qg2xBh1 and 1.Qb2! 1...Kd8, R~ 2.Qb8# 1...Kf8, Bb7 2.Qxh8#K or White must uncapture to block 1...Rh1+. After playing back 1.Qg2xBh1, Black cannot retract Ph2-h1B (irreal check), so must have moved K or R and therefore cannot castle.

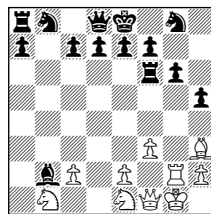
Good news spot: Thierry Le Gleuher tells me that R537 (Taylor) is C+ by Natch-3.1.

R539 Michael Schlosser
(Germany)



PG 7.0 & #1 C+
See text

R540 Richard Dunn



PG 13.0 C+

FAIRIES

Edited by K.Seetharaman

11 (old no.21), Minor Trustpuram First street,
Choolaimedu, Chennai, PIN 600094 India (seetharamankalyan@gmail.com)

Judge for 2019: Kjell Widlert

The first six problems should be easy to solve, starting with another Petko helpselfmate that is also of the ANI or Anti-identical type. The tougher ones start with Vaclav's **F3512** which contrasts nicely with his F3457 whose solution appeared in the January issue. **F3513** however may not be too difficult in view of the restrictive Maximummer condition.

In Alsatian Mirror Circe (**F3508**) captures are as in Mirror Circe but allowed only if the resultant position is legal in orthodox chess (Alsatian feature). The retro aspect is fairly simple. This is not computer tested. **F3514** shows a new fairy condition Leffie. In Leffie any move resulting in Eiffel-type paralysis is illegal and this applies to capture of the king – in a similar way to Madras versus Isardam. In partial-paralysis, a piece observed by an opponent cannot move like the observer. So when the queen is observed by a king, the queen cannot move to adjacent squares but is free to move elsewhere. **F3517** also is not computer tested.

F3515 should be rewarding to solve once you grasp the intricacies of Mars Circe. In this problem the motive for the threat and four black defences are well hidden. I was happy to receive solutions to January problems from George P. Jelliss who is back after a break! Comments from those who do not solve are also welcome.

The opinions of solvers and composers are requested on the inclusion of Fairy retros in this section. There is a view (probably justified) that they belong more to the retro section than here.

SOLUTIONS (November)

By Stephen Emmerson

F3470 (Klemanich)

	thr.	1...Ke3 a	1...Kc5 b
1.eVAc4? but 1...VAd6!	2.Qxb6 A	2.Qxf2 B	2.Qxe5 C
1.bVAd3? but 1...VAF4!	2.Qxf2 B	2.Qxe5 C	2.Qxb6 A
1.Kh7!	2.Qxe5 C	2.Qxb6 A	2.Qxf2 B

Complete Shedy cycle (Composer). Curious double pin-mates with black Paos c3,e5 pinned in different directions. Cumbersome guards of c6, f3 & f4 by one dedicated Chinese piece each probably difficult to improve (C.C.Lytton). Two flights retaken by all Q mates; double-guards, double-checks among typical Chinese effects creating this

cycle. High degree of symmetry but ingenious (SE). Complex setting of chinese-pins anticipatory unpins, worth a careful study of motives for the changes (KS).

F3471 (Frankiss) This problem had already been published in *Variant Chess*, Autumn 2001. The composer and I apologise (SE).

1.h8=(7,7)-leaper+ Gxh8 2.g8=(6,7)-leaper+ Gxg8 3.afx8=(5,7)-leaper+ Gxf8 4.fxe8=(4,7)-leaper+ Gxe8 5.d8=(3,7)-leaper+ Gxd8 6.c8=(2,7)-leaper+ Gxc8#.

Cedric Lytton suggests that a S#8 version is possible with a (7,7)-leaper and a (0,7)-leaper added to the mix; similar to 8/PPPPPPP/8/4g3/8/1gL5/GLL3ll/K5gk, with Ll representing some of the leapers and two more added to justify the fairy promotions. (Solution 1.h7=(0,7)+ etc.). This seems plausible but I've yet to test a concrete example (SE).

F3472 (Dragoun & Salai sr.) 1.Bb2 LO(xd5)e4 2.LO(xd2)c1 LO(xe6)d6#;

1.Sc7 LO(xe6)d6 2.LO(xb7)a8 LO(xf4)g5#;

1.h5 LO(xf4)g5 2.LO(xg6)h6 LO(xd5)e4#.

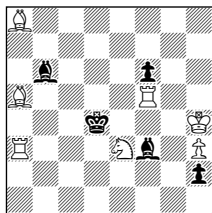
Cycle of white moves, specific Zilahi with two locusts mating by double check and third being captured (Composers). Black's initial move is to allow bL access. Interesting cycle of L moves (C.C.Frankiss). Double checkmates all the time, but a natural pair of cycles by both sides. I would have saved 5 units by setting as a H#1.5 (CCL) B1, B2 moves are both square vacations (KS) though the square-vacating B1 moves must be regarded as thematic; whether the force justifies the enhanced theme is for debate (SE).

F3473 (Widlert) Set 1...eCGc6#, 1...aCGe6#.

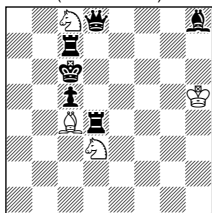
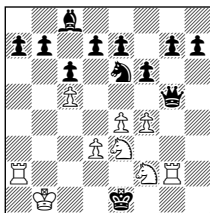
1.CGxa4 2.CGd7 3.CGd4 CG(e)c6#;

1.CGxe6 2.CGeb6 3.CGb3 CG(a)c6#.

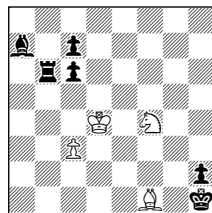
Two set-mates are separated by 3-move contragrasshopper roundtrips, using the same three hurdles c4-b5-d6. Short switchback manoeuvres via b4 or d5 are prevented by CG effects (and the one via b6 is prevented by the wK) (Composer). Zilahi theme with counter-rotating triangular paths, returning to base for set mates. Apparently, with Gs, the paths could be traversed the opposite way? (CCL) Yes, but with Gs there are also the straightforward switchback solutions 1.dGb6 2.Gd4 followed by the set mates. The suggestion does open up a possibility worth investigating with an

F3506 Petko A. Petkov
(Bulgaria)

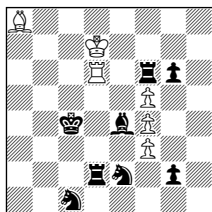
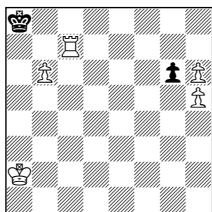
HS#3 (b) h2→c4

F3507 Pierre Tritten &
Jacques Rotenberg
(France/Israel)H#2 3 solutions
Couscous Circe**F3508** Eugene Rosner
(USA)

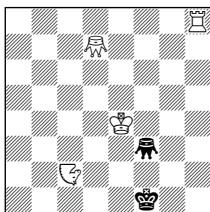
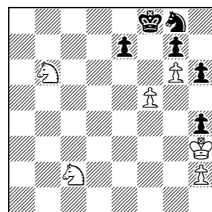
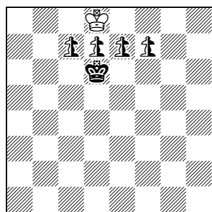
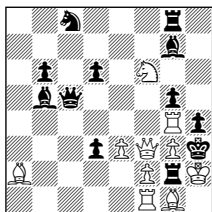
#2 Alsatian Mirror Circe

F3509 Robert Pye
(Ireland)

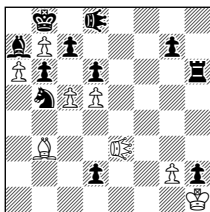
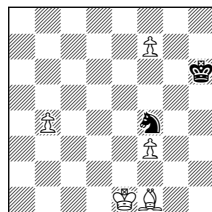
Ser-H#11

F3510 Pierre Tritten
(France)H#2 (b) rotate 180°
Take&Make**F3511** György Bakcsi
(Hungary)

Ser-H=7 (b) Ser-H#7

F3512 Vaclav Kotěšovec
(Czechia)HS#8 3 solutions
Grasshoppers d7, f3
Nightrider c2**F3513** Charles FrankissS#6 Maximummer
Einstein Chess**F3514** Eric Huber
(Romania)HS#4.5 2 solutions
Partial paralysis & Lefieff
neutral pawns**F3515** Armin Geister &
Daniel Papack
(Germany)

#3 Mars Circe

F3516 Unto Heinonen
(Hungary)Ser-S#11
Double-grasshoppers e3, d8**F3517** Andreas Thoma
(Germany)-3 & S#1 (b) +bRh2
Proca Retractor
AntiCirce

alternative matrix (SE). Unfortunately no changed mate from the set play as one would expect, just separation of mates. (KS) In both cases bCG returns to its blocking square (CCF).

