



# MAT PLUS

---

No. 29

Spring 2008

---

General Editor: **Milan Velimirović**, Milentija Popovića 35/6, 11070 Novi Beograd, Serbia (mivel@sezampro.com) – Editor of Threemovers, Moremovers, Selfmates  
Twomovers: **Paz Einat**, 45a Moshe Levi Str, 74207 Nes Ziona, Israel (paz@pazeinat.com)  
Endgames: **Iuri Akobia**, 72B Iosebidge str. ap 132, Tbilisi 0160, Georgia (akobia@geo.net.ge)  
Helpmates: **Harry Fougiaxis**, Delvinou 4, GR-11363 Athens, Greece (harryfou@ath.forthnet.gr)  
Fairies: **Eric Huber**, CP 13-72, 024240 Bucharest, Romania (huberic@yahoo.fr)  
Retro/Math.: **Hans Gruber**, Ostengasse 34, D-93047 Regensburg, Germany (hg.fee@t-online.de)  
Experts: **Colin Sydenham** (English language supervisor), **Ilja Ketris** (Russian language supervisor)  
Web locations: [www.matplus.net](http://www.matplus.net) / [www.matplus.org.yu](http://www.matplus.org.yu)

*Mat Plus* & *Mat Plus Review* are issued quarterly and are successors of *Mat Plus – The Best of Chess Problems* (1994–1999, Vol. 1 & 2, Nos. 1–24). Yearly subscription: 40.– EUR (see details on Web site)

---

## Editorial

The revived magazine survived the revival year. As did the editor. My fears that it would be impossible to keep up with my ambitious conception have been wafted away by the readiness of chess problem friends to co-operate. The efforts of **Colin, Eric, Hans, Harry, Ilja, Iuri** and **Paz** made the work go smoothly and without delays. On the other hand, the fertility of writers provided quality articles to give the Review a durable value, something that in ten or twenty years from now will be as interesting reading as it is today.

Durability was the main reason for separating the magazine into two parts. The quality of the originals is only partially under our control. We can keep it from falling too low by refusing trivial problems, but there is no guarantee that those which are published will last. Therefore, they are directed to the “*Mat Plus*” booklet, and only those filtered by tourney judges will find a place in the conclusive volume “*Mat Plus Year Book*”.

My close friends tell me that, being a good Editor, I also deserve credit for a high quality magazine. However, there is the other side of the coin: I am not an equally good producer. Financially, the year 2007 was a catastrophe. When my business collapsed in mid-2005 and I decided to do something I really love for the rest of my life, I thought I could live by stretching my savings and produce a magazine which would be covered by subscriptions. Alas, already in the first year I have had to filch a lot from my rainy-day fund, so I fear that my calculation was not quite realistic (yet?). Thus, from now on I will be forced to sacrifice my popularity and pay more attention to the marketing. I’ll start with the invitation: subscribe to “*Mat Plus Review*”! Those of you who have not seen it yet don’t know what you are missing!

Milan Velimirović

# LIGA PROBLEMISTA 2008

## 1<sup>st</sup> Round: Helpmates 2 Moves

An unorthodox condition was stipulated for this round: a twin of a helpmate twomover is built by removal of the white king from the board. Another stipulation, although not implicitly required and therefore not mandatory, was that the authors should answer the question: “Why must the king go off the board?”. Among 72 entries by composers or composing pairs only a few offered a good answer, and consequently they have been ranked in the top places. It seems that the only realistic motivation for absence of the white king was a tempo, although the idea in the controversial No.829 is completely different and to our opinion brilliant. The author himself says (and the jury agree!): “A silly entry for a silly theme; I suppose most composers try to avoid such a twinning that has something artificial, transforming an orthodox position into an unorthodox one – they would prefer some twinning like ‘b) Kg4 to d8’ in the example. Solution (b) only re-establishes the orthodoxy that is violated by the twinning”.

Two compositions were clear candidates for the top spot, but opinions were divided. Finally, the jury decided to rank them “ex aequo”. No.817 doubles a paradoxical idea: with the white king on the board the mating piece is pinned and therefore the king must leave the a-file; without the white king the knight is already unpinned, but it cannot be utilized because White lacks a tempo move. No.764 is less subtle, but the realisation is very attractive with the white queen visiting all four corners of the board. A tempo motif in No.836 extends in two directions, one of which goes backward: en passant is not possible if white has a “retro-tempo” (Ke2-d1), while the solution in (a) needs a “forward-tempo” (Kd1-e2). No.842 is the last problem in which the (b) position cannot be sound if the white king is somewhere on the board (a tempo h6-h7 is sufficient!), though the symmetry makes it rather mechanical compared to the two winners.

All remaining problems satisfied the condition only formally, and most of them could have been even more economically constructed with conventional twinning, i.e. with change of the white king’s location on the board. The compositions ranked at places 6 through 9 got a slightly higher opinion than next 12 which share the points for the remaining three spots.

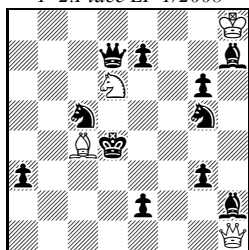
There was not enough time to check the entries for anticipations and there is a possibility that some, hopefully not many, will fail that test. Therefore the points for overall ranking will be calculated after the expiration of a three months period allowed for such claims.

The problems have been ranked as follows:

### [764] Miodrag Mladenović

Serbia

1–2.Place LP 1/2008



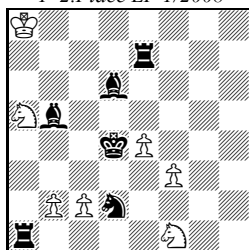
h#2    b) –♖h8    4+11

- a) 1.Bg1 Kg7 2.Be3 Qa1#  
b) 1.Ke5 Qa8 2.Kf6 Qh8#

### [817] Juraj Lörinc

Slovakia

1–2.Place LP 1/2008



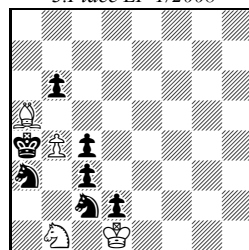
h#2    2111    7+6

- b) –♖a8  
a) 1.Re5 Kb7 2.Sc4 Sb3#  
1.Be5 Kb8 2.Bc4 Sc6#  
b) 1.Bb4 Sb3+ 2.Kc4 Sc3#  
1.Be5 Sc6+ 2.Kc4 Sxd2#

### [836] Pietro Pitton

Italy

3.Place LP 1/2008



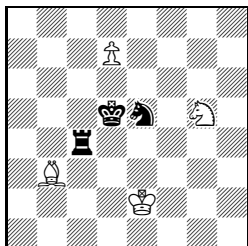
h#2    b) –♖d1    4+7

- a) 1. Sa1 Ke2 2.Sb3 Sxc3#  
b) 1.cxb3 Bxb6 2.Sb4 Sxc3#

[829] Michel Caillaud

France

4.Place LP 1/2008



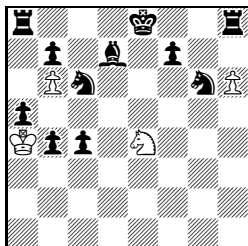
h#2 b) -♞c2 4+3

- a) 1.Kd4 d8=S 2.Rc3 Sd6#  
b) 1.Kd6 d8=K1 2.Rc6 Se4#

[842] Radomir Nikitović

Serbia

5.Place LP 1/2008



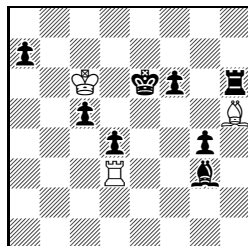
h#2 b) -♞a4 4+11

- a) 1.0-0-0?! 2.Sb8 Sd6#  
1.0-0 Kb5 2.Sh8 Sf6#  
b) 1.0-0?! 2.Sh8 Sf6#  
1.0-0-0 h7 2.Sb8 Sd6#

[775] Dušan Tadić

Croatia

6.Place LP 1/2008



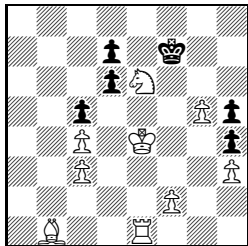
A) h#2 Ab) -♞c6 3+8

- B) duplex, Bb) -♞e6  
Aa) 1.Kc7 Rc3+ 2.Kd8 Rc8#  
Ab) 1.Kd5 Rb3 2.Kc4 Bf7#  
Ba) 1.Kb3 Rh7 2.Rb5 Rc7#  
Bb) 1.Kd5 Rxh5+ 2.Kc4 Re5#

[755] Menachem Witztum

Israel

7.Place LP 1/2008



h#2 2111 9+6

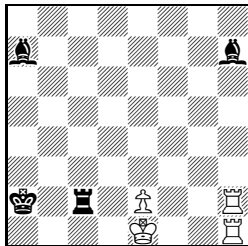
b) -♞c4

- a) 1.Kg6 Kd3 2.Kf5 Kd2#  
1.Kxe6 Kc3 2.Ke5 Kf3#  
b) 1.d5 Re4 2.Kg6 Rf4#  
1.Ke7 Be4 2.Kxe6 Bg6#

[738] Karol Mlynka

Slovakia

8.Place LP 1/2008



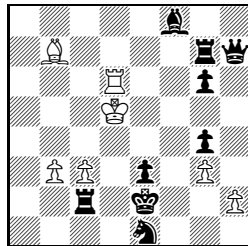
h#2 b) -♞c1 4+4

- a) 1.Kb1 e3 2.Ra2 0-0#  
b) 1.Rc1 e4+ 2.Ka1 R\*c1#

[839] Nikola Predrag

Croatia

9.Place LP 1/2008



a) h#2 a1) -♞d5 7+9

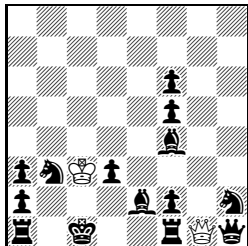
b) Pc3→d2  
b1) -♞d5

- a) 1.Kf3 Ba6 2.Rg2 Rf6#  
a1) 1.Be7 Rd5 2.Kf3 Rd2#  
b) 1.Kd3 Rc6 2.Rxd2 Ba6#  
b1) 1.Re7 Bd5 2.Kd3 Bf3#

[737] Karol Mlynka

Slovakia

10–21.Place LP 1/2008



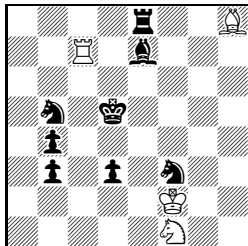
h#2 b) -♞c3 2+14

- a) 1.Re1 Qxf2 2.Bf1 Qxe1#  
1.Bh5 Qxh1 2.Sg4 Qxf1#  
b) 1.Kb1 Qg8 2.Rc1 Qxb3#  
1.Rd1 Qe1 2.Rb1 Qc3#

[741] Dieter Müller

Germany

10–21.Place LP 1/2008



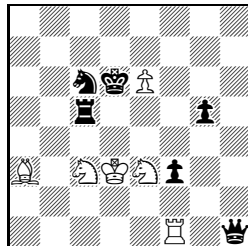
h#2 b) -♞f2 4+8

- a) 1.Se5 Se3+ 2.Kd4 Rc4#  
b) 1.Be5 Be5 2.Kc4 Sc3#

[742] Dieter Müller

Germany

10–21.Place LP 1/2008



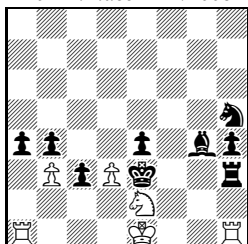
h#2 b) -♞d3 6+6

- a) 1.Ke5 Bb2 2.Kf4 Se2#  
b) 1.Qh7 Re1 2.Qc7 Sf5#

**[780] Emanuel Navon**

*Israel*

10–21.Place LP 1/2008



h#2                    2111                    6+9

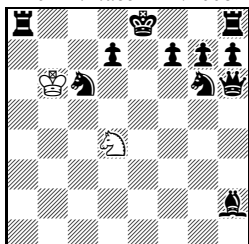
b) –♙e1

- a) 1.Kxd3 Rh2 2.Re3 0-0-0#  
 1.Kf3 Ra2 2.e3 0-0#  
 b) 1.Kxd3 Ra2 2.Re3 Rd1#  
 1.Kf3 Rh2 2.e3 Rf1#

**[785] Tomislav Petrović**

*Serbia*

10–21.Place LP 1/2008



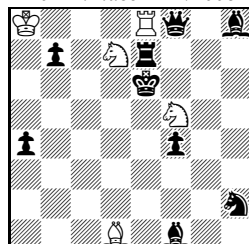
h#2                    b) –♙b6                    2+11

