



THE PROBLEMIST

BRITISH CHESS PROBLEM SOCIETY

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ADDING TO THE SPECTRUM (Part 1)

by John Rice

In the year 2000 the highly-talented and much-missed bernd ellinghoven offered me the opportunity to present a selection of my published problems in the series Editions feenschach-phénix, which he edited and produced, in collaboration with Denis Blondel. This book duly appeared in 2003 as *Chess Problem Spectrum*, no 9 in the sequence. 17 years later, during the pandemic, I started work on what I hoped would become a second anthology, to include the many originals of mine that had appeared since then. For one reason and another this project had to be abandoned. However, our Editor has now generously offered me space in *The Problemist* to present a selection of my work from the 21st century, and this is the first of the series. Not included here are any of my problems quoted in the BCPS Centenary booklet.

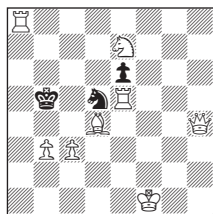
1 John Rice

12 pl 6th WCCT 1998-2001

1 The theme for the 6th WCCT required twomovers with at least 2 black defences changing their motives between at least one try and the solution. Here the line-closures of the try-play become self-pinning captures aimed at securing a flight. 1.Se8? (>2.Qc4) Bd4 2.Rd6; 1...Sed4 2.Sc7; 1...Sfd4 2.Qe5; 1...Rxc3! **1.d4!** (>2.Qc4) Bxd4 2.Sb6; 1...Sexd4 2.hxg8Q; 1...Sfxd4 2.Bg2; 1...Rxc3 2.Sxc3; 1...Rxe2 2.c4; 1...Sd2 2.Qe5.

2 John Rice

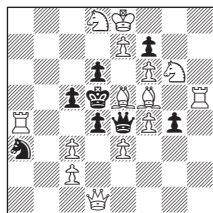
6 Pr Casa-70 JT 2002-3



#2

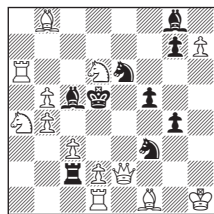
4 Barry Barnes & John Rice

Sp Pr Melnichenko-65 JT 2004-5



#2

2 Alex Casa (1932-2005) was a distinguished French composer with whom I corresponded from time to time, and it was a pleasure to submit entries to the tourney to mark his 70th birthday. In this problem it's clear enough that White must release Black from stalemate. 1.Ba7? (>2.Qa4 - not 2.Qb4?/Qc4?) Ka6! 1.Bb6? (>2.Qb4 - not 2.Qa4?/Qc4?) Kxb6! **1.Bc5!** (>2.Qc4 - not 2.Qc4?/Qb4?) Sxe7 2.Qa4; 1...Sb6 2.Qb4; 1...Se3+ 2.Bxe3; 1...Sf4 2.c4; 1...Kxc5 2.Qb4. Cycle of threats and avoided threats.

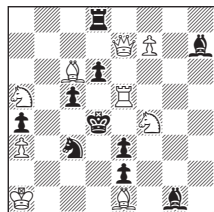


#2

3 An obsession of mine in the early years of this century was **tertiary threat correction**. Here the initial try is easily refuted, so White must try harder with a new threat, but even his second attempt fails. The third attempt, again with a new threat, is the key, and then the threats that failed reappear as mates in the variation-play. 1.Rg5,Rh5? (>2.Qf6) Sd5,Se4 2.R(x)d5; 1...d5 2.Qe5; 1...Re8! 1.Rxe3!? (>2.Bxc3 [Qf6?]) Bxe3 2.Qf6; 1...S~ 2.Sxe2; 1...Se4 2.Rd3; 1...Bd3 2.Rxd3; 1...c4 2.Qa7; 1...Be4! **1.Rxc5!** (>2.Rc4 [Qf6? Bxc3?]) dxc5 2.Qf6; 1...d5 2.Bxc3; 1...Bd3 2.Se6; 1...Kxc5 2.Qa7.

John Rice

3 HM *StrateGems* 2005



#2

4 Barry Barnes was a good friend of Viktor Melnichenko, and he was therefore keen to submit an entry to the Ukrainian composer's jubilee tourney. He came up with the idea of the bQ making two Schiffmann defences on different squares, and between us we produced this entry. We both regretted the unavoidable dual after 1...Qxc2. **1.Bxd4** (>2.Be6) Qe6 2.Be5; 1...Qf3 2.Bd3; 1...Qxf5 2.Qh1 [Be5?]; 1...Qxd4 2.e4 [Bd3?]; 1...Qxe3 2.Bxe3; 1...Qxf4 2.Sxf4; 1...Qxe7+ 2.Sxe7.

continued on p.93

With this issue we thank **Jim Grevatt**, retiring from his editorial role in the Championship section after decades of exemplary work. This is a chance to record thanks to all who contribute to the magazine (including a regrettably tardy 'shout out' to **Les Blackstock**, compiler of the index sent in January); and, as we continue to remember Barry Barnes, a mention that he had compiled a virtually complete set of issues of *The Problemist* from 1926, which his widow Jean would be very happy for me to send to a reader who would value it (please contact me!). We start with Ian's account of the successful e-weekend experiment. Amidst all the creative aspects of the weekend, we should record the prosaic news that the BCPS AGM appointed the 2025-26 office-bearers listed on the back page. Welcome to **Brian Cook**, our new President, and many thanks to our (also exemplary!) outgoing President Ian Watson.

New joiners: We are delighted to welcome **Paul Heeny** (Birmingham).

E-WEEKEND EXPERIMENT

We hosted the first-ever Zoom chess problemists' weekend, on Easter Friday and Saturday. Some fifty people took part, all connecting by Zoom. There were lectures, social sessions, a solving competition, some quizzes, and a 'Show My Problem' session, together with our AGM. We had participants from across the globe – California, Brazil, Singapore, even Australia, in spite of the time differences.

Judging from the feedback from attendees, it was a major success. I hope we will repeat it – in due course! (It was a lot of hard work to organise and run, although considerably less so than a similar-sized physical event would have been.) The major advantage of running such an event online is that our Society is truly an international one, in spite of our name, and this is a way we can connect our members together.

One theme of the e-Weekend was to honour the memory of that fine problemist and delightful person, Barry Barnes. The weekend began with a lecture about Barry, given by David Shire who combined personal reminiscences with explanations of many of Barry's compositions.

On the Saturday, lectures were given by Yochanan Afek and Jonathan Mestel. Yochanan's was about the Phoenix theme in endgame studies, specifically about repeated reincarnations of captured pieces. Jonathan talked about logic in problem-solving, surprisingly suggesting that one can often solve a problem by examining the roles of a- and h-pawns.

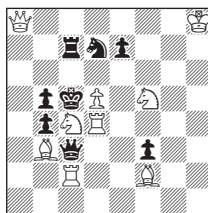
In the 'Show My Problem' session, five different composers took the opportunity to demonstrate their own compositions, and Yochanan showed a classic by Efim Rukhlis in honour of the recent centenary of Rukhlis' birth. The solving competition, set by Michael McDowell, saw Silvio Baier and David Hodge share first place with perfect 50/50 scores. They were not even outwitted by a Circe endgame study! David Hodge had written some new software for the e-Weekend, to display problems and their solutions via Zoom; it worked excellently, and I think it could be used widely in the chess problem community.

Several attendees who are also members of other chess problem societies indicated that they may take up the e-Weekend idea in their own societies. Perhaps such online events might also become a way to attract younger people to problems. Barry Barnes would have been delighted to be the start of such a spreading of our art. There is, of course, a Barnes Theme in two-movers, but I think popularising problems was his favourite theme.

Ian Watson

WINTON BRITISH CHESS SOLVING CHAMPIONSHIP 2025-2026

The starter problem for this championship, again sponsored by **Winton**, is shown at left. White, playing up the board, is to play and force mate in two moves against any black defence.



#2

There is no entry fee, and the competition is open to British residents only. Competitors need send only White's first move, known as the

key-move. Postal entries should be sent to:

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

Or email: winton@theproblemist.org

All entries should be postmarked or dated no later than **31st July 2025** and must give the entrant's name and home address. Juniors under the age of 18 on 31st August 2024 must give their date of birth. *Please mention that you saw the starter problem in The Problemist.*

Receipt of the solution to the starter will only be acknowledged after the closing date, when all competitors will receive the answer, and those who get it right will also receive the postal round, which will contain 8 more difficult and varied problems. In due course the best competitors and the best juniors from the postal round will be invited to the final at Harrow School on 21st February 2026. The ultimate winner of the final will win the right to represent Great Britain at the World Chess Solving Championships later in 2026.

NORMAN MACLEOD AWARD 2022–2024

This award is for the most original, amusing and/or quirky problem of any genre published in *The Problemist* in the three-year period 2022–2024. Entries will be assessed by a team of judges.

Section editors are asked to send their nominations as soon as possible to Dafydd Johnston, drjohnston@cymru.ac.uk Composers of originals which they think might be possible candidates for the award are invited to send details to Dafydd within 4 weeks of the appearance of this announcement.

THE REINFORCED PHOENIX THEME, by Yochanan Afek

[Summary of a lecture given at the recent BCPS e-weekend]

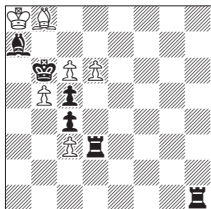
Phoenix is a popular theme in various genres of chess composition. In the course of the solution a piece is captured and later is reborn by promotion to the very same piece of the same colour as the captured one. The theme is named after the long-lived bird, associated with Greek Mythology, that cyclically regenerates or is otherwise born again. Associated with the sun, a Phoenix obtains new life by arising from the ashes of its predecessor. **A** is a comprehensive introduction to our theme by the late Swedish composer: **1.Rf2!** 1...b5? would prove hasty after 1...g2+ 2.Ke2 g1Q 3.Rf1 f3+ wins; whereas 1.Ke2? Kh2! 2.Rf2+ gxf2 3.Kxf2 e4 4.b5 e3+ 5.Kf3 e2 6.Kxe2 Kg2 7.b6 f3+ just draws. **1...gxf2** 1...f3 fails to 2.Rxf3 g2+ 3.Ke2 g1Q 4.Rf1 winning. **2.b5 e4 3.b6** 3.Kxf2? is met by 3...e3+ 4.Kf3 e2 5.Kxe2 Kg2! draw. **3...e3 4.b7 f3 5.b8R!** wins. Whereas 5.b8Q? e2+ 6.Kxf2 e1Q+ 7.Kxe1 f2+ 8.Kxf2 draws.

B is a lovely manifestation of mutual bishop play for mate and against stalemate: **1.Bg6+ Kg8 2.Bf7+ Kh7 3.Bg8+! Kxg8 4.Kg6 a1Q!** 4...Bxg7 5.e7 a1Q 6.e8Q+ mating. **5.Bxa1 Bg7! 6.e7 Bf8 7.e8B!** 7.e8Q/R? stalemates; whereas after, for example 7.e8S? Ba3 8.Bg7 Be7 9.Sc7 Bf8 10.Be5 Bg7 White is unable to mate. **7...Bg7 8.Bf7+ Kh8 9.Bxg7#.**

C uses a more ambitious scheme: **1.d6** Wrong is 1.Kxa8? Sxd5 2.e8S Be5 mating. **1...Se8** Or 1...Bd5 2.d7 Sxd7+ 3.exd7 Be5+ 4.Kc8 Bb7+ 5.Kd8 Bf6 6.Ke8 Bc6 7.Kf7 draws. **2.d7 Bb7 3.dxe8S! Be5+ 4.Sc7+ Kb6 5.e8S! Bh2 6.e7 Be5 7.Sd6! Bxd6 8.e8S! Be5 9.Sd6! Bxd6** Stalemate!

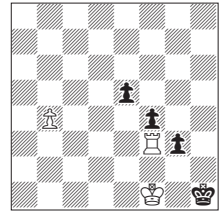
In **D** White is materially clearly superior but still faces a group of mighty enemy passers. **1.Bg3 e1Q+!** After 1...Re5+ 2.Bxe5 e1Q+ 3.Bc3 Qxe8 4.Rb3 White wins on material; 1...Rxe8 is met by 2.Rb3 wins; whereas 1...b1Q is defeated by 2.Sc7+ Ka7 3.Bf2+ Kb8 4.Rb6+ winning. **2.Bxe1 Re5+ 3.Ka4 Re4+** Not 3...b1Q 4.Sc7+ Ka7 (4...Kb8 5.Rb3+) 5.Bf2+ mating. **4.Bb4! Rxb4+!** 4...b1Q allows 5.Sc7+ Kb8 6.a7+! Kxa7 7.Kb5+ Kb7 8.Sd5 wins. **5.Kxb4** As 5.Ka5? b1Q 6.Sc7+ Ka7 7.Rf7 Kb8 8.Rh3 is not more than a draw. **5...b1Q+ 6.Kc5!** 6.Ka5? Qe1+ 7.Kb6 Qxe8 8.Raf3 Qd8+ is perpetual check. **6...Qc1+** Or 6...Qe2+ 7.Kb6 Qb2+ 8.Kc6! Qc2+ 9.Kd7! winning. **7.Kb6!! Qxa3** The first rook is passively given away. **8.Sc7+ Kb8 9.Rf8+!!** While the second one is actively sacrificed... **9...Qxf8 10.a7+ Kc8 11.a8R+!!** A new rook is reborn! It's a skewer! Not 11.a8Q+? Kd7 12.Qxf8 Stalemate! **11...Kd7 12.Rxf8** wins. The Phoenix theme reinforced.

E Guus Rol & Yochanan Afek
The Problemist 2024



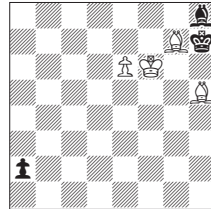
Draw

A Alexander Hildebrand
1 Pr *Schackbulletinen*
1963



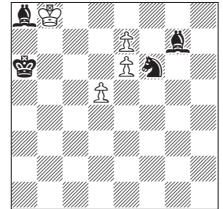
Win

B Vladimir Bulanov
Sp C, *Olympic Ty* 2016



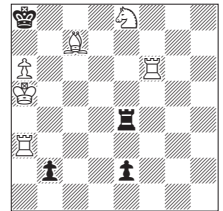
Win

C Aleksey Sochniev
HM *Chervony Girnik* 1983



Draw

D Yochanan Afek
Dedicated to Don van den Bergh
The Problemist 2024

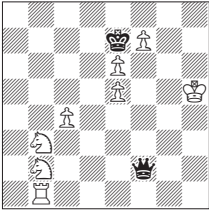


Win

E is a significant improvement on an old study by Y.Afek (Guanabara, Brazil 1981). **1.c7 Rh8 2.d7 Bxb8 3.d8B!** The captured bishop is reborn with no delay. 3.d8Q? loses to 3...Bxc7 4.Qxh8 Rd8+ wins. **3...Ba7!** 3...Bxc7 is a pin stalemate! **4.e8B+!!** A second bishop is reborn on the opposite colour square. **4...Kxb5** To avoid another pin stalemate! **5.Bd7+! Ka6** 5...Rxd7 is a pin stalemate again! **6.Bc8+ Kb5 7.Bd7+!** Draw by either perpetual check or stalemate!

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F Amatzia Avni &
Yochanan Afek
3 Pr Triumph of
International Law 2023



Win

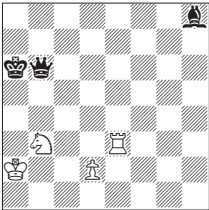
In F White's considerable material advantage might be frustrated by a counter perpetual check. Vigorous action is thus called for: **1.Sd4! Qxd4 2.Sd3!** Reinforced Phoenix theme! **2...Qxd3** The double neat sacrifice has cleared the file for a rook lift. **3.Rb7+ Kxe6 4.f8S+!** Following a double knight sacrifice a third one is now reborn! **4...Kxe5 5.Sg6+** With 3 thematic variations: **5...Ke4 5...Kd6 6.Rd7+!** First variation of rook sacrifice. **6...Kxd7** Followed by a knight fork: **7.Se5+** wins; **5...Kf5 6.Rf7+ Ke4 7.Rf4+ Ke3 8.Rf3+!** Second variation of rook sacrifice: **8...Kxf3** Followed by a second fork. **9.Se5+** wins. **6.Re7+ Kf5 7.Rf7+ Ke4 8.Rf4+ Ke3** Third variation of rook sacrifice: **9.Rf3+! Kxf3** Followed by a third fork **10.Se5+** To win with the last pawn.

WHAT'S LOGIC GOT TO DO WITH IT? by Jonathan Mestel

[Summary of a lecture given at the recent BCPS e-weekend]

Perhaps I should begin by explaining that the title is merely homage to Tina Turner. In this talk I shall not always use "logical" in the sense of Logical Problems. (To be honest, I've never fully understood the boundary between "logical" and "strategic" anyway). Rather, I shall discuss a few studies and problems from the perspective of the player and especially the solver. When searching for a solution one uses a mixture of chess analysis and an appreciation of the constraints imposed by problem conventions, namely that solutions are unique and that every piece has a function. We constantly use arguments like "X can't be the solution because if it were, then Y would also work." Such logical arguments do not come naturally to over-the-board players. Naturally, we wish to attract some of these to our ranks. Players also at first dislike the "unnatural" appearance of many problems. To lure players towards problems one might use Studies with game-like positions. Take, for example, the Kubbel study 1.

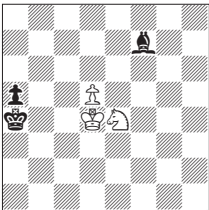
1 Leonid Kubbel
Shakmatny listok 1921



Draw

The material is generically winning for Black (although few would know that for certain). White's position is absolutely hopeless, except that the astounding **1.Sd4!!** draws. **1...Bxd4 2.Ra3+** and **3.Rb3** is clear, while **1...Qxd4 2.Ra3+ 3.Rb3+ 4.Rc3+** and if **4...Kd~ 5.Rd3!** leads to an elegant stalemate. Given the twin threats of **2.Re6** and **2.Ra3+** the bQ cannot escape: If **1...Qd8 2.Ra3+ Kb7 3.Rb3+ Kc8 4.Rb8+**.

2 Jan Lerch
1 Pr Magyar Sakkélet 1988

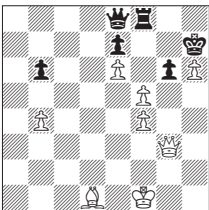


Win

Nobody can fail to be impressed by this astonishing move. But can one honestly say to a player "if you knew more about studies you could play moves like this in your own games?" I don't think so. The beauty of **1.Sd4** is that it runs totally contrary to reasonable expectations. It is utterly illogical! It is so dazzling because it has no right to exist in the position.

Perhaps more useful to the practical player would be the extremely game-like position 2. The first move **1.d6 Be8** is obvious. Then **2.Sf6** and **2...Bb5** is met by **3.Kc5** so Black plays **2...Bc6 3.Kc5 Bb5**. In order to make progress White must try **4.Kb6 Kb4 5.Sd5+ Kc4 6.Se3+ Kb4 7.Sc2+ Ka4**, a manoeuvre reminiscent of some more-movers. Now Black is tied up and White can advance **8.Kc7 Be8 9.Kd8**. If Black retreats to c6 or b5 **10.Ke7** and **11.Sd4** wins, so Black tries to reach a longer diagonal with **9...Bh5** but **10.Se3 Bf3/Be2 11.Ke7 Bc6/Bb5 12.Sc2!** and **13.Sd4** wins. Very logical and instructive play – and yet, while undoubtedly elegant, it surely lacks the "Wow!" factor of the Kubbel study. Note incidentally the position is drawn without the Pa5.

3 Oleg Pervakov
Moscow-850 JT 1987



Win

Many modern studies are logical in a technical sense. Take 3. After **1.fxg6+** Black will lose after **1...Kg8 2.g7** or **1...Kxh6 2.Qh4+ Kg7 3.Qh7+ Kf6 4.g7**, so **1...Qxg6 2.Bc2! Rxf4+ 3.Kg1** is the only move, which is met by **3...Rf6!** Now the pawn ending after **4.Bxg6** is drawn and **Kxh6** is threatened So **4.Qg5!** when **4...Rxe6** is the only move. Now **5.Bd3 Rd6** and further harassment of the bishop, so **5.Kf1 Rf6+ 6.Ke1 Re6+ 7.Kd1 (7.Kd2 Re2+) Rd6+ 8.Kc1 Rc6!** and no progress can be made. All this has been a logical try. Returning to the start, after **1.Ba4! b5** is forced. Now **2.fxg6+ Qxg6** is still forced. But now after **3.Bc2 Rxf4+ 4.Kg1 Rf6 5.Qg5 Rxe6 6.Kf1 Rf6+ 7.Ke1 Re6+ 8.Kd1 Rd6+ 9.Kc1 Rc6 10.Qc5!** Wins. The foreplan **1.Ba4!** weakens the c5 square.

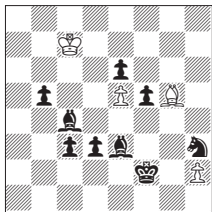
4 is another logical study, which can be solved using “solver logic”. Clearly White cannot allow a1=Q, so only 1.Kxa2 and 1.Kb2 come into consideration. We expect one of these to be the solution and one to be a logical try. Black’s defence is to try for a perpetual check as in our first position. After 1.Kxa2 f5! Black threatens perpetual check along the 5th rank. Only 2.Ra7 prevents this, but then 2...Re5! threatens checks along the e-file after 3.Re7 Ra5-b5-c5-d5. So we reject 1.Kxa2 and try **1.Kb2 a1=Q+ 2.Kxa1** If now 2...f5 3.Ra7 Re5 4.Ra2+! disrupts control of e1/e3 and the perpetual fails. So **2...Ra5+ 3.Kb2 Rb5+ 4.Kc3 Rc5+ 5.Kd4 f5 6.Ra7! Rd5+ 7.Kc3 Rc5+ 8.Kb2 Re5 9.Ra2!** Elegant and surprising but not too hard to solve because we understand the structure of the solution/ logical try.

So let’s now consider some problems and how solving logic can apply to them. Sometimes a particular unit on the board attracts attention. What is it doing? Why is it there? Such existential questions can supply a useful clue. In particular, I have found that any R-pawns on the board can give vital hints about the solution. Let’s see how this idea fares in a few examples

As promised, we first consider the rook-pawns. In 5 the Pa4 strongly suggests that 2...Kxc4 will feature in at least one variation. Perhaps after 1...S(b3) moves 2.Sb7+ and mate on a5 or c5. On the kingside, the Ph6 prevents #2 with 1.Sf7+. Looking at the position as a whole, the suspicious piece is the Bd8 which hardly seems to be doing anything, so is surely the key-piece. 1.Bh4 or **1.Bg5** come to mind. The latter is appealing because of the variation we’ve already seen 1...hxg5 2.Sf7+. Does it have a threat? Yes, the Nowotny **2.Se2+**. In contrast 1.Bh4 has a double threat 2.Bf2+ and 2.Se2+, so is less tempting as a key. We predicted the defence **1...Sc1 2.Sb7+**. We also note the critical play **1...Rxe4/Bxc4 2.Sb5+/Sf5+ and 1...Sg4 2.Rd3+**. In passing, we note 1...Sg4 refutes 1.Bh4 as e3 isn’t guarded. A nice problem, but easy to solve with the key-piece marked.

Petkov is perhaps better known for selfmates, so here’s one of his S#3. In 6 once more we look at the rook-pawns. We soon see that 1...Rxd6+ 2.Qd4+ Kxb5 3.a4+! explains Pa2 but the Ph2 is very suspicious. The black queen is constrained to the h3-c8 diagonal. This is a strong pointer to the key **1.Sc7** or **1.Sg7** to threaten **2.Se6+ Qxe6 3.Qc4+**. The variation **1...Bxb5+ 2.Qc4+ Kxd6 3.e5+** determines that 1.Sg7 is the key. The only other variation is **1...Sf5** which guards d4 permitting **2.Qa3+ Kxb5 3.Qb4+**. Two king-batteries. With hindsight we might have predicted that from the diagram.

7 Zlatko Mihajloski
1 HM *SuperProblem*
2015

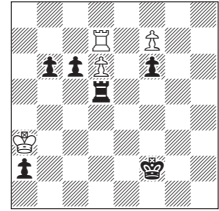


H#5½

The rook-pawn idea didn’t help much there! Let’s give it one more chance in the S#8 8. What does the Pa4 do? Probably the mate is with the bR on c4 and the bK on d3/d4/d5. So how does one guide the bR to c4? Rather than work it out logically, I have to admit I guessed the key and then tried to make it work. **1.Bh8 g4** and now why put the B on h8? Something must go to g7. **2.Re5+ Kd4 3.Re7+ Rf6** to re-pin the R. Again one guesses the next move **4.Ba8 g5 5.Rb7 Ke4 6.Rd7+ Rc6** and finally **7.Rg7 Kd4 8.Qc4+**. An elegant, clear realisation of the corner-to-corner idea.

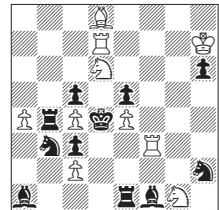
So in conclusion, logic is undoubtedly very useful to the solver. But it should ideally be augmented by a dash of inspiration. Problems are much easier to solve if you can guess the key! [Another problem from this lecture is on p.99 – Ed.]

4 Aleksandr Gerbstman
1 Pr *Akhalgazrda*
komunisti 1954



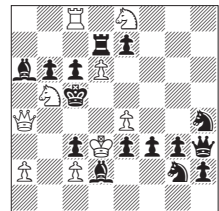
Win

5 Petko Petkov
1-3 Pr *Problemas 1980*



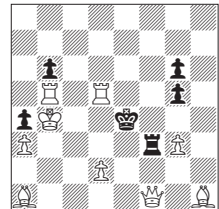
#3

6 Petko Petkov
5 Pr *Shakmatna misl*
1987



S#3

8 Petko Petkov
2 Pr *Shakmatna misl*
1978 (v)



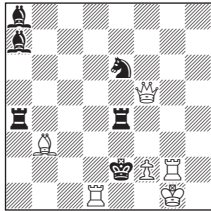
S#8

LIBRARY BROWSE, by Michael McDowell

Shakhmatnaya Zadacha v SSSR (The chess problem in the USSR) by Evgeny Umnov 254pp, 413 diagrams. Fizkultura i turizm, Moscow 1936.

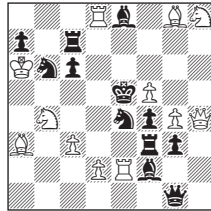
This superb collection traces developments in the two-mover in the first two decades of the Soviet era. Umnov reviews the history of the two-mover outside of the USSR, from the English school through the Good Companions, and examines the Soviet influence on foreign composers. Three chapters are devoted to the work of the most prominent Soviet names. Others outline trends, with emphasis on specific themes, notably the white line themes investigated by Soviet composers from the late 1920s. There is a discussion of the organisation of composition in the USSR and its promotion amongst the masses. As Alain White noted in *The two-move chess problem in the Soviet Union 1923-43*, after the October Revolution composition went from being a private hobby to an activity regarded, like the game, as one of the means for raising general cultural levels. It was centrally directed by an executive who graded composers into three categories, based on criteria such as awards won and theoretical work accomplished. White estimated that in 1933 there were around 3000 problemists in the USSR. Umnov lists 236 Soviet composers and their locations.

A Valentin Ovchinnikov
2 HM 64 1926-II



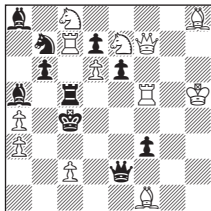
#2

B Froim Simkhovich
Trud 1928



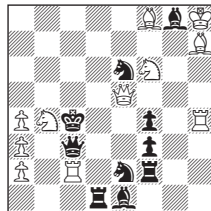
#2

C Frants Loveiko
3 HM 64 1928-I



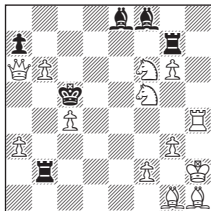
#2

D Pyotr Mussuri & Evgeny Somov-Nasimovich
2 Pr Tijdschrift vd NSB 1929



#2

E Mikhail Barulin
1 Pr Ukrainian SFK 1930



#2

E 1.b7 (>2.Se4) 1...Rb6 2.f4; 1...Rb5 2.f3; 1...Re7 2.Qd6; 1...Bb5,Re2 2.Qxa7; 1...Bc6 2.Qxc6; 1...Rxf2+ 2.Bxf2. The two most basic white line themes investigated by Soviet composers were Theme A (also known as the Barulin theme) and Theme B (also known as the Somov theme). Theme A prevents a threat. A flight square is guarded twice, and the defence closes one guard, so that the threat cannot close the other. Theme B enables a mate. The defence opens a guard on a flight, allowing White to close an existing guard. Here the threat cuts guards of c6 and c4, allowing the Theme A defences by the R. The newly unpinning P must then take care not to close the wrong line.

