



# MAT PLUS

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No. 37-38

Spring-Summer 2010

General Editor: **Milan Velimirović**, Milentija Popovića 35/6, 11070 Novi Beograd, Serbia (mivel@sezampro.com) – Editor of Threemovers, Moremovers, Selfmates  
Twomovers: **Paz Einat**, 45a Moshe Levi Str, 74207 Nes Ziona, Israel (paz@pazeinat.com)  
Endgames: **Iuri Akobia**, 72B Iosebidge str. ap 132, Tbilisi 0160, Georgia (akobia@geo.net.ge)  
Helpmates: **Harry Fougiaxis**, Delvinou 4, GR-11363 Athens, Greece (harryfou@ath.forthnet.gr)  
Fairies: **Eric Huber**, CP 13-72, 024240 Bucharest, Romania (hubereric@yahoo.fr)  
Retro/Math.: **Hans Gruber**, Ostengasse 34, D-93047 Regensburg, Germany (hg.fee@t-online.de)  
Experts: **Geoff Foster** (English language supervisor), **Ilja Ketris** (Russian language supervisor)

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

There will be two double issues of *Mat Plus* & *Mat Plus Review* in 2010.

Subscription: 35 EUR – see details on Web site [www.matplus.net](http://www.matplus.net)

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## EDITORIAL

As it was already announced in the last issue *Mat Plus* will stop to print original problems. I intended to explain all the reasons which led to this action, but I concluded that it would be better to use the space for few more originals. Besides, as recently I displayed a great talent to make some (hopefully not too many) people angry at me, I am afraid that the explanation would make few more to join that club. So I will say briefly that that it is both physically and financially untenable for me to maintain the web site, the *Mat Plus* and the *Mat Plus Review*. One of three has to be given up! As the web site must by all means stay alive, and the *Mat Plus Review* is closer to the kind of a magazine I feel that the chess composition World would miss, the choice was quite obvious for me.

The second double issue near the end of this year will be the last one with the original problems. You can submit your works until the end of October as you did so far (online, by e-mail or to the postal address of the editors).

From 2011 there will be only one magazine called *Mat Plus* which will resume the format of *Mat Plus Review*. It will not be issued periodically, but rather whenever there is enough material to fill between 120 and 130 pages (with provision of that it will appear at least twice per year).

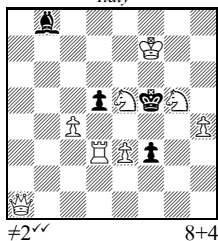
The list of judges for informal tourneys 2010 will be: **David Gurgenzidze** (Georgia) for endgames, **Ioannis Kalkavouras** (Greece) for helpmate twomovers, **Christopher J.A. Jones** (Great Britain) for helpmates in three or more moves and **Kjell Widlert** (Sweden) for fairies. A “mass judging” will be organized for direct mates and selfmates, while the judge of the retro/math section is still to be appointed.

In this issue you will only find 136 originals (starting on the next page) with solutions (from page 11). The lack of space prevented me from keeping my promise to pay more attention to composers from Serbia. However, the new issue of our domestic *Bilten* was printed recently (can be freely downloaded from the “DL Archive” at the web location <http://www.matplus.net>). Let’s hope that from now on we will see it more regularly.

Milan Velimirović

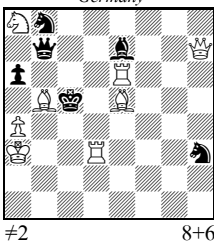
# ORIGINAL PROBLEMS

**1507.**  
**Marco Guida**  
**Valerio Agostini**  
*Italy*



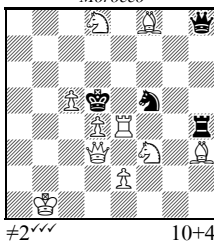
#2✓✓ 8+4

**1508.**  
**Rolf Kohring**  
*Germany*



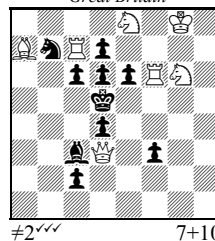
#2 8+6

**1509.**  
**Abdelaziz Onkoud**  
*Morocco*



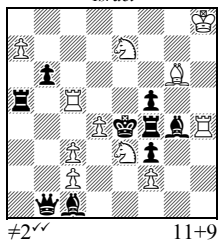
#2✓✓✓ 10+4

**1510.**  
**David Shire**  
*Great Britain*



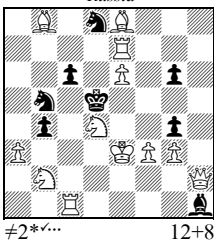
#2✓✓✓ 7+10

**1511.**  
**Menachem Witztum**  
*Israel*



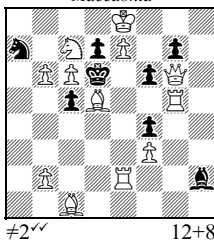
#2✓✓ 11+9

**1512.**  
**Pavel Murashev**  
*Russia*



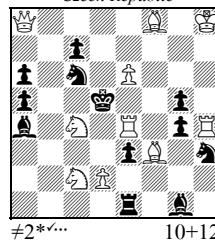
#2\*✓✓✓ 12+8

**1513.**  
**Živko Janevski**  
*Macedonia*



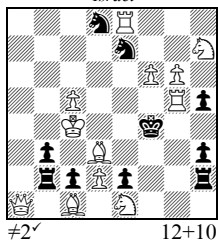
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**1514.**  
**Miroslav Svíték**  
*Czech Republic*



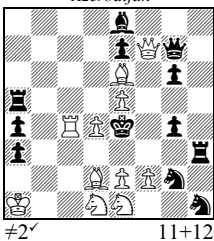
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**1515.**  
**Aaron Hirschenson**  
*Israel*



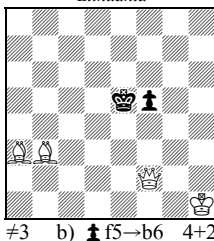
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**1516.**  
**Islam Kazimov**  
*Azerbaijan*



#2✓ 11+12

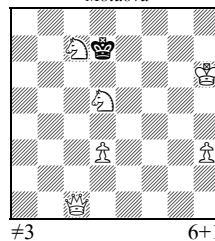
**1517.**  
**Ramutis Juozenas**  
*Lithuania*



#3

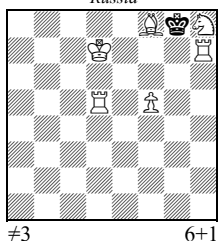
- b) ♖f5→b6 4+2
- c) ♖f5→g7
- d) ♖f5→f6

**1518.**  
**Mihail Croitor**  
*Moldova*



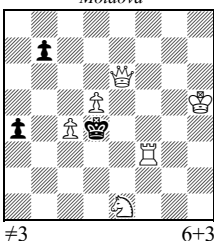
#3 6+1

**1519.**  
**Aleksandr Pankratyev**  
*Russia*



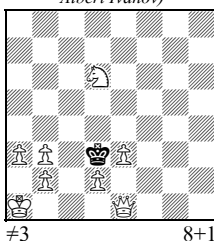
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**Mihail Croitor**  
*Moldova*



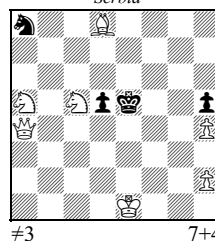
#3 6+3

**1521.**  
**Mihail Croitor**  
*Moldova*  
*(dedicated to Albert Ivanov)*



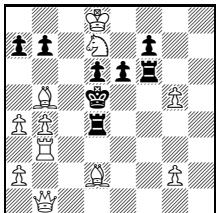
#3 8+1

**1522.**  
**Petrašin Petrašinović**  
*Serbia*



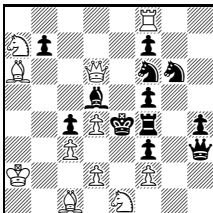
#3 7+4

1523.  
Valery Rezinikin  
Vyacheslav Kraschenok  
*Russia*



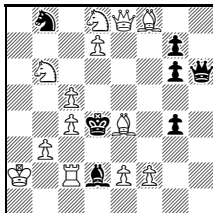
#3 11+8

1524.  
Arieh Grinblat  
*Israel*



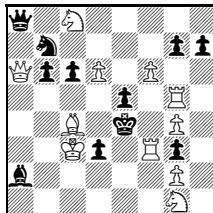
#3 11+12

1525.  
C. G. S. Narayanan  
*India*



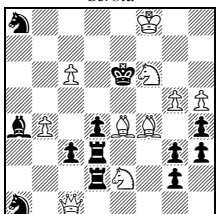
#3 13+7

1526.  
Živko Janevski  
*Macedonia*



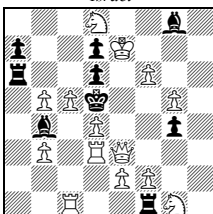
#3 11+11

1527.  
Petrašin Petrašinović  
*Serbia*



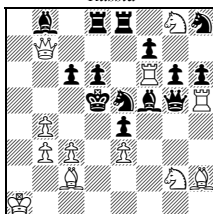
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1528.  
Arieh Grinblat  
*Israel*



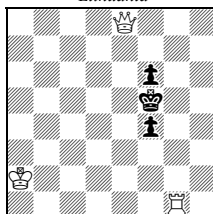
#3 14+9

1529.  
Aleksandr Pankratyev  
*Russia*



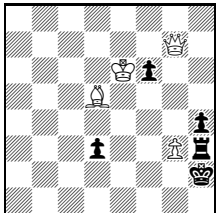
#3 12+14

1530.  
Ramutis Juozenas  
*Lithuania*



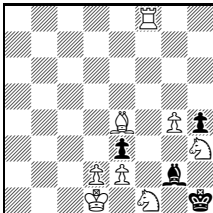
#4 3+3

1531.  
Ramutis Juozenas  
*Lithuania*



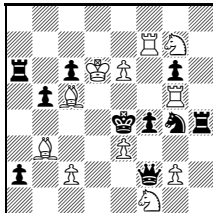
#4 4+5

1532.  
Valery Rezinikin  
Vyacheslav Kraschenok  
*Russia*



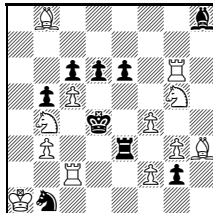
#4 8+4

1533.  
Aleksandr Pankratyev  
*Russia*



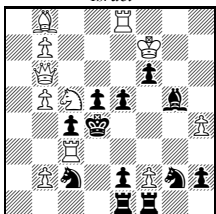
#4 11+10

1534.  
Leonid Lyubashevsky  
Leonid Makaronez  
*Israel*



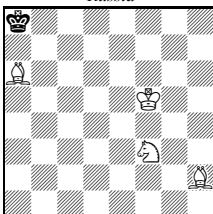
#4 12+9

1535.  
Arieh Grinblat  
*Israel*



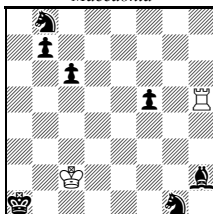
#4 11+12

1536.  
Valery Barsukov  
*Russia*



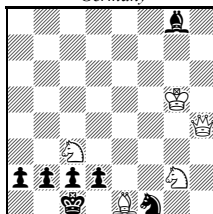
#7 4+1

1537.  
Zlatko Mihajloski  
*Macedonia*



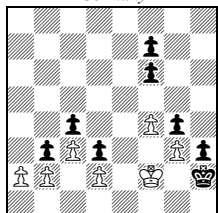
#7 2+7

1538.  
Thomas Janusch  
Mirko Degenkolbe  
*Germany*



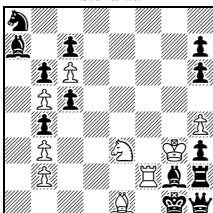
#12 5+7

**1539.**  
**Siegfried Hornecker**  
*Germany*



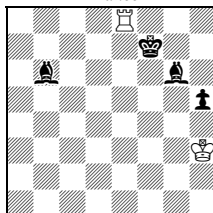
#15                      7+8

**1540. (C?)**  
**Oto Mihalčo**  
*Slovakia*



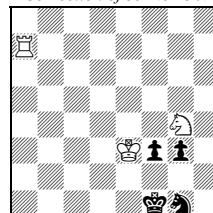
#18                      9+13

**1541.**  
**Jean-Marc Loustau**  
*France*



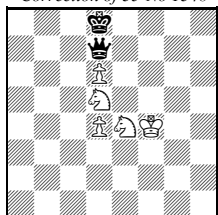
= (draw)                      2+4

**1542.**  
**János Mikitovics**  
*Hungary*  
*Correction of 35-No 1347*



+ (win)                      3+4

**1543.**  
**János Mikitovics**  
*Hungary*  
*Correction of 35-No 1348*



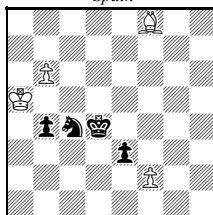
+ (win)                      5+2

**1544.**  
**Richard Becker**  
*USA*



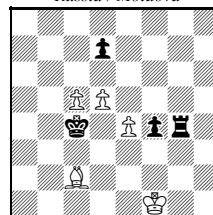
+ (win)                      3+5

**1545.**  
**Luis Miguel Martin**  
*Spain*



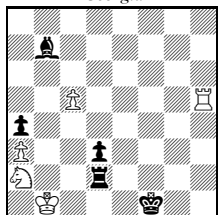
= (draw)                      4+4

**1546.**  
**Vasillii Lebedev**  
**Mihail Croitor**  
*Russia / Moldova*



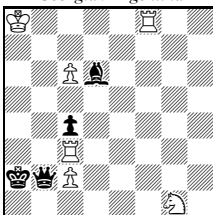
= (draw)                      5+4

**1547.**  
**Iuri Akobia**  
**Nodar Gogadze**  
*Georgia*



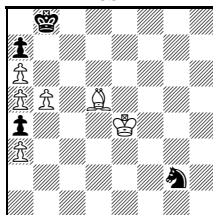
= (draw) BTM                      5+5

**1548.**  
**Iuri Akobia**  
**Mario Garcia**  
*Georgia / Argentina*



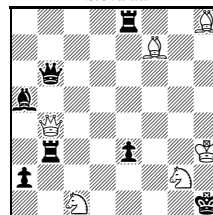
= (draw)                      6+4

**1549.**  
**Richard Becker**  
*USA*



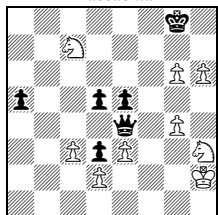
+ (win)                      6+4

**1550.**  
**Michal Hlinka**  
**Jaroslav Polasek**  
*Slovakia*



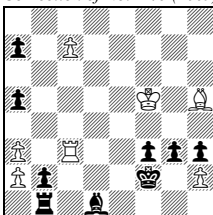
= (draw)                      6+7

**1551.**  
**Zlatko Mihajloski**  
*Macedonia*



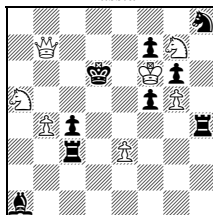
+ (win)                      9+6

**1552.**  
**Richard Becker**  
*USA*  
*Correction of No.1246 (2009)*



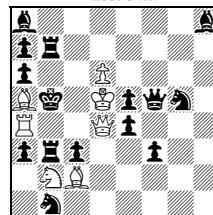
+ (win)                      7+9

**1553.**  
**Aleksandr Pankratyev**  
*Russia*



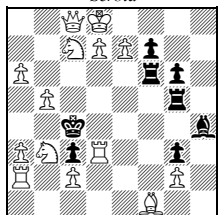
s#3                      7+9

**1554.**  
**Zoran Gavrilovski**  
*Macedonia*



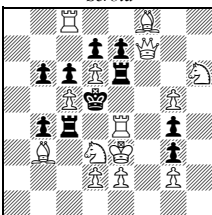
s#3                      7+15

**1555.**  
Milan Velimirović  
Serbia



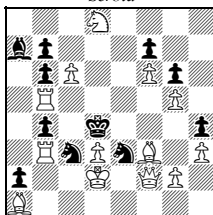
s#3 14+8

**1556.**  
Rade Blagojević  
Serbia



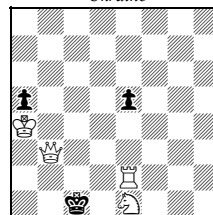
s#5✓ 14+10

**1557.**  
Dragoljub Đokić  
Serbia



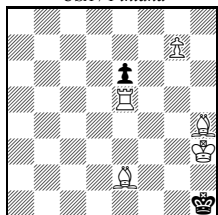
s#9 13+11

**1558.**  
Oleg Paradzinsky  
Ukraine



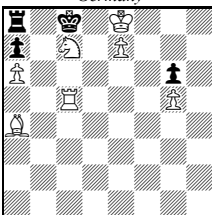
s#11 4+3

**1559.**  
Steven Dowd  
Henry Tanner  
USA / Finland



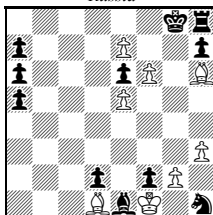
s#11 5+2

**1560.**  
Frank Richter  
Germany



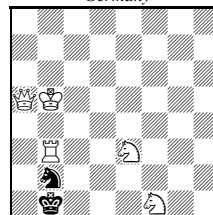
s#11 2 sol. 7+4

**1561.**  
Grigory Popov  
Russia



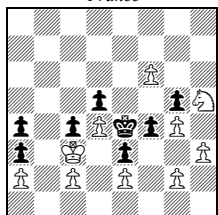
s#13 8+11

**1562. (C?)**  
Torsten Linß  
Germany



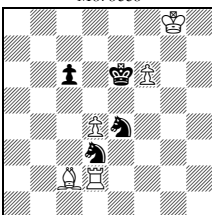
a) s#14 5+2  
b) r#14

**1563.**  
Guy Sobrecases  
France



r#9✓ 10+8

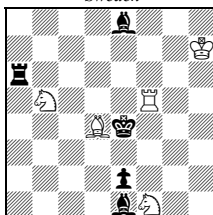
**1564.**  
Abdelaziz Onkoud  
Morocco



h#2 5+4

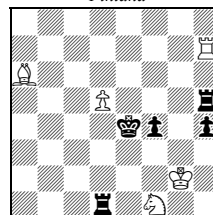
b) ♖f6→b4

**1565.**  
Christer Jonsson  
Sweden



h#2 2111 5+5

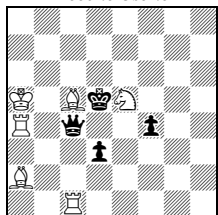
**1566.**  
Kenneth Solja  
Finland



h#2 2111 5+5

**1567.**  
Marcos Roland  
Brazil

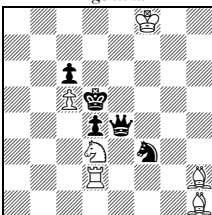
Dedicated to  
Jorge Kapros, Jorge Lois,  
Ricardo Vietra and  
Roberto Osorio



h#2 2111 6+4

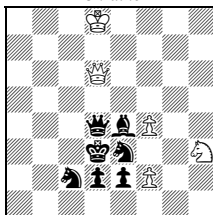
b) ♗c5→d4

**1568.**  
Walter Alejandro Diaz  
Argentina



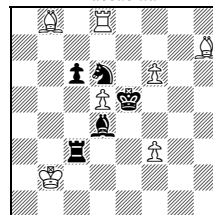
h#2 2111 6+5

**1569.**  
Valery Kopyl  
Ukraine



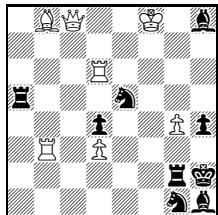
h#2 2111 5+7

**1570.**  
Zlatko Mihajloski  
Macedonia



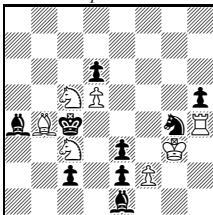
h#2\*\* 2111 7+5

**1571.**  
**Andreas Schönholzer**  
*Switzerland*



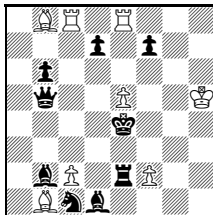
h#2      2111      7+9

**1572.**  
**Michal Dragoun**  
**Vladislav Nefyodov**  
*Czech Republic / Russia*



h#2      4111      7+9

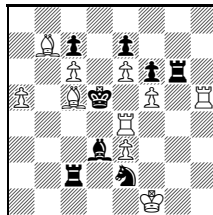
**1573.**  
**Vitaly Medintsev**  
*Russia*