F3474 (Lytton & Ouellet) (a) 1.Bg7 a8R
2.Qxa8(Sh1) Rxg3#

(b) 1.Bh3 a8B 2.Qxa8(Sf1) Sh2#

(c) 1.Rc7 Rc2 2.Bxa7(Sa2) Rxc3#

(d) 1.Sd3 a8S 2.Qxa8(Sb1) Sd2#

(e) 1.Sb3 a8Q 2.Qxa8(Sd1) Sb2#

Apart from (c) this problem is a correction of a cooked original by Cedric Lytton previously

awarded 1st Prize in Competition No. 34, *Problem Observer*, April 2017 p.12) (CO); new sort of AUW with rebirth of P as well; echo pin-mates in (b,d,e) and echoed strategy with B1 square-blocks in (a,c). Thank you, Charles! (CCL). Very well constructed with an AUW to boot (CCF). The square where wS is needed determines the promotion or non-promotion. Wish it could be done without zero position (KS). I'm not sure how much mileage is in this rather specific condition, but this problem is as good an advert as one might expect (SE).

F3475 (Rehm & Wenda) DGA8 A, DGf3 B, DG f8 C. Batteries described as rear piece/front piece; each but one firing is with double-check.

1.h3! (-) followed by these variations (all set):

1...g6/DRHe8-g8-g6 2.nDGa8-c6xh6# **B/A** battery, matelines f3-a8-a3 & h6-e3-a3;

1...Sg3/Sf2 2.nDGf3-h1-a1# **C/B** battery, matelines f8-f3-a3 & a1-c3-a3;

1...b5 2.nDGf3-f5-a5# **C/B** battery, matelines f8-f3-a3 & a5-c3-a3;

1...h5 2.nDGf8-h6-e3# **A/C** battery, matelines a8-f8-a3 & f3-d3-a3;

1...b6 2.nDGf8-d8-a5# **A/C** battery, matelines a8-f8-f3 & a5-c3-a3;

1...g5 2.nDGf8-d8-h4# **A/C** battery, mateline a8-f8-a3, no double check necessary.

Thematic tries:

1.h4? g5! 2.nDGf8-d8-h4#?? (h4 occupied);

1.g3? Sxg3! 2.nDGf3-h1-a1#??? (no hurdle g2).

Each of the 3 neutral DGs is in turn the front and rear piece of a DG/DG-battery when White activates these batteries in a cycle AB-BC-CA. There are 8 possible black moves in the set play. With the key-move W creates a Zugzwang-position; he has to avoid destroying one of the variations in the set-play (Composers). Very interesting variety from neutral DGs (CCL). Interesting mates after both b- and gP moves (CCF). In mating move one of the DGs vacates square/line for another DG and produces a second check by using a new hurdle created by black move. Beautiful idea. (KS).

F3476 (Kekely) 7.Kxa2 10.Kxc1 and back 15.Kxb6 16.Kg5 19.h3 20.Kh4 Gh1+ 21.h2#.

Miniature, long bK walk (Composer). Tanagra S# with both Ks transmuting (CCL). Uninteresting play but good logic for bP forced to mate (CCF). The fairy effects are limited to the last pair of moves and the introductory play is unsurprising. This also relies on the unfortunate rule that Ps cannot move from their back rank, which I take to be very illogical though it is the default in many conditions (SE).

F3477 (Gockel) 1.Sd2! (2.Sf3#)

(1...f1Q?? no defence: 2.Sf3#!, since 2...Qxf3# would be illegal!);

1...f1R 2.Sg6#;

1...f1S 2.Qf4#

1...Rd6 2.d8=Q#! (2...Rxd8#?? illegal!)

1...Rd5 2.d8=B#! (2...Rxd8#?? illegal!)

Byplay 1...Bxd2 2.Rxh3#.

Mixed AUW (Composer). The composer adds:

This problem solves *according to the same fairly reasonable interpretation of the AMU rules* as **F3450** by C.C.Lytton (hence the dedication) in *The*

Problemist, v/2018. It was composed before I saw Cedric's tri-helpmates, but, of course, seeing this, I am extremely grateful and happy to recognize that others research(ed) in the same direction. (Composer)

Piquant separation of Q and B promotion mates in otherwise orthodox problem, 2.d8Q observing bRd6 twice. Thanks to Hubert for the dedication; I've liked his problems ever since he started supporting the column in the 60s (CCL). Very complicated logic (CCF). Excellent differentiation of Q/B promotion mates, impossible in orthodox chess (KS). Mates established by illegal counter-mates. An interesting single-phase two-mover (SE).

F3478 (Tritten) 1.Rg3 Rxg3 2.Qh5 Qa7 3.Sc5+ bxc5#;

1.Qf3 Rxf3 2.Rg1 b5 3.Sd6+ Qxd6#.

WQ and wR sacrifice alternatively to black Rook, creating a battery thanks to white KoBul King's transformation. BQ and bPb6 then create reciprocal unparalyzing ecto-batteries (Composer). Nice fairy battery play with good exchange of functions (KS) Complex fairy effect in the last pair of moves with some unifying features in establishing play. (SE).

F3479 (Feather) Set 1...Bd3#.

1.Kb1 2.a1=R 4.Rg6 5.Kc2 6.b1=DG 7.DGh7 12.Kg7 13.Rh6 14.Kh8 16.Rg7 Bg2#.

White DGg1 also works (Composer). Nice find with good accurate play, though perhaps the set mate is finer than the actual mate, with its anti-pin of the Pb2 and the active use of the wB (SE).

F3480 (Seetharaman) (a) 1.PAb8 (PAa8?) b1=nQ (d1=nQ?) 2.PAe8+ (Sf8+?) nQ*h7[nQd8] #;

1.PAa8? ... 2...S*d2[Sb8]!

(b) 1.PAc8 (PAb8?) d1=nQ (b1=nQ?) 2.Sf8+ (PAe8+?) nQ*d5[nQd8] #

1.PAb8? ... 3.K*d8[Ke1] !

Critical moves, anti-batteries, neutral queen mates & complete dual avoidance. I like twins where it is not obvious why the other solution won't work.(Composer). Varied dual-avoidance motifs with neat twinning and pretty good economy, only nPb2 not needed in (b) (CCL). In both lines the nQ cannot be captured by the wK nor can it be moved away from giving check. Good strategy (CCF). Plenty for the solver to puzzle over with duals avoided by subtle means (SE).

***F3481** (Emmerson) Intention 1.e4 a6 2.B*a6(Pa3) b5 3.Bxc8 a*b2(Pb7) 4.Bxb2 Q*c8(Bc1) 5.Bxg7 Q*b7(Pb2) 6.Bf6 e*f6(Bf3) 7.Be2 Q*e4(Pe5) 8.e6 Ba3 9.e7 Qb4 10.Bf1 Q*e7(Pe2), but cooked e.g. 1.Sf3 Sc6 2.Sd4 S*d4(Sd5) 3.Sdc3 Sc6 4.Sb5 Sb8 5.Sxa7 b5 6.Sxc8 Sa6 7.Sxe7 Sb8 8.Sd5 Ba3 9.Sf6+ g*f6(Sf3) 10.Sg1 Qe7 by Michel Caillaud.

The correction published in January solves by: 1.d3 h6 2.B*h6(Ph3) g5 3.Bxf8 h*g2(Pg7) 4.Bxg2 Rh7 5.Bxb7 R*g7(Pg2) 6.Bd5 K*f8 (Bf1) 7.Be6 d*e6(Be3) 8.Bc1 Q*d3(Pd6) 9.d7 Q*d7(Pd2)

WB Platzwechsel, 2xwP switchbacks (one entirely passive), white complete homebase (Composer). I hadn't realised that the program Jacobi could have told me very quickly that my first effort was unsound. It seems suitable in a darkly humorous way that my last selection should have been unsound, and one of my own to boot! The correction is nice but the critical line play and 5 bQ moves of the first setting were a pity to have to give up, especially as the cooks all seem to involve the knights instead while the intended line was dual-free (SE). Happy that this could be saved, though with some compromise. (KS).

THE BRUNNER-TURTON IN HELPMATES, by Bernd Gräfrath

In *The Problemist* of January 2015 (pp.10-12), Yoav Ben-Zvi discussed "Cross-Genre Themes in Problem Composition — Turton". I want to focus on a special type of Turton: the "Brunner-Turton" is a doubling manoeuvre in which the clearance move is performed across a critical square away from the main action, so that another piece of the *same type and colour* (!) can move on to the same line (on the critical square) and subsequently down that line in the opposite direction (cf. John Rice, *Chess Wizardry: The New ABC of Chess Problems*, pp.248-249). The pioneer problem is a directmate by Erich Brunner (BT1). Solution: 1.Rh4 Kxc5 2.Rgg4 Kc6 3.Rc4#. What is the motivation for the long clearance move? The wBh3 has to keep control of the square d7!