- a) 1.0-0-0 Sb5 2.Sb8 Sa7#  
 b) 1.0-0 Sxc6 2.Sh8 Se7#

**[810] Georg Pogranc**

*Austria*

10–21.Place LP 1/2008



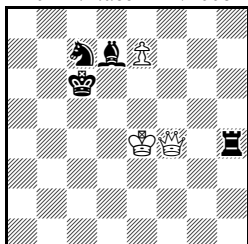
h#2                    b) –♙a8                    5+9

- a) 1.Kxd7 Kxb7 2.Re2 Bxa4#  
 b) 1.Kxf5 Bh5 2.Rg7 Rc5#

**[820] Slavko Radovanović**

*Serbia*

10–21.Place LP 1/2008



h#2                    2111                    3+4

b) –♙c4

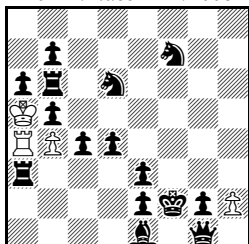
- a) 1.Rh5 e8=S 2.Rb5 Qxc7#  
 1.Bg4 Qf8 2.Kd6 e8=Q#  
 b) 1.Kd5 e8=Q 2.Bc6 Qec5#  
 1.Kb7 e8=S 2.Kc8 Qxc7#

**[837] Pietro Pitton**

*Italy*

(after T. R. Dawson, 1934)

10–21.Place LP 1/2008



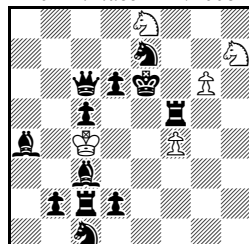
h#2                    b) –♙a5                    4+15

- a) 1. cxb ep+ Kxb6 2. d3 Rf4#  
 b) 1. Sc8 Rxa6 2. Rf6 Rxf6#

**[840] Radomir Nikitović**

*Serbia*

10–21.Place LP 1/2008



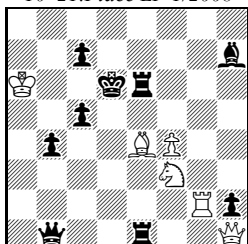
h#2                    b) –♙c4                    5+12

- a) 1.Rf6? ?! 2.Qd7 Sg7#  
 1.Qd7 Shf6 2.Rxf6 Sg7#  
 b) 1.Bf6? ?! 2.Qd5 Sf8#  
 1.Qd5 Se6 2.Bxf6 Sf8#

**[841] Radomir Nikitović**

*Serbia*

10–21.Place LP 1/2008



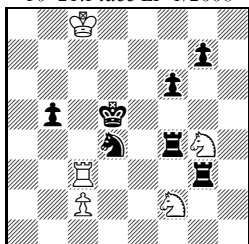
h#2                    b) –♙a6                    6+9

- a) 1.R6xe4 Rd2+ 2.Kc6 Se5#  
 b) 1.Qxe4 Se5 2.Kd5 Rd2#

**[843] Mihajlo Milanović**

*Serbia*

10–21.Place LP 1/2008



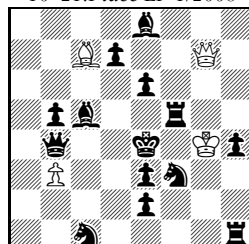
h#2                    b) –♙c8                    5+7

- a) 1.Rgxe4 Kd7 2.Ke5 Rc5#  
 b) 1.Rxc3 Sd3 2.Kc4 Se3#

**[845] Mihajlo Milanović**

*Serbia*

10–21.Place LP 1/2008



h#2                    2111                    4+14

b) –♙g4

- a) 1.Rf7 Kh5 2.Kf5 Qg6#  
 1.Sh2+ Kh3 2.Kf3 Qg2#  
 b) 1.Kd3 Ba5 2.Qe4 Qc3#  
 1.Kd5 Qa1 2.Qd4 Qa8#

Each author with a non-ranked but correct problem will get one point for participation (regardless of the number he had submitted).

Jury: Belgrade problemists' circle coordinated by Milan Velimirović

### Participants:

Aaron Hirschenson, Israel – 733, 734; Andreas Schönholzer, Switzerland – 719; Bjørn Enemark, Danmark – 816, 819; Bogoljub Trifunović, Serbia – 815(c); Borislav Ilinčić, Serbia – 832; Boško Milošeski, Macedonia – 797, 798, 799; Boško Nikić, Serbia – 860, 861(c); Dieter Müller, Germany – 741, 742, 743; Dieter Müller & Rolf Wiehagen, Germany – 744, 745; Dragan Petrović, Serbia – 788; Dragoljub Đokić, Serbia – 803, 804(c); Dusan Tadić, Croatia – 739, 760, 775; Emanuel Navon, Israel – 780; Georg Pogranc 808, 809, 810; Georgi Hadži-Vaskov, Macedonia – 855, 856, 857; Gorazd Kodrić, Serbia – 811(c); Gorgi Litarov, Macedonia – 853; Ilija-Iko Hadži-Vaskov, Macedonia – 850, 851; Jozef Holubec, Slovakia – 754; Juraj Lörinc, Slovakia – 817; Karol Mlynka, Slovakia – 737, 738; Menachem Witztum, Israel – 755; Michel Caillaud, France – 829; Mihail Croitor, Moldova – 689; Mihajlo Milanović, Serbia – 843, 844, 845; Miodrag Mladenović, Serbia – 764; Nikola Miljaković, Serbia – 824(c), 826(c), 862; Nikola Predrag, Croatia – 839; Pietro Pitton, Italy – 836, 837, 838; Radomir Nikitović, Serbia – 840, 841, 842; Ricardo de Mattos Vieira, Brazil – 818; Sive Siveski, Macedonia – 852; Slavko Radovanović, Serbia – 820, 821, 822; Slobodan Šaletić, Serbia – 830, 831, 832; Tode Milosiev, Macedonia – 854; Tomislav Petrović, Serbia – 786, 787, 800; Živa Tomić, Serbia – 878, 879, 880.

## LIGA PROBLEMISTA 2007 FINAL RESULTS

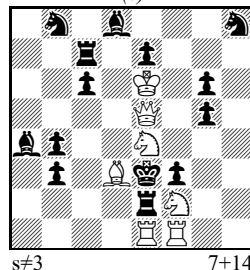
Grandmaster Petko Petkov signalled an almost identical anticipation of the problem by Selivanov and Azhusin ranked at 4th place in the last round of Liga Problemista 2007 (diagram: 1.Bb1! ~ 2.Sf5+ Kd2 3.Sb3+, 1.. Sf7 2.Qf5+ Kf4 3.Qxg5+, 1.. Sd7 2.Qxg5+ Kd4 3.Qf5+, 1.. Bb5 2.Sd6+ Kd2 3.Sf4+). The problem is disqualified and all entries ranked 5-12 move up one place. The 12th place remains void since there were no reserve problems in this round.

This resulted in a few changes in the table published in MP 28:

Michel Caillaud, France **57(44)/3**  
 Ricardo de Mattos Vieira, Brazil **50(8)/4**  
 Juraj Lörinc, Slovakia **25(10)/1**  
 Menachem Witztum, Israel **25(7)/1**  
 Georg Pongrac, Austria **25/2**  
 Rade Blagojević & Milomir Babić, Serbia **25/1**  
 Frank Richter, Germany **22(5)/3**  
 Petko A. Petkov, Bulgaria **20(18)/1**  
 Darko Šaljić, Serbia **20/1**  
 Georgi Hadži-Vaskov, Macedonia **18/4**  
 Marjan Kovačević, Serbia **16(9)/1**  
 Boško Milošeski, Macedonia **14(4)/4**  
 Michael Barth, Germany **14(3)/2**  
 Mario Parrinello, Italy **13(9)/1**  
 Christer Jonsson, Sverige **13(2)/1**  
 Emanuel Navon, Israel **11(10)/1**  
 Mihajlo Milanović, Serbia **11(4)/3**  
 Miodrag Mladenović, Serbia **10(9)/1**

Uri Avner, Israel **9(8)/1**  
 Misha Shapiro, Israel **8/1**  
 Živko Janevski, Macedonia **7(5)/1**  
 Slobodan Šaletić, Serbia **7(2)/1**  
 Slavko Radovanović, Serbia **5(1)/3**  
 Bjørn Enemark, Danmark **2(2)/1**  
 Radomir Nikitović, Serbia **2(1)/3**  
 Borislav Gadanski, Serbia **2/1**  
 Miroslav Subotić, Serbia **2/1**  
 Philippe Robert, France **2/1**  
 Živa Tomić, Serbia **2/2**  
 Gorazd Kodrić, Serbia **1/3**  
 Nikola Miljaković, Serbia **1/2**  
 Dragoljub Đokić, Serbia **1/1**  
 Milan Mitrović, Serbia **1/1**  
 Aleksandr Semenenko, Ukraine **0/1**  
 Jorge Joaquín Lois, Argentina **0/1**  
 Tode Ilievski **0/1**

**Petko A. Petkov**  
**Venelin Alaikov**  
*2.hm Schach-Echo 1973*  
 (v)

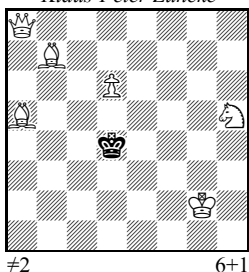


# ORIGINAL PROBLEMS

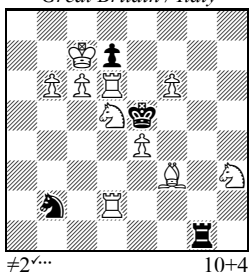
**Judges 2008:**

- Twomovers: **Milan Velimirović** (Serbia)
- Threemovers: **Darko Šaljić** (Serbia)
- Moremovers: **Aleksandr Feoktistov** (Russia)
- Endgames: **Ilham Aliev** (Azerbaijan)
- Selfmates: **Andrey Selivanov** (Russia)
- Helpmate twomovers: **Ricardo Vieira** (Brazil)
- Helpmate moremovers: **Rolf Wiehagen** (Germany)
- Fairy problems: **Paul Raican** (Romania)
- Retro & Math: **Gerd Wilts** (Germany)

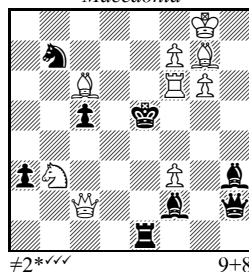
**876. Siegfried Hornecker**  
*Germany*  
*In Memoriam*  
*Klaus-Peter Zuncke*



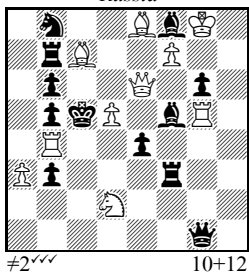
**877. Marco Guida**  
*Christopher Reeves*  
*Great Britain / Italy*



