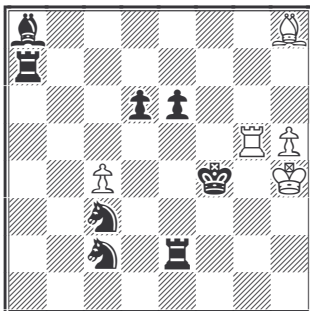


2.1 Helpmates

Schach-Echo 1978

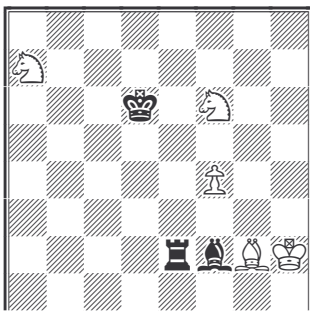


- (a) 1.Be4, Rg7; 2.Ke5, Rf7#
- (b) 1.Se4, Rg3(Rg7?); 2.Kf5, Rf3#
- (c) 1.Re4, Rg2(Rg7?Rg3?); 2.Se3, Rf2#

h#2 3 Solutions 5+8

Knowing of my interest in correction, Norman Macleod suggested that he and I should import the concept into the h# arena. This was my contribution, showing black arrival correction through the 3 black arrivals on e4. The BB's arrival has the single effect of blocking e4, so as to allow a battery mate with the BK on e5. The 2 subsequent arrivals have this same effect, but prevent that mate, while carrying the further effect of interfering with the BB. The S's arrival allows the WR to mate with the BK on f5, while the BR prohibits the BK's moves, but enables the WR to mate on f2. This is tertiary black arrival correction, with the R's arrival containing 5 material effects, 3 helpful to white and 2 unhelpful. It is a bonus that all the white moves are made by the WR. No interest was aroused in the h# world.

Pula, Moskovskaya Matreshka Ty 2000 3rd Prize



- (a) 1. Re7, Bd5; 2. Bc5, Sb5#
- (b) 1. Re6, Bb6; 2. Bc6, Sc8#

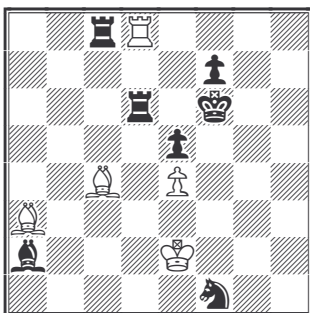
h#2 (b) f2 <-> g2 5+3

This was a h# tourney which required twinning by interchange of a pair of like B and W pieces. The BR blocks a square, releasing the masked pin; the WB guards 2 squares; the BB blocks a square, and the WS delivers a model mate. The twinning changes all the squares affected, but not the sequence or the motivation. This was an occasion when the position just fell together as I toyed rather aimlessly with the pieces. One of those rare experiences that make all the disappointments of composing worthwhile.

2.2 Duplex Helpmates

To anyone interested in B/W correspondence it is obvious that helpmate composing is the ideal field because the 2 sides make an equal number of moves; in searching for equivalent B/W effects the directmate composer is hobbled by the convention that white makes one move more than black. This led me to attempt the relatively unexplored field of the duplex helpmate, which I soon found more to my taste than the straight helpmate. Thus the rest of the problems in this section are duplexes.

Problemist 1990 4th Hon Mention



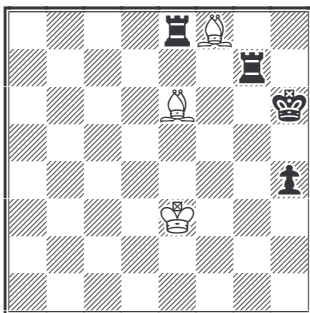
B-> 1. Rd5, Bf8; 2. Ke6, Rd6#

W-> 1. Bd5, Re1; 2. Kd3, Bc4#

#2 Duplex 5+7

The 1st move travels one square to the B/W Grimshaw square (d5), closing a line for the 3rd move and opening a line for the 2nd, which is a side-to-side anti-critical move. On the 3rd move the K steps onto the Grimshaw line, pinning the 1st mover, and finally the mating piece follows up behind the 1st mover in Bristol fashion. Sometimes (very rarely) everything fits just right. This was my second duplex. It won the *Duplexjahrespreis*, then recently inaugurated by the German magazine Harmonie (Torsten Linss). I'm not sure that it was ever awarded, or even offered, again.