F 1.Rg4 (>2.Qh1) 1...Rde7+ 2.Se6 (Set 2.Qd6); 1...Rge7+ 2.Se4; 1...Rdf7,Rgf7,Bh7 2.Qe6; 1...Rh7 2.Rxg5; 1...S~ 2.S(x)e3; 1...Bxc5 2.Rxc5. Theme B variations involving cross-checks.

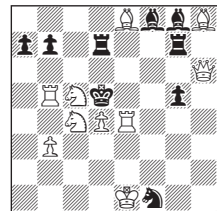
A 1.Qh3 (>2.Qd3) 1...Re3 2.f3; 1...Sc5,Ra4 2.f4; 1...Sf4 2.Qg4; 1...Red4 2.Qe3; 1...Be3 2.fxe3; 1...Bxf2+ 2.Rxf2 (Set 2.Qxf2). Four good interference variations in Meredith, including two unpins, but why include the otherwise superfluous bRa4 to simply repeat a mate?

B 1.Qg5 (>2.f6) 1...Rd7 2.Sxc6; 1...Bd7 2.Sf7; 1...Rf7 2.Sg6; 1...Bf7 2.Qg7; 1...Re3 2.d4; 1...Be3 2.Sd3; 1...Sd7 2.Qe7. A triple Grimshaw which is perhaps less well known than famous examples by Loshinski. Note the clever way that 2.Qg7 is avoided after 1...Bd7.

C 1.Rd5 (>2.Qf4) 1...e5 2.Rd3; 1...exd5 2.Qxd5; 1...Sxd6 2.Sxd6; 1...Bc3,Bd2 2.Sxb6; 1...f2+ 2.Bxe2. A problem built around one striking variation. 1.Rd5 e5 2.Rd3 combines the Howard theme (the key unpins a black piece which then unpins the white piece which unpinned it) with a Goethart unpin (a defence interferes with a pinned piece allowing the mating piece to unpin by interference).

D 1.Sg4 (>2.Se3) 1...S2d4 2.Qd5; 1...S6d4 2.Qc5; 1...Rd4 2.Qb5; 1...Bd2,Rd3 2.B(x)d3. The key pins the Q and unpins the bP (though it cannot currently move). The threat will repin the P. The defences on d4 unpin both sides, the black effect being anticipatory.

F Georgy Brenev
5 Pr Smena 1932



#2

G 1.Sd3 (>2.Se7) 1...Rb6 2.Sb4; 1...Rd6 2.c4; 1...d6 2.Sb6; 1...Bf6 2.Qxf7; 1...Bxe5+ 2.Qxe5; 1...Sxd3 2.e4; 1...Sd4,Sd6 2.R(x)d4; 1...Rxa6,Rc6 2.Sb4; 1...Re6 2.c4. A remarkable tripling of the Isaev theme, which is the combination of line themes A and B in the same variation. The threat closes the Q guard of e6, so the R and P defences close the R guard, but open guards of e4 and c6 respectively, allowing the closure of the existing guards on those squares.

H 1.Ra4 (>2.Sb5) 1...Kd5 2.Sxe4; 1...Kd3 2.Sxb7; 1...Sxd6 2.Se3; 1...Sbxd6 2.Sxe5; 1...Rg6 2.Qxe4. The flights each pin a S, while the other is captured, and the captures on d6 open a guard on one flight, leaving the other to be covered. The source is as given by Umnov. Gugel and Lebedev submitted versions of the same matrix and were awarded joint 2nd Prize. This was Gugel's setting.

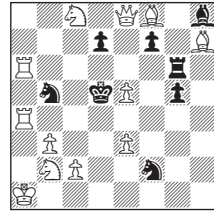
I 1.g3 (>2.Rf4) 1...Qb7 2.Sc3 (2.Sf6?); 1...Qd7 2.Sf6 (2.Sc3?); 1...Rf2 2.Sxf2; 1...Bxg3 2.Sxg3. The Q defences and S mates open Q guards on e5 and f5, compensating for the mates removing existing guards. The mates also remove guards on d4 and f3 but open new guards, and it is the bQ's closure of one of these guards (before it has been opened!) which determines the mate. Bewildering line play!

J 1.Qh6 (>2.Rxg5) 1...Sdf3 2.Sd6; 1...Sde6 2.Scxe3; 1...Sgf3 2.Se7; 1...Sge6 2.Sdxe3; 1...Sf7 2.Sdxe3,Se7; 1...Bf6 2.Qxf6. A line-opening determines which S will mate, and an unpin determines the mating square. The dual is a pity, but unavoidable.

K Set 1...e3 2.dxe3; 1...f3 2.Sgxf3; 1...Bd~ 2.Sxe2. 1.Qxe2 (-) 1...e3 2.Rd5; 1...f3 2.Qe3; 1...g4,Ba4,Bb3 2.Qxe4; 1...Bc2 2.Sxc2; 1...Bxe2+ 2.Sxe2; 1...Bb2 2.Bxb2; 1...Bc3 2.dxc3; 1...S~ 2.Rxd6. A brilliant mutate, with a self-pinning key replacing the set half-pin with unpins of the Q.

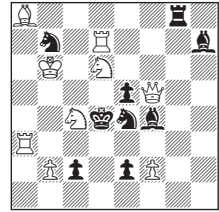
L 1.Sxe5 (>2.Qxf3) 1...R3~ 2.Sb7; 1...e1S 2.Sd7; 1...Bd7 2.Se4; 1...Rd7 2.Sxf3; 1...Bb7 2.Sc6; 1...Sd3 2.Rxd3; 1...Qxg4,fxg4 2.Sxg4. The two Theme B variations are complemented by a Grimshaw on d7 with battery mates which reclaim d2, and an unguard followed by a switchback.

G Lev Loshinski & Rafael Kofman
1 Pr Belorussian SFK
1934



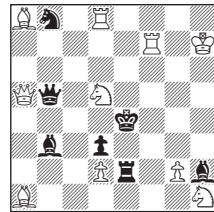
#2

H Lev Gugel & Aleksey Lebedev
2 Pr Moscow v Leningrad
1933



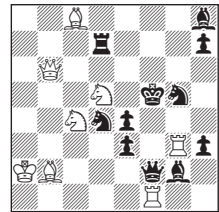
#2

I Mark Adabashev
2 Pr 64 1934



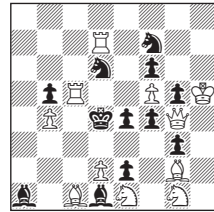
#2

J Rafael Kofman
5-6 Pr *Tambovskaya Pravda* 1934



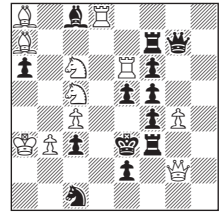
#2

K Marian Wrobel
1 Pr *Magasinet* 1931



#2

L Ferenc Fleck
1-2 Pr Amsterdam Chess Club Theme Ty 1932



#2

SYNTHETICS

edited by Zoran Gavrilovski

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

North Macedonia

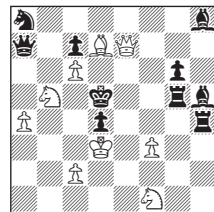
<zoran.gavrilovski@gmail.com>

Synthetic 391: #2, 1.Sg2! (>2.Re4#), 1...Qxg7 2.Re5#, 1...Qxc8 2.Be5#, 1...Re5(Bf4) 2.Q(x)f4#, 1...Be5(Rf5) 2.Q(x)f5#, 1...Se5 2.Qg5#

Synthetic 388a: No improvement.

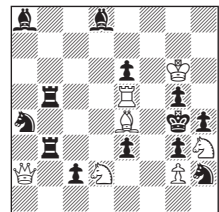
Synthetic 388b: A few efforts to improve the overall economy (8+9 pieces) were not successful because of an unpleasant minor dual after 1...Rb6.

388a Eeltje Visserman
1 Pr *Die Schwalbe* 1964



#3 1.a5!
1...Sb6/Bg4/Re5/Qxa5

388b Michael Keller
1 Pr *Deutsche Schachzeitung* 1983-84



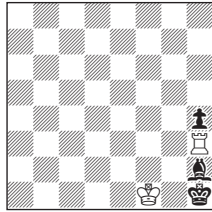
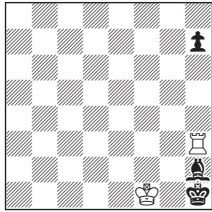
#3 1.Sc4!
1...Rd5/Bd5/Sf1/Bb6

DEFENSIVE PROOF GAMES, by N.Shankar Ram

During one of our discussions over email in 2021, Thomas Maeder made this observation: "... A→B and proof games(s) can involve opposition, help or series play." While PGs are considered as a kind of help play ("help games") and series PGs or "one-sided PGs" exist, I was intrigued about the possibility of a "defensive PG"! This would be a PG in which Black tries to prevent White from achieving the goal of reaching the stipulated position.

1 N.Shankar Ram

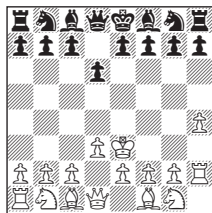
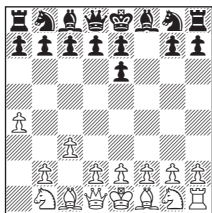
Julia's Fairies 2023



Defensive PG A→B in 4 moves

2 Michel Caillaud

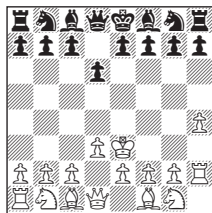
Original



DPG 9 Black plays only to capture

3 Michel Caillaud

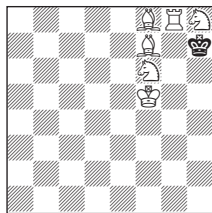
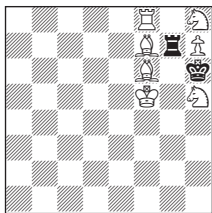
Original



DPG 17 Black plays only to check

4 Yuri S. Sizov

Kommuna 2002

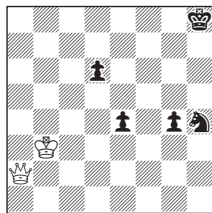
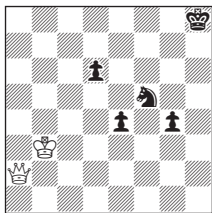


DPG A→B in 6 moves

C-

5 Michel Caillaud

Pr Messigny TT 2012



DPG A→B in 18 moves
Black plays only if in check

The possibility eventually crystallised into a simple A→B example in 1. K.f2? h6 2.K.f1/Rh4 h5 3.K.f2/Rh3 h4 4.K.f1, but 1...h5! 2.K.f1 h4 3.??; 1.Rh4? h6 2.Rh3/K.f2 h5 3.K.f2/Rh3 h4 4.K.f1, but 1...h5! 2.Rh3 h4 3.??; **1.Rh5!** h6 2.Rh3! h5 3.K.f2 h4 4.K.f1 (not 2.Rh4? h5 3.Rh3 h4 4.??).

It was obvious that a DPG from the initial game array would require some restrictive conditions in order to control black moves. In a subsequent email exchange, Michel Caillaud produced examples 2 and 3, which use different conditions to restrict Black.

2 1.a4 2.Ra3 3.Re3 4.c3! (4.Re6? dxe6!) 5.Qb3 6.Qb5 7.Re6 fxe6 8.Qb3 9.Qd1.

3 1.h4 2.Rh3 3.Rd3 4.Rd5 5.d3 6.Kd2 7.Ke3 8.Kf3 9.Kg3 10.Kh3 d6+ 11.Kg3 12.Rf5 13.Kf3 14.Ke3 15.Rf3 16.Rh3 17.Rh2. The wR finishes on h2 (not h1) to avoid a cook in which the wQ does the work.

A later perusal of WinChloe's Echecs database revealed the existence of three earlier examples (4, 5 and 6)!

4 1.Sxg7! Kxh7 2.Sh5 Kh6 3.Be7 Kh7 4.Rg8 Kh6 5.Bf8+ Kh7 6.Sf6+ with several duals. Cook 1.Bxg7+ Kxh7 2.Bb2 Kh6 3.Ba3 Kh7 4.Rg8 Kh6 5.Bf8+ Kh7 6.Sf6+ again with duals.

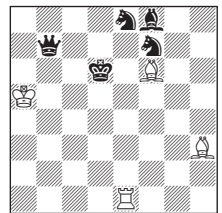
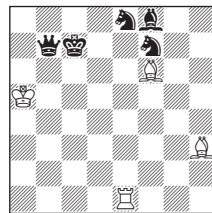
5 1.Kc4 2.Kd5 3.Ke6 4.Kf7 5.Qa8+ Kh7 6.Qg8+ Kh6 7.Kf6 8.Qa2 9.Qh2+ Sh4 10.Qe5 11.Qg5+ Kh7 12.Qh5+ Kg8 13.Qf7+ Kh8 14.Qa2 15.Ke6 16.Kd5 17.Kc4 18.Kb3.

6 1.Bc3 2.Rc1 3.Be5+ Kd8 4.Bd4 5.Rd1 6.Bb6+ Ke7 7.Be3 8.Re1 9.Bg5+ Kd6 10.Bf6.

Compared to standard, "help game" PGs, the possibilities in DPGs seem limited. But the imagination and ingenuity of composers may still produce some interesting works. Readers may contact me at nshram@gmail.com.

6 Jacques Dupin

1 HM Messigny TT 2012



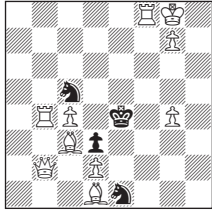
DPG A→B in 10 moves
Black plays only if in check

ADDING TO THE SPECTRUM

(continued from front cover)

5 It was Chris Reeves who first proposed the idea of tertiary threat correction (see no.3). For this entry to Sergey Shedey's jubilee tourney we hit on a scheme that impressed the judge sufficiently for him to award a "memorable prize" (unsurprisingly, the only one I've ever received!). 1.Bh3? (>2.Qh4) Rg2 2.Rxf3; 1...Se5 2.Be3; 1...Sh6! 1.Bxf3!? (>2.Sd3 [Qh4?]) Rxd2 2.Qh4; 1...Rxf3+ 2.Rxf3; 1...Ba6 2.Sxe6; 1...Rxb2! **1.Bxf5!!** (2.Qg4 [Qh4? Sd3?]) exf5 2.Qh4; 1...Sh6 2.Sd3; 1...Se5 2.Be3; 1...Rg2 2.Rxf3; 1...Kxf5 2.Rxf7.

6 Michael Lipton & John Rice
3 Pr *Probleemblad* 2005



#2

6 Michael Lipton, as readers will recall, was a great lover of try-play. For this joint problem we tried to include as many tries as the position would allow, as far as possible with differing refutations.

1.Be5? (>2.Qd4,Rf4) Se6! 1.Bf6? (>2.Qd4,Qe5) Sf3! 1.Qa2? (-) Sc~ 2.c5; 1...Sb3 2.Qa8; 1...Sa6! 1.Ra4? (-) Sc~ 2.Qb7; 1...Sb3! 1.Rb5? (-) Sc~ 2.Re5; 1...Sd7! 1.Rb6? (-) Sc~ 2.Re6; 1...Sd7! **1.Rbb8!** (-) Sb3 2.Rbe8; 1...Se6 2.Qb7; 1...Se~ 2.Bf3.

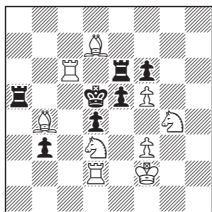
7 This problem, a Zagoruiko 3x2, competed in the annual *StrateGems* tourney with some wonderful #2s, so its 5th hon.mention was probably a fair assessment. The thematic mates of the first try reappear as post-key threats. 1.Bxe7? (>2.Bf6) Bxe4 2.Qxb2; 1...Rxe4 2.Qxa5; 1...Bd4 2.Qxd4; 1...hxg4! 1.Sd2? (>2.Qxf4) Be4 2.Sc4; 1...Re4 2.Sf3; 1...exd6! **1.S6g5!** (>2.Qxb2,Qxa5) Bxe4 2.Sf7; 1...Rxe4 2.Sf3; 1...f3 2.Bg3; 1...exd6 2.Qxd6; 1...Rd5 2.Re6; 1...Rc5 2.Qxc5; 1...Rb5 2.Qxb5; 1...Bd4 2.Qxd4; 1...Bc3 2.Qxc3.

8 Tertiary threat correction again. I was slightly surprised – but certainly very pleased – that this problem was selected for the FIDE Album 2004-06. 1.S3~? (>2.Qd3) Bh4 2.Qf4; 1...cxb5 2.Qd5; 1...h1Q! 1.Sf4!? (>2.Bxd7 [Qd3?]) Sfd3+ 2.Qxd3; 1...Rh7 2.Bg6; 1...Bxf4 2.Qxf4; 1...Bh4! **1.Se5!!** (>2.Qxg4 [Qd3? Bxd7?]) Scd3+ 2.Qxd3; 1...Sc4 2.Bxd7; 1...Bf4 2.Qxf4; 1...Rh4 2.Bg6; 1...fxe5 2.Qxe5.

9 No shortage of tries here too, in a Zagoruiko framework that is perhaps a little too mechanical. Set 1...Bh3 2.Rd1; 1...Bh5 2.Rd7. 1.Sg5? (-) Bh3 2.Sf3; 1...Bh5 2.Se6; 1...gxf6! [2.Bxf6?]. 1.Sg3? (-) Bh3 2.Se2; 1...Bh5 2.Sf5; 1...e2! [2.Bf2?]. 1.Sd6? (>2.Sb5) Bd7! 1.Sd2? (>2.Sxb3) Bd1! 1.Sc5? (>2.Sxb3) Sc3! [2.Qa7?]. **1.Sc3!** (>2.Sb5) Bd7 2.Se2; 1...Sxc3 2.Qa7; 1...gxf6 2.Bxf6; 1...e2 2.Bf2.

10 A very welcome 1st prize for this setting of tertiary threat correction, and an Album appearance too. 1.Sf~? (>2.Qf6) Bc7 2.Qc5; 1...Rxb4! 1.Se4!? (>2.Qxb6 [Qf6?]) Rf6,Rxe4 2.Q(x)f6; 1...dxe4 2.Qc4; 1...Rc3 2.Qxd5; 1...B~ 2.Qc5; 1...Ba7! **1.Sxd5!!** (>2.Qc4 [Qf6? Qxb6?]) Rc3 2.Qf6; 1...Rxb4 2.Qxb6; 1...Bc5 2.Qxc5.

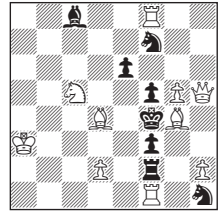
11 John Rice
2 Pr Zappas MT 2008



#2

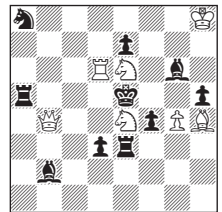
11 The Greek composer Byron Zappas was a good friend, and I was keen to participate in his memorial tourney in 2008. 1.Sgx5? (>2.Bxe6) Re~ 2.Rd6; 1...Rxe5 2.Sf4; 1...fxe5! 1.Sd~? (>2.Se3) d3 2.Rxd3; 1...e4! **1.Sdxe5!** (>2.Bxe6) Re~ 2.Rd6; 1...Rxc6 2.Bxc6; 1...Rxe5 2.Sxf6; 1...fxe5 2.Se3; 1...d3 2.Rxd3.

5 Chris Reeves & John Rice
"Memorable Prize"
Shedey-64 JT 2004-5



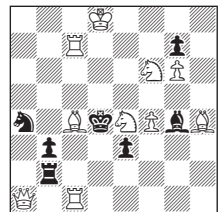
#2

7 John Rice
5 HM *StrateGems* 2006



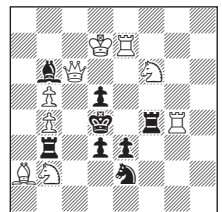
#2

9 Michael Lipton & John Rice
3 C *Wola Gulowska* 2006



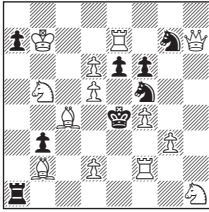
#2

10 John Rice
1 Pr *Schach-Aktiv* 2007



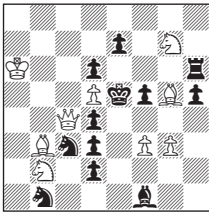
#2

12 John Rice
9 pl 8th WCCT 2007-8



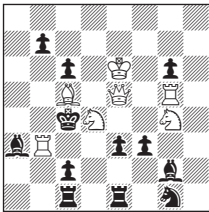
#2

14 John Rice
1 HM Pat a Mat 2008



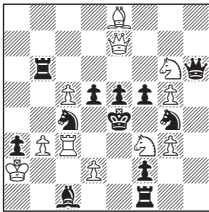
#2

15 John Rice
1 HM Mat Plus 2008



#2

17 John Rice
1-4 Pr BCM 2001-03



#3

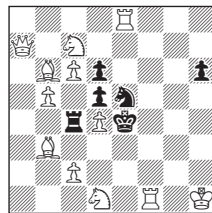
18 A block position with unpins of the Se4 after moves of the bQ. But the S's mating squares are occupied, so White must first clear them. **1.Bb7** (-) Qh2 2.c4+ dxc4 3.Sc3; 1...Qf1 2.Rxd5+ Bxd5 3.Sd6; 1.Qe3+ 2.dxe3 dxe4 3.c4; 1...Qg3/Qxd2+/Qf2+ 2.Sxg3/Sxd2/Sxf2 Bxb7 3.Rb6; 2...Bxd7 3.Ba6; 1...Qxe4+ 2.Rxe4; 1...Qe5+ 2.Rxe5; 1...Qxg4+ 2.hxg4; 1...Qf6+ 2.Rxf6 etc.

12 The theme for the 8th WCCT was very much to my taste: a random and at least one correction move by the same black unit are answered by mating moves that must also appear as the first move(s) and/or threat(s) in at least one try. In this example the tries are all refuted by the same black piece, and there are 5 thematic variations following moves of the unpinned Sf5. 1.Sd4? (>2.Re2) Re1! 1.g4? (>2.Sg3) Rxh1 2.Qxh1; 1...Rg1! 1.Bd4? (>2.d3) Rd1! 1.Bxf6? (>2.Sc3) e5 2.Rxe5; 1...Rc1! 1.d7? (>2.Sd6) Ra6! **1.Qh5!** (>2.Qf3) Sf~ 2.Re2; 1...Sxg3 2.Sxg3; 1...Se3 2.d3; 1...Sd4 2.Sc3; 1...Sxd6+ 2.Sxd6; 1...Sxh5 2.Rxe6.

13 Half-battery in a block setting with a complete change of mates after the 4 moves by the Bc4, with additional play after S-moves and an Albino in the try-play. 1.Rxb3? (-) Bxb3 2.cxb3; 1...Bxb5 2.c4; 1...Bd5 2.c3; 1...Bd3 2.cxd3; 1...Sxd4! **1.cxb3!** (-) Bxb3 2.Rxb3; 1...Bxb5 2.Qxe6; 1...Bd5 2.Rd1; 1...Bxd3 2.Bxd3; 1...S~ 2.Rh4; 1...Sf4 2.Re3; 1...Sxd4 2.Qxd4.

14 Tertiary threat correction with thematic changes from set to actual play and a self-pinning key. Set 1...Sxd5 2.Qxd5; 1...Se2 2.Sxd3. 1.Qc6? (>2.Sc4) Sa3! 1.Qc8!? (>2.Qxf5 [Sc4?]) Re6 2.Qxe6; 1...Rf6 2.Bf4; 1...Bh3 2.Sxd3; 1...e6! **1.Qxd3!!** (>2.f4 [Sc4? Qxf5?]) Sxd5 2.Se4; 1...Se2 2.Qxf5; 1...Bxd3+ 2.Sxd3; 1...f4 2.gxf4.

15 Thematically similar to 14 but with the wQ self-pinning on a file rather than a diagonal. Set 1...Bxc5 2.Qxc5; 1...Se2 2.Sxe3. 1.Qd6? (>2.Se5) Bh3! 1.Qe4!? (>2.Qd3 [Se5?]) Rcd1 2.Qxc2; 1...Red1 2.Sxe3; 1...Bf1! **1.Qxe3!!** (>2.Rc3 [Se5? Qd3?]) Bxc5 2.Se5; 1...Se2 2.Qd3; 1...Bb2, Bb4 2.R(x)b4; 1...Rxe3+ 2.Sxe3.



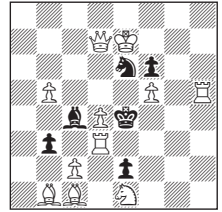
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16 Many examples of tertiary threat correction use a wS as thematic piece, as here. Set 1...R~ 2.Bxd5; 1...Rxc2 2.Bxc2. 1.Sc~? (>2.Qh7) Rc5! 1.Se6!? (>2.Rf4 [Qh7?]) Sf3 2.Qh7; 1...Sg6 2.Sg5; 1...Rxc2! **1.Sxd5!!** (>2.Sf6 [Qh7? Rf4?]) Rxc2 2.Qh7; 1...Re5 2.Rf4; 1...Kxd5 2.Sc3.

For nearly 40 years I concentrated on the composition of 2-movers and fairyies. It was only when I acquired a computer in the mid-1990s, and thus the means to check positions for soundness, that I turned my attention to the 3-mover. This proved to be an immense stimulus to my appetite for composing, and by the time *Chess Problem Spectrum* was published I had produced over a hundred.

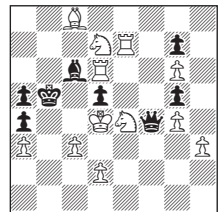
17 The 6th WCCT required 3-movers with the same line guarded by two black line-pieces and at least two black self-interferences on this line, at either the first or the second move. This entry of mine did not make the award, but I was pleased that it won a 1st prize in the *BCM* and later found a place in the FIDE Album. **1.Sgxe5** (>2.Re3+ Scxe3, Sgxe3 3.d3) f4 2.Sxc4+ Qe6/Re6 3.Bg6/Sd6, 2...Kf5/Sge5 3.Sd4/Qxe5; 1...d4 2.Sxg4+ Qe6/Re6 3.Sf6/Be6, 2...Kd5/See5 3.bxc4/Qxe5; 1...Scxe5, Sgxe5 2.Qxe5+ Sxe5 3.Re3; 1...Bxd2 2.Sxc4+ Qe6 3.Sxd2; 1...Re1, Rd1 2.Sxg4+ Re6 3.Sxf2; 1...Qxg5 2.Sxg5+.

13 John Rice
2 HM Springaren 2008



#2

18 John Rice
2 Pr diagrammes 2002



#3

19 Judge Mikhail Marandyyuk wrote: “In this mechanism cross-checks yield variations with pinning and unpinning of the wB, with interesting changed mates after moves of the bSs to d7.”
1.Bxd6 (>2.Sf3+ exf3 3.Bxe5; 2...Sxf3 3.Qxc4) dxc6+ 2.Be7+ Scd7 3.Rxe4; 2...Sed7 3.Bf6; 2...Bd5 3.Sc2; 2...Rd7 3.Qxa1; 1...dxc6+ 2.Bc7+ Scd7 3.Bxb6; 2...Sed7 3.Qxc4; 2...Bd5 3.Sc2; 1...Bd3/Bxe6 2.Bxc5+ bxc5 3.Sb3/Rxe4.

20 “Black correction, cross-checks, battery play, switchbacks, self-pin and unpin of a wB” was the description of this FIDE Album entry. **1.Sc7** (>2.Qa6+ Kxc5 3.Se6; 2...Bb5 3.Qxb5) S~+ 2.Be2+ Se4 3.Bxd3 2...d4 3.Rxd4; 1...Sxc3+ 2.Be6+ Se4 3.Bxd5; 2...Qe4 3.Sd2; 1...Bd7 2.Bxd7 (>3.Q.Bb5) bxc3 3.Bxa3; 1...bxc3 2.axb3+ Bxb3 3.Qb5.

21 It was way back in 1958 (67 years ago!) that I composed my first (2-move) example of the theme shown here: self-pin of different white pieces in try and key, with unpins to follow. Rather to my embarrassment the theme was later given my name, though I was by no means the first to show it. But anyway, 4th place in the WCCT was immensely satisfying. **1.Sxd5?** (>2.Rxc3+ dxc3,Bxc3 3.Bb3) Sc6 2.Sxb6+ Qxb6 3.Qd5; 1...Rc6 2.Se3+ dxe3 3.Qd3; 1...Re3!
1.Rxd5! (>2.Rb4+ axb4,cxb4 3.Bb3) Sc6 2.Rxc5+ bxc5 3.Qd5; 1...Rc6 2.Rxd4+ cxd4 3.Qxd4; 1...Qc6 2.bxc6 (>3.Bb5).

