

#2

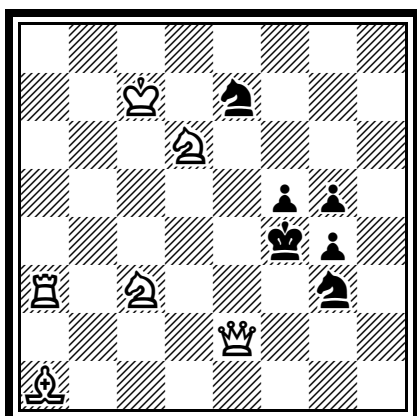
8+3

1.Pr - Mihajlo Stojnić (Yugoslavia)

1.Rf5? ~ 2.Sd3:≠, 1... Qe8: 2.e6≠. 1... Qg3 2.Qd6≠, (1... Qf5:/Qd6 2.Qd6≠), 1... Qc6!

1.e6! ~ 2.Qd6≠, 1... Qe8: 2.Rf5≠, 1... Qg3 2.Sd3:≠, (1... Qe6: 2.Sd3:≠)

Problem with modern thematic content which will find its place in the literature as the most economical and probably the most perfect example for so called Lender combination. In try 1.Rf5? and after the key 1.e6!, the main thematic defence 1... Qg3 alternatively prevents and allows white threats (Sd3 and Qd6). That part of content, known as theme Legrand, is based on geometrically pure combination of direct shut-offs of black queen lines (g6-d6 and g6-d3) with anticipatory opening of her prospective lines (g3-d3 and g3-d6). Another thematic defence 1... Qe8:, which enables the inversion of key and mating moves (Rf5 and e6), is by far simpler, but this is the extension which made the Lender combination so difficult for realisation for 20 years of its existence. Except the pseudo-form examples, where the same mating moves are taken from different squares, as well as simpler forms with thematic defence by black king move, this achievement by the young composers uses almost half of the material used in the majority of up to date examples



#2

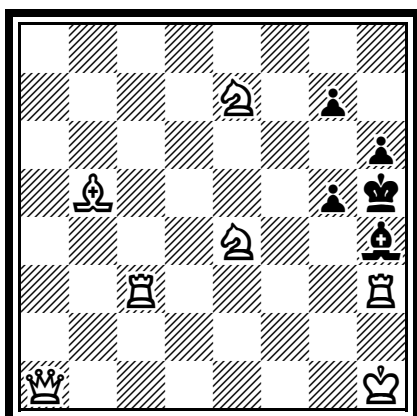
6+6

2.Pr - Srećko Radović (Yugoslavia)

1.Qd3? Ke5!, 1.Qe1? Kf3!

1.Qa2! (~), 1... Ke5 2.Sc2≠ (2.Sd5?), 1... Ke3 2.Sd5≠ (2.Sc2?), (1... Sc~,Sg~ 2.Sd5,Sc2≠)

Vacating the square for white knight, white queen must simultaneously keep eye on squares around the black king. Logical attempts which give a single flight are defeated by "imitating" BK moves: 1.Qe1? Kf3! and 1.Qd3? Ke5!. This leads to the discovery of a crystally pure aim that it is not necessary to guard the adjacent, but rather the distant squares. The final touch, spontaneously arising from the key-move logic, is dual avoidance in avoiding interferences on lines a2-e6 and a2-g2. The classic problem showing the idea which perhaps fills one of only few empty spots left after the great Samuel Loyd



#2

7+5

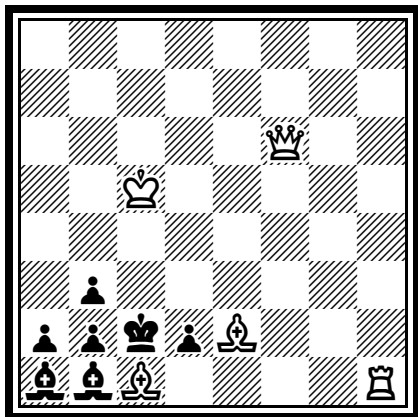
3.Pr - Dragan Stojnić (Yugoslavia)

1.Qa4? ~ 2.Sg3≠, 1... Kg4 2.Sf6≠, 1... g4!

1.Qa5? ~ 2.Be2≠, 1... g4 2.Be8≠, 1... Kg4!

1.Qc1! (~), 1... g4 2.Sg3≠, 1... Kg4 2.Be2≠, (1...g6 2. Sf6≠)

In thematic tries 1.Qa4? and 1.Qa5? white alternatively threatens 2.Sg3≠ and 2.Ba2≠, while defeats 1... g4! and 1... Kg4! will after the key provoke the very same mating moves. This paradoxical turnover in relation between white and black moves, known as the Dombrovskis theme, is inspired by harmonical play in tries, with indirect battery effects in tries and double-check mates after wrong black answers. The key move also contains two indirect effects, provisionally controlling the important squares g5 and f4.



#2

5+7

4.Pr - Miroslav Subotić (Yugoslavia)

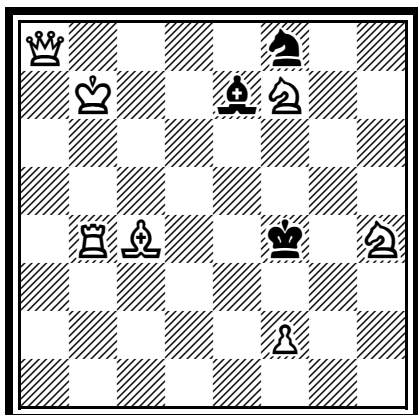
1.Kc4? ~ 2.Bd3/Qc3/Qf5/Qg6#, 1... bc1Q 2.Bd3#, 1... bc1S 2.Bd1#, 1... dc1Q 2.Qc3#,

1... dc1S 2.Qc3#, 1... d1Q 2.Qc3#, 1... d1S!

1.Qd4! ~ 2.Bd3/Qd3/Qd2:/Qc4#, 1... bc1Q 2.Bd3#, 1... bc1S 2.Bd1#, 1... dc1Q 2.Qd3#,

1... dc1S 2.Bd1#, 1... d1Q 2.Qc4#, 1... d1S 2.Qd2#

Key moves introduce four different threats, but four different black promotion defences each eliminate in turn three mates, while remaining two, 1... bc1S and 1... dc1S defend against all threats end lead to new mate. This imposing combination of Fleck theme and black promotions is supplemented by appropriate try 1.Kc4? d1S! which is also dual-free in spite of four new threats. Reach content and faultless realisation, as all previous prizewinners



#2

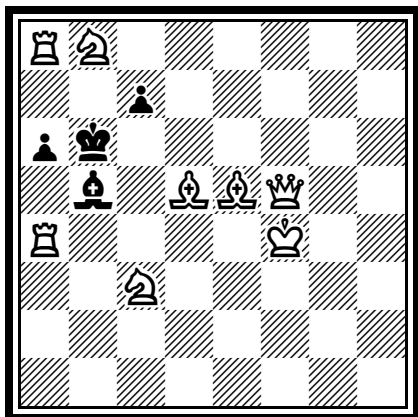
7+3

1.HM - Milan R. Vukceovich (USA)

1.Qa5? ~ 2.Qf5#, 1... Kc4 2.Qc5#, 1... Kg4 2.Bc6#, 1... Bh4: 2.Bc2#, 1... Bc5!