There is an early example of a Brunner-Turton in an orthodox helpmate by Valerian Onitiu — but I do not know whether it is a very first rendering in this genre (BT2). Solution: 1.Rh8 Rc2 2.Sg8 Rec4 3.Re6 Rxc8#. The motivation of the manoeuvre is obvious, because the wRe4 is pinned in the diagram position.

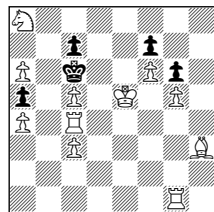
Much later, Elmar and Erich Bartel showed the Brunner-Turton with rooks as thematic pieces in a helpmate with a much better economy of material (BT3). Solution: 1.g1=Q Rh4 2.Qg7 Rff4 3.Qxd4 Rxd4#. Again, pinning plays a role, but in a less obvious way, because no piece is pinned yet in the diagram position. This problem was composed "after György Bakcsi", but the earlier problem (PDB: P0500201) does not show our theme, because no critical move occurs.

Erich Bartel also constructed a Brunner-Turton in a helpmate with bishops as thematic pieces (BT4). Solution: 1.Be4 Be8 2.Bc6 Bhd7 3.Bxb5 Bxb5#. The obtrusive promoted bishop is of course thematically necessary.

I am sure that many composers have dreamt about combining Brunner-Turtons with two rooks and two bishops in one orthodox helpmate; and quite recently (in 2017), this has been achieved by Daniel Papack and Rolf Wiehagen (BT5)! Solutions: (a) 1...Rf5 2.Sc4 Ree5 3.Kb4 Rxb5#; (b) 1...Bg1 2.Sc5 Bce3 3.Sa6 Bb6#. In his award, judge Silvio Baier gave the problem only a 3rd Honourable Mention, because the motivation of the manoeuvre is quite simple, and the black play is not very attractive. I wonder whether different criteria apply for the inclusion in the FIDE-Album: Silvio's judgment may be right, based on the aesthetic principles appropriate for an informal tourney; but perhaps the problem nevertheless deserves to be included in the FIDE-Album because of its originality and pioneer achievement!?

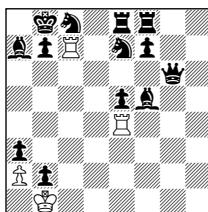
(Continued on page 127)

BT1 Erich Brunner
Akademische
Monatshefte für Schach
1910



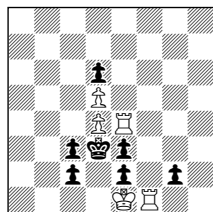
#3

BT2 Valerian Onitiu
Allgemeine Zeitung
Chemnitz 1928



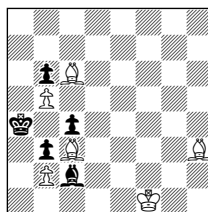
H#3

BT3 Elmar & Erich Bartel
(after G.Bakcsi)
Problemkiste 1993



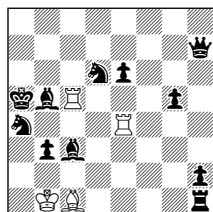
H#3

BT4 Erich Bartel
Problemkiste 1993



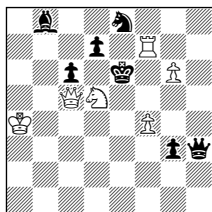
H#3

BT5 Daniel Papack & Rolf Wiehagen
3 HM *Gaudium* 2017-18



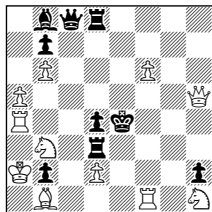
H#2½ (b) wBc5

A1 Josef Kupper
Nationalzeitung (Basel)
 1974



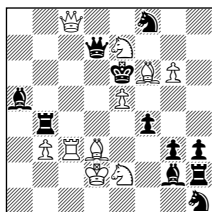
#2

A2 Godfrey Heathcote
 2 Pr Counties Chess Assoc.
Scholastic Globe 1893



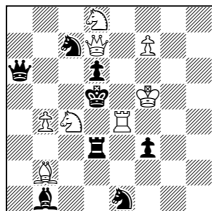
#2

A3 Valery Shanshin
 8 Pr Grin 110-MT 1918



#2

A4 Marjan Kovačević
 1 Pr *StrateGems* 2017



#2

SELECTED PROBLEMS

TWOMOVERS, by David Shire

When chess problems were still a regular feature of our evening newspapers, my regular practice was to tear out any diagrams from copies that had been left by commuters on my infrequent train journeys to London. **A1** attracted my attention one day; as usual only the author's name was given but the complete credits have been supplied by our *Supplement* editor. Set play 1...cxd5 2.Qe7; 1...Qf5 2.Re7 and 1...Sd6/Sf6 2.R(x)f6 is pertinent. (The strong defence 1...Bxf4 gains a flight but is met by 2.Sxf4.) A random move by wSd5 threatens 2.Qe7# but 1...Qh4! refutes. Thus **1.Sb4!** (>2.Qe7) Qh4 2.f5! The key is an anticipatory unpin of wPf4 – the theme of the 10th WCCT! 1...Bd6/d6 2.Qc4/Qe3 – self-blocks and Pickabish; 1...Sd6 2.Qe5 and 1...Sf6 2.Re7 completes the play. In the database Geoff Foster found no record of the set play that introduces the change and transference. Likewise, the white correction element was overlooked. This unrewarded and neglected work deserves to be better known since rich strategy has been displayed with fine economy. This is the gentle art in which I delight.

In truth the anticipatory unpin of White has been long used as a key determinant. Consider Heathcote's monumental block, **A2**. The set plays of the bB and the mobile bR are excellent. 1...B~ 2.Sg3; 1...Bc7 2.Sc5; 1...Bd6 2.Rxd4; 1...Be5 2.Qf3 and 1...Bf4 2.Sf2. 1...R~ 2.Rxd4, 1...Rd7 2.Qf5, 1...Rd6 2.Sg3 and 1...Rd5 2.Qe2. It is evident that the bQ is tied by focal constraint (1...Q~ 2.Qf5/2.Sc5 accordingly) until one discovers 1...Qe6! The key is an anticipatory unpin of wSb3 – **1.Rc4!** (-). I make no apology for selecting a 19th century problem; the craftsmanship of some old masters remains unsurpassed.

Following the 10th WCCT, diagrams with the required feature continued to be published. I conclude with two recent examples. Valery Shanshin's **A3** raises an interesting topic of discussion. We should first register the masked pins of wRc3 and wSe2 together with the direct pin of wBd3. If the wK unpins this latter unit a threat of 2.Bf5# emerges... 1.Ke1? Be4 2.Sxf4 but 1...Re4! (2.Rc6??) 1.Kc2? Re4 2.Rc6 but 1...Be4! (2.Sxf4??) **1.Kc1!** 1...Be4/Re4 2.Sxf4/Rc6. The Grimshaw defences/refutations are most pointed. I have indicated only the thematic play, and fashionable thinking suggests that a *lack* of by-play aids clarity. Here we find 1...Sxg6 2.Qg8 throughout. wPg6 and bSf8 can be removed and a bPf7 added in order to uphold the contemporary train of thought. However, with this minor reconstruction the role of the wQ is reduced to that of a third wB. In the classical tradition Valery has sought full value from the wQ! Such decision making remains a source of fascination to me.

Square vacations by the wK are also demonstrated in **A4**. Set 1...Rd4 2.Se3 (2.Rxd4??) and 1...Qc8 2.Sb6 (2.Qc6??) 1.K~ threatens 2.Qf5# but checks by those pesky bSs must be avoided! 1.Kg6? Kxe4 2.Qf5 and 1...Qc8 2.Qc6 (anticipatory unpin of wQ) but 1...Rd4! (wR stands pinned). 1.Kg4? Kxe4 2.Qf5 and 1...Rd4 2.Rxd4 (anticipatory unpin of wR) but 1...Qc8! (wQ stands pinned). **1.Kg5!** Kxe4 2.Qf5 (threat) and 1...Qc8/Rd4 2.Qc6/Rxd4. 1...Se6(+) 2.Qxe6 is unchanged throughout the course of the solution. The flight-giving nature of tries and key ensures that the set mates by wSc4 no longer function. Another fine first prizewinner for Marjan!