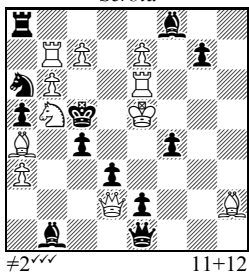
**878. Živko Janevski**  
*Macedonia*



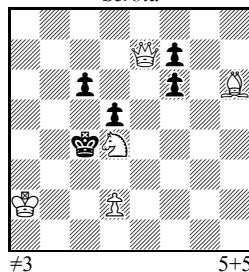
**879. Pavel Murashev**  
*Russia*



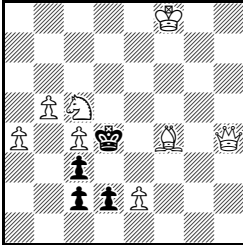
**880. Dragan Stojnić**  
*Serbia*



**881. Petrašin Petrašinović**  
*Serbia*

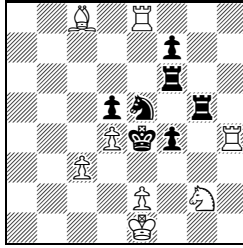


882. Ramutis Juozenas  
*Lithuania*



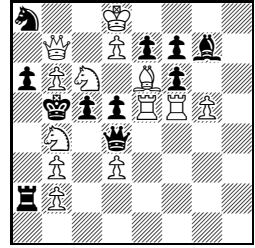
≠3 8+4

883. Ramutis Juozenas  
*Lithuania*



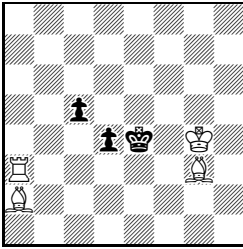
≠3 8+7

884. Dragan Stojnić  
*Serbia*



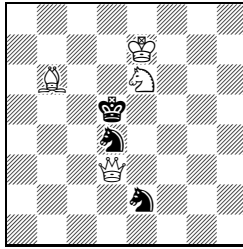
≠3 13+11

885. Valeriy Rezinin  
*Belarus*



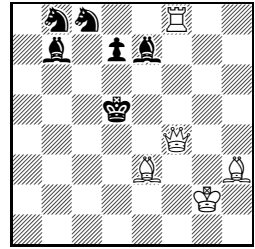
≠4 4+3

886. Mikhail Kostylev  
Aleksandr Melnichuk  
*Russia*



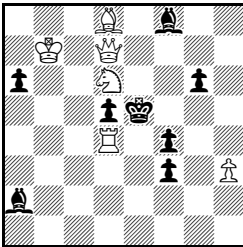
≠4 4+3

887. Ramutis Juozenas  
*Lithuania*



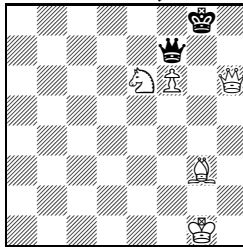
≠4 5+6

888. Ramutis Juozenas  
*Lithuania*



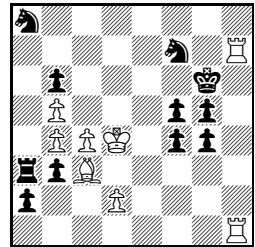
≠4 6+8

889. Baldur Kozdon  
*Germany*



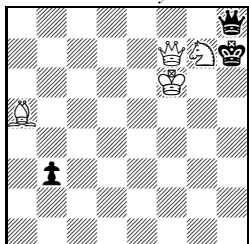
≠7 5+2

890. Grigory Popov  
*Russia*



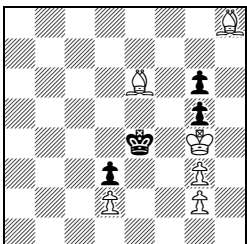
≠7 8+11

891. Baldur Kozdon  
Germany



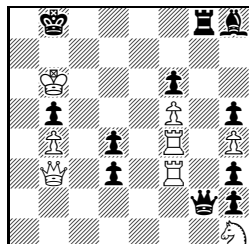
≠8 4+3

892. Aleksandr Shilin  
Russia



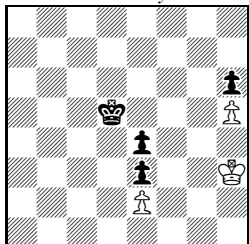
≠9 6+4

893. Borislav Stojanović  
Serbia  
Dedicated to Steven Dowd



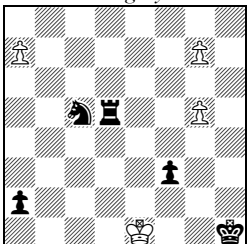
≠11 8+11

894. Siegfried Hornecker  
Germany



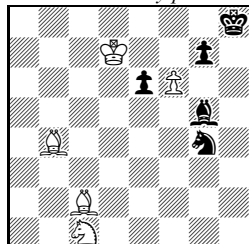
= 3+4

895. János Mikitovics  
Hungary



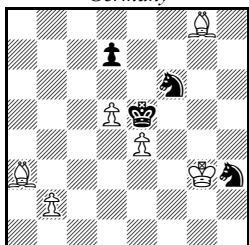
= 4+5

896. Luis Miguel Martin  
Spain  
Dedicated to my parents



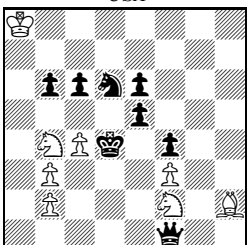
+ 5+5

897. Gerhard Josten  
Germany



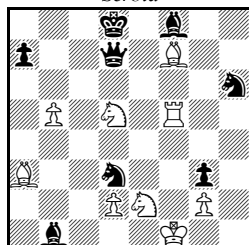
+ 6+4

898. Kevin Begley  
USA



+ 8+8

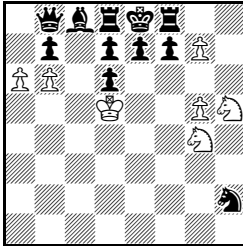
899. Mirko Marković  
Serbia



= 9+8

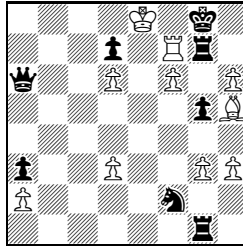


900. Sergei I. Tkachenko  
*Ukraine*



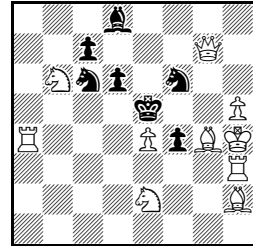
= 7+11

901. Darko Hlebec  
*Serbia*



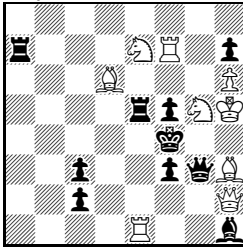
+ 10+8

902. Živko Janevski  
*Macedonia*



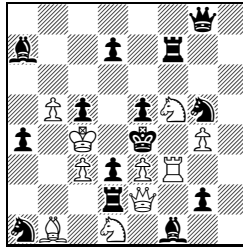
s≠3 10+7

903. Juraj Lörinc  
*Slovakia*  
*after Vukota Nikoletić*



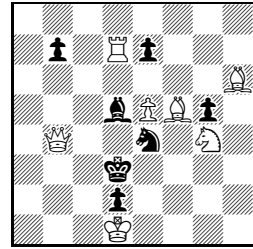
s≠3 9+10

904. Živko Janevski  
*Macedonia*



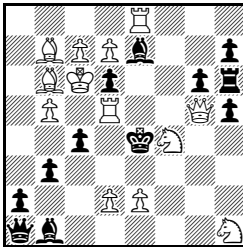
s≠3 10+14

905. Karol Mlynka  
*Slovakia*



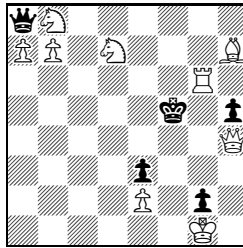
s≠4 7+7

906. Aleksandr Azhusin  
*Russia*



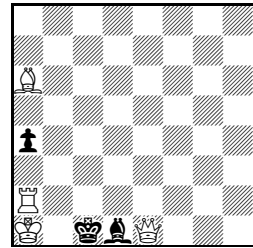
s≠4 13+12

907. Ivan Soroka  
*Ukraine*



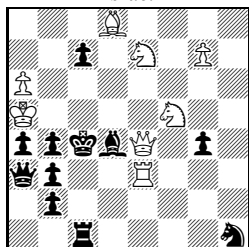
s≠5 9+5

908. Oleg Paradsinskiy  
*Ukraine*



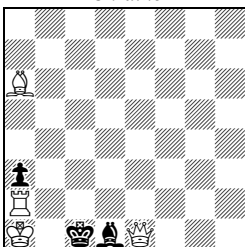
s≠6 4+3

**909. Leonid Lyubashevsky**  
**Leonid Makaronez**  
*Israel*



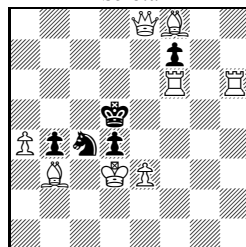
s#8 (C?) 8+11  
 b) ♠h1-h5

**910. Oleg Paradsinskiy**  
*Ukraine*



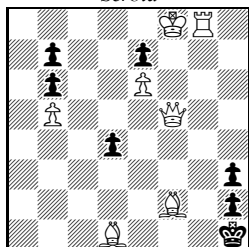
s#9 (C?) 4+3

**911. Milomir Babić**  
**Rade Blagojević**  
*Serbia*



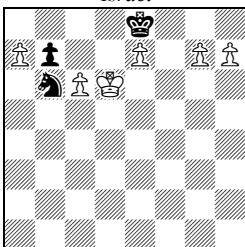
s#12 (C?) 8+5

**912. Žarko Pešikan**  
**Milomir Babić**  
*Serbia*



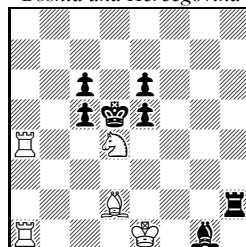
s#12 (C?) 7+7

**913. Jacob Mintz**  
*Israel*



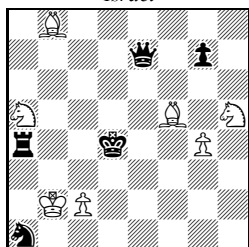
s#23 (C?) 6+3

**914. Fadil Abdurahmanović**  
*Bosnia and Hercegovina*



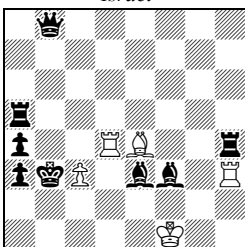
h#2 2111 5+7

**915. Yehuda Lubton**  
*Israel*



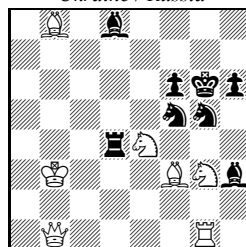
h#2 7+5  
 b) ♖b8→c1

**916. Menachem Witztum**  
*Israel*



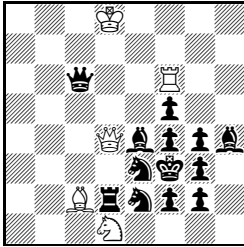
h#2 2111 5+8

**917. Aleksandr Semenenko**  
**Vadim Vinokurov**  
*Ukraine / Russia*



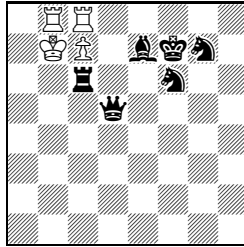
h#2 2111 7+8

918. Živko Janevski  
Macedonia



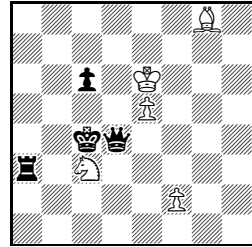
h#2      2111      5+13

919. Sergey I. Tkachenko  
Ukraine



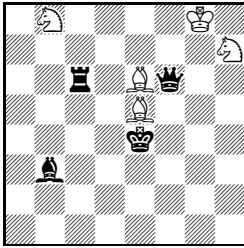
h#2.5      211...      4+6

920. Leonid Makaronez  
Israel



h#3      211...      5+4

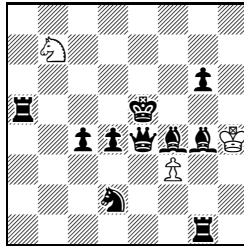
921. Marcos Roland  
Brazil



h#3      5+4

b) ♖b3→g3

922. Aleksandr Bulavka  
Belarus

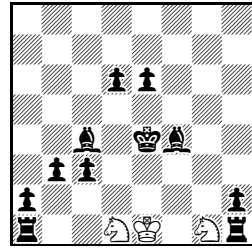


h#3      3+10

b) ♕e5→e6

c) ♜g6→g2

923. Mechislovas Rimkus  
Lithuania

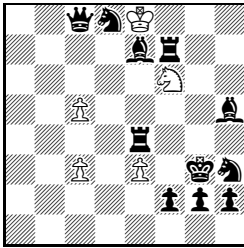


h#3      3+11

b) ♕e4→d4

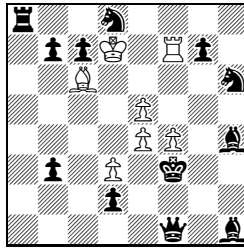
c) ♜c4→a8

924. Borislav Gadjanski  
Serbia



h#3      211...      5+11

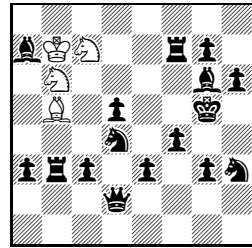
925. Christopher J. A. Jones  
Great Britain



h#3      7+12

b) a1=a8

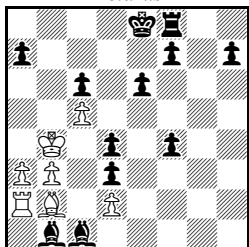
926. Vadim Vinokurov  
Aleksandr Semenko  
Russia / Ukraine



h#3      4+16

b) ♞h3→g4

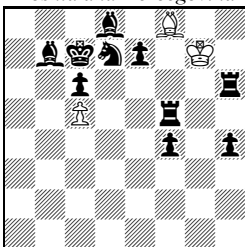
927. Valery Liskovets  
Belarus



h#4 7+12

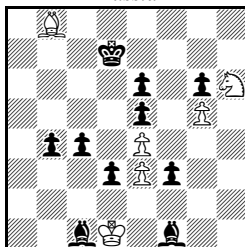
- b) ♖b1→a6
- c) h#2 after the 1st white move in a)

