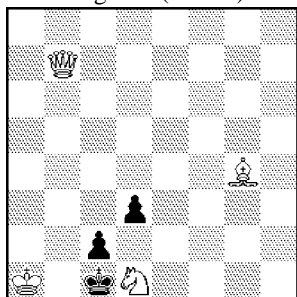


ORIGINAL PROBLEMS, edited by Zoran Gavrilovski

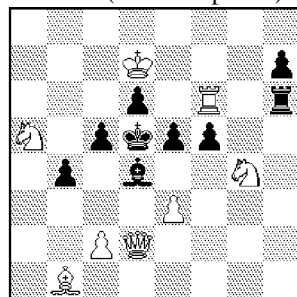
#2 / JUDGE: DARKO ŠALJIĆ (SERBIA)

754. Vladimir Kozhakin
Magadan (Russia)



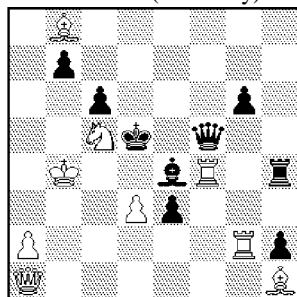
#2^{vv} 4+3

755. Miroslav Svíték
Mělník (Czech Republic)



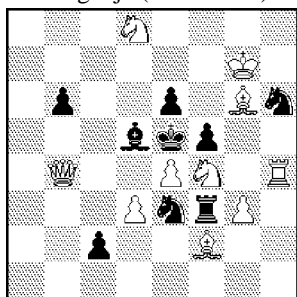
#2* 8+9

756. Rainer Paslack
Bielefeld (Germany)



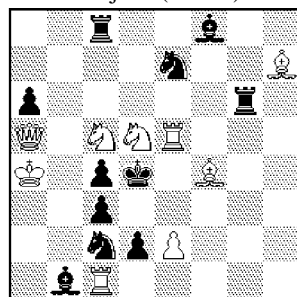
#2* 9+9

757. Žvko Janevski
Gevgelija (Macedonia)



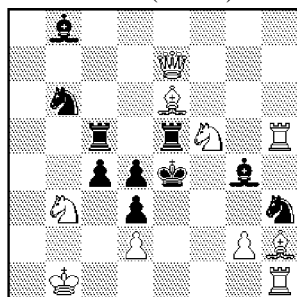
#2*^{vvv} 10+9

758. Dragan Stojnić
Valjevo (Serbia)



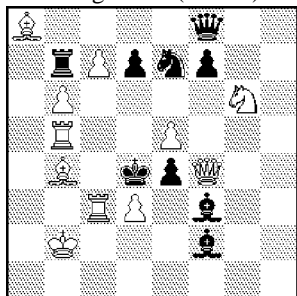
#2*^{vvv} 9+11

759. Pavel Murashev
Himki (Russia)



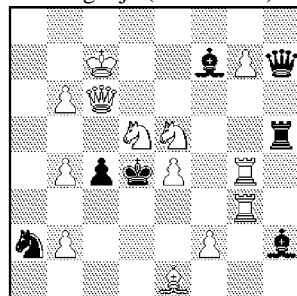
#2^{vvv} 10+10

760. Aleksandr Pankratyev
Chegdomin (Russia)



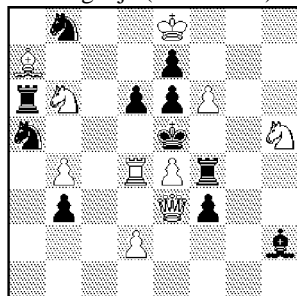
#2*^v 11+9

761. Žvko Janevski
Gevgelija (Macedonia)



#2*^{vvv} 13+7

762. Žvko Janevski
Gevgelija (Macedonia)



#2^{vvv} 10+11

754. V. Kozhakin

1. D**b6?** (zz) c:d1S!
1...d2(c:d1~) 2. D**b2#**
1...k d2 2. D**e3#**
1. S **b2?** (zz) k d2!
1...d2 2. S **d3#**
1. D**f3!** (zugzwang)
1...d2 2. D**a3#**
1...c:d1~(S) 2. D:d1#
1...k d2 2. D**e3#**

Some nice tries and the miniature form compensate for the lack of thematic unity and strategic depth in this simple #2. (Zoran Gavrilovski)

755. M. Svíték

1...k e4 2. D**g2#**
1...t :f6 2. S :f6# **A**
1. T :f5! (2. D**g2#**)
1...k e4 2. c4#
1...t h2/t h3 2. S f6# **A**
1...c4 2. D:d4#

Rather modest contents with one changed and one transferred mate. (Z.G.)

756. R. Paslack

1...l e~ 2. D**d4#**
1. D**d1!** (2. d:e4#)
1...l e~ 2. D**b3#**
1...l :d3 2. T **g5#** [2. D**b3?**]

A secondary *Nietvelt* defence and change of mate. (Author)

Similar to theme of the secondary *Schiffmann* defence(s) that was set for the *League of Macedonian Problemists* 2006. The author featured in the award with no less than seven entries. (Z.G.)

757. Ž Janevski

1...l :e4/f:e4 2. d4#
1. S **f~?** (2. d4#) l :e4!
1. S **f:e6?** (2. d4#) S hg4!
1. S :d5? (2. d4#) f:e4!
1. S **e2!** (2. d4#)
1...l :e4/S eg4/S hg4/t f4
2. D**d4/L d4/S f7/g:f4#**

White correction with *Dombrovskis* paradox, changed mate, 3 mates on d4 and 3 A-theme defences in the solution. (Author)

758. D. Stojnić

1...S c~x/t :c5y 2. e3/D:c3# **A**
1...t g~z/S :d5q 2. S e6/T e4# **B**
1. S e3? (2. T e4# **B**, 2. D:c3? **A**)
1...S c~x/t :c5y 2. D:c3A/D:c5#
1...t e6/S b4! 2. S :e6/?#
1. S b4/S :c3? (2. T e4#) S e3!
1. S c~? (2. D:c3#) S b4!
1. S **d7!** (2. D:c3# **A**, 2. T e4? **B**)
1...t g~z/S :d5q 2. T e4 **B/D:d5#**
1...S b4/d1S 2. L e3/T :d1#

Three phase ideal *Rukhlis*, *pseudo le Grand* and *Sushkov* - the first such realization!! Also, white correction. (Author)