Schach-Echo 1990 1st Hon Mention



B-> 1. Kh5, Kf4; 2.Rf7+, Bxf7#

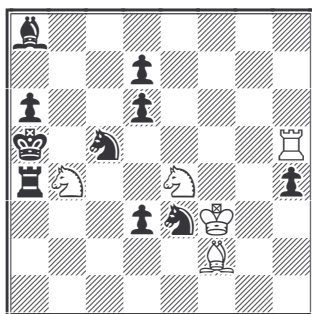
W-> 1. Kf4, Kh5; 2. Bf7+, Rxf7#

h#2 Duplex 3+4

It struck me that that the duplex form made possible a problem in which not only did black and white carry out the same strategy, but in each part they actually made the same moves, but I never expected to achieve it in miniature with such exactly

identical strategy. This is the end of one of the many branching paths that lead to the goal of ideal B/W correspondence. The Ks move towards each other, relieving the 2 set pins; the unpinned men then converge on f7, one checking and the other mating. It is a surprise that, although the unpinned BR and WB both have the whole board available to them, they have nowhere to hide, but must check and be captured.

Problemblad 1993
1st Prize



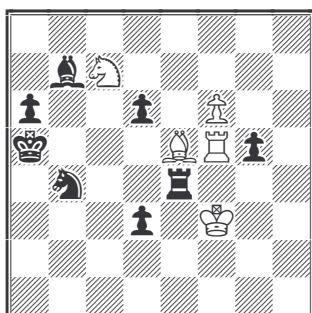
B-> 1. Sd5, Sxc5; 2. Sxb4+, Sb7#

W-> 1. Sd5, Sxe4; 2. Sxe3+, Sg5#

h#2 Duplex 5+10

My most successful duplex. A WB and a BR stand in their own K's field, commanding part of the opposing K's field but for the intervention of both opposing Ss; one S of each colour is pinned along lines which intersect at d5. All moves are made by the Ss: a double unpin on d5, a capture by the unpinned S, a self-blocking capture by the key S, giving check, and finally a cross-check mate. An unusually spectacular sequence. When Michal Dragoun published his book on the H# Duplex in 1998 he put this problem on the cover.

Diagrammes 2001
2nd Hon Mention



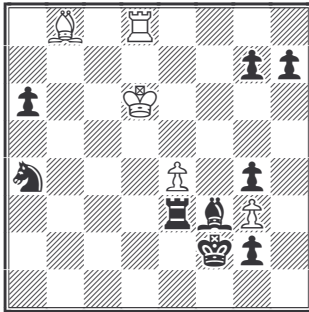
B-> 1. Sc6(Sd5?), Sa8(Sd5?); 2. Ra4, Bc3#

W-> 1. Sb5(Sd5?), Sc2(Sd5?); 2. Bg3, Rf4#

h#2 Duplex 5+8

The first 2 moves in each part are made by the Ss, and in all 4 cases they must avoid d5, where 2 battery-lines intersect, and choose an alternative square, in order to keep one of these lines open. Nothing spectacular, but nevertheless one of my favourite duplexes, partly because dual avoidance is an idea to which I have given very little attention.

HOTF Ty 2001-3
1st Commend



- (a) B-> 1. Be2, Kd5(Ke5?); 2. Kf3, Rf8#
W-> 1. Kc6, Rxe4; 2. Bd6(Rd6?), Re7#
- (b) B-> 1. Re2, Ke5(Kd5?); 2. Ke3, Ba7#
W-> 1. Ke6, Bxe4; 2. Rd6(Bd6?), Bc6#

h#2 Duplex 5+9
(b) BSa4->h6

When black plays first the BB and BR must occupy e2, vacating their squares for the BK; the WK must guard e4, leaving open the line of the ambushed WB when the WR mates and vice versa. When white plays first the WK must move towards the embrace of the BS; the BR and BB must set up a battery by capture on e4; and d6, just vacated by the WK, must be blocked by whichever of the WB and WR will protect the battery mate. The term Helpmate of the Future (HOTF) was coined by Chris Feather in his booklet of 2000. The duplex form lends itself well to 4-solution problems, whether by twinning or 2 solutions in each part, and my first such problem was published in 1993, but this is, I think, by some distance my best. There is a pointed relation between the 2 parts, the black line-pieces making way for the BK, and the WK making way for the white line-pieces. The dual avoidance in all 4 parts is simple but complementary, and so are the 2 paired mates. The unobtrusive twinning does all that is necessary to facilitate the required pair of mates, and prevent the unwanted pair, again by complementary effects. It all clicks neatly.