928. Fadil Abdurahmanović  
Bosnia and Hercegovina



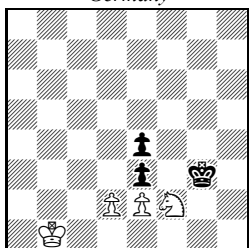
h#4.5 3+10

929. Anatoly Styopochkin  
Russia



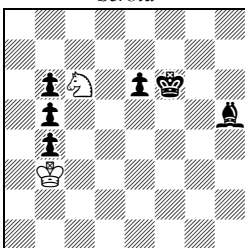
h#4.5 6+10

930. Mirko Degenkolbe  
Germany



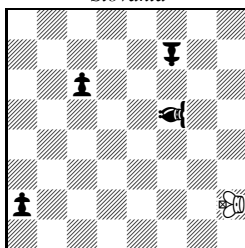
h#6 4+3

931. Miroslav Babić  
Žarko Pešikan  
Serbia



h#7 211... 2+6

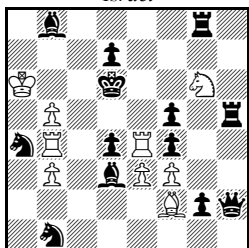
932. Karol Mlynka  
Slovakia



#2 1+4

- UltraSchachZwang
- ♚ = SuperTransmutingKing
- ♚ = Dummy King
- ♚ = Fers
- b) ♜c6→g5; c) ♚h2→b4
- d) ♚h2→e1; e) ♚f7-g8

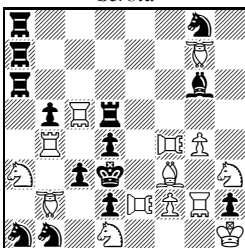
933. Paz Einat  
Israel



#2\* 9+13

AnnanChess

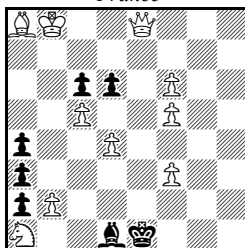
934. Miodrag Mladenović  
Serbia



#3 14+14

- ♚ = Pao
- ♚ = Rookhopper
- ♚ = Bishophopper

935. René J. Millour  
France

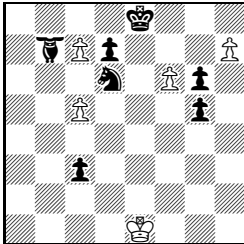


#22 10+7

MarsCirce

**936. Semion Shifrin**

*Israel*



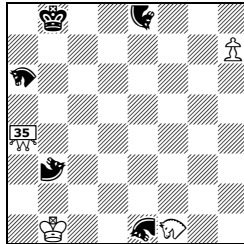
s#9 Circe 5+7

Maximummer

♙ = Bishopopper

**937. Yoshikazu Ueda**

*Japan*



h#2 PWC 4+5

Transmuted Kings

♙ = Zebra

♘ = Camel

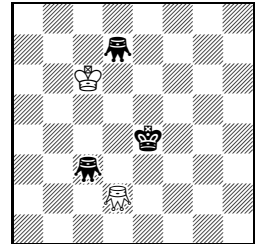
♞ = Antelope

♛ = (3,5) Leaper

**938. Guy Sobrecases**

*France*

*Dedicated to Eric Victor Crisan*



h#3 ParrainCirce 2+3

Lortap

♙♘ = Grasshopper

a) 211111

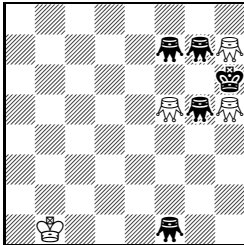
b) ♜c3→a3; d) ♜c3→e3

c) ♜c3→c6; f) ♜c3→f6

g) ♜d7→f1; h) ♜d2→g3

**939. Karol Mlynka**

*Slovakia*



h#3 Parrain Circe 4+5

Andernach Chess

♙♘ = Grasshopper

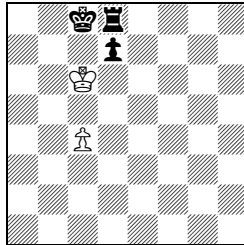
b) ♜g5→e5

c) ♜g5→e8; d) ♜f1→h1

**940. Alexander Yelizarov**

*Eric Huber*

*Russia / Romania*



h#5.5 Köko 2+3

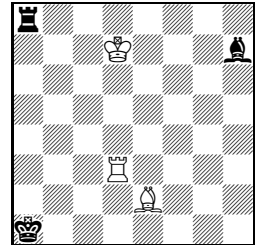
Köko

Maximummer

211...

**941. Eligiusz Zimmer**

*Poland*



h#2 Madrasi 3+3

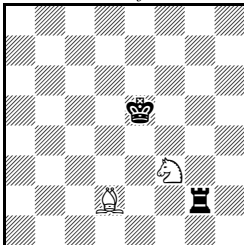
Madrasi

b) ♔a1→b8

c) ♔a1→g8

**942. Peter Harris**

*South Africa*



h=5.5 2+2

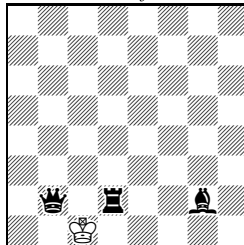
PatrolChess

Maximummer

Sentinelles pion adverse

**943. Peter Harris**

*South Africa*



hs#3 1+3

Maximummer

Sentinelles

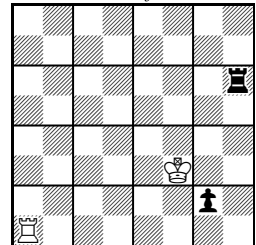
ChameleonChess

Antisupercirce

211...

**944. Peter Harris**

*South Africa*



hs#3 Grid Chess 2+2

Maximummer

PatrolChess

ChameleonChess

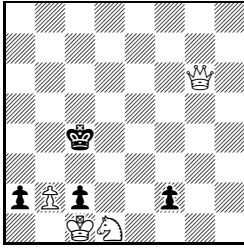
Supercirce

b) ♔f3→f1

945. Imre Kirchner

József Pásztor

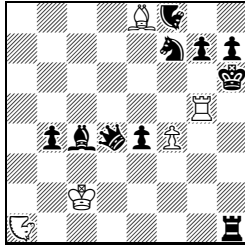
Hungary



hs≠3 211... 4+4

946. Mario Parrinello

Italy



hs≠3 5+10

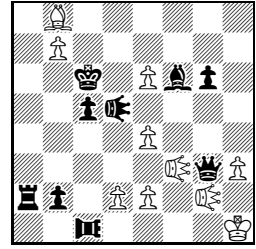
♞ = Nightrider

♞ = Locust

b) ♞a1→d1

947. Mario Parrinello

Italy



hs≠3 10+9

Circe

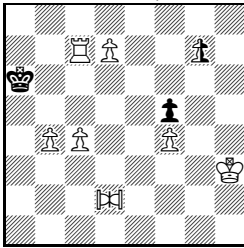
♞ = Pao

♞ = Leo

b) ♞b7→c7

948. Arnold Beine

Germany



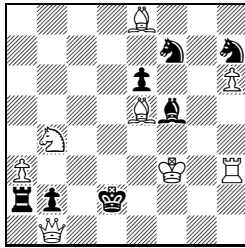
sh≠7\* 7+2+1N

♞ = Equihopper

949. Miroslav Babić

Žarko Pešikan

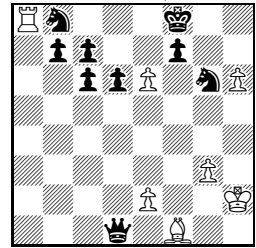
Serbia



sh=25 8+7

950. Günther Weeth

Germany



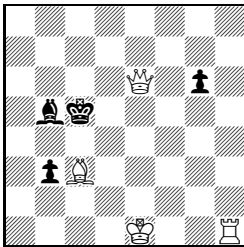
-5 & ≠1 7+9

Proca retractor without forward defense Anticirce

951. Kevin Begley

USA

dedicated to Michel Caillaud



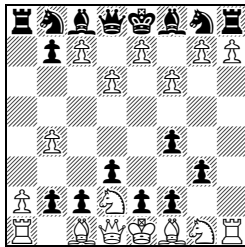
≠1^ AP 4+4

Parrain Circe

952. Kevin Begley

Kostas Prentos

USA / Greece



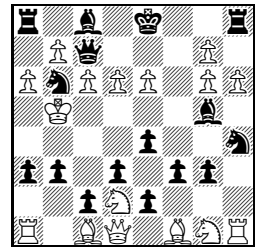
PG 18.0 16+16

Parrain Circe

953. Kevin Begley

Kostas Prentos

USA / Greece



PG 24.0 16+16

Parrain Circe

## DEFINITIONS OF FAIRY PIECES AND CONDITIONS

**AndernachChess:** On making a capture, a unit (except a King) changes colour (more exactly, it takes the colour of the opposite side); a neutral piece moved by White becomes black...). A “new” white Rook appearing on a1 or h1, or a black Rook on a8 or h8, can castle

**AnnanChess:** Pieces move normally except when standing in front of another friendly piece, when they move only as that piece. The phrase “in front of” means immediately above for White and immediately below for Black. The genre is known also as Southern Chess (theme of Japanese Sake T. Eretria 2005)

**Antisupercirce:** When a capture is made, the capturing unit can be replaced on any empty square. A Pawn is immovable on its 1st rank. Unless otherwise stated, captures on the rebirth square are forbidden. A Pawn is immovable on its 1st rank.

**Chameleonchess:** Chameleon Chess: Officers change after their move, they become another officer, according to the cycle: Q→S→B→R→Q

**Circe:** When a capture is made, the captured unit (except a King) is replaced on its rebirth square if it is empty; otherwise, the captured unit vanishes.

**Grid Chess:** A piece, when it moves, must cross at least one line of the grid. The usual grid divides the board in 4 squares squares. Otherwise, the grid is special.

**Kōko:** A move is possible only if the piece moved arrives on a square next to another unit.

**Leo:** Moves like a queen but captures an enemy unit by hopping along queen-lines over another unit of either colour. Check is therefore given over another unit. (The same is behaviour of Pao and Vao, only their moves are restricted to rook and bishop lines respectively).

**Locust:** Again the move is along queen-lines, but can only move by capturing an enemy unit, and this it does by hopping over the unit to the next square beyond, capturing as it goes. (JMR)

**Lortap:** is Anti-PatrolChess. A unit may capture or give check only if it is unguarded by friendly units.

**Madrasi:** A piece of the side to move is paralysed if it is threatened by an opposite unit of the same kind. This rule applies to King in Madrasi Rex Inclusiv but not in Madrasi.

**MarsCirce:** To capture, any unit return at first on its rebirth square (according to the Circe rules) which must be unoccupied, and then make the capture from this square.

**Maximummer:** Only the longest moves are allowed

**ParrainCirce:** the single move following a capture, the captured unit (except a King) accomplish, from its capture square, an exact copy of that next move. If the arrival square is occupied or if the journey bring it out of the board, the captured unit vanishes.

**PatrolChess:** Captures can be made and checks given only if the capturing or checking piece is guarded (or “patrolled”) by a friendly unit. Non-capturing moves are played as normal.

**PWC = Platzwechselfirce or Interchange Circe:** When a capture is made, the captured unit (except a King) is replaced on the square the capturing unit just leaves. A Pawn is immovable on its 1st rank.

**Sentinelles:** When a piece (not a Pawn) moves, a Pawn of the colour of its side appears on the vacated square if it is not on the first or the last rank, and if there are less than 8 Pawns of that colour on the board.

**Sentinelles pion adverse:** after a move by a Piece of one side, the added pawn is of the opposite colour.

**Supercirce:** When a capture is made, the captured unit (except a King) can be replaced on any empty square. (Exception to the rules by default : A Pawn is immovable on its 1st rank.)