THREEMOVERS, by James Quah

It's that time now when composers submit their best problems to the WCCI (World Championship in Composing for Individuals) that they have had published in the past three years. This month's selections are taken from the publicly available entries in this competition, and all are from composers whose problems I have so far not quoted in this column.

Back in 2006 (March and November issues), Diyan Kostadinov wrote an article in two parts on the Zabunov theme. It aroused much interest then, but how many examples have since been composed? The award in the Zabunov-85 memorial tourney in 2014 contains only help-selfmates, so a three-mover these

days is relatively rare – even though the early examples were mainly of this genre. Here is the definition, illustrated four times in **B1**: *the front piece of a battery makes an ambush move to become the rear piece of a newly created battery*. Naturally the threat is a battery check followed by a simple mate, which is not the theme. But when Black defends, the firing rook in B1 hides behind a pawn and sets up a new battery. After bQ defences, the battery is direct, and after 1...Kd4/dxe4, it is indirect. White's additional units remain static and guard squares after bK moves, and 3.b8Q is available to complete the problem. Looking back to the March 2006 article (page 338, number 5), we observe that B1 equals the task record without incurring any constructional weaknesses.

1.Qa1! (2.Rb4+ d4 3.Qxd4); 1....Qd6 2.Rb5+ d4 3.cxd6; 1....Kd4 2.Rb3+ Ke3 3.d4; 1....Qxf5 2.Re2+ d4/Ke6 3.b8Q/exd5; 1....dxe4 2.Rf2+ Kxf5 3.fxe4; 1....d4 2.Bxe6 any 3.b8Q.

B2 is a case of me observing content that neither the composer nor the judge thought worth mentioning. So here is my view of the problem. The set play is 1...g4/cxd3 2.Rf4#/?Qf6#, and there are two logical tries: 1.Qf5? (>2.Qxd5#) g4! 2.Rf4#?? and 1.Rf5? (>2.Rxd5#) cxd3! 2.Qf6#?? White's tries fail due to mutual anti-Bristol interferences, meaning that each of two white units on the same line moves towards the other, preventing its ally from moving past a certain point on the line. As a result the tries give up the set play, and are labelled *logical* because they need a foreplan to compensate for this. The key 1.Re6! threatens 2.Qc1 (>3.Qxe3), and the two thematic defences turn the logical tries into valid W2 moves. After 1...Ba4 (>2...Bxb5+) 2.Rf5! Black lacks the defence 2...cxd3! so White no longer needs the mate 3.Qf6; however, 2...g4 3.Rf4 is still needed. A similar idea occurs after 1...Rh4 2.Qf5! cxd3/g4? 3.Qf6. White misses 3.Rf4, but it is not needed since 1...g4 does not defend. This is a doubling of the Munich theme using white anti-Bristol interferences to remove mates that White does not need due to Black disabling the defences that provoke the mates.

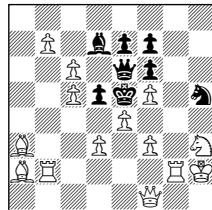
The composer and judge emphasize other lines. The try 1.Re7? works like the key except for 1...Ba4! 2.Rf5?? Also 1.dS~ (>2.Qf6#) is refuted by 1...Rxh6! Now the thematic defences are refutations of tries, though really only the first of these is convincing. Also, they prefer 1.Re6 Rh6 which leads to 2.Qf5 cxd3 3.Qg4. This gives the same W2 move as after 1...Rh4 but a different mate.

The other variations are 1...S~ 2.Qf3 (>3.Qxd5/Qxe3) and 1...e2 2.Qf6+ Kxd3 3.Qxc3.

B3 is the story of a hardworking Pc7, making three defences. Let's start with 1.Sg5! (>2.Bxe4 A (>3.Qc3 B) Rc2 3.Qxd3), with a quiet threat. Any capture by Pc7 defends by 2...Rc7! but leads to fine strategic weaknesses. First, we have 1...cxd6 2.Qc3+ B Kxd5 3.Bxe4 A (selfblock on d6) and note the moves A and B occurring also in the threat. After 1...cxb6 2.Sxe4 C, White mates inevitably by 3.Be5 D. More interestingly, after 1...c6 (2...cxd5!), White's moves are reversed: 2.Be5+ D Kc5 3.Sxe4 C (selfblock on c6). The play is typical of a modern three-mover with interchange of moves, and the economy (not too many black units) is commendable. 1...Sb4 2.Qxb4+ Kxd5 3.Bxe4; 1...dR~ 2.Sf3+exf3 3.Qxd3

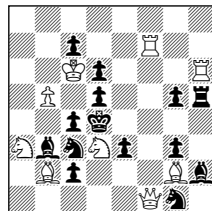
B4 is for those of us who dream of sacrificing the queen in a game. There are two chances for Räumungsoffer (vacation sacrifice) – on d5 and e5. But Black's knight capture will open a line and guard e6, so White needs to wait for the right moment. Since e5 is not guarded, the key is 1.f4! and the quiet threat is 2.Qd6 (>3.Se6) gS~ 3.Qxe5). The analogous line is 1...exf4 2.Qf5 (>3.Se6) bS~/exd3 3.Qxd5/Sf3. In the threat, wQ has to close a6-e6 and attack d5, while in the variation, she attacks d5 while closing h3-e6. The continuations we were expecting from the first view of the diagram are 1...Qa5-a3 2.Qxd5+ Sxd5 3.Se6 and 1...Bxg2 (2...exd3!) 2.Qxe5+ Sxe5 3.Se6. They work because Black has removed the masked guard on e6. Finally, the last pair of variations is 1...Ba3 or c3 2.B(x)c3+ Kxc5 3.Qd6 and 1...exd3 2.Sf3+ Ke4 3.Qf5. What were once W2 non-checking moves have very naturally become mates. Altogether, we get three pairs of meaningfully related variations.

B1 C.G.S.Narayanan
4 Pr 3rd FRME Tourney
2017



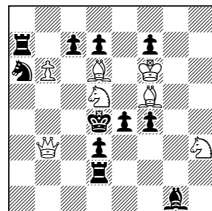
#3

B2 Victor Volchek
3 Pr Gavrilovski-50 JT
2018



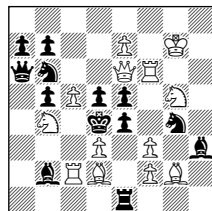
#3

B3 Yuri Gorbatenko
2 Pr Shakhmatnaya
kompozitsiya 2016



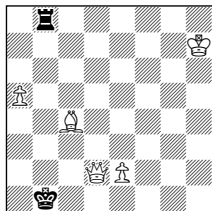
#3

B4 Evgeni Bourd
1 Pr League of
Macedonian Problemists
2016



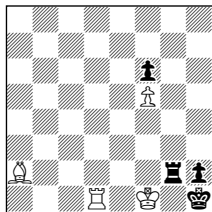
#3

C1 Richard Becker
3 Pr *StrateGems* 2014



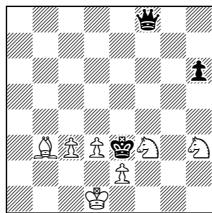
#8

C2 Richard Becker
3 HM *StrateGems* 2014



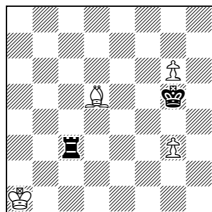
#8

C4 Richard Becker
2 Pr *Olimpiya Dunyasi*
2015



#10

D1 V.Kivi
1 Pr *Tidskrift för Schack*
1945



Win

MOREOVERS, by Jörg Kuhlmann

This instalment focusses on the US's leading study composer, who is also successful in the moreover realm. His miniature **C1** combines *pendulum manoeuvres* with the *grab theme*. Rb8 is in fact too strong a defender to leave it on the board. Without the rook White would either wait for ...Ka1 Qa2/Qc1# or mate by Bd3+ Ka1 Qc1+ Ka2 Bc4#. The white king will be safe on g6, because b6 and g8 are covered. However, 1.Kg6? Rc8! 2.Ba2+ Ka1 3.Be6 Rc2! defends doggedly. Therefore, **1.Ba2+! Ka1 2.Be6!** (>3.Qa2#), which isn't check protection against Kg6 Rb6+? axb6!, but covers c8. (Not 2.Bf7? Kb1 3.Bg6+ Ka1 4.Qc1+ Ka2 5.Bf7+ Rb3 6.Qc2+ Ka1 7.e3 Rb2!) **2...Kb1 3.Kg6!** (3.Kh6? Rh8+!) **3...Rb5/Rb7 4.Ba2+ Ka1 5.Bc4/Bd5 Kb1 6.BxR Ka1 7.Qc1+ Ka2 8.Bc4/Bd5#, 2...Rb7+ 3.Kg6/Kh6 Kb1 4.Ba2+ Ka1 5.Bd5!**