h#2      2111      8+9

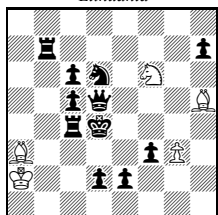
b) ♖e2⇒♗c1

**1574.**  
**Vitaly Medintsev**  
*Russia*



h#2      4111      10+8

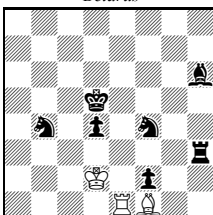
**1575.**  
**Mechislovas Rimkus**  
*Lithuania*



h#2.5      5+11

b) ♖f6→g4

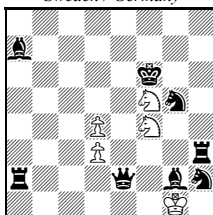
**1576.**  
**Dmitry Zhilko**  
*Belarus*



h#3'      3+7

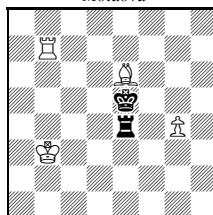
b) ♔d2→d1

**1577.**  
**Christer Jonsson**  
**Rolf Wiehagen**  
*Sweden / Germany*



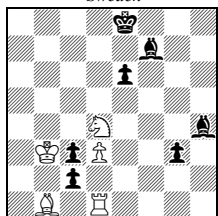
h#3      211...      5+8

**1578.**  
**Mikhail Croitor**  
*Moldova*



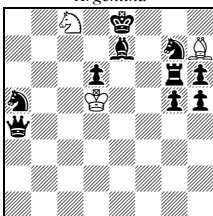
h#3      211...      4+2

**1579.**  
**Christer Jonsson**  
*Sweden*



h#3      211...      5+7

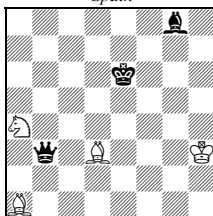
**1580.**  
**Walter Alejandro Diaz**  
*Argentina*



h#3      3+10

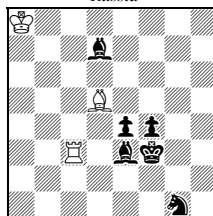
b) ♗h7→g8

**1581.**  
**Luis Miguel Martin**  
*Spain*



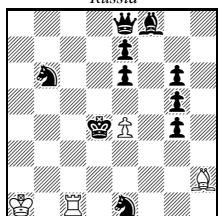
h#3      211...      4+3

**1582.**  
**Valery Barsukov**  
*Russia*



h#3      411...      3+6

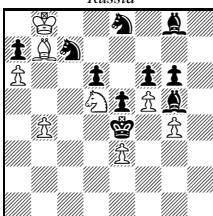
**1583.**  
**Valery Barsukov**  
*Russia*



h#3      4+10

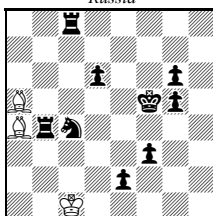
411... + 1211...

**1584.**  
**Dmitry Alexandrov**  
*Russia*



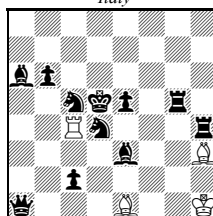
h#3      411...      8+10

**1585.**  
**Aleksandr Maksimov**  
*Russia*



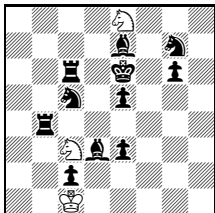
h#3      211...      3+9

**1586.**  
**Valerio Agostini**  
**Antonio Garofalo**  
*Italy*



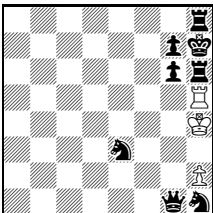
h#3      211...      4+11

**1587.**  
Gennady Chumakov  
*Russia*



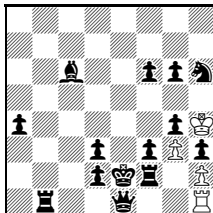
h#3 211... 3+11

**1588.**  
Jacques Rotenberg  
Guy Sobrecases  
*Israel / France*



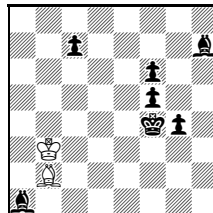
h#3.5 211... 3+8

**1589.**  
Guy Sobrecases  
*France*



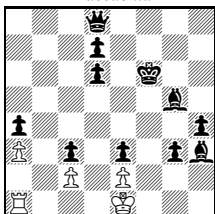
h#4.5 211... 4+14

**1590.**  
Aleksandar Popovski  
*Macedonia*



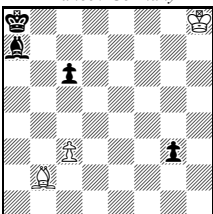
h#5 2+7

**1591.**  
Zlatko Mihajloski  
*Macedonia*



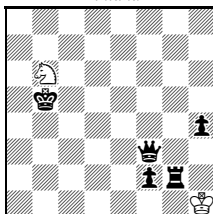
h#5.5 211... 5+11

**1592.**  
Guy Sobrecases  
Rolf Wiehagen  
*France / Germany*



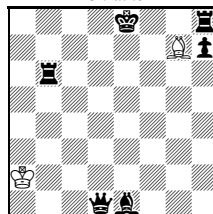
h#5.5 3+4

**1593.**  
Kenneth Solja  
*Finland*



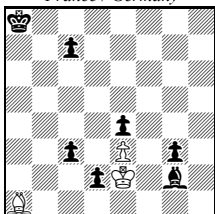
h#6 2+5

**1594.**  
Viktor Syzonenko  
*Ukraine*



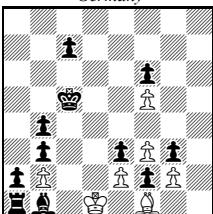
h#6.5 2+6

**1595.**  
Guy Sobrecases  
Rolf Wiehagen  
*France / Germany*



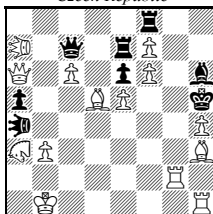
h#6.5 3+7

**1596.**  
Marcel Tribowski  
*Germany*



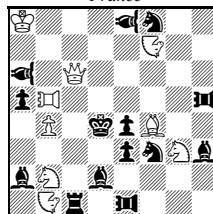
h#9 311... 7+11

**1597.**  
Ján Dučák  
*Czech Republic*



#2 14+8

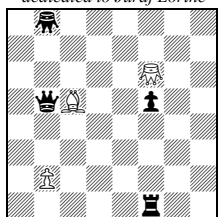
**1598.**  
Jean-Marc Loustau  
*France*



#2... 9+14

AnnanChess  
♁=Lion  
♂=Nightrider-Lion  
♁=Pao  
♁=Vao  
♂=Nightrider

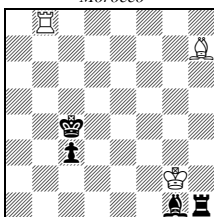
1599.  
Neal Turner  
Finland  
dedicated to Juraj Lörinc



s#4 3+4

SAT  
♔=Royal  
Grasshopper

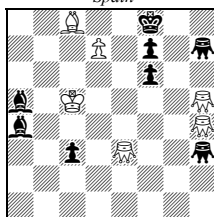
1600.  
Abdelaziz Onkoud  
Morocco



h#2 2111 3+4

Immun

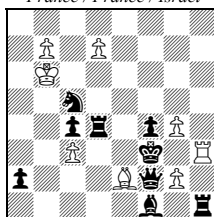
1601.  
Luis Miguel Martin  
Spain



h#2 2111 6+8

♟♞=Grasshopper

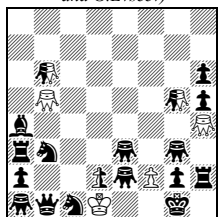
1602.  
Pierre Tritten  
Guy Sobrecases  
Jacques Rotenberg  
France / France / Israel



h#2\*\* 2111 8+9

AntiCirce Calvet

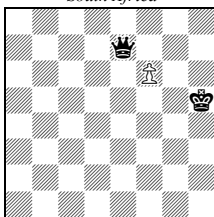
1603.  
Dmitri Turevski  
Russia  
(after L. Grolman  
and G. Evseev)



h#2 4+15+3N

0211 + 2111  
♟♞=Grasshopper

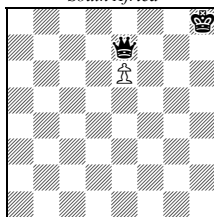
1604.  
Peter Harris  
South Africa



h#3 1+2

WhiteMaximummer  
Sentinelles Pionadvers  
b) ♖f6→e6  
c) ♖f6→d6

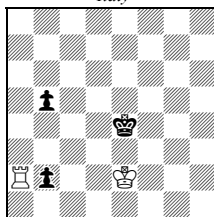
1605.  
Peter Harris  
South Africa



h#3 211111 1+2

WhiteMaximummer  
Sentinelles Pionadvers

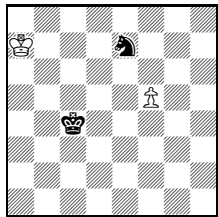
1606.  
Vito Rallo  
Antonio Garofalo  
Valerio Agostini  
Italy



h#3 2+3

Köko  
b) + ♗c3  
c) ♗b5→e5

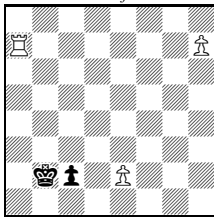
1607.  
Ramaswami Ganapathi  
Guy Sobrecases  
India / France



h#4 211... 2+2

Circe  
Black Transmuting King

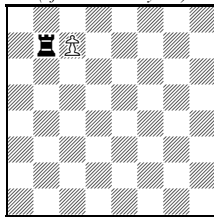
1608.  
Peter Harris  
South Africa



h#4 3+2

WhiteMaximummer  
Ultra & Sentinelles  
b) - ♗e2

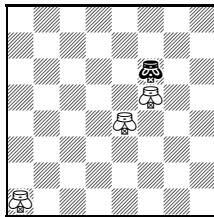
1609.  
Siegfried Hornecker  
Germany  
(after Karol Mlynka)



h#2\* exact 1+1

1.1.1.1 + 1.1.2.1  
Republican Chess &  
Japanese Chess

1610. (C?)  
Dmitri Turevski  
Russia

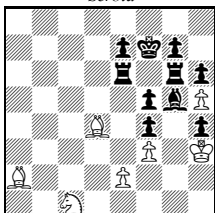


s#4 3+1

♞=Joker  
♞=Black Royal Joker

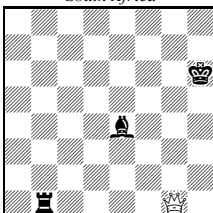


**1611.**  
Slobodan Šaletić  
Serbia



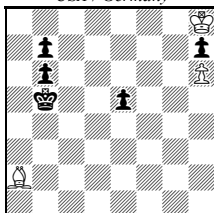
h=2.5      7+10  
b) ♖c1

**1612.**  
Peter Harris  
South Africa



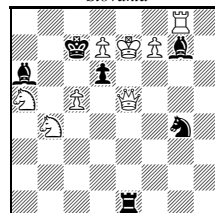
h=3      311...      1+3  
Haaner Chess  
Circe

**1613.**  
Steven Dowd  
Rolf Wiehagen  
USA / Germany



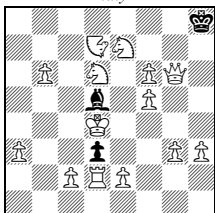
h=6      3+5

**1614.**  
Daniel Novomesky  
Slovakia



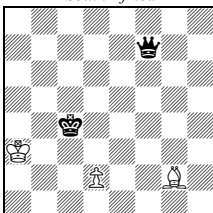
hs#2      5111      8+6

**1615.**  
Mario Parrinello  
Italy



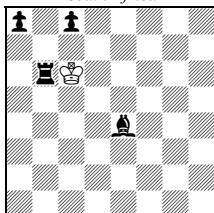
hs#3      211...      14+3  
Bicolores  
♞=Nightrider

**1616.**  
Peter Harris  
South Africa



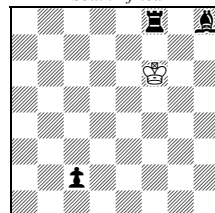
hs#3.5      3+2  
WhiteMaximumber  
Patrolchess  
Sentinelles Pionadvers  
b) ♜f7→d4

**1617.**  
Peter Harris  
South Africa



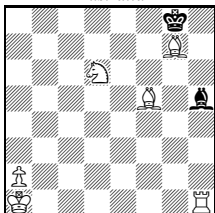
hs#4      1+4  
HaanerChess  
TransmutingKing  
AntiCirce  
b) ♜b6→c6

**1618.**  
Peter Harris  
South Africa



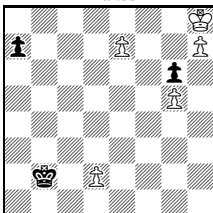
hs#4.5      1+3  
Haaner Chess  
AntiCirce  
b) ♜c2→c3

**1619.**  
Geoff Foster  
Australia



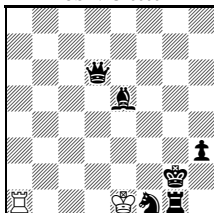
hs#6      6+2

**1620.**  
Christophe Préchac  
France



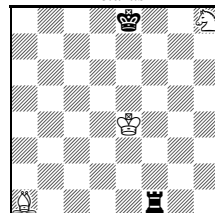
hs#6.5      5+3

**1621. (C?)**  
Kevin Begley  
Kostas Prentos  
USA / Greece



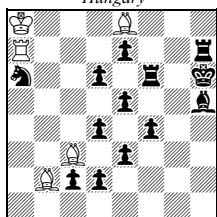
hs=4      2+6  
AntiCirce Equipollent

**1622. (C?)**  
Valery Liskovets  
Belarus



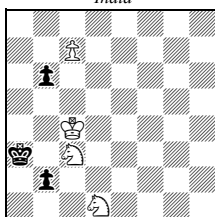
hc#3.5      3+2  
b) ♞h8→g6

**1623.**  
György Bakcsi  
*Hungary*



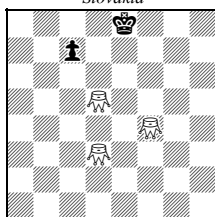
ss=8 Madrasi 5+13

**1624.**  
Ramaswami Ganapathi  
*India*



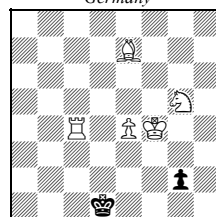
sh#2 2sol. 4+3  
AntiCirce

**1625.**  
Jaroslav Štůň  
*Slovakia*



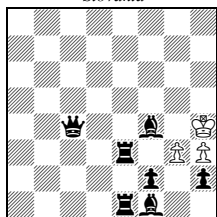
sh#12 3+2  
AntiCirce Calvet  
Circe Parrain

**1626.**  
Rolf Kohring  
*Germany*



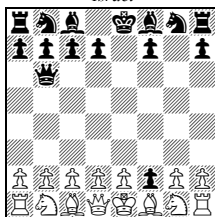
sh#17 5+2

**1627. (C?)**  
Jaroslav Štůň  
*Slovakia*



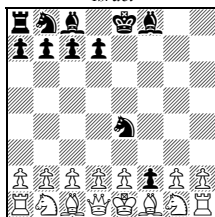
sd-auto#11 3+7  
b) ♖c4→c6 211...

**1628.**  
Ya'aqov Mintz  
*Israel*



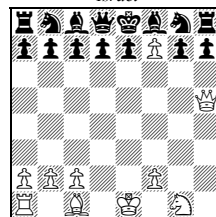
PG 6.0 15+15

**1629.**  
Ya'aqov Mintz  
*Israel*



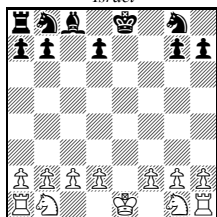
PG 8.0 15+11

**1630.**  
Ya'aqov Mintz  
*Israel*



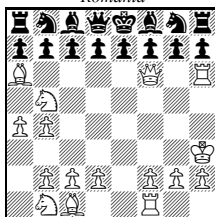
PG 8.5 10+15

**1631.**  
Ya'aqov Mintz  
*Israel*



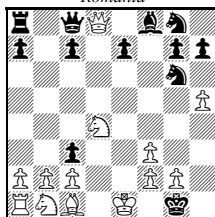
PG 11.0 12+10

**1632. (C?)**  
Paul Raican  
*Romania*



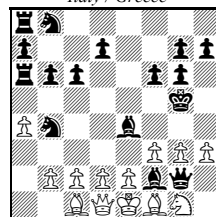
PG 11.5 16+16  
Cage Circe

**1633. (C?)**  
Paul Raican  
*Romania*

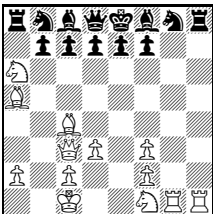
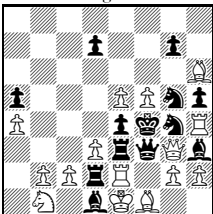
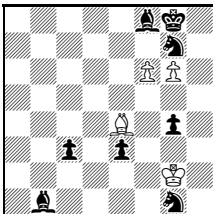
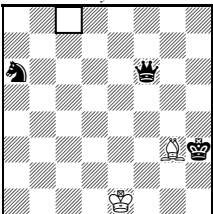
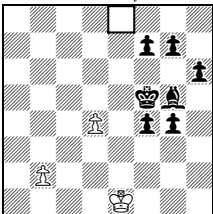
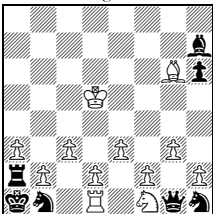
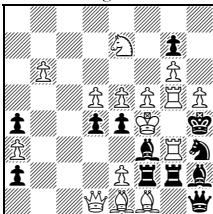
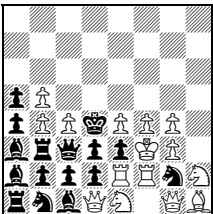


PG 15.5 13+12  
Transmuting Kings

**1634.**  
Mario Parrinello  
Kostas Prentos  
*Italy / Greece*



PG 20.0 13+16

<p><b>1635.</b> Guy Sobrecases <i>France</i></p>  <p>SPG 16.5      13+13</p>	<p><b>1636. (C?)</b> Nikolai Ivanov Beluhov <i>Bulgaria</i></p>  <p>Release the position      15+13</p>	<p><b>1637. (C?)</b> Vlaicu Crisan Paul Raican <i>Romania</i></p>  <p>-5 &amp; #1      4+8</p> <p>Proca retractor Circe Assassin</p>	<p><b>1638. (C?)</b> Günther Weeth Klaus Wenda <i>Germany / Austria</i></p>  <p>-6 &amp; #1      2+3</p> <p>Defensive retractor type Proca Anticirce type Calvet Magical square type II c8</p>
<p><b>1639.</b> Günther Weeth <i>Germany</i></p>  <p>-8 &amp; #1      3+7</p> <p>Proca retractor Anticirce Magical square type II c8</p>	<p><b>1640. (C?)</b> Nikolai Ivanov Beluhov <i>Bulgaria</i></p>  <p>#1?      12+7</p>	<p><b>1641. (C?)</b> Nikolai Ivanov Beluhov <i>Bulgaria</i></p>  <p>Last 27 single moves?      15+12</p>	<p><b>1642. (C?)</b> Dragan Lj. Petrović <i>Serbia</i></p>  <p>Circe      15+16</p> <p>322 moves ago White was in check</p>

## SOLUTIONS OF ORIGINAL PROBLEMS IN THIS ISSUE

### Twomovers

**1507. Marco Guida, Valerio Agostini.**

1.Rxd5?(A) ~ 2.Qb1#(B), 1...Bxe5!(a); 1.Qb1?(B) ~ 2.Rxd5/Bxe5,Rd4#(A/B/C), 1...d4!; 1.Rd4!(C) ~ 2.Rf4#, 1...Bxe5(a) 2.Qb1#(B), 1...Kxe5 2.Rxd5#(A).

