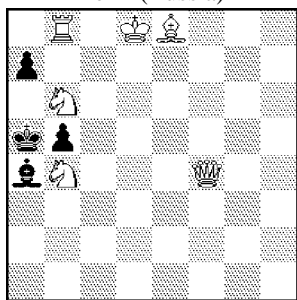


ORIGINAL PROBLEMS, edited by Zoran Gavrilovski

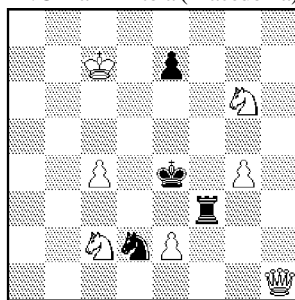
#2, /JUDGE: DARKO ŠALJIĆ (SERBIA)

700. Viktor Kichigin  
Perm (Russia)



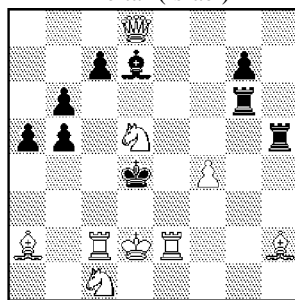
#2<sup>v</sup> 6+4

701. Dimče Siljanovski  
D.Orizari - Bitola (Macedonia)



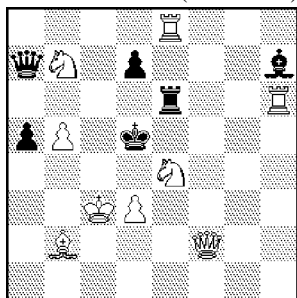
#2<sup>v</sup> 7+4

702. Aaron Hirschenson  
Meitar (Israel)



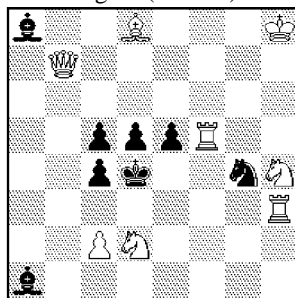
#2<sup>vv</sup> 9+9

703. Dimče Siljanovski  
D.Orizari - Bitola (Macedonia)



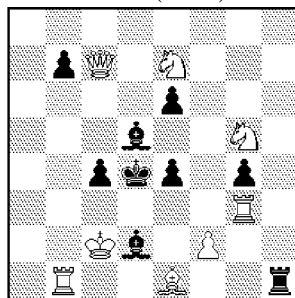
#2 9+6

704. Predrag Žuvić  
Zagreb (Croatia)



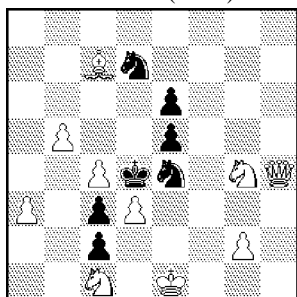
#2 \*<sup>vv|v|</sup> 8+8

705. Aaron Hirschenson  
Meitar (Israel)



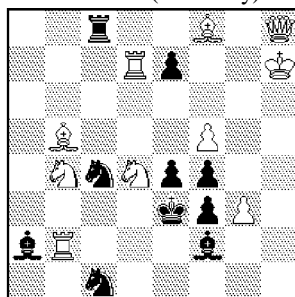
#2<sup>vv</sup> 8+9

706. C.G.S. Narayanan  
Chennai (India)



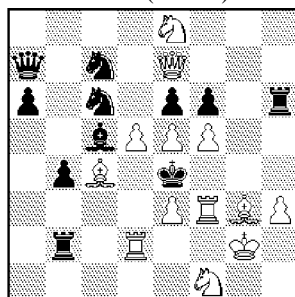
#2<sup>vv|vv|</sup> 10+7

707. Rainer Paslack  
Bielefeld (Germany)



#2 \*<sup>vv</sup> 10+10

708. Abdelaziz Onkoud  
Stains (France)



#2 \*<sup>vv</sup> 13+11

700. V. Kichigin

1.T a8? (zz)  
1...a6 2.T :a6#  
1...k :b6 2.Dc7#  
1...! ~!

1.Dc4! (zz)  
1...a6 2.S c6#  
1...b:c4 2.S :c4#  
1...a:b6 2.T a8#  
1...! ~ 2.D:b5#

A banal #2 with a good key. (Zoran Gavrilovski)

701. D. Siljanovski

1.Dh8? (2.Dd4/De5/Da8#)  
1...t f6!

1.Da1! (2.Dd4/De5/Da8#)  
1...t d3 2.De5#  
1...t f5 2.Dd4#  
1...t c3 2.Da8#

Fleck theme in the try and the solution. (Author)

Simple content. (Z.G.)

702. A. Hirschenson

1.S :c7? (2.S b3#)  
1...t g3 2.S e6#  
1...t h3 2.S :b5#  
1...a4!  
1.S e7? (2.S b3#)  
1...t g3 2.S c6#  
1...t h3 2.S f5#  
1...a4!

1.D:c7! (2.Dc3#)  
1...t g3 2.D:b6#  
1...t h3 2.De5#  
1...b4 2.Dc4#  
1...t c6 2.L g1#  
1...! c6 2.D:b6#

Zagoruiko and the LMP 2008 theme. Even though the construction is good, I dislike the same refutation to the thematic tries. (Z.G.)

703. D. Siljanovski

1.Sc5! (2.Dd4#)  
1...k e5 2.K c4#  
1...d :c5+ 2.D:c5#  
1...t e3(4) 2.T d6#

Balbo theme, rendered with some heavy pieces. (Author)

704. P. Žuvić

1...e4 2.T :d5#  
1.L f6? (2.T f4#) S :f6!  
1...S e3(S f2) 2.L :e5#  
1.Db4? (2.T d3#A) S f2!  
1...S e3 2.S hf3#B  
1...e4 2.S b3#  
1...c:b4 2L b6#

1.Db3? (2.S hf3#B) e4!

1...c3(c:b3) 2.T d3#A  
1...S h2 2.De3#  
1...! c3 2.D:c3#

1.Dg7! (2.T f4#)

1...S e3(S f2) 2.D:e5#  
1...S f6 2.Dg1#

The LMP 2008 theme, Somov and pseudo le Grand. (Z.G.)