1.Qa3! ~ 2.Qf3#, 1... Kc4 2.Qc3#, 1... Kg4 2.Bc2#, 1... Bh4: 2.Bc6#

Three mates are changed between try and actual play, two of which reciprocally. The mechanism of change, with dual avoidance (2.Bd5? and 2.Bd3?) after 1... Bh4 with the most interesting detail, does not look new, but transparent position with open position of the black king is refreshing.



#2

8+4

2.HM - M. Basisti (Ukraine)

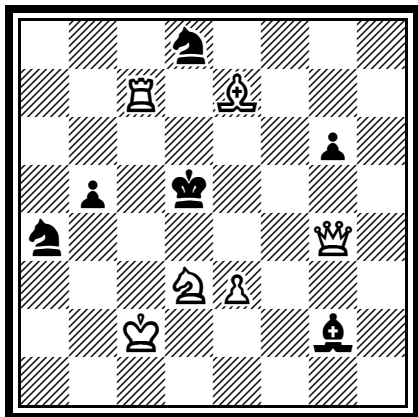
1.Qb1? ~ 2.Sd7#, 1... Kc5 2.Qg1#, 1... c6!

1. Bc6? ~ 2. Bd4#, 1...Kc5 2. Bc7#, 1...Bc6!

1.Qc8? ~ 2.Qc7:≠, 1... Bc6 2.Bd4#, 1... c6 2.Sd7#, 1... Kc5!

1.Qd7! ~ 2.Qc7:≠, 1... Bc6 2.Qc6:≠, 1... Bd7: 2.Sd7:≠, 1... Kc5 2.Bd4#, 1... c6 2.Qa7#

Another presentation of Dombrovskis effect with theme resolved in third try 1.Qc8?, while two extra changed and two transferred mates are introduced to actual play. The content, with Lewman defences and Pickabish interference on c6, is superior to third prize winner, but the method of execution is less convicting, especially the rude refutation 1.Bc6? Bc6:!



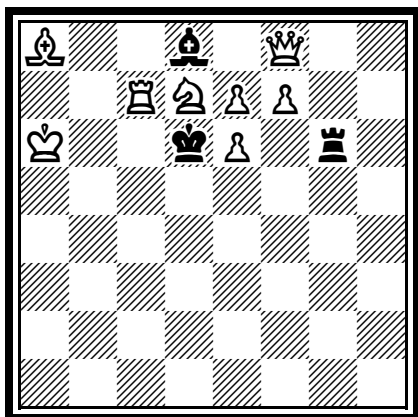
#2

6+6

3.HM - Mihailo Stojnić (Yugoslavia)

1... Sc6 2.Rd7#, 1... Bc4 2.Qd7#, 1... Sc6 2.Qg2:≠
 1.Qg6:? ~ 2.Qf5#, 1... Sc6 2.Qc6:≠, 1... Bc4 2.Qd6#, 1... Bh3!
 1.Sc5! ~ 2.Qd4#, 1... Sc6 2.Qe6#, 1... Bc4+ 2.Qc4:≠, 1... Kc5 2.Qg5#,
 1... Sc6 2.Qe6:≠, 1... Sc5: 2.Rc5:≠

Change of mates in three phases (Zagoruiko theme), each of which has its own quality: set play with three self-blocks, try with beautiful refutation, and actual play with excellent flight-giving key



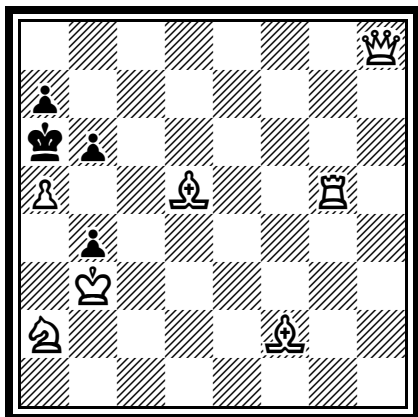
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8+3

4.HM - Miodrag Radomirović (Yugoslavia)

1.Be4! ~ 2.Rc6#, 1... Kc7: 2.cd8Q#, 1... Kc6: 2.cd8S#, 1... Bc7: 2.c8QR#,
 1... Rc6: 2.c8S#

Four mates by different promotions of the same pawn is short of the record of six, but not in this harmonious form with two balanced pairs of variations, nicely arranged pieces and good key-move. The play is for both sides skillfully concentrated to two defensive and two mating squares



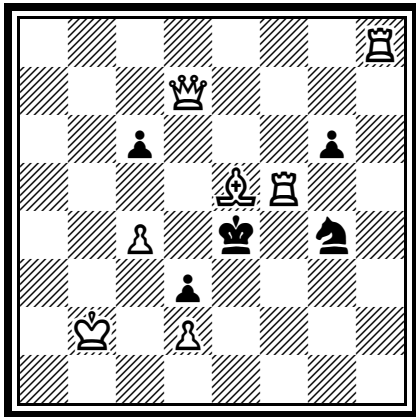
#2

7+4

Com - Aleksandar Živojinović (Yugoslavia)

1.Qa1! (~), 1... Ka5: 2.Sc3#, 1... Kb5 2.Bb7#, 1... b5 2.Sb4:≠, 1... ba5
 2.Qf1#

Spectacular ambush by Her Majesty and four beautiful concludes, three of which being the battery mates. Here again, the black king moves and self-blocks are skilfully taking place on same squares.