2×Urania (A&B); 1×Key-Mate Reversal; 1×Key-Threat Reversal; 1×Dombrovskis (Try1 & Solution); 1× Vladimirov effect (Try2 & Solution); Cycle 1.B (2.A), a 2.C#; 1.C, a/x; 2.B/A; Meredith Position. (A) ● Hrmph. I guess modern authors now first compose their problem and then use a software to check what letter themes are hidden inside the position. Nevertheless, if the result is a neat little gem like this, I won't object that much. (HR) ● Try and key both grant a flight on e5. When Black self-blocks the flight with 1...Bxe5, the other white first move becomes mate. It is good that the strong move 1.Qb1?, forming a direct battery, is not the key. Economy is excellent. (GF) ● Very pleasant setting, nice play with battery creation in every phase, good key. (VS)

**1508. Rolf Kohring**

1.Qh4! ~ 2.Qb4/Qc4/Qd4#, 1...Qd5 2.Qb4#, 1...Sc6 2.Qc4#, 1...Qxb5 2.Qd4#, 1...Qe4 2.Qxe7#, 1...Bxh4 2.Bd6#, 1...Sf4 2.Qf2#, 1...Qd7 2.Qb4/Qc4#, 1...axb5 2.Qb4/Qd4#, 1...a5 2.Qc4/Qd4#.

Fleck theme with threefold threat, Karlstrom – Fleck, single dual-free differentiation of the threats. (A) ● Good key and construction, but hopelessly dated (especially considering that Fleck automatically calls for records, and mind-boggling work already has been done in that aspect). (HR) ● Three threats each separately forced, plus three other variations. The key is strong although it is a queen sacrifice. (GF) ● Nice, a classic key. (VS)

**1509. Abdelaziz Onkoud**

1.Re6? ~ 2.Qb3#, 1...Sxd4!; 1.Re3?/Re7? ~ 2.Qb3#, 1...Rxd4!; 1.Sd2? ~ 2.Qb3/Qc4#, 1...Qxd4!; 1.Re8! ~ 2.Qb3#, 1...Sxd4 2.Be6#, 1...Rxd4 2.e4#, 1...Qxd4 2.Re5#, 1...Qe5 2.Rxe5#, 1...Se7/Sd6/Se3 2.Be6#.

Nice try play, I wonder whether a setting with all three tries by the WR is possible. (PE) ● Too bad that there are two refutations associated with Rxd4 and

“none” with Qxd4 (Nd2 obviously doesn't count, as this is already analysis. (HR) • Three Nietvelt Defences on d4. The rook moves along the file, making the key and three tries. The tries introduce new mates by the rook on d6 and d7, but fail because they obstruct one of the thematic self-pins. A beautiful problem. (GF) • Charming “pinned defences” and complex play with white correction (VS)

#### 1510. David Shire

**1.Rf~?** ~ 2.Sf6#, 1...e5! (set 1...e5 2.Se7#); **1.Rxe6!?** ~ 2.Sf4#, 1...dxe6, Kxe6, Bd2 2.Sf6, Qe4, Qb3#, 1...c1=Q!; **1.Rc~?** ~ 2.Sc7#, 1...Ba5 2.Qxd4#, 1...c5!; **1.Rxc6!** ~ 2.Qxf3#, 1...dxc6, Kxc6, e5, Sc5 2.Sc7, Se7, Se7, Rxd6#.

A beautiful doubled threat correction. Random tries by the rooks vacate squares, allowing threats by the Se8, but these are refuted by pawn unblock defences. Each rook corrects by making a flight-giving sacrifice, leading to a new threat, with the original threat returning after a self-block on the flight. However, symmetry is avoided because after 1.Rxe6? the threat is made by the queen and the reply to the flight is made by the Sg6, but after the key the roles are reversed. (GF) • Good merry-go-round of random and corrected moves. The theme of 8WCCT. (VS) • Nice analogy between the rook sacrifices. (HR)

#### 1511. Menachem Witztum

**1.Rxf5?** ~ 2.Re5#, 1...Rxf5 2.Rxg4#, 1...Raxf5 2.a8Q#, 1...Bg4xf5!; **1.S3xf5?** ~ 2.Sd6/Sg3#, 1...Bxf5 2.Bxf5#, 1...Rxf5!; **1.S7xf5!** ~ 2.Sd6/Sg3#, 1...Bxf5 2.Bxf5#, 1...Rxf5 2.Rhxg4#.

Each try opens a black line, preventing one of the thematic mates. The problem has unity and the pin mates are good, but there is not much play. (GF) • Three captures on f5 (1.T?, S3?, S7!) to invite Black into a selfpin. Obviously the R move would have been the better solution but try to obtain that with this matrix. (HR)

#### 1512. Pavel Murashev

1...Sa7/Sxa3 2.Rd7#; **1.axb4?** ~ 2.Rc5#, 1...Sc3(a) 2.Rd7#. (1... Sb7/Sxe6 2.Bxc6#), 1...Sc7!; **1.Qh8?** ~ 2.Qe5#, 1...Sc7(b) 2. Rd7#, 1...Sf7 2.Bxc6#(X), 1...Sd6!(c); **1.Sb3?(A)** ~ 2.Rc5#, 1... Sc3(a) 2.Qd2#(C), (1...Sb7, Sxe6 2.Bxc6#), 1...Sc7!(b); **1.Sxc6?(B)** ~ 2.Sxb4#, 1...Sc7(b)/Sd6(c) 2.Qd2#(C), 1...Sxc6 2.Bxc6#(X), 1...Sc3!(a); **1.Qd2!(C)** ~ 2.Sxb5#, 1...Sc3(a) 2.Sb3#(A), 1...Sc7(b), Sd6(c) 2.Sxc6#(B), 1...Sxe6 2.Bxc6#(X), 1...Sxd4 2.Qxd4#. Banny-Salazar Theme (+Arhnm -ab, C); Livshis (Chepizhny) Theme (Chess Leopold 17, site 8. <http://www.selivanov.ru/kompoz>). 1.Try? b 2.Y; 1.Try? b 2.C; 1.Key! b 2.B, 1...x1 2.X, 1...x2 2.X, 1...x3 2.X. (A) • An interesting realization of the Banny theme. The main novelty seems to be in the interplay between WRe7 and the WQ. (PE) • The usual letter salad – too strong defenses to make the tries plausible and not enough “action” (read: batteries, pins and suchlike). (HR)

#### 1513. Živko Janevski

**1.Rd2?(A)** ~ 2.Be4#(B), 1...Bg1!; **1.Be4?(B)** ~ 2.Rd2#(A) (2. Qd3?(C)), 1...Sxc6 2.Rd5#, 1...Sb5!; **1.Qd3!(C)** ~

2.Be4#(A), 1...f5 2.Rg6#(2.Qg6?), 1...fxg5 2.Qg6#(2.Rg6?), 1...Sxc6 2.Sxb5#, 1...Bg1 2.Bxf4#, 1...c4 2.Qa3#.

Combination of switchback, anti-switchback, Vladimirov paradox, Reciprocal dual avoidance and Reversal I. (A) • A nice combination of reversal with the switchback/anti-switchback element shown by Marjan Kovacevic, 2nd Prize Uralsky Problemist 2006. (PE) • I find the theme “anti switchback” rather intellectual and silly, but so there. (HR)

#### 1514. Miroslav Svíték

1...gxf3(a) 2.Re5#(A); **1.d3?** ~ 2.Re5#(A), 1...Bxc2!(b); **1.Qxa6?** ~ 2.Re5#(A), 1...B:c2(b) 2.Qb5#, 1...gxf3!(a); **1.Qc8?(E)** ~ 2.Rd4(C)/Rexg4(D)/Qd7(F)#, 1...gxf3(a), Bxc2(b) 2.Qd7, Qd7(F)#, 1...Se7!; **1.Rh6?** ~ 2.Rd4(C), Rexg4(D)#, 1...gxf3(a) 2.Rd4#(C) (4x change), 1...Rf1/Sf4/exd2 2.Rd4#(C) , 1...Bxc2!(b); **1.Sxa5?** ~ 2.Sb4#, 1...Bxc2(b) 2.Qxc6#, 1...Rb1!; **1.Rhxg4!** ~ 2.Re5(A)/Rxe3(B)#, 1...Bxc2(b) 2.Re5#(A), 1...Rf1 2.Re5#(A), 1...Sf4 2.Rxg5#, (1...Sf2 2.Re5/2.Rxg5#).

Dombrovskis effects and mate changes. (A) • Got lost in the maze of doublechecks. (HR)

#### 1515. Aaron Hirschenson

**1.Bf5?** ~ 2.d4#, 1...Rb1(a) 2.Qd4#, 1...Sd5(b) 2.Re4#, 1...Sxf5!; **1.Be4!** ~ 2.d3#, 1...Sd5(b) 2.Sd3#, 1...Rb1(a) 2.Qe5#, 1...Sf5 2.Sd3#.

Try and key grant a different flight and there are 3 changed mates, but the position is heavy and there is a dual in the try play after 1...Ke5. (GF) • A pity that the refutation is so brutal, which mars somewhat an otherwise very fine problem. (HR)

#### 1516. Islam Kazimov

**1.Bc3?** ~ 2.d5#, 1...Bb5/Rd5 2.B(x)d5#, 1...Qxe5 2.dxe5#, 1...Rc5 2.dxc5#, 1...Rd3 2.exd3#, 1...Rxc3 2.Sxc3#, 1...Se3!; **1.f4!** ~ 2.d5#, 1...Bb5, Rd5 2.B(x)d5#, 1...Qxe5 2.dxe5#, 1...Rc5 2.dxc5#, 1...gxf3(ep)/Rc3/Se3 2.S(x)c3#, 1...Rd3 2.exd3#, 1...Sxf4 2.Qxf4#.

Believe me, I didn't thumb it down because I was so stupid to play Bf4 instead of f4. Hasn't even some decent letter content: I see no theme at all. (HR)

### Threemovers

#### 1517. Ramutis Juozenas

**a) 1.Bc2!** ~ 2.Qxf5+ Kd4 3.Qc5#, 1...Kd5 2.Qc5+ Ke6 3.Qxf5#, 1...Kf6 2.Qxf5+ Kg7 3.Qf8#, 1...f4 2.Qc5+ Kf6, Ke6 3.Qe7, Qf5#. **b) 1.Bc1?** ~ 2.Qf4#, 1...g5 2.Qc5+ Ke4, Kf6 3.Qd5, Qxg5#, 1...Kd6!; **1.Bc2!** ~ 2.Qe3+/Qf5+, 1...Kd5 2.Qxb6 Kc4, Ke5 3.Qc5, Qd6#. **c) 1.Bc2!** ~ 2.Qe3+ Kd5, Kf6 3.Qe4, Qe7#, 1...Kd5 2.Qc5+ Ke6 3.Qf5#. **d) 1...Ke4 2.Bc1(-) f5/Kd3, Ke5 3.Qe3, Qf4#, 1.Bc5!** (-) 1...Ke4 2.Bd4 Kd3/f5 3.Qe3#. 1.Bf8?/Bb4? f5!; 1.Be7? Ke4!; 1.Kh2?/Kg1?/Kg2? f5!

Wealth of models in this six piece find! (SN)

#### 1518. Mihail Croitor

1...Kc8 2.Qc6 ZZ Kb8/Kd8 3.Qa8/Qe8#; **1.Sb5!** (-), 1...Kd8 2. Qc7+ Ke8 3.Qe7#, 1...Ke8 2.Qc8+ Kf7 3.Sd6#, 1...Ke6 2.Qc7 (-) Kf5, Kxd5 3.Sd4, Qd6#.

Very good miniature. Difficult to solve. (SN)

**1519. Aleksandr Pankratyev**

**1.B-?** Kxh7!, **1.Rh-?** Kxf8!, **1.Re7?** Kxh8!; **1.f6!** Kxh7 2.f7 Kxh8 3.Rh5#, 1...Kxf8 2.Sg6+ Kg8 3.Rg7#.

Charming miniature. Saving the pieces in the tries do not help an innocuous pawn move prepares for the two mates but the WRd5 is a give-away. (SN)

**1520. Mihail Croitor**

**1.Qc8!** ~ 2.Sc2+ Ke4, Ke5 3.Qf5, Qe6#, 1...Ke4 2.Qg4+ Ke5 3.Qf4#, 1...Ke5 2.Re3+ Kf4, Kd4, Kd6, Kf6 3. Sg2, Sc2, Re6, Qf8#.

Surprising withdrawal key and pleasing mates by all the three white pieces. Very good solver's problem. (SN)

**1521. Mihail Croitor**

**1.Sf7!** (-), 1...Kc2 2.Se5! Kxb3 3.Qd1#, 1...Ke4 2.Qf1! Kd5 3.Qc4#.

Lovely waiter with a withdrawal flight giving key. Nice model mates. (SN)

**1522. Petrašin Petrašinović**

\*1...Kd6 2.Qc6+ Ke5 3.Qf6#; **1.Qa3?** d4!, **1.Bg5?** Kf5!; **1.Qb3!** ~ 2.Qe3+ Kf5, Kd6 3.Qg5, Qe7#, 1...Kd6 2.Qe3 ~, d4 3.Qe7, Qxd4#, 1...Kd4 2.Qb2+ Kxc5, Ke3 3.Be7, Qf2#, 1...Kf4/Kf5 2.Qg3(+) & 3.Qg5#, 1...d4 2.Qe6+ Kf4 3.Qe4#.

Changed set mate. (A) • Excellent double flight giving key, changed continuation for 1...Kd6 and good tries- all in a meredith. (SN)

**1523. Valery Rezinin, Vyacheslav Krasichenok**

**1.Rd3!** ~ 2.Rxd4+ Kxd4 3.Qd3#, 1...Rff4 2.Bc4+ Kc6, Ke4, Kxc4 3.b5, Re3, Qb3#, 1...e5 2.Sxf6+ Ke6 3.Bd7#, 1...Rf3 2.gxf3 ~, Rxd3 3.Qb3, Qxd3#.

Good flight giving key with two self-block variation. Less content for the material used. (SN) • Variation 1...Rff4 is good, but expected more from Russia!! (SK)

**1524. Arieh Grinblat**

**1.Sc8!** 2.Qe5+ Sxe5 3.Sd6#; 1...Se8 2.Rxe8 + Be6 3.Bxb7#, 2...Se5 3.Q, Rxe5#, 2...Se7 3.Qe5#, 1...Bc6 2.d3+ cxd3 3.Bxd3#, 1...Be6 2.Qd5+ Kxd5 3.Bxb7#, 2...S, Bxd5 3.Sd6#; 1...Rg4 2.Qf4 + Kxf4 3.d3#, 2...R, Sxf4 3.Sd6#.

Too much timber for too little play. (SN) • Nice example of Umnov theme. The variation 1...Se8 2.Rxe8+ detracts and WR only needed for that. Wish it could be eliminated by having WP at e6. But removing BSe6 allows cook 1.Bxb7. (SK)

**1525. C. G. S. Narayanan**

**1.Sa4!** ~ 2.Bxg7+ Qxg7 3.Rxd2#, 1...Be1 2.Bxg7 Qxg7 3.e3#, 1...Bc1 2.Sc3 3.Sb6 (Bxc3?), 1...Be3 2.Rc3 3.Rd3 (Qd2+?) (2.Sc3? Bxf2!), 1...Bf4 2.Bg2 3.Qe4 (Qf4?) (2.Sc3? Bd6!, 2.Rc3? Be5!), 1...Bg5 2.Qe6 3.Qd5 (Qg5?) (2.Sc3? Rc3? Bg2? Be7!).

Quaternary black correction by BB. (A) • Amazing accumulation of errors. Interesting to see why the earlier white continuations do not work. Another masterpiece from the composer. (SK) • Amazing accumulation of errors. Interesting to see why the earlier white continuations do not work. Another masterpiece from the composer. The composer gives it as Quaternary black correction. I think it shows the fifth degree correction, in that black corrects four

times the error committed by 1...Be1. Obviously a unique achievement. Simply superb. (SK)

**1526. Živko Janevski**

**1.Sh3!** ~ 2.Re3+(A) Kxe3 3.Rxe5#(B); 1...gx6 2.Rxe5+(B) Kxe5 3.Re3#(A), 2...fxe5 3.Sg5#; 1...Sc5 2.Bxd3+ Kd5, Sxd3 3.Sf4, Qxd3#.

Keller paradox with distant self-blocks and reciprocal white 2nd and 3rd moves. (A) • Good presentation of Keller paradox. Sc5 is yet another distant self-block followed by nice pin-mate. (SN)

**1527. Petrašin Petrašinović**

**1.Qc2!** ~ 2.Sxd4+ Rxd4 3.Bf5# & 2.Bf3 Rxf3 3.Qe4#, 1...Sxc2 2.Sd7 ~ 3.Sc5#, 1...Bxc2 2.Se8 ~ 3.Sg7#, 1...Rxc2 2.Bf3 ~, Rxf3 3.Bg4, Sxd4#.

Three fold sac of WQ with quiet continuations. The repetition of Bf3 and the double threat detract. (SN) • Very interesting quiet continuations. Sacrifice of an out of play queen is no big deal. I would have preferred a key like 1.Qb1 (by shifting black pc3 to c4) and find some post-key use for the white Q. For example, 1.Qb1! Bc2 2.Qb5 ! (3.Qc5/Qf5). (SK)

**1528. Arieh Grinblat**

**1.Re1!** 2.Qe5+(A) dxe5 3.e4#, 2.Qe6+(B) B,dxe6 3.e4#, 2.Qf3+(C) gxf3 3.e4#, 1...Bxe1 2.cxd6 3.Qe5(A)#, 1...Bh7 2.Se6 (3.Sc7, Sf4#), 2...dxe6 3.Qxe6(B)#, 1...Rxe1 2.Sh3 (3.Sf4#), 2...gxh3 3.Qf3(C)#.

White's second move threats appear as third move mates after black defences. Well concealed threats. (SN)

**1529. Aleksandr Pankratyev**

(\*1...Sc4 2.bxc4+ Kxc4 3.Qxc6#); **1.Qb6?** Ba7!, **1.Qa6?** Qg3!; **1.Qe7!** ~ 2.Qxe5+ dxe5/Rxe5 3.c4#, 1...Sc4 2.Bxe4+(A) Bxe4 3.Sf4#(B), 1...Be6 2.Sf4+(B) Qxf4 3.c4#(C), 1...Qg3 2.c4+(C) Sxc4 3.Bxe4#(A), (1...c5 2.Qb7+ Sc6 3.c4#).

Black third-pin combined with cyclic white second and third moves. (MV) • Excellent problem though slightly heavy. Good tries. (SN) • Anticipated: Claude Goumondy, 1.pr Europe Echecs 1967, Ka8 Rc7h4 Bd6b5 Se3d1 Pb4f3c2 - Kd4 Qg4 Bf4b1 Sb8e4 Pg7b6d5, #3, 1.Re7! (JR)

**Moremovers****1530. Ramutis Juozenas**

**1.Re1?** ~ 2.Qh5#, 1...Kg5 2.Qe6 Kh5 3.Qg8 ~ 4.Rh1#, 2...Kg6 3.Rg1+ Kh~ 4.Qh3#, 2...f5 3.Qg8+ K-h, Ke6 4.Rh1, Re6#, 1...Kg4!; **1.Rh1!** ~ 2.Rh4 f3 3.Qe4+ Kg5 4.Qg4#, 1...f3 2.Rh4 f2 3.Qe4+ Kg5 4.Qg4#, 1...Kg4 2.Qh5+ Kg3 3.Rh2 ~, f3 4.Qh3, Qh4#.