22 A waiting key commits the somewhat constricted black force to creating weaknesses exploited in a variety of ways. **1.Qf8** (-) Rb8 2.Rxb6+ Bxb6 3.cxb8S; 2...Kxb6 3.Ra6; 1...Rd8 2.Qxd6+ Sxd6 3.cxd8S; 2...Rxd6 3.c8Q; 1...Rxe8 2.c8Q+ Rxc8 3.Qxc8; 1...Rxc7 2.Bd5+ Kb5 3.Sxc7; 1...dxe5 2.Qc5+ Sxc5 3.Sa5; 1...f1~ 2.Bd5+ Kb5 3.Qxf1; 1...Sa5 2.Sxa5+; 1...Bb8 2.Rxb6+.

23 The weekend meetings at Messigny, near Dijon in France, provided a fine opportunity for composing, as well as for relaxation and gastronomic pleasures. Here the key sets up a white half-battery, and when the bRs capture on the half-battery line White plays a quiet Q-move. **1.Sxf6** (>2.Rd6+ cxd6 3.Qxd6; 2...Kxe5 3.Rd5) Rxe5 2.Qxb3 (>2.Qc3) Rd5+ 3.Sxd5; 2...Re8+ 3.Sxe8; 1...Rxf6 2.Qa7 (>3.Qxc5) Rd6+ 3.exd6; 2...Rxc6 3.e6; 1...Kxe5 2.Rxc5+ Kd4 3.Rd5; 2...Kd6 3.Qxc7.

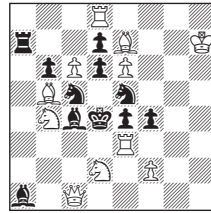
24 This problem first saw the light of day at the World Conference in 2005, when it was set for solving in the Championship. I well remember the black look I got from one British solver (who had not found the key) when he saw the name over the diagram. **1.Sd2** (>2.Sc4+ bxc4 3.Qb8) Rxd4 2.g4+ Rf4 3.c4; 2...Sf4 3.cxd4; 2...Kxd5 3.Qxb5; 1...Rxc3 2.Sf3+ Rxf3 3.Rd3; 2...Sxf3 3.Rexe4; 1...Rgx3 2.Qxb5 ~ 3.Qb8; 1...Bxd5 2.Qxb5 with various threats.

#3

RETROGRADE ANALYSIS FOR NEWCOMERS

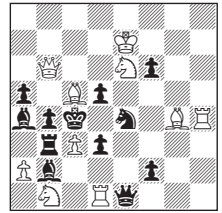
RQ33: A common feature of RA problems is the need to establish whose move it is. This idea is frequently used in combination with a mate in one or more moves. Here, you must work out who played the last move in order to find out whether it is White or Black who mates. *Solution on p.123.*

19 John Rice
3 Pr *StrateGems* 2003



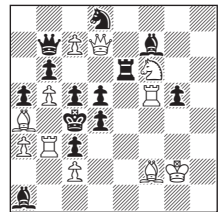
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20 John Rice
Die Schwalbe 2004



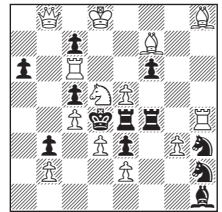
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21 John Rice
4 pl 7th WCCT 2002-4



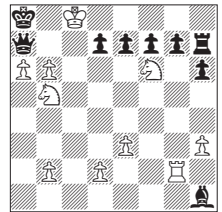
#3

23 John Rice
2 Pr Messigny 2005



#3

RQ33 Jesper Jespersen
Deutsches Wochenschach 1907



#2

(10+9)

CHAMPIONSHIP ORIGINALS

TWOMOVERS: Kabe Moen, 5483 Park Avenue, Tuscaloosa, Alabama, 35406, USA

(<kabemoen@gmail.com>)

THREE- and MOREOVERS: Steven Dowd, 1405 Pine Tree Drive, Birmingham, Alabama, 35235, USA

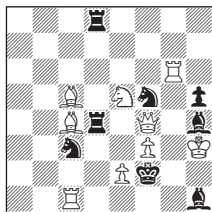
(<sdowd367@gmail.com>)

Solutions to: Geoff Hicks, 6 Garstons Road, Fareham, Hampshire PO14 4EG

(<g.hicks@woodhicks.co.uk>) by 31st October. Send comments by 15th September.

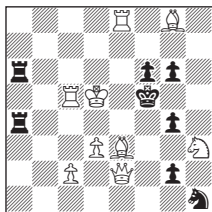
Judges for 2025: #2 Daniil Yakimovich #3 Kjell Widlert #n Jörg Kuhlmann

C12210 Miroslav Subotić
(Bosnia & Herzegovina)



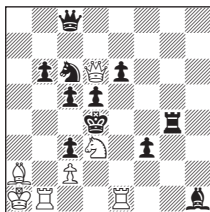
#2 v

C12211 John Rice



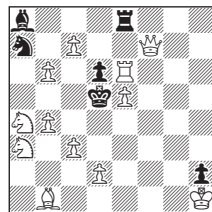
#2 vvv

C12212 Andreas Witt
(Germany)



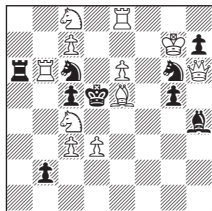
#2 vvv

C12213 Miroslav Svítek
(Czech Republic)



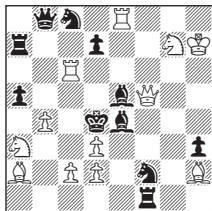
#2 vvv

C12214 Rainer Paslack
(Germany)



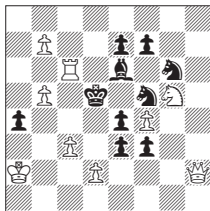
#2 vv

C12215 Charles Ouellet
(Canada)
in memory of Barry Barnes



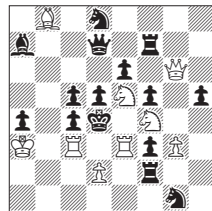
#2* vvv

C12216 Gérard Doukhan
(France)



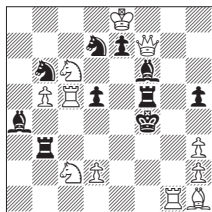
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**C12217 Ladislav Salaj jr
& Michal Dragoun**
(Slovakia/Czech Republic)



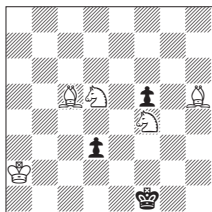
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C12218 Rauf Aliovsadzade
(USA)



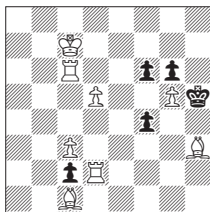
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C12219 Govind M Prabhu
(India)



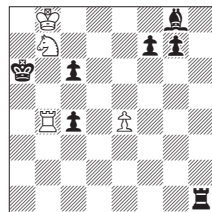
#4

C12220 Paul Michelet



#5

**C12221 Danieli Gatti &
Volodymyr Samilo**
(Italy/Ukraine)



#12

Twomovers: We continue to mourn the loss of our beloved companion, Barry Barnes. We begin with a splendid problem that displays a reversal theme with additional changes. Next, John presents a challenging matrix that should engage solvers. **C12212** features correction play – be sure to spot all the tries! **C12213** is a modern affair, blending several themes that I hope you'll enjoy. **C12214** is straightforward but contains a pointed idea. Finally, we close with a heavyweight problem rich in thematic content, where Charles builds on earlier work – a fitting tribute to Barry's legacy.

On a different note, I would like to appeal to composers: please send me your best compositions. My stock of originals is nearly depleted.

Three- and moremovers: This time the three movers allow Black several choices of move, while in the moremovers the bK has to be kept under strict control. I am retiring after this issue and happily Steven Dowd is taking over. He has contributed several problems recently, and would welcome originals at sdowd367@gmail.com .

SOLUTIONS (November)

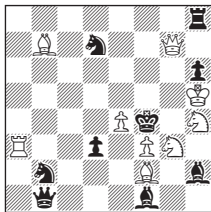
C12174 (Cherniavskiy & Yakimovich) 1.f8Q? (-) 1...Sg~ 2.Qf5; 1...Sc~ 2.Qf7; 1...Se6! 1.Rf6? (-) 1...Sg~ 2.Bf3; 1...Sc~ 2.Be6; 1...Se4! 1.Bd7? (-) 1...Sg~ 2.Rf5; 1...Sc~ 2.Rb5; 1...Se6 2.Bc6; 1...Sa6! **1.f8S!** (-) 1...Sg~ 2.Rf5; 1...Sc~ 2.Be6. A beautifully light setting for a Zagoruiko with black correction. The key is probably easy to spot, but changes and the unique refutations make it a gem (KM). Possibly the best Meredith Zagoruiko I have seen. No wQ, waiting strategy throughout and a perfect key make for a solver's delight (D.J.Shire). A Zagoruiko in the try play. Very pleasing effects with block play throughout (G.K.Hicks). A lovely 4x2 Zagoruiko with natural refutations. At first sight 1.Bd7? seems to have two refutations, but 1...Se6 is a self-block, which 1...Sa6! avoids (G.Foster).

C12175 (Samilo) 1.Rg5! (>2.Qd5,Qe5,Qf5) 1...d5 2.Qxd5; 1...e5, 2.Qxe5; 1...f5 2.Qxf5; 1...Rxc5 2.Sxc5; 1...Bc5 2.Sxc5; 1...Sc3+ 2.Sxc3. David Shire suggested the theme to the 8th YCCC to feature three adjacent bPs on the same rank with the bK three ranks below. Each bP should have a defence allowing a unique mate. Here the theme is shown in combination with the Karlström-Fleck theme and Bristol clearance (KM). A didactic setting of the theme shown with great clarity: thank you Volodymyr. However, I would dispense with the fringe variations created by the distant wSa4 [-wSa4, -bBa3, -bSb1, +bPc4] (DJS). The fringe variations must have been added to give the three non-threat variations of a Karlström-Fleck, but it is only a pseudo example of that theme because of duals in other play (GF). Clearance key allows triple threat simply separated by double-jumping bP interferences. I think it might have been possible, but not wholly satisfactory, to have worked in combinative separation e.g. (6ss/3ppp2/8/QR5r/2pk1r/4P1pS/4K3/8) with a second tier of defences 1...Sh6/Sg6/Sf6 (GKH).

C12176 (Paslack) 1.Qg3? (>2.Sd4) 1...Bf4! 1.Qc7? (>2.Sd4) 1...d6! 1.Qa5? (>2.Sd4) 1...d5! **1.Qc5!** (>2.Sd4) 1...d5 2.exd6 ep; 1...Bb2 2.Se3. A fun try-play problem with Theme A line effects. The en passant capture is nice, but the key is the most obvious way to place the needed guard on e5 for the threat (KM). For once a less taxing conundrum from RP. Good to see wRg4 working in the unthematic 1.Qe3? (DJS). The wQ can move to four squares to protect the wPe5 allowing 2.Sd4 mate. The refutations arise naturally but objectively there is very little actual play (GKH).

C12177 (Ouellet, after Papack) 1.Qd4? (>2.e5 - 2.Be3??) 1...d2 2.Sg6; 1...e5 2.Qe3; 1...Re2! 1.Bd4? (>2.Qe5) 1...gxh4 2.Qg4; 1...exd6 2.Qf6; 1...Ra5! **1.e5!** (>2.Sg6 - 2.Qd4??) 1...d2 2.Be3; 1...gxh4 2.Rxh4; 1...exd6 2.Qf6; 1...Sd5 2.Rxc4. Cyclic move-function change (key, threat, avoided threat and mate after 1...d2) as in Daniel Papack's pioneer [see diagram below, with solution 1.Qd4?

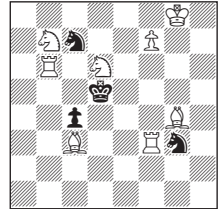
Daniel Papack
3 Pr Pat a Mat 2013



#2

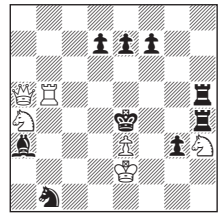
(>2.e5 - 2.Be3+?) 1...d2 2.Sg6; 1...Se5 2.Qe3; 1...Qe1! **1.e5!** (>2.Sg6 - 2.Qd4??) 1...d2 2.Be3; 1...Sxe5 2.Qf6], but here with the same damage (interference by the key piece) in both avoided threats. Moreover a total change of defences and mates occurs in the first two phases, with play on the same square for key (d4) and threat (e5) (Composer). There appear to be three important phases of the problem with an Ellerman/Makihovi effect and e4-e5 serving as both key and threat. In addition, the plausible 1.Bd4? (>2.Qe5) gxh4 2.Qg4 gives a valued changed mate (DJS). Makihovi theme with rich effects (GKH). The set dual 1...d2 2.Sg6,Be3 is separated by 1.Qd4? d2 2.Sg6 and 1.e5! d2 2.Be3, which is the Ellerman/Makihovi theme. The separation occurs because 1.Qd4? closes the line c5-e3, while 1.e5! is a prospective opening of b1-g6 (GF).

C12174



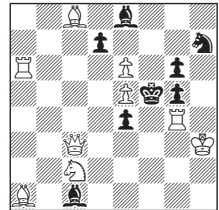
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C12175



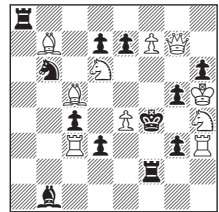
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C12176



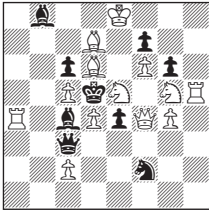
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C12177



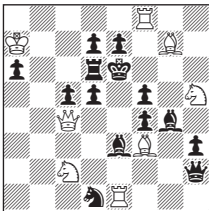
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C12178



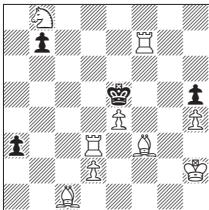
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C12179



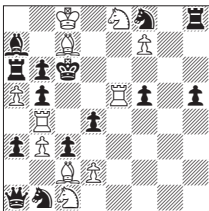
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C12181



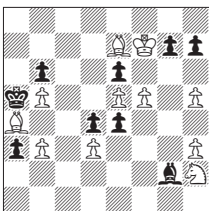
#3

C12182



#3

C12184



#9

C12178 (Mosiashvili) 1...Qxd4 2.Bxc6. 1.Sxg6? (>2.Se6,Sf3,Qe5) 1...Qxd4 2.Se7; 1...Sxg4 2.Qxe4; 1...Kxd4! 1.Sxf7? (>2.Qe5) 1...Kxd4 2.Se6; 1...Qxd4 2.Be6; 1...Bxd6 2.Qxd6; 1...Sxg4 2.Qxe4; 1...Qg3! **1.Sd3!** (>2.Qe5) 1...Kxd4 2.Sf3; 1...Qxd4 2.Sb4; 1...Bxd6 2.Qxd6; 1...Sxg4 2.Qxe4. The problem has a Dombrovskis effect. The defence 1...Kxd4 defeats the threats in the first try but allows these mates in the next two phases. It's a familiar "half-battery" set up, but does have some interesting play and nice changes (KM). An intriguing example of a direct half-battery operating only in direct fashion! I enjoyed resolving this problem (DJS). Four mates for 1...Qxd4 and two for 1...Kxd4 which is also the refutation to 1.Sxg6? A pity there is no mate provided for the bK flight (GKH).

C12179 (Dyachuk) 1.Qxc5? (>2.Sd4) 1...d4 2.Qe5; 1...Qxc2 2.Sxf4; 1...Qe2! 1.Qd4? (>2.Qe5) 1...cxd4 2.Sxd4; 1...c4! **1.Qxf4!** (>2.Qh6) 1...Qe2 2.Qe5; 1...c4+ 2.Sd4; 1...Qxf4 2.Sxf4; 1...Bxh5 2.Qxf5. The problem shows the Pseudo le Grand theme in combination with Hannelius. I enjoyed the refutations, which are very subtle (KM). This is the sort of diagram I love to resolve. The placements of wKa7, bBe3 and bQh2 direct one to discover the delicious effects. No theme labels are needed to appreciate this lovely problem (DJS). Rich pinning/unpinning effects with good refutations arising naturally from the setting (GKH).

C12180 (Aliovsadzade) 1.Se2 (>2.Bc6+ A Ke5 3.Bxd4 B & 2.Rh5+ C e5 3.Sf4 D) 1...Ke5 2.Bxd4+ B Kd5 Bc6 A. 1...e5 2.Sf4+ D exf4 3.Rh5 C. The 2nd & 3rd moves of 2 thematic threats are reversed in 2 variations. The unprovided flight and dual threat are well justified (JGG). Key piece is rather badly out-of-play but the reversals stemming from the double threat are interesting (GKH).

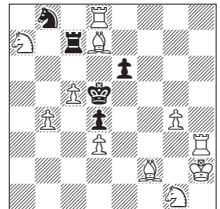
C12181 (Vasilenko) 1.Rdd7? (-) 1...Ke6 2.Rde7+ Kd6 3.Bxa3. 1...a2 2.Bb2+ Ke6 3.Rfe7,Rf6 but 1...b6,b5! **1.Rfd7!** (-) 1...Ke6,Kf6 2.R3d6+ Ke5 3.d4. 1...Kf4 2.R7d5 3.Rf5. 1...b6,b5 2.Sc6+ Kf4/Ke6,Kf6 3.Rf7/R3d6. 1...a2 2.Bb2+ Kf4/Ke6 3.Rf7/R3d6. A waiting key giving 2 flights (JGG). Key gives two flights in a block setting but the ensuing play is rather uninspiring (GKH).

C12182 (Brügge) 1.Bd3? Rxa5! 1.Bxf5? Sxd2! 1.Rxd4? Rh6! **1.Se2!** (>2.Sxd4#) 1...bxa5 2.Bd3 Rb6 3.Sxd4. 1...cxd2 2.Bxf5 Sc3 3.Sxd4. 1...Se6 2.Rxd4 Rxe8+ 3.fxe8Q. The pieces move around, reminding the composer of Hamburg container port (JGG). Out-of-play key piece, short threat and very heavy setting but the thematic line openings to cover d4 are cleverly worked. Overall I enjoyed this problem (GKH). 1...bxa5 and 1...cxd2 obstruct one square but vacate another, allowing a replacement interference defence by the piece that was obstructed. 1...Se6 is different in being a prospective interference, but it too allows another defence (GF).

C12183 (Rusinek) 1.Be2 Bg7 2.0-0 Bf6 3.g7 Bxg7 4.Qd3 Bxc6 5.Rxc8. 2...Rf8 3.Qd3 Rxf1+ 4.Bxf1 Bxc6 5.Rxc8. 1...g3 2.0-0 g2 3.Qd3 gxf1Q+ 4.Bxf1 Bxc6 5.Rxc8. A major study in castling (JGG). Seeing castling is likely, but where does the wB go? The natural move would be 1.Bb5 but then 3.Qd3 fails to 3...Rxf1+ 4.Kxf1 b1Q+ or to the decoy 4.Qxf1 – so the wB must go to e2 to avoid being interfered with by the wQ. An example of a Holzhausen interference (GKH).

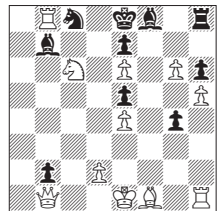
C12184 (Tribowski) 1.Bh4? ... 7...Kh6! **1.h6!** gxh6 2.Bh4 Kb4 3.Be1+ Kc5 4.b4+ Kd5 5.Bb3+ Kxe5 6.Bg3+ Kxf5 7.Bxe6+ Kg5 8.h4+ Kh5 9.Bg4. the bK has to cross from one side to the other (JGG). The bK is driven to the other side of the board to succumb to a rather untidy side model (GKH).

C12180



#3

C12183



#5

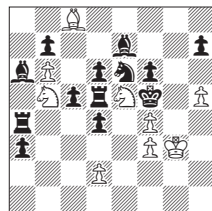
C12185 (Mihalčo) 1.Sxd6+? R,Bxd6! **1.Sf7!** Bf8 2.Sc7 Re5 3.Se8 Rd5 4.d3 (>.Sd8/Sc7 Re5 6.Sxe6 Rxe6 7.Sc7/Sd8 Bc4 8.dxc4 ~ 9.Bxe6#) Bxd3 5.Sd8 Re5 6.Sxb7 Rd5 7.Sd8 Re5 8.Sc6 Ra7 9.Se7+ ~/Bxe7 10.Sxd6/Sg7. The wSs swap places, inflicting Nowotny interferences on bR and bB (JGG). The wSs combine well but the subtle bit is finding 4.d3 (GKH).

WHAT'S LOGIC GOT TO DO WITH IT? (from p.89)

[Here is the final problem from Jonathan Mestel's e-weekend lecture]

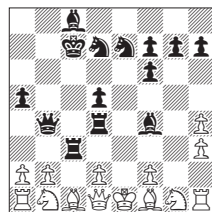
Finally, I would like to turn to a problem type which to me seems extremely logical, namely proof games. In **9** each side is only missing 2 pawns. So the pieces captured on f6 and h3/h4 have been replaced by promotions. Black has played 24 moves. Of these the diagram requires at least 3 pawn moves, 2 knight moves, 2 by the Bf4, 2 by the K, 2 by the Q, 3 by the Rd4, 2 by the Rc3 (if Bc8 moves). To this we add 5 to promote a pawn. A total of 24 can only be reached if Bc8-h3 occurs and then a promoted B on b1 or d1 returns to c8 in 2 moves. This requires another black P capture and hence another white promotion. It also means Sd7 cannot occur before Bc8. We must start by a piece capture on f6. 1.e4 2.Qf3-f6 does not work - the potential checks by later promotions to a wQ disrupt the delicate move order of the black army. Instead we kick-off with **1.Sc3 d5 2.Se4 Bh3 3.Sf6+ exf6**. Now White must free the black c-pawn **4.c4 Bd6 5.c5 Bf4 6.c6 Qd6 7.cxb7**. Black cannot block b4 yet, nor can either knight yet move and the bK must avoid being checked by the e-pawn. So **7...c5 8.e4 c4 9.e5 c3 10.e6 c2 11.e7 Kd7 12.e8=S Se7**. Now the black kingside can be mobilised, while the wS returns to be captured. Again **12.e8=Q+** would force a premature Kc7. **13.Sc7 Rc8 14.Sb5 Rc3 15.Sa3 Kc7 16.Sb1 cxb1=B** Note the logical precision of the move order. Now White sorts out the h-pawns. **17.gxh3 Bf5 18.h4 Bc8 19.h3 Sd7** and finally a new knight returns to b1 by a unique path **20.b8=S a5 21.Sc6 Rb8 22.Sd4 Rb4 23.Sc2 Rd4 24.Sa3 Qb4 25.Sb1**. The Pronkin theme involves a promoted piece returning to its home square (Bb1-f5-c8). Here the Sb1 is a double-Pronkin! First the promoted Se8 travels to b1 and then Sb8-b1. A wonderful achievement.

C12185



#10

9 Satoshi Hashimoto
3 HM *StrateGems* 2010



PG 24.5

(14+14)

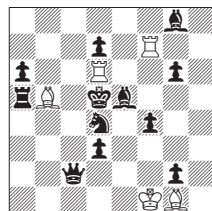
ANNOUNCEMENT OF S.K.BALASUBRAMANIAN 75 JUBILEE TOURNEY

I am happy to announce the Diamond Jubilee Tourney of my friend and renowned chess composer S.K.Balasubramanian who will turn 75 on 1st May 2025. The tourney is for two-move originals using the new fairy condition Antiguards (**Definition:** only guarded units (including kings) can be captured/checked. Unguarded units are immune from capture). A short article about Antiguards, with five original examples, was published in *The Problemist*, November 2024. Other examples were published in the May 2024 issue (three commendations in the Seetharaman-75 Jubilee Tourney award) and in January 2025 (F3922). However, some of those examples, while explaining Antiguards, do not qualify for this tourney. A recent example is given alongside (a) 1.Se2! Bxd3+ 2.Ra4 Rh7# (b) 1.Sf3! Rxf4+ 2.Bh7 Ba4#.

The following stipulations are welcome: #2, S#2, R#2, H#2 and HS#2. Multiple-solutions and twins are allowed in all sections, but no duplex or hybrid twins. No other stipulations, fairy conditions or fairy pieces are allowed. The award will be in different sections if this is justified. Entries, preferably computer tested, may be sent to the Jubilarian S.K.Balasubramanian skbala_bhu2002@yahoo.co.in who has kindly agreed to receive, enjoy, and forward them in anonymous form to the judge, K.Seetharaman. Time permitting, Bala may help with testing, since at present this fairy condition is testable in WinChloe only. The last date for entry (no limit per composer) is 30th September 2025. The prize-winners will receive book prizes and diplomas. All participants will receive the award by email.

K.Seetharaman

Mario Parrinello, Marco Guida, Antonio Garofalo & Francesco Simoni
Problem Paradise 2024

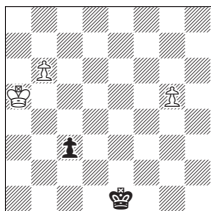


H#2 (b) Pg6>b4
Antiguards

THE MACEDONIAN PROBLEMIST LEAGUE 2025

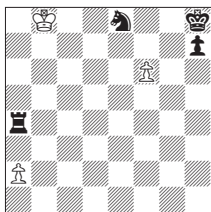
The Macedonian Problemist League 2025 (formal tourney) is announced in 4 sections with the following judges: #2 – Vasył D'yachuk; #3 – Igor Agapov; s#2-8 – Andrey Selivanov; h#2½-3 – Christopher Jones. Unlimited number of problems in each section can be submitted to zoran.gavrilovski@gmail.com until 30.7.2025. The awards will be published in 2025.

E1446 Rainer Staudte & Michael Schlosser
(Germany)



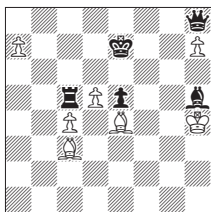
Win

E1447 Yochanan Afek
(Israel)



Draw

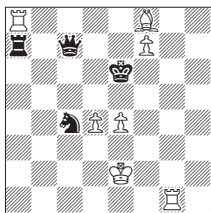
E1448 Peter Boll & Ladislav Tarasyuk
(Netherlands / Ukraine)



Win

1...Sb2+? 2.Kc2 Kxh5 3.Bc3 Bxc3 4.Kxc3 Sd1+ 5.Kb4 leaves Black no hope. **2.e5!** To vacate e4 for its king at this very moment. 2.axb6? allows a fortress following 2...Kxh5 3.e5 Bh4 (or 3...Bg5) 4.Ke4 Kg6 5.e6 (5.Kd5 Kf7 draws) 5...Kf6 6.Kd5 Bg3! draw. **2...Bxe5** Or 2...Bd8 3.axb6 Kxh5 4.Kd4 Kg6 5.e6 winning. **3.axb6 Kxh5 4.Ke4 Bb6!** A bishop sacrifice to block the way for the white king. **5.Ba5!** The only good square for the bishop. **2...Bc3?** Bc5 6.Bd4 Kg6! 7.Bxc5 Kf7 8.Kd5 Ke8 9.Kd6 Kd8 with a fortress. **5...Kg6 6.Kd5 Bg3 7.Ke6** Winning.

E1450 Michael Pasman
(Israel)



Win

STUDIES, edited by Yochanan Afek

Jacob van Lennepstraat 49, 1053 HC Amsterdam, Netherlands

email: afekchess@gmail.com Judge for 2025: Péter Gyarmati

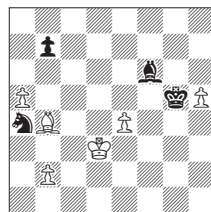
Originals: The kindness of our loyal friends has helped us to present an enjoyable fresh combative selection despite the continuing shortage of entries. We invite you all to follow their example. In the pawn baby (a 5-piece composition) by the prolific German duo all 3 pawns get promoted or...underpromoted (**E1446**): **1.b7 c2 2.b8Q c1Q 3.Qe5+!** Centralising the queen while guarding c5. Not 3.Qg3+? Ke2! 4.g6 Qc5+! with perpetual check. **3...Kf2 4.g6 Qd2+** Or 4...Qa3+ 5.Kb6! wins. **5.Kb6!** Further checks would just help protecting the pawn. **5...Qh6** Whereas 5...Qb4+ 6.Kc7 Qc4+ 7.Kd7 Qg4+ 8.Qe6! Qd4+ 9.Ke7 secures promotion. **6.Qf6+! Kg3 7.Kc5!** The alternatives both fail: 7.Kc7? Kg4! 8.Qd4+ Kg5 or Kh5 9.g7 Qh7! and 7.Kb5? Kg4! 8.Qd4+ Kh5 or Kf5 9.g7 Qe6! just draw. **7...Kg4** Whereas 7...Qc1+ loses to 8.Kd5! Qd2+ 9.Qd4! Qa2+ 10.Ke5! Qe2+ 11.Kf6 Qa6+ 12.Kg5! Qb5+ 13.Kh6! winning. **8.Qd4+! Kh5 8...Kf5** or Kg5 are met by 9.g7! and wins. **9.g7 Qg6 (or Qh7) 10.Qd5+! Kh6 11.g8R!** wins. 11.g8Q? Qb6+! draws by either perpetual check or stalemate.