705. A. Hirschenson

1.Dd6? (2.S :e6#A)  
1...e3 2.T :g4#B  
1...c3 2.T b4#  
1...! :g5 2.L c3#  
1...t h6!  
1.T :g4?B (2.S f3#)  
1...! c6 2.S :e6#A  
1...! f4(l :g5) 2.L c3#  
1...t h3!

1.T d1! (2.T :d2#)  
1...c3 2.D:c3#  
1...e3 2.f:e3#  
1...! c6 2.S :e6#

The LMP 2008 theme and changed mates. (Z.G.)

706. C.G.S. Narayanan

1.Dh2? (zugzwang) S f2!  
1...S d~ 2.D:e5#  
1...S e~ 2.Dg1#  
1.Dd8? (zugzwang) S d6!  
1...S e~ 2.L b6#  
1...S ec5 2.L :e5#  
1.De7? (zugzwang) S ef6!  
1...S d~ 2.L :e5#  
1...S e~ 2.D(:)d6#  
1.S g~? (zugzwang) S dc5!  
1...S d~ 2.L b6#  
1.S e3! (zugzwang)  
1...S d~S dc5/K c5/K :e3  
2.L b6/S :c2/S b3/D:e4#

The LMP 2008 theme with changed mates. (Z.G.)

707. R. Paslack

1...S e2 2.S dc2#  
1.S d~(S e6)? (2.Dd4#) S e5!  
1...S e2 2.S c2#  
1...S b3 2.Dc3#  
1.S b3? (2.Dd4#) e5!  
1...S e5 2.S d5#

1.S dc6! (2.Dd4#)

1...S e5 2.S c2#  
1...e5 2.L c5#  
1...S e2/S b3/f:g3  
2.S c2/Dc3/L h6#

Black line combination + B-theme+change of mates. (Author)

708. A. Onkoud

1...t h4 2.S :f6#  
1.Dd6? (2.T f4/L d3#) ! :e3!  
1...! :d6/t :d2+ 2.S :d6/S :d2#  
1.Dd7? (2.L d3#A) t b3!  
1...S :e5 2.T f4#B

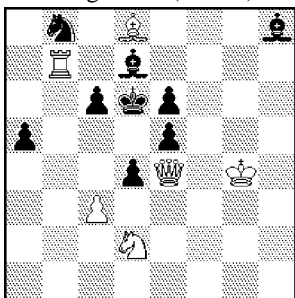
1.D:f6! (2.T f4#B)

1...S :d5 2.L d3#A  
1...! :e3/t :f6/t h4/t :d2+  
2.S d6/S :f6/D:h4/S :d2#

Anti-Somov A1, Somov B2, Barnes, pseudo le Grand, a transferred mate. (Author)

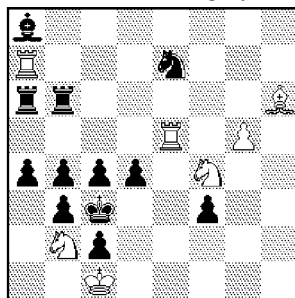
#3 / JUDGE: *DEJAN GLIŠIĆ* (CROATIA)

709. Aleksandr Pankratyev  
Chegdomin (Russia)



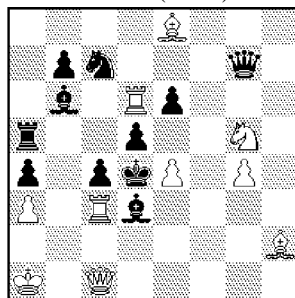
#3 6+9

710. Gábor Tar  
Debrecen (Hungary)



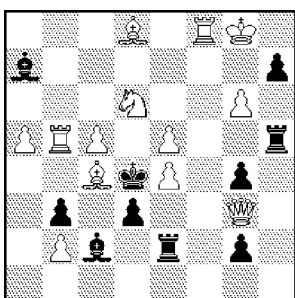
#3<sup>v[v]</sup> 7+12

711. Aaron Hirschenson  
Meitar (Israel)



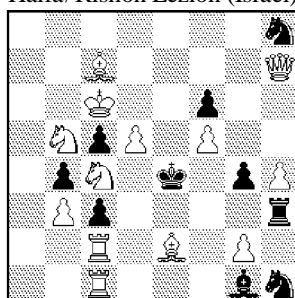
#3 10+11

712. Žvko Janevski  
Gevgelija (Macedonia)



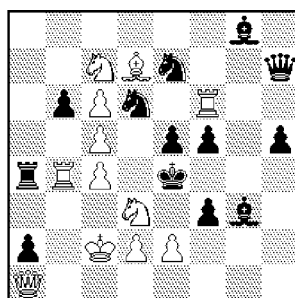
#3<sup>vvv</sup> 13+10

713. Leonid Makaronez &  
Leonid Ljubashevsky  
Haifa/Rishon Lezion (Israel)



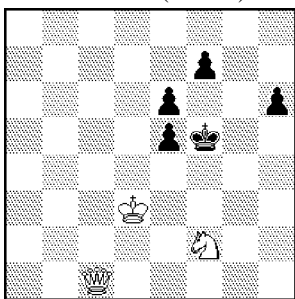
#3 13+10

714. Emanuel Navon  
Holon (Israel)



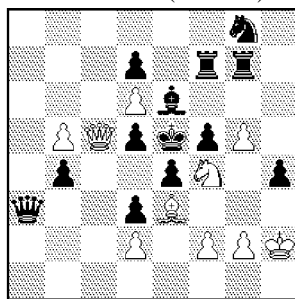
#3<sup>v</sup> 12+13

715. Mikhail Kalgin  
Voronezh (Russia)



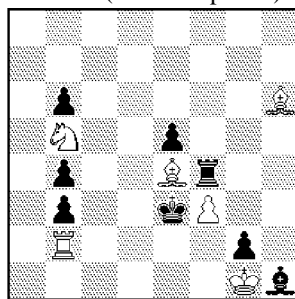
#4 3+5

716. Mikhail Marandyuk  
Novoselitsa (Ukraine)



#5 10+13

717. Miroslav Svítek  
Mětník (Czech Republic)



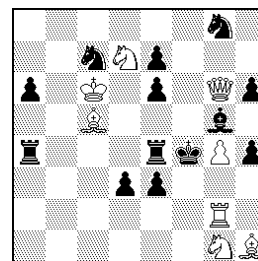
#7 6+8

#N / JUDGE: *PREDRAG ŽIVIĆ* (CROATIA)

709. A. Pankratyev

1.c4! (2.c5+ k :c5 3.L e7#)  
1...c5 2.Dc6+k :c6/S :c6/l :c6  
3.T b6/S e4/L e7#  
1...l f6 2.D:e5+ k :e5/l :e5  
3.L c7/S e4#  
1...S a6 2.c5+ S :c5/k :c5  
3.S c4/L e7#

Square vacation with *Umnov*.  
Compare with M. Mladenović  
3<sup>rd</sup> Pr. *StrateGems* 2002.