C2 shows delightful *triangulation* by the white rook. 1.Bd5? stalemate! 1.Bb3/Bc4? Rg1+! 2.Kf2 Rxd1 3.Bd5+ Rxd5! Therefore, **1.Bb1!** (1...Rg1+? 2.Kf2! Rf1+/Rxd1 3.Rxf1/Be4#) **1...Rc2!** White zugzwang! (1...Re2? 2.Be4+! Rxe4 3.Kf2+!) How to get rid of it? **2.Re1! Re2/Rg2 3.Rc1! Rc2! 4.Rd1!** Voilà – Black to move. **4...Rg2! 5.Bd3! Re2 6.Be4+ Rxe4 7.Kf2+ Re1 8.Rxe1#.**

We see triangulation in **C3**, too. 1.Rc1+? Kh2 provides white zugzwang! (2.Sf3+ Kg2 3.Rc2+? Qxc2!) So White has to lose a tempo by **1.Rc3!** (>2.Rh3+ Kg1 3.Sf3+ Kf2/Kg2 4.Rh2#) **1...Kh2 2.Rc1!** Zugzwang! However, the queen needn't move yet: **2...h5!** How to lose another tempo? **3.Sf3+ Kg2 4.Rg1+! Kf2 5.Rf1+! Kg2 6.Sh4+ Kh2 7.Rc1!** Zugzwang again! The queen is losing control of c2 and covers f3 instead. **7...Qc6/Qa8/Qa3** (Qb4? 8.Sf3+ Kg2 9.Rc2+! Qd2+ 10.Rxd2+ Kh1/Kh3 11.Rh2#; 7...Qxc4+? 8.Rxc4 Kg1 9.Kg3 Kf1 10.Re4! Kg1 11.Re1# or 9.Kf3 Kh2 10.Rc1! Kh3 11.Rh1#, 9...Kh1 10.Kg1! Kg1 11.Rc1#) **8.Sf3+ Qxf3+ 9.Kxf3 h4 10.Bf1 h3 11.Bxh3! Kxh3 12.Rh1#, 10...Kg1 11.Bg2+ Kh2 12.Rh1#.**

C4 combines *focal play* and *check protection* with a thrilling *B/Q duel*. After the key **1.Sd2!** (>2.Sc4/Sf1#) **1...Qf4!** (Qf7?) we recognize the foci c4 and f1 the queen has to keep under surveillance. **2.Bc2!** (2.Ba4?) **2...Qf7!** Now 3.d4? would interrupt f4-c4 (3...Qf4? 4.Sc4#), but 3...h5! with white zugzwang! The bishop would have to control e4 and b3 – another focal position, but without an alternative stand of guard: 4.Bd3 Qb3+! 5.Sxb3 h4 6.Sb~ stalemate! However, there is a last resource – interruption of f7-f1. **3.Ba4! Qf4 4.Bc6!** If 'automatically' 4...Qf7?, White would jump at 5.Bf3! (>6.Sf1#) 5...Qb3+ 6.Sxb3 h5 7.Sb~ (except to c1/c5) 7...h4 8.S# **4...h5! 5.Be4!** (>6.Sc4#) with check protection (5.Bd5/Bf3? Qa4+!) plus another interruption of f4-c4. **5...Qf7 6.Bd5!** This interrupts both f7-c4 and f7-b3. **6...Qf4 7.Bb3 h4 8.Bc2 Qf7 9.d4! Qf4 –** no pawn move left! **10.Sc4#.** Of course, you noted the remarkable *round trip* (*Rundlauf*) Bb3-c2-a4-c6-e4-d5-b3, didn't you?

STUDIES, by John Nunn

First, here is **D1**, a classic study featuring Q, R and S promotions with only six men. **1.g7 Rc8** (1...Rc1+ 2.Ka2! Rc2+ 3.Ka3 Rc3+ 4.Ka4 Rc8 5.g4 Rb8 6.Be6 is much the same as the main line, but not 2.Kb2? Rc8 3.g4 Rb8+) **2.g4!** (2.Be6? Ra8+ 3.Kb2 Kf6 4.g8Q Rxg8 5.Bxg8 Kf5 draws) **2...Rb8 3.Be6 Kf4! 4.Ka2 Kg5 5.Ka3 Kf4 6.Ka4** (White wins once his king crosses the b-file unless there is some specific tactical reason why not, so at first sight to win seems merely to play the king to a7) **6...Kg5 7.Ka5 Kf4 8.Ka6 Kg5 9.Ka7 Re8!** (9...Rd8 10.Kb7 is just such an easy win) **10.Bf7!** (the position of the king on a7 makes life harder for White, as he must watch out for checks on e7 or e6) and now:

1) **10...Re7+ 11.Kb6** (other king moves also win, although all require the same underpromotion next move) **11...Kh6 12.g8S+!** (12.g8Q? Re6+ 13.Kc5

Rc6+ 14.Kb4 Rb6+ 15.Kc3 Rb3+ 16.Kd4 Rd3+! {16...Rb4+? 17.Bc4} 17.Ke5 Re3+ {17...Rd5+? 18.Kf6 Rf5+ 19.Ke7} 18.Kf6 Re6+ 19.Kf5 Re5+ draws)
12...Kg7 13.Sxe7 and wins.

2) **10...Rd8! 11.Kb6!** (11.Kb7? Kh6! 12.g8R Rd7+ loses the bishop) and now:

2a) **11...Kxg4 12.Kc7** is a familiar domination, winning after **12...Ra8 13.Be6+ Kg5 14.Bc8 Ra7+ 15.Bb7**.

2b) **11...Kf6 12.g8Q!** is the only promotion to win.

2c) **11...Kh6 12.g8R!** (12.g8Q? Rd6+ is the same draw as above) and wins on material.

2d) **11...Ra8 12 Kc6 Rd8 13 Kc7 Ra8 14 Bd5 Re8 15 Kd7** wins, although in fact a little accuracy is still required.

The reason for bringing this study up is the link to the following recent prize-winner, **D2**. White would normally win with this material, but his pawns are vulnerable to attack, for example by ...Re2 or ...Rg6. **1.e4** (now the threat is simply Bb3, when White can consolidate) **1...Kh7** (1...Re2 2.Bc6) **2.Kh5** (to prevent ...Kg6; not 2.e5? Re2 dropping a pawn) **2...Rg3** (Black goes after the a-pawn) **3.Bb5!** (3.e5? is refuted by the stalemate defence 3...Re3 4.Bc2+ Kh8 5.Kg6 Rxe5 6.f7 Re6+ 7.Kf5 Rf6+ 8.Kxf6) **3...Rc3!** (after 3...Rxa3 4.Bc4 Rg3 5.Bf7 Re3 6.Kg5! the king supports the pawns, after which Black has no defence) **4.Kg4!** (4.a4? Rc5+ 5.Kg4 Kg6) **4...Rc5 5.Be8!** (this is the best way to prevent ...Kg6; 5.Bd3 leads to a loss of time after 5...Rc3 6.Bb5 Rc5 7.Be8) **5...Re5** (Black must try to grab a pawn or he will lose on material) **6.f7 Rxe4+ 7.Kf3!** (7.Kf5? fails to 7...Re3! 8.f8S+ Kg8 and the a3-pawn falls) **7...Re1 8.Kf2** and now:

1) **8...Ra1 9.f8B!** wins.

2) **8...Re5 9.f8Q!** (9.f8R? Kg7 10.Rf7+ Kg8 11.a4 Rxe8 is a draw) 9...Re2+ and White can evade the checks after 10.Kg1 Rg2+ 11.Kf1 Rg1+ 12.Ke2 Re1+ 13.Kd3 Re3+ 14.Kc4 Re4+ 15.Kb5 Re5+ 16.Qc5.

3) **8...Rb1 9.f8R!** (here 9.f8B? fails to 9...Rb8!; 9.f8Q? Rf1+ leads to stalemate) **9...Rb8 10.Bg6+** and wins.

Here we have Q, R and B promotions, and with a little stretch you could count the knight promotion in the try at move 7, giving the full Allumwandlung. Comparing these studies is very difficult because it's hard to find fault with either. The slightly more accurate play of the Kuzmichev is a plus, and I feel that a bishop promotion should be harder to incorporate than a knight promotion. However, the Kivi has better introductory play and a unit less, so I would prefer not to make a judgement and just enjoy both!

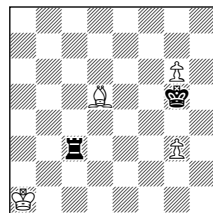
Curiously, another recent miniature, **D3**, also featured Q, R and S promotions, but with a different material balance. The rook promotion is familiar, but adding a knight promotion with such limited material is remarkable and the mating finish is a bonus.