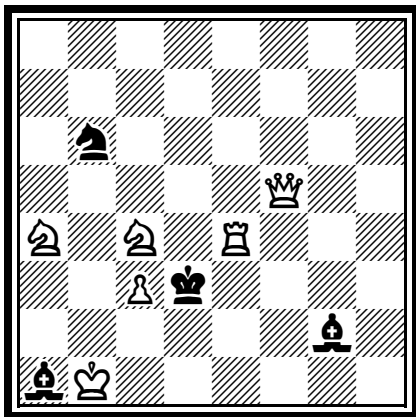
#2

7+5

Com - V. Slesarenko & V. Shanshin (Russia / Kirgizia)

1.Rhf8? ~ 2.Qc6:/Qd4#, 1... Se5: 2.Rf4#, 1... gf5 2.Qf5:#, 1... Sf6!
 1.Re8? ~ 2.Rf4#, 1... Se5: 2.Ree5:#, 1... gf5 2.Qc6:#, 1... g5!
 1.Rh3! ~ 2.Qd3:#, 1... Se5: 2.Re3#, 1... gf5 2.Qd4#

Three-phase change of simple mates with fashionable change of roles of white moves Qc6 and Qd4. In try play 1.Rf8? they appear in double threat, while in second try and after the key they follow the defence 1... gf5. The same mechanism of first moves has already been seen in other, more successful composition by these authors.



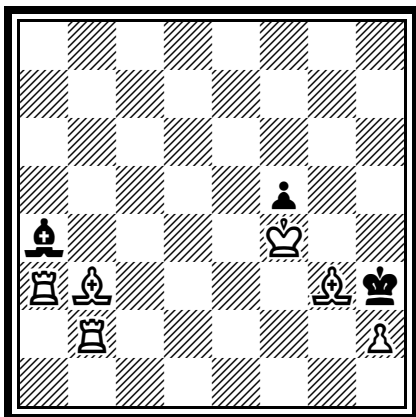
#2

6+4

Com - Toša Marjanović (Yugoslavia)

1. Kc1? Sa4!
 1.Qf7! ~ 2.Re3#, 1... Kc4: 2.Sc5#, 1... Be4: 2.Qf1#, 1... Bc3: 2.Sc5#, 1... Sc4:/Sd5 2.Qd5#

Classic "Loydish" key, two nice models and spontaneously dovetailed try 1.Kc1? Sa4!. Interestingly, the rook operates only after the destruction of his, seemingly powerfull, battery support



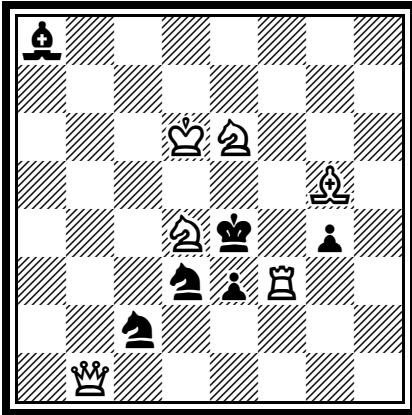
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6+3

Com - Vladimir Zheltonoshko (Russia)

1.Bc4? ~ 2.Bf1#, 1... Bb5 2.Be1#, 1... Bc6!
 1.Bd5? ~ 2.Bg2#, 1... Bc6 2.Be1#, 1... Bc2!
 1.Be1! ~ 2.Ba4:#, 1... Bb5 2.Bc4#, 1... Bc6 2.Bd5#, 1... Bb3: 2.Rab3:#

Post-key mates Bc4# and Bd5# are used as introductory moves for tries, with one changed and one transferred mate. Rooks and bishops, grouped in unusual starting formation, perform a little fireworks of line effects



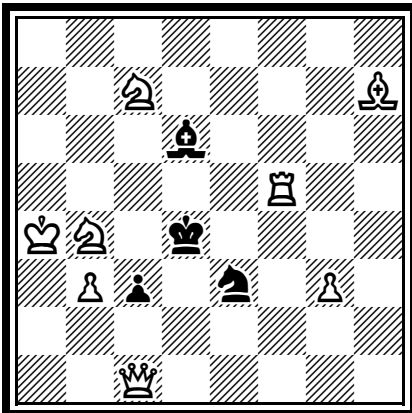
#2

6+6

Com - Klaus Förster (Germany)

1... Sd4: 2.Rf4≠, 1... Se5 2.Re3:≠
 1.Qh1? ~ 2.Qh7/R~≠, 1... Sd4: 2.Rf4≠, 1... Se5 2.Re3:≠, 1... Sf4!
 1.Qb5! ~ 2.Qf5≠, 1... Sd4: 2.Re3:≠, 1... Se5 2.Rf4≠, (1... Bd5 2.Qd5:≠)

A well known mechanism for reciprocal change of mates in exemplar construction. It is interesting that excidental try 1.Qh1? Sf4! repeats thematic set variations, replacing the half-pin by double checks.



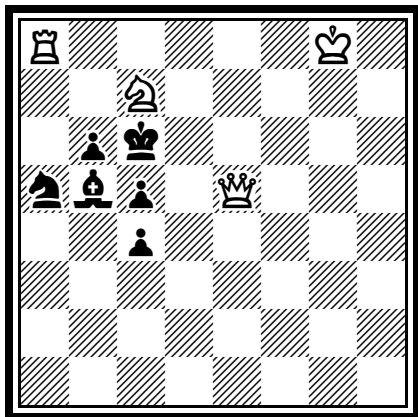
#2

8+4

Com - Nikolay Veliki (Ukraine)

1.Rc5? ~ 2.Qc3:/Sc6≠, 1... Kc5: 2.Qc3:≠, 1... Bc5: 2.Sc6≠, 1... Sf5!
 1.Re5! ~ 2.Qc3:/Sc6≠, 1... Kc5: 2.Qc3:≠, 1... Bc5: 2.Sc6≠, (1... Sd5,Sf5
 2.Rd5:,Qf4≠)

Two thematic threats in try and after the key appear as mates after captures of sacrificed white rook. Harmonious and elegant!



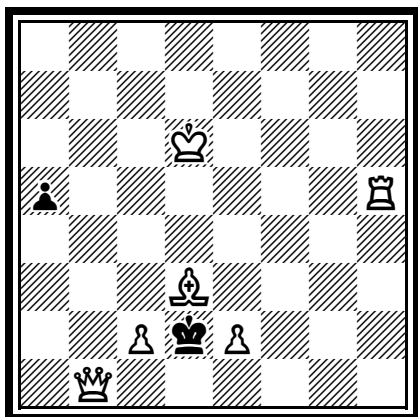
#3

4+6

1.Pr - M. Marandjuk & V. Lukashev (Ukraine / Russia)

1.Sd5! ~ 2.Qc6+ Kb7 3.Qc8#
 1... Kd7 2.Rc8 ~,Kc8: 3.Sb6:,Qc7#
 1... Kb7 2.Qc7+ Ka8: 3.Sb6:≠
 1... Ba6 2.Qe8+ Kd5:,Kb7 3.Rd8,Qc8#
 1... Sb7 2.Rc8+ Kd7 3.Sb6:≠

Three sacrifices of white pieces followed by three models in main lines. Classic Bohemian composition with piquantly arranged and utilized black units. Especially interesting are unblocks by black bishop, among which 1... Ba4 extends the threat to mate after remote block, and 1... Ba6 vacates the ambush line behind its own king.