#3 8+13

1.Sf8! t e5/l f6 2.De4+/Dg5+

710. G. Tar

1.T c5? (2.T :c4#) t c6!  
[1.g6? (2.S e6/S d5+ d3!)]

1.T c7! (2.T :c4#)  
1...l c6 2.T e3+A d e3 3.L g7#B  
1...t c6 2.L g7B (3.T e3#A)  
2...S f5(S d5) 3.S (:):d5#  
2...t e6(t f6) 3.T :c4#  
2...d3 3.T e6#  
1...l d5 2.S :d5+ S :d5 3.T :c4#

The *LMP* 2008 theme with  
*Grimshaw* interference on  
the third move. (Z.G.)

711. A. Hirschenson

1.L f4! (2.T :c4+l :c4 3.De3#)  
1...t c5 2.S f3+k :e4 3.De3#  
1...k c5 2.S :e6+ S :e6 3.T :d5#

The *LMP* 2008 theme with  
interferences on c5. I dislike  
the repetition of the threat  
mate. (Predrag Živić)

712. Ž Janevski

1.e6? (2.L f6+ t e5 3.L :e5#) t e5!  
1...t f5 2.T :f5 t :e4 3.T d5#  
1...t f2 2.D :f2+ k e5 3.Df6/L f6#  
1...t :e4 2.T f4 t e5 3.Df2#  
1.L f7? (2.T b4+ k :c5 3.T c4#) t :e4!  
1.c6? (2.T d5#) l c5!  
1.L e6! (2.T b4+ k :c5 3.T c4#)  
1...t :e5 2.L f6!(3.L :e5#) t :e4 3.S f5#  
1...t :e4 2.T f4!(3.T :e4#)  
2...t :e5/t :f4(d2 2.Df2/D :f4/Dc3#  
1...l :c5 2.L b6!(3.L :c5/T b4#)  
2...l :b6 3.T d5#

Threefold presentation of the  
8<sup>th</sup> *WCCT* theme with 3 thematic  
tries and reciprocal black moves  
and pin mates in the first two  
variations. (Author).

713. L. Makaronez  
& L. Ljubashevsky

1.T e1! (2.L f3+ k d3 3.L e4#)  
1...t e3 2.S d2+ c:d2 3.T c4#  
1...l e3 2.De7+ k :f5 3.L d3#  
1...S g3 2.S d6+ k d4/k f4  
3.T d1/Dh6#  
1...S f2 2.L f1+ t e3 3.T :e3#

The *LMP* 2008 theme with  
*Grimshaw* (with unfortunate self-  
block 1...t e3) and interferences  
by black knight. (P. Ž)

714. E. Navon

1.S b5? A (2.S :d6#B)  
1...S d~(S f7x)/S e8/l :c4  
2.S c3+ C k d4 3.e3#D  
1...S :b5!Y

1.e3!D (2.D:e5+ l :e5 3.S f2#)  
1...S g6 2.S b5A (3.S :d6/S c3#B/C)  
2...S :b5/f2 3.L :f5/Dh1#  
1...S f7 2.c:b6 (3.S c5#)  
2...t a5/f2 3.c5/Dh1#  
1...S :c6 2.L :c6+ l d5 3.L :d5#

Another amusing rendering of  
the *LMP* 2008 theme. (P. Ž)

715. M. Kalgin

1.S e4! (zz)  
1...k g4 2.De3 k h5(4)  
3.Dg3(+)-(k h5) 4.S f6#  
2...k f5 3.Dg3 f6/h5  
4.S d6/Dh5#  
1...k g6 2.Dg1+ k h7  
3.S f6+ k h8 4.Dg8#  
1...f6 2.Dg1 k f4  
3.Dg3+ k f5 4.S d6#

Simple play with some  
dual lines. (Z.G.)

716. M. Marandyuk

1.K h3! (2.S g6+ t :g6  
3.f4+ e:f3 e.p. 4.L f4+  
4...k :f4 5.De3#)  
1...t :g5 2.Dd4+ k :d6  
3.De5+ k e5 4.L d4+  
4...k :f4 5.Dd6#  
1...S e7 2.L d4+ k :f4  
3.L e3+ k e5 4.Dd4+  
4...k :d6 5.L f4#  
1...d a7 2.S :d3+ e:d3  
3.f4+ k e4 4.D:a7  
4...~ 5.Dd4#

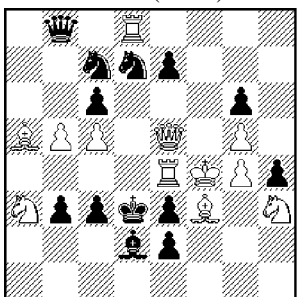
Two echo-variations  
with reciprocal change  
of the 2<sup>nd</sup> and 4<sup>th</sup> white  
moves, switchback by  
D and L, annihilation,  
play to the same square  
(d4) and distant self-  
blocks. (Author)

717. M. Svítek

1.T f2! (zugzwang) b2  
2.L b1 b3 3.L g5 e4  
4.L h6 e:f3 5.T :b2 f2+  
6.T :f2 b2 7.L :f4#

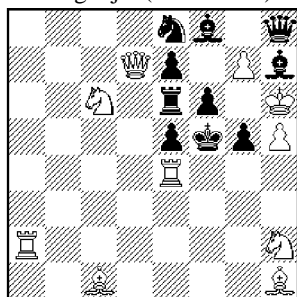
Double switchback of  
T b2 and switchback of  
L h6. (Author)