**1531. Ramutis Juozenas**

**1.Qxf6?** ~ 2.Qf2#, 1...hxg3 2.Qb2+ d2 3.Qxd2+ etc., 1...Rxc3 2.Qf2+ Kh3 3.Qf1+ etc., 1...Kxg1!; **1.Qa7!** ~ 2.Qf2#, 1...hxg3 2.Qa2+ d2 3.Qxd2+ Kg1/g2 4.Qg2#, 1...Rxc3 2.Qf2+ Kh3 3.Qf1+ Rg2, Kh2, Kg4 4.Qxg2, Qh1, Qf5#, 1...Kxg3 2.Qg1+ Kf4 3.Kxf6 Rg3 4.Qd4#.

**1532. Valery Rezinin, Vyacheslav Kraschenok**

**1.Rf3!** (-), 1...Bxf1 2.Rf2+ Bg2 3.Rxg2 ~ 4.Rf2#, 1...Bxh3 2.Rg3+ Bg2 3.Rxg2 ~ 4.Rg3#.

**1533. Aleksandr Pankratyev**

(1.Sd2+ Qxd2!, 1.Rxf4+? Qxf4+!, 1.Bd5+ cxd5+!, 1.Re5+? Kxe5!); **1.e7!** ~ 2.e8=Q+ etc., 1...Ra8 2.Bd5+ cxd5 3.Sd2+ Qxd2 4.Rxf4#, 1...Rh8 2.Re5+ Sxe5 3.Rxf4+ Qxf4 4.Sd2#.

**1534. Leonid Lyubashevsky, Leonid Makaronetz**

**1.Ba7!** ~ 2.cxd6+ c5 3.Bxc5#, 1...Rc3 2.Sxe6+ Ke4 3.Sg5+ Kd4 4.Rxd6#; 1...Re5 2.Sf3+ Ke4 3.Re2+ Kxf3 4.Bg4#; 1...d5 2.Rxe6 ~ 3.fxe3#, 2...g1=Q 3.Re4+ dxe4 4.Se6#(A), 3...Rxe4 4.Sf3#(B), 2...Rxe6 3.Bf5 ~ 4.Sf3/Sxe6#(A/B), 3...Sd2, Re4 4.Sxe6, Sf3#.

**1535. Arieh Grinblat**

**1.f4!** 2.Rxe5 (3.S- #) 2...fe5 3.Bxe5 #, 1...Bxf4 2.Sd7+ Ke4 3.Sxf6 + Kf5 4.Qe6 #, 1...Rxf4 2.Sb3+ Ke4 3.Sd2+ Kf5 4.Qe6 #, 1...Sxf4 2.Bxe5+ fxe5 3.Sd7+ Ke4 4.Rxe5 #, 1...Rf3 2.Bxe5+ fxe5 3.Sd3+ Ke4 4.Rxe5 #.

**1536. Valery Barsukov**

**1.Bg1!** Kb8 2.Bb6 Ka8 3.Se5 Kb8 4.Sd7+ Ka8 5.Bb5 Kb7 6.Ke6 Kc8 7.Ba6# (Ideal mate); 6...Ka8 7.Bc6# (Ideal mate).

**1537. Zlatko Mihajloski**

**1.Rh4** f4 2.Rh5 c5 3.Rxc5 b6! 4.Rc4 (4.Rc7? Sc6!) b5 5.Rc7 Sa6 6.Ra7 ~ 7.Rxa6#, 1...b5 2.Rh7 Sd7 3.Rxd7 Bb8 4.Kb3 Bd6 5.Rxd6 Se2 6.Rd1+ Sc1 7.Rxc1#.

**1538. Thomas Hanusch, Mirko Degenkolbe**

1.Qf4?? is too slow!; **1.Bxd2!** Kxd2 2.Qd4+ Kc1 3.Sf4! (3.Sfe2#) Bc4 4.Sfe2+! (4.Sce2??) Bxe2 5.Sxa2+! [5.Sxe2+??] Kb1 6.Sc3+ (Switchback) Kc1 7.Sxe2+ Kb1 8.Sc3+ (Switchback) Kc1 9.Kf4!! (Zugzwang) Sd2 10.Qg1+ Sf1 11.Qxf1+ Kd2 12.Se4# – Model – Mate.

**1539. Siegfried Hornecker**

**1.a4** Kh1 2.a5 f5 3.a6 f6 4.a7 Kh2! 5.a8R! Kh1 6.Ra4 Kh2 7.Rxc4 Kh1 8.Ra4 Kh2 9.c4 Kh1 10.c5 Kh2 11.c6 Kh1 12.c7 Kh2 13.c8Q Kh1 14.Qc1+ Kh2 15.Qg1#.

No anticipation found in “Kings & Pawns” (T. Petrovic & S. Saletic 1996). (A) • Very interesting strategy, I like especially the move 8.Rc4-a4! to prevent h3-h2! (FR)

**1540. Oto Mihalco**

**1.h5** Bb8 2.Kf4 Ba7 3.Ke5 Bb8 4.Kf6 Ba7 5.Ke7 Bb8 6.Kd8 Ba7 7.Kc8 (zz) c4 8.bxc4 b3 9.Kd8 Bb8 10.Ke7 Ba7 11.Kf6 Bb8 12.Ke5 Ba7 13.Kf4 Bb8 14.Kg3 Ba7 15.Bc3 Bb8 16.Bd4 Ba7 17.Rf1+ Bxf1 18.Sg2#.

**Endgames****1541. Jean-Marc Loustau**

1.Rb8!/i Bd4 /ii 2.Rb5! Bf6 3.Kg3!! (avoids a later check by Bg6) with 2 couples of variations:

**A)** 3... Bd8 4.Rd5 /iii Be7 (threats Kf6) 5.Rb5! /iv Kg7 6.Rb7 Kf8 7.Rb8+ Kg7 8.Rb7 Kf8 9.Rb8+ Positional Draw Kf7 10.Rb5! Kf8 11.Rb8+ Kf7 12.Rb5 Positional Draw Kf6 13.Rb6+ Draw, or 3... Kg7 4.Rb7+ Kh6 5.Rb6 Kg5 6.Rb5+ Kh6 7.Rb6 Kg7 8.Rb7+ echoed Positional Draw;

**B)** 3... Be7 4.Kf4! Bd6+ /v 5.Kg5 Be7+ 6.Kf4 (Not 6.Kh6? h4!) Bd6+ 7.Kg5 Perpetual Check;

**C)** 3... h4+ 4.Kg4! /vi Bd3 5.Rb6 Be2+ 6.Kf5 /vii Bd3+ 7.Kg4 Be2+ 8.Kf5 echoed Perpetual Check

i) try 1.Re5? (threats 2.Rg5) Bd8! (and for example: 2.Rd5 Bf6 3.Kg3 Kg7! 4.Rd7+ Kh6 and now if 5.Rd6?? Be5+); ii) 1... Bc5 2.Rb5 Be7 3.Kg3=; iii) 4.Rb8?? Bc7+! Nor 4.Rb7+? Kf6!! 5.Rd7 Be7! etc.; iv) 5.Ra5? h4+! 6.Kg4 Bd3! |

Ra7 Be2+ 8.Kh3 Bf1+ 9.Kg4 h3 10.Ra1 Bg2 etc.; v) 4... Kg7 5.Rb7 and as previously: Kf8 6.Rb8+ Kf7 7.Rb5 Bd8 8.Rd5 Bc7+ 9.Kg5 Draw; vi) 4.Kh3? Bd3! [if now 5.Rb6? Bf5+ etc.] 5.Rh5 Bf1+ 6.Kg4 Be2+; vii) 6.Kh3? Bf1+! 7.Kg4 h3! 8.Rb7+ Kg6 9.Rb1 Bg2 10.Rb3 h2 etc.

1st couple shows 2 echoed Positional Draws with horizontal attack of King-Bishop pinned on e7 or f6 (a pinning once to the black King, once to the other Bishop which cannot be exchanged); all in all there are 4 different Positional draws in this couple. 2nd couple shows chameleon echo of Perpetual Checks to white King (an exact one: once King plays between f4 and g5 Bishop between d6 and e7, once King between g4 and f5 Bishop between e2 and d3). The manoeuvre 1.Rb8 – 2.Rb5 is a kind of “anti-Roman” theme by the Rook, allowing 3.Kg3 at next move (see thematic try). (A)

**1542. János Mikitovics**

1.Ke4! /i Kg2 /ii 2.Se3+ /iii Kf2 3.Ra2+! /iv 3...Se2 4.Sd1+! /v Kg2 /vi 5.Ke3 Kh3 /vii 6.Kxf3 /viii Sd4+ 7.Kf4 g2 /ix 8.Sf2+ Kh4 /x 9.Ra8!! Se6+ 10.Kf3 g1Q 11.Rh8+ +-

i) 1.Kf4? Kg2 2.Se3+ (2.Ke4 Se2 3.Se3+ Kf2 4.Sd1+ (4.Rf7 Sc3+)=) 4...Kg2 5.Se3+ Kf2 6.Sd1+ Kg2 7.Ra2 f2=) 2...Kf2 3.Sd1+ Kg2 4.Kg4 Se2 5.Ra2 f2=; 1.Rg7? f2= (1...Kg2? 2.Sf2!! Se2 3.Se4 f2 4.Sxf2 Sd4! 5.Rg4!! Sf5+ 6.Ke2+-); ii) 1...f2 2.Se3+ Ke2 3.Ra2+ +-; iii) 2.Rf7? Sh3!(2...Kf1? 3.Rb7 Kg2 4.Se3+ Kf2 5.Rb2+; 2...Kh3? 3.Se3 g2 4.Kf4 Se2+ 5.Kxf3 Sd4+ 6.Kf2+-) 3.Se3+ Kg1 4.Rf5 (4.Rg7 Kf2=) 4...f2 5.Kf3 g2=; iv) 3.Sd1+? Kg2! (3...Ke2? 4.Sc3+ Kf2 5.Ra2+ Se2 6.Sd1+ Kg2 7.Ke3 Kh3 8.Kxf3 (8.Ra8? Sd4!! 9.Rh8+ Kg2 10.Kxd4 f2 11.Se3+ Kg1 12.Rg8 Kh1!! 13.Rxg3 f1Q 14.Sxf1 stalemate) 8...Sd4+ 9.Kf4 g2 (9...Se6+ 10.Ke3 g2 11.Sf2+! Kh2 12.Se4 Kh3 13.Kf2 Kh2 14.Kf3+-) 10.Sf2+ Kh4 11.Ra8!! Se6+ 12.Kf3 g1Q 13.Rh8+=) 4.Ra2+ f2= (4...Kh3? 5.Ra8! 6.Rh8+ Kg2 7.Se3+ Kf2 8.Sg4+ Kg2 9.Rf8 f2 10.Se3+ Kh2 11.Rh8+ Sh3 12.Rg8 Sg1 13.Kd3!! +-); 3.Ra3? g2 4.Sg4+ Kg3=; v) 4.Sg4+? Kg2 5.Ke3 Kh3! 6.Se5 Sc3 7.Ra1 Kg2 8.Sxf3 Sd5+ 9.Ke2 Sf4+ 10.Ke3 Sd5+ 11.Ke2 Sf4+ perpetual check.; vi) 4...Ke1 5. Ra1! (5.Kxf3? Sc1=) 5...g2 (5...f2 6.Se3+ +-) 6.Ke3 g1Q+ 7. Sf2+ Sc1 8.Rxc1#; vii) 5...Kh1 6.Kxf3 (Sf2+) (6.Ra8? Sd4!! 7.Rd8 Se6 8.Rg8 Kg2 9.Rg4 Sc7!! 10.Rg5 Se6 11.Rg4 Sc7 positional draw) 6...g2 7.Sf2+ Kh2 8.Ra4! +- EGTB; viii) 6.Ra8? Sd4!!= (6...Kg2? 7.Rf8 Sg1 8.Ke4 f2 (8...Kh2 9.Rh8+ Kg2 10.Se3+ Kf2 11.Sg4+ Kg2 12.Rf8 Kf1 13.Rb8 Kg2 14.Se3+ Kf2 15.Rb2+ +-) 9.Se3+ Kh2 10.Rh8+ Sh3 11.Rg8 Sg1 12.Kd3!! +-); ix) 7...Se6+ 8.Ke3 g2 9.Sf2+ Kh2 10.Se4 Kh3 11.Kf2 Kh2 12.Kf3+; x) 8...Kh2 9.Se4 Kh3 10.Sg5+ Kh2 11.Kg4! +-.

**1543. János Mikitovics**

1.Sdf6! Qe6!/i 2.d5!/ii Qh3 3.Sg5! Qf1+ 4.Ke5 Qe2+ 5.Kf5 Qf2+/iii 6.Ke6 Qe3+ 7.Sfe4 7...Qb6/iv 8.Sf7+/v Kc8 9.Sc5!!/vi a sacrifice that destroys the opponent 9...Qxc5 10.d7+ +-

i) main 1...Qc6 2.Ke5 Qb5+ (2...Qc2 3.Sc5+-) 3.Sc5 Kc8 4.Kd5+-; a) 4.d7+? Kd8 5.Ke6 Qc4+=; b) 4.Ke6? Qc4+ 5.Ke5 (5.Ke7 Qxd4)=5...Qe2+=; c) 4.Sd5? Qe2+=

(4...Qe8+? 5.Se7+ Kb8 6.Ke6 Qh5 7.Sd7+ Kb7 8.Sf6 Qe2+ 9.Kf7 Qc4+ 10.Sed5 Kc8 11.Ke8+); main 1...Qa4 2.Ke5 Qb5+(2...Kc8 3.Sc5) 3.Sc5 Kc8 4.Kd5+ (4.Ke6 Qc4+)

ii) 2.Kg5? Kc8! (2...Qa2? 3.Sc5) 3.d7+ Kd8=; iii) main 5...Qf1+ 6.Ke6 Qa6 7.Sf7+ Kc8 8.Se5 Kb7 9.Sc6 Qe2+ 10.Kf7+; iv) main 7...Qa7 8.Sc5!! the crowning sacrifice 8...Qxc5 9.Sf7+ +; v) 8.Sc5? Ke8 (8...Qxc5? 9.Sf7+ Kc8 10.d7+ +; 8...Qa7? 9.Kf5!! Ke8 10.d7+ Ke7 11.Sge6+ ) 9.Sf7 Qa7 10.d7+ Qxd7+ 11.Sxd7 stalemate; vi) 9.Se5? Kb7 10.Sd7 (10.Sf6 Qe3 11.d7 Kc7 12.d6+ Kd8) 10...Qg1 11.Sdc5+ Ka7 (11...Kb6? 12.Kf7 Qh2 13.Sd7+ Kb5 14.Sdf6 Kc4 15.d7+ ) 12.d7 Qg4+ 13.Kf6 Qh4+ 14.Kg6 Qg4+ 15.Sg5 Qd4 16.d8Q (16.d8R Qxc5=) 16...Qg7+ 17.Kxg7 stalemate.

#### 1544. Richard Becker

1.Bb7! /i f3 2.Rg5 /ii

A) 2...Be2 /iii 3.Kxc2 Ke1 4.Rg1+! /iv Kf2 5.Rg6 (Rg4) Ke1 6.Rb6 (Rb4) Bd1+ 7.Kxc3 f2 8.Ba6 f1Q 9.Bxf1 Kxf1 10.Rb1 Ke2 11.Ra1 zz Ke1 12.Kd3 +;

B) 2...Ke2 3.Re5+ Kf2 4.Re6! Bc4 5.Rf6 Be2 6.Kxc2 Kg3 7.Rg6+ Kh4 /v 8.Ba6! Bxa6 9.Rxa6 f2 10.Ra1 /vi Kg3 11.Kd3 Kg2 12.Ke2+.

i) 1.Bc6? f3 2.Rg5 Ke2 3.Re5+ Kf2 4.Re8 Be2 5.Kxc2 Kg3 6.Rg8+ Kh4 7.Rf8 Kg3 8.Kxc3 f2=; 1.Rc5? f3 2.Rxc3 Be4 3.Kd2 Kg3 4.Re3 Bd5 5.Kxc2 Kg4 6.Re1 f2 7.Rf1 Bxh1 8.Rxh1 Kg3=; ii) 2.Re5? Be2 3.Kxc2 Kg3 4.Rg5+ Kh4 5.Rf5 Kg3=; iii) 2...Ke3 3.Rg3 Be2 (3...Be4 4.Ba6 +) 4.Kxc2 Kf4 5.Rg7! (5.Rg8? f2 6.Bg2 Bc4!) 5...f2 6.Bg2 Bc4 7.Kxc3 Ba6 8.Kd4 Bb5 9.Rg6 +; iv) 4.Ra5? Bd1+ 5.Kxc3 f2 6.Ba6 f1Q 7.Bxf1 Kxf1 8.Ra1 Ke2 zz 9.Rb1 Ba4=; v) 7...Kh3 8.Bc8+ Kh2 9.Bg4 +; vi) 10.Rf6? Kg3 11.Kd3 c2=.

#### 1545. Luis Miguel Martin

Black has the initiative!

1.Kb5 /i exf2 2.Bc5+ Kd5 3.Bxf2 b3 4.Bd4! Kxd4 5.b7 b2 /ii 6. b8=Q

A) 6...b1=R+ 7.Ka4! Rxb8 Stalemate /iii

B) 6...b1=Q+ 7.Ka6! /iv Qxb8 Stalemate /v

i) 1.Kxb4?? e2 +; 1.Ka6? exf2 2.b7 f1=Q 3.b8=Q Qf6+ +; or 3...Se5+ 4.Qb5 Qxf8 -; ii) 5...Sd6+ 6.Ka4! =; iii) 7...Ra1+ 8.Kb3(b5) Rb1+ 9.Ka4 positional draw; iv) 7.Ka4?? Qa2+ 8.Kb4 Qa3+ 9.Kb5 Qa5+ 10.Kc6 Qc5+ 11.Kb7 (11.Kd7 Se5+ 12.Ke8 Qc6+ 13.Ke7 Qd7+ 14.Kf6 Qf7+ 15.Kg5 Qg6+ 16.Kf4 Qg4#) 11...Qb6+ 12.Kc8 Sd6+ +; v) 7...Qa1+ 8.Kb7! =.

Two well known stalemates presented as a function of the chosen piece in the promotion of the same black pawn.

#### 1546. Vasilii Lebedev, Mihail Croitor

1.Ba4 /i Rg7 2.Bxd7! /ii Rxd7 3.c6 Rc7 4.d6! Rxc6 5.e5! Kb5! 6.d7 Rc1+ 7.Ke2! f3+ 8.Kd2 f2 9.d8=Q f1=Q 10.Qb8+ Kc6 11.Qc8+ =

i) 1.c6 dxc6 2.dxc6 Kd4+; ii) 2.c6 d6 3.Kf2 Kd4 +.

#### 1547. Iuri Akobia, Nodar Gogadze

The initiative has Black. For fast promotion of a pawn d3 they can play at once 1...Rxa2 but as it will gives White a drawn faster. Black play differently:

1...Rd1+ /i 2.Kb2 Rd2+ 3.Kb1! /ii [Rxa2 4.c6 (Kxa2) /iii Bxc6 5.Kxa2 d2 6.Rc5 /iv with:

A) 6...d1Q 7.Rc1 Qxc1 stalemate, or 6...d1R 7.Rxc6=;

B) 6...Be4 /iv 7.Kb2 d1Q 8.Rc1=.

i) 1...Re2 2.Sc3 Re3 (2...d2 3.Kc2 Ke1 4.Kd3=) 3.c6 Bxc6 4.Kc1 Ke1 5.Rh2=; 1...Rc2 2.Rh4 Ke1 3.Rd4=; ii) Counting upon that the white king will play on a1. But it appears that such move is only a the try - 3.Ka1!? Rc2! (3...Rxa2+? 4.Kxa2 d2 5.c6 main) 4.c6 Bxc6+; iii) 4.Kxa2 d2 5.c6=; iv) 6...Ke2 7.Rc2 (7.Rxc6? d1Q+) Bd5+ 8.Kb2 Kd3 9.Rxd2+=.