The only peaceful battle in our selection is the miniature **E1447**: The white king stands on a dark square only in the diagrammed position. **1.f7 Ra8+!** Whereas 1...Rb4+? even loses following 2.Ka7 Rb7+ 3.Kxb7 Sd6+ 4.Kc7! Sxf7 5.a4 Se5 6.a5 Sf3 7.a6 Sd4 8.Kb6 wins. **2.Kxa8 Sc7+ 3.Kb7!** After 3.Kb8? Sa6+! 4.Kb7 Kg7 Black will be first to promote. **3...Se6 4.f8Q+!!** My ace for a tempo! Not 4.a4? Kg7 5.a5 Kxf7 6.Kc6 Ke7 7.a6 Kd8 8.a7 Sc7 and Black is just in time. **4...Sxf8 5.a4 h5 6.a5 Sd7 7.Kc6!** Not 7.a6? Sc5+ 8.Kc6 Sxa6 winning. **7...h4 8.a6! Sb8+ 9.Kd5! Sxa6 10.Ke4 h3 11.Kf3** The white monarch is right in time to avoid a black promotion.

The Dutch – Ukrainian co-production **E1448** displays a lovely double bishop sacrifice. Peter is the man behind the rich ARVES portal exclusively dedicated to our fine art. Visit <https://www.arves.org/arves/index.php/en/> but first enjoy the following drama: **1.d6+!** 1.a8Q? is met by 1...Qf6+ 2.Kxh5 Qf7+ 3.Bg6 Qf3+ 4.Kh6 Qf4+ 5.Kg7 Qf6+ 6.Kh6 and draws. **1...Kxd6 2.a8Q Qxa8 3.Bxa8 Rxc4+ 3...Rc8** loses to 4.Bb4+ Kd7 5.Be4 Bf7 6.e5 wins. **4.Be4!!** 4.Kxh5? allows 4...Rxc3 5.Bg2 Rc8 draws. **4...Rxe4+ 5.Kg5!** Whereas 5.Kxh5? fails to 5...Re2 to meet the new promotion with a skewer. **5...Rg4+ 6.Kxh5 Rg1 7.Bxe5+! Ke6 7...Kxe5** is defeated by 8.h8Q+ check! **8.Bf6! Rh1+ 9.Bh4** Queening and winning.

E1449 is a development of an earlier study by the prolific and successful Dutch grandmaster: **1.b3 Sb6!** Trying to create a fortress. The position after 1...Sb2+? 2.Kc2 Kxh5 3.Bc3 Bxc3 4.Kxc3 Sd1+ 5.Kb4 leaves Black no hope. **2.e5!** To vacate e4 for its king at this very moment. 2.axb6? allows a fortress following 2...Kxh5 3.e5 Bh4 (or 3...Bg5) 4.Ke4 Kg6 5.e6 (5.Kd5 Kf7 draws) 5...Kf6 6.Kd5 Bg3! draw. **2...Bxe5** Or 2...Bd8 3.axb6 Kxh5 4.Kd4 Kg6 5.e6 winning. **3.axb6 Kxh5 4.Ke4 Bb6!** A bishop sacrifice to block the way for the white king. **5.Ba5!** The only good square for the bishop. **2...Bc3?** Bc5 6.Bd4 Kg6! 7.Bxc5 Kf7 8.Kd5 Ke8 9.Kd6 Kd8 with a fortress. **5...Kg6 6.Kd5 Bg3 7.Ke6** Winning.

E1449 Jan Timman
(Netherlands)



Win

The Israeli otb IM has become one of the leading composers in less than a decade of his creative career. **E1450** is a fine logical example of his outstanding technique: **1.d5+!** The direct 1.Re8+? Kxf7 2.Re7+ Qxe7 3.Bxe7 Rxe7 just equalizes. **1...Kd7** 1...Ke5 loses to 2.Re8+; 1...Kf6 is met by 2.Bd6 Qxf7 3.Rf1+ Kg5 4.Rxf7 wins. **2.Bd6!!** A first sacrifice to block a critical flight. **2...Sxd6** The alternatives are defeated with no delay: 2...Qxd6 3.Rxa7+; 2...Kxd6 3.f8Q+ **3.f8S+!** 3.f8Q? allows an immediate perpetual check e.g. 3...Qc2+ 4.Kf3 Qd3+ **3...Ke7 4.Rg7+ Sf7 5.d6+!** A second sacrifice to block the just-vacated square! (Umnov theme). **5...Kxd6** Or 5...Qxd6 6.Rxa7+ Kxf8 7.Rgx7+ Kg8 8.Rfd7 wins.

6.Rg6+ Ke5 6...Kc5 7.Se6+ Fork; 6...Ke7 7.Re6#.
7.Re8+ Qe7 With 2 more forks: 7...Kd4 8.Se6+; or 7...Kf4 8.Se6+; **8.Rxe7+ Rxe7 9.Ke3! Sd6** 9...Sd8 10.Ra6/b6 10...Se6 11.Sg6+ fork. **10.Re6+! Rxe6 11.Sd7#** Ideal mate with promoted knight and 2 self-blocks, whereas the alternative lines are decided by forks with the promoted knight!

E1451 by our rising Italian contributor is a lengthy battle decided by a hair: **1.c7! Sf5+ 2.Kg6 Sd6 3.a6 e3 4.a7 e2 5.c8Q!** Not 5.a8Q? e1Q 6.c8Q Qe4+ with perpetual check as there is no escape through f7. **5...e1Q** Or 5...Sxc8 6.a8Q e1Q 7.Qxc8 Qe4+ 8.Kf7 Qh7+ 9.Ke8 Qg8+ 10.Kd7 wins. **6.Qg8 Qe4+ 7.Kg7!** 7.Kh6+? allows 7...Kf3! 8.a8Q Qh4+ 9.Kg7 Qf6+ 10.Kh7 Qh4+ draw. **7...Kf3 8.a8Q Qd4+ 9.Kf8 Qf6+ 10.Qf7 Sxf7 11.exf7** Wrong is 11.d6+? Kg3! 12.exf7 Qh8+ 13.Kxe7 Qxa8 14.f8Q without check! 14...Qe4+ 15.Kd8 Qa8+ 16.Ke7 Qe4+ 17.Kd8 Qa8+ and perpetual check again. **11...Qh8+ 12.Kxe7 Qxa8 13.f8Q+ Qxf8+ 14.Kxf8 Ke2 15.d6 Kd2 16.d7 Kxc2 17.d8Q Kc1 18.Qg5+** Winning, just before the theoretical drawish conclusion takes over.

Memorial collections: We have recently received two new Polish booklets written by GM Jan Rusinek in memory of study composers: **No.1 Szaja Kozlowski** (1910-1943) with his 21 studies published in the years 1931-38 before perishing in the Łódź Ghetto, and recent versions by Jan. A became a classic thanks to the amazing reciprocal zugzwang: **1.Rb6+ Kc7** Or 1...Ka7 2.Ra6+ Kb7 3.Ra2 Kc7 4.Rc2+ Kb6 5.Rb2 draw. **2.Rc6+ Kb7** 2...Kd7 allows 3.Rc2 Kd6 4.b6 Ke5 5.b7 draw. **3.Rc2! Ka7 4.Ra2+!** 4.Rb2? is met by 4...Kb6! It's a reciprocal zugzwang with White to play and ...lose. **4...Kb7 5.Rc2 Kb6 6.Rb2!** Zugzwang with Black to play. **6...Kc7 7.Rc2+/ Ra2 7...Kb7 8.Ra2!** Positional draw!

No.2 Grzegorz Grzeban (1902-1991) with his 24 studies (including the joint ones and versions). **B** is a blend of major themes: promotions, under promotions, reciprocal zugzwang and stalemate: **1.d5+!** Neither 1.h8Q? Sb5+ 2.Ka8 Ra1#, nor 1.b8Q? Bxb8+ 2.Kxb8 Rxh7 winning. **1...Kxd5 2.h8Q** 2.c4+? loses to 2...Sxc4! 3.h8Q Bb8+! 4.Ka8 Sxb6+ 5.Kxb8 Rxh8+ 6.Kc7 Kc5! etc. **2...Bb8+! 3.Qxb8** 3.Kxb8? is met by 3...Rxh8+ 4.Kc7 Sb5+ wins. **3...Sb5+ 4.Ka8 Ra1+ 5.Qa7 Rxa7+** Or 5...Sxa7 6.bxa7 Bc6 7.Kb8 draw. **6.bxa7 Sc7+ 7.Kb8 Sa6+ 8.Ka8 Ba4!** 8...Bc6 leads to 9.c4+ Kd6 10.c5+ Kd5 stalemate! Whereas 8...Kc6 is met by 9.b8S+! Kc7 10.Sxd7! Kc8 e.g. 11.Sb6+ Kc7 12.Sd5+ draw. **9.b8R!!** But not 9.b8Q? Bc6+ 10.Qb7 Kd6 11.c3! Kd5 12.c4+ Kc5 13.Qxc6+ Kxc6 14.c5 Kc7 15.c6 Kc8 16.c7 Sxc7# 9...Bc6+ **10.Rb7 Kd6 11.c4 Kc5** Stalemate! Or 11...Bh1 12.c5+ Kc6 13.Rh7 draws.

“My First Endgame Study” is a joint venture between the WFCC and Chessbase Italia attracting 60 entries by 35 newcomers. The full award by judge **Gady Costeff** may be seen here:

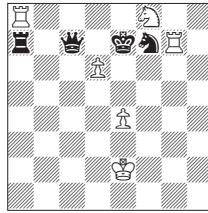
<https://en.chessbase.com/post/my-first-endgame-study-awards>

Gady’s criteria for judging the entries were:

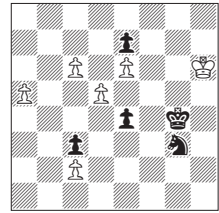
1. An attractive idea or mate.
2. Active play by both sides.
3. Maximise economy and minimize technical captures.

1.Sg6+ Kf5 1...Kd4 2.Sxe6+ Kc4 3.Ba6+ Kc3 4.Sxc5 2.Bxc6+ **Kxg6 3.dxe7 Rxc5+ 4.Kh1 Rg1+! 5.Kxg1 Sf3+ 6.Kg2 Sxh4+ 7.Kh3!** 7.Kg3 Qg5+ 8.Bg4+ Kf7 9.Re6 Sf5+ **7...Qc3+ 8.Kxh4 Qf6+** Or 8...Qh8+ 9.Kg3! (9.Kg4? Qh5+ 10.Kg3 Kg7! 11.f4 Qe8 12.Bd5 Qxe7 13.Rb7 Kh8 14.Rxe7 Stalemate!) 9...Qe5+ 10.Kf3 Qf6+ 11.Bf5+; 8...Qd4+ 9.Kg3 Qxb6 10.e8Q+; **9.Kg3!** Not 9.Kg4? Qg5+ 10.Kf3 Qxe7 11.Bc8+ Kg5. **9...Qxe7 10.Bc8+ Kh5** Or 10...Kg5 11.f4+ Kh5 12.Bg4# **11.Bg4+ Kg5 12.f4#**

E1450a
After 5.d6+!

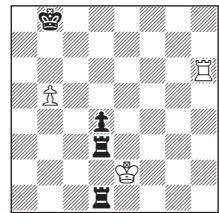


E1451 Daniele Gatti
(Italy)



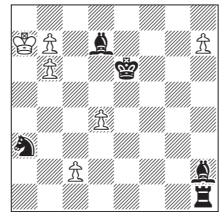
Win

A Szaja Kozlowski
Swiat Szachowy 1932



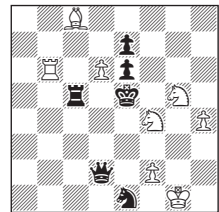
Draw

B Grzegorz Grzeban
1 Pr Peris-Pardo MT
1960



Draw

C Maxim Avvakumov
1st Place
My First Endgame Study



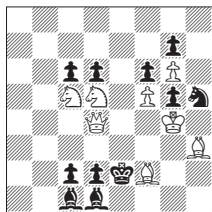
Win

SELFMATES AND REFLEXMATES, Edited by Stephen Taylor

Greenways, Cooling St., Cliffe, Rochester, ME3 7UB (email: sjgt@btinternet.com)

Judge for 2025: **Sergey Smotrov**

S3035 Cedric Lytton

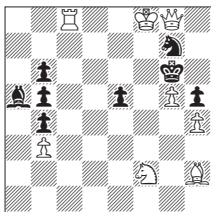


S#2

S3036 Paul Răican

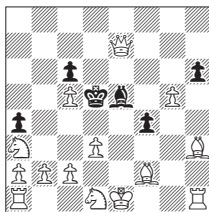
(Romania)

dedicated to K.Wenda



S#7 (b) + ♠ f3

S3037 John Bowden



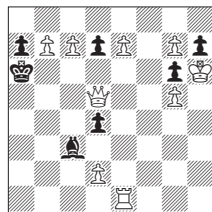
S#9

S3038 Sergiy I.

Tkachenko, Andriy Frolkin

& Michel Caillaud

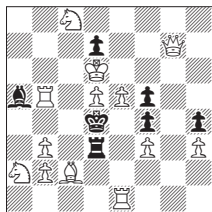
(Ukraine/France)



S#11

S3039 Stephen Taylor

with thanks to Stefan Klebes

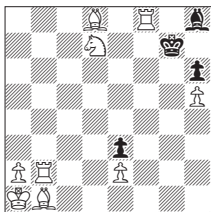


S#15

S3040 Paavo Tikka

after Veikko Hynönen

(Finland)



S#17

Special appeal: Composers, my lack of originals is becoming ever more acute. So good luck for your future inspirations/constructions and I hope I can look forward to some rapid re-stocks, shorter fare being particularly needed. Many thanks in advance!

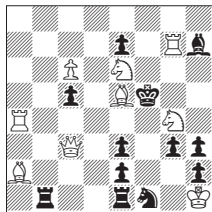
Originals: a bit of a Janus-like selection this month - ladder solvers have only four problems to tackle but except for Cedric's dainty starter they're all long ones. However, don't be discouraged as Paul's simple-looking position, hopefully 'in the manner of' its dedicatee, belies some cute play. John's **S3037** and the Franco-Ukrainian **S3038** show very solver-friendly ideas too, well worth exploring.

There are **ladder points** for **S3035-S3038**, with **S3038** *partially tested* (albeit it's final 10 moves are C+). Then, clandestine hints are obtainable for the *non-ladder, partially-tested*, **S3039** & **S3040**, as both draw upon previously-published problems. One of Manfred Ernst's last offerings tweaked the opening moves of a scheme Stefan used a few times; not always soundly, it transpired. I felt it too trite for separate publication and suggested some possible extensions. Though sadly Manfred wasn't able to pursue these, after a few years intermittent study, I've now managed **S3039** that incorporates most of them. With **S3040**, Paavo's attempted rescue of a composition by Veikko also adds a novel and attractive twist. Enjoy all the problems!

SOLUTIONS (November)

S3015 (Maeshima) 1...bxc4 2.Sg6+ Kd5 3.Se6+ Sd3#; 1.Sg6#? (1...Kd5?? 2.Se6+ Sd3#); 1.c5! (> 2.Sg6+ Kd5 3.Se6+ Sd3# - albeit 1...??!) 1...exf3 2.Qd6+ Ke4 3.Sd5+ Sc4#; 1...e3 2.f4+ Ke4 3.Re2 S-#. 'Virtual Berlin theme': the key 1.c5! converts 1.Sg6#? to a mere 2nd-move check (Berlin theme) but all Black's replies then parry or sidestep it, so 2.Sg6+ is a virtual threat. Analogous vertical/horizontal firing of the wR batteries (Composer). Nice cross-check mates unleashed by wSd4, as firing piece for wRd2 in set play and for the wRb4 in actual play - glad you drew attention to the set play! (Cedric Lytton)

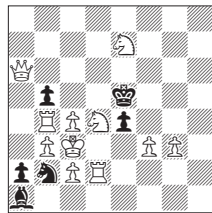
S3016



S#3

S3016 (Gülke & Richter) 1.Bc7! (> 2.Qf6+ exf6 3.Sxe3+ Sxe3#), 1...Rb4 2.Rg5+ Ke4 3.Qxe3+ Sxe3#; 1...Rb3 2.Qxc5+ Kxe6 3.Re4+ Bxe4#; 1...c4 2.Qc2+ Kxe6 3.Qe4+ Bxe4#. Inversion of motive in the Rb4/Rb3 variations: Black defends by creating flights at e4 or e6, which White exploits by driving the bK thence. Simultaneous motive inversions in the remaining variation: 1...c4!? corrects 1...Rb4 and 1...Rb3 because it creates both flights together; but White exploits this too by driving bK/bB to e6/e4 respectively (Composers). The composers achieve a very lucid presentation of their principal strategic content; and each pair of common mates

S3015

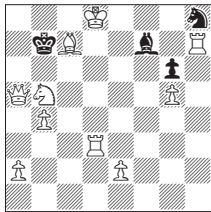


S#3

being forced by diverse black units reveals their attention to meticulous detail (SJGT). Great white sacrifices! (Romuald Łazowski) Black bishop in the background answers the call to arms by white queen and rook (CL).

S3017 (Fica & Jelinek) (a) 1.Bd1 f5 2.Se4+ fxe4 3.Bxd4+ Kxd4 4.Qc4+ Ke3 5.Rf8 exd3 6.Rf1 d2#; (b) 1.Qc8+ Kd6 2.Se4+ Kd5 3.g8B/Q+ Se6 4.d4 f5 5.Sg3+ Kd6 6.Bf4+ Sxf4#; (c) 1.Rb3 f5 2.Bxd4+ Kxd4 3.Qb6+ Ke5 4.Sc4+ Kf4 5.g8Q Kxf3 6.Qg4+ fxg4#; (d) 1.h8R f5 2.Rd8 f4 3.g8S fxe3 4.Qf5+ Sxf5 5.Se4+ Kc6 6.Se7+ Sxe7#. Bohemian selfmate; two model mates by the pawn and two model mates by the knight (Composers). Good problem with pin-mate and AUW (RL). A cleverly mechanised accomplishment; a few rough edges in the setting are unsurprising and tolerable (SJGT).

S3018



S#8 (2 solutions)

S3018 (Holubec) (i) 1.Bd6 Kc6 2.Sa7+ Kb7 3.Sc8 Kc6 4.Qa8+ Kb5 5.a4+ Kc4 6.Qd5+ Bxd5 7.Rc7+ Bc6 8.Be7 Sf7# and (ii) 1.Be5 Kc6 2.Rd6+ Kb7 3.Sd4 Kb8 4.Rxg6+ Kb7 5.Rc6 Sg6 6.Rc7+ Kb8 7.Rd7+ Sxe5 8.Sc6+ Sxc6#. Two entertaining and striking model mates according to how the b8 leaves h8, initiated by a pair of harmonious keys... A novel and economical selfmate (SJGT). Interesting selfmate! (RL)

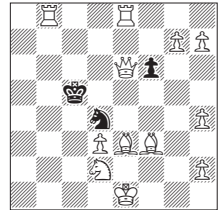
(b) 1.Rc6+ Rb6 2.Sd2 Rxc6 3.b5+ Kxa5 4.Sc4+ Kxa4 5.b3+ Kxb3 6.Rd2+ Kc3 7.Ra2+ Kxd3 8.Sb2+ Ke3 9.Qc1+ Rxc1#. Model mates after bK walks. Two keys to a common square. Every potential wK flight is actively self-blocked exactly once. In (b), the Be1 battery is created and fired twice using different units at d2. The a4/a5 twinning units twice share common destinies: capturing black pieces on b6 in (a), or statically sacrificed to the bK in (b) (Composers).

S3020R (Taylor) 1.Bg6! (-) hxg6/h6/h5 2.Rc6/Bh5/Rf4 Rg4/hxg5/Rh3#; 1...Bf2/Bxe3/Sf2(Bxc7) 2.Rc6/Bh5/Rf4 Rh3/Bxg5/Rh3#. 1.Bxh7? Bxe3! (RL). ¾-Pickaninny with each continuation replicated after errors of Black's 1st-rank minor pieces, twice with changed mates (Composer). Good variety with three variations by the Ph7 and two by the bBg1; just four mates overall - two on g5 and two by the unpinned bR... (CL)

S3021 (Dowd) (a) **1.Sc7!** Kd4 2.Ra4+ Ke3! 3.Ra3+ Kd4 4.e3+ Qxe3 5.Ra4+ Kd3 6.Qb1+ & 6...Kd2 7.Ra2+ Kc3 8.Qb3+ Kd4 9.Qd5+ Kc3 10.Rc2+ Kb4 11.Qb5+ Ka3 12.Rc3+ Qxc3+ 13.Qb2+ Qxb2# or 6...Kc3 7.Qb3+ Kd2 8.Ra2+ Kc1 9.Bf4 Qd2 (9...Qxf4? 10.Qb2+ Kxd1 11.Qc2+ etc.) 10.Be3 Qxe3 11.Qb2+ Kxd1 12.Qc2+ Ke1 13.Qc1 Qxc1#; if 2...Qb4? 3.Qd2+ & 3...Kc4 4.Qd5+ Kc3 5.Be5+ Qd4 6.Qa2 Qxe5 7.Sb5+ Qxb5 8.Qb2+ Qxb2# or 3...Kc5 4.Qd6+ Kc4 5.Qc6+ Kd4 6.Se6+ Ke3 7.Qc1+ Qd2 8.Ra2 Qxc1#. (b) **1.Sd6!** Kd4 2.Qc4+ Ke3 3.Qe6+ Kd4 4.Qe4+ Kc5 (4...Kc3? 5.Sb5+ Kb3 6.Rb2+ Qxb2#) 5.Qc4+ Kb6 6.Qa6+ Ke7 (6...Kc5? 7.Qb5+ & #511) 7.Qc8+ Kb6 8.Qb7+ Kc5 9.Qb5+ Kd4 10.Bf2+ Qe3 (10...Kc3? 11.Qa5+ Kb3 12.Rb2+ Qxb2#) 11.Sf5+ Kc3 12.Be1+ Qd2 13.Kb1 Qxe1#. Good problem! (RL) Phase (a) shows a changed mate and the a different way of achieving Qxc1# across both full-length lines and the short variations; I like (b)'s king-move finale to place Black in *zugzwang* (Composer). With so much intricate manoeuvring, Steven has done wonderfully to keep everything dual-free! (SJGT)

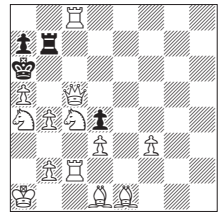
S3022 (Smotrov) 1.Rf3+ Sd3 2.Be1+??; hence: **1.Qa5+!** Kb3 2.Rb4+ Kc3 3.Rb5+ Kc- 4.Qa4+ Kc3 5.Qb3+ Kd4 6.Rb4+ Kc5 7.Qc3+ Kd5 8.Qe5+ Kc6 9.Qe6+ Kc5 10.Bd6+ Kc6 11.Bg3+ Kc5 12.Rc4+ Kb5 13.Qc6+ Ka5 14.Rc5+ Kb4 15.Qb5+ Ka3 16.Qa5+ Kb3 17.Rb5+ Kc4 18.Rb4+ Kc3 19.Rf4+ Kb3 20.Qa4+ Kc3 21.Rf3+ Sd3 22.Be1+ Rxe1#. A pleasingly conceived denouement being just out-of-reach is resolved by the wonderful swirling *pas de trois* that allows a discovered wB check to re-position it to g3. Sergey's characteristic compositional élan enables all duals to be eliminated by the solitary black spectator at a8 (SJGT).

S3017



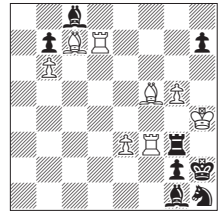
S#6 (b) wKh3 (c) & -Re8 (d) & wKc8

S3019



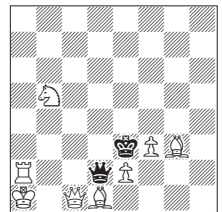
S#9 (b) Sa4<->Pa5

S3020R



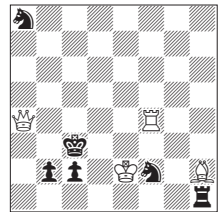
R#2

S3021



S#13 (b) Bd1>f1

S3022

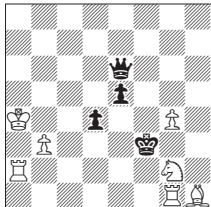


S#22

HELPMATES, edited by Christopher Jones

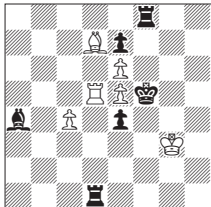
11 Severn Grange, Ison Hill Road, Bristol BS10 7QA (email: cjaones1@yahoo.co.uk)

H4922 Andrew Kalotay
(USA)



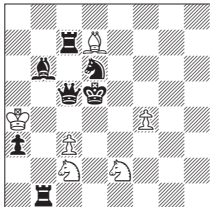
H#2 2 solutions

H4923 Taras Rudenko
(Ukraine)



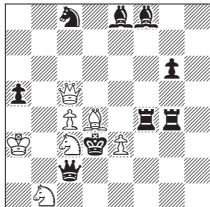
H#2 2 solutions

H4924 Evgeny Gavryliv
(Ukraine)



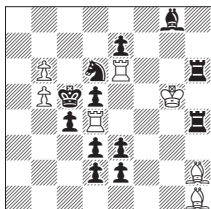
H#2 (b) Pc3>e3

H4925 Branko Koludrović & Ivo Tominić
(Croatia)



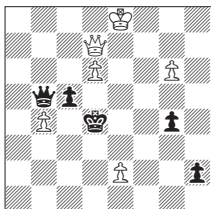
H#2 2 solutions

H4926 Mykola Vasyuchko
(Ukraine)



H#2 3 solutions

H4927 Alexander Fica
(Czech Republic)



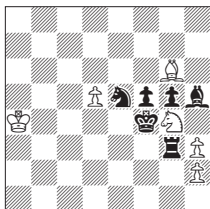
H#2 2 solutions
(b)see text

H4928 Michal Dragoun
(Czech Republic)



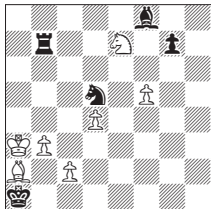
H#2 4 solutions

H4929 Nicolae Popa
(Romania)



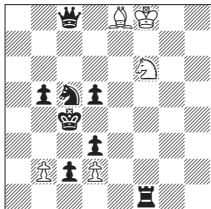
H#3 2 solutions

H4930 Sergiy Tkachenko, Andriy Frolkin & Leonid Lyubashevsky
(Ukraine/Israel)



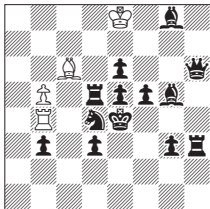
H#3 2 solutions

H4931 Abdelaziz Onkoud
(France)



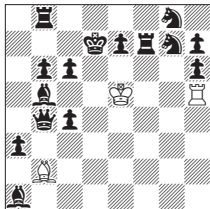
H#3 2 solutions

H4932 János Csák & Evgeny Gavryliv
(Hungary/Ukraine)



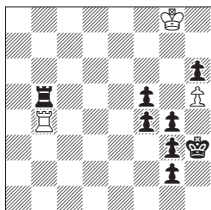
H#3 (b) a1=h1

H4933 Ognian Dimitrov
(Bulgaria)



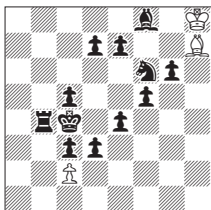
H#3 2 solutions

H4934 Jacques Rotenberg
(Israel)
in memoriam Guy Sobrecases



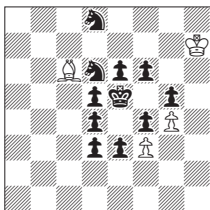
H#3 3 solutions

H4935 Christer Jonsson & Vidadi Zamanov
(Sweden/Azerbaijan)



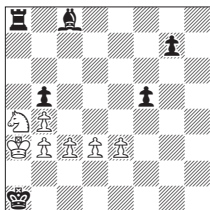
H#3½ 2 solutions

H4936 Hans-Jürgen Gurowitz & Mirko Degenkolbe
(Germany)

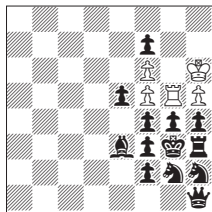


H#3½ (b) a1=a8

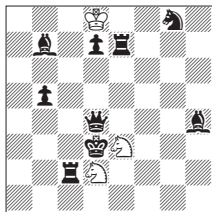
H4937 Arthur B. Reimberg & Flora F. Sarmiento
(Brazil)



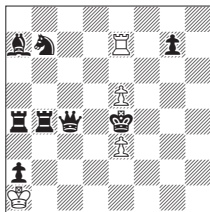
H#4 2 solutions

H4938 Misha Shapiro
(Israel)

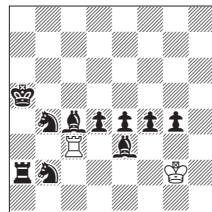
H#4 (b) ♘g5

H4939 Oto Mihalčo
(Slovakia)

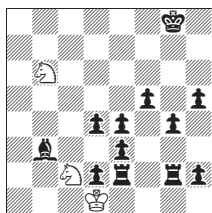
H#4 4 solutions

H4940 Ivan Soroka & Evgeny Gavryliv
(Ukraine)

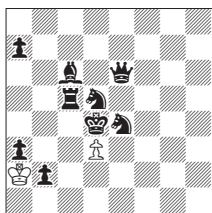
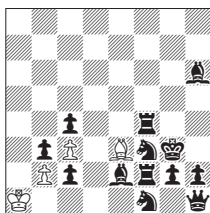
H#4 4 solutions

H4941 Justus Zimm
(Germany)

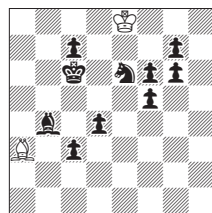
H#5 2 solutions

H4942 Ljubomir Ugren
(Slovenia)

H#5 2 solutions

H4943 Stephen TaylorH#5 2 solutions
(b) Bc6>d7: 1 solution**H4944 Eckart Kummer**
(Germany)
dedicated Christopher Jones

H#5½

H4945 Gerold Schaffner
(Switzerland)

H#6

Judges for 2025: H#2: **János Csák** H#2½-3½: **Jorge Lois** H#n: **Frank Cockerill**

We again have 24 originals – I am grateful to composers for inundating me with so many good problems. This time we publish works by no fewer than 30 composers (a record, I should think) and offer keen solvers the opportunity to score no fewer than 148 ladder points! Amongst our contributors are a number of names new to this column – Taras Rudenko, Branko Koludrović, Ognian Dimitrov, Hans-Jürgen Gurowitz; and, most notably of all, Arthur Bernardo Reimberg and Flora Ferreira Sarmiento, both aged 11 (yes, that's right – eleven!), who clearly have responded brilliantly to the promptings and encouragement of Marcos Roland.