**718. Emanuel Navon**  
Holon (Israel)



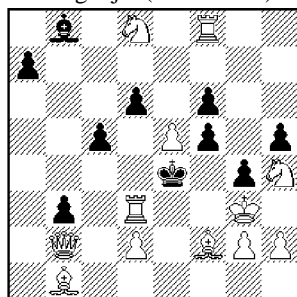
S#2 12+13

**719. Žvkko Janevski**  
Gevgelija (Macedonia)



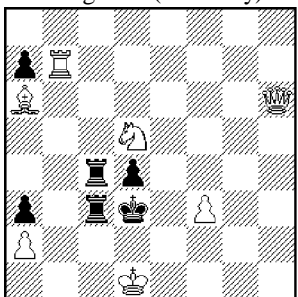
S#3 \*<sup>v</sup> 10+10

**720. Žvkko Janevski**  
Gevgelija (Macedonia)



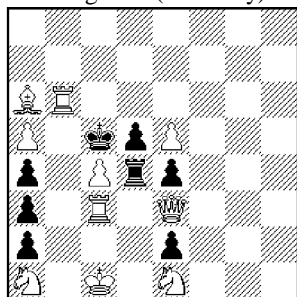
S#3 <sup>v</sup> 12+10

**721. Gerd Prahl**  
Leingarten (Germany)



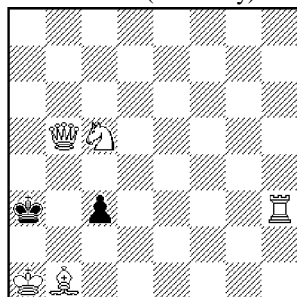
S#4 7+6

**722. Gerd Prahl**  
Leingarten (Germany)



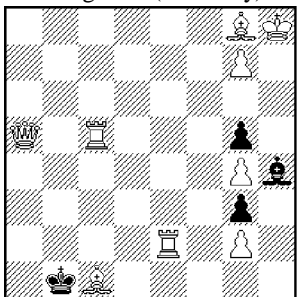
S#5 <sup>v</sup> 10+8

**723. Mirko Degenkolbe**  
Meerane (Germany)



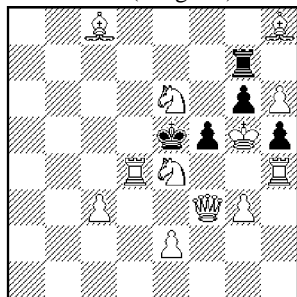
S#6 5+2

**724. Gerd Prahl**  
Leingarten (Germany)



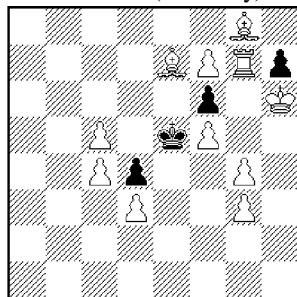
S#6 9+4

**725. Petko Petkov**  
Sofia (Bulgaria)



S#6 12+5

**726. Stephan Dietrich**  
Heilbronn (Germany)



S#7 11+4

**718. E. Navon**

**1.b:c6!** (2.Dd5+ S :d5#)  
1...e6 2.Dd6+ S d5#  
1...S ~ 2.T :e3+ l :e3#  
1...d b4 2.S f2+ e:f2#

This S#2 with pin mates has been composed for *LMP* 2008, but failed to enter the award. (Z.G.)

**719. Ž Janevski**

1...S :g7 2.S d4+ A e:d4  
3.D:e6+ S :e6#  
**1.T g4? B** (2.Dd3+ C e4  
3.T :g5+ f:g5#)  
1...e4 2.S d4+ A k e5  
3.T :e4+ l :e4#  
1...S d6!

**1.Dd3! B** (2.T g4+ A e4  
3.T :g5+ f:g5#)  
1...t d6 2.Dh3+ g4  
3.T :e5+ f:e5#  
1...t :c6 2.T :e5+ k :e5  
3.T e2+ l e4#

Inversion of first moves and threats. (P. Ž)

Transferred continuation and mates by 3 different black batteries. (Z.G.)

**720. Ž Janevski**

**1.Da3? c4!**  
**1.Dc1!** (2.T :d6+ k :e5  
3.T d5+ B k :d5#)  
1...k :e5 2.T d5+ B k :d5  
3.D:c5+ C d:c5#  
1...d:e5 2.D:c5 C ~  
3.Dd4+ e:d4#  
1...f:e5 2.T :f5 ~  
3.T f4+ e:f4#  
1...d5 2.T d4+ k :e5  
3.T :d5+ k :d5#

Incomplete cycle of the second white moves and battery formation through annihilation of P e5. (Z.G.)

**721. G. Prahl**

**1.Dc1!** (2.T b3 t :b3  
3.Db1+ t :b1#)  
1...t c2 2.T b3+ t 2c3  
3.Da1 t :b3 4.Db1+ t :b1#  
1...t b3 2.T b4 t b3~  
3.T b3+ t :b3 4.Db1+ t :b1#

*Umnov* on b3 and tempo move 3.Da1. The mating net is obvious and the unprovided check detracts. (Z.G.)

**722. G. Prahl**

**1.T b7? zz**  
1...k c6 2.Dh6+ k c5  
3.T c7+ k b4 4.Db6+ k :c3  
5.Db2+ a:b2#  
1...d:c4!  
**1.T d6!** zz k b4 2.D:d4 k :a5  
3.D:d5+ k b4 4.Db5+ k :c3  
5.Db2+ a:b2#

The same matrix as that of №565, but a move shorter, with different play and mate by the black pawn in the try and the solution. (P. Ž)

The key and the try grant different flight squares for the black king. (Z.G.)

**723. M. Degenkolbe**

**1.Da6+ k b4 2.S d3+ k b3  
3.L a2+ k c2 4.De6 k d1  
5.De1+ k c2 6.S b2 c:b2#**  
1.Db2+? does not work because of the pin of P c3, therefore the T's line has to be closed, but a mate in the required number of moves is not possible. Therefore, the sacrifice on b2 has to be changed. (Author)

Nice P-minimal miniature ending in a model mate. (Z.G.)