759. P. Murashev

1. D**h4?** (2. T e1# **A**) t :e6!
1...S f4/S g1 2. S g3/D:g4#
1. D**f6?** (2. S g3# **B**) t ed5!
1...t :e6 (t :f5) 2. D:d4# **C**
1...l :f5 2. T e1#
1. D**d6?** (2. D:d4# **C**) t cd5!
1...t ed5 2. S g3# **B**
1...l :d6 2. S :d6# **D**
1...S d5 2. S :c5#
1. D**h7!** (2. S d6# **D**)
1...t :f5 2. S :c5#
1...l :f5 2. T e1# **A**

Dombrovskis paradox + *Shedey* theme, radical change & defences on the same square. (Author)

760. A. Pankratyev

1...t ~ 2. L c5# **A**
1...l f3~ 2. D:e4#
1. d:e4? **B** (2. L c5# **A**) d6!
1...S e7~ 2. T (:d5#)
1...l :e4 2. D:d2#
1. D**d2!** (2. T c4#)
1...t :c7 2. d:e4# **B**
1...d5/e:d3 2. L c5/D:d3#
Creation of white batteries. (Z.G.)

761. Žvko Janevski

1...t :e5 2. D c5#
1...S :b4 2. L c3#
1...k :e5 2. D f6#
1. S d~? (2. D c5#) t :e5!
1. S c3? (2. D c5#) S :b4!
1...t :e5 2. S ce2#
1. S f4? (2. S f3#) k :e5!
1...t :e5/d :e4 2. S fe2/D c5#
1. S **e3!** (2. D c5#)
1...t :e5 2. S c2#
1...S :b4 2. L c3#
1...k :e5 2. D d6#
1...l d5 2. D:d5#

Combination of white correction, threat correction, *Dombrovskis* paradox, changed mates and changed defence. (Author)

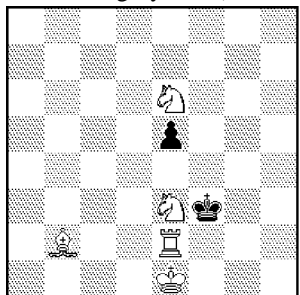
762. Ž Janevski

1. T c4? **A** (2. D c3 **B**/D d4 **C**/d4 **D** #)
1...t :e4 2. D:e4/D g5#, 1...S ac6!
1. T :d6? (2. D d4# **C**) S bc6!
1...t :e4 2. D c5# [2. D g5+?]
1...k :d6/e:d6 2. D c5/d4 **D** #
1. D c3? **B** (2. T c4# **A**) l g1!
1...t :e4 2. T d5#
1. T **d3!** (2. D d4# **C**)
1...t :e4/l g1/S ac6/S bc6/d5
2. D g5/D:f4/S c4/S d7/L :b8#

Ideal form of corrective secondary changed mates after 1...t :e4, white correction, threat correction, Ellerman-Makihovi. (Author)

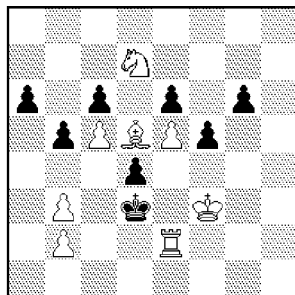
#3 / JUDGE: DEJAN GLIŠIĆ (CROATIA)

763. Mikhail Matrenin & Aleksandr Melnichuk
St. Petersburg/Rybinsk (Rus/Ukr)



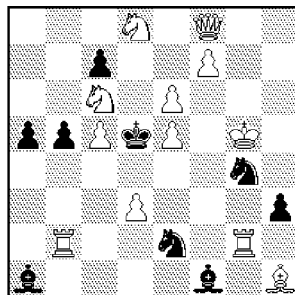
#3^v 5+2

764. Abdelaziz Onkoud
Stains (France)



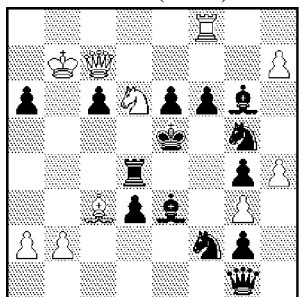
#3^{vv} 8+8

765. Arieh Grinblat
Struma (Israel)



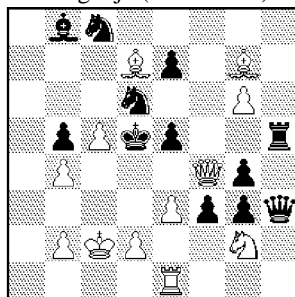
#3* 12+9

766. Arieh Grinblat
Struma (Israel)



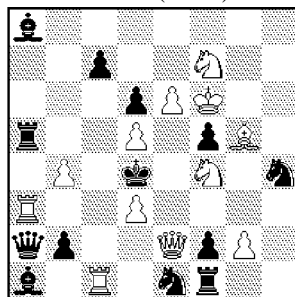
#3 10+14

767. Žvko Janevski
Gevgelija (Macedonia)



#3^v 12+12

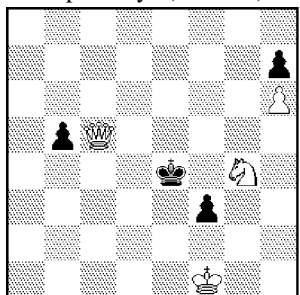
768. Arieh Grinblat
Struma (Israel)



#3 12+13

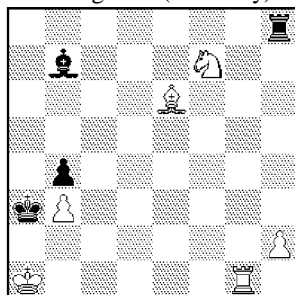
#N / JUDGE: PREDRAG ŽVIČ (CROATIA)

769. Nikolay Kuligin
Zaporozhye (Ukraine)



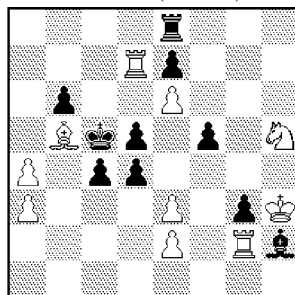
#4^v 4+4

770. Gerd Prahl
Leingarten (Germany)



#7^v 6+4

771. Ioannis Kalkavouras
Kalithea (Greece)



#7^v 10+10

763. M. Matrenin & A. Melnichuk

1.L c3? (zugzwang) K e4!