**Ultraschachzwang:** Black must give check, when he can.

**Retractor.** In a Retractor problem, there are two phases: the retro phase (or retroplay) and the forward phase. In the retro phase, the two sides alternatively take back (retract) their moves. White begins. In the forward phase, there is a stipulation to satisfy.

- A **Proca Retractor** is a defensive retractor: Black opposes White’s aim. The side that retracts decides about the type of possibly “uncaptured” piece.

The stipulation of the forward play is usually direct mate or selfmate. White must avoid Retromate during the retroplay: if the stipulation is direct mate and if Black has the possibility to mate White in the course of the retroplay, he will do so. In “semi-Proca”, Black will not take a possible chance to mate White.

- **Proca without forward defense (WFD):** In a normal Proca retractor, black can defend by taking back a move which results in a position in which black can reach the aim. This forward defense isn’t allowed for “WFD” condition.

## Fairy pieces

**Antelope:** (3,4) Leaper.

**Bishopopper:** As grasshopper, but moves only along bishop-lines.

**Camel:** 1,4 leaper. Camel from e5 can leap to d2, b4, b6, d8, f8, h6, h4 or f2.

**Dummy piece:** a powerless unit that can't move.

**Equihopper:** Moves along any line over another unit of either colour to a square situated such that the hurdle stands at the mid-point between the Equihopper's departure and arrival squares. The English Equihopper cannot pass over an obstruction other than the hurdle when playing along Queen-lines. The non-stop/French Equihopper does not have this restriction. Unless otherwise stated, the non-stop Equihopper is meant.

**Fers:** (1,1) Leaper (a Bishop that can move only to the fields immediately next to it)

**Grasshopper:** Moves along queen-lines, but must hop over another piece of either colour and land on the next square beyond. (JMR)

**Kangaroo:** moves like the Grasshopper on Queen lines, but needs two hurdles instead of one.

**Nightrider:** (or S-rider) A line-piece which moves performing one or more knight-leaps in a straight

line in a single move. Nightrider from a1 can reach (or capture) b3, c5 and d7 or c2, e3 and g4 (but cannot pass occupied square!)

**Pao:** Moves like a Rook but captures an enemy unit by hopping along rook-lines over another unit of either colour. Check is therefore given over another unit.

**Rookhopper:** As grasshopper, but moves only along rook-lines.

**Rook-Kangaroo:** moves like the Rookhopper on Rook lines, but needs two hurdles instead of one.

**Siren:** moves like a Queen and captures like a Locust

**SuperTransmutingKing:** King which definitively takes the nature of the checking piece (and loses his royal attribute)

**Transmuted Kings:** when a King is in check, he moves only like the checking unit

**Triton:** moves like a Rook and captures like a Rook-Locust

**Vao:** Moves like a Bishop but captures an enemy unit by hopping along bishop-lines over another unit of either colour. Check is therefore given over another unit.

**Zebra:** (2,3) Leaper. Zebra on e5 can move to c2, b3, b7, c8, g8, h7, h3 or g2.



## Solutions – Mat Plus No. 27

### Twomovers

**738. Hauke Reddmann, Milan Velimirović**

1...d3 2.cxd3#

1.c3? (2.cxd4#) 1...d3 2.cxb4#, 1...Bg4!

1.c4! (ZZ) 1...d3 2.cxd5#, (1...bxc3/dxc3 2.Qa3/d4#, 1...Bh3(-)/Bh7(-) 2.cxd5/Sd7#)

3+1-fold setting of the Liga Problemista 2007 2# theme. HR – basic matrix and fine-tuning, MV – actual setting (Authors).

“Inspired” (to spared you long-winded details :-)) by the Liga Problemista 2# theme (2/2007). Basic idea and fine-tuning by me, actual matrix by Milan (HR). Nice problem with e.p (MC).

**739. Aaron Hirschenson**

1... Bxe5 2.Rd6#, 1... Sd8 2.Bd5#

1.S~? 2.Qf6,Qf7# (A,B), 1... Rf4!

1.Se4? ~ 2.Qf6#(A), 1... Bxe5 2.Qf7#(B), 1... Rd4!

1.Sd3! ~ 2.Qf7#(B), 1... Sd8 2.Qf6#(A), 1... Kd5 2.Sf4#, 1... Rf4 2.Sc5#

Some “meta-difficulty” as the try 1.Se4? Rd4! would be more “natural” than the solution 1.Sd3! (both

correcting 1.S~?), especially since after the latter nothing happens on e5 anymore (HR).

**740. Milan Velimirović**

1... Kd5 2.e4#, 1... Kf5 2.Sd6#, 1... Rd6 2.Sxc3#

(1.Ba7? Rc4! = set play)

1.Be5! ~ 2.Qd3#, 1... Kd5 2.Sxc3#, 1... Kf5 2.e4#,

1... Rd6 2.Sxd6#, (1... Rd1,Rc4 2.Qf3,Sd6#)

Lacny 2x3 – a rare Bishop key for a set-play form; set play is repeated after the 1.Ba7?/Bb6? (Author).

Beautiful “Lacny” mechanism. It’s interesting that problem is correct even without bPc3. But I am assuming that author put this pawn to reduce number of defenses by bRc6. Actually I would even consider adding bPb6. This will prevent move 1.Ba7? so there will be a unique try 1.Bxb6? Rc3!. This try repeats set-play. Although I do not care a lot if there is no try justifying set-play I know that there are many composers that do not share my opinion (MM).

Re: If anything is added, that should be the WPa7(!) – it is more likely to catch a solver or two with a wrong key (1.Bb6) (MV).



Two changed mates after kings flight can't be all, I suspected... and after some delving into the details I observed a cyclic mate shift with respect to the set. I bet half of the naive solvers will miss it, since the king flights are so much more prominent (HR).

#### 741. Emanuel Navon

1. Qd7? ~ 2.Qxe7,Bf3#, 1... e6!  
1. Qc5! ~ 2.Qxe7#, 1... e6 2.S-#, 1... f6 2.Sf4#, 1... Sxc7 2.Sxc7#, 1... g3 2.B-#, 1... f5 2.Bf3#, 1... Qxd3+ 2.Bxd3#

A wonderful classic problem, even as I typed I found yet another variant involving the perfectly working batteries. Too bad this style is nearly extinct... (HR).

#### 742. Vasyi Dyachuk

1... Bc7 2.Bxb7#, 1... Sc4 2.Qe4#  
1.Sb5? ~ 2.Se3#, 1... Bc7 2.Rxd4#, 1... Sc4 2.Bxb7#, 1... Rd6!  
1.Sxb7? ~ 2.Se3#, 1... Bc7 2.Sd6#!, 1... Sc4 2.Sc5#, (1... Rd6,Kc4 2.Sxd6,Se3#)

Zahorujko, Goethart (Author).

1.Sxb7! ... as you see here. I can't say the problem is outright bad, but there is a sloppiness in almost each detail. To nail down only the \$%&§ obvious: Shift everything to the right to get rid of the obstructive bishop (HR).

#### 743. Nikola Stoley

1.Be3? ~ 2.Sc5,Sf6(A,B), 1... Sxd2!  
1.Rxf7? ~ 2.Bxf5#, 1... Sxd4 2.Sc5#(A), 1... Rf4 2.Sf6#(B), 1... Rgx5!  
1.Bb7? ~ 2.Bxd5# 1... Rxd4 2.Sc5#(A), 1... Sf4 2.Sf6#(B), 1... f4!  
1.Rc3! ~ 2.Re3#, 1... exd4 2.Sc5#(A), 1... f4 2.Sf6#(B), (1... Bd3,Qg1 2.exd3,exf3#)

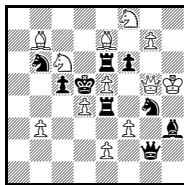
A collection of boring trivial variants. What's the point? (HR).

#### 744. Milan Velimirović (after Hugo Knuppert)

1... Qxe5 2.Sxb6#, 1... Rxe5 2.e4#, 1... Qxc6 2.Qd8#, 1... Rxd4 2.Se7#  
1.Qd2! ~ 2.Se7#, 1... Qxe5+ 2.Sxe5#, 1... Rxe5+ 2.dxe5#, 1... Qxc6 2.Sxb6#, 1... Rxd4 2.e4# (1... cxd4 2.Rb5#)

Makes the full use of attractive Knuppert's mechanism (744a) to produce an Ideal Ruchlis. [P.S.: I could not figure out what is the role of BQg2!?] (Author)

Change of pin and cross-check, with some mate/parade transfer (HR).



#2\*

12+9

#### 744a. Hugo Knuppert

1.pr Skakbladet 1997-99

1... R6xe5,R4xe5,Rxd4,cxd4  
2.g8=Q,e4,Sb4,Sb4#  
1.Qd2! ~,R4xe5+,R6xe5+,  
Rxd4,cxd4,Rxc6 2.Sb4,de5,  
Sxc5,c4,Qa5,g8=Q#

#### 745. Paz Einat

1... exd4(a) 2.Qe6#(A), 1... exf4(b) 2.Re6#(B) , 1... Sd1 2.Qd3#

1.Sf5? ~ 2.Sg3#, 1... exd4(a) 2.Qxd4# , 1... exf4 b  
2.Qe6#(A), 1... Kxf4 2.Sd6#, 1...g1=Q!

1.Qe6?(A) ~ 2.Qxe5#, 1... Sc4 2.Qf5#, 1...Kxd4!

1.Qc1! ~ 2.Qe3#, 1... exd4(a) 2.Re6#(B), 1... exf4(b)

2.Qxf4#, 1... Sd1/Sc4 2.Qb1#, 1... Kxd4 2.Rb4#

Zaguroiko 3x2 with split reciprocal changes; Additional changes (Author).

The non-tries Sfd5/Sed5 are extremely misleading (and maybe they could be made into real ones by adding a guard on f4) and the key I found only by pondering what's the role of the Rb5 (if not 1.Rxb3? Sc3!) (HR).

#### 746. Siegfried Hornecker

1.Ke5? Bg7+ 2.Sf6#, 1... Qb8+ 2.Sd6#, 1... Qxc7+!

1.Ke3! b5+/dxc2+/dxc1Q+/g1Q+/gxh2+/gxh4+ 2.Sc5/Sc3/Sd2/Sf2/Sg3/Sg5#

Is this a task? Six discovered checkmates and four discovered checks by black... Still, as a problem it's a bad construction so if it isn't a task it won't be good. (Author)

Note this is a double task (the cross checks are strictly against P moves) so the originality is probably given. Still, the author deserves a spanking (e.g. zombies Rd1/Bc1). It costed me five minutes to construct that away, and another quarter to double the content! (See new Mat Plus?) (HR).

Is superceded by Hauke's 809 in MP28. Based on his setting I found a meredith and some other better settings. Compared to what Hauke or I found, the quality of this is very low (SH).

## Threemovers

#### 747. Mihail Croitor

1.Qa8! ~ 2.Se6 (3. Qb8#) 2... Sc6 3.Qxc6#; 1... Kc5 2.Qd8 (3.Se6,Ra5#) 2 ... Sc6/Sd5 3.Se6#; 1... Kc7 2.Ra6 (3.Sb5#) 2 ... Sc8 3.Qxc8#

#### 748. Vladimir Kozhakin

1.Sc3+? Ke3 2.Qd4+ Kf3 3.Qf4#, 1... Kc2!

1.Qb6? Ke4!, 1.Kg2? Ke4!

1.Qb8! (~) 1... Ke2(Kd2) 2.Qb2+ Kd3,Kf3,K~1 3.Qc2,Qg2,Rc1#; 1... Ke4 2.Qf4+ Kxd5,Kd3 3.Rd6,Qe3#

To my opinion it is better to put the WQ on c8 – then the white pawn can be taken away from board (MC).

#### 749. Mirko Marković

1.Rb1/Rc2? e5!

1.Ra1! (~), 1... e5 2.Kf2 ~,Kf5 3.Qb1,Ke3#, 1... exd5

2.Qf4+ gxf4 3.Bxd5#, 1... Kxd5 2.Qf4 ~ 3.e4#, 1...

Ke5 2.Qf4+ Kd5 3.e4#, 1... d6 2.Bxe6 ~ 3.Qf5#, 1...

B~ 2.Rxg5

This can be called a "Masked Bristol" (MV).

## Moremovers

### 750. Steven Dowd

1.Bxc4 f3+ 2.Ke1! f2+ 3.Kf1 e3 4.Qd3#, 3... dxc4 4.Qd2#, 3... b3 4.Qc3#, 3... Ke2 4.Qxf2#

A position using a “Teilweise, freie form” (Ebert, Kegelschach) – partial, free form – Kegel, as yet unnamed, that I call a “rank” or “horizontal” Kegel.