**724. G. Prahl**

**1.Dd8!** k a1 2.T a2+ k b1  
3.L h7+ k :a2 4.g8L + k a1  
5.T :g5 l :g5 6.Df6+ l :f6#

Triangle by the black king, promotion by white bishop, and sacrifices of white pieces. (Author)

An extravagant key which is not easy to find. In addition there are some other good points: sacrifices of T e2 and T c5, as well as an interesting minor promotion. (Z.G.)

**725. P. Petkov**

**1.S f8!** (zugzwang)  
1...f:e4 2.Df7! e3 3.L f5 g:f5+  
4.K :h5 f4 5.De7+ k f5  
6.Dg5+ t :g5#  
1...f4 2.L d7! f:g3 3.L e8!! g2  
4.S :g6+ k e6 5.L f7+ t :f7  
6.Df5+ t :f5#

Unpin of black rook and line opening for the white queen by the black pawn, multiple white sacrifices and waiting moves. (Author)

Difficult and original! (Z.G.)

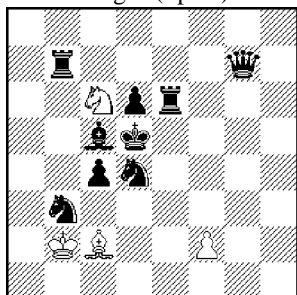
**726. S. Dietrich**

**1.K h5!** h6 2.K h4 h5  
3.f8S h:g4 4.L f7 k :f5  
5.L h5 k e5 6.L d6+ k f5  
7.T g5+ f:g5#

A new white knight takes over P f5's function of covering the square e6. (Author)

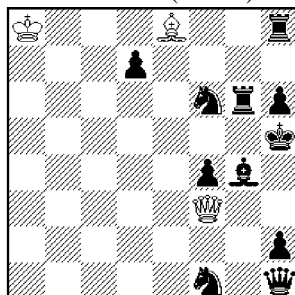
Simple solution with rather monotonous play of Black. It may be appreciated by novices in some solving tourney rather than by composing experts. (Z.G.)

727. Luis Miguel Martin  
Burgos (Spain)



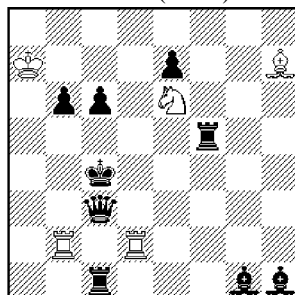
H#2 2 solutions 4+9

728. Vitaly Medintsev  
Krasnodar (Russia)



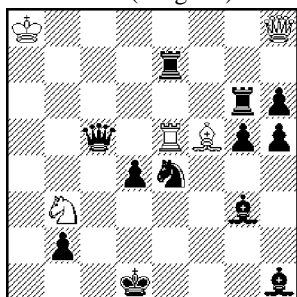
H#2 2 solutions 3+11

729. Aaron Hirschenson  
Meitar (Israel)



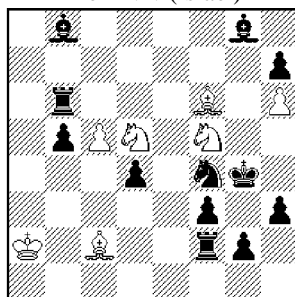
H#2 2 solutions 5+9

730. Petko Petkov  
Sofia (Bulgaria)



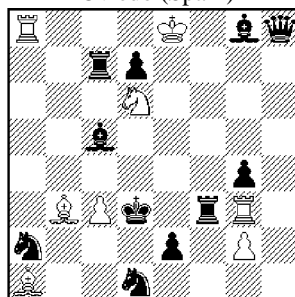
H#2 2 solutions 5+12

731. Menachem Witztum  
Tel Aviv (Israel)



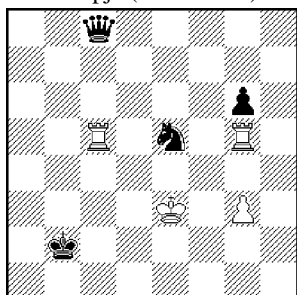
H#2 2 solutions 7+12

732. Efren Petite  
Oviedo (Spain)



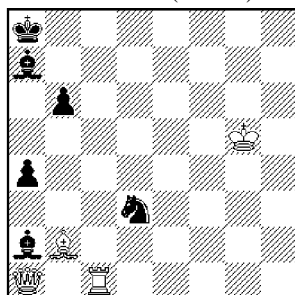
H#2 2 solutions 8+11

732. Zlatko Mihajloski  
Skopje (Macedonia)



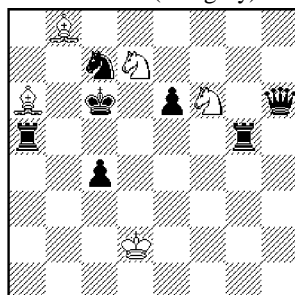
H#2 b) K b2 h2 4+4

734. Vitaly Medintsev  
Krasnodar (Russia)



H#2 b) l a7 4+6

735. Gábor Tar  
Debrecen (Hungary)



H#2 b) p e6 f7 5+7

727. L.M. Martin

1. t f6 f3 2. S e6 L e4#  
1. l b6 f4 2. S c5 S b4#

Nice anticipatory check avoidance, self-blocks and model mates. (Z.G.)

Familiar square vacation effect with double step of the white pawn. (Nikola Stolev)

728. V. Medintsev

1. S g8 L :d7 2. t c6 D:g4#  
1. d5 D:g3 2. l c8 L :g6#

Matching play with gate opening at B1 for the purpose of enabling interference at B2, however with additional effect of opening a white line at B2 in one solution (2. l c8). An interesting interchange of functions between t g6/l g4 (interfering / captured piece) and between white pieces. (Z.G.)

Nice example of orthogonal-diagonal opening of lines. (N.S.)

729. A. Hirschenson

1. t f3 L e4 2. c5 L d5#  
1. t f2 T d5 2. b5 T c5#

White mates on squares guarded by three black pieces in the initial position. The lack of gate opening in one solution disrupts the harmony of the solutions. (P. Ž)

The order of black moves is determined by anticipatory check avoidance (1. t f2) and gate opening (1. t f3), which detracts, since the strategy is not very rich. (Z.G.)