#### 1548. Iuri Akobia, Mario Garcia

1.c7 Bxc7 /i 2.Rxc4 Qb6 3.Ra4+ Kb2 4.Ra7 Qc6+ 5.Rb7+ Kxc2 6.Sf3! and with:

A) 6...Qa4+7.Ra7 Qe4+ 8.Rb7 Bf4 9.Rc8+ Kd3 10.Rd8+ Ke3 11.Sd4 Be5 12.Sb5 Qa4+ 13.Sa7=, or 8...Kd3 9.Sg5 Qa4+ 10.Ra7 Qc6+ 11.Rb7 Qa6+ 12.Ra7 Qc6+ 13.Rb7 positional draw.

B) 6...Qd6 7.Sd4+! Kd3! 8.Rfb8!! /ii Bxb8 9.Sb5 Qd8 10.Rxb8 Qa5+ 11.Sa7 and draws.

i) 1...Qxc3 2.c8Q Qa3+ 3.Kb7=; ii) try 8.Se6!? Qa6+ 9.Ra7 Qc6+ 10.Rb7 Be5! 11.Sg5 Qa6+ 12.Ra7 Qd6! 13.Rc8 Qd5+ 14.Rb7 Qa2+! 15.Ra7 Qg2+ +.

#### 1549. Richard Becker

1.Ba2! /i Sh4 /ii 2.Bf7 Sg2 3.Bh5 /iii Se1 4.Bd1 /iv Sg2 5.b6! /v Sh4 6.Bh5 Sg2 7.Be8 Sh4 8.Bf7! /vi Sg2 /vii 9.Bh5 Sh4 /viii 10.Be8 Ka8 11.Bxa4! Sg6 /ix 12.Be8 Se7 /x 13.Ke5 Kb8 14.Ke6 Sc8 15.Bd7 and White is just in time, win.

i) Thematic try 1.b6!? Se1 2.Bc6 (2.Ba2 Sc2 3.Bb1 Sa1 =; 2.Bc4 Ka8 (Sc2) 3.Be2 Sc2 4.Kd3 Sa1 5.Bd1 Sb3 =) 2...Sc2 3.Bb5 Ka8! 4.Bc6+ Kb8 5.Bb5 Ka8 6.Bxa4 Sxa3 7.Kd3 Kb8 (Sb1) 8.Bc6 Sb1 9.Kc2 Sa3+ 10.Kb3 Sb1 11.Bg2 Sd2+ 12.Kc3 Sb1+ 13.Kb2 Sd2 14.Kc3 Sb1+ 15.Kd3 Sa3 16.Bc6 Sb1 positional draw. 17.Bb5 Sa3 18.Ba6 not possible; ii) 1...Se1 2.Bb1 Sg2 3.Kf3 Sh4+ 4.Kg3 +; iii) 3.Bg6? Se1 4.Ke3 Sg2+ 5.Ke4 Se1 =; iv) 4.b6? Sc2 5.Be2 Ka8 (Sa1) =; v) Thematic try 5.Bxa4? Sh4 6.b6 Sg6 7.Be8 Se7 8.Ke5 Sc8! 9.Bd7 Se7 10.Be8 Sc8 11.Ke6 axb6 draw. White is one tempo too late.; 5.Bc2? Sh4 6.Kf4 Sg2+ 7.Ke4 Sh4 =; vi) 8.Bxa4? Sg6 9.Be8 Se7 and White will again be one tempo too late. Instead, White maneuvers to lose the move; vii) 8...Ka8 9.Bh5 Kb8 10.Be8 is the same; viii) 9...Se1 10.Bd1 Sg2 11.Bxa4 loses faster; ix) 11...Sg2 12.Bc6+ Kb8 13.Bb7 Se1 14.a4 Sg2 15.Kf3 Sh4+ 16.Kg4 (Kf4) 16...Sg6 17.Kf5 Sf8 18.Bc8 axb6 19.a7+ Kxa7 20.Kf6 Sh7+ 21.Kg6 Sf8+ 22.Kg7 +; x) 12...Sf8 13.Kf5 Kb8 14.Bc6 Sh7 15.Bd7 Sf8 16.bxa7+ Kxa7 17.Bc8 Kb8 18.a7+ Kxa7 19.Kf6 Sh7+ 20.Kg6 Sf8+ 21.Kg7 +.

#### 1550. Michal Hlinka, Jaroslav Polasek

1.Qh4! /i Rxh8! 2.Qxh8 a1Q! /ii 3.Qxa1 Qh6+ 4.Bh5! /iii Qxh5+ 5.Sh4 e2+ /iv 6.Sd3+! /v e1Q 7.Qxe1+ Bxe1 stalemate.

i) 1.Qf4? Rxh8+ 2.Sh4 Rxh4+! 3.Qxh4 e2+ +; ii) 2...Qb8 3.Qxb8 Rxb8 4.Bxa2 Rh8+ (4...Rc8 5.Se2 Rc2 6.Bd5=) 5.Kg3 Bc7+ 6.Sf4 Rh2 7.Bd5+ Kg1 8.Sc3 e2 9.Bf3=; iii) 4.Sh4? e2+ 5.Sxb3+ e1Q 6.Bd5+ Kg1 7.Qd4+ Qee3+ 8.Qxe3+ Qxe3+ 9.Sf3+ Kf2 10.Sxa5 Qf4; 4.Kg4 Rb4+ +; iv) 5...Qd1 6.Sxb3 e2 7.Sf3=; v) 6.Sxb3+?? e1Q+.

#### 1551. Zlatko Mihajloski

1.h7+ Kh8! /i 2.g7+ Kxg7 /ii 3.Se8+! /iii 3...Kh8 4.Sg5 Qg6! /iv 5.Sd6!! a4 /v 6.Sdf7+ Qxf7 7.Sxf7+ Kxh7 8.Sg5+! Kg6 9.Se6 a3 10.Sc5 a2 11.Sb3+.

i) 1...Kg7 2.Se6+ Kh8 3.g7+ Kxh7 4.Shg5+; ii) 2...Kxh7 3.Sg5+; iii) 3.Sg5? Qxg4! 4.Se8+ Kg6! 5.h8Q Qe2+ 6.Kg3 Qe1+ 7.Kf3! Qf1=; 3.Se6+? Kh8! 4.Shg5 Qxg4! (4...Qg6?? 5.Sd8! +-); iv) 4...a4 5.Sxe4 dxe4 6.g5! a3 7.g6 a2 8.Sd6 a1Q 9.Sf7+ Kg7 10.h8Q+--; 4...Qxg4 5.Sf7+! Kxh7 6.Sf6+ Kg7 7.Sxg4 a4 8.Sd8 a3 9.Se6+ Kh7 10.Sc5 a2 11.Sb3+--; 4...Qxh7+! 5.Sxh7 a4 6.Shf6 a3 7.g5 a2 8.g6 a1Q 9.g7#; v) 5...Qxg5 6.Sf7+ Kxh7 7.Sxg5+ Kg6 8.Se6+--.

### 1552. Richard Becker

1.e8Q Kg1 2.Qc5+!i Kxh2 3.Bxf3 Bxf3 4.Rxf3 Rc1 5.Rf2+ g2 6.Qe5+ Kh1 7.Rxb2 Rf1+ 8.Kg4 g1Q+ 9.Kxh3 Rf3+ 10.Kh4 a4 11.Rd2 a6 12.Rb2 a5 13.Re2 zz 13...Rf2 14.Qe4+ Kh2 15.Qf3 Rxe2 16.Qh3#

i) try 2.Bxf3? Bxf3 3.Rxf3 g2 4.Rb3 Kh1 5.Qb7 a4 6.Rb5 a6 7.Rb4 a5 8.Rb5 Kxh2 9.Rxb2 Rxb2 10.Qxb2 Kh1 11.Qb7 Kh2 12.Qc7+ Kh1 13.Qc6 Kh2 14.Qc2 Kh1 15.Qe4 Kh2 16.Qe2 Kh1 17.Kg4 g1Q+ 18.Kxh3 Qe3+ 19.Qxe3 stalemate.

## Selfmates

### 1553. Aleksandr Pankratyev

(\*1...Rf4 2.exf4 ~ 3.Sxc4+ Rxc4#); 1.e4! ~ 2.Sxc4+ Rxc4+ 3.e5+ Bxe5#, 1...Re3+ 2.e5+ Rxe5 3.Se8+ Rxe8#, 1...Rxe4 2.Se8+ Rxe8 3.Sxc4+ Rxc4#.

Clear, but well-known cycle mechanism. Of course the key is the only useful white move. (FR)

### 1554. Zoran Gavrilovski

1.Sd1! ~ 2.Qb4+(A) Rxb4 3.Sxc3+(B) Sxc3#, 1...Sd2 2.Sxc3+(B) Rxc3 3.Qc5+(C) Rxc5#, 1...Qc8 2.Qc5+(C) Kxa4 3.Qb4+(A) R7xb4#, (1...Rb4 2.Qb6+ axb6 3.Sxc3+ Sxc3#).

Cycle of white moves with good economy of white pieces. (A) • Well, a cycle, but I cannot find an additional content. And (too) many black pieces for my taste, but it is not easy to find a lighter position. (FR)

### 1555. Milan Velimirović

1.e8=Bl ~ 2.Rd5+ Rxf1 3.Rc5+ Rxc5#, 1...Rgf5 2.Rd6+ Rxf1 3.Rc6+ Rxc6#, 1...Rd5 2.Rf3+ Rd3 3.Rf4+ Rxf4#, 1...Rd6 2.Rxg3+ Rd3 3.Rg4+ Rxg4#, 1...Rb6 2.Sa5+ Kc5 3.Rd5+ Rxd5#, 1...Rxf1 2.Rxc3+ Kxc3 3.Sa8+ Rc5#, 1...Rxa6 2.Rxc3+ Kxc3 3.Sxa6+ Rc5#, 1...Rc6 2.Rxc3+ Kxc3 3.Sd5+ Rxd5#.

The key is a bit obvious but I think that the remaining play is so good and nicely differentiated that that small flaw can be overlooked. Nothing more fun than a bunch of battery openings! (SD)

### 1556. Rade Blagojević

1.Re8? (~), 1...b5 2.Rb8 exd6 3.Bxc4+ bxc4 4.Sf4+ Kxc5 5.Re5+ Rxe5#, 1...exd6 2.Bxd6 bxc5 3.Qxe6+ dxe6 4.Bf4 ~ 5.Rd4+ cxd4#, (2...b5 3.Qxe6+/Bf4 etc.), 1...bxc5!; 1.Rd8! (~), 1...bxc5 2.Rxd7(-) exd6 3.Qf5+ Re5 4.Re7(-) Rxf5 5.Rd4+ cxd4#, 1...b5 2.Rb8(-) exd6 3.Bxc4+ bxc4 4.Sf4+ Kxc5 5.Re5+ Rxe5#, 1...exd6 2.Re5+ dxe5 3.Qxd7+ Rd6 4.Qe6+ Kxe6 5.Sf4+ exf4#.

Difficult puzzle with three lines (one changed to the try) in a heavy position. (FR) • My main difficulty here is determining whether the position is legal. The bishop on b3 is promoted, and the black pawn

structure indicates that two captures had to be made by pawns. With two white pawns missing, one has to have promoted to the bishop. This means the two black pawns had to capture one pawn and one white piece, however no such piece is missing from the board (there is no way for a black pawn to have taken the Bf1, that has to have been done by a piece). – I would be happy for the author if a retro expert could refute my logic (I most strongly do not consider myself a retro expert!) as a lot of work went into making this problem work the way it does. (SD)

### 1557. Dragoljub Đjokić

1.c7l Bb8 2.c8=Q Bf4 3.Qd7+ Bd6 4.Qg4+ Bf4 5.Bd5 Ke5 6.Sxf7+ Kd4 7.Kc1 Kd3 8.Qd1+ Sxd1+ 9.Qd2+ Bxd2#, 2...Ba7 3.Bxb7! Bb8 4.Qg4+ Bf4 etc.

Prospective black battery with indirect (fore-)plan, tempo moves and stalemate avoidance. (A) • Difficult solution with creation of a black battery, but very heavy position. I'd like to see more logic and less pieces ... (FR) • Nice use of two queens, something I have learned to appreciate more in selfmates lately. I am going to enjoy dissecting this one in terms of construction, it looks like it was hard to get correct. I would have liked to have seen spelled out exactly what the "indirect fore-plan" is. (SD)

### 1558. Oleg Paradzinsky

1.Re4! Kd2 2.Qd3+ Kc1 3.Kb3 a4+ 4.Kc3 a3 5.Qd2+ Kb1 6.Qd1+ Ka2 7.Ke2 Kb2 8.Rb4+ Ka2 9.Sc2 e4 10.Kc1 e3 11.Rb2+ axb2#.

In author's well-known style. (FR) • Nice ideal mate with a WD block, unusual. It's too bad the #12 with a Tb2 and Pe6 start doesn't work, as then a rundlauf would be added. Not crazy about keys that stop the movement of a pawn, although giving the black king a flight would probably be overlooked by some. (SD)

### 1559. Steven Dowd, Henry Tanner

1.Kg3! Kg1 2.g8T! (g8D?) Kh1 3.Kf2 Kh2 4.Tg1 Kh3 5.Lg5 Kh2 6.Kf1 Kh3 7.Th1+ Kg3 8.Te4 e5 9.Lf4+ exf4 10.Kg1 f3 11.Lf1 f2#.

After 1. Kg3 Kg1 2. g8D?? fails because 2. ...Kh1 3. Kf2 Kh2 4. Dg1+ Kh3 5. Lg5?? is stalemate and although the bishop will be sacrificed, it cannot be let go in this manner. It is not important that the queen gives check; whether rook or queen move to g1, black will play Kh3, but with a queen, the control of h2 is white's downfall. – White must still be careful after the rook promotion, 1.Kg3 Kg1 2.g8T Kh1 3.Kf2 Kh24.Kf1? when 4...Kh1? returns to the solution (5. Tg1+!) but 4...Kh3 is good for black (e.g. 5.Te4 Kh2! (but not 5. ...e5??, which again returns to the solution with 6. Tg1!) 6.Tg1 Kh3 7.Lg5 Kh2! and the mate will be delayed several moves). After the first move, a Platzwechsel of the kings will come about: g3/g1. The first move emphasizes the "dance" between the kings and also shows an early, immediate stalemate avoidance (1.g8T?) while the later promotion, with the king having an escape square, shows a more hidden stalemate avoidance that is not evident until 5 moves into the problem. (A) • Another dance of the kings,



more interesting than in 1557. (FR) • The benefit of starting prior to move 2 (to emphasize the thematic content: Platzwechsel) completely escapes me. The added try (1.g8T?? but =!) is not worthy of report, especially in comparison to the marvelously deep try (1.g8D?) which deserved a co-equal branch with what would be a fine key! From 2 to 11, very nice! (KB)

#### 1560. Frank Richter

**1.Se6+!** Kb8 2.Bc6 Kc8 3.Bd5+ Kb8 4.Sc7! Kc8 5.Be6+ Kb8 6.Bf7 Kc8 7.Sd5+ Kb8 8.Rb5 Kc8 9.Rb7 Tb8 10.Sb6+ axb6 11.Rc7+ Kxc7#; 1.Sxa8+! Kb8 2.Kd7 Kxa8 3.Kc6 Kb8 4.Kb5 Ka8 5.Re5! Kb8 6.e8=Q+ Kc7 7.Ka5 Kd6 8.Rb5 Kc7 9.Rb7 Kd6 10.Qe4 Kc5 11.Rb6 axb6#.

Two different solutions in a long moreover, one usual line with block building and battery mate, the second shows an unexpected capture of the bR and wK's trip to a5. Funny, that white's 9th move is nevertheless the same. It is quite deep tested, but not brute force. (A) • ... tested with brute force too! (MV) • Very entertaining two solution s# with the plugs on g5.g6 being the only aesthetic drawback. (SD)

#### 1561. Grigory Popov

**1.e8=B!** a4 2.Ba4 Kf7 3.Bh5 Kg8 4.Bd1 a5 5.Be8 a6! 6.h4 a4 7.Ba4 Kf7 8.Bh5 Kg8 9.Bd1 a5 10.Be8 a4 11.Ba4 Kf7 12.Bh5 Kg8 13.Bd1 Sg3#, (5...a4 6.Ba4/h4 etc.).

Platzwechsel = 8! (A) • An entertaining "merry-goround". (FR) • Very amusing multiple PW. Rates highly on the "fun to solve" and "fun to play over" meters. The use of the bishops reminds me of Baecker's "Schaukel-Thematik" that he has shown several times with a rook. (SD) • Funny rundlaufs and platzwechsels of white bishops with a natural position and high economy. Deserves a prize. (SH)

#### 1562. Torsten Linß

**a) 1.Qa3!** Kc1 2.Ka5 Kb1 3.Sd2+ Kc1 4.Sdc4 Kb1 5.Rb5 Kc1 6.Qc3+ Kb1 7.Sd5 Ka2! 8.Qc2 Ka1 9.Qc1+ Ka2 10.Sb4+ Kb3 11.Sd2+ Ka3 12.Sa6 Ka2 13.Qb1+ Ka3 14.Sc4+ Sxc4#; **b) 1.Sg3!** Kc1 2.Se2+ Kb1 3.Qb4 K-4.Ra3+ Kb1 5.Sc3+ Kc1 6.Sa2+ Kb1 7.Ra5 Ka1 8.Sc2+ Kb1 9.Qc3 S- 10.Qb3+ Sb2 11.Scb4 Ka1 12.Qd1+ Sxd1 13.Sc3+ Kb2 14.Ka4 Sxc3#.

The uncommon and difficult twinning certainly deserves more research. Could Torsten tell us his secret recipe for conceiving such a miraculous item? (EH)

#### 1563. Guy Sobrecases

**1.Sg7?** f3 2.exf3+ Kf4 3.Sf5 e2 4.- e1=Q#, but 3. Sh5#! White reflexmate. **1.Sg3+!** fxg3 2.f7 Kf4 3.f8=S!! Ke4 4.Sd7! (4.Sg6? stalemate) 4...Kf4 5.Se5! (5.Sc5?) 5...Ke4 6.Sd3 cxd3 7.exd3+ Kf4 8.Kb4! tempo 8...e2 9.Kc3! tempo switchback 9...e1=Q#, 3.f8=Q+? Ke4 4.Qb4 Kf4 5.Qb1 Ke4 6.Qd1 Kf4 7.Qd3 cxd3 8.exd3 e2 9.h4! e1=Q#, but 4.Qf5#! White reflexmate.