There is one possibly misleading try: the other sacrifice key (Kraftopfer)1. Bxe4?, hopes for both 2. Sd2 and mates in 3 2... dxe4 3. Qxc4#, 2... f3 Sxf3#, and this try has an additional plan by removing the support of the f3 pawn, 2. Kf3, with the idea of Qxe4#, Od2#, etc. Since it is a form of “Schachschutz” (check prevention) in the try (it does not prevent the check, which would be a significant aesthetic flaw, but weakens its effects, which to continue in my use of the German, might be called Schachverschwaechung, Check weakening), this makes it an especially attractive try to the human eye. Only the two sacrifices at the outset make sense for white, the questions being, “which one?” and “how to continue correctly after the correct one?”

However, 1. Bxe4 b3! and there is no mate in 4. Similarly, there are “tries” on move two, the non-trivial try 2. Kf1? immediately and not 2 ... Ke3? which loses to 3. Qd2#, but rather 2. Kf1? e3! and the ZZ tempo-duel has been lost by white, who will need 3 more moves to mate. This provides some anti-reversal to the thematic content of the problem. 2. Ke1! f2+, 3. Kf1, but 2. Kf1? f2! “Kegelprobleme” are often seen as novelty problems; however here I feel the thematic content shown elevates it beyond that designation (Author).

### 751. Rudolf Larin

1. Sbx3+? (b1) Kd6!, 1. Saxe3+? (c1) Kc5!  
1. Re3! ~ 2.Rd4+ (a1) Ke5 3.Rdxe4+ (a) Kd5 4.Rd4# (A), 3... Kxf6 4.Rf3#  
1... Sd6 2.Sbx3+ (b1) Ke5 3.Sxe4+ (b) Kd5 4.Sec3# (B), 3... Kf4 4.Sxd6#  
1... Sc5 2.Saxe3+ (c1) Ke5 3. Sxe4+ (c) Kd5 4.Sec3# (C), 3/... Kf4 4. Sxe5#  
(1... e5 2. Ke7 [3. Sbx3#] Rc1 3. Bxf7+ Kc6 4. Sa7#)

Три тематических варианта (вместе с угрозой), реализующие также тему «пришёл-ушёл-вернулся» (a1-a-A, b1-b-B, c1-c-C).

Переятановка ладьи d1 на f1 добавляет вариант:

1... Rxf2 2. Rxe4 [3. Rbd4#] e5 3. Ke7 и 4. Sbx3#.

In short: Three thematic variations (including threat) realizing theme “arrives-vacates-returns” (Author).

A very hard to solve, interesting 4 mover. Even once I worked the continuation out, I had to backtrack to figure out why everything worked the way it did (SD).

### 752. Karol Mlynka

a) 1.Bc8? b4(a) 2.Bd7 Kxa6 3.Bb6(A) b4 4.Kc6(B) b3 5.Bc8 #, 1...Ka4!

1.Bd5!(C) (-); 1... b4(a) 2.Bb3 Kxa6 3.Kc6(B) Ka5 4.Bb6+(A) Ka6 5.Bc4#; 1... Ka4(b) 2.Kb6(E) ~ 3.Sc7 b4 4.Sb5 b3 5.Sc3#, 2... b4 3.Sxb4 Ka3 4.Sd3+ Ka4 5.Sb2# – model mate

b) 1.Bd5!(C) b4!

1.Bb2 ! (-); 1... b4(a) 2.Kc6(B) b3 3.Sc5(D) Kb4 4.Ba6 Ka5 5.Bc3#; 1...Ka4(b) 2.Bd5(C) Ka5 3.Kb7 Ka4 4.Kb6(E) b4 5.Sc5(D)# (3...b4 4.Bc6 b3 5.Bc3#) – changes of 2nd moves & mates.

(author notes in the solution!)

Interesting twin. I prefer (a) to (b) but must applaud the author for both finds, which do mesh well together. The duals after Ka5 in (b) disturb a bit (SD).

### 753. Mihail Kostylev, Aleksandr Melnichuk

a) 1.Be4! g5 2.Sf3+ Kf1 3.Sh2+ Ke1 4.Sg4 Kf1 5.Se3+ Ke1 6.Bg2 ~ 7.Sc2#

b) 1.Bb1! d4 2.Kc2 d3+ 3.Kc3 Kd1 4.Sf2+ Kc1/Ke1 5.Sxd3+ Kd1 6.Bc2# (switchback)

c) 1.Sc4! Kf1 2.Se3+ Ke1 3.Kb2 Kd2 4.Sf4 Ke1 5.Sd3+ Kd2 6.Sc4#

A nice “round-up at the OK Corral.” Pleasant, and each “twin” shows something just a little bit different. Also good of the authors not to try to split this up into two problems and opting instead for uneven solution lengths (which I am sure someone will criticize!) – shows integrity in my opinion. You can't rate these things too highly, but they do what they intend to! (SD).

### 754. Leonid Makaronez, Leonid Lyubashevsky

1.Sf6+Kxf5 2.Sd7+Kg4 3.e4 Bxe4 4.Sf6+Kf5 5.Sd5+ Kxe5 6.Qf6+Kd5 7.Se3#, 5... Kg4 6.Sde3+ Kh3 8.Qxh5#

Not hard, but very nicely done. The S switchback is a real plus. (SD).

### 755. Siegfried Hornecker

1.Kc6 Ka5 2.b3 Ka6 3.b4 Ka7 4.Kc7 Ka6 5.c4 Ka7 6.b5 Ka8 7.c3 Ka7 8.b6+ Ka6 9.b7 Ka5 10.b8Q Ka4 11.Qb4 mate

Black rex solus and set stalemate. Of course it's a simple pawn endgame so I hope it's not anticipated. I still like it how all moves are the only ones. One may say it's a tablebase endgame but even then I just can assure you it wasn't extracted by systematical searching (ok, I used the computer to compose it but not with a special program. I just searched randomly for positions with black rex solus and set stalemate).

So one can say, the computer made 40 to 50 percent of the problems. (Author)

Na, Siegfried, auch in der Nalimov gestöbert? :-)(HR).

This is a hard one to rate. It was certainly enjoyable to find the small twists and turns leading to the exact mate instead of just the sure win, but it is hard to rate

it too highly, since it can be found in the databases. In short, I enjoyed it – enough said, I think (SD). Where's a theme? That's not a real problem, it's more basic zugzwang tactics. Not even an underpromotion... :( (SH).

## Endgames

### 756. Steven Dowd, Marko Ylijoki

1.Kxb7!/i Bxa7 2.Kxa7 c3 3.b4! e4 (Black is losing by one move here, with BTM, the position is a draw) 4.Re8 winning/ii

main A) 4... Kb3 5.b5 c2 6.Rc8 e3 (6... Kb2 7.b6 c1=Q 8.Rxc1 Kxc1 9.b7 e3 10.b8Q +-) 7.b6 e2 8.b7 e1Q 9.b8Q+ Ka3/Ka4 10.Qd6+/Qf4+ +-  
main B) 4... Kd3 5.b5 e3 (5... c2 6.Rd8+ etc.) 6.b6 c2 7.Rd8+ Ke2 (7... Kc3 8. b7 +-) 8.Rc8 Kd1 9.b7 e2 10.Rd8+/iii Kc1 11.b8Q e8Q 12.Qf4+ +-

i/ Thematic try 1.Rxb7? Bxa7! (1... Bd4? 2.Rc7 Kd3/Kxb2 3.Kb8/Rxc4 +-) 2.Kxa7 c3 3.b4 e4 4.Re7 Kb3! 5.b5 c2 6.Rc7 e3 7.b6 e2 8.b7 e1Q 9.b8Q Ka4!! 10. Rc4+ Ka3! 11.Qd6+ Kb2! 12.Qd4 Kb1! 13.Qb6+ (13. Rb4+? Qxb4 =) 13... Kc1 14.Qc5 Qd2!! =

Description: White has two basic choices in this position: 1.Kxb7 or 1.Rxb7. 1.Rxb7 is appealing, as it would appear to provide more lines for the rook; whereas the white king blocks the rook, and since 1... Bxa7 is forced, there would appear to be little difference between the two, with a preference for the rook move. Yet this continuation only draws, even though Black's defense must be precise, with the continuation 9... Ka4!! providing a paradoxical feel to that razor-sharp defense.

Even after 1.Kxb7, Black can hang on for a time, but despite his best efforts, he will lose as in this line White can coordinate his promoted queen and rook to win against the Black queen, advanced pawn, and king. And after 9... Ka4!! Black still has chances to go wrong until move 14, at which time white will have exhausted his resources, his pieces not properly coordinated to deal with the advanced pawn.

We searched the HvH database and found no similar positions or a study from the start position. We also searched the major endgame texts, especially those that include studies. Averbakh was the most helpful in showing rook plus pawn versus pawns, which arises quickly in the study; wins for both sides were shown, as were draws, but nothing along the line of this study specifically. (Authors)

1.Kxb7 Bxa7 2.Kxa7 e4 and... After evident play starts the play from EG tablebases. Shure, Becker and Akobia's endgames were constructed in similar way, but there is a big difference! The study would look better without first 2 moves (MC).

### 757. Mihail Croitor

1.Rxc2/i f2/ii 2.Rxf2 g3 3.Rf1 Rh5+ 4.Kg1 Reh6 5.Rf6+! Rxf6 6.Ra8+ Kb7 7.Ra7+ Kb8 8.Rb7+=, or 7... Kb6 8.Ra6+=.

i) 1.Rxe5? Rxe5 (1... f2? 2.Rxe6+ Kb7 3.Rxc2 f1Q+ 4.Kh2 g3+ 5.Kxg3 Qd3+ 6.Kf4 (Kh2, h4)=) 2.Rxc2 Re1+ 3.Kh2 Re2+-

ii) 1... Re1+ 2.Kh2 R1e2 3.Kg3 fxg2 4.R2c6+ Ka5 5.Rc1=

This is a real tough one. I don't see any way for white to save himself: 1. Rxe5 and 1. gxf3 all seem to fail. After 1. Rxe5 black can recapture or promote to queen with f2. I think I see a positional draw 1. Rxe5 f2 2. Rxe6+ Kb7 3. Rxc2 f1Q+ 4. Kh2 g3+! 5. Kxg3 6. Qd3+, which is drawn.

But then 1... Rxe5 wins, or? The check on e1 forces the WK to h2 and then Re2 looks powerful.

1.gxf looks like it loses too, the check on e1 seems to be destructive each time.

In-between checks by white don't seem to accomplish anything.....

But aha – and someone had to lead me here – 1. Rxc2 and a later Rf6+ with perpetual or stalemate, very nice (SD).

I solved it with PC but had the correct first few moves without. It's a little fun to see the glooming black mate but I don't think it's more than medium. It's not bad, though (SH).

### 758. Siegfried Hornecker

1.Sc4+/i Kc7! 2.Sxd2 e3+ 3.Sdf3 e2! 4.Bxe2 g5 5.Sh3!!/ii g4/iii 6.Sg5 gxf3 7.Se6+!/iv Kd6! 8.Bf1!! Bxf1/v 9.Kb8/vi Be2 10.a8Q f2 11.Qa3+! wins

i- 1.Ba4? Kc7 2.Bd1! e3+ 3.Sf3 g5 4.Sc4 g4 5.Sxe3 gxf3 6.Sd5+ Kc8 6.Bxf3 Bxf3 stalemate

ii- 5.Ba6? and similar moves lead to a draw only: 5...g4 6.Bb7 gxf6 and either 7.Sxf3 Bh1 with positional draw or 7.Bxf3 Bxf3+ 8.Sxf3 Kc8 with positional draw, too.

iii- Black also has to be careful. After 5...Bxh3 white wins with 6.Se1! Be6 7.Bf3 but it won't be easy. However, at good play, on move 13 black must leave c7. However, the move 5...g4 prevents 6.Sf4 since 6...Bxf3+ would draw.

iv- for the same reasons as in variation I it is not successful to take on f3

v- Not much choice here. One just has to care about the black bishop so white must avoid any check on g2@a8 (in the following move, too, so he can't go to b7).

vi- Well, as said in IV, 9.Kb7? still leads to a diagonal check after f2 and Bg2 (in any order). Now everything is over and black just can't build a fortress (Author).

Hm... Siegfried announced that study is incorrect – black has a draw... after my analyze I think it's cooked... (MC).