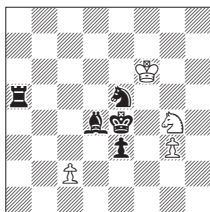
A number of points for solvers to note. In part (b) of **H4927**, all pieces change colour (including Kings, so we have wKd4/bKe8, etc., etc.). Like part (a), part (b) has 2 solutions. Two problems use board rotation as a twinning mechanism, so that in **H4932** (b) has wKa5/bKe5 and in **H4936** (b) has wKg1/bKe4. **H4943** is rather unusual in having two solutions in part (a) but only one in part (b). Jacques Rotenberg in **H4934** commemorates the all-too-short composing career of the late Guy Sobrecases. And I am greatly honoured by Eckart's dedication of **H4944**.

I echo my comments in the last issue: there is a wealth of interest and enjoyment to be had in the review below of last November's originals, which I commend to you.

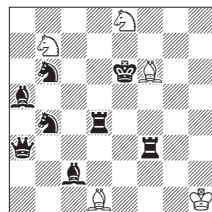
SOLUTIONS (November)

H4858 (Khosla and Jones) 1.Sf3+ Kg6 (Ke6?) 2.Re5 Sf6#. 1.Sd3+ Se5 2.Rd5 cxd3#. The two forces combine quite differently. Welcome to a new composer! (C.M.B.Taylor) Two charming ideal mates after different checking keys by Black (S.J.G.Taylor).

H4859 (Schaffner) 1.Rf5 Bh5 2.S6d5 (S4d5?) Sc5#. 1.Bf5 Ba4 2.S4d5 (S6d5?) Sd8#. Neat separation of Sd5 moves and good W1 bishop moves to the board edge (C.R.Blanden). Elegantly-presented 'choice of self-blocks doubled' (SJGT).

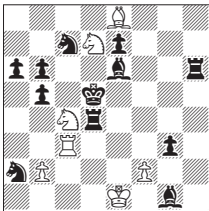
H4858

H#2 2 solutions

H4859

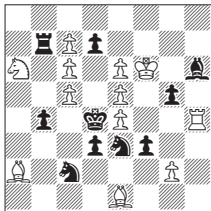
H#2 2 solutions

H4860



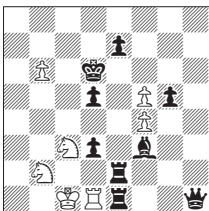
H#2 4 solutions

H4861



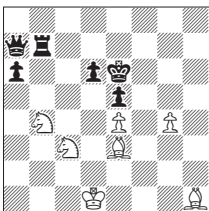
H#2 4 solutions

H4862



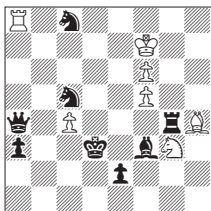
H#2½ (b) a1=h1

H4863



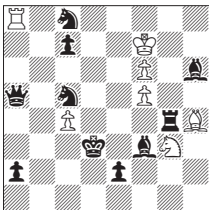
H#3 2 solutions

H4864



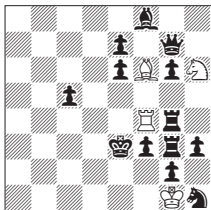
H#3 2 solutions

H4864 version by SJGT



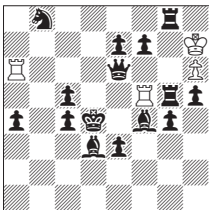
H#3 2 solutions

H4865



H#3 (b) Ke3>d5

H4866



H#3 2 solutions

H4860 (Salai jr., Klemenič, Packa and Dragoun) 1.Rxc4 Bg6 2.Kd4 Rd3#. 1.Bxd7 Rf3 2.Ke6 Bf7#. 1.Sxc3 b4 2.Se4 Sdxb6#. 1.Sxe8 f3 2.Sd6 Scxb6#. 2+2 solutions are unified by fourfold cyclic Zilahi and black self-blocks. In the first two solutions black-black FML moves, in the third and fourth mates from indirect batteries on the same square (Composers). Impressive cyclic Zilahi (L.S. Blackstock). A gorgeous 2x2 HOTF construction with perfect reciprocity throughout each pair of matching solutions (SJGT).

H4861 (Lois) 1.d6 Bg3 2.dxe5 Bxe5#. 1.d5 gxf3 2.dxe4 Rxe4#. 1.Rxc7 Sxc7 2.dxe6 Sxe6#. 1.Rb8 cxb8=S 2.dxc6 Sxc6#. Pickaninny Pd7 (S.Jacob) A striking set of mates by four different white officers on initially occupied squares that are all cleared via B2 captures by the dP (SJGT).

H4862 (R.Jordan) (in memory of Petko Petkov) (a) 1...Sxd3 2.Rg2 Se5 3.Be2 Se4#. (b) 1...Sxd4 2.Rc5 Sc6 3.Bc3 Se3#. Good work by wPb6 in this strange twinning (LSB). Two delectable pin-mates after different wSs convert the pair of half-pinned bPs; the twinning mechanism and consequent use of the front men of Black's pair of doubled line pieces as reciprocal line closures or as epaulette self-blocks gives the problem a real piquancy (SJGT). This problem was inspired by Petko Petkov's article on static half-pins in the May 2023 *Problemist*, and a subsequent conversation between Raul and Petko (CJAJ).

H4863 (Onkoud) (in memory of Petko Petkov) 1.Rxb4 Bg5 2.Rxe4 Bxe4 3.Qd7 Bd5#. 1.Qxe3 Sbd5 2.Qxe4 Sxe4 3.Rd7 Sg5#. Model mates with self-blocks (R.Łazowski). Superb – wBs/wSs swap roles as do bR/bQ (CRB). Perfectly matched solutions (LSB).

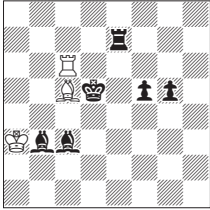
H4864 (Velikhanov) 1.Se7 Rd8+ 2.Ke3 Rd4 3.Sxf5 Sxf5#. 1.Qc6 Rxa3+ 2.Kd4 Rc3 3.Qxf6+ Bxf6#. Neat captures to free the mating square (LSB). Complex and difficult. S/Q key moves allowing wR to enter the action are straightforward. The B3 moves removing wPf5/f6 are not! (CRB) SJGT points out that “for an extra pawn [and a bBh6 – Ed.], both the thematic black men can be provided with a choice of moves (1.Sd6?; 1.Qc3?)” – see diagram. Kenan is very pleased to accept this, saying “a great anti-dual choice of opening moves”.

H4865 (Çefle and Kopyl) (a) 1.Rh4 Rxh4 2.Rg4 Bd4+ 3.Kf4 Rxg4#. (b) 1.Qh8 Bxh8 2.Bg7 Rd4+ 3.Ke5 Bxg7#. Good correspondence (LSB). A lovely pair of Maslar manoeuvres whose critical squares are initially occupied by a like-moving black unit that requires a sacrificial hideaway, thus providing a duplicate victim for the thematic white piece (SJGT).

H4866 (Vasyuchko and Galma) 1.Qe4 Rg6 2.e5 Rff6 3.Kd5 Rd6#. 1.Ke4 Rx7 2.Qd5 Raf6 3.Re5 Rxf4#. Top class twofold Brunner-Turton doubling with echoed mid-board mates (SJGT). Different unpin methods (LSB). Both B1 moves are e4, and B2/B3 moves are e5/d5 and d5/e5. With the two W2 moves to f6, there might have been a schematic feel to this problem, but instead it has a baroque appeal, with incidentals such as the bQ/bP Bristol in the first solution to enhance pleasure, and only the (no doubt unavoidable) capture of a black officer at f4 to go, perhaps, on the debit side (CJAJ).

H4867 (Onkoud) 1.Rfd4 bxc4+ 2.Kxc4 Rxe5 3.Rb3 Rxd4#. 1.Rdd4 Rxe5+ 2.Kxe5 bxc4 3.Rf5 exd4#. Diagonal-orthogonal echo and Kniest themes (RL). Kniest captures cleverly replicated in the other phase as guards of the bK's set square together with foresight sacrificial keys to a common square with delayed acceptance as the white mates (SJGT). By sheer serendipity two H#3s each with 2 wRs landed up alongside each other. I always admire composers' skill in making sound problems with such heavy white force! (CJAJ)

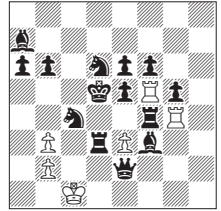
H4868



H#3 2 solutions
(b) Ka3>b3

H4868 (Manikumar) (a) 1.Ke5 Ra6 2.Bf7 Bb6 3.Kf6 Bd4#. 1.Bc2 Bb4 2.Be4 Kb3 3.Re5 Rd6#. (b) 1.Re4 Ba7 2.Be5 Rb6 3.Kd4 Rd6#. 1.Rf7 Rc7 2.Ke6 Kc4 3.Rf6 Re7#. In one solution, both the white pieces move away from the bK (which are initially adjacent to it) to form an Indian to create a Grimshaw + battery, which is operated in a wigwag fashion to provide mate. The other solution pair is a diagonal echo mate. All are model mates in this economic construction (Composer). Excellent thematically paired solutions. I especially liked the double checkmates (CRB). Is a twinning that gobbles up a black officer an imperfection? (If one wanted to show the two parts in the other order, one would have, unwieldily, to say “wKb3>a3, +bBb3”.) Even if so, a small price to pay for these four felicitous solutions (CJAJ).

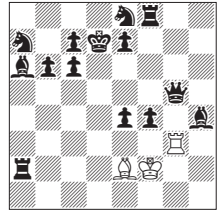
H4867



H#3 2 solutions

H4869 (Leck) (dedicated to Chris. Feather) 1...Kf1 2.e5 Rd3+ 3.Kc6 Bg4 4.Bb7 Bd7#. 1...Kgl 2.e5 Bg4+ 3.Ke7 Rd3 4.Qf6 Rd7#. Closely matched OD play leads to mates on the same square. W1 moves must retain one pin and change the other (CMBT). Plenty of relatively simple changed pins, pin escape, and pinned-unit replacement strategies all integrated together marvellously! (SJGT) Of course I tried to remove the small stain [unremarked by any solvers] on the motivation of 2.e5, but making it [like 2.c5] a block as well...did not seem possible without promoted material on the board (Composer). (And, equally, in the first solution a non-blocking move from c6 seems unachievable – CJAJ.)

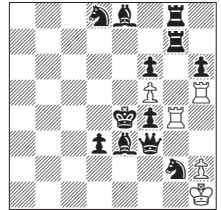
H4869



H#3½ 2 solutions

H4870 (Vasyuchko and Galma) 1...Rh3 2.Kxf5 Rgh4 3.Kg6 Rh5 4.Kh7 Rxh6#. 1...Rhh4 2.Kd4 Rxf4+ 3.Kc3 Rb4 4.Bd2 Rhc4#. 1...Rxh6 2.Ke5 Rxf6 3.Qe4 Rfg6 4.Kxf5 R4g5#. LSB pointed out that the bPe7 was redundant, and so, with the composers' grateful approval, it has been excised (CJAJ). The most fiendishly difficult problem in this column for a long time (SJGT, still unable to find the 1...Rhh4 solution; Johan de Boer reports its taking him “several hours” to find the 1...Rhh4 and 1...Rxh6 solutions; and other experienced solvers were completely floored). We begin with all 3 h-file possibilities of the h5R, and, laudably, the elusiveness of the solution stems from the twistiness of the solutions (in which no moves recur; not even the 2 different bK moves to f5!). Three different bK moves at move 2; and the exceptional difficulty in visualizing the nearest-to-home mate at f5 (after 1...Rxh6) may stem from the removal of 2 bP guards on the mating square, g5 (and perhaps the bK's stopping off at e5 en route to f5). Many pleasant features: Brunner-Loyd clearance; the need to waste a move (which must be by 3...Rh4>h5) in the first solution. My comment on H4867 applies ‘with knobs on’; bravo! (CJAJ)

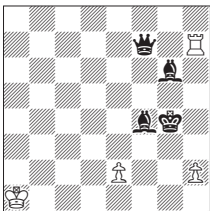
H4870



H#3½ 3 solutions

H4871 (Klasinc and Abdurahmanović) 1.Bd4 Bb1 2.Rg2! Kxe4 3.Rga2+! Kd3 4.Bb2 Bc2#. Klasinc theme (wK-wB) (Composers). Excellent black play with B and R switchbacks (CRB, SJ). Very neat! Nested switchbacks close black lines to permit wK transit through e4 (SJGT).

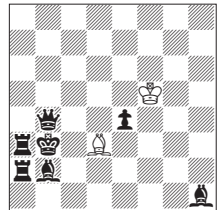
H4872



H#4 2 solutions

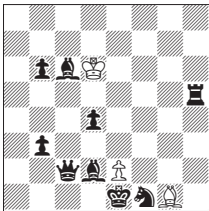
H4872 (Foster) 1.Be4 Rh3 2.Qf5 Ka2 3.Be5 Rg3+ 4.Kf4 e3#. 1.Bh5 e3 2.Qg6 Rf7 3.Bh6 Rf4+ 4.Kg5 h4#. Good echo model mates (RL). The black move ordering is interesting. Each black unit moves exactly once, and the moves are made at the same stage in each solution. The g6B must move before the Q (1.Be4 before 2.Qf5 closes the line, and 1.Bh5 vacates g6 for 2.Qg6). The same relationship holds for the f4B and K (3.Be5 vacates f4 for 4.Kf4, and 3.Bh6 before 4.Kg5 closes the line). The bQ must make Black's second move, either to unguard a2 for 2...Ka2, or to vacate f7 for 2...Rf7 (Composer).

H4871



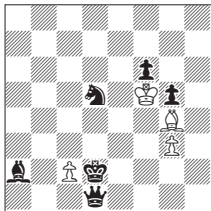
H#4

H4873



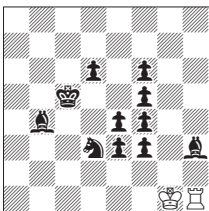
H#4 2 solutions

H4874



H#4½ (b) Sd5>d3

H4875



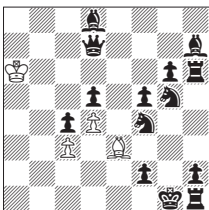
H#5½ set play

mates achieved by the one wB (SJ). Zalokotsky theme by the Ks with each hesitating before his final step; augmented by immediate reciprocal position supplanting by the wB/bQ – as a sort of ‘mini-Zalokotsky’... (Composer). Far from obvious mating positions. Difficult! (LSB)

H4875 (Ložek, Svítek and Mihajloski) set 1.Bf1 Kxf1 2..f2 Ke2 3.Kb5 Kd1 4.Ka4 Kc2 5.Ka3 Ra1#; solution 1...Kh2 2.d5 Kxh3 3.Kd6 Kh4 4.Ke7 Kh5 5.Kf8 Kg6 6.Be7 Rh8#. Good King play (RL). Spectacular perfect echo mates at opposite corners of the board: bravo indeed! (SJGT)

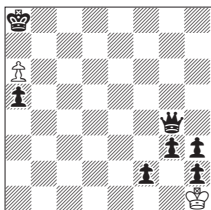
H4876 (Lois) (dedicated to CJAJ) 1...Bxf4 2.f1=B Bxg5 3.f4 Bxh6 4.g5 Bxg5 5.Be4 Bxf4 6.Beg2 Be3#. A thing of beauty whose amazing presentation doubtless belies the difficulty of realising such a concept (!) (SJGT). Amen to that, and renewed thanks (Dedicatee). Fabulous – stepwise Bishop captures and back to e3 (CRB, sim.SJ). Amusing annihilating switchback, though the mating position is clear (LSB). Both sides cooperate in opening bB line from h7 to g2. I saw the moves in a few seconds, but it took several minutes to realise that they worked! (CMBT)

H4876



H#5½

H4877

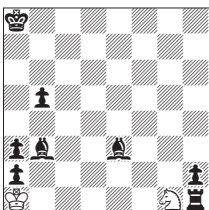


H#6

(LSB). The bQ adds solving interest though the same mate can be shown in a 6-man miniature: k7/8/P7/p7/5s2/6p1/8/7K (SJGT).

H4878 (Solja) 1.Bd1 Sf3 2.Ba7 Sxh2 3.Bf3+ Sf1 4.Rh8 Se3 5.Bb7 Sd5 6.Rb8 Sc7#. Simple yet elegant sequence to give smothered mate (CRB). Unpinned wS must capture and then re-pin itself before heading for the mating square (CMBT). Clever wS use of the h-file and long diagonal determines a unique sequence of moves for Black (SJGT).

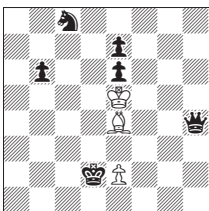
H4878



H#6

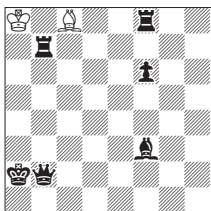
H4879 (Taylor) (a) 1.Kc3 Bd3 2.Qc4 e4 3.Qd5+ exd5 4.Kb4 d6 5.Kc5 d7 6.Kc6 dxc8=Q#. (b) 1.Sd6 Kf4 2.e5+ Kg3 3.Ke3 Bh1 4.Qd3 Kg2 5.Ke4 e3 6.Sf5 Kf2#. Great Excelsior in (a) and a battery mate in (b) (SJ). Q/S Chumakov with bQ twice emerging immediately from her wB ambush, a white Excelsior and maximally-diverse active play by the wP (Composer). Very different solutions. I liked bS going from passive captive to active blocker (LSB). Johan de Boer reports taking several hours solving (a)!

H4879



H#6 (b) Qh4>h7

H4880



H#9

H4873 (Cook and Jones) 1.Rh3 Ke5 2.Re3+ Kf4 3.Re4+ Kf3 4.Qd1 Bf2#. 1.Bg5 Kc7 2.Kd2 Kxb6 3.Kc3 Kc5 4.Sd2 Bxd4#. A pleasing asymmetric pair of wK walks, each facilitated by Black self-closing two covering lines (SJGT). In the 1.Rh3 line the bR helps the wK to f3 and in the other line the bB allows the wK to c5 (SJ). Good variety – wK tour to f3 quickly solved, but mid-board mate took longer (CRB, sim.CMBT).

H4874 (Taylor) (a) 1...Ke6 2.Ke3 Kd6 3.Ke4 Be6 4.Qg4 Bg8 5.Kf5 Bh7#. (b) 1...Ke4 2.Kxc2 Ke3 3.Qa1 Bd1+ 4.Kb1 Kd2 5.Sb2 Be2#. Nice

mates achieved by the one wB (SJ). Zalokotsky theme by the Ks with each hesitating before his final step; augmented by immediate reciprocal position supplanting by the wB/bQ – as a sort of ‘mini-Zalokotsky’... (Composer). Far from obvious mating positions. Difficult! (LSB)

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H4877 (Popa) 1.g2+ Kxh2 2.f1=R a7 3.Rf7 Kg1 4.Kb7 Kh2 5.Ka6 a8=Q+ 6.Ra7 Qc6#. Black must allow wK 2 waiting moves for the solution to work (CMBT); the waiting moves are a nice feature (LSB). The bQ adds solving interest though the same mate can be shown in a 6-man miniature: k7/8/P7/p7/5s2/6p1/8/7K (SJGT).

H4878 (Solja) 1.Bd1 Sf3 2.Ba7 Sxh2 3.Bf3+ Sf1 4.Rh8 Se3 5.Bb7 Sd5 6.Rb8 Sc7#. Simple yet elegant sequence to give smothered mate (CRB). Unpinned wS must capture and then re-pin itself before heading for the mating square (CMBT). Clever wS use of the h-file and long diagonal determines a unique sequence of moves for Black (SJGT).

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H4880 (Ugren) 1.Rb5+ Ka7 2.Kb3 Bg4 3.Rf5 Kb6 4.Kc4+ Kc7 5.Kd5 Kd7 6.Rd8+ Ke7 7.Rd6 Ke8 8.Ke6 Bh5 9.Qe5 Bf7#. Enjoyable solving with discovery of the wK’s labyrinthine path providing a notable surprise! (SJGT) Amazing delicate footwork over such length... (LSB)

continued on p.123

RETROS, Edited by Richard Dunn

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email: <richardjdunn2@gmail.com>

Judge for 2025-26: **Jorge Lois**

Originals: Firstly, many thanks to all those composers who have sent me their latest contributions, thereby refilling a nearly empty pot.

In a Defensive Proof Game (DPG), Black attempts to prevent White from achieving the goal of reaching the stipulated position. Obviously, a DPG from the initial game array requires some restrictive condition in order to control the black moves; in R642, Black plays only to capture (*please refer to the article by N. Shankar Ram on p.92 for a full description and examples*). Silvio offers another challenging PG with familiar themes. A warm welcome to Daniel who offers a PG with the Take & Make condition. It has only been possible to partially test it using *Jacobi v0.7.5*. Both R642 and R643 are C+.

R637 (January 2025): Several solvers have found cooks. Cedric has provided me with a new version with one less retraction which hopefully proves to be sound – note that it employs the Pacific Retractor, not Defensive Retractor, condition.

Definitions: See *A Glossary of Fairy Chess Definitions* for an explanation of Proof Game (PG n), Take & Make Chess and Pacific Retractor. *Checkless Chess:* checks may not be given unless it is checkmate.

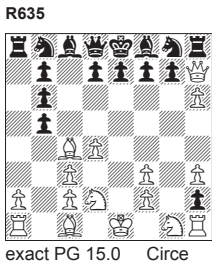
Difficulty ratings: R642: 3.5; **R643:** 4.0; **R644:** 4.0

Solutions (November)

R633 (Dunn): 1.a4 d6 2.Ra3 Bf5 3.Rf3 e6 4.c3 Bxb1 5.d3 Qh4 6.Bh6 Qxf2+ 7.Kd2 Qxe2+ 8.Kc1 Qe5 9.Se2 Bc2 10.Sd4 Bxd1 11.Be2 Bc2 12.Rhf1

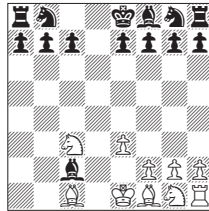
R634 (Ravi Shankar): Without the pawn on a3, White can retract 1.Rh7-h5 and play the forward move 1.Rxa6#. Back 1.Ke3-f4 Rh4-h3+ 2.Kd4-e3 Rh3-h4+ 3.Kc3-d4 Rh4-h3+ 4.Kb2-c3 a4-a3+ 5.Kb3-b2 a5-a4+ 6.Ka4-b3 Rh3-h4+ 7.Kb5-a4 a7-a6+ 8.Kb4-b5 a6-a5+ 9.Kc3-b4 Rh4-h3+ 10.Kd4-c3 Rh3-h4+ 11.Ke3-d4 Rh4-h3+ 12.Kf4-e3 Rh3-h4+ ...we have come back to the original position but with a3 pawn on a7, so now... 13.Rh7-h5 & fwd. 1.Rxa6#. Classical sequence of self-checks in a light position. Always fun to solve (J.Crusats).

R635 (Michielsens): 1.h4 g5 2.hxg5[+bPg7] Sc6 3.Rh6 Se5 4.Rb6 h5 5.d4 h4 6.Qd3 h3 7.Sd2 h2 8.Rb1 Rh3 9.Qh7 Sh6 10.gxh6[+bSb8] Sf3+ 11.exf3[+bSg8] axb6[+wRa1] 12.Bc4 Ra3 13.gxh3[+bRa8] Rc3 14.bxc3[+bRh8] c6 15.Rb5 cxb5[+wRh1]. Main theme: Exchange of places of wRa1/wRh1, bRa8/bRh8, bSb8/bSg8. I could not find predecessors of this task in WinChloe (Composer). Joost points out that there is a (non-unique) solution in 14.5 moves: 1.d3 g5 2.Be3 h5 3.Bb6 axb6[+wBc1] 4.h4 Ra3 5.d4 Rf3 6.exf3[+bRa8] Ra3 7.hxg5[+bPg7] h4 8.Bb5 h3 9.Qd3 h2 10.Sd2 Rh3 11.gxh3[+bRa8] Rc3 12.bxc3[+bRh8] Rh6 13.gxh6[+bRh8] c6 14.Qh7 cxb5[+wBf1] 15.Bc4. The main reason why this approach doesn't work in 15 moves is the requirement for a last black move, which can (in the given variation) only be cxb5[+wBf1], putting the wB on the wrong square. I concur with Joost who believes that such short variations should not be considered as cooks (RD).