1.K f1? (zugzwang) e4!

1.L a1! (zugzwang)

1...e4 2.T g2 K :e3 3.T g3#

1...K e4 2.K f2 K d3 3.S c5#

1...k g3 2.L :e5+ k f3/k h3

3.S g5/T h2#

Simple contents enriched by two tries. (Z.G.)

764. A. Onkoud

1.L :c6? A (zugzwang) g5!x

1...b4 2.L b7 ~ 3.L :a6#

1.L :e6? B (zugzwang) a5!y

1...f4 2.L f7 ~ 3.L :g6#

1.K f2! (zugzwang)

1...g5 x 2.L :e6 B ~ 3.L :f5#

1...a5 y 2.L :c6 A ~ 3.L :b5#

1...e:d5 2.e6 ~ 3.S e5#

1...c:d5 2.c6 ~ 3.S c5#

Umnov, reciprocal captures and Banny theme. (Author)

Too symmetrical. (Z.G.)

765. A. Grinblat

1...S :e5 2.T g:e2+ S f3+/l g2

3.L :f3/T :e5#

1...S d4 2.T :g4+ S f3+/l g2

3.L :f3/T :d4#

1.T :b5! (2.Dd6+ c:d6 3.c:d6#)

1...S :e5 2.T g4+ S f3+/l g2

3.L :f3/S e7#

1...S d4 2.T e2+ S f3+/l g2

3.L :f3/S e7#

1...S c3 2.T :g4+ S e4+/l g2

3.L :e4/T d4#

1...l d4 2.T :e2+l g2 3.S e7#

1...l :e5 2.T :g4+l g2 3.S e7#

Extraordinary mechanism of reciprocal change involving Umnov in the solution. (Z.G.)

766. A. Grinblat

1.T d8! (2.Da5+ c5 3.D:c5#)

1...l e4 2.S c8+ K f5 3.S e7#

1...S ge4 2.S c4+ K f5 3.S :e3#

1...S fe4 2.S f7+ K f5 3.S h6#

1...k d5 2.D:c6+ K e5 3.Dc5#

1...f5 2.h8D/L+ K d5 3.D:c6#

Siers battery play following triple self-block at e4 with some sporadic anti-dual effects. A good #3, not on a par with the very best works of this great composer.

767. Ž Janevski

1.K b3? (2.e4+) S f5!

1.b3! (2.e4+ A S :e4/k d4

3.D:e4 B/D e3#)

1...e4 2.De5+! t :e5 3.S f4# C

1...S e4 2.Df7+(D:e5+?)

2...e6 3.D:e6#

1...S f5 2.De4+ B k :e4 3.L c6#

1...S c4 2.Dd4+ e:d4 3.e4# A

1...e:f4 2.S :f4+ C K e4 3.d3#

Intriguing sacrifices by the D with different mates throughout, though motivated in a different way. The pattern element in this #3 is rather incidental, untidy and lacks a particular theme. It is a pity that the set defence 1...e:f4 is too strong since 2.S :f4+ is refuted by 2...K c4! (Z.G.)

768. A. Grinblat

1.S h6! (2.S :f5+ S :f5 3.De4#)

1...l :d5 2.De5+ d:e5 3.S e2#

1...t :d5 2.De4+ f:e4 3.S e2#

1...d :d5 2.D:b2+

2...l :b2 3.S e2#

2...K e3 3.S :d5#

Three Raunungfsöpfer sacrifices following the defences on d5. The heavy position detracts. (Z.G.)

769. N. Kuligin

1.S e3? A (zugzwang)

1...k d3 2.K f2B ...

1...f2!

1.K f2! B (zugzwang)

1...k d3 2.S e3A b4/K e4

3.Dc4+/Dd5+ k d2/k f4

4.Dc2/Df5#

1...k f4/b4 2.S e3 K e4/k d3

3.Dd5+ k f4 4.Df5#

A prosaic key and contents. (Z.G.)

770. G. Prahl

1.T b1? t :h2!

1.S d6! (2.S b5#)

1...t h5 2.T b1 (3.S c4#)

2...l a6 3.T b2 (4.T a2#)

3...t :h2 4.T :h2 (5.T a2#)

4...l c4 5.T h3 (6.S :c4#)

5...l f1 6.L c4 (7.S b5#)

6...l :c4 7.S :c4#

5...l :b3 6.S c4+ k a4

7.L d7#

Switchback of l and Umnov on c4. (Author)

771. I. Kalkavouras

1.S f4? (2.T :d5#) t h8+!

2.S h5 t :h5#!

1.e4! (2.T :d5#) f:e4

2.S f4 t h8+ 3.K g4

3...t g8+ 4.K f5 t f8+

5.K e5 t f5+ 6.K :f5

6...~ 7.T :d5#

1...d:e4 2.e3 (2.S f4?

2...t h8+!) d3! 3.T c2

(4.T :c4#) d:c2

4.S f4 (5.T :d5#) t h8+

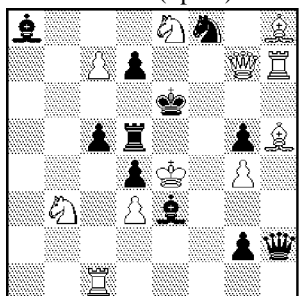
5.K g2 t d8 6.T :d8

6...~ 7.T :d5#

A logical problem with the Berlin theme. (Author)

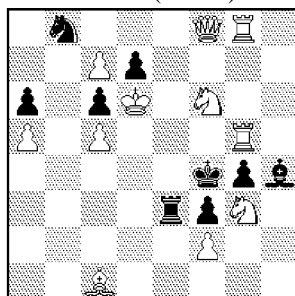
#2-N/JUDGE: DIYAN KOSTADINOV (BULGARIA)

772. Efren Petite
Oviedo (Spain)



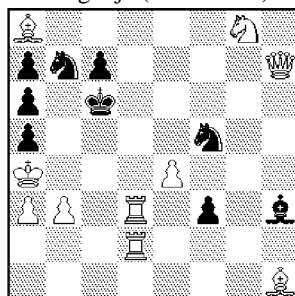
S#2 10+12

773. Anatoly Oshevnev
Samara (Russia)



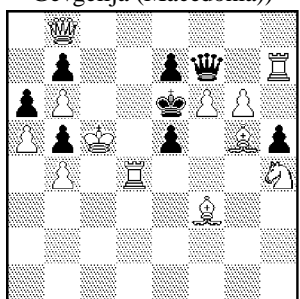
S#3 11+9

774. Žvko Janevski
Gevgelija (Macedonia)



