

First, let me apologize for taking too much time to give this report. Studying all these problems was one of the few comforts during the COVID-19 pandemic.

53 problems took part in the tourney. The general standard was fairly good. I decided to give 4 prizes, 5 honorable mentions and 9 commendations.

A few words to some entries which does not appear in the award:

No.1207 (Grushko). No need to add the first 4 moves.

No.1224 (Narayan Shankar Ram & Juraj Lörinc). Reciprocal change in R#5. Unavoidably, the longer it takes, the more repetitious it looks.

Last but not least, I should mention that all the exchanges between composers and readers were very helpful to appreciate the subtle nuances of the problems under scrutiny. Such open discussions are an invaluable asset to this website and what keeps it going.

My award is as follows:



1st Prize <u>No.1193</u> (Franz Pachl)

Almost perfect correspondences between two solutions with fairy promotions. Exchange of functions between nNd6/nZe2. Everything works so smoothly like a well-oiled mechanism. The initial position is very light. A thing of beauty, don't you agree? The slightest blemish is that in the final positions, nZ guards the flight square e5 in a), whereas nN does not in b).

a)

1.Rc6 f1=nN 2.nNb3 Qa6 3.Qxe2 (+nZe1)+ nZxb3 (+nNb8)# (4.nNxa6(+bQd8)??)

b)

1.Re5 f1=nZ 2.nZc3 Qa5 3.Qxd6 (+nNd1)+ nNxc3 (+nZc8)# (4.nZxa5(+bQd8)??)



2nd Prize

No.1233.1 (Jean-Marie Loustau)

There are 3 potential anti-battery mates PA/VA/NA-f6# in the initial position. Thematic defenses 1...PA/VA/NA-c4 cut off the VAa2 line and activate the anti-battery, and at the same time, give the flight square g4/e6/g5 respectively, and thus, make two of the potential mates effective. After the stunning thematic key 1.NAe3!, all the PAe1/VAc1/NAa1 lines are temporally cut off, and the thematic defenses allow only one of the potential antibattery mates effective. PA/VA/NA group is fully employed. Clear-cut presentation of this rare pattern and the superb key make this first-rate problem.

Set-play:

1...PAc4 2.PAf6# A 2.VAf6# B (2.NAf6+? Kg4!) 1...VAc4 2.VAf6# B 2.NAf6# C (2.PAab6+? Ke6!) 1...NAc4 2.NAf6# C 2.PAf6# A (2.VAf6+? Kg5!)

Tries:

1.NAa8? (NAc7 ~) ~ 2.Qe5# X 1...fxe1=PA! This primary try justifies the variations in the set play

1.NAe6? ~

2.Qe5# X 2.PAf6# A 2.VAf6# B 2.NAf6# C 1...VAc4!

Solution:

1.NAe3! ~ 2.Qe5# X The key gives 4 flights, including the 4 thematic g4, e6, g5 1...PAc4 2.NAf6# C 1...VAc4 2.PAf6# A 1...NAc4 2.VAf6# B



3rd Prize

No.1203 (Igor Kochulov)

Exchange of functions of 3 pairs (nNAs, wPA/VA, nLE/PA). Crosschecks. ODT. Miraculously sound without adding heavy cook-stoppers. If we consider only the final positions, nVA instead of nLE on e3 seems better, but then 3.PAe4 in the second solution does not give check to bK and the perfect correspondences between two solutions would be slightly marred. A marvelous problem.

1...Kxe3 2.Kh5 nNAd4 3.VAe4+ Kf4+ 4.VAd3+ Kf5# 1...Kxe5 2.Kh6 nNAd3 3.PAe4+ Kf5+ 4.PAd4+ Kf4#



4th Prize

No.1198 (Geoff Foster)

A fascinating attempt at S# in ABC. Long switchback in zigzag 12 moves which ends in a fine tempo is a great fun to watch. After that, it takes a little while to set up the mating position, but that does not lessen the value of this problem too much. In longer problems, what counts most is not the economy but the flow of moves. The composer suggested the shorter version No.1200, but in my humble opinion No.1198 is much better.

1.Bb7! Ka1 2.Ba6 Kb1 3.Bb5 Ka1 4.Ba4 Kb1 5.Bb3 Ka1 6.Ba2 e5 7.Bb3 Kb1 8.Ba4 Ka1 9.Bb5 Kb1 10.Ba6 Ka1 11.Bb7 Kb1 12.Ba8 Ka1 13.Be4 g5 14.Rd3 Kb1 15.Qc3 Ka2 16.Qd4 Kb1 17.Rd2+ Kc1 18.Rc2+ Kb1 19.Rf2+ Kc1 20.Qb2+ Kd1 21.Qc3 g4 22.Qd4+ cxd4#





1st Honorable Mention No.1212 (Peter Harris)

Highly unusual composition in this composer's idiosyncratic style. Two solutions have a kind of unity by the transmuted Ks' moves from both sides and the same setting up of mating positions. The only pity is that the condition Transmuted Kings is not involved in the final positions, but probably that cannot be helped.