A nice key, putting forth a nice presentation, but after 1... Kxb5 don't both 2.Se3 and 2.Sxd2 win? I will assume I am missing something! (SD).

Some positional draws but the main line is not as good. One would expect something exciting in the end. There's only the highlight at move 5 (SH).

### 759. János Mikitovics

a) 1.g6!/i Kxd6 2.g7 Rg1 3.a5!!/ii Kd5/iii 4.g8Q+ Rxb8+ 5.Sxg8 Kc4 6.Kc7!/iv Kxb4 7.Kb6 Kc4 8.Sf6!/v b4 9.Se4 Kd3 10.Sc5+! Kc4 11.Kc6 wins.

i) 1.d7? Kd6 2.Kc8 Rc1+ 3.Kd8 Rf1 4.Ke8 Re1+=; 1.axb5? Kxd6#; 1.a5? Kxd6= (1...Ke6? 2.g6 Rg1 3.Kc8 Kxd6 4.g7 Rxb7 5.Sf5+-) ; 1.Kc7? Rc1+ 2.Kb8 Kxd6 (2...Kc6? 3.axb5+ axb5 4.g6 Rg1 5.Sf5 Kd7 6.g7 Rg5 7.Kb7 Rg1 8.Ka6 Rg5 9.Kb6 Rg2 10.Kxb5+-) 3.axb5 axb5=]

ii) 3.axb5? Rxb7 4.Sf5+ Kd5 5.Sxg7 axb5=

iii) 3...Rxb7 4.Sf5+ Kd5 5.Sxg7 Kc4 6.Kc7 Kxb4 7.Kb6+-

iv) 6.Se7? Kxb4 7.Sc6+ Ka4 8.Kc7 b4 9.Sxb4 Kxa5= (9...Kxb4? 10.Kb6+-)

v) 8.Sh6? b4 9.Sg4 b3=; 8.Kxa6? b4 9.Sf6 b3=; 8.Se7? b4=

b) 1.Sf5!/i bxa4 2.Kc8!/ii Ra7 3.d7! Ke4 4.Sg3+/iii Kf3/iv 5.g6!/v a3 6.Sf5! Kf4 7.Sd4!/vi a2 8.Sb3 /Sc2 wins.

i) 1.Kc8? Kc6 2.g6 bxa4 3.Sf5 Ra7 4.Kb8=

ii) 2.g6? a3 3.Se7+ Kxd6 4.g7 Rb8+ 5.Sc8+ Rxc8+ 6.Kxc8 a2 7.g8Q a1Q=

iii) 4.Sd4!? Ra8+! (4...a3 5.Sc2+-) 5.Kb7 Rg8! 6.Sc6 (6.Sc2 Kf5 7.Kc7 Kxg5=) 6...a3= (6...Rg7? 7.Kc8+-) ; 4.Sd6+!? Kd5 5.Sb5 Ra8+! (5...axb5 6.d8Q+) 6.Kb7=

iv) 4...Ke5 5.Se2! (5.Sf1? Ra8+=) 5...a3 6.Sc3+-

v) 5.d8Q? Ra8+ 6.Kc7 Rxd7 7.Kxd8 a3! 8.Sf5 (8.Sf1 Ke2!; 8.g6 a2!) 8...Ke4 9.Sd6+ Kd5=

vi) 7.g7? a2 8.d8Q Ra8+=

Two nice keys, two nice problems with a nice linkage between the two, making the twin form more than just coincidence (SD).

### 760. Mirko Marković

1.exd7 a1Q+ /i 2.Kxa1 Rg1+ 3.Ka2 /ii Ra1 4.Kb3 /iii Rb1+ /iv 5.Ka4 Rb8 6.Sc8 Bc7 7.Bc4+ Kb7 /v 8.Bd5+ Ka6 9.Ka4 +-

i- 1... Rg1 2.Bc4+ Ka7 3.Sb5+ Kb7 4.Bd5+ Ka6 5.Kxa2 Ra1+ 6.Kb3 Rb1+ 7.Ka4 +-

ii- 3.Kb2? Be5+ ~ 4... Bf6 -+

iii- 4.Kxa1? Be5+ 5.Kb1 Bf6 6.Se8 Bd8 7.Be6 Bg2 -+

iv- 4... Rxa3+ 5.Kc4 Rc3+ 6.Kd4 +-

v- 7... Rb5 8.Bxb5 Kb7 9.Kb4 Bg2 10.a4 Bh3 11.a5 Bxa5 12.Kxa5 Kc7 13.Se7 +-

### 761. Darko Hlebec

1.Rg1+ Sf1 2.Rxf1+ /i Bxf1! /ii 3.Re3+! Bxe3 4.Qxf1+!! /iii Kxf1 5.Sxe3+ Kg1 /iv 6.Sg4+!! /v Kh1 7.Sf2+ Kg1 8.Sg4+ positional draw

i- 2.Qxc2? Rxa3! 3.Qxd2+ Kxd2 -+

ii- 2... Kxf1 3.Qxc2 Bxc2 4.Se3+ Bxe3! 5.Rxa1+ d1Q+ 6.Rxd1+ Bxd1+ 7.Kxe3=

iii- 4.Qxc2? d1Q+ 5.Qxd1+ Rxd1 -+

iv- 5... Ke1 6.Sxc2+ Kd1 7.Sxa1=

v- Sxc2? Kh1 7.Se3 d1Q+ -+; 6.Sd1+? Kh2! 7.Bb8+ Kh1 8.Sf2+ Kg1 9.Sh3+ Kf1 -+

A fun little romp (SD).

Seems I missed the positional draw. However, bad introduction (too brutal) (SH).

## Selfmates

### 762. Živko Janevski

1.Sb8! ~ 2.Rd6+ Rxd6 3.Qxd6+ Kxd6#; 1... Se8 2.Qd6+ Sxd6 3.Rxe5+ Kxe5#; 1... Sxf5! 2.Qb5+ (2.Qd6+? Sxd6!) Kxe6 3.Qxe5+ Kxe5#; 1... Rxf5 2.Qd3+ Kxe6/exd3 3.Qd6+/Rd6+ Kxd6/Kxd6#; 1... Sxe6 2.Qc4+ Kd6 3.Qc5+ Sxc5#; 1... Rxe6/Qxe6 2.Qc6+ Rxe6/Qxe6 3.fxe4+ Kd6#; 1... Qxe7 2.Qb5+ Qc5 3.Qc4+ Qxc4#

1.Sa7? Sxe6!

### 763. Leonid Makaronez

1.Qxd7? (~) ; 1... Kd5 2.g8=B+ Ke5 3.Qg7+ Bxg7 4.Rf5+ Kxf5#; 1... Bxg7 2.Re8+ Kd5+ 3.Re5+ Kxe5 4.Qf5+ Kxf5# (dual: 4.Qe6+ Kxe6#); 1... Bxg5!

1.g4? (~) ; 1... Bxg5 2.Sf3+ Ke4 3.Qg6+ Kd5 4.Rd1+ Sxd1#; 1... Bxg7!

1.Qg6! (~); 1... Kd5 2.g8=B+ Ke5 3.Qg7+ Bxg7 4.Rf5+ Kxf5#; 1... Bxg7 2.Re8+ Kd5+ 3.Re5+ Kxe5 4.Qf5+ Kxf5#; (1... Bxg5 2.Sf3+ Kd5 3.Rd1+ Sxd1#)

Nice problem with black battery creation in Zugzwang and exchange of functions between wQ and qR (sacrifice on f5). The short variant in solution is not very satisfyingly in relation to the try 1.g4? (FR).

### 764. Paul Vatarescu, Ion Murarasu

1.Se8! (~); 1... h4 2.a5+ Kb5 3.Kd4 Ka4 4.e4 Kb5 5.Qxb3+ Rxb3#; 1... hxg4 2.Kd3 ~ 3.Be4 ~ 4.Bc7+ Kc5 5.Sxb3+ Rxb3#

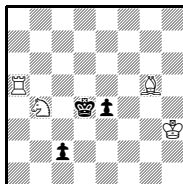
Active white king in two variants, direct and indirect black batteries. Slightly "old fashioned" strategy (FR).

## Helpmates

### 765. Michael McDowell

a) 1.g1=B Se4 2.Be3 Bg3#; b) 1.g1=R Bf2 2.Rg4 Rf5#; c) 1.g1=S Re2 2.Sf3 Se6#

Three black promotions for self-block combined with cyclic change of white roles. The composer sends for reference the problem 765a, however as this involves moving a thematic piece each time, it can hardly be considered as showing the idea at all (HF).



765a. János Csák  
Sakkélet 1993

- a) 1.c1=R Bd2 2.Rc4 Rd5#  
b) 1.c1=B Sb2 2.Bc3 Bf6#  
c) 1.c1=S Rc5 2.Sd3 Sc2#

h#2 b) ♖b4-a4 4+3  
c) ♙g5-c7

Nice little packet of promotions (SD).

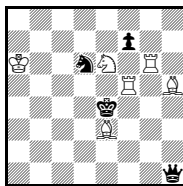
**766. Vladimír Kozhakin, Andrey Dikusarov**

1.Sc2 Rb2 2.Se3 Rg1#, 1.Rc3 Rh8 2.Re3 Sf2#  
Gate openings and self-interferences (HF).

**767. Odette Baudoin**

1.Sxe6 Bd6 2.Ke4 Sc3#, 1.gxf5 Re5+ 2.Kd4 Bc3#  
Simple but pleasant captures for flights with mates on the same square. Pity that the same black piece could not be arranged to carry out the captures, for an additional guard is needed on e4. The wSd1 could stand on a2 to have model mates, but it would then be totally out of play (HF)

Many thanks to Guy Sobrecases for submitting the problem 767a for comparison (HF).



767a. David Shire  
The Problemist 2005

- 1.Qxh5 Rc5+ 2.Kf3 Sd4#  
1.Sxf5 Bf3+ 2.Ke5 Bf4#  
1.Kxf5 Bd4 2.Qe4 Rf6#  
1.Kxc3 Rg2 2.Sc4 Rf3#

h#2 4111 6+4

**768. Abdelaziz Onkoud**

1.Sb2 Bc8 2.Sc4 Bb7#, 1.e3 Qa4 2.Ke4 Bf3#, 1.Re6 Qa1 2.Ke5 Rf5#

Pins of the same knight by the white queen along three different lines (HF).

**769. Georg Pongrac**

a) 1.Bd3 Sd2 2.Kd4 Sef3#; b) 1.Bd2 Sc6 2.Kd3 Sfe5#  
The set battery cannot work directly for the black king is too far away, so the white knights have to switch their places to make it work indirectly. A very pleasant Meredith, which strangely did not find a place in the Belgrade Internet Ty 2007 award (HF).

**770. Vladimír Kozhakin, Andrey Dikusarov,  
Harry Fougiaxis**

1.Sd5 a4 2.Kc4 Qc2#, 1.Qd5 axb4+ 2.Kc6 Be8#  
Anticipatory black self-pins and reciprocal white roles. This is a version of the originally submitted setting: my only contribution was arranging the wK to participate and the authors were kind enough to include my name in the composers' list, many thanks! (HF).

**771. Christer Jonsson**

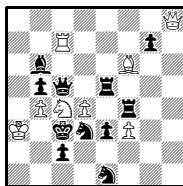
a) 1.Sxe5 Sf4 2.Sg4 Rxh3#; b) 1.Bxd5 Bd4 2.Bc4 Sc5#  
Black direct self-pins followed by white indirect unpins to open the queen guarding lines. Battery mates would be commonplace, even if such unpins with the white piece staying put are also well-known (HF).

**772. Ioannis Kalkavouras**

1.Qd3 Rd4 2.Kxd4 Qc3#, 1.Qf3 Re4+ 2.Kxe4 Qe3#  
Rich blend of anticipatory black self-pins with anti-Bristol interferences, sacrifices and delayed magnet manoeuvres. The individual elements may be familiar, but I could not spot any earlier problem with all of them packed in a single setting (HF).

**773. Živko Janevski**

1.Kxd4 exd5 2.Rxd5 Qxg7#, 1.Kxe4 Sxf5 2.Qxf5 Qe8#  
The theme set in Liga Problemista 2007/I round (sacrifices for Black's direct self-pins) in an apparently original presentation with cheating white masked batteries and exchange of black roles. Ioannis Kalkavouras sent a more economic setting, 773v, which was further improved by the composer himself; the author wishes to have the version published as a joint composition (HF).