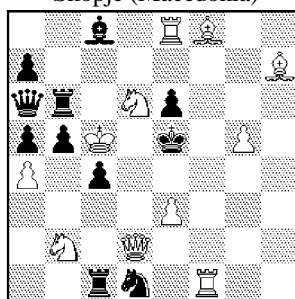
S#3 * 10+9

775. Žvko Janevski
Gevgelija (Macedonia)



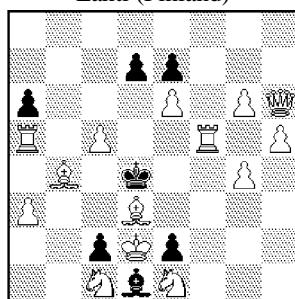
S#3^{vv} 12+8

776. Zoran Gavrilovski
Skopje (Macedonia)



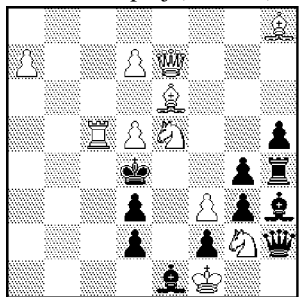
S#3 11+11

777. Jorma Pitkänen
Lahti (Finland)



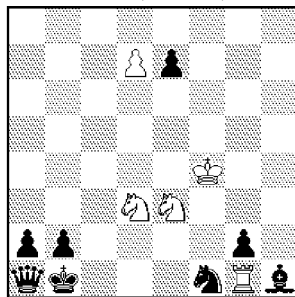
S#4 14+7

778. Leonid Borodatov
Simmferopolj (Ukraine)



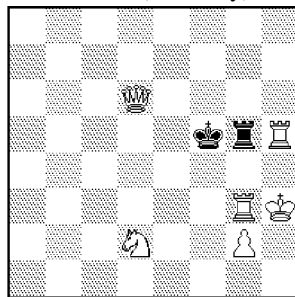
S#4^{v[v]} 11+11

779. Jorma Pitkänen
Lahti (Finland)



S#9 5+8

780. Frank Müller
München (Germany)



S#10 * 6+2

772. E. Petite

1.L g6! (2.L f5+ t :f5#)
1...d :h7/d e5+ 2.D(:)e5+
2...t :e5#
1...t f1 2.S :c5+ t :c5#
1...S :g6 2.D:d7+ t :d7#

A traditional selfmate without striking thematic features. (Z.G.)

773. A. Oshevnev

1.Dh6! (zugzwang)
1...l :g3 2.Dh2!(zz) l :h2
3.T f5+ k :f5#
1...l :g5 2.T f8 (zz) l :h6
3.S fe4+ l :f8#

Interesting though varied play. There is a battery mate in one variation and non-battery mate in the other variation and it is a pity that W2 moves involve different strategic effects. (Z.G.)

774. Ž Janevski

1...f2 2.Dd7+ k c5
3.Db5+ a:b5#
1.Dh5! (2.S e7+ S :e7
3.Db5+ a:b5#)
1...f2 2.De8+ k b6/k c5
3.Db5+ a:b5#
1...S d6 2.Db5+ S :b5
3.T c3+ S :c3#
1...S d4 2.Dd5+ (De8+?/
Db5+?) k b6 3.Db5+ a:b5#

Corrective black interferences on two white lines! (Author)

The play is colourful at B1 and repetitive at B3. The set continuation after 1...f2 is valuable because it deals with a strong black defence. (Z.G.)

775. Ž Janevski

1.De8? e:d4!
1.T e4? e:f6!
1.Dd8! (2.D:e7+ d :e7+
3.T d6+ d :d6#)
1...e:d4 2.L d5+ k e5
3.Dd6+ e:d6#
1...e4! 2.Dc8+ k e5
3.T d5+ d :d5#
1...d ~ (d :g6) 2.Dg8+
d :g8 3.T d6+ e:d6#
1...d g8! 2.L g4+ h:g4
3.Dc8+ d :c8#
1...e:f6 2.Dd7+ d :d7
3.T d6+ d :d6#

2 x black corrections, black line vacation and *Harkov* theme. (Author)

776. Z. Gavrilovski

1.S b7! (2.L d6+ A t :d6
3.Dd5+ B t :d5#)
1...l :b7 2.Dd5+ B l :d5
3.S d3+ C c:d3#
1...S :e3 (S c3) 2.S d3+ C
2...c:d3 3.D(:)c3+ D t :c3#
(2.Dd5+? S :d5 3.S d3+
3...c:d3+ 4.T :c1!)
1...t :b7 2.Dc3+ D t /S :c3
3.L d6+ A d :d6#

4-fold cycle of white moves. There is a set play after 1...b~ 2.S d3+ with dual mate. (Z.G.)

777. J. Pitkänen

1.c6! (zugzwang)
1...d:c6 2.L :e7 A c5 3.T g5 B
3...c4 4.L f5 c3#
1...d:e6 2.T g5 B e5 3.L :e7 A
3...e4 4.L :a6 e3#
1...d6 2.L c5+ d:c5 3.T g5
3...c4 4.L f5 c3#
1...d5 2.L :a6 k e4 3.L c3
3...d4 4.De3+ d:e3#

Pickaninny, quiet play. (Z.G.)

778. L. Borodatov

1.a8D/d8~? d1 t !
[1.T c6/T c7/T c8? g:f3!]

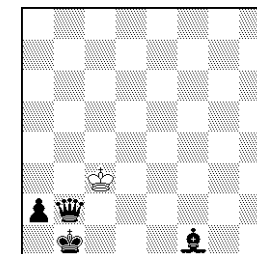
1.a8T ! (zugzwang)
1...d1d (l) 2.S :d3+ k :d3
3.L f5+k d2 4.De2+d (l) :e2#
1...d1S 2.S :d3+ k :d3
3.L f5+ k d2 4.De3+ S :e3#
1...g:f3 2.S :f3+ k e4
3.L :h3+ k :f3 4.De2+d:e2#

Minor promotion in the key and mates by promoted black pieces. (Z.G.)