730. P. Petkov

1. t c6 Dh7 2. S c3 L c2#  
1. t b7 De8 2. S f2 T e1#

Double black *Bivalve* with closure of black diagonal battery line (h1-a8), ambush white queen's moves. (Author)

Two pairs of interferences featuring within anticipatory check avoidance at B1 and the gate opening at B2. The construction is good, in spite several cook-stoppers. (Z.G.)

731. M. Witztum

1. S e2 S g7 2. l g3 L f5#  
1. S e6 L h4 2. l f4 S f6#

White square vacation and unpin of white pieces at B1, combined with black line opening after 1. S e2 and black square vacation after 1. S e6. (Z.G.)

Indirect unpin of a white piece at B1 is used on the mating move. However, in addition to unpinning S d5, 1. S e6 also interferes with the sixth rank. (P. Ž)

Vacation of the mating squares (f5 and f6) with unpin of the mating piece. A pleasant problem. (N.S.)

732. E. Petite

1. l e3 T a4 2. t f6 T d4#  
1. S e3 T :a2 2. t f7 L c4#

A quite familiar unpin-pin combination. In addition, it seems that the economy could have been improved. (Z.G.)

The capture at W1 (T :a2) is unpleasant. (N.S.)

733. Z. Mihajloski

a) 1. S c6 T b5+ 2. K c3 T gc5#  
b) 1. S d7 T h5+ 2. K :g3 T cg5#

A Black knight interferes with orthogonal or diagonal black line and at the same time opens the fifth rank for one of the white rooks. Reciprocal rendering of the theme of the *Belgrade Internet tourney 2007*: a white piece arrives on a square vacated by another white piece. (Z.G.)

734. V. Medintsev

a) 1. S :c1 L e5 2. S b3 Dh1#  
b) 1. S :b2 T c7 2. S c4 Dh8#

Well-known combination of annihilations and interferences in a light setting. I hope that it is sufficiently original. (Z.G.)

735. G. Tar

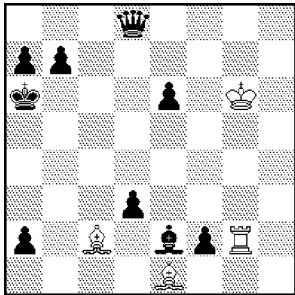
a) 1. e5 L :c4 2. S b5 L d5#  
b) 1. S d5 S g4 2. f5 S ge5#

Interesting combination of the *LMP 2008* theme and the *Island* theme. (Z.G.)

*Meredith* with double interference of the fifth rank by black pieces. With reference to the *LMP 2008* theme, the first black moves 1. e5 and 1. S d5 are thematic, thus it is a pity that the arrival of the black knight to d5 also self-blocks a square. (P. Ž)

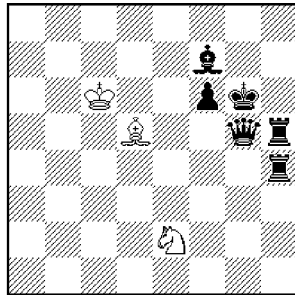
Rendering of the familiar *Island* theme. I hope that it is not anticipated. Note that the moves S b5 and S d5 are also self-blocks. (N.S.)

736. Boško Milošeski  
Skopje (Macedonia)



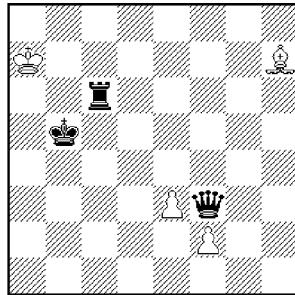
H#2.5 2 solutions 4+9

737. Aleksandr Pankratyev  
Chegdomin (Russia)



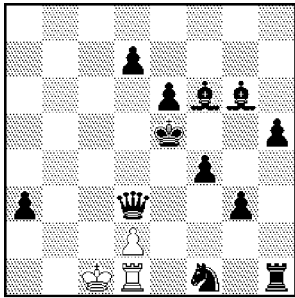
H#2.5 b) T d5 3+6

738. Rolf Wiehagen  
Kaiserslautern (Germany)



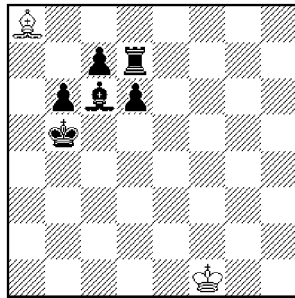
H#4.5 4+3

739. Zlatko Mihajloski  
Skopje (Macedonia)



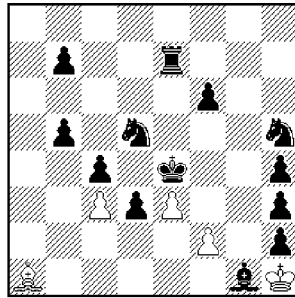
H#4.5 3+12

740. Zlatko Mihajloski  
Skopje (Macedonia)



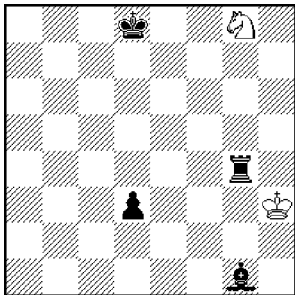
H#5 b) K b5 d5 2+6

741. Christopher Jones  
Bristol (Great Britain)



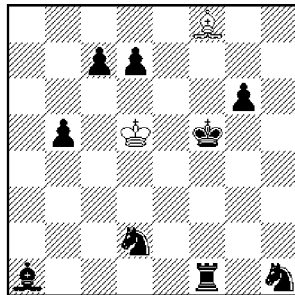
H#5 5+13

742. Zlatko Mihajloski  
Skopje (Macedonia)



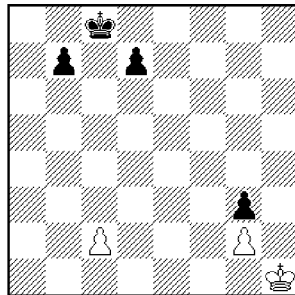
H#5.5 b) t g4 g2 2+4

743. Zlatko Mihajloski  
Skopje (Macedonia)



H#6.5 2+9

744. Rolf Wiehagen  
Kaiserslautern (Germany)



H#8 3+4

736. B. Milošeski

1...L b1 2.a:b1 t T g5  
3.t b6 T a5#  
1...T g1 2.f:g1 l L b3  
3.l b6 L c4#

*Zilahi* + minor promotion + interference + model mate in b). (Author)

The interferences are of artificial nature since the moves to b6 are primarily self-blocks. The position can be shown in *Meredith* form, in twins [b] P a7 e6] avoiding the C d8. (P. Ž)

Indeed, C d8 is a weasel. (Z.G.)