C+ (A) • Interesting Phoenix setting by the creative author. (FR) • Guy has been doing some longer reflexmates from these sort of odd looking positions lately, with nice tries and good reflex specific play. He seems to be carrying on in the tradition of Bakke's reflexmates. Perhaps the best problem of the series. (SD)

## Helpmates

### 1564. Abdelaziz Onkoud

**a) 1.Sec5** dxc5 2.Se5 Rd6#, **b) 1.Sdc5** bxc5 2.Kd5 Bb3#. Exchange of roles between the white pieces (guard/mate) and black (sacrifice/square-block), model mates, Meredith. (A) • Interesting line effects (VS)

### 1565. Christer Jonsson

**1.exf1=B** Bb6 2.Bd3 Sd6#, **1.Bxb5** Bf2 2.Bd3 Sg3#.

Lovely Zilahi with pure black line shut-offs in a very light setting (HF) • Lovely indeed. (KB) • Tricky double d3 blocking and black line shut for mate with Zilahi. (VS) • The two solutions seem too much disconnected. A better unity would be obtained for example if the same black piece was involved in the two phases. For example 8/r7/3pp3/2S1kr2/2p1Bp2/q3S3/s1K1b3/8 or 8/2S1sp2/4Bkr1/1b4p1/5S2/K7/1p2s3/2q4r or 8/r1r6/R1S1Pp2/1s1bBks1/K7/ 5S2/4B3/4b3 or 8/r7/R1S2P2/4Bksp/1r2b3/5S2/4B3/4b1K1. (JR)

### 1566. Kenneth Solja

**1.Rhxd5** Se2 2.R5d4 Re7#, **1.Rdxd5** Rd7 2.Rde5 Bd3#.

The composer mentions the tries 1.Rhxd5 Rd7? 2.Re5 Bd3?? and 1.Rdxd5 Se3? 2.Rd4 Re7?? which show that each black rook should not only block a flight square, but also unguard (HF) • Nice setting with lovely geometrical content. (VS) • The white pieces are nicely involved in two different model nets, but the black moves are less good. (JR)

### 1567. Marcos Roland

**a) 1.Kxc5** Sf7 2.Qc3+ Rxc3#, **1.Kxe5** Be7 2.Qc5+ Rxc5#; **b) 1.Kxd4** Sg4 2.Qb4+ Rxb4#, **1.Kd6** Sg6 2.Qxd4 Rxd4#.

Black king and queen crosses, bQ unpins are followed by sacrifices, Pelle (moves along a pin-line), orthogonal echoes, Meredith. (A)

### 1568. Walter Alejandro Diaz

**1.Sxd2** Bd6 2.Sc4 Sf4#, **1.Qxd3** Re2 2.Qc4 Re5#.

Nice Zilahi+ half-pin + models. Could be done slightly lighter: 8/2K5/2P5/3k4/3nq3/3N1n2/3R3B/7B. (JR)

### 1569. Valery Kopyl

**1.Bd5** Qb4 2.Qxf4 Sxf4#, **1.Sd5** Qc5 2.Qxf2 Sxf2#.

Развязывание белого и черного ферзя, с дальнейшими жертвами черного ферзя с целью завлечения на поле. (A) to my taste, it would be better, if the pawn f2 did not guard e3, for example: 4S3/8/3P1P2/3bsp2/KQ1qkp2/5p2/ 8/8. (JR)

### 1570. Zlatko Mihajloski

\*1...Bxd6+ 2.Kxd5 Bg8#, \*1...Rxd6 2.cxd5 Rc6#; **1.Kxf6** Rf8+ 2.Ke5 Rf5#, **1.Kxd5** Ba7 2.Be5 Bg8#.

Pleasant, well done. (JR)

### 1571. Andreas Schönholzer

**1.Sxd3** Qc2 2.Sc5 Rf6#, **1.Sxg4** Rb2 2.Sf6 Rd5#.

Masked half-battery, line openings, self-interferences, shut-off mates, pins, change of functions between Qc8/Rb3. (A)

### 1572. Michal Dragoun, Vladislav Nefyodov

**1.Bb3** S5e4 2.Sxf2 Sxf2#, 1.Bb5 S3e4 2.Sf6 Sxf6#, **1.exf2** Kf4 2.Se3 Kxe3#, 1.Bd2 f4 2.Se5 fxe5#.

Развязывание чёрного коня четырьмя белыми фигурами на двух тематических полях e4 и f4. (A) • Charming quartet of unpins (KB)

**1573. Vitaly Medintsev**

a) **1.Bxe5(A)** Rxe5(X) 2.Kd4(B) c3#(Y), **1.Qxe5+(C)** Bxe5(V) 2.Kd5(D) c4#(Z); b) **1.Kd4(B)** c4(Z) 2.Qxe5+(C) Bxe5#(V), **1.Bxe5(A)** c3(Y) 2.Kd5(D) Rxe5#(X).

Complex problem with change of black and white (including WPc2 double-step) moves. (A)

**1574. Vitaly Medintsev**

**1.Kxe4** Bd4 2.Rxc6 Bxc6#, **1.Kxc5** Rd4 2.Bxf5 Rxf5#, **1.Bxe4** fxg6+ 2.Kxe6 Bc8#, **1.Rxc5** Rh8 2.Kd6 Rd8#.

Complex TF-problem with rich tactical content and play by different pieces on squares e4, c5 and d4. (A)

**1575. Mechislovas Rimkus**

a) **1...Bg6** 2.Ke3 Bxc5+ 3.Qd4 Sg4#, b) **1...Bf7** 2.Qe6 Bb2+ 3.Kd5 Sf6#.

**1576. Dmitry Zhilko**

a) 1.Rf3? Be2 2.Ke4 ?? 3.Sbd5 Bd3#, **1.Rb3!** Re2 2.Kc4 Kd1 3.Sfd5 Rc2#; b) 1.Rb3? Re2 2.Kc4 ??? 3.Sfd5 Rc2#, **1.Rf3!** Be2 2.Ke4 Kd2 3.Sbd5 Bd3#.

Black should be careful so that White does not get trapped without a move. Clever and paradoxical twin featuring a sort of "switchback" by the white king (HF)

**1577. Christer Jonsson, Rolf Wiehagen**

**1.Bc6** Sg2 (S4~?) 2.Ke6 Kh1 3.Kd5 Sf4#, **1.Rh7** Sh4 (S5~?) 2.Kg7 Kxh2 3.Kh6 Sf5#.

Black King unpins white Knight to deliver a mate. Black Knight in h2 forces white King to go to the corner. Without bSh2 the solution would be 1. Lc6 Sxe2 2. Ke6 Kf1 3. Kd5 Sf4#, no unpin, no likeness. Well done problem. (KS)

**1578. Mikhail Croitor**

**1.Kd4** Bd5 2.Kd3 Rd7 3.Re3 Bf3#, **1.Rxg4** Re7 2.Ke4 Kc4 3.Rf4 Bg4#.

Echo battery mates. (A)

**1579. Christer Jonsson**

**1.cxb1=B** Sc6 2.Bxd3 Rxd3 3.Bd8 Rxd8#, **1.cxd1=R** Sxe6 2.Rxd3 Bxd3 3.Be7 Bb5#.

Jonsson always pushes the right aesthetic buttons. Only the first solution is a bit brutal; this is probably because the elegance of the second solution is near perfection. (SD)

**1580. Walter Alejandro Diaz**

a) 1.Bf6 Kxd6 2.Be7+ Kc7 3.Bf8 Bxg6#, b) 1.Rf6 Bh7 2.Kf7 Bg8+ 3.Kg6 Sxe7#.

**1581. Luis Miguel Martin**

**1.Qd5** Sb2 2.Ke5 Kg3 3.Be6 Sc4#, **1.Bf7** Sc3 2.Kf6 Kh4 3.Qe6 Sd5#.

Auto-blocage préventif; Echec doubl; Anderssen; Batterie blanche; Mats idéal; Echo; Echo(1,1); Echo miroir diagonal. (A) • Excellent miniature with excellent thematic content. I pray for no anticipation! (SD)

**1582. Valery Barsukov**

**1.Kf2** Bc4 2.Bd2 Rf3+ 3.Ke1 Rf1#, **1.Kg2** Rxe3 2.Kh1 Rf3 3.e3 Rh3#, **1.Ke2** Rc1 2.Bd2 Rf1 3.e3 Bc4#, **1.Bh3** Ra3 2.Bg2 Bb3 3.Bf2 Bd1#.

**1583. Valery Barsukov**

**1.Sd7** Bg1+ 2.Ke5 Bb6 3.Kd6 Bc7#, **1.Qc6** e5 2.Qe4 Bg1+ 3.Kd5 Rc5#, **1.Qb5** Rd1+ 2.Kc5 Rd7 3.Kc6 Rc7#, **1.Qd7**

Bg1+ 2.Ke5 Rc5+ 3.Kd6 e5#, **1.Qf7** Bg1+ 2.Ke5 Rc6 3.Kf6 Bd4#, **1.Qf7** Bb8 2.Qf6 Rc7 3.Ke5 Rc4#.

**1584. Dmitry Alexandrov**

**1.Bxd5** Bc8 2.Bc4 Kxa7 3.Kd5 Bb7#, **1.gxf5** Kc8 2.fxg4 Kd7 3.Kf5 Se7#, **1.Kf3** Sc3+ 2.Kxg4 Bg2 3.Kxf5 Bh3#, **1.Kd3** Se7 2.Kc4 Sc6 3.Kd5 Sa5#.

A pleasant set of mates. (JR)

**1585. Aleksandr Maksimov**

1.Se3+ Bc7 2.Rg4 Bc2+ 3.Kf4 Bxd6#, 1.Sd2+ Bc6 2.Rf4 Bc3 3.Se4 Bd7#.

Связывание, развязывание белых слонов. Критические ходы черных. (A) Nice relays of pins with nice chameleon echo mates. Could be built lighter, in a more dynamic position: 2r5/8/3b2p1/B4kp1/Brs5/5q2/8/2K5 (JR)

**1586. Valerio Agostini, Antonio Garofalo**

**1.Ke4** Rxc5 2.Kd3 Rd5 3.Re4 Bf1#, **1.Kc6** Rxd4 2.Kb5 Rd5 3.Rc4 Bd7#.

The initial white captures are thematic, but the repeated W2 is a drawback. (SD) • Very interesting manoeuvre; w-R+2B is very strong, and the setting is pleasant and light. A high level problem. (JR)

**1587. Gennady Chumakov**

**1.Bc4** Sd6 2.Kf6 Kxc2 3.Sce6 Sce4#, **1.Rc4** Sf6 2.Kd6 Kb2 3.Sge6 Sb5#.

Black Grimshaw and white tempo. Interesting. The fact that the b-Bishop closes also the line of the b-Rc6 should better be avoided, for example as follow: 7K/6pb/ 5bS1/7r/4p1s1/2p1k1p1/2s1r3/4S3 or 3r4/K1S1sp2/P1b5/ b3pkrS/8/5ps1/8/8. (JR)

**1588. Jacques Rotenberg, Guy Sobrecases**

1...?? 2.Q- Kg5 3.Rg8 Rh3 4.Rh4 Rxh4#, **1...Kh3** 2.Qxh2+ Kxh2 3.Rg8 Rh3 4.Rh4 Rxh4#, **1...Rxh6+** 2.Kxh6 h3 3.Qg4+! (Sg4?) hxg4 4.Rh7 g5#.

Zilahi, bicolor Bristol and Maslar in the first solution, withdrawal key, Kniest in the second, bQ/wP reciprocal captures, tempo, model mates, Meredith. (A)

**1589. Guy Sobrecases**

1...?? 2.f5 Kg5 3.Qg1! Kf4 3.Ke1 Ke3 4.Rxh2+! Rxg1#, **1...Rg1!** 2.Qf1! Rh1! 3.Qg2! Rc1 4.Qf1 Rxc6 5.Rd1 Re6# (2.Q~? Rc1 3.~ Rxc6 4.Qf1 ~ 5.Rd1 Re6, 2.Qd1?! R- 3.Qb3 Rc1 4.Rbf1?? Rxc6 5.Qd1 Re6); **1...Rf1!** 2.Kd1 Rg1! 3.Re2 Rg2 4.Qxg3+ Kxg3 5.Ke1 Rg1#

WR tempo switchback manoeuvre in one solution and WR tempo-swallow manoeuvre and circuit in the other, featuring line clearances and bi-colour interferences. Model mates on e1 and e2. (A) • A very nice problem, each solution is intensive. (JR)

**1590. Aleksandar Popovski**

**1.Bg8+** Kc2 2.Bd5 Bxf6 3.Bf3 Bd8 4.Bf6 Kd3 5.Bg5 Bxc7#.

**1591. Zlatko Mihajloski**

1...0-0-0 2.Be6 Rg1 (Rh1?) 3.Kf5 Kd1 4.Kg4 Ke1 5.Kh3 Kf1 6.Bg4 Rh1#, 1...Rb1 2.Qa5 (Qb6?) Rb7 (Rb8?) 3.Qb4 axb4 4.Ke7 b5 5.Kd8 b6 6.Be7 Rb8#.

The solution with 000 is of course much better than the other, but there a kind of bond. There is a slightly lighter setting: 8/3p4/5k1q/6b1/p6p/P1p1p1pb/2P1P3/R3K3 (second sol: 1... Rb1 2.Qf8 Rb7 3.Qb4 axb4 4.Ke7

b5 5.Kd8 b6 6.Be7 Rb8#). (JR) ... but in the second solution the BK is not mated on the initial square of the BQ, and there is no try on the B2 move. (MV)

### 1592. Guy Sobrecases, Rolf Wiehagen

1...Ba1 (c8)=Q#.

The idea was to make some kind of "Letztform" of Guy's commended problem from Mat Plus 31 / Autumn 2008, p.58, No.2. And, consequently, we find it the fairest way to publish it in Mat Plus, again. – We especially like the choices in key move, by each of the white pieces: 1... Bc1? 5.Ra1??; 1...Ba3? 6.Ra7??, both already in Guy's problem; 1...Kg7,8? 4.g1=R+ dxc6??; 1...Kh7? 6... c8=Q??; 1...c4? 2.Bb8 c5 3.Bd6 cxd6, with promotion in W5, but no mate in W6. (A) • Very nice tries on the first move. (GR) • This is very attractively done. (SD)

### 1593. Kenneth Solja

1.Qc3 (Qe4?) Sd5 2.Kc4 Se3+ (Sf4?) 3.Kd3 Sxg2 4.Ke2 Sxh4 5.Kf1 Sf5 6.Qe1 Sg3#.

Careful play by the white knight and black queen. (A)

### 1594. Viktor Syzonenko

1...Ba1 2.Rb2+ (2.Rb~?, 2.Rf6? – obstruction) Kxb2 3.Bc3+ (3.B~?) Kxc3 4.Qd4+ (4.Q~?) Kxd4 5.0-0 Ke5 6.Rf6 (6.Rf~?) Kxf6 7.Kh8 Kf7#.

Four times, black correction for a victim of a figure.

(A) • Lovely (GR)

### 1595. Guy Sobrecases, Rolf Wiehagen

1...Bb2! 2.d1=R Ba1!(B~?) 3.Rd4 exd4 4.c2 d5 5.c1=R d6 6.Rxa1 dxc7 7.Ra7 c8=Q#.

In some sense, it "doubles" the idea of the alongside miniature and it is enriched by the Phenix of the rook being promoted first. On the other hand, there are not these rich choices in the beginning as in the miniature and it is no longer a miniature at all. (A) • Mate by the bishop is impossible, so the solution is less surprising than it looks at first sight. Nevertheless, beautiful content! (GR)

### 1596. Marcel Tribowski

1.Kb6 Kc1 2.c5 Kd1 3.c4 Kc1 4.c3 bxc3 5.Bd3+ Kb2 6.Bxe2 Kxb3 7.Bd1+ Kc4 8.Ka5 Kc5 9.Ba4 cxb4#; 1.Kb5 Kc1 2.c5 Kd1 3.c4 Kc1 4.c3 bxc3 5.Be4+ Kb2 6.Rd1 fxe4 7.Rd3 exd3 8.e2 d4 9.Kc4 Bxe2#; 1.Kd5 Kc1 2.c5 Kd1 3.c4 Kc1 4.c3 bxc3 5.Be4+ Kb2 6.Rc1 cxb4 7.Rc6 f4 8.Rd6 Kc3 9.Bxg2 Bxg2#.

White play is identic first five moves. I personally would have shortening this problem to H#4 or H#5. First black moves doesn't give that much idea of difference. (KS)

## Fairies

### 1597. Ján Dučák

1.Bxe6? A (2.Qe2#)B, 1...Qxe5,Bg5 2.Bg4 C, hxg5# D, 1...Rg8!; 1.h4-g5! D (2.Bxe6#) A, 1...Qxe5,Bxg5 2.Qe2 B,Bg4# C.

Extended Djurasevic cycle, a difficult theme, shown for the first time in Annan Chess (Southern Chess). The technical Lion pieces will certainly disturb some readers. (EH) • Annan chess specific flights: illusive

h4 is not a flight in the initial position (bK does not move as K!), while f7 is (as bK moves as B) and indeed it is taken in try. Indeed I like the role of LLa7 as thanks to Annan chess it is not active in try to f7 after 1...Qxe5, but it is in solution. NLa3 is worse, of course. (JL)

### 1598. Jean-Marc Loustau

1.PAb5-? ~ 2.Se2#, 1...Bc4 2.Qc5#, 1...Rc4 2.Qd5#, 1...Sg1 2.Be5#, 1...Bf1 2.Sf5#, 1...PAb5!; 1.PAc5!~ 2.Se2#, 1...Bc4! (2.Qc5??); 1.PAd5!~ 2.Se2#, 1...Bc4 2.Qb6# changed (2.Qc5+? PAc5!), 1...Rc4! (2.Qd5??); 1.PAe5!!!!~ 2.Se2#, 1...Rc4 2.Qd6# changed (2.Qd5+? PAc5!), 1...Sg1! (2.Be5??); 1.PAf5!!!!~ 2.Se2#, 1...Sg1 2.Qf6# changed (2.Be5+? PAxe5!), 1...Bf1! (2.Sf5??); 1.PAg5!!!!~ 2.Se2#, 1...Bc4 2.Qb6#, 1...Rc4 2.Qd6#, 1...Sg1 2.Qf6#, 1...Bf1 2.Nh6# changed (2.Sf5+? PAc5!).

Task: 6th white correction (2nd achievement: for the 1st achievement, see my 2nd HM in Phenix 2003) in a quite light setting, with a homogeneous mechanism. Incidentally, to be noticed the black Grimshaw on c4 linked with the following try (not thematic): 1 Sc4? Novotny (2.Qc5,Qd5,Se2#) but 1... Se5! (2 Qd6+? Kxc4! Or 2 Bxe5+? Kd3!). (A) • Jean-Marc strikes again! Who can stop him in white corrections? (EH) • Clearly laid out graded motifs, that is my cup of earl grey! (JL) • Bravo for the achievement, including many superb mate changes. – Was Jean-Marc's remark ("a quite light setting") intended as self-satirical, or an Orwellian relativism? (KB) • The author found with the Pao a nice mechanism that makes things easy – almost schematic. The use of a Nightrider was not really needed. – An example of construction without N: Ka8 Qc6 Bc7 Sb2 g3 Pa7 Pb4 Pe4 PAOb5 e7 e8 VA0a5 – Kd4 Rc1 Ba2 h3 Sf3 Pe3 h7 PAOh5 h6 VA0a6 d2 e1. He could also get rid of the promoted bishop – at some price – for example as follow: Ka7 Qc6 Re7 e3 Bb8 Se4 g3 Pf3 f2 PAOb5 VA0g8 f7 – Kd4 Rc1 Bb3 Sf8 Pg4 PAOh5 b1 d1 VAOh8 a6 h3 d2 a1. (JR)

### 1599. Neal Turner

1.Bg1+! Qb7 2.b3 Z Rf3 3.Bf2 Z f4 4.Be1+ Qb5#.