779. J. Pitkänen

1.K e5! e6 2.K d4 e5+ 3.K c3
3...e4 4.d8D e:d3 5.D:d3+
5...k c1 6.Dd2+ k b1 7.S:g2
7...l :g2 8.T :f1+ l :f1
9.D:b2+ d :b2#

Only the K remains in the final position. (Author)

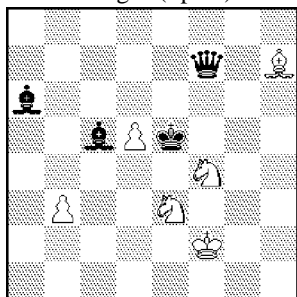


780. F. Müller

1...t :h5#
1.S f1! k e4 2.T e3+ k f5
3.Df8+ k g6 4.T e6+ k :h5
5.Df3+ t g4 6.S g3+ k g5
7.De3+ t f4 8.De5+ t f5
9.Dg7+ k f4 10.S h5+ t :h5#

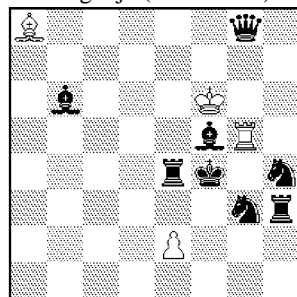
Short set play in *Fatamorgana* fashion, flight-giving key and *Platzwechsel* K t at B8 in a miniature. (Z.G.)

781. Luis Miguel Martin
Burgos (Spain)



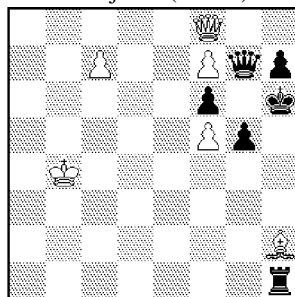
H#2 2 solutions 6+4

782. Žvko Janevski (after Z.J.)
Gevgelija (Macedonia)



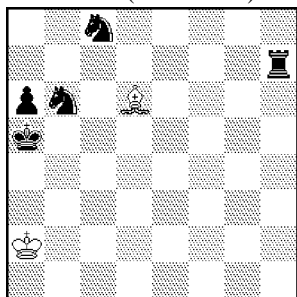
H#2 2 solutions 4+8

783. Borislav Gadjanski
Zrenjanin (Serbia)



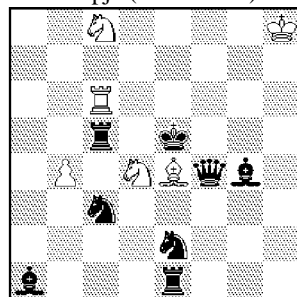
H#2* 2 solutions 6+6

784. Zoran Janev
Tetovo (Macedonia)



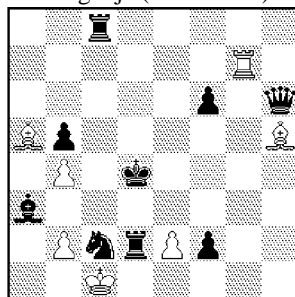
H#2 b) L d6=S d6 2+5

785. Zoran Gavrilovski
Skopje (Macedonia)



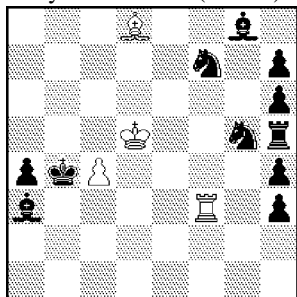
H#2 b) K h8 e8 6+8

786. Žvko Janevski
Gevgelija (Macedonia)



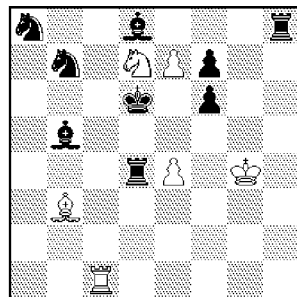
H#2 b) L h5=S h5 7+9

787. Vyacheslav Vladimirov
& Anatoly Oshevnev
Bryansk/Samara (Russia)



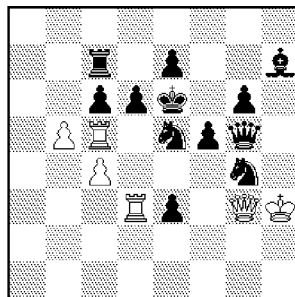
H#2 b) P c4 b2 4+11

788. Vladislav Nefyodov
Chelyabinsk (Russia)



H#2 b) P e4=P e4 6+9/5+10

789. Ioannis Kalkavouras
Kalithea (Greece)



H#2 b) T d3=L d3 6+12

781. L.M. Martin

1. K f6 S e6 2. l e7 S g4#
1. K d4 S c4 2. d :d5 S e2#

Indirect unpins of white pieces by the K at B1 and direct unpins at B2 for self-blocking purpose. A well-known scheme. (Z.G.)

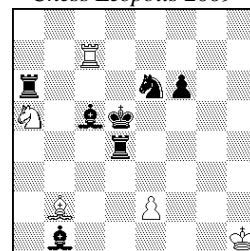
Nice *Meredith*. (Nikola Stolev)

782. Ž Janevski

1. t e3 L f3 2. l g6 T g4#
1. l g4 T e5 2. t d4 e3#

Reciprocal play of black line-pieces with gate-opening, black interference and self-block. Cyclic change of functions of L a8/P e2/T g5 - active guard / passive guard / mate and reciprocal change of functions of t e4/l f5 - gate opening + self-block and interference. Reciprocal change of self-blocking and mating squares and matched diagonal/orthogonal black & white play in an economical *Meredith* position. (Author)

Compare with Ž Janevski, *Chess Leopoldis 2009*



H#2 2 solutions 5+7

1. t e4 L d4 2. l b6 T d7#
1. l d6 T c4 2. t d3 e4#

There is gate opening in both solutions of the new version. (Z/G.)

783. B. Gadjanski

1... D d6 2. t :h2 D :h2#
1. t :h2 D a8 2. t h1 D :h1#
1. d :f8+ L d6 2. t h5 L :f8#

Zilahi. Reciprocal trajectory of D and L in the set play and 1 solution. Capture of t on different squares with 1 switchback. *Meredith*. (Author)

Zilahi with different motivation of the captures. (N.S.)