1.Rb8 (+Pb3) Nb7+ 2.Rd8+ Kg4 (+Pd4) 3.Nh7 (+Pf3)+ Ne1 (+Pb7)#

1.Re3 (+Pb3) Nf7+ 2.Kg6 (+Pc6) Qxc6 (Qc6→d8) 3.Re1 (+Pe3)+ Nb5 (+Pf7)#

2nd Honorable mention <u>No.1216</u> (Hubert Gockel)

5-fold duel between bSe3/wRd4 and rich variations. The nice key 1.Qd1! avoids paralyzing of wQ (1.Rxd7+? Sc4 2.Qc3??). A try 1.Qd2? fails by 1...Sxf1! A fine and exemplary problem, as is expected from this composer.

1.Qd1! ~ 2.Rd5# 1...Sxd1 2.Rxd1# 1...Sc4 2.Rxc4# 1...Sxf1 2.Rd2# 1...Sxg2 2.Rxd7# 1...Sxf5 2.Rd6# 1...Sxg2 /Sxf5 2.Rxe4#



3rd Honorable Mention No.1192 (Vaclav Kotesovec)

4-fold echo in 4 directions in this length is nothing short of a small miracle. The composer did it again!

1.Gc6 2.KAb7 3.Gf6 4.KAd6 5.Kf5 6.Gf4 7.Ke5 8.KAg3 9.Kd6 10.Gc7 11.KAb8 12.Kd7 13.KAd8 14.Kc8 Sb6#

1.Kf5 2.Kg4 3.Gh4 4.Kh3 5.KAh2 6.Kg3 7.Gf2 8.Kg2 9.KAe2 10.Kf1 11.KAc1 12.KAg1 13.KAh1 14.KAe1 Se3#

1.Ke5 2.Kd4 3.KAd6 4.KAd3 5.Ke5 6.Kf5 7.KAg6 8.Ke6 9.Ge7 10.Kf7 11.Gg7 12.Kg8 13.Kh7 14.KAh8 Sf6#

1.Kd6 2.KAd7 3.Ke5 4.Ge6 5.Kf5 6.KAg4 7.Kg6 8.Kf7 9.Gg8 10.Kg6 11.Gg5 12.Kh5 13.KAh7 14.KAh4 Sf4#

4th Honorable Mention



No.1190 (Chris Feather)

Mission impossible: bKa1 moves to h8, then goes back to a1 to be mated in ABC. A paradoxical theme is achieved with apparent ease and grace.

1.Kb2 2.Kc3 3.Kd4 4.Ke5 5.Kf6 6.Kg7 7.g5 8.Kh8 9.Sf4 10.Sxe6 11.Sf8 12.Sh7 13.h5 14.hxg4 15.g3 16.g4 17.Kg7 18.Kf6 19.Ke5 20.Kd4 21.Kc3 22.Kb2 23.Ka1 Kc2#







5th Honorable Mention No.1199 (Eugene Rosner)

Reciprocal change with nice additional changed mates (by different S) after 1...Qe8. Change of defense motivation (1...Qg1/Qg3) between the set play and the post-key play. Though being a little artificial, the condition AMU demands further explorations.

- 1...Qg3 2.Rd8# 1...Qg1 2.Rf8# 1...Qe8 2.Sa7#
- 1.Sxe5! ~ 2.Qc3# 1...Qg3 2.Rf8# 1...Qg1 2.Rd8# 1...Sf3 2.Rc4# 1...Qe8 2.Sa7# 1...Rxe1 2.Bb7# (1...Qg8-d8 2.Rd4*d8 #)
- 1st Commendation

<u>No.1235</u> (Ladislav Salai, Emil Klemanic, Ladislav Packa, Michal Dragoun)

Super-AUW including two fairy promotions in S#2. The differentiation of Q/R/B/BL promotions is set up very well, but the play after S/NL promotions leaves much to be desired. It's also a great pity that RL promotion cannot be included in this matrix.

- 1.RLh4!
- 1...fxg1=Q 2.Sb6+ Qxb6# (2.Sdf4+? Qg4! 3.Rd1, 2.Sgf4+? Qd4! 3.Qg1) 1...fxg1=R 2.Sf4+ Rg4# (2.Sb6X??, 2.Sdf4+? Rg4! 3.Rd1) 1...fxg1=B 2.Sf4+ Bd4# (2.Sb6+?, 2.Sgf4+? Bd4! 3.Qg1) 1...fxg1=S 2.BLd3+ Sxe2# 1...fxg1=BL 2.Rb6 BLa7# 1...fxg1=NL 2.Qe5 NLd7#



2nd Commendation

No.1227 (Pierre Tritten & S. K. Balasubramanian) In the mating positions, bK comes to occupy the square vacated by bS/bB. Back-to-Back jumping moves from both sides are quite pleasing to the eye. The initial position is very clean without any back-to-back pieces. And two solutions are also well unified.