I've been using royal grasshoppers for some time now, but it was only last year that Juraj Lörinc introduced me to the idea of combining them with SAT. (A) • Note the try 1.b3? Rf3? 2.Bg1+ Qb7 and we're back into the real play, but 1...Rf2! refutes the try. (EH) • Thanks to Neal for a kind dedication! The construction of this seemingly short miniature is indeed almost miraculous. What white needs in the key? To get rid of control of b4 while retaining control of b6. It means B move on a7-g1 diagonal. Which one? 1.Ba7+? fails to 1...Qb7 2.b3 and now Ba7 guards b8! 1.Bb6? is obviously bad. 1.Bd4+?? is illegal selfcheck. 1.Be3+? fails to 1...Qb7 2.b3 Rf2! 1.Bf2+?? is again illegal selfcheck. Thus only the key remains. And then, 3.Bf2! squeezes the black position just like in a typical study gem! While SAT may be unwieldy with normal kings and more-or-less normal rules, it becomes viable with limited movement

abilities of kings. That is why I have tried RGs after seeing some Neal's RG selfmates under normal rules. (JL)

### 1600. Abdelaziz Onkoud

**1.Bc5** Be4 2.Ra1 Rb4#, **1.Bd4** Rb5 2.Rf1 Bd3#.

Model mates. (A) • A neat little ODT miniature – the WK is dispensable. The award of the non-retro Christmas tourney requesting Immun problems was published by judge Guy Sobrecases on MatPlus forum <http://matplus.net/pub/start.php?app=forum&act=posts&fid=tt&tid=676&pid=4585#n4585> as well. (EH) • This combination of mating pictures is known in Circe h#2, with Kb5 and mates by Ra5 and Bc4. (JL)

### 1601. Luis Miguel Martin

**1.Gxh5** d8=B 2.Ke8 Be7#, **1.Gxh4** d8=S 2.Ke7 Se6#.

Capture of white pieces, promotion. Antibatteries and model mates. (A) • It is easy to save one piece and unnecessary black grasshoppers. It was even possible to save two (with technical wp): White Sa8 Pc7 Gg7 Kc5 Pb4 Gh4 Gd1 – Black Ke8 Pe7 Pe6 Ba5 Sf5. Furthermore, I have some doubts about originality. (JL) • I like very much this kind of little things. However the author could go further, for example: Ka5 Ba8 Pb7 G7 c5 g4 – Kd8 Ra7 Ba6 Nd6 e5 Pd7; or: Ka5 Ba8 Pb7 G7 e6 c5 – Kd8 Ra7 f6 Ba6 Nd6 Pd7; or, with pin-mates: Ka5 Ba8 Pb7 Gh7 h3 c2 – Kd8 Qh6 Ra7 Ba6 Pd7 d6 b5; or: Kh5 Ba8 Pb7e5 Gf7 c5 g4 – Kd8 Qf6 Ba6 Nb6 Pd7 b5. (JR)

### 1602. Pierre Tritten, Guy Sobrecases, Jacques Rotenberg

Set play: 1...Rxh1(R)2.Re4 Rh3# & 1...Bxf1(B)2.Se4 Be2#; **1.Rxh3(Ra8)** bxa8=R(Rh1) 2.Re4 Rh3#, **1.Bxe2(Bc8)** bxc8=B(Bf1) 2.Se4 Be2#.

Phoenix and switchback after rebirths of the wR&wB. Monkey theme in its ultimate form: a move is first played by a side -here Black- and repeated by the opposite side (h1-h3 & f1-e2). Switch of functions of the wR&wB. Dual avoidance and switch of functions of the bRd4/bS. Reciprocal captures wR/bR & wB/bB (set play vs actual). Tempo, specific pin-mates. (A) • Interesting construction of zugzwang position. While pc3 just blocks pc4 that in turn limits Rd4, Qf2 is a rear piece of half-battery aimed at wK, preventing random moves of one piece of Rd4-Sc5 pair, while the other blocks e4. But then – Qf2 can be Bf2, can't be? (JL)

### 1603. Dmitri Turevski

**1...nGb4** 2.nGe1 nGxg3#, **1...nGa5** 2.nGe1 nGxe3#, **1.nGb4** nGe1 2.dxe1=nG nGxg3#, **1.nGa5** nGe1 2.dxe1=nG nGxe3#.

I was very impressed when I learned about the problem by Lev Grolman and Georgy Evseev from the website of Juraj Lörinc (<http://jurajlorinc.tripod.com/chess/neumat01.htm#uloha3>) and I thought that it could also be fun if the mating pieces were to pin each other reciprocally. My favourite part here are the twin tries: 1.Gb4 f4 2.Gg4+ Gxg3#??., 1.Ga5 Gc5 2.Gd4+ Gxe3#??.; or: 1.Gb4 Ge1 2.Gh3?? (now

unpinned, but closes h4-h1) Gxg3+, 1.Ga5 Ge1 2.Gd3?? (closes b5-f1, unfortunately also a check) Gxe3+. (A) • It is pleasure to find any positive reference to CCM – and this is indeed worthy reshaping of the LG&GE idea. There are multiple strategies to be tried besides the solution itself and Gd3+? in the last try is only the unfortunate consequence of the limited geometry possibilities (as Gd4+ has to be check in the second solution). (JL) • Nice and interesting, quite challenging to manage not to have any unwanted waiting move. – Pieces h2, g3 and a3 could be bPs, but I guess the author found it more dynamic like that. To let g3 be a G if of course good, almost thematic! (JR)

### 1604. Peter Harris

**a) 1.Qc7[+wPe7]** f7 2.Qf4[+wPc7] c8=Q 3.Qh6[+wPf4] Qh3#, **b) 1.Qh4[+wPe7]** e8=R 2.Qg3[+wPh4] Ra8 3.Qg4[+wPg3] Rh8#, **c) 1.Qg5[+wPe7]** d7 2.Qf4[+wPg5] e8=S 3.Qh4[+wPf4] Sf6#. 3/4 of A.U.W. Interesting collaboration by Black. (EH)

### 1605. Peter Harris

**1.Qh7[+wPe7]** e8=S 2.Qg6[+wPh7] Sd6 3.Qg7[+wPg6] Sf7[+bPd6]#, 1.Qf7[+wPe7] exf7 2.Kg7 f8=B+ 3.Kh7[+wPg7] g8=Q#. 3/4 of A.U.W. Surprising capture of the bK in the second solution. (EH)

### 1606. Vito Rallo, Antonio Garofalo,

#### Valerio Agostini

**a) 1.b1=B** Ra1 2.Ba2 Re1 3.Bd5 Kd3#, **b) 1.b1=R** Rb2 2.Rf1 Kd2 3.Rf3 Rb4#, **c) 1.b1=S** Rc2 2.Kd4 Rc5 3.Sc3 Ke3#.

3 solutions differentiated by B1 – promotion. Simple and efficient. (EH)

### 1607. Ramaswami Ganapathi, Guy Sobrecases

**1.Sg6** fxc6(Sg8) 2.Sf6 g7 3.Sh7 g8=B+! 4.Kxg8(Bf1) Bc4#, 1.Kb4! (1.Kc5?) f6 2.Sf5 f7 3.Sg7 f8=B+! 4.Kxf8(Bc1) Ba3#. That's surprisingly the first chameleon echo shown with this mix (without fairy unit or added condition). The Proof Games amateurs will appreciate the 2 thematical "Schnoebelen" achieved simultaneously with 2 pseudo "Pronkin". (A) • Congratulations to excellent find! (JL) • Nice chameleon echo. (JR)

### 1608. Peter Harris

**a) 1.c1=S** Ra1[+wPa7] 2.Ka2[+bPb2] e4 3.Kxa1[+bPa2] a8=Q 4.b1=B Qh8#, **b) 1.c1=R** Rg7[+wPa7] 2.Ka1[+bPb2] Rg1 [wPg7] 3.Rxg1 h8=B 4.Rb1 a8=R#.

As Peter recently wrote in an article: "Effecting a mate or stalemate with ultra poses intriguing situations. There are wonderful opportunities for composers to exploit the possibilities". This particular problem remarkably exposes theses opportunities and displays a surprising A.U.W and stimulating motives. (EH)

### 1609. Siegfried Hornecker

Set: 1...c8Q 2.JRh7 Qf8[+bKh8]#, **1.JRb2** c8Q 2.JRa2 Qc1[+bKa1]#, **1.JRb1=R** c8Q 2.Rb8 Qa6[+bKa8]#, **1.JRb1=R** c8Q 2.Rg1 Qh3[+bKh1]#, 1.JRa7?? c8Q [wKa8]# would be too short.

See **1609a** by Karol Mlynka, 1st prize in 60th TT of "Jeanschach" ("Pawns only"), section 1 (published in

issue of January to March 2008 that however appeared in late December 2009): Pa7 – Pb2 (1+1), h#2 Republican chess – a) 1.b1=R a8=Q 2.Rb8 Qa6 [+sKa8]#, b) a1=g1: 1.h1=R g8=Q 2.Rh7 Qf8 [+sKh8]#, c) a1=c1: 1.d1=R c8=Q 2.Rg1 Qh3 [+sKh1]#, d) Pb2-c2: 1.c1=R a8=Q 2.Rb1 Qa3 [+sKa1]#. (A)

### 1610. Dmitri Turevski

On the last move the black Joker could not act as King, Queen, Rook, Bishop or Knight, as it would have brought him into selfcheck. So, at least until promotion, this is a Pawn game.

**1.Je5+** rJxe5 2.Jf6 rJc4 3.Jf7 rJc3 4.Jf8=J! rJc2=

I guess this is the first problem where a Joker is promoted into a Joker. Chapeau, monsieur Turevski! (EH)

### 1611. Slobodan Šaletić

**a) 1...Sb3** 2.Re5 Sc5+ 3.Kf6 Be6=, **b) 1...Rc4** 2.Ref6 Rc8+ 3.e6 Bc5=.

White unpins the black rook twice, black selfpins rook and pawn. (A) • The square f6 is a signalling spot in the black position, just crying: block me, block me! Black indeed does that with both otherwise free pieces. (JL)

### 1612. Peter Harris

1.Rb8 Qg8 2.Bg6 Qxb8[+bRh8] 3.Bh7 Qe5=, 1.Rxg1[+wQd1] Qf1 2.Bh1 Qg2 3.Kh5 Qg3=, 1.Ba8 Qxb1 2.Kh7 Qb7+ 3.Kh8 Qf7=.

There is a Circe effect in the Ba8 solution, since move 1.Ba8 allows White to capture on b1 without the bR being reborn. (A) • Correct, and there are also active Circe effects in the other two solutions. (EH)

### 1613. Steven Dowd, Rolf Wiehagen

**1.Kc6** Kg7 2.Kd7 Kf6 3.Ke8 Kxe5 4.Kf8 Kd5 (Verstellung of La2 allowing the BK access forming a L/K battery) 5.Kg8 Kc4 6.Kh8 Kb5=.

We sought to find the most economic presentation of : (a) Super-Durbar to include (b) Platzwechsel of the Kings in a helpstalemate. There are several non-thematic tries, including Kxh7 and promotion of the h6 pawn, all of which just fail to the mobility of the e5 pawn. An e6 pawn allows promotion, resting of the BK on e5 and Db4= In the current position, black can reach a near stalemate in just four moves: – sKa5 sPb6→b4 sPb7→b5 wLb3 wK:h7-g6 h8D-f6 but again the e5 pawn prevents this. We know only of the Berlinger unsuccessful attempt in 5, in the PDB. I did not find any anticipations in WinChloe, but I do not consider myself a skilled searcher in that database. (A) • The authors have said it all; avoiding the dual 5...Kd4/Kd5 by using the interference of the wBa2 is a nice touch. (EH)

### 1614. Daniel Novomesky

**1.Qe2** Bxe2 2.Sa6+ Bxa6#, **1.Qe3** Sxe3 2.Sd5+ Sxd5#, **1.Qe4** Se5 2.Qc6+ Sxc6#, **1.Qe6** Be5 2.Qxd6+ Bxd6#, **1.d8=R** Sxe5 2.Rd7+ Sxd7#.

Helpselfmate in 2 moves with 5 solutions. (A) Five batteries in the “e” line, of which two Dentist variations and three captures of the wQ. (EH) • This leaves more self- than help- impression. At first I wanted to draw a comparison with variations of s#3, but then I finally realized big differences in the

approach to the construction. Needless to say, hs#2 seems to be much easier than s#3 with 5 lines of play. Help- after all? (JL)

### 1615. Mario Parrinello

**1.Na1** Bb3 2.Kc5 dxe2 (dxc2?) 3.Qg8+ Bxg8#, **1.Ng1** Bf3 2.Ke5 dxc2 (dxe2?) 3.Qh5+ Bxh5#.

The problem may be a little symmetrical, but it nicely illustrates the numerous possibilities of Bicolores. (EH) • To my taste this idea is more neutral than bicolor. In neutral fashion it is possible to set it in the more open position with at least two pieces less – and perhaps even more with greater effort: Kd4 Qh8 Pb6 c2 e2 h3 Nb8 e3 – Kg6 Rd2 Bd5 Pd3 nNd6 d7 d8 (8+4+3N), hs#3 2 sol., 1.nNd7-a1 Bd5-b3 2.Kd4-c5 d3xe2 3.Qh8-g8+ Bb3xg8#, 1.nNd7-g1 Bd5-f3 2.Kd4-e5 d3xc2 3.Qh8-h5+ Bf3xh5#. (JL)

### 1616. Peter Harris

**a) 1...Kd3[+wPc4]** 2.Ba8[+bPg2] Qb7[+wPf7] 3.Kb2[+bPa3] Kc3[+wPd3] 4.Kc2[+bPb2]+ Kb3[+wPc3]#, **b) 1...Qe4 [ +wPd4]** 2.Bf1[+bPg2] gxf1=S 3.Kb2[+bPa3] Qb1[+wPe4] 4.Kc3[+bPb2]+ Sxd2#.

Twin b) is more interesting than a), because the wB does not remain as a passive spectator and the mate is more specific. As a matter of fact, it is the author's favourite solution too. (EH)

### 1617. Peter Harris

**a) 1.Kd5** Rb7 2.Kxe4[wKe4→e1] Re7+ 3.Ke6 Rc7 4.Kd6 Rd7#, **b) 1.Kd7** Bc2 2.Kxc8[wKc8→e1] Bb1 3.Kd2 Rd6+ 4.Kd5 Ba2#.

Another shocker by Peter! How can Black be forced to mate White's transmuting King? The solutions are amazing and certainly not for faint-hearted solvers. Every move counts in HaanerChess. Peter shows us another strange fairy mix that will hopefully attract some comments. (EH)

### 1618. Peter Harris

**a) 1...c1=S** 2.Kg7 Se2 3.Kxf8[wKf8→e1] Sg3 4.Kd2 Sh1 5.Kd1 Sf2#, **b) 1...Rd8** 2.Kg7 Rd2 3.Kxh8[wKh8→e1] Rb2 4.Ke2 Rc2 5.Kd1 Rc1#.

Some unusual stuff, that is what we expect from Peter. The uncommon combination of Haaner and AntiCirce is used to show one mate by bR and one by bS. The two f8/h8 captures at W3 enhance the problem's unity. What do readers think about the move repetition at W2? (EH)

### 1619. Geoff Foster

**1.a3** Be8! 2.Ka2 Bg6 3.Ra1 Kh7 4.Bb2 Kh6 5.Bb1 Bh5 6.Sf7+ Bxf7#.

Problem Paradise has just published an older version of this problem because of a misunderstanding. (A) • The essential qualities of this problem are the aesthetic mate, the fact that all units play and the bB tempo on the short e8-h5 diagonal. (EH)

### 1620. Christophe Préchac

**1...a6** 2.e8=B a5 3.Bxg6 a4 4.Bd3 a3 5.g6 a2 6.g7 a1=B 7.g8=B Ka3/c1#

Version of no.1396 (MP35) which had been cooked by René J. Millour (1.d4 Kc3 2.d5 Kd4 3.d6 Ke5 4.g8Q Kf6 5.Q~ Kf7 6.Q~/Kxh7 Kf8 7.Qg8+ Qxg8#). Festina

lente and 3 Bishop promotions. The author deplors the lack of strategic interaction but confesses that this light, correct version was the only one that could successfully be tested. (EH)

### 1621. Kevin Begley, Kostas Prentos

**1.0-0-0!** Bh2 2.Rxf1(Rh1) Rd1+ 3.Kxd1(Ke1) Qg3 4.0-0! (>zz) Kh1=.

Double Castling, Bristol, conditional pins. (A) • The second double-castling problem of this issue, the first being Valery Liskovets' consequent helpmate. This one is more 'concentrated'. (EH) • Specific pins. (JR)

### 1622. Valery Liskovets

**a) 1...Sf7 2.Rh1!** Kf5 3.Rh8 Kg6 4.0-0! Sh6#, **b) 1...Be5 2.Ra1!** Kd5 3.Ra8 Kc6 4.0-0-0! Se7#.

Tanagra with two (restored) castlings. Castling-motivated bR's visits to all 4 corners. W uniformly vacates corners for bR. (A) The author successfully illustrates the condition he recently defined in StrateGems: "This is usual helpmate with the only distinction that all intermediary positions are evaluated **independently** of the earlier moves". (EH) • Makes a fine pitch for Valery's interesting new genre, if only in Rokagogo style – hc#'s best selling point (retro-content) is missing. (KB)

### 1623. György Bakcsi

**1.Bxd2 2. Bxe3 3. Be3xd4 4. Bxe5 5. Bxf6 6. Bxe7 7. Bxd6 8. Bxf4+ c1B=.**

Solvers can finally relax with this new humorous composition from Hungary. Which pawn should wBc3 first capture: d4 or d2? The answer is not too difficult to find. (EH) • It is necessary to eat all black pawns and Rf6 quickly. No time to make captureless move and that makes 1.Bxd2 the only possible 1st move. (JL)

### 1624. Ramaswami Ganapathi

**1.b1=Q 2.Qxd1(+bQd8) cxd8=B(+wBc1)#, 1.b1=S 2.Sxc3 (+bSb8) cxb8=R(+wRa1)#.**

Mixed AUW and model mates. (A) • Short but beautiful! (CP) • It may sound harsh, but even this scheme seems to me well known. Have I already seen too much fairies? (JL) • Very pleasant. (JR)

### 1625. Jaroslav Štůň

**1.c7-c6 2.c6xd5[bPd5→d7] 3.Ke8-f7[+wGe4] 4.d7-d5 5.d5xe4[bPe4→e7] 6.Kf7-g6[+wGf3] 7.e7-e5 8.e5xf4 [bPf4→f7] 9.Kg6-h7[+wGg5] 10.f7-f6 11.f6xg5[bPg5→g7] 12.Kh7-h8 [+wGg6] Gf3-c3#.**

Systematic manoeuvre in order to bring the bP to g7 and the wGs to the right places. (EH)

### 1626. Rolf Kohring

**1.g1=S 2.Sf3 3.Sd2 4.Sxe4 5.Sc3 6.Kc2 7.Kb3 8.Sa2 9.Sb4 10.Ka4 11.Kb5 12.Sa6 13.Sc5 14.Kc6 15.Kd5 16.Sb3 17.Sd4 Rc5#.**

Elimination of interference white mass; threefold line-blocking. (A) Please note that the wSg5 cannot be replaced by a wPf5 because of a dual 3.Sg5 4.Sxe4 (EH) • Nice idea – in series-movers, a Bishop is seen more often than a Knight helping the King getting around an opposite Rook!

With regard to a previous comment – "Please note that the wSg5 cannot be replaced by a wPf5 because of a dual 3.Sg5 4.Sxe4 (EH)": actually, the white Knight can be replaced by either a white or a black pawn, by shifting the position two files to the right and further adjusting the position of the black Pawn, losing a move in the process, 8/6B1/8/7P/4R1PK/8/7p/5k2: 1.h2-h1=S 2.Sh1-f2 3.Sf2xg4 4.Sg4-e3 5.Kf1-e2 6.Ke2-d3 7.Se3-c2 8.Sc2-d4 9.Kd3-c4 10.Kc4-e5 11. Sd4-c6 12.Sc6-e5 13.Kd5-e6 14.Ke6- f5 15.Se5-d3 16.Sd3-f4 Re4-e5#.