784. Z. Janev

a) 1. S a7 K b3 (1... K a3? 2. S b5+) 2. S b5 L b4#
b) 1. t h5 K a3 (1... K b3? 2. t b5+) 2. t b5 S b7#

The MK-RUS-UKR match theme in a miniature. (Z.G.)
A pleasant miniature. (N.S.)

785. Z. Gavrilovski

a) 1. S :d4 L f5 2. K d5 T :c5#
1. S :e4 S f3+ 2. K f5+!
b) 1. S :e4 S f3+ 2. K f5 S e7#
1. S :d4? L f5 2. K d5+!

Both lines of play could work in a single setting without l a1 and t e1, though without the dual avoidance. (Z.G.)

Nice dual avoidance. (N.S.)

786. Ž Janevski

a) 1. K c4 T g4+ 2. S d4 (t d4+?) L f7#
b) 1. K e3 L b6+ 2. t d4 (S d4+?) T e7#

Diagonal/orthogonal complex black pin on the K's initial square, unusual reciprocal dual avoidance and check avoidance with black anticipatory interference by the K. (Author)

The unexpected dual avoidance leaves a good impression. (N.S.)

787. V. Vladimirov & A. Oshevnev

a) 1. S e6+A L g5 2. S e5 B L d2#
b) 1. S e5+B T f7 2. S e6 A T b7#

Reciprocal interferences on 2 black lines by black knights in order to avoid self-pinning of white pieces. A successful rendering of the *Paros* theme, however I wonder whether it brings any novelty to this popular line theme. (Z.G.)

788. V. Nefyodov

a) 1. l c4 e8 S+ 2. K c6 L a4#
b) 1. t c4 e: d8 S 2. K d5 T d1#

A combination of self-pinning interference on c4 with opening of white lines for the mate and minor promotions to S s. (Author)

Anticipatory self-pin (ASP) with *Leibovitz* interference effects. I know you've seen too many H#s with ASP, but how many of them are combined with double S-promotion and model mates? (Z.G.)

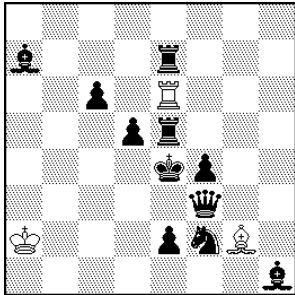
A good problem. (N.S.)

789. I. Kalkavouras

a) 1. t d7 T :d6+ 2. K :d6 T :c6#
b) 1. d f6 L :f5+ 2. K :f5 D :g4#

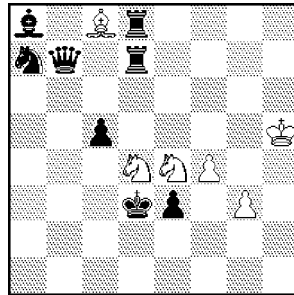
Interesting though familiar blend of sacrifices and pin mates, with nice orthogonal-diagonal transformation of the play. The capturing at W1 is *condition sine qua non* if no limitation of movement to the d3-pieces is imposed, yet one might wish to see this idea without captures at W2. (Z.G.)

790. Tode Ilievski
Ohrid (Macedonia)



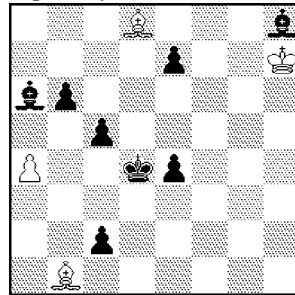
H#3 2 solutions 3+11

791. Tode Ilievski
Ohrid (Macedonia)



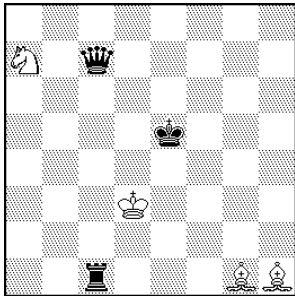
H#3 2 solutions 6+8

792. Nikolay Kuligin &
Roman Zalokotsky
Zaporozhye/Sambor (Ukraine)



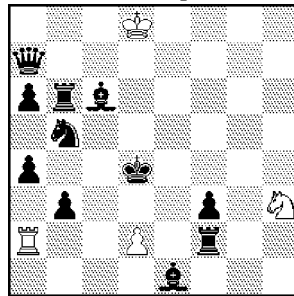
H#3 3 solutions 4+8

793. Tode Ilievski
Ohrid (Macedonia)



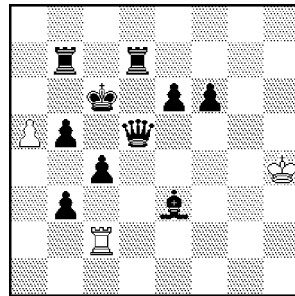
H#3 b) S a7 a8 4+3

794. Efren Petite
Oviedo (Spain)



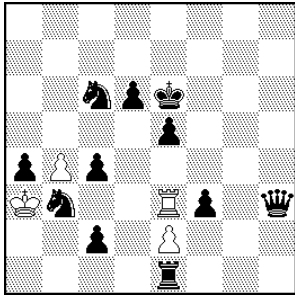
H#3 b) S b5 d6 4+11
c)=b) & P f3 h6

795. Tode Ilievski
Ohrid (Macedonia)



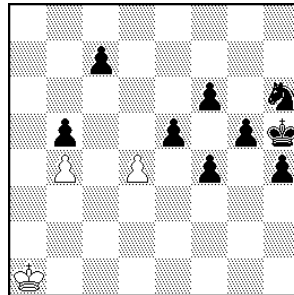
H#3 b) P a5 d3 3+10
c) P a5 f2, d) P a5 f5

796. Zlatko Mihajloski
Skopje (Macedonia)



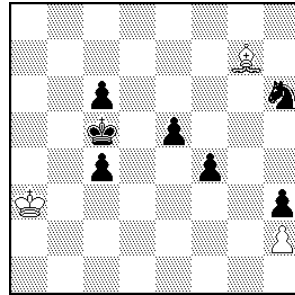
H#3.5 2 solutions 4+11

797. Zlatko Mihajloski
Skopje (Macedonia)



H#5 2 solutions 3+9
b) K a1 K h5

798. Nikolay Kuligin
Zaporozhye (Ukraine)



H#5.5 3+7

790. T. Ilievski

1. l e3 L :h1 2. d g2 T g6
3. k f3 L :g2#
1. l d4 T :e7 2. t e6 L h3
3. k e5 T :e6#

Attractive black *Pelle* moves with *Umnov* effect, reciprocally changed roles of the white pieces and switchback model mates, as well as nice orthogonal-diagonal transformation of the play. (Z.G.)

