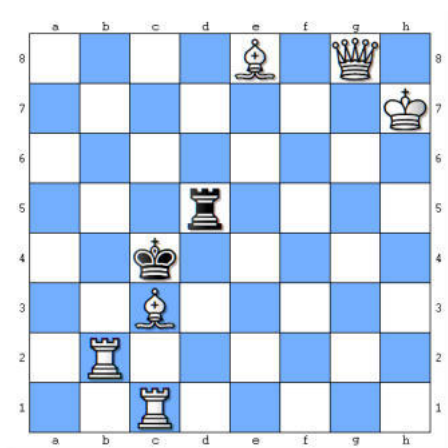




Marcin Banaszek

S#10 series-twin (C+ - Brute Force tested)

Special Prize

I directly cite the commentary of the Author.
"Continued twins. White's distinctly varied play forces Black to mate the white king in different ways in each of sixt twin positions, which change successively in relation to the previous position. Black's Rook gives seven model mates. In twin b), there are two variations

after White's second move, in which the mate positions form a chameleon echo. The mate position from twin b2) is repeated twice more, in twins a) and c), after a completely different course of play. In twins c), d) and e), we see a double change of continuation of the play until mate, after the same first move by Black. The mate positions in d) and e) create an echo in a mirrored reflection along the diagonal a8-h1. In the last twin the key is the same as in (c), but the continued play is completely different and just as attractive as all the others."

Now the judge is speaking. And what can he say else?

This entry is one of the most interesting and artistically valid in the whole tourney.

I will make copy-paste of the images provided by the Author for better comprehension of the problem.

a) diagram b)=a) Rb2>b7 c)=b) Be8>e4 d)=c) Kh7>h1
 e)=d) Rb7>b6 f)=e) Rb6>a5

Solutions:

a) 1.Bf6+ Kd3 2.Qg3+ Ke4 3.Bg6+ Rf5 4.Re2+ Kd5 5.Qb3+ Kd6 6.Be7+ Kd7
 7.Qa4+ Rb5 8.Bf5+ Ke8 9.Bg4! Kf7 10.Bh5+ R:h5#
 b) 1.Bh5! Kd3 2.Qg3+ Kc4 3.Bf7! Kc5 4.Be1+ Kd4 5.Bf2+ Ke4 6.Re1+ Kf5
 7.Be6+ Kf6 8.Qf4+ Rf5 9.Kh6! R:f4 10.Bh4+ R:h4#
 2. ... Ke4 3.Re1+ Kf5 4.Bg4+ Kg5 5.Bf6+ K:f6 6.Qf4+ Rf5
 7.Rf7+ K:f7 8.Qc7+ Kf6/8 9.Qd8+ Kf7 10.Bh5+ R:h5#
 c) 1.Qe6! Kc5 2.Qb6+ Kc4 3.Qb3+ Kc5 4.Bf6+ Kd6 5.Rb6+ Kd7 6.Qa4+ Rb5
 7.Bf3! Ke8 8.Rc7! Kf8 9.Rc8+ Kf7 10.Bh5+ R:h5#
 d) 1.Bf5! Kc5 2.Qc8+ Kd6 3.Qb8+ Kc6 4.Rb6+ Kc5 5.Be1+ Kd4 6.Rb4+ Ke3
 7.Qg3+ Ke2 8.Re4+ Kf1 9.Qd3+ R:d3 10.Bh3+ R:h3#
 e) 1.Bh7! Kc5 2.Ba5+ Kd4 3.Qg1+ Ke5 4.Re1+ Kf4 5.Re4+ Kf3 6.Qg4+ Kf2
 7.Qe2+ Kg3 8.Be1+ Kh3 9.Bf5+ R:f5 10.Qf1+ R:f1#
 f) 1.Qe6! Kb3 2.Bf6! Kb4 3.Qb6+ Rb5 4.Rb1+ Kc4 5.Ra4+ Rb4 6.Qa5! R:a4
 7.Bd5+ Kd3 8.Qc3+ Ke2 9.Bf3+ Kf2 10.Bh4+ R:h4#

On next page, follow the mating positions. Although it is a series-twin position, a setting that gives much liberty to the composer, the more I watch to the position, and the more I convince myself that this is an astonishing task.

Special distinction is almost unavoidable.

Positions of mates:



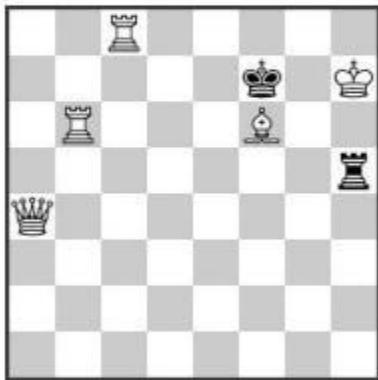
model mate in a)



model mate in b1)



model mate in b2)



model mate in c)



model mate in d)



model mate in e)



model mate in f)