Not sure if the "Elimination of interference white mass" is by design or simply a by-product of the diagram position and the need to prevent the black Knight moving to c2 instead of d3! The extra pawn can certainly be avoided, for instance 8/8/6S1/3R4/k7/8/3KP2p/8: 1.h2-h1=S 2.Sh1-f2 3.Sf2-d3 4.Sd3-c5 5.Ka4-b5 6.Kb5-c6 7.Sc5-b7 8.Sb7-d6 9.Kc6-d7 10.Kd7-e6 11. Sd6-f7 12.Sf7-e5 13.Ke6-f5 14.Kf5-e4 15.Se5-c6 16.Sc6-d4 Rd5-e5#. Excelsior can also be added to the mix, at the same time allowing the pawn to play a more active role before it promotes – 8/6p1/4K3/1B6/1P5k4R3/8/8: 1.g7-g5 2.g5-g4 3.g4-g3 4.Kh4-h3 5.Kh3-g2 6.Kg2-f2 7.g3-g2 8.g2-g1=S 9.Sg1-e2 10.Kf2-e1 11.Ke1-d2 12.Se2-c1 13.Sc1-d3 14.Kd2-c3 15.Kc3-d4 16.Sd3-f2 17.Sf2-e4 Re3-d3#. (CP) • Well constructed sh# is always welcome nut to crack. (JL)

### 1627. Jaroslav Štůň

**a) 1.g4 2.g5 3.Kg4 4.h4 5.h5 6.h6 7.h7 8.h8=R 9.Rf8 10.Rf5 11.Kxf4 auto#, b) 1.gxf4 2.f5 3.f6 4.f7 5.f8=R 6.Rf3 7.Kg3 8.Kxh2 9.Rxf2 10.Kg1 11.Kxf1 auto#, 1.Kg4 2.h4 3.h5 4.h6 5.h7 6.h8=Q 7.Qh3 8.Qxf1 9.Kh3 10.Kxh2 11.g4 auto#.**

Auto-mate is a rare bird in fairy columns. Any amateur among commentators? (EH) • *Rara avis, indeed!* The Series Auto-mate was first introduced in December 2009, being the theme of the quick series-movers online tournament organized by ChessProblems.ca between 25.12.2009 and 05.01.2010 – results at [t1.chessproblems.ca/results.htm](http://t1.chessproblems.ca/results.htm). The first "auto-mate" problem (!#1 SuperCirce) was published by Hans Gruber and Kuhlmann Jorg in 1989 (204, Das Vielwaterproblem), and the only other auto-mate problem published before the ChessProblems.ca T1 seems to be a h-!#1.5\*, Bedrich Formanek, Sachove zarty, 2000. In 2010, after the tournament, Arno Tunzler published two other series auto-mate problems: 9941 feenschach 178 and T1 Chessproblems.ca, followed by a number of new series auto-mate length records, either alone (HC7, HC8, HC9, HC11) or in collaboration with Jan Gohla (HC13) and Cornel Pacurar (HC10) – see [originals.chessproblems.ca](http://originals.chessproblems.ca).

Jaroslav's composition is an enjoyable, fresh new approach; the imbalance between the two twins, in terms of number of solutions, is a pity. (CP)

**Retro/Math****1628. Ya'aqov Mintz**

1.Sc3 g5 2.Sd5 g4 3.Sxe7 g3 4.Sd5 Qf6 5.Sc3 Qb6 6.Sb1 gxf2#.

Black tandem Q+P, WS switchback, white homebase. (A)

**1629. Ya'aqov Mintz**

1.f4 e5 2.f5 e4 3.f6 e3 4.fxg7 Sf6 5.gxh8=R Se4 6.Rxh7 Qf6 7.Rxf7 Qf2+ 8.Rxf2 exf2#.

White homebase, roundabout. (A)

**1630. Ya'aqov Mintz**

1.Sc3 Sf6 2.Se4 Sxe4 3.g4 Sxd2 4.e4 Sxf1 5.e5 Sxh2 6.e6 Sxg4 7.Rh6 Sxh6 8.Qh5 Sg8 9.exf7#.

Roundabout (bS). (A)

**1631. Ya'aqov Mintz**

1.e4 e6! 2.e5 Bd6 3.exd6 e5 4.dxc7 e4 5.cxd8=S e3 6.Sxf7 e2 7.Sxh8 exd1=R+ 8.Ke2 Rxc1 9.Sf7 Rxf1 10.Kxf1 Kxf7 11.Ke1 Ke8.

First example of a slow – six-move – excelsior in a double Ceriani-Frolkin plus Donati themes problem. Full homebase (white and black). Switchback of the knight and of both kings. (A)

**1632. Paul Raican**

1.a4 Sc6 2.Ra3 Sd4 3.Tf3 Sxe2[Pa3] 4.Sc3 Sxg1[Sb1] 5.Ba6 Sf6 6.Sb5 Sxf3[Rh6]+ 7.Qxf3[Sg8] Sg4 8.0-0 Sxh2[Pc6] 9.Kxh2 [Sb8] Sf6 10.Kh3 Sxc6[Ph2] 11.Dxf6[Sb8] Sb4 12.axb4[Sg8].

Cage Circe: Like Circe, but the rebirth square is any possible "cage". A cage is a square, from which the reborn piece has no or only capturing moves. If no cage exists on the board, the captured piece disappears. Pawns which are reborn on the own 1st rank, can make a one-move step (with or without capture). Pawns which are reborn on the own 2nd rank, can make a double-step. Pawns which are reborn on the promotion rank, are instantly reborn (the cage rule applies to the promoted piece). The capturing side decides to which piece the pawn is promoted. – Double interchange of black Knights

**1633. Paul Raican**

1.h4 d5 2.h5 Bg4 3.Rh4 Bf3 4.Rc4 dxc4 5.exf3 Qxd2+ 6.Ke4 Qb4 7.Qd8+ Kb5 8.Se2 c3+ 9.Kxb7 Sd7 10.Sd4++ Kxf1+ 11.Kd5 Qb7+ 12.Kxf7 Se5+ 13.Kxh8 Sg6+ 14.Kf7 Kg1 15.Ke6 Qc8+ 16.Ke1.

WK circuit. Correction of 1405, Mat Plus 35/2009.

**1634. Mario Parrinello, Kostas Prentos**

1.Sa3 Sf6 2.Sc4 Sd5 3.Se5 Sb4 4.Sg6 fxe6 5.a4 Kf7 6.Ra3 Kf6 7.Rf3+ Kg5 8.Rf6 exf6 9.h3 Bc5 10.Rh2 Re8 11.Rh1 Re6 12.Rh2 Ra6 13.Rh1 b6 14.Rh2 Bb7 15.Rh1 Be4 16.Rh2 c6 17.Rh1 Qc7 18.Rh2 Qxh2 19.g3 Qg2 20.f3 Bf2# Try: 1.a4 Sf6 2.Ra3 Sd5 3.Rg3 Sb4 4.Rg6 fxe6 5.Sc3 Kf7 6.h3 Kf6 7.Sd5+ Kg5 8.Sf6 exf6 9.Rh2 Bc5 10.Rh1 Re8 11.Rh2 Re6 12.Rh1 Ra6 13.Rh2 b6 14.Rh1 Bb7 15.Rh2 Be4 16.Rh1 c6 17.Rh2 Qc7 18.f3 (18.Rh1 Qh2 19.g3 Qg2 20.f3 Bf2#, but Rh1) Qxh2 19.g3 Qg2 20.?? (or 15...Qe7 16.g3 Qe4 17.Rg2 Qxg2 18.f3 Be4 19.??)

There are two ways to sacrifice the white pieces [Ra1] and [Sb1] on f6 and g6. The try fails because the

remaining rook is left on the wrong square, or because white runs out of moves before the 20th move.

**1635. Guy Sobrecases**

1.b4 g5 2.b5 g4 3.b6 g3 4.bxa7 gxh2 5.axb8=S hxg1=S 6.Sa6 Sf3 7.exf3 h6! 8.Bc4 h5 9.d3 h4 10.Bd2 h3 11.Ba5 hxg2 12.Qd2 g1=S 13.Qc3 Se2 14.Sd2 Sd4 15.0-0-0 Sc6 16.Rdg1 Sb8 17.Sf1 (C+ Natch, Euclide).

**1636. Nikolai Ivanov Beluhov**

R 1.Qf2-g3+ a6-a5 2.Sc3-b1 a7-a6 3.Sb5xPc3 c4-c3 4.Sd6-b5 Qg3-f3 5.Qg1-f2+ Qf3-g3+ (here comes the first cross-check tempo move) 6.Sf7-d6 Se6-g5 7.Sg5-f7+ (releasing the bSg4 too early is one move too slow, but this becomes evident a lot deeper into the retroplay) Sd4-e6 8.Qh1-g1 Sb3-d4 9.Qg1-h1 Sa1-b3 10.Qf2-g1 a2-a1=S 11.Qg1-f2 a3-a2 12.Qf2-g1 (a wS uncaptured on a2 needs six moves to reach g4, and one uncaptured on a3 needs five, so the two possibilities seem equal in rights. But the first leaves Black with an "un-recharged" tempo-mechanism in the SE corner and strips him of one tempo-move!) b4xSa3 13.Sb5-a3 c5-c4 14.Sd6-b5 Qg3-f3 15.Qg1-f2+ Qf3-g3+ (the second cross-check tempo move) 16.Se8-d6 c6-c5 17.Sf6-e8 Sf2-g4 18.Sg4-f6+ Qg3-f3 19.Qh1-g1 Rf3-e3 20.Re3-e2 Be2-d1 21.a3-a4 (Qg1 would require more black tempo-moves later; this is why White could not recharge the mechanism back at move 12 unplaying a3-a4) Bd1-e2 22.Be2-f1 c7-c6 23.Kf1-e1 b5-b4 24.Kg1-f1 b6-b5 25. Bf1-e2 Be2-d1 26.a2-a3 Bd1-e2 27.Re1-e3 Be2-d1 28.Ra1-e1 Ke3-f4 ...the black King leaves via d4 and everything unlocks.

Cross-check tempo play. (A)

**1637. Vlaicu Crisan, Paul Raican**

R 1.Ba8-e4 e4-e3+ 2.g5xBf6[Bf8, -bRf8] Bd4-f6+ 3.Kf1-g2 0-0+ 4.Kf2-f1 Be5,f6-d4+ 5.Sf7xRh8[Rh8, -wSh8] & 1.Bc6#, 1...Ba2-b1,b2-b1=B+ 2.Kf2-g2 e4-e3+ 3.Ke3xBf2[Bf8]+ Bg3-f2+ 4.Kf4-e3 B--g+ 5.a7-a8=B & 1.a8=Q,R#, (1...Sf5-g7+? 2.Qh6xBf8 [Bf8, -wQf8] & 1.f7#).

Specific uncaptures with castling. (A)

**1638. Günther Weeth, Klaus Wenda**

Main plan: R 1.Ka8xBb7[Ke1]? Bc8-b7+ 2.Bb7xRc8=bB [bBc8] Sb8-a6+ 3.Rg8-c8=wR & v: 1.Bg2+ 1...Qf1! – In the foreplan the line f6-f1 is closed: R 1.Ke1xPf2[Ke1]! f3-f2+ 2.Ke2xPd2[Ke1] f4-f3+ 3.Ke1-e2 d3-d2+ and now follows the main plan: 4.Ka8xBb7[Ke1]! Bc8-b7+ 5.Bb7xRc8=bB[bBc8] Sb8-a6+ 6.Rg8-c8=wR & v: 1.Bg2#.

Tries: R 5.Bb7xQc8=bB[bBc8]? Sb8-a6+ 6.Qg8-c8=wQ & v: 1.Bg2#, but R 5...Qd8-f6+!; R 2.Ke2xBd2[Ke1]? f4-f3+ 3.Ke1-e2 Qf8-f6+!; R 2.Ke2xSd3[Ke1]? f4-f3+ 3.Ke1-e2 Sb8-a6+!; R 1.Ke1xPd2[Ke1]? d3-d2+ 2.Ke2xPf2[Ke1] d4-d3+ 3.Ke1-e2 f3-f2+ ... & v: 1.Bg2#?? impossible, because the diagonal is closed.

Twice usage of the magical square c8, gain of wB and wR, rex solus-miniature – Magical square: A unit except King which enters a magical square changes its colour. Type II: If in Antircirce a unit captures another unit which stands on the magical square, then the capturing piece first changes its colour – on the magical capture – and is then reborn according to the Antircirce rules.

**1639. Günther Weeth**

Basic plan: **R** 1.Ke7xSe6[Ke1]? Sf8-e6+ 2.d3-d4 & v: 1.Kf6#?, but 1...Kxf6[Ke8]!

Foreplan: **R** 1.Ke1xBd2[Ke1]! Bc1-d2+/Be3-d2+ 2.Ke1xBd2 [Ke1] Be3-d2+/Bc1-d2+ 3.Kf3xBc4[Ke1] B any-e4+ 4.a6xBb7 [Pb2]! Bc8-b7+ 5.Kf2-f3 Bd2-e3+ 6.Ke1-f2 Be3-d2+ and now: 7.Ke7xSe6[Ke1] (not 7.Ke7xSd7[Ke1]? Sf6-d7+) Sf8-e6+ 8.Bc6=(wB)xBe8[bBc8] & v: 1.Kf6#

(In the 8th move only a black bishop can be uncaptured as a black knight would control square f6. Uncapturing a black rook or queen on e8 would render an illegal self-check.)

Thematic content:

In the foreplan, White forces the decoy of a black officer (yet to be uncaptured) to its home square in order to provide an Anticircensian King's mate with the help of this officer via the magic square II. – Referring to the (New German) logic: The obstacle of the basic plan is not entirely annihilated in the foreplan. But the only purpose of the foreplan is to establish the condition for the full annihilation of that obstacle in the modified basic plan. The second move of the basic plan (d3-d4) is replaced by the 8th move with a view to controlling square e4. The principle of "zweckreinheit" is not violated, as the control play shows: **R** 8.B any xBe8[bBc8]? & v: 1.Kf6+ Ke4!

**1640. Nikolai Ivanov Beluhov**

Yes, White may mate in one: 1.Rxb1#. In this case, the last move must have been **R** 1.g2xQh1=S. The cage is released like this: **R** c2-c3, Sc3-b1, e2-e3, f3xSg2 and now the bK can leave via g2-h3. Earlier was played b3xRa2-a1=R, so two black pawns promoted to the units they captured to pass the white pawn barrier.

Try: g2xRh1 or g2xNh1 still won't let the bK leave, as neither would f3xRg2.

Try: Unpromote bSb1. c2xSb1 accomplishes nothing. c2xR(Q)b1 forces R(Q)xSb1+ (capturing a different piece is impossible) and accomplishes nothing once more.

Bi-coloured Phenix theme (pawn captures piece, then promotes to this kind of piece) doubled.

**1641. Nikolai Ivanov Beluhov**

**R** 1.Sg1-h3# b5-b6 2.a5-a4 b4-b5 3.a6-a5 b2-b4 4.b3xSa2 Sb4-a2 5.a7-a6 Sc2-b4 6.b4-b3 Se3-c2 7.Kh3-h4 Rg4-g3+ 8.Rg3-g2+ Sg2-e3+ 9.b5-b4 h4-h5 10.b6-b5 Rh5-g5 11.b7-b6 Rh8xPh5 12.h6-h5 Kg5-f4 13.h7-h6+ Rf4-g4 14.Bg4-f3+.

Two retro-batteries are formed and fire in the retroplay, right after the respective Kings step in their places "at the point of the gun".

**1642. Dragan Lj. Petrović**

**R** 1.Rf1-f2 a6-5 2.Qf2-g1 a7-a6 3.Rg1-f1 a5-a4 4.Qf1-f2 b6xQa5[Qd1] 5.Qa4xPa5[Pa7] a6-a5 6.Rf2-e2 a7-a6 7.Qa8xPa4[Pa8] a5-a4 8.Qe2-f1 a6-a5 9.Qd1-e2 c7xQb6[Qd1] 10.Qa5-b6+ a7-a6 11.Qa4xPa5[Pa7] a6-a5 12.Qc6-a8 a7-a6 13.Qh6xPc6[PC7] c7-c6 (Now the Qa4 demonstrates Frolkin's 3+4 moves tempo play presented in Rex Multiplex 1983, PDB: P0008401. Using this manoeuvre the Qh6 goes back to d1 in order to take part in the revival

of the missing wB.) 14.Qa6xPa4 [Pa7] a5-a4 15.Qc6-a6 a6-a5 16.Re2-f2 a7-a6 17.Qa6xPc6 [Pc7] c7-c6 18.Qa5xPa6 [Pa7] a7-a6 19.Qa4xPa5[Pa7] a6-a5 20.Rf1-g1 ...62.Qd1-e2 a7-a6 63.Qa8xPa4[Pa7] a5-a4 64.Qc6-a8 b6xQa5[Qd1] 65.Qh6xPc6[PC7] a7xBb6 66.Bd8-b6+ c7-c6 67.Qa4xPa5 [Pa7] a6-a5 68.Be7d9 (The Queens changed the roles. Once more we will use Frolkin's manoeuvre) ... 117.Qd1-e2 a7-a6 ... 120.Re2-f2 a7-a6 121.Qa6xPc6[PC7] d7xQc6[Qd1] 122.Qa5xPa6[Pa7] a7-a6 123.Qa4xPa5[Pa7] a6-a5 124.Qh6-c6 a7-a6 (The following 5 moves author's new tempo manoeuvre enables the next Q's return to d1) 125.Qa8xPa4[Pa7] a5 126.Qd8-a8 a6-a5 127.Qa5-d8 a7-a6 128.Qa4xPa5[Pa7] a6-a5 129.Rf1-g1 a7-a6 ...189.Qd1-e2 ...199.Bf8xPd6[PD7] e7xQd6[Qd1] 200.Qh6-d6+ (Frolkin's manoeuvre again) ...249.Qd1-e2 ...252.Re2-f2 a7-a6 253.Qa6xPe6[Pe7] f7xQe6[Qd1] 254. Qa5xPa6 [Pa7] a7-a6 255.Qa4xPa5[Pa7] a6-a5 256.Bd6-f8 a7-a6 (Once more 5 moves play for the last Q's return) ... 266.Qh5xPf5 [Pf7] ...316.Qf1-f2 a7-a6 317.Qa8xPa4[Pa7] a5-a4 318.Rf2-e2 a6-a5 319.Qe2-f1 f6-f5 320.Qd1-e2 g7xQf6[Qd1] 321.Qe6-f6+ a7-a6 322.h3xPg4[Pg7] g5-g4+ etc.

**Try 1:** 1.Rf1-f2 b6xQa5[Qd1] 2.Qa7-a5 a5-a4 3.Qc7-a7 a6-a5 4.Qf2-g1 b7-b6 5.Qa5-c7 a7-a6 6.Qa4xPa5[Pa7] a6-a5 7.Qa5-a4 a7-a6 and retro eternity;

**Try 2:** 1.Rf1-f2 b6xQa5[Qd1] 2.Qa8-a5 a5-a4 3.Qc6-a8 a6-a5 4.Qf2-g1 c7xBb6 5.Ba5-b6+ a7-a6 and retro eternity;

**Try 3:** 8.Qe2-f1 b7-b6 9.Qd1-e2 b6xQa5[Qd1] 10.Qg8-a8 a7xBb6 11.Bc7xPb6[Pb7]+ b7-b6 12.Qa4xPa5[Pa7] a6-a5 13. Bd6-c7 and although we have Q's tempo play (see 125th move) the Pb7 is fixed;

**Try 4:** 64.Qc6-a8 a6-a5 65.Re2-f2 a7-a6 66.Qa6xPc6[PC7] d7xQc6[Qd1] and although we have Q's tempo play (see 125th move) there is no way to revive the wB.

"A circe retro monster". (A)

**Commentators:**

A = Author(s), CP = Cornel Pacurar, EH = Eric Huber, FR = Frank Richter, GF = Geoff Foster, GR = Gilles Regniers, HF = Harry Fougiaxis, HR = Hauke Reddmann, JR = Jacques Rotenberg, JL = Juraj Lörinc, KS = Kenneth Solja, KB = Kevin Begley, MV = Milan Velimirović, PE = Paz Einat, SN = Sathya Narayanan, SK = Seetharaman Kalyan, SH = Siegfried Hornecker, SD = Steven Dowd, VS = Vilimantas Satskus.

**MAT PLUS REVIEW Spring-Summer 2010**

Articles: Andrey Frolkin and Andrey Kornilov: *Retroschielding: A Theoretical Outlook*; Sergiy Didukh: *Logical Study – Part 3: Artistic Content Of The Logical Study*; Dragan Stojnić: *Anti-Reversal Doublings In A Twomover*; Petko Petkov: *Take & Make Chess – Beauty And Dynamics!*; Marjan Kovačević: *A Lady's Touch In Problem Chess – An Interview With Odette Vollenweider (Part 2)*; René J. Millour: *Mars Circe 30*; Dragan Stojnić: *En Passant Key In Orthodox Problems And Selfmates (Part 2)*. Also awards for h#2, fairies and retro& math 2008, as well as eg and h#n 2009.