791. T. Ilievski

1. k :d4 S c3 2. d e4 L a6
3. l d5 S e2#
1. k :e4 S f3 2. t d3 L e6
3. t 8d4 S g5#

Zilahi, *Bristol*, open gate. (Author)

Elegant play showing few attractive strategic themes (*Zilahi*, opening of white lines by Black, etc.) and model mates. (Z.G.)

A good combination of several problem motifs. (N.S.)

792. N. Kuligin &
R. Zalokotsky

1. k d5 K g6 2. l d4 L a2+
3. k e5 L c7#
1. l d3 L :b6 2. k c4 L a5
3. l d4 L a2#
1. c4 L :c2 2. k c5 L :e4
3. l d4 L :e7#

A well-constructed H#3 with good, though not highly unified play. (Z.G.)

Simple building of the mating nets. (N.S.)

793. T. Ilievski

a) 1. t c4 L b6 2. d c5 K d2
3. k d4 S c6#
b) 1. t c5 L b7 2. d c6 L h2+
3. k d5 S c7#

Excellent miniature with distant self-blocks at B1 and anticipatory self-pin at B2 and B3, combined with critical move at W1 and pin model chameleon echo mates. The reciprocal role of the L s should not be overlooked. A splendid piece of work. (Z.G.)

794. E. Petite

a) 1. k c4 d4 A 2. t c2 S f4 B
3. t c3 T :a4# C
b) 1. l e4 T :a4+ C 2. k d5 d4 A
3. t c6 S f4# B
c) 1. t f5 S f4 B 2. t fb5 T :a4+ C
3. k c5 d4# A

Cycle of moves and self-blocks achieved with a good economy of white material. The successive twinning and the rather variable black play are drawbacks in this thematic complex, which has been shown many times before in better settings. (Z.G.)

795. T. Ilievski

a) 1. t a7 T :c4+ 2. k b7 a6+
3. k a8 T c8#
b) 1. b4 T c1 2. k b5 d:c4+
3. k a4 T a1#
c) 1. d e5 K g4 2. k d5 T d2+
3. k e4 f3#
d) 1. t e7 T g2 2. k d7 f:e6+
3. k e8 T g8#

Extended K -star with a good white economy. (Z.G.)

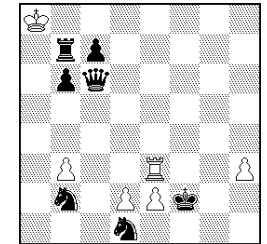
796. Z. Mihajloski

1... T d3 2. S bd4 A T d1
3. k d5 B. T :e1 4. d e6 C e4#
1... T :f3 2. k d5 B T f1
3. d e6 C T :e1 4. S bd4 A e4#

Double Rehm theme and ABC-BCA cycle of black moves. (Author).

Better economy of moves than the H#5 quoted below.

Abdurahmanović & Ellinghoven
1st Pr. *Probleemblad* 1999



1. d g2 T c3 2. S d3 e4 3. k f3 T c1
4. S f2 T e1 5. S f4 T e3#
1. S d3 T g3 2. S f4 T g1 3. d g2 e4
4. k f3 T e1 5. S f2 T e3#

797. Z. Mihajloski

a) 1. h3 d5 2. h2 d6 3. h1 l d:c7
4. l e4 c8 D 5. l g6 D h3#
1. f3 d:e5 2. f2 e6 3. f1 l e7
4. l d3 e8 S 5. l g6 S :f6#
b) 1. f3 d5 2. f2 d6 3. f1 t d:c7
4. t f2 c8 D 5. t a2 D c1#
1. c5 d:e5 2. c:b4 e:f6 3. b3 f7
4. b2 f8 D 5. b1 t D a3#

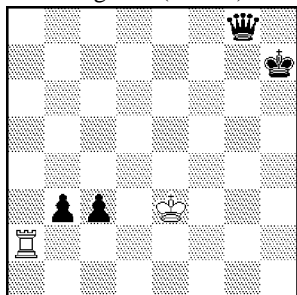
The *MK-RUS-UKR* match theme (twinning by exchange of kings) + A.U.W. (Z.G.)

798. N. Kuligin

1... K a4 2. S f5 2. L h6 3. S g3
3... h:g3 4. h2 g:f4 5. h1 l f:e5
6. l d5 L e3#

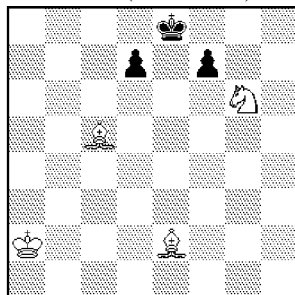
Nice and simple (Z.G.)