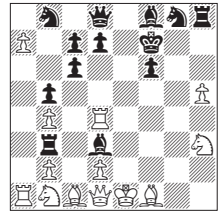
exact PG 15.0 Circe

R642 Geoff Foster
(Australia)



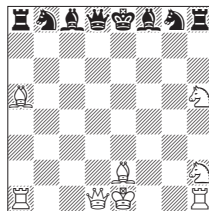
Defensive PG 15.0
Black plays only to capture

R643 Silvio Baier
(Germany)



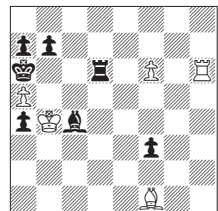
PG 24.0 (13+13)

R644 Daniel Novomesky
(Slovakia)



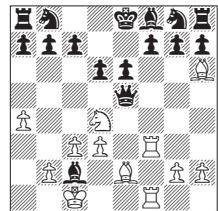
PG 11.5 (8+8)
Take&Make

R637v Cedric Lytton



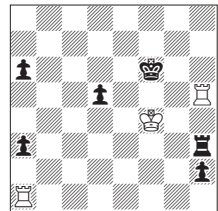
9 & #1 Pacific Retractor
Checkless Chess

R633



PG 11.5 (12+16)

R634



-13 & #1 Pacific Retractor

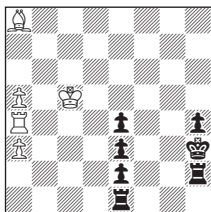
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(email: seetharamankalyan@gmail.com)

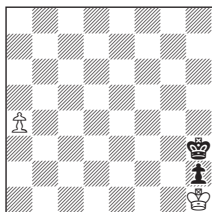
Judge for 2025: Franz Pachl

F3946 Chris Tylor
in memory of
S.N.Ravishankar



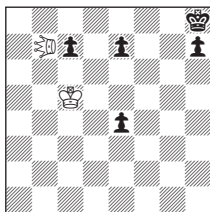
H#2 2 solutions
Mainly-in

F3947 N.Shankar Ram
(India)



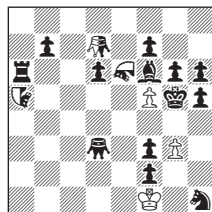
Ser-R=6 (b) Pa4>b3

F3948 S.K.Balasubramanian
(India)



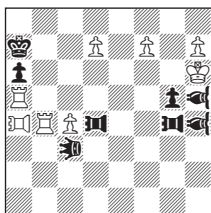
H#2 2 solutions
Bulgarian Lion

F3949 Michael Barth & Sven Trommler
(Germany)



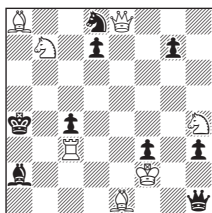
H#2 3 solutions
File Circe Neutrals
♙♜♞♠♡♣♤ N ♞ Zebra

F3950 Klaus Wenda & Dieter Werner
(Austria/Germany)



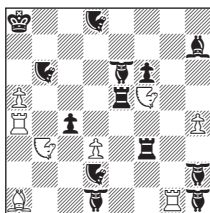
S#3 Anticirce Cheylan
(b) vertical mirror (a1<->h1)
♞ Leo ♜♞♠♡ Pao ♞ Vao

F3951 Tibor Érsek
(Hungary)



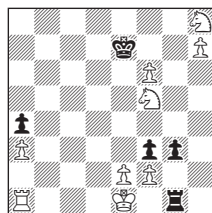
Ser-H=15 Madrasi

F3952 Daniel Novomesky
(Slovakia)



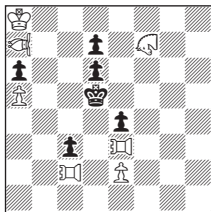
H=7 Take&Make absolu
♞♠♡ N ♞ Fers

F3953 Gabor Tar
(Hungary)



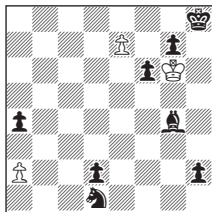
Ser-H=15
Anticirce Calvet

F3954 Dieter Werner
(Switzerland)



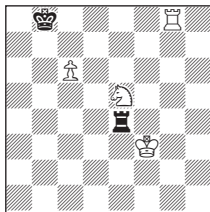
#9
♞ Nao ♜♞♠♡ Pao ♞ Vao

F3955 L'uboš Kekely
(Slovakia)



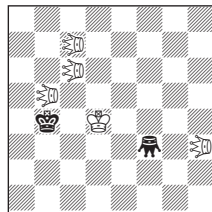
Pser-S#13
Danger Circe

F3956 Niels Danstrup
(Denmark)



H#8 2 solutions
Einstein chess
Functionary chess

F3957 Václav Kotěšovec
(Czech Republic)



HS#9 4 solutions
♞ Grasshopper ♞♠♡♣♤ Lion

The first three originals with an Indian connection must be the easiest to solve. Please don't hesitate to try them. **F3946** is a recent invention of Chris Tylor and Ravishankar which is a variant of the nowadays familiar All-in-Chess. Here both sides can move any piece (white or black) but *not the last moved piece!* The series-reflex-stalemate **F3947** must take the record for the longest time interval between composition and publication. It was composed by our co-editor (in his early days) for the WCCT-2 but we did not send it as India's entry, not fully appreciating its beauty! The Bulgarian Lion in **F3948** (invented by Petko Petkov) moves like a regular

Lion but the hurdle must also make a move as a Lion. If such a move by the hurdle is impossible then the move cannot be made. This also applies to the threatened capture of a checked king.

In *File Circe* (F3949) a captured unit is reborn on the same file as the capture. Pawns are reborn on their starting rank, other pieces on their back rank (1st or 8th). For example, if White captures nZe6 then the neutral Zebra (treated as a black unit) is reborn on e8. If Black captures nZe6 then the rebirth square is e1. F3952 is partially computer-tested. A Fers moves one step diagonally. In *Take&Make* absolu, a unit making a capture (including the notional capture of a K), must make a further non-capturing step in the manner of the captured unit as part of the same move. Such a movement must be possible, otherwise the capture may not be made.

“Can a mirrored position have a different solution?” is the question answered by the composers of F3950. In orthodox play, mirroring will only affect castling. This problem uses Antircirce type Cheylan, in which capture on the rebirth square is not permitted. F3953 uses Antircirce type Calvet, in which such captures are permitted. The composer of F3954 feels that it will not be difficult to solve since Black does not have many alternative moves. Look for logical play.

F3955 uses two fairy terms. In a *Parry series selfmate* (pSer-#) White makes a series of moves, except that the black king may be checked and the series punctuated by Black moving out of check. This may happen as often as desired, but the length of the series does not include these check-parrying moves. In *Danger Circe* a threatened unit has the option of moving to its rebirth square and an enemy unit occupying that square can be captured.

In *Einstein chess*, after a capture the capturing unit is transformed as follows: P>S>B>R>Q>Q. After a non-capturing move the moving unit is transformed as follows: Q>R>B>S>P>P. There is no normal promotion on the 8th rank. In *Functionary Chess* only units observed by an opposing unit can move or capture.

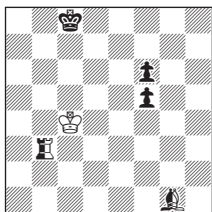
My stock of originals is very low, so some more will be very welcome.

SOLUTIONS (November)

F3902 (Bedoni & Luce) (a) 1.d1R f8G 2.Rd2 Gb8# (b) 1.d1S f8N 2.Sb2 Nh4#. Changed promotions. With Gb2 the mate is by a promoted G. With knight blocking b2 the mate is by a promoted Nightrider (Composers). In the diagram solution the rook promotion and back again to d2 is pure tempo (KS). The solution of (a) is amusing. White can mate in two moves, so Black wastes his two moves in promoting and then returning to d2, where bRd2 prevents bGb2 from moving. In both parts Black must promote to a less powerful piece – in (a) 1.d1Q? and 2.Qd2 allows 3.Qb4, while in (b) 1.d1N+? checks the wK. The black economy is perfect (G.Foster).

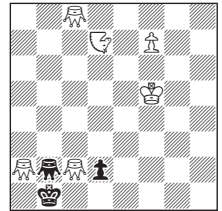
F3903 (Danck) 1.Ka2? (>2.Rxh8(Bf8)) 1...Rf5 2.Sg4; 1...Rg4 2.Sf5; 1...exf6(Pf2)! **1.Kb1!** (>2.Rxh8(Bf8) 1...Rf5 2.Sxf5(Ra8); 1...Rg4 2.Sxg4(Ra8). Reciprocal change. If White attacks bPh6 then the black king is in check, since a captured bPh6 will be reborn on h7, thus removing the black king. The black king is unable to capture the mating wRh8 since bRf4 is attacked and hence 2...Kxh8 is self-check. Hence moving the bRf4 to f5 or g4 are the only defences. In the try phase the mating knight cannot capture Rf5/Rg4 since it will be self-check with the white king on a2 (since the reborn bR on a8 will attack wPa3). After the key White must capture the black rook since with Rf5/Rg4 the Se5/Sg3 is surprisingly pinned because the wK is on b1. Very clever (KS). The clever try refutation 1...exf6(Pf2)! makes 2.Rxh8(Bf8)? illegal, since bBf8 attacks a3. This is the only purpose of the bBh8 – without it there would be two solutions. The bBh2 prevents cooks 1.Sf5+ Rxf5(Sb1) 2.Sg4 and 1.Sg4+ Rxg4(Sb1) 2.Sf5, because of self-check by Bxb8(Ra1) (GF).

F3904



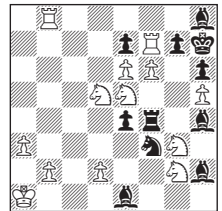
H#2 (b) Pf6>h7
Neutrals Take&Make
Symmetry Circe

F3902



H#2 (b) remove Gb2
♙♙ G ♘♘ Nightrider

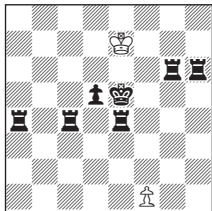
F3903



#2 Circe Assassin

F3904 (Pachl) (a) 1.nRb6 nBxb6-b8(nRg3) 2.Kxb8-e5(nBg1) nRxc1-e3(nBb8)# (b) 1.nBb6 nRxb6-d8(nBg3)+ 2.Kxd8-h8(nRe1) nBxe1-e5(nRd8)#. Complex play with surprising mutual capture of neutral pieces resulting in double-check mates. (KS). On B1 a neutral piece moves to b6, where it is captured by the other neutral piece. The capturing piece “makes” to a square next to the bK, while the captured neutral piece is reborn on g3. The bK captures a neutral piece and “makes” to the square where it will be mated. This automatically ensures that when that same neutral piece is captured on W2, it will return and give check to the bK. The W1 “makes” from b6 to b8/d8 give a pleasing kind of symmetry with the W2 capturing moves from g3 to g1/e1 (GF).

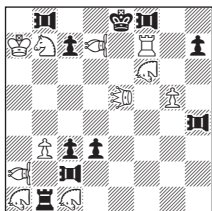
F3905



H#4 (b) remove Re4
Einstein Chess

F3905 (Rice) (a) 1.Re2=B fxe2=S 2.Rc1=B Sxc1=B 3.Re4=B Bxh6=R 4.Rf6=B+ Rxf6=Q# (b) 1.Rd6=B+ Kf7 2.Re6=B+ Kg6 3.Re4=B+ Kg5 4.Rd4=B f4#. There is humour in all the rooks changing to bishops (KS). The second solution, in which all the bishops remain on the board, is especially good. A special Einstein rule is that pawns on their first rank can move three squares (GF).

F3906



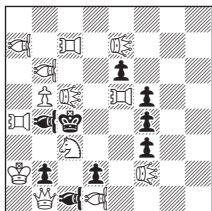
#2 ♔ Leo ♚ Pao
♙ Vao ♞ Nao

F3906 (Loustau) 1.VAe6+? Kxf7! 1.VAa4? (>2.LEb5 - not 2.NAd7+? c6!) 1...c5 2.NAd7; 1...PAa8! 1.LEe4? (>2.VAe6) 1...d2 y 2.NAe5 (Barulin theme A1); 1...Rxc1! 1.LEc3!? (>2.NAe4 - not 2.VAe6+? PAe4!) threat-correction 1...PAh6 x 2.VAe6; 1...PAxf6! 1.NAg4? (>2.LEf6) 1...h5 2.LExh5; 1...PAg8! **1.NAh2!!** (>2.VAg4 - not 2.LEf6+? PAg4!) threat-correction 1...PAh6 x 2.LEf6 changed mate; 1...d2 y 2.VAe6 (Somov B1) changed and transferred mate, Dombrovskis paradox; 1...PAf4 (or PAc4) 2.LEh8; 1...PAf2 2.NAag4 (4th anti-battery mate in this phase). Full cyclic anti-batteries (3x3).

Phase	Front key piece	Threat rear piece	Thematic square	Variation rear piece	Thematic square
1.VAa4?	VAd7 (A)	LEe5 (B)	b5	NAf6 (C)	d7
1.LEc3?	LEe5 (B)	NAf6 (C)	e4	VAd7 (A)	e6
1.Nah2!	NAf6 (C)	VAd7 (A)	g4	LEe5 (B)	f6

This idea seems to be achieved for the first time. Two complete threat-corrections (by LEe5 and NAf6), with the same thematic variation (1...PAh6 x) involving a changed mate. Half-Rukhlis (Phases 1.LEe3?/1.NAh2!), variations 1...x/1...y). One Dombrovskis variation (1...d2 in phases 1.LEe4?/1.NAh2!). The keys of the 3 main phases are critical moves (Composer).

F3907



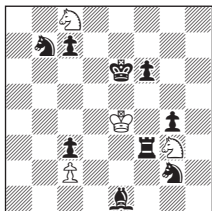
#3* ♔ Alibaba
♙ Fers ♞ Wazir

F3907 (Gvozdják) 1.ABa3? (-) 1...FEa3 2.FEa5 FEB4 3.WAxB4 1...FEa5 2.Ka3 FEa5~ 3.WAb4 1...FEc5 2.FEe5 Kxc3 3.Qc2 1...FEc3 2.Ka3 FEc3~/Kxb5 3.WAb4/Qd3

1.ABa5! (-) 1...FEa3 2.FEe5 FEB4 3.WAxB4 1...FEa5 2.FEa5 Kxc3 3.Qc2 1...FEc5 2.Ka3 FEc5~ 3.WAb4 1...FEc3 2.Ka3 FEc3~/Kxb5 3.WAb4/Qd3

1.ABA3? (-) 1...FEa3 2.Kxa3 Kxc3 3.Qc2 1...FEa5 2.FEe5 FEa5~ 3.Wab4 1...FEc5 2.FEa5 FEc5~ 3.Wab4 1...FEc3!
Complete 3x3 Lačný cycle ABC/BCA/CAB in mutate form! (Composer). Excellent use of the mechanism (must capture, must not capture) of Rudenko's orthodox #3 1st Prize *Suomen Shakki*, 1957, a double reciprocal change in block-threat form (N.Shankar Ram).

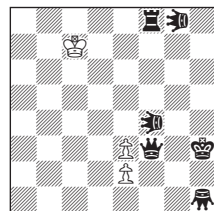
F3908



HS#4½ (b) Sb7>a4

F3908 (Jones) (a) 1...Rd3 2.Se2 Rd7 3.Sxc3 Rf7 4.Sa4 Bc3 5.Sc5+ Sxc5# (b) 1...f5+ 2.Sxf5 Bh4 3.Sfd6 Rf7 4.Sb7 Bf6 5.Sc5+ Sxc5#. Two different routes to c5 by the white knight matched by two different routes to f7 by the black rook (KS). Good sacrifices (R.Lazowski). Very amusing – the twinning vacates the square required on White's 4th move, so (a) finishes with 5.Sa4-c5+ Sb7xc5#, while (b) finishes with 5.Sb7-c5+ Sa4xc5#! The bBe1 guards d4 from different squares. The wS play is not symmetrical between solutions, because (b) 2.Sh5? 3.Sxf6 is too slow. Instead Black must hasten the removal of bPf6 by 1...f5+, with the bBe1 then self-blocking f6. A lovely little problem (GF).

F3909



H#2 Take&Make (b/e) Kh3>h4/h5/h6/h7 ♔ Leo ♞ Grasshopper

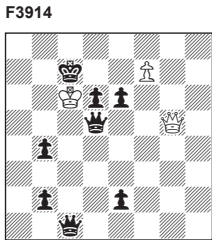
F3909 (Tominić) (a) 1.Gh4 exf4-h2 2.LEg4 exf3-g2# (b) 1.Gh5 exf3-h3 2.LE8g5 exf4-g3# (c) 1.Gh6 exf4-h4 2.LEg6 exf3-g4# (d) 1.Gh7 exf3-h5 2.LEg7 exf4-g5# (e) 1.Gh8 exf4-h6 2.Qd3! exd3-g6#. White pawns alternate their roles along the sequence of twins, and five echo-models in all (Composer). Funny how the two white pawns reach their final squares by different routes. There is change of roles too of the white pawns (guard/mate) after every twin! (KS). In (e) the square g8 is already blocked, so bQf3 makes Black's second move, which enables wPe2 to get to g6 (GF).

F3910 (Argirakopoulos) (a) 1.Kxc4(=rR) Bc3 2.rRa4 Sc5# (b) 1.Kxe6(=rS) Rc7+ 2.rSd8 Bf6# (c) 1.Kxe5(=rB) Rc5+ 2.rBh8 Rh5#. Cyclic Zilahi (Composer). King gets mated as R/B/S. The captured white piece mates in another phase cyclically. It also works as Protean chess (KS). Very neat control of the bK's field in the mates (GF).

F3911 (Jordan) 1.f1R! Bxe3 2.d1S! Kxg2 3.Qa5 Kxf1 4.c1B! Ke2 5.Rc2+ Kxd1 6.Rb2 Kxc1 7.Kb4 Kxb2=. First-ever presentation in the H#/H= genre of an All-Schnoebelen with three different consecutive underpromotions in a single phase (Q is impossible in H#/H=) (Composer). The composer reports a four knight Schnoebelen has been done before (P1396101 in the PDB database) but three different promotions is new (KS). Interesting problem (RL). A fine achievement (GF).

F3912 (Papack) Isardam: (a) 1.Qxb6 c3 (c4?) 2.Gh2 Kd5# (b) 1.Qxb5 c4 (c3?) 2.Gg3 Kd4#. Superguards: (a) 1.Gg3 c4 (c3?) 2.Gg3xg1 Kd5# (b) 1.Gh2 c3 (c4?) 2.Gh2xh5 Kd4#. This shows specific and very deep strategy with dual avoidance and reciprocal assignments of the white moves. With Isardam the wPc2 has to disappear, otherwise 2...Kd4/Kd5 would be illegal. With Superguards the wPc2 must block the queen, otherwise 3.Qxc2 would guard the bK. Note that in either phase wPc2 does not have to guard the wK (Composer). The wPc2 moves are pure hideaways in both phases but the move c3/c4 is very cleverly differentiated by the composer depending on the twin and change of fairy condition. Excellent strategy (KS). With Isardam, 1.Qxb6 2.Gh2 and 1.Qxb5 2.Gg3 set up a spike so that the bK will not be able to move off the line. When the wPc2 moves it must not create a hurdle for the bGa1 or bBHa2 to guard the mating square. With Superguards, 1.Gg3 2.Gg3xg1 and 1.Gh2 2.Gh2xh5 ensure that the bG is not able to return to its diagram square to guard the bK. When the wPc2 moves it must not create a hurdle for the bGa1 or bBHa2 that enables the bK to escape to d4/d5. A fantastically clever and complex problem, well worth the 18 black units! (GF).

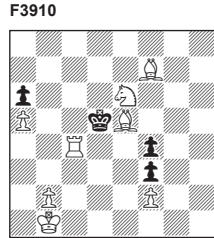
F3913 (Sphicas) Intention 1.Kd1 2.e1R 3.e2 4.Kc2 5.Ra1 6.Kb1 7.e1S 8.Sc2 9.e3 10.e2 11.e1Q 12.Qe4 13.Qb7 14.e4 15.e3 16.e2 17.e1R 18.Re6 19.Ra6 20.e5 21.e4 22.e3 23.e2 24.e1B 25.Bf2 26.Bb6 Qxb7=. AUW+R. But cooks were reported by Brian Chamberlain and Tamás Maraffai. A revised version was published in the March 2025 issue.



HS#2½ 4 solutions
Madraasi Rex Inclusive

F3915 (Dragoun) (a) 1.Bd2 a Llc6 (Llh4?) 2.Re3 b Llh4 (Llhc1?) 2.LEe2 c Lld8#. 1.LEe2 c Llhc1 (Llc6?) 2.Bd2 a Lla3#. (b) 1.Bd2 a LEa1 2.LEe2 c LEa3#. 1.LEe2 c LEh8 2.Re3 b LEd8#. 1.Re3 b LEb7 2.Bd2 a LEa6#. Two self-block cycles rotating in opposite directions. With white Lion h1 the right plan is chosen from two existing possibilities with move-choice, with white Leo it is determined by line-opening (Composer). Diagonal-orthogonal echo model mates (RL). The same mate with hopper and Chinese hopper but in different ways: the sequence of the black moves is determined by the kind of mating piece. The 3 solutions are on horizontal, vertical and diagonal lines (TM).

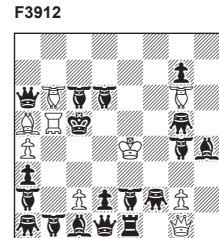
continued on p.123



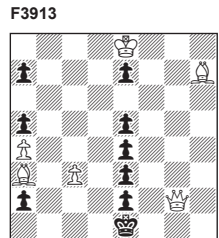
H#2 (b/c) Bf7>b3/h4
Frankfurt Chess



H=7

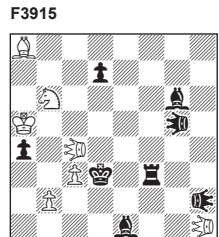


H#2 (b) Qg1>h5
A: Isardam
B: Superguards
♞ G ♞ RH ♞ BH



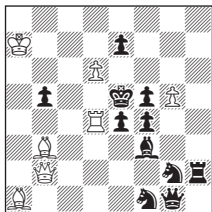
Ser-H=26

F3914 (Balasubramanian, Crişan & Anirudh) 1...e1Q 2.f8Q Qe2 3.Qg7+ Qe5#. 1...e1B 2.f8B Bc3 3.Bxd6+ Be5#. 1...e1S 2.f8S Sg2 3.Sxe6+ Sf4#. 1...e1R 2.f8R Re4 3.Rf7+ Rf4#. Babson Task in Meredith. Two pairs of matching solutions. Two pairs of interferences on each of the squares e5 and f4 (Composers). The play is centred on forcing Black to release one of the two paralysed black queens! To enable this the B2 moves should be chosen carefully. Babson has been done in Madraasi in other genres but we could only locate two examples in helpselfmates. This is obviously a worthwhile and difficult achievement with excellent unified play (KS). Good



H#2 3 solutions (b) ♞h1
♞ Lion ♞ Leo

A1 Arnaldo Ellerman
 1 HM *Good Companions*
 January 1916

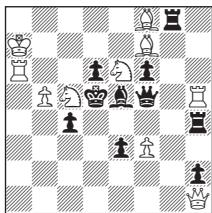


#2

2.Qc5. This isn't a formal theme but rather a clever trick. The real fun begins when the white rook is unpinned thrice on the same square: 1...Sfe3 2.Rd1, 1...Sge3 2.Rd2, and the most remarkable variation, 1...e3 2.Ra4, where the rook retreats to the board's edge to avoid the two white lines. A few by-play variations round things out: 1...exd6 2.Qxd6, 1...b4 2.Qa5. It's a composition from another era, yet it remains impressive even today.

Before moving on, let me present my favourite Ellerman problem – well, perhaps my second favourite, after that problem (Guidelli MT, 1st Prize, 1.Rd7! BK6/1SP5/8/R4P2/r3k3/3Rp1P1/q6/5Qbb). I apologise if readers are already familiar with **A2**, but I find it splendid. The key move, 1.Sd7!

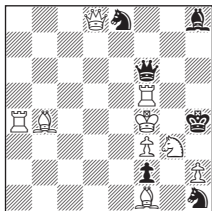
A2 Arnaldo Ellerman
 1 Pr *Good Companions*
 1921



#2

(>2.Sb6), is fine enough, even yielding a check to the white king, but what follows is pure magic on the chessboard. Ellerman was a master of the half-pin, and this problem might be his magnum opus of the idea. Two white batteries are aimed at the black king, both controlled by the black queen, which self-pins to grant a flight and defeat the threat. The resulting mates make full use of both pins: 1...Qxe6 2.Rxd6 and 1...Qxf3 2.Sxf6. This is only half of the half-pin mates. The black bishop on e5 has several defences that further activate the half-pin: 1...Bd4+ 2.Sec5, 1...Bf4 2.Qd1, and 1...Bg3 2.f4. Take a moment to appreciate the richness of these three mates, which are not only pin-mates but also incorporate additional strategic elements such as cross-check, self-block, interference, and shut-off. My favourite aspect of this problem is how the batteries are used not only for the black queen to self-pin but also to fire and deliver complex checkmates after the black bishop moves. Absolutely brilliant!

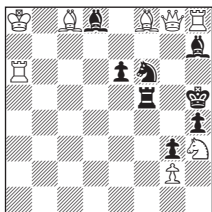
A3 Geoffrey Hicks
 1 Pr *The Problemist* 1992



#2 (b) Sh1>b3

Returning to the modern era, let's examine a problem by our solutions editor that I discovered while perusing past issues. **A3** features the exceptionally challenging Djurašević cycle – a cyclic shift between the first move, threat, and variation mate, which, in its proper form, requires twinning. In this instance, we have: (a) 1.Be7! A (>2.Ke3 B) Qxe7 2.Rh5 C and (b) 1.Ke3! B (>2.Rh5 C) Qe7+ 2.Bxe7 A. The half-battery mechanism is both clear and elegant, making full use of the white king. This alone might have been enough to warrant first prize, but the problem offers even more: every piece contributes fully, and the white queen mates in both phases. (a) 1...Sd6 2.Qxh8, 1...Qg5+ 2.Bxg5, 1...Sxg3 2.hxg3 and (b) 1...Sg7 2.Qxf6. There is potential for an additional changed mate in (b) after 1...Qg5+, but unfortunately this leads to a dual 2.Qxg5,Rf4. Overall, this is a lucid realisation of the cycle.

A4 Barry Barnes
 1 Pr *The Problemist* 1967



#2

Barry Barnes was instrumental in my development as a problemist, and I will always cherish the opportunities I had to correspond with him. As a tribute, I'd like to present one of my favourite problems of his. I was captivated by **A4** because it was the first time I had seen such a comprehensive use of line doubling. There are prominent set mates after moves of the bS or bR, such as 1...Ra5 2.Sf4, 1...Rg5 2.Qxg5, and 1...Se4 2.Rxh7. White must activate the wRa6 and wBc8, and the logical key move is 1.Qxe6! (>2.Qxf5). This key move has several effects. First and foremost, it grants two flights to the bK. Additionally, it doubles the masked lines of the wRa6 and wBc8, both of which are fully employed in the subsequent play: 1...Kg6 2.Qe8, 1...Kg4 2.Qe2, 1...S~ 2.Qg6, 1...R~ 2.Qf7, 1...Rg5 2.Sf4. I love how the wQ mates on each of the diagonal squares, e8, f7, and g6. Modern-day composers might point out the set variation 1...Rg5 2.Qxg5 (with 2.Sf4? Kg4!) is changed to 1...Rg5 2.Sf4 after the key. The chess problem world will surely miss Barry.

SELECTED PROBLEMS

TWOMOVERS, by Kabe Moen

When I was starting as a composer, one of my favourite ideas was a simple changed check from the set play, achieved by exploiting a pin. The concept is an old one, previously explored by several *Good Companions* composers. I was thrilled when David Shire sent me the following Ellerman problem, which was new to me and, based on its date, may be one of the earliest known examples.

What I find particularly appealing about **A1** is how the battery, essential to the changed check idea, is so prominently integrated into the problem. The set check 1...Qxd4+ 2.Qxd4 uses the combined powers of the wQ and wBa1. The key should involve a queen threat, but she must choose her destination carefully. The key move, 1.Qa3!, handles the set check by interposing with the threat 1...Qxd4+ 2.Qc5.

THREEMOVERS, by James Quah

It is WCCI time again, with composers showcasing their best work over the past three years. This month's selections come from the publicly available problems out there. 13 of them have already previously been quoted in this column. I would ordinarily not look at many of their sources, so this is a rare opportunity to find some good stuff made easily accessible.

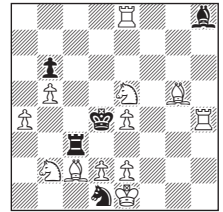
B1 feels like an old-fashioned traditional style problem. White creates an indirect half-battery. **1.Rh5!** threatens 2.Be3+ Rxe3/Sxe3 3.Sc6 A/Sf3 B in which Rc3 loses focal control of f3 and c6. Mates occur when this becomes a direct or indirect battery, so we should not be surprised to see knight or bishop moves appearing in different parts of the solution. Black could close the line Bc2-e4, in which case the wS plays one move earlier to an unguarded square: 1...Rd3/Rxc2 2.Sc6+ A/Sf3+ B Kc5 3.Be7. After 1...Bxe5, there is now a masked indirect battery, and two rich sub-variations in 2.Rd8+ C Bd6 3.Bf6 (Bd6 pinned, c5 guarded) and 2...Kc5 3.Be7 D (Be5 pinned). A half-open battery is still good in 1...Kc5 2.Be7+ D Kd4 3.Rd8 C (e5 guarded by Rh5). Note reciprocal exchange of C/D. Finally, the variation weakly considered closest to the threat is 1...Sxb2 2.e3+ Rxe3+/Kc5 3.Bxe3/Be7 in which W2 is played on the same square followed by 2...Rxe3.