1.d6 and now there are two lines:

1) **1...Qxc2 2.Qb4+ Kf5** (2...Ke5 loses after 3.d7 Sb3 4.Qe7+ Kd5 5.Ke8 Qg6+ 6.Qf7+) **3.d7 Sb3 4.Ke8!** (the only square, since 4.Ke7? Sc5! 5.d8Q Qe2+ 6.Kf7 Qh5+ leads to perpetual check) **4...Qe2+ 5.Kf8 Sd4 6.Qxd4 Ke6 7.d8R!** (not 7.d8Q? Qf3+ 8.Kg7 Qf7+ 9.Kh6 Qg6+ 10.Kxg6 stalemate) **7...Qf3+ 8.Kg7! Qf7+ 9.Kh6** and the checks run out,

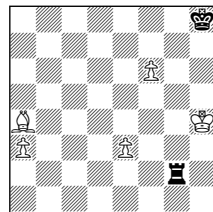
2) **1...Sxc2 2.d7 Qa4** (not the most obvious defence, but it poses tricky problems for White) **3.Kc8** (3.Kc7? Sd4 draws) **3...Sd4 4.Qd6+!** (not 4.d8Q? Qa8+ 5.Kd7 Qxd8+ 6.Kxd8 Se6+) **4...Ke4 5.Qg6+!** (5.d8Q? still fails, this time to 5...Qa8+ 6.Kd7 Qa4+! 7.Kc7 Qa7+ 8.Kc8 Qa8+ 9.Qb8 Qxb8+ 10.Kxb8 Sc6+) **5...Ke5 6.Qg5+ Ke6** (6...Sf5 7.d8Q is the queen promotion) **7.d8S+!** (7.d8Q? Qa8+ 8.Kc7 Qa7+ is an immediate perpetual) **7...Kd6 8.Sb7+ Kc6** (or 8...Ke6 9.Sc5+) **9.Qc5#**

D1 V.Kivi
Repeated diagram



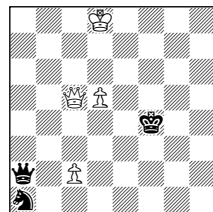
Win

D2 Vladimir Kuzmichev
1 Pr Polish Chess
Federation Ty. 2018



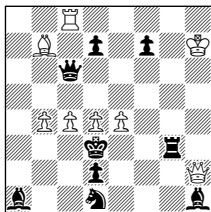
Win

D3 Pavel Arestov & Daniel Keith
2 Pr 'e4-e5' 100-Year Cup
2018



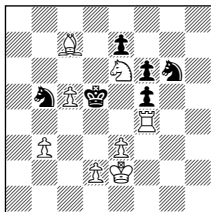
Win

**E1 S.Khachaturov,
R.Wiehagen & V.Kirillov**
1 Pr *Shakhmatnaya
kompozitsia* 2016



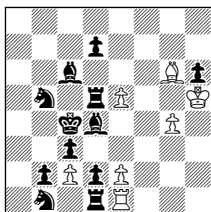
H#2 4 solutions

**E2 Abdelaziz Onkoud &
Silvio Baier**
2 Pr *Die Schwalbe* 2017



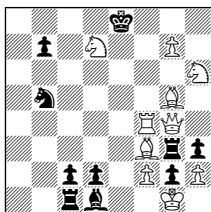
H#2 4 solutions

E3 Valery Gurov
ded. to bernd ellinghoven 64
1 Pr *Die Schwalbe* 2017



H#3 2 solutions

F1 Evgeni Bourd
4 Pr *Uralski Problemist* -
20 AT 2013



S#3

HELPMATES, by Christopher Jones

The matrix used in **E1** would often be associated with mutual R/B interferences at c6 luring the bK to e4/c4 where it would be mated by the white batteries. However, that idea doesn't work here and instead what we have is a skilfully-constructed 2x2 HOTF in which a highly mobile wQ firstly mates at those two prominent squares after black sacrifices on them and then undertakes guard duties when the bK does capture on e4/c4. The bQ also is fully involved, sacrificially in the first pair of solutions and as a pinned piece in the second; and there is a nice quartet of black self-blocking moves, three of them by the bR. With no move repetitions this is a stunning assembly of mates. One is impressed that this has been set soundly rather than fretful about any small imperfections (the need for capture of the guarding bBh1 [otherwise how else to differentiate the possible moves ...Qg2/...Qh1?]) and the fact that it is the wPd4, which has no active role to play, that serves to prevent the wB and then the wR from being redundant in the first pair of solutions). 1.Re3 Qc7 2.Qxc4 Qxc4#; 1.Bc3 Qxh1 2.Qxe4+ Qxe4#; 1.Kxc4 Qxd2 2.Rb3 Ba6#; 1.Kxe4 Qf2 2.Rd3 Re8#.

E2 is another very fine 2x2 HOTF. In this case also, there are two squares that are featured thematically in all four solutions, forging a very satisfying link between the two pairs of solutions. In the first pair, the wS will get to c7 and f4 to give mate. This requires W1 moves vacating c7/f4 and guarding c5 and before that at B1 the selection of the bS that guards the mating square to begin its journey to the blocking square c6. In the second pair, the wS must arrive at c7 on W1, and we have captures that enable the bK to play to e5/e4, where a nice one-two by the white dP effects mate. A very pleasingly unified problem! 1.Sa7 Bd6 2.Sc6 Sc7#; 1.Se5 Rc4 2.Sc6 Sf4#; 1.Sxc7 Sxc7+ 2.Ke5 d4#; 1.Sxf4+ Sxf4+ 2.Ke4 d3#.

In **E3** we need to get the bK to d4/d5, and we need to rid ourselves of the wPe2 so as to open the e-file for the wR. What we therefore see is that after the d4/d5 squares are vacated at B1 they have to be re-occupied sacrificially at B2 (the Zajic theme) before being occupied by the bK at B3. The bBd4 and bRd5 both block on c5 in one solution and in the other solution are necessary blocks (in model mates) on their diagram squares. As with E2, a nice pawn one-two enhances a pleasingly unified problem. 1.Bc5 e3 2.Sd4 exd4 3.Kxd4 Re4#; 1.Rc5 e4 2.d5 exd5 3.Kxd5 Bf7#.

For the tourney celebrating the 64th birthday of bernd ellinghoven, the strategic line play, largely featuring wRs and (especially) wBs, beloved of the 'helpmate revolution' championed by bernd, were the order of the day, and **E4** is an excellent example. First of all the wB must manoeuvre to the other side of the bBc3 (the Rehm manoeuvre); then it must play up the long diagonal, pursued by the bB (Bristol); the bB's pursuing move is a sacrifice enabling the bK to reach e5 (as in E3, the Zajic theme) (how unlikely it appears from the diagram that the bK could ever get to e5!) and 4...Bh8 turns out to be the introduction to the Indian theme, which enables an attractive royal battery mate. This was a gratifyingly strong tourney, and there is no difficulty in seeing why bernd placed this problem at the top of the tree! 1...Ba3 2.Ka2 Bc5 3.Kb3 Bxd4 4.Kc4 Bh8 5.Be5 fxe5 6.Kd4 Kg7 7.Kxe5 Kf7#.

SELFMAATES, by Hartmut Laue

If one of the white pieces on g4 and f3 in **F1** gets out of the way, a check by the remaining one will force a battery mate. Thus, a move of the wSd7 creates the threat 2.Bc6+ bxc6 3.Qh5+ Bxh5#. The simple defence 1...b6 must be prevented, which determines the key 1.Sb6! With 1...Sd6, Black aims at the square f7 as a defence; on the other hand, it allows White to sacrifice his queen, resulting in the line 2.Qc8+ Sxc8 3.Bh5+ Bxh5#, with a nice exchange of function between wB and wQ with respect to the threat. The two further variations also form a couplet

in which the roles of these pieces are exchanged. Here one of them is captured by the bRg3 which is then forced to leave the diagonal d1-h5, thus clearing the line for the decisive check: **1...Rxf3 2.Rf8+ Rxf8 3.Qe2+ Bxe2#; 1...Rxd4 2.Re4+ Rxe4 3.Bh5+ Bxh5#**. The four variations form a nice example of an Adabashev synthesis, combining two couplets of variations of equal strategy under the unifying aspect of forms of line clearance.