737. A. Pankratyev

a) 1...L b3 2.t h6 L d1  
3.k h5 S f4#  
b) 1...T d1 2.k f5 T e1  
3.k e6 S d4#

Nice battery creation in both phases ending in crude double check mates. The lack of harmony at B2 detracts. (Z.G.)

738. R. Wiehagen

1...L b1 2.t c2 K b8 3.k c4  
3...K c7 4.k d3+ K d6  
5.k e4 L :c2 #

*Maslar* theme, which has been explored many times. (N.S.)

The move 2.t c2 is both *Maslar* interfering move and critical *Indian* move (followed by 3.K c4 and 4.K d3+) interlocating these two themes. Ideal mate in a miniature. (Author)

739. Z. Mihajloski

1...Te1+(T:f1?) 2.l e4!(de4?)  
2...T e3 3.c d e2! T d3!(T~?)  
4.c d g4 T :d7 5.c d f5 d4#

Two *Rehm* systems in a single solution. (Author)

The author of this problem shows highly intensive and thematic play in a single solution. (Z.G.)

740. Z. Mihajloski

a) 1.l g2+ K e2 2.l h3 L h1  
3.l g2 K d3 4.k c6 K c4  
5.l d5 L :d5#  
b) 1.l b7 K e2 2.c5 K d3  
3.l c6 L b7 4.t e7 L a6  
5.t e5 L c4#

Versatile play, though still relatively matching, unified by black switchbacks and two attractive model mates. (Z.G.)

The mate in a) is ideal. (P. Ž)

741. C. Jones

1b4:c:b4 2.S hf4 L :f6 3.t e5  
3...e:f4 4.k d4 f3 5.l e3 L :e5#

An interesting example of the popular *Maslar* trap (a critical move by a white line piece, followed by arrival of a black piece on the critical square and its capture by the white line piece). The first moves here are not essential to the scheme and affect the principle of economy of moves, as well economy of material. Therefore it is better to show the idea in a H#4 form. (Z.G.)

The position of the white king is unpleasant. (N.S.)

742. Z. Mihajloski

a) 1...S f6 2.t d4 S e4  
3.k e8 K g4 4.t d8 K f5  
5.l c5 K e6 6.l f8 S f6#

b) 1...Sh6 2.t f2 K g4  
3.t f8 S f7+ 4.k e8 K f5  
5.l b6 K e6 6.l d8 S d6#

Nice play with interference of the black rook's line by the white knight. (Z.G.)

743. Z. Mihajloski

1...L h6! 2.l h8 L g7  
3.k g5 K e5 4.t f7 L f6+  
5.k h6 K f4 6.t h7 K g4  
7.l g7 L g5 #

A tempo introduction by white bishop is needed to preserve the possibility of its arrival to the critical square g7 to interfere with the line of the black bishop, for the purpose of allowing the white king to step onto e5. The interference at W4 and the *Umnov* effect on g7 should be noted, too. (Z.G.)

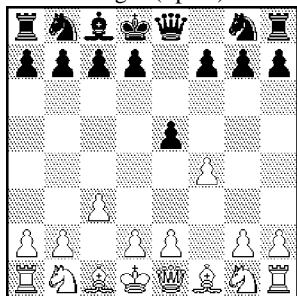
744. R. Wiehagen

1.b5 c4 2.b4 c5 3.b3 c6  
4.b2 c:d7+ 5.k b7 d8D  
6.b1 t + D d1 7.k a8 D f1  
8.t b8 Da6#

Double *Excelsior*, *Pelle* and *Chernous* theme: White answers a check by self-pinning, Black unpins the white piece, which gives mate. (Author)

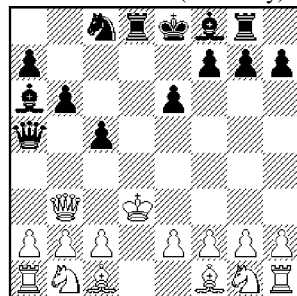
The play of the promoted queen gives a breath of fresh air to the familiar scheme of double *Excelsior*. (Z.G.)