Another example showing indirect batteries becoming direct is **B2**. **1.Sb6!** threatens a standard Nowotny 2.S4d5 (>3.Sc4/Bd4). Not the other knight as it would only give a weak single threat, but after the anti-critical move 1...Bb3/Ba2, indeed 2.S6d5 (>3.Sxd3/Re6) is correct. After 1...Be6, we see the threatened mates again, this time after different defences: 2.Sd7+ Bxd7/Rxd7 3.Sxd3/Rxe6. Complementing these is 1...gxf4 2.f4+, in which White plays the interference moves as mates after two king flights. This effect is apparently called a Greek Nowotny (mate on the interference square), though I feel 2...Kxe4 3.S4d5 (double interference) is genuine while 2...Kf6 3.S6d5 (double check mate) is pseudo. Finally we have 1...Kf6 2.S6d5+ Ke5 3.Sxd3 and 1...bxa6 2.Sc6+ Kf6 3.e5.

In **B3**, the key **1.c4!** threatens 2.Bb2 with a necessary double threat 3.Rd5/Rxe4 (2...Sxd4 3.Bxd4). We cannot bring forward these moves because the only available defence is adequate: 2.Rd5+/?/Rxe4+? exd5!/fxe4! If Black defends with 1...Rd6, White surprisingly plays 2.Rd5+! and is prepared for three captures 2...Rxd5/Qxd5/exd5 3.Qxe6/Qxh8/Qxd6. The weakness is to unguard d6, and the two extra defences are no deterrent. Similarly, 1...Sd2 (supersedes the inferior 1...Se1) leads to 2.Rxe4+ with two new defences 2...Sxe4/Bxe4 3.Sd3/Bb2 and 2...fxe4 3.Qxg5 (g5 unguarded). We thus have the Keller paradox strengthened because Black adds two new guards, not just one, to the square White then plays to. Does this enhance the quality? Yes, due to a detail. One defence 2...Bxe4 enables the threatened 3.Bb2, without which the problem would be weakened. Other variations are 1...Sxd4 2.exd4+ Kxd4 3.Bb2, and 1...Qd8 2.Rxd8 (>3.Qxh8) Rc7/Bf6/Bg7 3.Qxe6/Sg6/Qxg7.

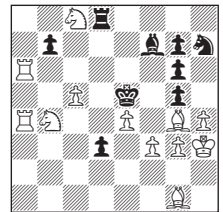
B4 is difficult, with rich content to extract, and we will not all agree on which is important and which is incidental. Clearly Se3 must move (because 1...dxe3 looks too strong), but there are four squares it might move to, and with three different threats among them. Let's start with the simplest 1.Sc4? (>2.Rxg5 (>3.Rxe5)) S~/exd6 3.R(x)g4/Sxd6). It threatens to activate Rh5, and provides for 2...exd6, but loses to 1...Sf7! Why does 1.Sg4? not also carry the same threat? Because 3.Rg4?? is not available. Instead it threatens 2.Sh2 (>3.Qxf3) g4 3.Rxe5 and foresees 1...Sf7 2.dxe7 (>3.Sf6). The two important defences are 1...Sxg4 2.Rxg5 A (>3.Rxg4) S~ 3.Rxe5 and 1...Sf5 b 2.dxe7 B (>3.Sf6). Note the changed threat after 2.Rxg5. Also, 1...exd6 leads to a short mate (2.Sf6#) and 1...hxg3! refutes. In the less rich try 1.Sf1? (same threat) these defences 1...exd6!/hxg3 exchange roles. The key **1.Sf5!** threatens 2.Sxh4 (>3.Qxf3) g4/gxh4 3.Rxe5. Now due to the position of the knight, we have reciprocal change relative to 1.Sg4? in 1...Sg4 2.dxe7 B (>3.Sd6) Sxf2 3.Sxf2 and 1.Sxf5 b 2.Rxg5 A (>3.Rg4) S~ 3.Rxe5. Other variations are 1...g4 2.Sxe7 (>3.Rxe5) S~ 3.B(x)f5. Here the closed line Rh5-e5 is re-opened, and we should observe an Anti-Ziel Element in the key. Also, 1...Sf7 leads to 2.gxh4 (>3.Sg3) gxh4 3.Rxh4. Other tries are 1.Rxg5? (>2.Rxe5#) dxe3! which technically shows the Swiss theme, and 1.Se1? g4!

B1 Aleksandr Shpakovsky
1 Pr V.Zhilko-55 JT 2022



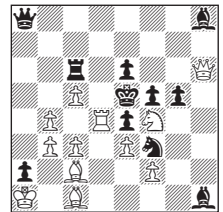
#3

B2 Igor Agapov
1 Pr All-Russian Ty 2022



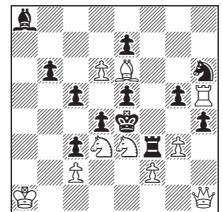
#3

B3 Grigory Atayants
3 Pr Battle of Stalingrad
80 JT 2023



#3

B4 Zoran Gavrilovski
2 Pr The Macedonian
Problemist 2024



#3

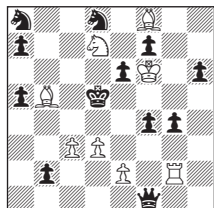
MOREMOVERS, by Jörg Kuhlmann

C1 Aleksandr Kuzovkov
1-3 Pr Gavrilovski-55 JT
2022-24



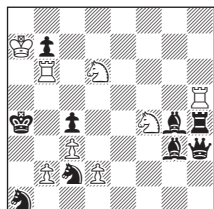
#4 (11+12)

C2 Evgeny & Valery Kirillov & Igor Yarmonov
1-3 Pr Gavrilovski-55 JT
2022-24



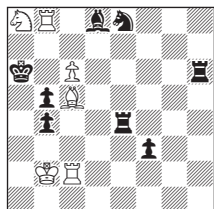
#9 (8+12)

C3 Aleksandr Patrikviev & Igor Yarmonov
4 Pr Gavrilovski-55 JT
2022-24



#11 (8+9)

C4 Aleksandr Varitsky
5 Pr Gavrilovski-55 JT
2022-24



#10 (6+8)

I'd like to show you four out of five Prizes from the Zoran Gavrilovski Jubilee Tourney on the occasion of his 55th birthday, judged by Zoran himself. **C1's** set check 1...Rxc3+? is covered, 2.Qxc3+ d4 3.Qxd4#. Yet the Qc1 is *en prise* and out of play. **1.Qa3!** saves the queen, keeps c3 under control, 'doubles' the diagonal a3-e7 and threatens **2.Sc4+!** [A] (2.d4+? exd3 e.p. 3.Sc4+ Qxc4+!) **2...dxc4 3.Bd6+!** [B] (3.d4+? Kd5!) **3...Kd5 4.Qc5#;** **1...Rxd2** (enters the masked line d2-d6, but leaves the c-file) **2.S6f7+!** [C] (2.Sc4+? dxc4 3.Bd6+ Rxd6!) **2...Bxf7** (2...Kf6? 3.Be7#) **3.Be7!** [D] ~/**Qxe3** (3...Rxc3+??) **4.Qd6#;** **1...Qf1** (guards c4 directly, but leaves the masked line f4-c4) **2.d4+!** **exd3 e.p.** (opens h1-d5 and closes f1-c4) **3.Sc4+ [A] dxc4** (3...Qxc4+??) **4.Bd6# [B];** **1...Qxe3** (covers c5 and vacates f4, but unguards f5) **2.Rxf5+!** (decoys the Be6; 2.S6f7+? Bxf7! 3.Bd6+ Kf6!) **2...Bxf5 3.S6f7+ [C] Kf6** (3...Bxf7??) **4.Be7# [D]**, 3...Kf4 4.Bd6#. *'Fourmover of the Future'* – two different pairs of mating sequences, either pair upheld by analogy: *Bristol-clearances* 3.Bd6+ 4.Qc5# vs. 3.Be7 4.Qd6# in threat and 1...Rxd2 variation; remote cover of the Bb4 after 4.Bd6# vs. 4.Be7# in the 1...Qf1 and 1...Qxe3 variations. There is also harmony between the pairs: common use of the a3-e7 diagonal; *move recurrence* of moves A, B, C, D at different stages of the solution.

In **C2** we see two potential mates on e4 after a flight is taken: 1.Bc5 (>2.c4#) and 1.Sb8 (>2.Bc4#). Don't start with the former because of 1.Bc5? Sb6! (>2...Sxd7+) 2.c4+ Sxc4 3.dxc4+ Ke4 4.Bg2/Bf1 (>5.Sc5#) 4...QxB! et al. or 2.Sb8 Kxc5! et al. (2...Sd7+? 3.Sxd7! Qc1 4.c4+ Qxc4 5.dxc4+ Ke4 6.Bg2/Bf1 Sb7 7.Bc6#). So, do we start with the other protagonist? 1.Sb8?! Sb6 2.Sa6 (>3.Sc7#) 2...Sa8! (2...Sd7+? 3.Bxd7!) 3.Bc5 Sb6 4.Ba3 (that's the hidden plan; >5.Sc7#) 4...Sa8 5.e4+ fxe3 e.p.+!! Thus, **1.Rh2!!** (>2.Rh5+ e5 3.Rxe5#) **1...Qh3!** (1...Qxe2? 2.Rxe2!) (>3.Re5#) 2...Sc6 (self-block!) 3.Bc4#; 1...e5? 2.Kf5! b1Q 3.Sf6#) **2.Sb8! Sb6 3.Sa6 Sa8 4.Bc5! Sb6 5.Ba3 Sa8** (5...Qxd3? 6.exd3! [>7.Rh5+]) **6.e4+! fxe3 e.p.** (*distant selfblock!*) **7.c4+ Kd4 8.Bxb2+ Kxd3 9.Sc5#**. Splendid *pendulum manoeuvres* with the Sa8 tumbling out of and into the corner!

In **C3** there would be a mate in 10 if e6 weren't a flight square – difficult to spot! Therefore we start with **1.Rc5!** (>2.Rxc4+/Sxb7 with lots of further duals – what a mess!) **1...Be6!** (*distant selfblock* – still the best defence!) **2.Ra5+!** (allows 3.Sxb7+ a tempo and vacates c5) **2...Kxa5 3.Sxb7+** (prepares 7.Ra6+) **3...Ka4 4.Sc5+** (prepares 5.b4+) **4...Ka5 5.b4+! cxb3 e.p.** (*distant selfblock*, square vacuum of c4 and uguard of d3; 5...Sxb4? 6.cxb4#) **6.Sb7+ Ka4** (>7...Ka3) **7.Ra6+! Kb5** (>8...Kc4; 7...Kb3??) **8.Sd6+ (extended switchback!)** **8...Kc5 9.d4+!** (9.Sd3+? Kd5 10.c4+ Kd4/Rxc4!) **9...Sxd4** (self-block and interference with Rh4) **10.Sd3+ Kd5 11.c4#** (11...Ke6/Kd4/Rxc4??); 1...Be2? (second best defence, but already weak) 2.Sxb7! Rh5 (toughest) 3.Sxh5 Qxh5 (toughest) 4.d3!! Qxc5 5.Sxc5+ Ka5 6.dxc4! Bb8+ 7.Rxb8! Bxc4 8.b4+ Sxb4 9.cxb4#, 4...Bxd3 5.Rxh5 Bf5 (toughest) 6.Rxf5 Bb8+/Be5 7.K/RxB Sb3 8.Ra5+! Sxa5 9.Sc5# (9...Ka5??).

In **C4** we expect mates on the a-file, be it from above or from below. Therefore, the moves Rb7 and Kb3 will play an important role. 1.Rb7? (>2.Ra7#) 1...Re7! 2.Rxe7 Bxe7! 3.Bxe7 f2 4.Rxf2 Rxc6! or 2.Sc7+ Rxc7 3.Rb6+ Ka7! 4.Kb3 Ka8! (not 1...Rh7? 2.Rxh7! Re7 3.Rxe7/Kb3 ... 7.#). – 1.Kb3? (>2.Sc7+ S/Bxc7 3.Ra2/Ra8#) 1...Rxc6! 2.Ra2+ Ba5! (not 1...Re3+? 2.Bxe3! Rh2 3.Rb7!). Before the moves Rb7 and Kb3 the seventh and second rank must be closed. – **1.Sc7+!** A sacrifice, undoubtedly, yet importunate rather than subtle. **1...Sxc7!** (controls the a-file, but closes the 7th rank and d8-a5; 1...Bxc7? 2.Ra8#) **2.Rb7!** (2.Kb3? Re3+? 3.Bxe3! Rh2 4.Rxh2 f2 5.Rxf2 S~ 6.Ra8#, but 2...Rh2! 3.Rxh2 Re2! 4.Rb7 Ka5 5.Ra7+ Sa6 6.c7?! [6.Bxb4+? Kb6 7.Rb7+ Kxc6!] 6...Bxc7! 7.Rh6 Rb2+! 8.Kxb2 Be5+! 9.Kb3 Bd6! A hair's breadth escape!) **2...Ka5 3.Bb6+!** (3.Kb3? Rh2! 4.Rxh2 Re2! 5.Ra7+ as after 2.Kb3? above; 3.Bf2? too weak!) **3...Ka6!** (3...Ka4? 4.Ra7+! Sa6 5.Rxa6#) **4.Bf2!** (>5.Ra7#; 4.Kb3? Rxc6! 5.Ra2+ Kxb7!) **4...Ka5!** (4...Rd4? 5.Bxd4! Ka5 6.Bb6+/Kb3 ... 9.#) **5.Kb3! Re2!** (loses control of b4; 5...Rh2/Rxc6? 6.Ra2#; 5...Re3+? 6.Bxe3 Rh2 7.Rxh2 f2 8.Rxf2 B~ 9.Ra2#) **6.Bb6+!** (6.Bc5? too weak!) **6...Ka6 7.Bc5** (extended

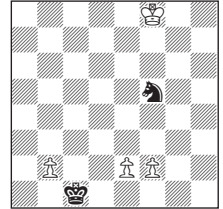
switchback! Good pendulum manoeuvres by Bc5 and Ka6 for a temporary closure of the 2nd rank **7...Ka5 8.Ra7+ Sa6** (a future self-block) **9.Bxb4+!** (that's where the bishop wanted to go all the time!) **9...Kb6 10.Rb7#** (10...Ka6/Kxc6??). The Rc2 must stay in the c-file to cover c6. Intricate play with only 14 pieces!

STUDIES, by John Nunn

The three studies in this column are all taken from the recent Československý Šach award but feature very different styles. The first two are game-like positions while the third is pure tactics.

In **D1** the pawns are all on the second rank, but the black king is poorly placed to fight against them and will have to rush back. **1.b4 Kd2** (the knight will hold up the b-pawn while the king seeks to restrain the duo on the kingside; 1...Sd4 2.e3 Sb5 3.e4 is obviously too slow) **2.b5** (2.e4? Sd4 3.e5 Kc3 loses the b-pawn) **2...Sd6** (2...Kxe2 3.b6 Sd6 transposes to the following note) **3.b6 Kc3** (the best defence; 3...Kxe2 4.f4 Ke3 5.f5 Ke4 6.f6 Kd5 is refuted by 7.Ke7! Sc8+ {or 7...Kc6 8.b7} 8.Kd8! Sd6 9.Kd7!, winning after 9...Ke5 10.f7 or 9...Kc5 10.b7) **4.f4** (after 4.e4? Kd4 5.f3 Ke5 White cannot make progress as 6.K7 loses the b-pawn) **4...Kd4 5.f5 Kd5!** (the best defence as it leaves open the option of moving to c6; 5...Ke5 6.e4 transposes to the main line) **6.e3!** (the first position of reciprocal zugzwang; 6.f6? Ke6 7.f7 Sxf7 8.b7 Se5 and 6.e4+? Sxe4 7.b7 Sc5 are immediate draws) **6...Ke5** (this weakens Black's position because now the b-pawn can promote with check, but 6...Kc6 7.f6 Kxb6 8.Ke7 Sf5+ 9.Kd7 and 6...Sb7 7.Ke7 are even worse) **7.e4 Kf6** (7...Sxe4 8.b7 Sc5 no longer works while 7...Sb7 8.Kg7 loses at once, so Black plays to imprison the white king) **8.Kg8** (White attempts to sneak his king out via the h-file, but there's a subtlety) **8...Sb7 9.Kh8!** (the only move to win, as 9.Kh7? {9.Kf8? Sc5 also throws the win away after 10.Ke8 Sxe4 or 10.Kg8 Ke5!} 9...Sc5! leads to a draw after 10.Kh6 {White cannot even return to the winning line by 10.Kg8 since 10...Ke5! 11.Kf7 Kd6! 12.e5+ Kxe5 13.f6 Sd7 14.b7 Kd6 saves Black} 10...Sb7 11.Kh5 Se5 12.Kg4 Ke5 13.Kf3 Sb7 14.Ke3 Sd6 15.Kd3 Sxe4) **9...Sc5 10.Kh7** (all these positions with the white king on the h-file are reciprocal zugzwang) **10...Sb7 11...Ke5 11.Kg6 Kxe4 12.f6 Kd5 13.f7 wins 11.Kh6 Sc5 12.Kh5 Sb7 13.Kg4** (threatening to win with Kf4) **13...Ke5** (after 13...Sc5 14.Kf4 Sd3+ 15.Ke3 Sc5 16.Kd4 Sb7 17.Kd5 the white king's tour is crowned with success) **14.Kg5** (this position is the key to all the reciprocal zugzwangs; when the knight is on c5 Black can take on e4 with check, but with the knight on b7 White wins) **14...Sd6 15.Kg6 Kxe4 16.f6 Kd5 17.b7!** (a final accurate move; 17.f7? Sxf7 18.b7 Se5+ and ...Sd7 only draws) **17...Sxb7 18.f7** and the pawn promotes.

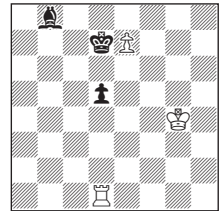
D1 Peter Krug
1 Pr Československý
Šach 2024



Win

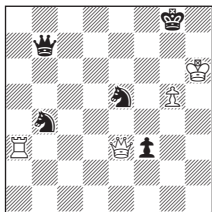
D2 is another position which extracts a great deal of play from six men. **1.Re1!** (1.Rb1? is a mistake as 1...Bd6! 2.Rb7+ Ke8 3.Kf5 Kf7! 4.e8Q+ Kxe8 5.Ke6 Bf4 draws, the key idea being that Black mustn't allow the rook to both attack the bishop and threaten mate; thus Black saves the game after 6.Rf7 Be3, 6.Rh7 Kd8 or 6.Rb4 Bc7 7.Rh4 Kf8) **1...Ke8 2.Kf5 Bd6 3.Ke6 Bxe7** (when a win is possible in such positions, it often depends on pinning the bishop along the back rank and using zugzwang; that doesn't work while the pawn is still on the board, but White can only take the pawn at a moment when the black king cannot slip away) **4.Rd1!** (playing the rook to a blocked file is truly unexpected; 4.Ra1? Bg5! is a draw after 5.Rg1 Bh6! 6.Rh1 Bg7 7.Rh7 Kf8 or 5.Ra8+ Bd8 6.Ra7 Kf8 7.Rf7+ Kg8) **4...Bh4 4...Kf8 5.Rf1+ Ke8 6.Rf7 Bc5 7.Rc7** transposes to the main line, while 4...Bg5 5.Rxd5 gains a crucial tempo and wins after 5...Be3 6.Rd3 Bf4 7.Rf3 Bd2 {or 7...Bh6 8.Rh3 Bg7 9.Ra3 Kd8 10.Ra8+ Kc7 11.Ra7+} 8.Rf2 Be3 9.Re2 {this standard manoeuvre prevents the bishop moving to the d- or f-files because of the discovered check, so it has to move to a file allowing White to skewer the bishop against a back-rank mate} 9...Bb6 10.Rb2 Bc7 11.Ra2 Kd8 12.Ra8+ Kg7 13.Ra7) **5.Rh1** (White can only take the pawn when the bishop is poorly placed and the first step is to drive the bishop to the queenside; here 5.Rxd5? Kf8 lets Black escape) **5...Be7 6.Rh7 Bc5** (6...Bf8 7.Ra7 wins at once) **7.Rc7** (the mate on c8 forces the bishop to the a5-d8 diagonal) **7...Bb6 8.Rb7!** (8.Rc6? Bd8 and 8.Rc8+? Bd8 only draw as White must be ready to meet ...Bd8 by Rh7) **8...Ba5** (the only safe square left) **9.Rb5!** (just at this moment White can play to win the pawn, because both ...Bc7 and ...Bd8 have a tactical defect; 9.Ra7 Bb6 10.Rb7 Ba5 maintains the win but loses time) **9...Bc7** (after 9...Bd8 10.Rxd5 Black cannot play ...Kf8) **10.Rxd5 Kf8** (normally this would draw, but not with the bishop on c7) **11.Rd7** (the key point is that any position with the wK on g6, wR on f7 and bK on g8 is winning, and Black can only prevent this arising by either controlling f6 with his bishop to prevent Kf6-g6 or by meeting Rf7+ with ...Ke8, but it turns out that the bishop doesn't have a safe square, such as c3 or h4, to allow one of these things to happen) **11...Ba5** (or 11...Bg3 12.Rf7+ Ke8 13.Rg7) **12.Rf7+** (it follows that 12.Ra7? Bc3 is a draw) **12...Kg8 13.Kf6** followed by Kg6 with a standard 'book' win. While this study is not the most spectacular of the three, the subtleties are fascinating and instructive for over-the-board players.

D2 Ludek Sedlak
1 HM Československý
Šach 2024



Win

D3 Yuri Bazlov
2 Sp Pr *Ceskoslovenský*
Sach 2024



Draw

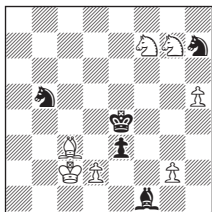
In **D3**, White is not badly off materially but his king is seriously exposed. **1.Qb3+!** (both 1.Ra7? Qc6+ 2.Kh5 Qe8+ 3.Kh4 Sg6+ and 1.Qa7? Qc6+ 2.Kh5 Qg6+ 3.Kh4 Qe4+ 4.Kg3 Qg4+ 5.Kf2 Sbd3+ 6.Rxd3 Sxd3+ 7.Ke3 Qg1+ lead to the loss of White's queen) **1...Kh8!** (1...Kf8 2.Qe6! Sf7+ 3.Kh5! f2 4.Qf5 Qh1+ 5.Kg6 f1 Q 6.Qc8+ Ke7 7.Ra7+ Kd6 8.Rd7+ Ke5 9.Qc7+ also leads to a draw as Black's king cannot move to the f-file) **2.Qb1!** (controlling the vital g6- and h7-squares and at the same time threatening mate in two by 3.Ra8+) **2...Qg7+** (2...Sed3? even loses after 3.Qa1+) **3.Kh5 Sbd3!** (the most dangerous move, since 3...Qf7+ 4.g6 Qf4 5.Qg1 Kg7 6.Qg5 Qh2+ 7.Qh4, 3...Sed3 4.Qa1, 3...Qd7 4.Ra8+ Kg7 5.Qxb4 Qh3+ 6.Qh4 Qf5 7.Ra7+ and 3...Qf8 4.Qe4 Sbc6 5.Rxf3 Qxf3+ 6.Qxf3 are all simpler draws) **4.Qb8+!** (the correct check, as 4.Ra8+? Kh7 5.Qb6 loses to 5...Qf7+! 6.g6+ Sxg6 7.Ra7 Se7+ 8.Kg5 Qg7+ 9.Kh4 Se5 with a decisive attack for Black) **4...Kh7 5.Ra7 Sf7 6.Qg3!** (another rather difficult move, with the threat of 7.g6+; not 6.Qb5? Qg6+! 7.Kg4 Qe4+ 8.Kh3 Sde5 and White's pieces are cut off on the queenside) **6...Qh8!** (an ingenious winning attempt,

setting up a battery along the h-file; 6...Qg6+ 7.Kh4 draws after 7...Qe4+ 8.Qg4 or 7...f2 8.Rxf7+ Qxf7 9.Qxd3+) **7.Ra6!** (the most difficult move in the solution, unpinning the knight but allowing White to meet ...Kg8+ by Rh6; the many alternatives all lose; for example, 7.Rxf7+? Kg8+ 8.Kg4 Se5+ 9.Qxe5 Qxe5 10.Rxf3 Qe2, 7.Qc7? Kg8+ 8.Kg4 Qd4+ 9.Kg3 Qf2+ 10.Kh3 Qg2+, 7.Kg4? Qd4+ 8.Kxf3 Sde5+ 9.Ke2 Qxa7, 7.Ra8? Qxa8 8.g6+ Kh8 9.gxf7 Qd5+! 10.Kg6 Qe6+ 11.Kg5 Qxf7 or finally 7.g6+? Kg8+ 8.Kg4 Qd4+ 9.Kxf3 Sfe5+ 10.Ke2 Sf4+ 11.Kf1 Qd1+ 12.Kf2 Qe2+) **7...Sde5!** (threatening 8...Kg7+ 9.Rh6 Qe8 with a winning attack) **8.Qxf3!!** (an astonishing defence, playing for a well-hidden stalemate; 8.Rh6+? Sxh6 9.gxh6 Qf6 is hopeless) **8...Sxf3** (8...Kg7+ 9.Rh6 Sxh6 10.Qf6+ draws at once) **9.Rh6+! Sxh6** (9...Kg7 10.Rxh8 Sxh8 11.g6 draws as the pawn is too far advanced and is well beyond the 'Troitzky line') **10.g6+ Kg8** (or else immediate stalemate) **11.g7!** and Black either stalemates or loses his queen. The extremely difficult tactical play means this study can hardly be solved by a human, which is a negative factor, but it's still remarkable to add such complex introductory play without additional material.

HELPMATES, by Silvio Baier

Here is the long-planned and twice-postponed update to the columns from May and July 2024, in which I wrote about dual avoidance. My invitation to exchange views was well received. I received feedback from Daniel Papack, Thomas Maeder, Maryan Kerhuel and Raffi Ruppin, so many thanks to them. I have already shown Daniel Papack's work on E2 from May 2024 in the January issue as E4. While there were no fundamentally divergent opinions on the problems from May, the discussions on the July problems were much more controversial. Thomas Maeder also wrote independently in *idee & form* about dual avoidance. He tried to transfer the terms passive and active dual avoidance from Werner Sidler's standard work *Problemschach* to helpmates. He used a simple and logical procedure to determine whether it is a question of dual avoidance at all and, if so, whether it is active or passive. I would like to present it here. As the text has become somewhat longer, there are only three problems this time – two of them from a letter by Maryan Kerhuel.

E1 Maryan Kerhuel
1-2 Pr *Messigny QCT*
2002



H#2 3 solutions

E1 is by Maryan himself. The theme toyureq required dual (triple...) avoidance due to white strategy. The three solutions are 1.Bc4 Be5 2.Bd5 d3#, 1.Sc7 Se6 2.Sd5 Sd6#, 1.Sf6 g3 2.Sd5 Sg5#. Black must block on d5, White must guard f4 and then either regain the lost guard of another flight square (solutions two and three) or avoid a loss of the guarded square e5 (first solution) on the mating move. The mates work because Black also loses the guard of the square of the mating piece. Let's take a closer look at the first solution. Dual avoidance means that there is a sequence of moves that should also work, but (narrowly) fails. Thomas Maeder always compares a solution with the almost dualistic move sequence. Here there are two other ways of guarding f4 – namely 1.Bc4 Se6 2.Bd5 d3+, which fails due to 3.Kf5, and 1.Bc4 g3 2.Bd5 d3+, which fails due to 3.Kf3. Note that the moves Bc4, Bd5 and d3 also appear in the solution, the moves Se6 and g3 only in the possible duals. Now the question is which move ensures that the dual does not work. In the first move sequence it is exactly the move Se6, because it gives up the guard of f5, and in the second move sequence it is g3, which leaves

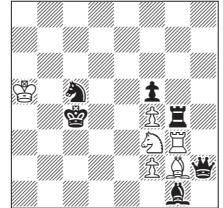
f3 unguarded. The statement is now as follows: If a move that only occurs in the possible dual is responsible for its failure, this is passive dual avoidance; if the corresponding move also occurs in the solution, this is active dual avoidance. If no move from the solution and the dual is responsible for the failure, there is no dual avoidance. Therefore, here it is passive dual avoidance. In the other two solutions and the corresponding (avoided) duals 1.Sc7 Be5/g3 2.Sd5 Sd6+ Kxe5/Kf3 and 1.Sf6 Be5/Se6 2.Sd5 Sg5+ 3.Kxe5/Kf5, the moves that only occur in the possible duals are always responsible for their failure, which is why this is cyclic passive triple avoidance. Thomas himself interprets this somewhat differently. Suppose there is a virtual white piece

that guards f4 on the first move. Then 1.Bc4 “X guards f4” 2.Bd5 d3, 1.Sc7 “X guards f4” 2.Sd5 Sd6, 1. Sf6 “X guards f4” 2.Sd5 Sg5 would work. The real existing moves Be5, Se6 and g3 each cyclically avoid two of these solutions – hence active dual avoidance. After studying Thomas’ approach described above, however, I am now of the opinion (partly in contrast to my comments in May and July 2024) that one should always consider real existing moves or move possibilities, which is why I consider only passive dual avoidance to be the correct interpretation in this example.