The reversal of the order in which two white pieces are sacrificed, shown in the first two lines of F1, is cyclically extended to three thematic pieces (wR, wS, wQ) in **F2: 1.Qe7! >2.Rc5+ bxc5 3.Sxg3+ Bxg3#; 1...Bg1 2.Sfe3+ Bxe3 3.Qg5+ Bxg5#; 1...Sc4 2.Qe5+ Sxe5 3.Rf3+ Sxf3#**. Presentations of cycles tend to lack interesting strategy or homogeneity if the contents are confined to pure combinatorics. In both variations of F2, however, the thematic sacrifices induce a three-step walk of the associated black defending piece to the mating square, a unifying element which immediately catches the eye. We also observe the tries **1.Qd4? Bg1! 1.Qd8? Sc4!**

In **F3**, White would like to capture one of the pawns on b5 or e4, but **1.Qxb5?** (>2.Qb2+ Rxb2#) founders on **1...Rxb5+!** (not **1...Bb6?** 2.Bg7+ and 3.Qa5+ Bxa5#); **1.Qxe4?** (>2.Qc2+ Bxc2#) on **1...Sf5!** 2.Qd4+ Rxd4! (not **1...Rd3?** 2.Qd4+ Rxd4#). In the first case, the control of b4 by the wB is the obstacle, in the second case the control of d4 by the bRd8. White can occupy the intersection point of the involved lines by **1.Sd6!** which is the key although at first sight this move seems to replace the former obstacles just by a new one of simultaneously guarding the squares b5 and e4. However, this knight will be captured by the two main defences against the threat **2.Qxd2+ exd2 3.Sxe4+ Bxe4#** (while **1...Sf5** only leads to its minor modification **2.Qd4+ Sxd4 3.Sxe4+ Bxe4#**). After **1...Rxd6**, the bR is active again on the d-file so that **2.Qxe4?** will fail, but the obstruction of the wB allows **2.Qxb5 Bb6 3.Qa5+ Bxa5#**. After **1...Bxd6**, the new position of the bB by far compensates for the interception of the wB (**2.Qxb5? Bb4!**, **Bxa3!**, **Rc7!**), but now the obstruction of the bRd8 is fatal: **2.Qxe4 Sf5 3.Qd4+ Sxd4#**. This is an original example of a secondary bicolour Nowotny interception with dual avoidance after the captures, concluded by dentist mechanisms in both variations.

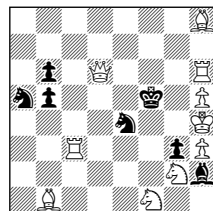
In order to activate the black battery in **F4**, the nice combination **1.Rf5+? gxf5 2.Re7+ Kd6 3.Sxf5+** looks suitable – save that Black now has the flight c6. White must find a way to make the bPd5 disappear so that the wBg2 will guard that square. After **1.bxc4?**, the threat **2.Sf3+ Ke4 3.Se1+ Ke5 4.Sd3+ Bxd3#** will not cause the desired move **1...dxc4** as Black has the successful alternative **1...bxc4!**. Therefore, a further foreplan is needed. The bPb5 is eliminated by **1.Rf3!** (>2.Rxe3+ Be4#) **Ke4 2.R3f7+ Ke5 3.Rde7+ Kd6 4.Sxb5+ Kc6 5.Sd4+ Kd6 6.Rd7+ Ke5 7.Rf3 Ke4 8.Rf6+ Ke5**. This clears the ground for **9.bxc4** (>10.Sf3+ etc.) which forces **9...dxc4**, now the only move to guard the square d3. By two foreplans, White has thus reached the position he wanted, and the end is at hand: **10.Rf5+ gxf5 11.Re7+ Kd6 12.Sxf5+ Bxf5#**.

FAIRIES, by Geoff Foster

The 216th *SuperProblem* theme tourney required problems that used the *Masand* fairy condition: when a piece by its move gives direct check, all pieces that it observes (except for Ks) change colour. The tourney attracted 128 entries and the judge, Petko Petkov, also praised the quality, stating that *Masand* provided rich opportunities for composers.

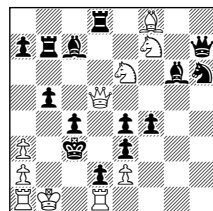
In **G1** the try **1.Kd7?** threatens **2.Qa8**. The check by the wQ changes the colour of the Pa4 and Sh8, but that has no bearing on the mate. The defence **1...Qxf5+** gives check and so creates **wSg4/bSf1/wPe5** (and **wPf7**), but now **2.Sg4-e3** creates **wSf1** and **wQf5**, with the latter colour change removing the check to the wK and also providing white guards of e5 and e4. The other thematic defence **1...Qc4** is met by **2.Sf1-e3**, creating **wSg4** and **wQc4** (which then guards e4). This try has the startling refutation **1...bxa4!**, because now **2.Qa8+** would create a **wPa4**, which Black could capture with **2...Qxa4+!**, giving check to the wK and so creating a **bQa8!** The key is **1.Kc7!** with the same threat of **2.Qa8**. Now **1...Qxf5**

F2 Eugeniusz Iwanow
1 Pr Wola Gultowska 2013



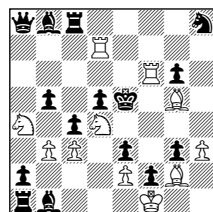
S#3

F3 Aleksandr Azhusin
2-3 Pr JT Feoktistov-70
2018



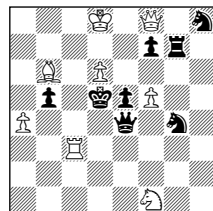
S#3

F4 Rodolfo Riva
2 Pr Gaudium 2017/18



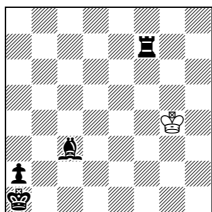
S#12

G1 Hubert Gockel
1 Pr (section A)
SuperProblem 216TT 2018



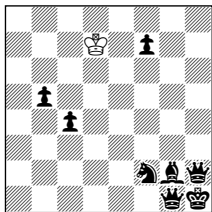
#2 Masand

G2 Solaippan Manikumar
Sp Pr (section B)
SuperProblem 216TT 2018



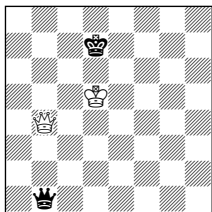
H#3 2 solutions
Masand

G3 Vladislav Nefyodov
1 Pr (section B)
SuperProblem 216TT 2018



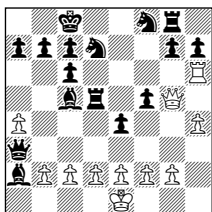
H#2 2 solutions
(b) Kd7→a3
Masand

G4 Boris Shorokhov
Sp Pr (section C)
SuperProblem 216TT
2018



HS#2½ 2 solutions
Masand

H1 Thierry Le Gleuher
2 HM Phénix 1993



PG 25.5

does not give check and is met by 2.Sf1-e3, creating wSg4 and wQf5 (which guards e6 and e4). Conversely 1...Qc4+ now checks the wK, creating wSg4/bSf1 (plus several other colour changes), for 2.Sg4-e3. The play thus shows reciprocal change of mates on the same square, using a remarkably simple mechanism: a defence that gives check in one phase does not give check in the other phase. After each defence the Sg4 and Sf1 are both observed by the bQ, with mate obviously being given by the knight that is white! Another variation (in both phases) is 1...f6+ 2.Qg8(g7=w, h8=w). Here Black gives an *indirect* (battery) check, so even though the bSg4 is observed by the checking bRg7 it does not change colour.

With Masand it is possible to create very economical helpmates, using a lone wK! The first solution of **G2** is **1.Rf6 Kg3 2.Be5(f6=w)+ Rf4 3.Bf6 Rf1(f6=w)#**. The first 3 half-moves are used to create a wR, which must then vacate its square to allow the bB to move there. The wR does this neatly by intercepting the check, after which its mating move creates a wB. The second solution is similar, with the bB's check to the wK occurring one square further up the diagonal. **1.Rg7+ Kh4 2.Bf6(g7=w)+ Rg5 3.Bg7 Rg1(g7=w)#**.

G3 also has a lone wK. There are two bQs in the diagram, but that is quite acceptable because one of them could have resulted from a colour change in the preceding play. (a) **1.Sg4 Kd8 2.Qd1(g4=w)+ Sf2(d1=w)#**. The bS moves to a square from where it and the wK can simultaneously be observed, the wK then remains on the d-file (making a tempo move), after which the bQg1 checks the wK. This creates a wSg4, which returns to f2, giving check to the bK and creating a wQd1. The second solution also has a wK tempo move and switchback mate, this time by the bishop: **1.Bf1 Kc8 2.Qh3(f1=w)+ Bg2(h3=w)#**. In the twin the wK is shifted to a3, where it again makes tempo moves. (b) **1.Qe5 Ka2 2.Qga1(e5=w)+ Qh8(a1=w)#**. A double-check mate by two wQs. In the final solution the Qs play on the c1-h6 diagonal: **1.Qf4 Kb2 2.Qgc1(f4=w, c4=w)+ Qh6(c1=w)#**. The wK tempo moves are a clever way of giving White something to do on his first move. The bPs prevent other wK moves, but a more economical setting could be achieved by making the problem a ser-h#2!