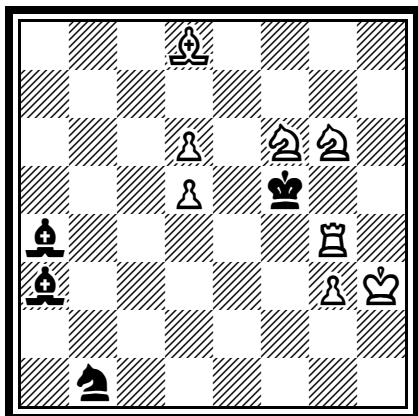
#3

6+2

2.Pr - Milivoj S. Nešić (Yugoslavia)

1.Rh1? (~)
 1... Kc3 2.Qe1+ Kb2,Kd4 3.Qa1,c3#
 1... Kc3 2.Qc1+ Kf2,Kd4 3.Qg1,c3#
 1... a4!
 1.Rh4! (~)
 1... Kc3 2.Qc1 a4 3.Rc4#
 1... Kc3 2.Qc1 a4 3.Re4#
 1... a4 2.Qb4+ Kc3,Kc1/Kd1 3.Qf4,Rh1#

Reciprocally changed white replies 2.Qc1 and 2.Qe1 after black king moves in actual and particularly interesting try play. Although the main theme is contained in second move, it is followed by real parade of eight different mates. Material and space are maximally utilized, while the symmetry is pleasantly broken by additional variation 1... a4.



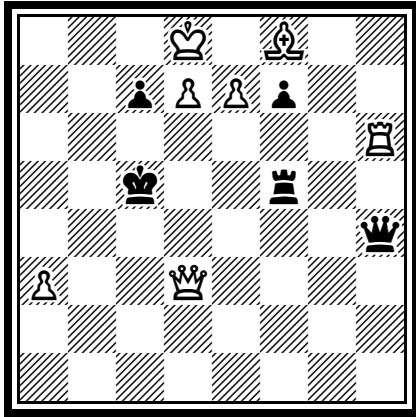
#3

8+4

3.Pr - S. Radović & N. Joksimović (Yugoslavia)

1.Sh5? ~ 2.Sg7#, 1... Bb2!
 1.Sg8? ~ 2.Sh6#, 1... Bc1!
 1.Be7! ~ 2.Sh4+ Ke5 3.Re4#
 1... Sc3 2.Sh5 ~ 3.Sg7#
 1... Sd2 2.Sg8 ~ 3.Sh6#
 1... Bc2 2.Sd7 ~ 3.Sh4#

Tries 1.Sh5? Bb2! and 1.Sg8? Bc1! work only after anticipatory interferences by black knight on lines b2-g7 and c1-h6. This logic combination is conveniently complemented by quiet knight move in third variation, and visually emphasized by remote grouping of black and white pieces.



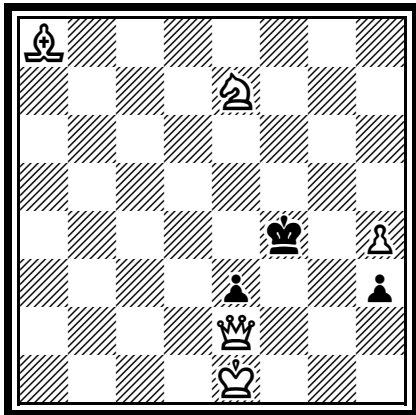
#3

7+5

1.HM - Milan R. Vukceovich (USA)

1.Ra6! ~ 2.Ra5+ Kc6/Kb6 3.Qa6#
 1... Qd4 2.e8Q+ Qd6,Kd5 3.Qcc3,Qcc4#
 1... Qc4 2.e8S+ Kb5 3.Sc7:≠

In order to cut the lines of its opposition, black queen unpins the white pawn and experiences its fait, remaining pinned on three different squares, while promoted pawn becomes a merciless executioner.



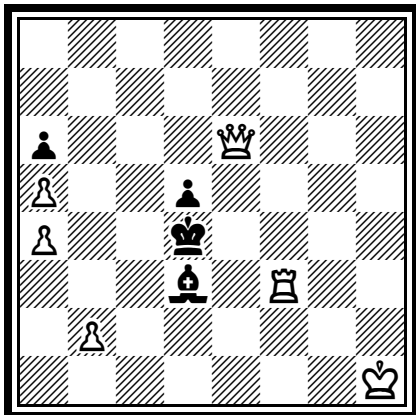
#3

5+3

2.HM - Nikolay Bantush (Belarus)

1.Sg8! ~ 2.Qf3+ Ke5 3.Qf6#
 1... Kf5 2.Qh5+ Ke6,Kf4 3.Qd5,Qg5#
 1... Ke5 2.Qe3:+ Kf5,Kd6 3.Qe4,Qe7#
 1... Kg3 2.Sh6 Kf4 3.Qh2# (2... h2/Kh4:) 3.Qg4#
 1. Qh2? Kg4 2. Qg1 Kh4!
 1. Sg6? Kg3 2. Qc3 Kg4/Kh2 4. Qg5/Qf2≠, 1...Kf5!

Another excellent Bohemian threemover with four different variations and five model mates. Excellent key by the knight 1.Sg8! and his switch-back in the most beautiful line 1... Kg3 2.Sh6! Kf4 3.Qh2# give an unforgettable impression.



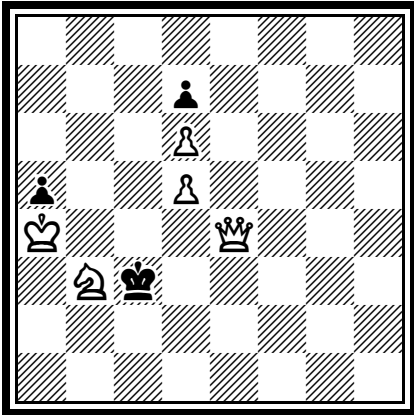
#3

6+4

3.HM - Mihail Marandyuk (Ukraine)

1... B~ 2. Qc3 Kc4 3. Qc3#
 1... Be4 2. Qb6 Ke5 3. Qf6# (2...Kc4 3. b3#)
 1. Qc6! (~)
 1...B~ 2. Qc3 Ke4 3. Qc3#
 1...Bc4 2. Qf6 Ke5 3. Qb6# (2...Ke4 3. Qf4#)
 1...Ke4 2. Qf6 (3. Qf4#) d4 3. Qf5#

Inversion of white second and third moves after random and correction moves of black bishop in set and actual play. Although the queen moves are taken from different squares, a whole conception looks ingenious.