799. Vladimir Kozhakin
Magadan (Russia)



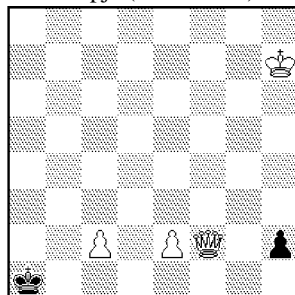
S#5 Maximummer 2+4

800. Tode Ilievski
Ohrid (Macedonia)



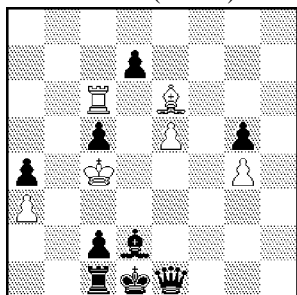
SH#8 2 solutions 4+3

801. Boško Milošeski
Skopje (Macedonia)



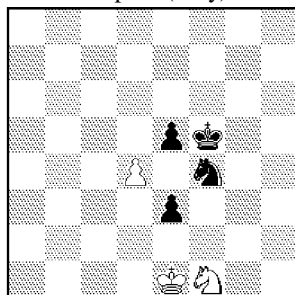
SH=5 2 solutions 4+2

802. Anatoly Oshevnev
Samara (Russia)



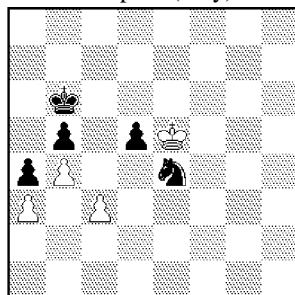
H#2 Circe 6+9
b) S e6

803. Vito Rallo
Trapani (Italy)



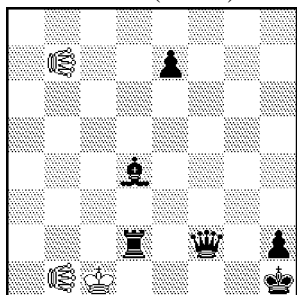
H#3.5 Circe Parrain 3+4
2 solutions

804. Vito Rallo
Trapani (Italy)



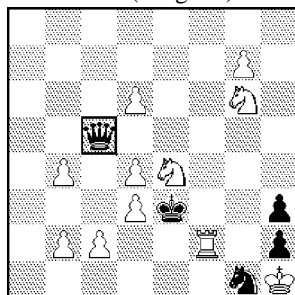
H#3.5 Circe Parrain 4+5
2 solutions

805. Anatoly Oshevnev
Samara (Russia)



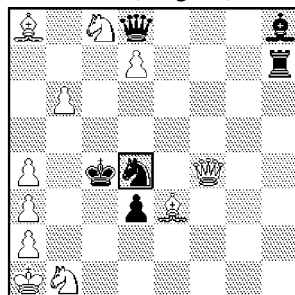
H#2 b) K c1 c6 3+6
G = Equihopper

806. Petko Petkov
Sofia (Bulgaria)



#2 PWC □=half-neutral queen (in black phase) 11+5

807. Petko Petkov
Sofia (Bulgaria)



#3 □=half-neutral knight (in black phase) 11+6

799. V. Kozhakin

1. T h2+ K g6 2. K e2 d a8
3. T g2+ d :g2+ 4. K d1 d a8
5. K c1 d h1#

Paradoxical sacrifice, but not very original. (Eric Huber)

800. T. Ilievski

1. d6! 2. d:c5 6. c1l
7. l g5 8. l d8 L b5#
1. f:g6! 2. g5 6. g1d
7. d g5 8. d d8 L h5#

Matching play. (Z.G.)

801. B. Milošeski

1. h1 S 2. S g3 3. S :e2
4. S d4 5. S :c2 D :c2=
1. h1l 2. l f3 3. l :e2
4. l d1 5. l :c2+ D :c2=
Nice, but simple. (Z.G.)

802. A. Oshevnev

a) 1. d5! L :d5[p d7]
2. d:c6[T h1] L f3#
b) 1. d6! T :d6[p d7]
2. d:e6[S b1] S c3#
4 moves by p d7. (Author)

803. V. Rallo

1...d:e5 2. k :e5[p d5]
2...S:e3[P d7] 3. k d6[p d4]
3...d8D+ 4. k e5 De7#
1...S:e3+ 2. k e4[p d2]+
2...K e2 3. d1 t S c4
4. t :d4 S e3[P f3]#
Versatile effects. (Z.G.)

804. V. Rallo

1...K :d5 2. k a6[p c5] b:c5
3. k a5[p c4] K c6
4. S :c3 K b7[P b4]#
1...c4 2. b:c4 b5[P c5]+
3. k a5 K :d5 4. S :c5[p b6]
4...K :c4[P b4]#
Interesting variety. (Z.G.)

805. A. Oshevnev

a) 1. d g1+ G d1 2. t g2 G f1#
b) 1. d g2+ G d5 2. l g1 G f3#
ODT transformation. (Z.G.)

806. P. Petkov

1. T e2+? A S :e2[T g1]x
2. T g3#, 1...K f3!
1. T f3+? B S :f3[T g1]y
2. T e1#, 1...K e2!

1. d:c5! 2. □ c5-d4 (zz)!

1...□ d4-[-E] 2. E d4[-D]#!
(2...K :d4[De3] is impossible because of self-check!)
1...□ b4[-E] b4, P b4-d4!
2. E d2[-D]#!
(white blocks on d4 and thus 2. E d4[-D] is impossible)

1...□ c5[-E] c5, P c5-d4
2. E g5[-D]#!
1...□ b2[-E] b2, P b2-d4
2. E c1[-D]#!
1...□ d6[-E] d6, P d6-d4
2. E f4[-D]#!
1...□ g7[-E] g7, P g7-d4
2. E h6[-D]#!
1...S f3 y 2. T e2# A
1...S e2 x 2. T f3# B

A 'pattern' introduction in tries, then a correction by the half-neutral Queen follows (in the black phase), changing its phase first in neutral and then in white on the mating moves! Strange *Umnov* after 1...□ d4-[-E] with switchback of the half-neutral Queen on d4 after 2. E d4[-D]# but in the white phase!! The correction captures on b4, c5, b2, d6 and g7 bring back the P s on d4 with a self-block for White. (Author)

807. P. Petkov

1. L g1! (2. D c1+ □ c2[-B] c2)+
3. B d4[-S]
1...t h2 2. D f7+ □ e6[-B] e6)+
3. B g7[-S] (2...K c5 3. D d5#)
1...d2 2. D f1+ □ e2[-B] e2)+
3. B c3[-S] (2...K c5 3. D b5#)
1...d g5 2. D c7+ □ c6[B] c6)+
3. B e5[-S] (2...d c5 3. S d6#)
Unpins and play by the □/l battery, which is transformed into □/D batteries (!!). On the mating move the half-neutral knight (in white phase!) gives mates as a front battery piece. Four variations with cross-checks is a record for showing this difficult theme (□ d4 plays 8 times!!). Anti-dual motifs in the play of the newly created B/D batteries on the mating moves in the variations. (Author)

Visserman after 2...K c5. (Z.G.)

Definitions of some terms

Equihopper: Moves along any line over another unit of either colour to a square situated such that the hurdle stands at the midpoint between the Equihopper's departure and arrival squares.

Circe Parrain: After a capture, the captured piece is reborn only after another piece of its own side has moved. The line between the capturing and rebirth square is parallel with and of the same direction and length as the move of this other piece

Half-neutral piece: It can exist in black, white or neutral state. A piece in the neutral state may be moved by Black or White, following which it changes into its neutral state (similarly for White). (Author).