745. Luis Miguel Martin  
Burgos (Spain)



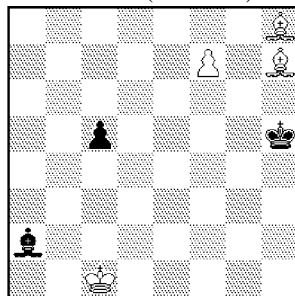
PG in 6 16+15

746. Bernd Gräfrath  
Mülheim/Ruhr (Germany)



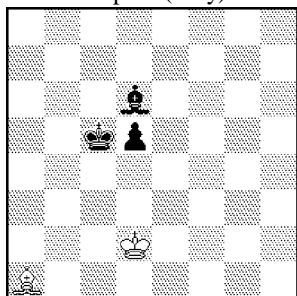
PG in 10 Bi-Woozles 15+14

747. Geoff Foster  
Kambah (Australia)



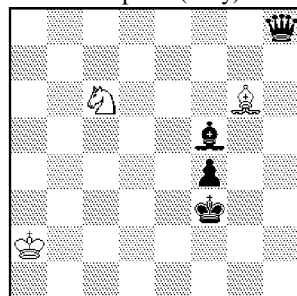
HS#6 4+3

748. Vito Rallo  
Trapani (Italy)



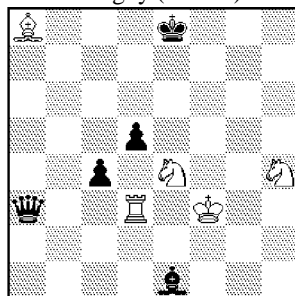
H#2 Chameleon chess 2+3  
b) L a1 h8

749. Vito Rallo  
Trapani (Italy)



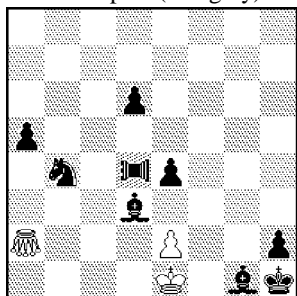
H#2.5 Andernach chess 3+4  
2 solutions

750. Pierre Tritten  
Gagny (France)



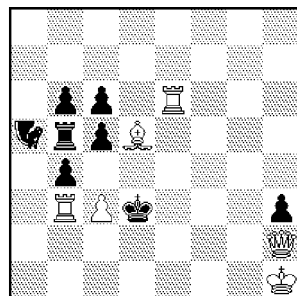
H#2 Anti-Circe 5+5  
2 solutions

751. György Bakcsi, Zoltán  
Laborczí & László Zoltán (†)  
Budapest (Hungary)



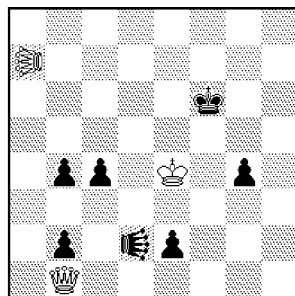
Ser. #27 No capture 3+9  
F =Grasshopper; U=Rooklion

752. Petko Petkov  
Sofia (Bulgaria)



HS#3.5 \* 6+8  
N= Nightrider

753. Petko Petkov  
Sofia (Bulgaria)



HS#4 2 solutions 3+7  
E=Lion, G=Locust

745. L. M. Martin

1.c3 e5 2.Da4 l e7 3.K d1  
3...l h4 4.D:h4 d e7  
5.f4 K d8 6.De1 d e8

Interchange between the  
kings and the queens of  
both sides. (Author)

746. B. Gräfrath

1.d4 c5 2.d5 S c6 3.d:c6 e6  
4.D:d7 S e7 5.K d2 d a5+  
6.K d3 b6 7.c7 l a6+  
8.Db5 t d8+ 9.c8D  
9...t g8 10.Db3 S :c8+

*Bi-Woozles*: Mutually guarding men (including Kings) of different colour lose the power to capture and check.

The white king is in double check by l a6 and t d8, so on his last move Black must have captured a paralysing piece. Schnobelen queen (orthodox not possible): a promoted queen is captured without having moved. (Author)

747. G. Foster

1.f8 l g8 2.L a1 c4  
3.L a3 K h6 4.K b2 K g7  
5.L b1 K h8 6.K a2+ c3#

Amusing presentation of the *Indian* theme with a battery model mate. (Z.G.)

748. V. Rallo

a) 1.l e5[t ] L b2[T ]  
2.K d4 T b4[D]#

b) 1.K c4 L a1[T ]  
2.l c5[t ] T a4[D]#

*Chameleon*: On completing a move, a Chameleon changes into another piece, in the sequence Q S B R Q. Elegant and nice. (Z.G.)

749. V. Rallo

1...S d4+ 2.d:d4[D] Dg1  
3.l e4 L h5#  
1...S e5+ 2.d:e5[D] De1  
3.l g4 L e4#

*Andernach chess*: A capturing piece (excluding King) changes its colour.

750. P. Tritten

1.d :a8[d d8] S g6  
2.c:d3[p d7] S d6#  
1.d:e4[p e7] L e4  
2.l :h4[l f8] L g6#

*Anti-Circe*: on making a capture, any unit (including Kings) is reborn on its game array square. The captured unit disappears. A capture is legal if the birth-square is unoccupied; it can be made from or on a rebirth square.

Black self-bocks achieved by using the *Anti-Circe* stipulation. Interchanged functions of white line pieces (T and L) and of white knights. 1.d:e4 differs as it also opens lines to the rook and the bishop. (P. Ž)

751. G. Bakcsi, Z. Laborczí & L. Zoltán (†)

1.F f2 2.F d2 3.K d1 4.K c1  
5.K b2 6.F a2 7.K b3 8.F c4  
9.K a4 10.K b5 11.K b6 12.K c7  
13.F c8 14.F c6 15.F f3 16.F d5  
17.K d7 18.K e6 19.F f7 20.K f5  
21.F f4 22.K g4 23.K g3 24.F c7  
25.F e5 26.F e3 27.F h3#

*Series # in n moves*: White plays all the moves in a series, avoiding checks until the final move of the sequence.

*Rook-Lion*: moves like a Lion but only on Rook-lines.

Nice order of moves. (Z.G.)

752. P. Petkov

\* 1.T :b4 Nc1 2.T g4 t b1  
3.T g3+ N:g3#  
1...c4 2.L :c6 t f5 3.L g2  
3...N e7 4.L f1+ t :f1#

*Helpselfmate*: Black helps White as in H# and is forced on the last move to mate the white king.

*Nightrider*: a Rider along a straight line on squares lying a Knight's move away from other.

The distant black *Grimshaw* (c1/f5) with creation of reciprocal N/t and t/N batteries is combined with annihilation of black pawns b4/c6, line-opening for the nightrider and the rook and *Bivalve* key move! (Author)

753. P. Petkov

1.Dg1 e1e ! 2.Dc5 e e8!!  
3.E g1 b1g +! 4.Df5+ k e7#  
1.Da2 b1e ! 2.Da5 e h7!!  
3.E a2 e1g +! 4.De5+ k g6#

*Lion*: moves and captures like a Grasshopper, but its arrival square may be any square beyond the hurdle.

*Locust*: moves on Queen-lines but only capturing an enemy unit, arriving on the square immediately beyond the unit, which must be vacant.

Reciprocal promotion of black pawns b2/e2 + critical moves of the Lions, which prepare a creation of black King/Lion anti-batteries, self-pins by white wueen on e5/f5 and white delayed square vacation (1.Dg1 ... 3.E g1; 1.Da2 ... 3.E a2). Shown for the first time! (Author)