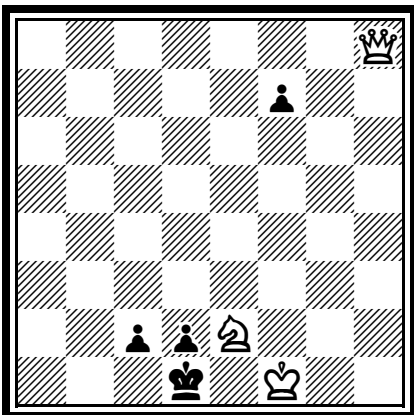
#3

5+3

4.HM - Miroslav Subotić (Yugoslavia)

1...Kb2 2. Qd3 Ka2 3. Qc2#
 1.Sd4! (~)
 1... Kb2 2.Qc2+ Ka1 3.Sb3#
 1... Kc4 2.Sb5+ Kc5 3.Qd4#
 1... Kd2 2.Qe2+ Kc3,Kc1 3.Sb5,Qc2#

A three move mutate with quiet set variations, top-class key which gives two flights, and three model mates in actual play.



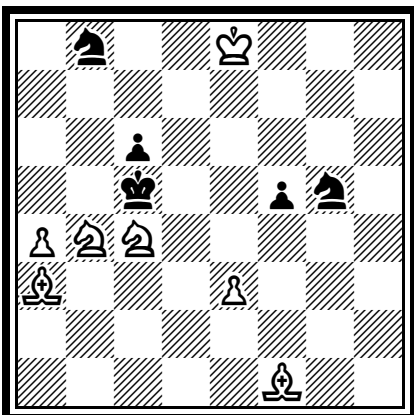
#3

3+4

5.HM - Tomislav Šušić (Yugoslavia)

1.Sd4! ~ 2.Qc8 Kc1,c1Q 3.Qc2:,Qg4#
 1... f5 2.Sf5: Kc1,c1Q 3.Qa1,Sc3#
 1... Kc1 2.Sb3+ Kb1,Kd1 3.Qa1,Qh5#

A miniature for everybody's taste! Fighting against two active black pawns, knight and queen perform precise manoeuvres all over the board, until six different final moves. There is also interesting dual avoidance: 1... f6(!) 2.Qc8! (2.Sf5? Kc1!), 1... f5 2.Sf5! (2.Qc8? c1Q!) by interferences on white lines.



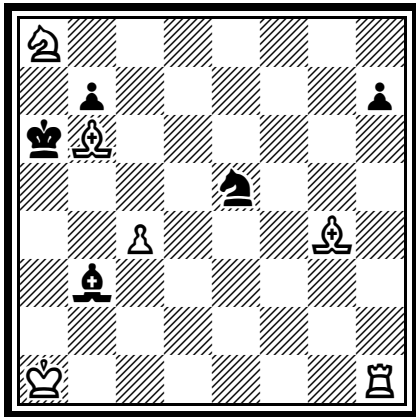
#3

7+5

Com - Michael Barth (Germany)

1.Ke7? ~ 2.Sa2+ Kd5 3.Sc3#
 1... Se4 2.Sa6+ Kd5 3.Sc7#
 1... Sa6!
 1.Bd3! ~ 2.Sa6+ Kd5 3.Sc7#
 1... Se6 2.Sa2+ Kd5 3.Sc3#

A foreplan contains of two knight moves, first to discover the check and then to mate (mechanism known as Siers battery), and it can be realized only after white guards or black self-blocks either e4 or e6. All four possible combinations are shown with economical force and equally distributed to actual and try play.



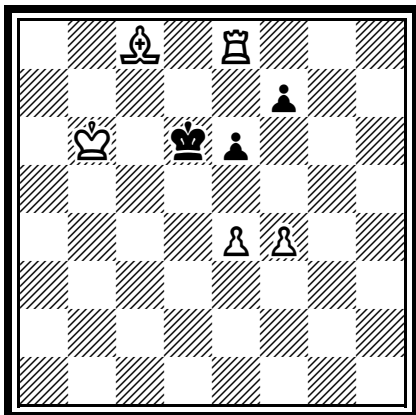
#3

6+5

Com - Zoran Gavrilovski (Macedonia)

1. Rb1? Sc4!
 1. Rh5? Bc4!
 1. Rh6? Sg6!
 1.Be2! ~ 2.c5+ Sc4 3.Sc7#
 1... Bc4: 2.Rb1 Bb5 3.Bb5:≠
 1... Sc4: 2.Rh5 ~ 3.Ra5#
 1... Sd3 2.Rh6 ~ 3.Sc7#

Two tries by white rook are defeated by different captures of white pawn, while in the solution the same white moves follow self-pins on c4 (Banny theme). Also, the third rook try becomes the variation which extends, though does not unifies, the set of heterogenous elements.



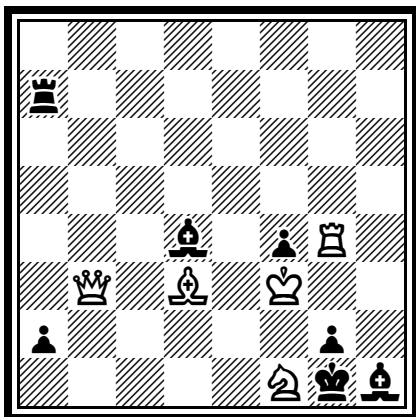
#3

5+3

Com - Yury Sushkov (Russia)

- 1...f~/e5 2. Re6/fe5#
 1.Bb7! ~ 2.c5+ Kd7 3.Bc6#
 1... f6 2.Bc8 ~ 3.Re6:≠
 1... Kd7 2.Bc6+ Kd6 3.c5#
 1... e5 2.fe5+ Kd7 3.Bc6#

Pseudo twomover with two mate ready in "short" set play and four full-length lines after the key, the most interesting being the switch-back of white bishop.



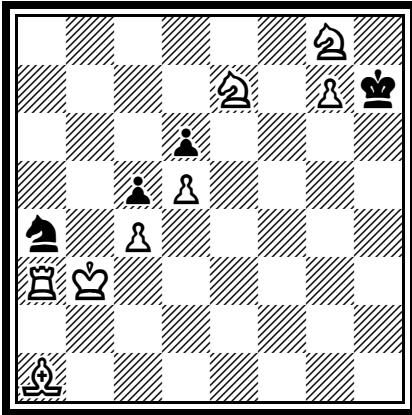
#3

5+7

Com - Boško Milošeski (Macedonia)

- 1...Bg7 2. Qb6
 1. Qc2? Rg7!
 1.Qg8! ~ 2.Rg2:+ Bg2:+ 3.Qg2:≠
 1... Bg7 2.Qh7 Bh6 3.Qa7:≠
 1... Rg7 2.Qh8 Rh7 3.Qd4:≠

The queen escalates downright to the eight rank in order to provoke mutual interference between rook and bishop (Grimshaw) on g7. Afterwards, both awkward black units traitorously open her way back, letting each other down.