In the helpselfmate section 33 of the 44 entries were miniatures, with **G4** being the ultimate in economy. Here much of the interest lies in the paths taken by the bQ. **1...Kc8 2.Kc6 Qg1! (2...Qf5?) 3.Qf8+ Qc5(f8=b)#**. After the white check Black's only defence is to attack both the wK and wQ, thus creating a bQf8 and mating the wK. There is only one colour change, although a virtual one occurs in the try **2...Qf5? 3.Qf8(f5=w)#**, in which it is Black that is mated and there are two wQs! The second solution has an echo mate and similar thematic try: **1...Ke8 2.Kc6 Qa1! (2...Qb2?) 3.Qb8+ Qe5(b8=b)#**. A setting with 3 solutions is possible (wQa3/bQf1), but with one of the mates not being an echo.

PROOF GAMES AND RETROS, by Bernd Gräfrath

When Thomas Brand and I prepared the award for our birthdays tourney, we diligently surveyed the composing field of orthodox proof games and other retros, for example in the PDB (<http://pdb.dieschwalbe.de>). In this month's column, I want to present some great examples of what has already been achieved. These problems can serve as grounds for comparison with a future column in which I will show you some problems from our award.

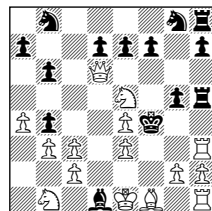
The theme of a Rundlauf (roundtrip) immediately comes to mind when thinking about suitable themes for retros without pawn promotions. **H1** holds the record for an orthodox proof game with a maximum number of moves in the roundtrip by a king – when it does not serve the purpose of losing a tempo. The black queen captures both white bishops on their home square, and this forces the white king out in the open, leaving the first rank via a2 and returning to e1 via h2. For this, the white king needs 14 moves! Solution: 1.Sf3 e5 2.Sd4 e4 3.Sc6 dxc6 4.a4 Qd5 5.Ra3 Qa2 6.Rh3 Qxb1 7.Rh6 Qxc1 8.h4 Qa1 9.Qb1 Qa3 10.Qa2 Qh3 11.Qd5 Qxh1 12.Qg5 f5 13.Kd1 Sf6 14.Kc1 Rg8 15.Kb1 Qxf1+ 16.Ka2 Qa1+ 17.Kb3 Be6+ 18.Kc3 Sbd7 19.Kd4 0-0-0 20.Ke3 Bc5+ 21.Kf4 Sf8 22.Kg3 Qa3+ 23.Kh2 Ba2 24.Kg1 Rd5 25.Kf1 Sd7 26.Ke1. With a tempo motivation (and a

pawn promotion to an obtrusive queen), Thierry has even accomplished a king tour of 15 moves (P0006247).

A roundtrip can also be constructed with other pieces, and in **H2**, the thematic piece is a queen. The white queen has to block a check from the black queen, and after that, it must allow a black bishop to reach e2. But then there is no simple way back, and the white queen has to perform a roundtrip of 8 moves in order to return home (Qd1-e2-h5-b5-c4-c3-b2-c1-d1). Solution: 1.a4 c5 2.Ra3 Qb6 3.Rh3 Kd8 4.b3 Kc7 5.Ba3 Kd6 6.Bb4 cxb4 7.e4 Qe3+ 8.Qe2 b6 9.Kd1 Ba6 10.Qh5 Be2+ 11.Ke1 Sa6 12.Qb5 Rc8 13.Qc4 Rc5 14.Qc3 Rh5 15.Qb2 g5 16.Qc1 Bg7 17.Qd1 Bc3 18.dxc3+ Ke5 19.Sf3+ Kf4 20.Se5 Sb8 21.Qd6 Bd1+ 22.fxe3. Rustam has also composed magnificent proof games with roundtrips of rooks with up to 16 moves, some of which I have presented in this column; see H3 of July 2012 and H1 of November 2014.

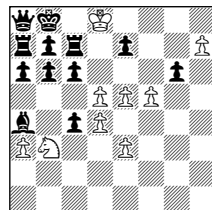
Retractor problems are not as popular as proof games; but once in a while, you should dare to study such a problem: At least some of them deserve this attention, and they reward it with aesthetic delight! In **H3**, you do not even have to deal with complex fairy conditions (like Anticirce or Circe Assassin), and only some basic rules have to be learned. In defensive retractors, the two sides do not cooperate: White tries to realise a forward aim (in the present case: a mate in one), and Black tries to avoid this. In the backward play, a threefold repetition of the position has to be avoided, because then – according to accepted retro conventions – the retractions would immediately stop, and the initial position of the fictitious game can no more be reached, thus making the position illegal. This pressure to avoid a threefold repetition can be used as a strategic device: White uses a pendulum manoeuvre so that Black has to avoid a repetition, and his other retracting options have a disadvantage. In the Proca type of a defensive retractor, the retracting side decides whether anything is uncaptured (and if so, which type of piece). Of course, the condition of legality always has to be observed. After this introduction, the solution of **H3** can be understood: White retracts **1.g4xPf5!**, and then a retro-analysis of the pawn structure reveals that Black is in zugzwang. For example, now Black cannot retract g7-g6, because then the black bishop from f8 could never have left his home square, but it is needed for the capture by a white pawn. For a little while, Black can perform waiting moves with the Ba4, but later on, he is forced to retract f6-f5 and then g7xf6. For reasons of legality, the uncaptured piece at f6 must be a bishop, and this bishop is then used by White to deliver a forward mate. Let us have a look at the concrete solution: **1...Bb5-a4 2.Sd2-b3! Ba4-b5 3.Kd7-d8** (in the retracting play, you are allowed to move into check, and the other side is then forced to take back the check-giving move) **Rc8-c7+ 4.Kd8-d7 Rc7-c8+ 5.Sb3-d2 Bb5-a4 6.Sd2-b3**. The pendulum moves now force Black to avoid **6...Ba4-b5**, and so he plays **6...f6-f5 7.e4-e5** (vacating the square e5 for the white bishop which is later uncaptured, and also starting a new pendulum sequence) **7...Ba4-b5 8.Kd7-d8 8...Rc8-c7+ 9.Kd8-d7 Rc7-c8+ 10.Sb3-d2 Bb5-a4 11.Sd2-b3** (again forcing the stop of the pendulum) **g7xBf6** (the only legal uncapture, because at b6 the wPb2 was captured, and all other captures by black pawns occurred on light squares) **12.Be5-f6**, and now White mates by playing the forward move **1.Be5xc7#**. The use of an “external pendulum” is especially noteworthy: White uses pendulum manoeuvres with both the bRc7 and with the bBa4. There is also a remarkable strategy of employing the en-passant-right: If the White knight at b3 had not retracted to d2, but to some other square, then Black would have been allowed to retract **6...Ba4-b5!!**, because then he could claim that this is not a threefold repetition, because the capturing rights must have changed: By his move, Black proves that White’s previous move must have been d2-d4 (giving Black a short-lived right to capture en passant), and this even forces White to immediately retract this pawn move, and his forward aim can no longer be realised. In the manuscript of the *BCPS Centenary Review*, I have read the following sentence: “It is evident that the minds of composers of retro problems work in a very different way to the majority of us!” When studying a retractor like **H3**, one is led to the judgment that this claim is true...

H2 Rustam Ubaidullaev
4 Pr *Shakhmatnaya*
kompositsiya 2005



PG 21.5

H3 Günther Weeth
2 Pr *feenschach* 2012
Dedicated to
Werner Keym (70)



-12 & #1 Proca

THE BRUNNER-TURTON IN HELPMATES, by Bernd Gräfrath (concluded from page 119)

By the way: BT5 was published in a small but fine chess problem magazine, *Gaudium*. Its editor is a remarkable enthusiast: Gunter Jordan (from Jena). He distributes his (digital) magazine free of charge: If you want to receive it, you simply have to write to him (or to contribute an original to *Gaudium*): gaudiumprobleme@gmail.com. The “Schweizerische Vereinigung der Kunstschachfreunde” has been so kind as to provide a digital archive of this fine magazine: <https://www.kunstschach.ch/gaudium.html>.

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Jeffrey Riggs
Jacques Rotenberg
C.A.H.Russ
Ivor Sanders
Ian Shanahan

Wolfgang Siewert
Iain Sinclair
D.A.Smedley
Kenneth Solja
Axel Steinbrink
C.P.Sydenham
Andreas Thoma
Vladimir Tyapkin
Ljubomir Ugren
A.C.Villeneuve
Ian Watson