Analogous considerations to E1 and E2 from the July 2024 issue lead to the conclusion that the former also contains cyclic passive triple avoidance and the latter cyclic passive dual avoidance.

Things get a little more complex with **E2** and the solutions 1.Bxf2 Rh3 2.Bd4 Sd2# and 1.Rxf4 Bh1 2.Rd4 Se5#. The first solution includes the avoided dual 1.Bxf2 Bh1 2.Bd4 Sd2+ 3.Qxd2. Bh1 opens the line of the black queen to d2 in advance and is therefore responsible for the fact that the dual doesn’t work. It is only part of the avoided dual (not the solution), which is why it is passive dual avoidance. However, there is also the possible sequence 1.Bxf2 Rh3 2.Bd4 Se5+ 3.Bxe5. A pure block of the bishop on d4 would also make Se5 possible – as does the move Rd4 in the other solution. However, the additional guard of e5 prevents this dual. Since the decisive move Bd4 also appears in the solution, this is active dual avoidance. I leave it to the reader to follow the completely analogous consideration of the other solution and the two avoided duals. So, in this problem we see passive and active dual avoidance. But that doesn’t tell the whole story. Obviously the move Bxf2 is also necessary in order for Bh1 to open the line of Qh2. In addition, only Bd4 finally opens the line of the black queen. Is the move sequence 1.Bxf2 Bh1 2.Bxd4 Sd2+ 3.Qxd2 considered above therefore also an actively avoided dual (by the moves Bxf2, Bd4 or both)? Thomas Maeder agrees with this with regard to Bxf2. I find that understandable, but personally I prefer the interpretation that one should compare the solution and the avoided dual and that the difference between the two lies in Rh3/Bh1. This means (presumably) that in case of doubt I only see passive dual avoidance. This is certainly a field for further discussion.

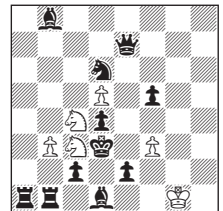
E2 Franz Pachl
diagrammes 1981



H#2 2 solutions

E3 is even less clear. The solutions are 1.Sb5 Se4 2.Sc3 Sf2#, 1.c1R Sa2 2.Rc3 Sb4#, 1.e1B Se2 2.Bc3 Sf4#, 1.Rxb3 Sa4 2.Rc3 Sab2#. The judge claims quadruple avoidance. Four black pieces block on c3. For dual (triple, quadruple) avoidance, all white move sequences of the other solutions are considered after the first black move in each case. 1.Sb5 Sa2 2.Sc3 Sb4 fails due to 3.Qxb4, because the move 1.Sb5 has opened the line of the black queen. The move Sb5 also occurs in the solution, which is why this dual is actively avoided. 1.Sb5 Sxe2 2.Sc3 Sf4+ 3.Bxf4 is analogously active dual avoidance, because 1.Sb5 opens the line of the b8-bishop to f4. 1.Sb5 Sa4 2.Sc3 Sab2+ fails due to 3.Rxb2. This move is already present in the diagram position. No move of the solution or that of the possible dual has any effect. So, this is not dual avoidance at all. Then there is also the move sequence 1.Sb5 Se4/Sa4 2.Sc3 Sc5+ 3.Qxc5, which is also actively avoided (Sb5 opens the line of the black queen). Thus, in this solution we actually see active quadruple avoidance, although I think this is less convincing because Sc5 does not occur in any solution and the move sequence itself is dualistic. In this case we speak of total avoidance, but that would be a topic for another issue. Active triple avoidance can definitely be seen. Let’s look at the other solutions. 1.c1R gives the flight square c2, where the sequences 1...Se4 2.Rc3 Sf2+ 3.Kc2 and 1...Sxe2 2.Rc3 Sf4+ 3.Kc2 fail – i.e. active triple avoidance, if you ignore 1...Sa4/Se4 2.Rc3 Sc5+ 3.Kc2. The same can be said about the solution with 1.e1B and the flight square e2. In the last solution a flight square c4 is created with 1.Rxb3. White must compensate for this effect with the correct choice of knight path. Here we actually see active quadruple avoidance (again without considering 1...Sa4/Se4 2.Rc3 Sc5+ 3.Kc4).

E3 Valery Kopyl
6 Pr R.Lecomte-85 JT
2011



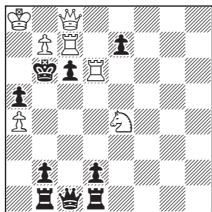
H#2 4 solutions

I invite readers to apply the approach described here to the problems from May 2024. Do you also come up with active dual or triple avoidance? Beyond that, the topic should continue to lead to interesting discussions and hopefully to further interesting helpmates.

SELFMATES, by Zoran Gavrilovski

This month’s selection includes selfmates from my jubilee tourney (the preliminary award was published as a supplement to *The Macedonian Problemist* Sep.-Dec. 2024 on 31.12.2024, and the award became final on 10.02.2025). The selfmate section (one of seven sections in the JT) attracted 52 entries, of which 25 were honoured (15 in the shorter subsection and 10 in the longer one).

F1 Andrey Selivanov
 1 Pr Z.Gavrilovski-55 JT
 2022-24 (subsec. S#2-4)

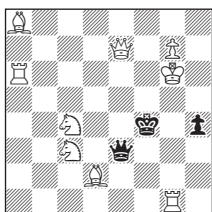


S#4

In **F1** the plausible battery creating try 1.Qd8? (>2.b8R+ Ka6 3.Sc5+ Qxc5 4.Ra7+ Qxa7#) is refuted by 1...Ka6! x, so White chooses the unexpected key move **1.Qe8!** which, in addition to again threatening 2.b8R+ Ka6 x 3.Sc5+ Qxc5 4.Ra7+ Qxa7#, by granting a flight to the bK allows yet another line of play in the threat: 2...Kxc7 y 3.R[d]xc6+ Qxc6+ 4.R[b]b7+ Qxb7#. Both black moves (x, y) are shifted to immediate defences against the threat and two other minor promotions follow on W2: 1...Ka6 x 2.b8S+ Kb6 3.Rdx6+ Qxc6+ 4.R[c]b7+ Qxb7#, 1...Kxc7 y 2.b8B+ Kb6 3.Qd8+ (the try's W1) Ka6 4.R[d]xc6+ Qxc6#. After 1...exd6 the fourth (now major) promotion follows: 2.b8Q+ Ka6 3.R[c]xc6+ Qxc6+ 4.Qb7+ Qxb7#. A set of four different white promotions (Allumwandlung (AUW) theme) is far from new and has been explored by Andrey in more ambitious problems with additional theme(s), but here the said theme seems novel in the context of showing it without the help of a white battery. The economy and construction are excellent.

In **F2** there is prominent virtual play with white correction by wSc6: 1.Sc~? (-), 1...c6! x; 1.Se5!? (-), 1...cxb6! y. The refutations of the above tries reappear as black first moves in the solution after a key which creates zugzwang: **1.Se7!** (-), 1...c6 x 2.Sxg6 cxd5 3.Se5 g6 4.Sc4 dxc4 5.Re2 c3 6.Bh3+ Kxh1 7.Qe1+ Rxe1#, 1...cxb6 y 2.c6 bxa5 3.Rb3 a4 4.Rb1 a3 5.Bf3+ Kf1 6.Qh3+ Ke1 7.Bc3+ Rxc3#, 2...b5 3.Kd1 b4 4.Rc1 b3 5.Be4+ Kf1 6.Qh3+ Rxh3 7.Bd3+ Rxd3#. After triple battery play, there are 3 model mates, including 2 chameleon-echo model mates after 1...cxb6 (but both lines of play after 2.c6 involve repetition of W6, which slightly detracts from the overall impression).

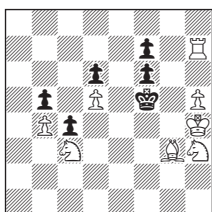
F3 Gennady Kozyura
 2 Pr Z.Gavrilovski-55 JT
 2022-24 (subsec. S#5-n)



S#5

F3 is a good problem in Bohemian style with a model mate after the excellent flight-giving key move **1.Kh5!** (the threat is enforced by the “neutral” black move 1...h3 2.Qh4+ Kf5 3.Be4+ Qxe4 4.Qxh3+ Qg4+ 5.Kh6 Qxh3#), and two economical chameleon-echo mates: 1...Qxd2 2.Rg4+ Kf5 3.Rf4+ Kxf4 4.Qxh4+ Kf5 5.Qg5+ Qxg5#, 1...Kf5 2.Sd6+ Kf4 3.Kxh4 Qxd2 4.Se2+ Qxe2 5.Rg4+ Qxg4#. This Meredith is distinctive for its excellent construction and His Majesty’s play on adjacent squares on the h-file, even though there is no strict unity of play or strong strategy, apart from unpin of bQ. This is one of many problems by Gennady where he focused on the economy and beauty of the final position. While judging my JT, I initially considered F3 inferior to another selfmate of his where echoed play involves battery creation and self-blocks by a front battery piece, but it was downgraded in the final award because I found out that a wS plays only in 3 tries and is idle in the solution.

F4 Vidadi Zamanov & Marcel Tribowski
 1 Pr Z.Gavrilovski-55 JT
 2022-24 (subsec. S#5-n)

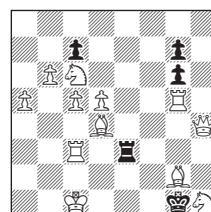


S#16

F4 is a logical problem in which 1.Sg5? (-) fxg5+! fails because wS unblocks the square h3. This sacrifice succeeds only after preparatory manoeuvres allow a self-block by another white piece on h3. **1.Sf4!** (-), 1...Ke5 2.Sfe2+ Kf5 3.Bf2 Ke5 4.Bd4+ Kf5 5.Be3 Ke5 6.Rh6! f5 7.Sf4 f6 8.Se6 f4 9.Bd4+ Kf5 10.Rg6 f3 11.Rg3 f2 12.Bxf2 Ke5 13.Re3+ Kf5 14.Rh3 Ke5 15.Bg3+ Kf5 16.Sg5 fxg5#, 6...Kf5 7.Rh8! Ke5 8.Re8+ Kf5 9.Rg8 Ke5 10.Bd4+ Kf5 11.Sg3+ Kf4 12.Rg4+ Kf3 13.Sge4 f5 14.Rg3+ Kf4 15.Sg5 f6 16.Rh3 fxg5#. Complex play with pendulum and tempo gain is different in comparison with the similar **F5**, which shows a circular round-trip by wBg3: 1.Seg5? (-), 1...fxg5+ 2.Sxg5?! 1.Shg5? (-), 1...fxg5+ 2.Sxg5?! & 2.Kh3?! **1.Se5!** (-) dxc5 2.Bh2 d6 3.Sf4 Ke5 4.Se6+ Kf5 5.Bg1 Ke5 6.Re1+ Kf5 7.Rf1 Ke5 8.f4+ Kf5 9.Rf3 Ke4 10.f5 Ke5 11.Rh3 Kxf5 12.Bf2 Ke5 13.Bg3+

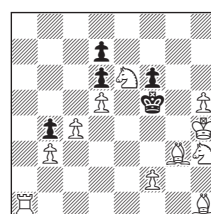
Kf5 14.Sg5 fxg5#. The logical try 1.Shg5? – assuming that in a logical virtual play it is more relevant to maintain the identity of the knight that plays the final move of the solution (wSh3) rather than the knight’s departure square (e6) – does not fulfil the “purity of aim” requirement of the New German School because White has to overcome two obstacles (vacation of h3 and harmful wSe6) before finally playing it.

F2 Gennady Kozyura & Sergey Borodavkin
 3 Pr Z.Gavrilovski-55 JT
 2022-24 (subsec. S#5-n)



S#7

F5 Marcel Tribowski
feenschach 2023



S#14

FAIRIES, by Geoff Foster

G1 uses the fairy pieces Leo, Pao and Vao, which are the Chinese queen, rook and bishop respectively. They move and capture on Q/R/B lines, but when capturing they move any distance to reach a hurdle and then any further distance beyond it. In this problem the white Leo on h8 will move between the squares g7, e5 and a1 to threaten mate next move, with the black Paf3, Paf2 and Led1 defending against the various threats.

1.LEe5? threatens 2.VAe6# (not 2.Se6+? Kxe6!), but 1...Paf3-f5! refutes this try as PAg5 now guards e5. If White continues with 2.LEg7 (>3.Bf7#) then 2...LEg4! (not 2...PAf3-g3??) guards g7. If White instead continues with 2.LEa1 (>3.LEa7#) then 2...LEa4? 3.LEg7 now succeeds, but 2...PAa2! is available. The next try 1.LEg7? (>2.Bf7#) is refuted by 1...Paf3-g3!, guarding g7. If White continues with 2.LEe5 (3.VAe6#) then 2...Paf2-f5! (not 2...Paf3-f5??). If White instead continues with 2.LEa1 (>3.LEa7#) then 2...PAa2? 3.LEe5 now succeeds, but 2...LEa4! is available.

The key is **1.LEa1!** (>2.LEa7#). The defences on the g-file are decoyed away in 1...LEa4 2.LEe5 (>3.VAe6#) Paf3-f5 3.LEg7 (>4.Bf7), while it is the defences on f5 that are lost in 1...PAa2 2.LEg7 (>3.Bf7#) Paf3-g3 3.LEe5 (>4.VAe6). The crucial point is that Led1-g4 and Paf2-f5 are secondary defences that cannot occur until Paf3 has made a primary defence. In the tries the Paf3 makes the first-move refutations, but after the key it does not defend on Black's first move, so 1...LEa4 2.LEe5 Paf2-f5?? and 1...PAa2 2.LEg7 LEg4?? are not available. This is the master stroke that allows the scheme to work.

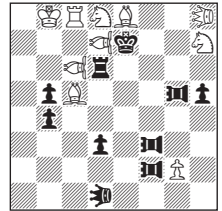
G2 uses two fairy pieces. The *Camel* is a (1,3)-leaper, so the Camel on a5 can move to b8, d6, d4 or b2. The *Loco* is the Argentinian bishop, which moves in the opposite way to the Chinese bishop (the Vao). That is, it captures normally but requires a hurdle to make a non-capturing move. Here the main reason for using Locos rather than bishops is to enable the LOf3 to move to b8, even though bPd6 blocks the way. **1.c6!** (>2.CAxd6+ Kb2 3.CAa5+ Ka2,Ka1 4.CAb8+ Kb2 5.CAc5). The key vacates c5 and White threatens to mate on that square, but first bPd6 must be captured. After the switchbacks 3.CAa5+ and 3...Ka2 (or 3...Ka1), White delivers a *Siers battery* mate with 4.CAb8+ Kb2 5.CAc5, in which the Camel first unmasks a battery check, then gives mate after the bK moves.

Two variations have analogous play in which the Camel captures a black unit, does a switchback to a5, then gives a Siers battery mate: 1...LOb8 2.CAx8+ Kb2 3.CAa5+ Ka2,Ka1 4.CAxd4+ Kb2 5.CAe1; 1...Rg5 2.CAxd4+ Kb2 3.CAa5+ Ka2,Ka1 4.CAx6+ Kb2 5.CAe3. The three lines of play have a cycle of White's 2nd and 4th moves. The Camel moves twice to each of the thematic squares d6, b8 and d4 – once on W2 to capture a black defensive unit, and once on W4 on the way to the mating square.

G3 has three *neutral* units, which may be regarded as belonging to either side at any turn, and may be moved, or captured, by either side. There are also two fairy conditions. In *Symmetry Anticirce*, a unit (Ks included) that makes a capture is immediately reborn symmetrically with respect to the centre of the board. Examples of symmetrically-opposite squares are f6/c3, e7/d2, e8/d1. Note that the neutral units on e8, e7 and f6 observe each other cyclically, and three possible moves are nRxe7-d2, nSxe8-d1 and nBxf6-c3. In *Anti-Kings*, a king is in check only when it is not observed by an enemy unit, and capture of a king is prohibited. In this problem the two kings initially observe each other, so neither is in check. The problem is a *helpselfmate*, which is equivalent to a helpmate with colours reversed in which the mating move is forced.

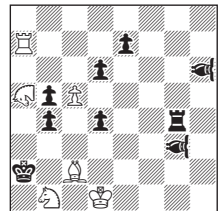
The first solution (with White starting) is **1.nSd5 nSc3 2.Kxc3-f6+ nRxe7-d2#**. The nS takes two moves to get to c3, where it is captured by the wK, which is immediately reborn on the symmetrically-opposite square of f6. The wK on f6 is observed by nBe7, but the bKb2 is no longer observed by the wK and is thus in check. The only way for Black to restore the observation of his king is with 2...nRxe7-d2#, which removes the nBe7 that had been observing the wK, which is thus mated. The other solutions have analogous play: **1.nBb4 nBd2 2.Kxd2-e7+ nSxe8-d1#; 1.nRd8 nRd1 2.Kxd1-e8+ nBxf6-c3#**. In each solution a neutral unit takes two moves to reach its symmetrically-opposite square, where it is captured by the wK. The initial cyclic observation nSf6-nRe8-nBe7 guarantees that the reborn wK will be observed, and it also means that the observing piece can be captured. The final piece of the geometry that makes the scheme work is that the reborn nRd2, nSd1 and nBc3 all observe the bK.

G1 Dieter Werner
1 Pr *Die Schwalbe* 2023



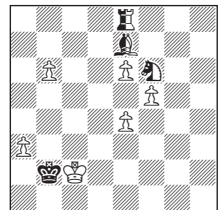
#4 Leo Pao Vao

G2 Sven Trommler
7 HM *Die Schwalbe* 2023



#5 Camel Loco

G3 Mario Parrinello
4 Pr *Die Schwalbe* 2023



HS#2 3 solutions
Symmetry Anticirce
Anti-Kings
Neutral units e8, e7, f6

PROOF GAMES AND RETROS, by Andriy Frolkin

OTB chess is focused on the outcome of a real encounter between two players. Analogously, chess compositions present imaginary games involving two sides. As a rule, the solver of a problem is to find a way leading to the required outcome in the stipulated number of moves; in an endgame study, only the sought-for outcome is specified. The first thing a future chess composer does is learn the rules of chess, i.e. those of forward play; it is only natural, therefore, that his or her subsequent composing activities deal with forward moves played starting from the diagram position.

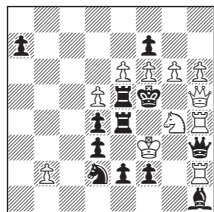
Retrograde analysis is an exception to the aforementioned “general rule.” Some individuals get interested exclusively or almost exclusively in the past of imaginary games. The solver of a classical-style retro is to find certain key moves that must or could have been played before the emergence of the diagram position. “Pure retros” either have a stipulation totally unrelated to a forward-play outcome (“Release the position,” “Is castling legal?” etc.) or can be provided with a symbolic “forward” stipulation such as “Mate in 1 move.”

To me, and presumably to most enthusiasts of classical retroanalysis, a retro problem is like a whodunit in which the detective must reveal who committed the crime rather than who had an opportunity to commit a murder or a burglary but avoided doing so. In view of that, a defensive retractor, which involves a forward-play element in backward play – a potential but undelivered mate, cannot be regarded as a problem with a pure retro aim. Nevertheless, such retractors, as well as illegal clusters, still belong among “orthodox retros.” By contrast, proof games can be described as “conventional retros” because they can be interpreted in a “hybrid” way: as dealing with retro play (“Position after Nth move; how did the game go?”) or as a kind of forward help-play problems in which the initial game array is “position A” and the diagram is “position B” and the solver is required to show forward play leading from A to B within the stipulated number of moves.

A slow decline of classical-style orthodox retros began in the 1990s, in parallel with a boom of PGs and fairy retros. About 20 years ago, Kornilov and I published a couple of articles in *feenschach* calling the attention of retro colleagues to the fact that “pure” retroanalysis was on the verge of collapse. Unfortunately, in subsequent years, in spite of a number of amazing, record-breaking problems by Baibikov and Beluhov, the decline has been gradual and steady. The most recent developments are truly dramatic: FIDE Album 2016-2018 had 32 “orthodox and related” retros; the Album for 2019-2021, due to be released very soon, will only contain 13 such problems, including 2 rebuses and 1 illegal cluster.

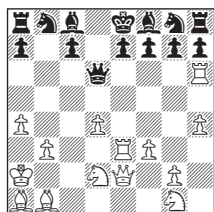
Today’s three problems will appear in the forthcoming FIDE Album, representing the three main subtypes currently assigned to Section H. The last move in **H1** was an undisclosed check: 1...S~d2+. So, at least 3 units need to be added on g2, g3 and g5 to prevent illegal checks. If only black pieces are added, the sides’ balances will be closed but 1...S~d2+ results in retrostalemate for White. One can try adding a white piece X on g3 for unpinning after 1...Sf1-d2+ 2.Xf4-g3 Sg3-f1+.

H1 Dmitry Baibikov
1 Pr 9th FIDE World Cup
2021



Add units and release the position

H2 Reto Aschwanden
2 Pr Die Schwalbe 2019



PG in 18.5 moves

This white piece can only be a bishop. After the addition of wBg3 and 2 black pieces (for example, Bg5 and Sg2), the sides’ balances will again be closed, but after 1...Sf1-d2+ 2.Bf4-g3 Sg3-f1+ 3.Bd2-f4 Bf4-g5 4.g5-g6+ it turns out that the released dark-squared wB cannot reach c8 for unpromotion. Thus, a white piece will have to be added on g2, so that, once unpinned, it can reach c8, while a black piece will be added on g5, so that it will unpin the white one on g2.

The added pieces are wQg2, wBg3 and bQg5. White balance: 11 (pieces on the diagram) + 2 (added) + 3 (captured by black pawns: cxd, gxf, hxg>g1) = 16. Black balance: 12 (on the diagram) + 1 (added) + 3 (captured by white pawns: axb>b8, dxe, exd) = 16. Retract: 1...Sf1-d2+ 2.Bf4-g3 Sg3-f1+ 3.Bc1-f4! Qd2-g5 4.g5-g6+ and then 4...Qe1-d2 5.Bd2-c1 Qf1-e1 6.Bb4-d2 Qg1-f1 7.Bd6-b4 Qf1-g1 8.Bb8-d6 Qg1-f1 9.b7-b8=B Qf1-g1 10.b6-b7 Qg1-f1 11.b5-b6 Qf1-g1 12.b4-b5 Qg1-f1 13.b3-b4 Qf1-g1 14.a2xPb3 Qg1-f1 and now tempo play begins: 15.Qf1-g2 g2-g1=Q+ 16.Qc1-f1 b4-b3 17.Qc8-c1 b5-b4 18.c7-c8=Q b6-b5 19.c6-c7 b7-b6 20.c5-c6 e3-e2 21.c4-c5 c5xS(B)d4, etc. The first-ever presentation of the addition of three promoted pieces without any conditions affecting retro play.

The solution to **H2** is highly elegant and economical. 1.a4 d5 2.Ra3 d4 3.Re3 d3 4.f3 dxe2 5.d4 b5 6.Kd2 e1=R 7.Bd3 b4 8.Qe2 b3 9.Kc3 bxc2 10.b3 Qd6 11.Bb2 c1=B 12.Ba1 Bd2+ 13.Kb2 Rc1 14.Ka2 Be1 15.Sd2 Bg3 16.hxg3 Rc5 17.Rh6 Rh5 18.Bb1 Rh4 19.gxh4. Two Ceriani-Frolkin pieces (bR and bB) exchange places by getting to each other’s promotion squares before being captured. Comparable to 10th WCCT 1st place, in which the thematic pieces are bQ and bR, but with no obtrusive force in the diagram. To provide for the required number of white moves, wPh4 had to capture twice (h2xg3xh4 for the sake of Rh1-h6), eliminating the two thematic pieces.

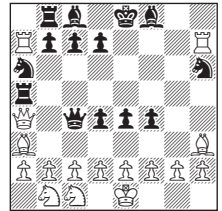
H3 1.h4 e5 2.Rh3 Qxh4(Ph2) 3.a4 g5 4.Raa3 Qxa4(Pa2) 5.Rxh7 Sh6 6.g4 Rg8 7.Bh3 Qxg4(Pg2) 8.Rxa7 Sa6 9.b4 Rb8 10.Ba3 Qxb4(Pb2) 11.f4 gxf4(Pf2) 12.c4 Rg5 13.Qa4 Qxc4(Pc2) 14.d4 exd4(Pd2) 15.e4 Ra5 16.Se2 f5 17.Sc1 fxe4(Pe2). Each of the 8 wPs makes a double step and is then "switchback captured." Skilful use of Circe rules to create a picture impossible under OTB rules.

Once I proposed the following "thought experiment" to assess the "likely real value" of a retro in which the moves are supposed to have been played under fairy Type X (Circe, Madrasi, Point Reflection, anything else). Just imagine that Type X is the standard form of chess and has been so "since time immemorial." As a judge, do you feel that a particular problem under consideration, which looks appealing as a fairy retro in an OTB environment, could still be found praiseworthy under such circumstances? Frankly speaking, in most cases my personal answer is "no." Typically, retro content is minimal (if present at all). In my opinion, for example, the rules of Pacific Retractors can be reworted to be seen as a forward-play fairy type. One or two fairy retros in the Album create the impression that they could have been composed in less than an hour, while there are orthodox retros on which their authors spent (or must have spent) weeks, months and maybe even years and which nevertheless failed to be selected.

Somewhat this situation makes me recall a few lines from *Horse Latitudes* by The Doors:

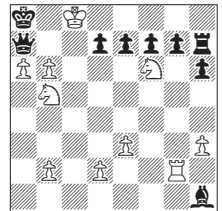
*When the still sea conspires an amour
And her sullen and aborted currents
Breed tiny monsters
True sailing is dead!*

H3 Michel Caillaud
Problembiad 2020



PG in 17.0 moves
Circe

RQ33 Jesper Jespersen
Deutsches
Wochensach 1907



#2 (10+9)

SOLUTION TO RETROGRADE ANALYSIS FOR NEWCOMERS (p.95)

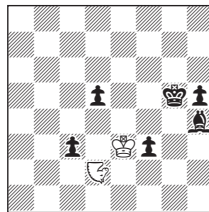
If Black played the last move, the only possible one is h2-h1=B, requiring [Pc7] to capture the wQ, a wR, two wPs and the queenside wB on its way to h2 (c7xd6xe5xf4xg3xh2). But [Bc1] was captured on its home square (b2 and d2 pawns blocking its escape). Since there are no white pawns available to promote to a black-squared bishop (six pawns already present on the board, accounting for all eight), [Pc7] cannot have reached h2 and so the last move cannot have been h2-h1=B. Therefore White moved last, and we have 1.Rh8+ Se8 2.Rxe8#, 1...Sg8 2.Rxg8# (not 1.b7+ Qxb7+ 2.axb7#?)

FAIRY SOLUTIONS (continued from p.113)

F3916 (Seetharaman & Turner) 1...Nb1! 2.f2 Nxb4 3.f1B Nb1 4.Bh3 Kf3 5.Kh4 Kf4#. Annihilation-Phoenix, switchback, initial tempo move, Indian, king battery formation and under-promotion (Composer). Good problem with Phoenix, Knight and Indian themes (RL).

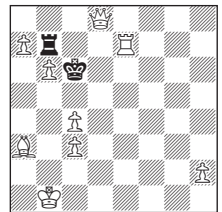
F3917 (Maeshima) 5.h8S 6-8.Sf7-d6-c8 9.Bd6 10.c5 11.c4 12.Qc7+ Rxc7(Qd1)#. wK and all wK fields are attacked in an AssassinCirce-specific manner (Composer). A different treatment of Circe Assassin. The white knight goes to c8 and is blocked by 9.Bd6. In the final position the wK is checked by the attack on the wSc8 by bRc7. White cannot escape the check by moving away wSc8, and each of the potential wK escape squares is attacked by Black through Circe Assassin (KS).

F3916



H#4½ ♞ Nightrider

F3917

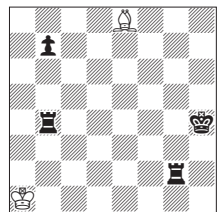


Ser-S#12
Circe Assassin

HELPMATE SOLUTIONS (continued from p.108)

H4881 (Drazkowski) 1.b5 Bd7 2.Kh5 Bf5 3.Rh4 Bc2 4.b4 Kb2 5.b3 Kc3 6.b2 Be4 7.b1=S+ Kd4 8.Sd2 Ke5 9.Sf3+ Kf6 10.Sg5 Kg7 11.Rgg4 Bg6#. Astonishing precision again in an even longer B minimal (LSB). Neat miniature with Excelsior and self-blocks (RL).

H4881



H#11

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