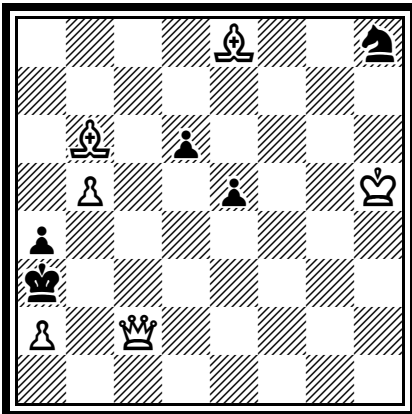
#3

8+4

Com - Viktor Chepizhny (Russia)

- 1.Ra2? ~ 2.Rh2#
 1... Sc3 2.Rg2 S~ 3.Rh2#
 1... Sb6 2.Rg2 ~ 3.Rh2#
 1... Sb2!
 1.Kc2? ~ 2.Rh3#
 1... Sb2 2.Rg3 S~ 3.Rh3#
 1... Sc3!
 1.Bf6! ~ 2.Ra1 ~ 3.Rh1#
 1... Sc3 2.Kc2 S~ 3.Rh3#
 1... Sb2 2.Ra2 S~ 3.Rh2#

Classic idea of ambush behind the black piece here is connected with logical tries in form of the fashionable theme Vladimirov. If white rook tries to step to the line, the knight will shut him off. However, when bishop have in due time vacated the corner, the same rook's locations behind the knight will become winning rather than losing positions.



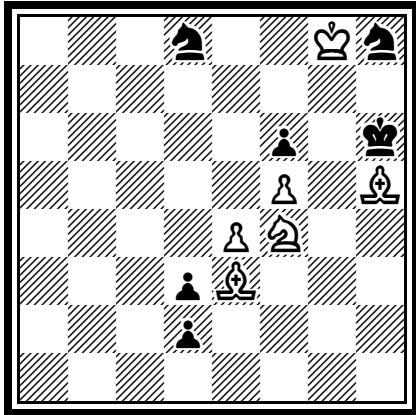
#3

6+5

Com - Thorsten Zirkwitz (Germany)

- 1.Kg4! (~)
 1... e4 2.Bd4 ~,Kb4 3.Qb2,Qc3#
 1... S~ 2.Bf7 ~.Kb4,d5 3.Qc3,Qb2,Bc5#
 1... Kb4 2.Qd3 ~,a3 3.a3,Qb3#

Another attempt to present modern twomover theme in three-move form. In variations 1... e4 2.Bd4 and 1... Sg6 2.Bf7 the threats and mates are interchanged in the spirit of Le Grand theme (see the comments on winning twomover). Good key and by-play 1... Kb4 2.Qd3 partially compensates for the lack of classic chess problem features



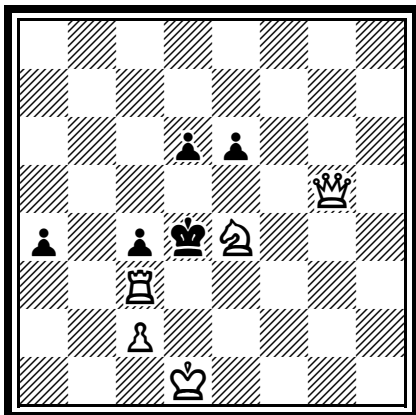
#4

6+6

1.Pr - Milan Vukceвич (USA)

1. Bf3? Shf7 2. Se6 Sg5 3. Sd8 d1Q 4. Sf7#
 1...Sdf7 2. Sg6 Sg5 3. Sh8 dlQ 4. Sf7#
 1...d1S!
 1. Bd1! Shf7 2. Sg6 Sg5 3. Sh8! S~ 4. Sf7#
 1...Sdf7 2. Se6 Sg5 3. Sd8! S~ 4. Sf7#

Reciprocal white continuations in try-play 1.Bf3? d1S and in the solution. The mobile or blocked state of black pawn e2 determines whether it is necessary or forbidden to capture remaining black knight. As in the majority of modern problems, the quality does not lie in theme itself, but in the mechanism used for its realisation. This composition will be remembered for its unusual knight routes, especially the winged moves of the white one: f4-g6-h8 and f4-e6-d8



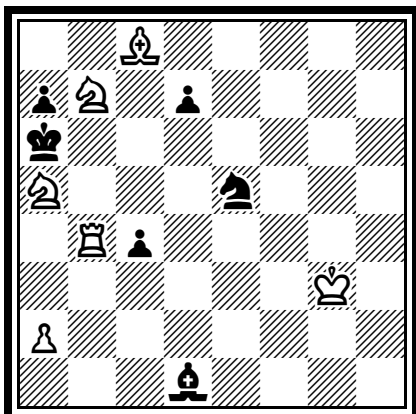
#4

5+5

2.Pr - Vladimir Prohorov (Yugoslavia)

1. Kc1! ~ 2. Sf6 ~/Kc3 3. Qc3/Qd2#
 1...d5 2. Qf4! de4 3. Qd6 Kc3 4. Qd2#
 2...a3 3. Ra3 c3/de4/e5 4. Ra4/Qd6/Qe3#
 1...c5 2. Qg8! Ke4 3. Qg4 Kd5 4. Qc4#
 2...d5 3. Qg1 Ke4 4. Qg4#
 (1...Kc4 2. Re3 Kd4 3. c3#)

Two equally valuable four move variations with two pairs of chameleon echo mates (mates on d6 and g4 are corresponding, only with changed colors, as well as those on d2 and c4). Although old fashioned by its style, this composition cumulates the array of different chess-problem qualities: neat key, quiet play, unexpected block, sacrifices of white pieces, multiple self-blocks and long-range withdrawals to the edge of the board. Thus, there is practically no move that does not deserve the attention!