1.Sb1 Bc6+ 2.Ka3 Ra4# 1.Bb1 Sc6+ 2.Ke4 Re5#

3rd Commendation



No.1230 (Georgy Evseev & Boris Shorokhov)

Black 5 pieces (RBSPP) return to their original squares to be entrapped in 5 moves. Well done, indeed.

1.Bd7 Sxd7 (+Bc8) 2.Rc6 Sxc6 (+Ra8) 3.Sb6 Qxa6 (+Pa7) 4.Kd2 Bxb6 (+Sb8) 5.cxb3 (+Rh1)+ Kxb3 (+Pb7) =



Peter Harris (South Africa) Julia's Fairies 5th Birthday Sth Commendation 0 <t

4th Commendation No.1205 (Petko Petkov)

A stylistic presentation of echo mates in two variations. Replacement of Rs by B/S is most pleasing (otherwise, 6....RxP! just vacates the rebirth square).

1.Qd6 ? but f4!

1.Qd5 ? but e4!

1.Qe3! 1...e4 2.Qf4! e3+ 3.Ke1 e2 4.Qd2! f4 5.Rf5! f3 6.Bf7! f2# 1...f4 2.Qe4! f3 3.Kf1 f2 4.Qg2! e4 5.Re5! e3 6.Se7! e2#

5th Commendation <u>No.1208</u> (Peter Harris)

Surprisingly, all 4 conditions are fully exploited. b) is particularly interesting, because the way of forcing 2...Qxf6(+wPe6)(+bPg7) is specific to the Sentinels/Super-Circe/Anti-Andernach/Isardam combined and totally unexpected.

a)

1.Rc2 [c2=b] (+Pa2) Rb2 [b2=w] (+Pc2) 2.Rxb1 (+Bd1) (+Pb2)+ cxb1=R (+Rc2)#

b)

1.Qg7 [g7=b] (+Pf6) Qd6 [d6=w] (+Pa3) 2.Rxa3 (+Pc2) (+Pa2) Qxf6 (+Pe6) (+Pg7)#



Gani Ganapathy (India) & Juraj Lörinc (Slovakia) For JF's 5th anniversary 7th Commendation



6th Commendation <u>No,1179</u> (Michal Dragoun)

Exchange of functions of 3 pairs (wRB, bRB, bSS). ODT. Umnov effect (1B-3W). A well-made HS#. Flawless, I should say, but the presence of wPh6 may raise an interesting issue. While I respect the composer's decision, I also feel that he need not worry too much. Double-check is double-check, after all.

1...Rg5 2.Rg3 Kf4 3.Bh5 Se5+ 4.Kd4 Sb2 5.Rf3+ Sxf3#

1...Bf6 2.Be8 Ke6 3.Rg7 Se5+ 4.Kc5 Sa5 5.Bd7+ Sxd7#

7th Commendation

No.1211 (Gani Ganapathy & Juraj Lörinc)

A clear presentation of dual avoidance in AMU. Too pure, perhaps, without any additional contents except the non-thematic try 1.Qf8?.

- 1.Qf8? ~ 2.Qd6# 1...Qd8 2.Qxd8# 1...Qb8!
- 1.Qg8? ~ 2.Qh7# 1...Qxg8 2.Rd7# 1...Qb7 2.Rg3# 1...Qe8!
- 1.Rg8! ~ 2.Rg3# 1...Qxg8 2.Qd7# 1...Qb7 2.Qg6#





8th Commendation

No.1181 (Ralf Krätschmer & Franz Pachl)

2 pairs of regular/neutral underpromotions (B/nB, R/nR). A good idea, but the obvious drawback is wSd8 which is superfluous in a). The version 1181.1 pays the price of zero-position and cannot be regarded as an improvement.

a) 1...d1=B 2.Sxa3 (+Pa7) Bf3 3.gxf3 (+Bc8) Bxe6 (+Pe2) 4.Sxc4 (+nPc7) Bd7 5.c8=nB+ Bxc8 (+nBf1)#

b) 1...d1=R 2.Sc3 Rd5 3.exd5 (+Ra8) Rxd8 (+Sg1)
4.Sxa4 (+nPa7) Rb8 5.a8=nR+ Rxa8 (+nRh1)#

9th Commendation <u>No.1191</u> (Janos Mikitovics)

A lovely trifle with two pretty stalemate positions.

a)

1.e3+ Kxd3 (Kd3→e1) 2.Kd3 BMc3 3.e2 Kf2 4.Kd2 BMxe2 (BMe2→e8) 5.Ke1 Ke2 =

b)

1.Kb3 Ke3 2.Kc2 Kxe4 (+Pd2) 3.Kd1 BMc1 4.dxc1=BM (+BMf1) Kxd3 (+Pe2) 5.e1=BM BMd4 =