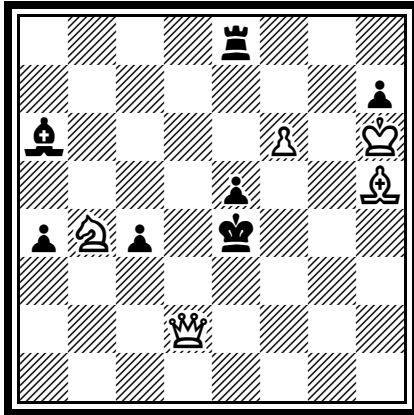
#4

6+6

3.Pr - Thortsen Zirkwitz (Germany)

- 1.a3! ~ 2.Sc4! Sc4 3.Sd6 Ka5 4.Sc4#
 1...d5 2.Sc6! Sc6 3.Sd8 Ka5 4.Sc6#
 1...Be2(Bb3) 2.Sb3! cb3 3.Sc5 Ka5 4.Sb3#

Siers battery Bc8-Sb7 (see threemover 883) can work only after black have abandoned the control of mating squares b3, c4 and c6, which is forced by sacrifices of white knight on the same squares. Interestingly, each of white knights have three available squares, just enough to complete a cristally pure idea.



#4

5+7

1.HM - Yakov Vladimirov (Russia)

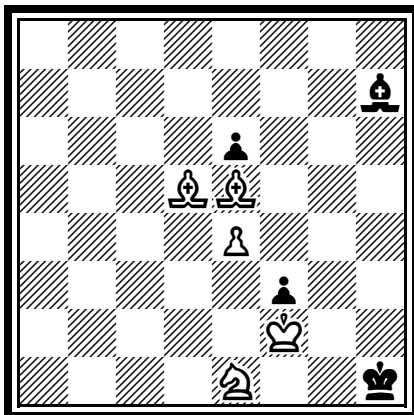
1. Qf2! (2. Be8)

1...Re7 2. Bd1 Rd7 3. Bg4, 4. Bf5#

1...Bb5 2. Bg4 Bd7 3. Bd1, 4. Bc2#

1...R~ 2. Bf3 Kf5 3. Bd5, 4. Be6#

After the key move white cannot threaten neither 2.Bg4? Bc8! 3.Bd1 Rd8, nor 2.Bd1? Rd8! 3.Bg4 Bc8!. The ad-decoy of black pieces to wrong squares, in the spirit of Roman theme, white preliminarily provokes the Grimshaw interference on d7 and materilizes it by zig-zag bishop mancouvres Bg4-Bd1 and Bd1-Bg4, the author's favorite device. The most complex strategic combination in the tourney justifies the brutal flight-taking key.



#4

5+4

2.HM - N. Joksimović & S. Radović (Yugoslavia)

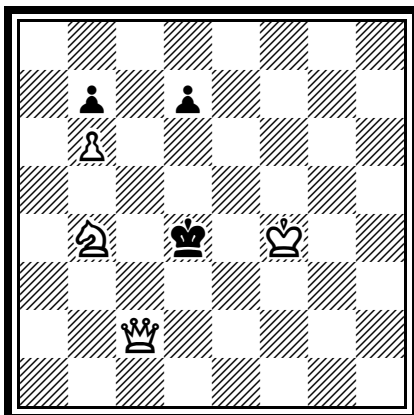
1.Sd3! (2.Kf1 ~ 3.Sf2#) Be4 2.Ba8! Bb7 3.Kf1 Ba6 4.Bf3#

1...Bf5 2.ef5 ed5 3.Kf1 d4 4.Sf2#

1.Ba8!? Bg6! 2.Sd3 Bc4!

1.Kf1? Be4! 2.Ba8 Bd3! 3.Sd3:? stalemate.

Classic three-move idea of launching the bishop to the corner in order to avoid pinning is properly extended to fourmover to be claveted with fight for the tempo in three possible order of moves.



#5

4+3

3.HM - Yury Sushkov (Russia)

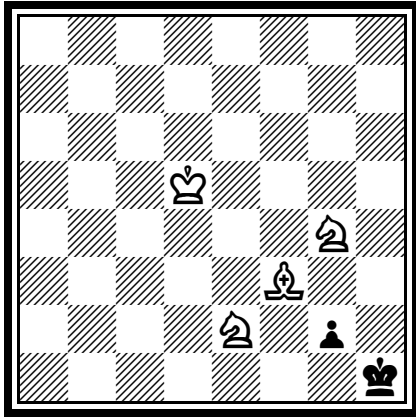
1. Qc8?d5!, 1. Qc1? d6! 2. ?

1. Qc7!! d5 2. Kg3! Ke3 3. Qc3 Kc4 4. Kg4 d4 5. Qc1#

3...Ke2 4. Qd3 Ke1 5. Sc2#

1...d6 2. Qc1! d5 3. Sa2! Kd3 4. Kf3 Kd4/d4 5.Qc3/Sb4#

In spite of great advantage white is unexpectedly forced to acrobatic queen and king withdrawals, subtle play and a magnificent frontal mate.



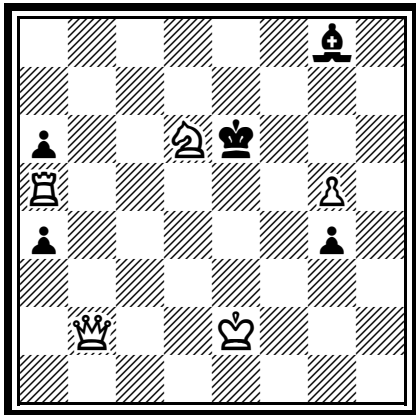
#5

4+2

4.HM - Frank Fiedler (Germany)

1. Sd4! Kg1 2. Kc4! Kh1 3. Be4! Kg1 4. Sf3 Kf1/Kh1 5. Bd3/Sf2#
 2...Kf1 3. Be2 Ke1 4. Kd3 g1S 5. Sc2#
 3...Kg1 4. Sf3 Kh1 5. Sf2#

Three successive surprises in withdrawals of white pieces in symmetric position with asymmetrical solution. This extraordinary miniature would have been ranked higher if nowadays this kind of problem can be achieved with a great help of the computers.



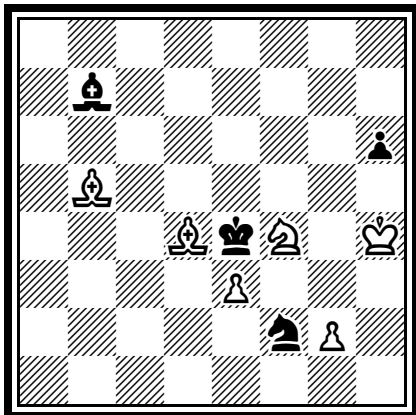
#4

5+5

5.HM - V. Rudenko & M. Marandjuk (Ukraine)

1. Ra6! (2. Qb7 ~ 3. Sf7 Kf5 4. Rf6#)
 1...Kd5 2. Qb5 Ke6 3. Sf5 Kf7 4. Rf6#
 (2...Kd4 3. Rc6 ~/Bd5/Bc4 4. Qc5/Qb2/Rc4#)
 1...Bh7 2. Sc4! Kd5 3. Se3 Kc5 4. Qb6#
 1...Bf7 2. Sf7! Kf7 3. Qb7 K~ 4. Ra8#
 (2...Ke7 3. Ra7, 2...Kd5 3. Qb4,Qc2)

Unlike the majority of Bohemian problems with standard model mates, authors have here emphasized two rare and hard to realize echo mates on f-file. The price for it is a weak key and duals in by-play.



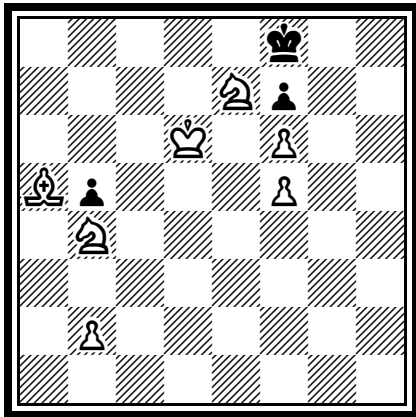
#5

6+4

Com - Stanislav Vokal (Slovakia)

- 1.Be8! Bc8 2.Ba4! Ba6 3.Bc6 Kf5 4.Be8 5.Bg6#
 2... Sd3 3.Bc6 Kf5 4.g4#

Logical duel between white and black bishop which are oscillating on two adjacent lines. Model mates underline technically perfect construction.



#5

7+3

Com - Aca Stanković (Yugoslavia)

1.Sc6!

1.... Ke8 2.Sg8 ~ 3.Sh6 ~ 4.Bb4 (~) Kf8 5.Kd7≠

3.... Kf8 4.Kd7 ~ 5.Bb4≠

2.... Kf8 3.Sh6 ~ 4.Kd7 ~ 5.Bb4≠

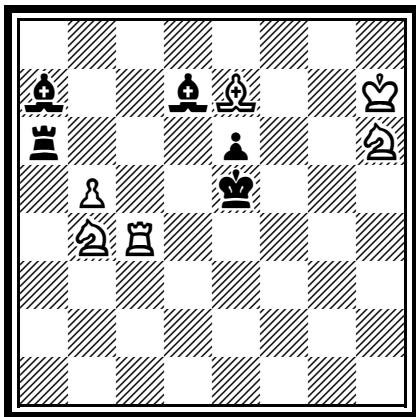
3.... Ke8 4.Bb4 (~) Kf8 5.Kd7≠

1.Bb6? Ke8 2.Sbc6 b4 3.Be3 b3!

1.Sc2? Ke8!

(1...b4 2.Kd7 b3 3.Bd2 bc2 4.Bh6≠)

Surprisingly difficult fivemover with two lines of equal value and numerous tries.



#4

6+5

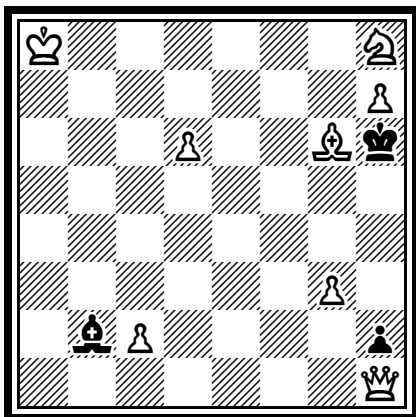
Com - Jorma Paavilainen (Finland)

1. b6! Bb6(~) 2. Sf7 Kf5 3. Sd6 Ke5 4. Re4≠

1...Rb6 (~) 2. Sg4 Kf5 3. Sc3 Ke5 4. Sd3 ≠

(1...Ra3/Bb8 2. Sf7/Sg4)

The reason for introductory Novotny interference is seen only in third move. Pleasant material and nitely differentiated mating finales.



#4

8+3

Com - Mirko Marković (Yugoslavia)

1.Bd3! ~ 2.Sf7+ Kg7 3.h8Q+ Kf7: 4.Qd5≠

1.... Kg5 2.Qf3 (3.Sf7≠) Kh6 3.Sf7+ Kg7 4.h8Q≠

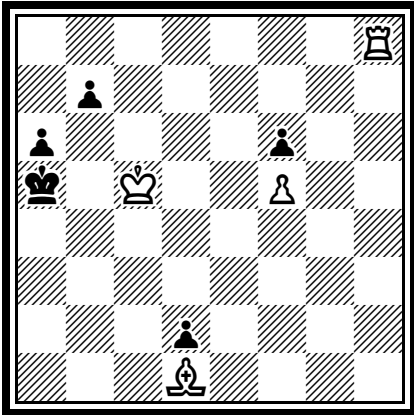
2.... Bh8: 3.Qf4+/Qf5+

1.... Kg7 2.Qb7+ Kh6 3.Sf7+ Kg7,Kh5 4.h8Q,Qf3≠

1.... Kh5 2.Qf3+ Kh6 3.Sf7+ Kg7 4.h8Q≠

1.... Bh8: 2.Qh2:+ Kg7 3.Qh4 Kf7/Kf8 4.Qe7≠

The main idea of paralysing the bishop (Seebecker theme) is complemented with attractive long-range moves in key and remaining variation.



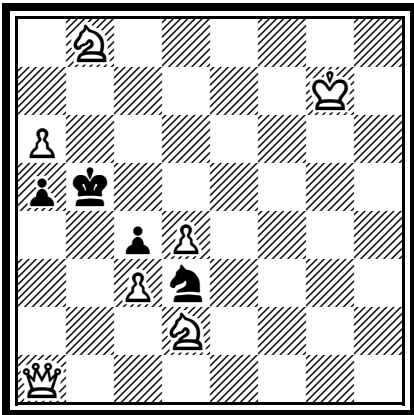
#4

4+5

Com - Mimir Đurkić (Yugoslavia)

1. Rh4 b5 2. Rh2 b4 3. Bb3! d1Q 4. Ra2 ≠
 1...b6 2. Kc6 b5 3. Rd4 b4 4. Rd5≠

Ambush as main and opening of mating line as the additional motive complete the impression of simple waiting strategy.



#4

7+4

Com - Ari Vesanen (Finland)

1. Qa2! (2. Qc4 Kb6 3. Qc6 Ka7 4. Qb7≠)
 1...Sb2 2. Qb2 Ka4 3. Qb1 Ka3 4. Qa1≠
 1...Se5 2. Qb1! Ka4 3. de5 Ka3 4. Qa1≠

Unexpected round trip of white queen in minimal square a1-a2-b2-b1-a1.