773v. Živko Janevski  
Ioannis Kalkavouras  
773v Mat Plus 27 2007

- 1.Kxe4 dxc5 2.Rxc5 Qg8#  
1.Kxd4 Sxe5 2.Qxe5 Qd8#

h#2 2111 8+11

**774. Christer Jonsson**

1... Sb4 2.Qxf8 Rd3+ 3.Kc5 Rd5#, 1... Sxc3 2.Qxh3 Kc2 3.Ke3 Bc5#

Nice long-range captures by the black queen to provide flights to her king yield a Zilahi with models (HF).

**775. Christopher J. A. Jones**

1.Sf5 Bxd5+ 2.Kd6 Bb7 3.Se6 Rd5#, 1.Sb7 Rxd5 2.Sb5 Rf5 3.S5d6 Bd5#

Reciprocal white self-unpins accompanied with pleasant black play (exchange of the knights' roles, unpin/square-block). Pity that the move Rf5 also guards a flight square, but I guess that we probably ask for too much! (HF).

The further adventures of a rook and a bishop... (SD).

**776. Misha Shapiro**

a) 1.Be6 fxg4 2.Bxf7+ Bxf7 3.hxg2 Bc4#; b) 1.Rxg8 fxg8=B 2.gxf3 Bf7 3.fxg2 Bc4#; c) 1.Sxf8 exf8=R 2.Qxf7+ Rxf7 3.Bc2 Rb7#; d) 1.Se5 cxd6 2.Sxf7 Rxf7 3.Qc2 Rb7#

Reciprocal batteries ending to double checkmates in TF mode; Phenix certainly adds spice (HF).

**777. Chris Feather**

1...b8=Q+ 2.Rc8+ Qb3 3.Rc7 Qxd5 4.O-O-O Qa8#  
1...bxa8=S 2.Sf8 Sb6 3.Qa8 Sxc4 4.Qd8 Sd6#

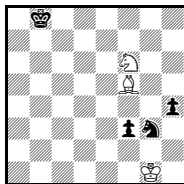
The first solution with the S mate is nowhere near as spectacular as the machinations the promoted queen has to go through to mate. That actually adds quite a bit to my appreciation of this one - the mighty queen must take a route that to human eyes appears perilous and without reward (the cross-checks are a wonderful touch) until you see the point. Nicely crafted and I love minimalists... (SD).

**778. Christer Jonsson**

1... Bxh8 2.Kd2 Se5 3.Kc3 Sc4+ 4.Kb4 Sxa5 5.Kxa5 Bc3#, 1... Bd2 2.Kxd2 Sxa5 3.Kc3 Sc4 4.Kb4 Se5 5.Ka5 Sc6#

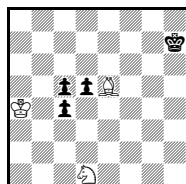
Zilahi, of course, and at first I didn't like the capture key 1... Bxh8 but then realized it provided such a nice little piece of dissonance over the second key 1... Bd2! – I really like the second solution the best, could one call a5 a Brennpunkt for this problem? (SD).

Problems for comparison: **778a-c**.



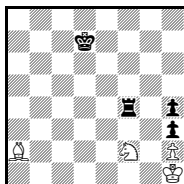
**778a. Aurel Karpati**  
*dedicated to Erich Bartel*  
*Problemkiste 1993*

1.Kc7 Sh5 2.Kd6 Sxg3 3.Ke5  
Se4 4.Kf4 Sf6 5.Kg3 Sh5#



**778b. Jorge J. Lois**  
**Jorge M. Kapros**  
*6 pr N. Pletenyov-55 JT,*  
*Uralsky Problemist 2005*

1.Kg6 Sb2 2.Kf5 Sxc4 3.Ke4  
Se3 4.Kd3 Sd1 5.Kc4 Sb2#



**778c. Chris Feather**  
*Sachová skladba 1999*

1... Bb1 2.Ke6 Sd3 3.Kf5  
Sxf4+4.Kg4 Sxh3 5.Kxh3 Bf5#

1... Be6+ 2.Kxe6 Sxh3 3.Kf5  
Sxf4 4.Kg4 Sd3 5.Kh3 Sf2#

**779. Steven Dowd, Mirko Degenkolbe, Rolf Wiehagen**

1.Kg5 Bb1 2.h5 Bc2 3.Kh6 Bd1 4.Bg5 Be2 5.h4 Bf1 6.h3 gxh3 7.Kh5 Bg2 8.Kh4 Bh1 9.Kxh3 a6 10.Bh4 Bg2#

WB-zigzag manoeuvre from edge to edge by single-step moves only is not new, of course. But each of

the following features could be new (neither in the PDB nor in my own collection I could find them shown before): zigzag to a corner, switchback after the zigzag (there exist switchbacks after shorter zigzags, though), and vacation of a zigzag square. Also the black play contributes to the contents: Umnov chain (only 6.h3 is not an Umnov), Platzwechsel, clearance, switchbacks too. And last not least, there is also some interplay between Black and White: Pawn Zajic and in-time freeing bK's mating square (Rolf Wiehagen).

Interesting play with switchback of both bishops (very nice corner-move of the wB to free h3) and an exactly defined white tempo move (FR).

**Fairies****780. Karol Mlynska**

Set play: 1...BLc6 2.Ll1a1 #, 1.Ll1b3? zz BLh1~ 2.f8=Q#, 1...BLf3! 2.Ll1xf3(LIf8)#, 1... BLxb7 (BLb1)!

1.Ll1e8! [2.Kxc2(Ke1)#]; 1...cxd1=Q(Qd8) 2.cxd8=Q(Qd1)#; 1... cxd1=S(Sg8) 2.fxg8=Q(Qd1)#;

1... cxd1=R(Ra8) 2.bxa8=Q(Qd1)#; 1...cxd1=B(Bc8) 2.bxc8=Q(Qd1)#;

1...cxd1=L(Ld1)/ cxd1=BL (BLd1) 2.Kxd1(Ke1)#

4 promotions following AUW in Antircice seem to be familiar idea, also the key blocking bK's rebirth square seems to be quite strong, but use of bishop lion disturbs me the most in otherwise elegant Meredith position (JL).

**781. Paul Raican**

a) 1.dxe8=R [+bRd7]! Rg7 2.Ke5+ Rd7 3.Re7+ Kxe7[+wRf6] 4.Rf8 Rd4 5.Kf6+ Kxf8[+wRe7] 6.Re8 Rd8 7.Kg7#; b) 1.Kc6! Re5 2.Kc7 Re8 3.dxe8=Q[+bRd7] Rg7 4.Qe5+ Rd7 5.Kc8 Rd4 6.Qb8 Rd8+ 7.Kxd8[+bRc8] Ke7#

Changed colours between mates – new theme? (Author).

Although I do not like the twinning (mixing replacing wK with change of stipulation), the unexpected echo of final positions impresses me. Finale of b) is surprising in the light of the fact that mating move of White in a) would not be forced even in the Maximummer (JL).

**782. Vladimir Kozhakin**

1.Re7! Qb1 2.Re4 Qh1 3.Rxf4 Qa8 4.Rf3 Qxf3#  
1.Rxb3! Bd8 2.Rd3 Bh4 3.Rd1+ Qxd1+ 5.Kxh4 Qh5#

**783. Boško Milošeski**

1.g4 0-0-0 2.g5+ f5 3.gxf6 e.p+ Kb7 4.f7 Rd4 5.f8=R Rd8 6.Bd7 Ra8 7.Rf2 Rxg8 8.Rd2 Rg1#  
Excelsior; Valladao task; Meredith (Author).

**784. Guy Sobrecases**

1.Rxa2+! Kb8(Bb2) 2.Rg8+ Rxb3 3.Qb7(Ra8)+  
Kxb7 4.Rc8(Qd7)+ Kb6 5.Qa7+ Kb5 6.Rc5+ Kb4  
7.Qa4+ Kxc5 8.Kh2(Rc6)+ Kd5 9.Qe4+ Kxe4  
10.Rd6(Qf4)+ Kxf4 11.Ra4(Qf6)+ Ke3 12.Re4+  
Kxe4 13.Kh3(Re5)+ Bxe5 14.Qf3(Re2)+ Kxf3  
15.Rxe5(Qf6)+ Rh8(Bf5)#

The bPd2 is a cook-stopper preventing: 5.Rc6+ Kb5  
6.Qd5+ Kb4 7.Rb6+ Kc3 8.Rb3+ Kc2 9.Qd1+ Kxd1  
10.Rc3(Qe1)+ Kxe1 11.Rd3(Qf1)+ Kxf1 12.Ra6  
(Qf5)+ Ke2 13.Re6+ Be5 14.Qf1+ Kxf1 15.Re3  
(Qg1)+ Rxb1#

Here is what says Winchloe about my problem:  
Royal march and King circuit, Black-White duel,  
switchback, Siers battery, reciprocal batteries,  
reciprocal captures, indirect self-unpin, Zabunov  
theme, four corners (Author).

**785. Vadim Vinokurov**

1.Bc7! exf8=S (Sb8) 2.Sc6 Sc8#, 1.Sd7! exd8=S  
(Bf8) 2.Be7 Sb5#

Exchange of functions of the black Bishop and  
Knight (rebirth, self-block) and double  
transformation of a white pawn into a Knight. Model  
mates (Author).

Two exchanges of motifs taking care of 2+2  
potential flights:

d7 (blocked by Sf8 - guarded by promoted S) vs. c6  
(guarded by promoted S - blocked by Sf8) and e7  
(blocked by bB - guarded by mating S) vs. c7  
(guarded by mating S - blocked by bB). At first I  
thought these might be a cycle... (JL).

**786. Michal Dragoun**

1.Llb5 Kb2 2.Kc4 LO(xb5)a4#; 1.NLe6 fxb5 2.Ke5  
LO(xe6)fb6#; 1.LEe4 LO(xe4)e3 2.NLc4 LO(xc4)d3#;  
1.LEcc4 LO(xc4)d3 2.LLe4 LO(xe4)e3#; 1.LEcd6  
LO(xd6)e6 2.Sf3 LO(xd5)c4#; 1.LEcc6 LO(xe6)b5  
2.Sb4 LO(xd5)e5#

“I liked the basic geometrical pattern (both w  
Locusts and black King) and I tried to exploit it as  
possible” (the author, not completely satisfied with  
the setting of his problem).

**787. Vlaicu Crisan**

1.PAOxh2 (PAOc2) VAOxe5(VAOd2) 2.PAOxd1  
(PAOc7) PAOxd5(PAOd1)#; 1.VAOxd1(VAOh5)  
PAOxd5(PAOg3) 2.VAOxh2(VAOd7) VAOxe5  
(VAOh2)#

ODT, black auto-interferences at first move and  
construction of antibatteries. All moves are specific  
of AntiSupercirce (Author).

Magnificent!! (IM).

Is it exchange of white moves or not? In my view the  
answer is negative as replacement of capturing piece  
is an integral part of the move and it has to done  
unambiguously (JL).

**788. Guy Sobrecases**

1... Be5 2.Sf6 Bb2 3.Sxd7(Sb1) Sc3[+bKa1]#

1... Bf4 2.Sxf4(Bc1) Sf6 3.Sg6 Bg5[+bKh5]#

No very ambitious but the Circe mates are model and  
I think the puzzle is pleasant (Author).

Note that capture in the second solution is not strictly  
necessary, only bS's and wB's routes to their  
destination squares intersect at f4 (JL).

**789. Peter Harris**

1... Kd5 2.Rg5+ Ke4 3.Re5+ Kf4 4.Kg5+ Rxe5#

1... Ra2 2.Re1+ Kd5 3.Qe5+ Re2 4.Kf6+ Kxe5#

**790. Karol Mlynka**

1... Kg1 2.Gg3+ Kd4=G 3.Ge5 Gf6# [C]

1.Gh5? ~ 2.f5 [A] ~ 3.RHh6 KAh7# [B] but  
1...KAd4!

1.f5! [A] zz; 1... Kh2 2.g3+ Kh5=G 3.RHh6 KAh7#  
[B], 2... Kf4=G 3.RHh6 Gf6# [C]; 1... Kg1 2.g4+  
Kb6=G3 3.RHh6 G3f6#

**791. Peter Harris**

1... nQe7 2.Rd8[+bKh8]+ Bb4[+wKf8]#

1... nQb7 2.Ra4[+bKa1]+ Bc1[+wKa3]#

Somehow I find it difficult to be attracted to the  
Republican Chess type 2. Is it always about this kind  
of counter-checks? (JL).

**792. Peter Harris**

a) 1.Qa6 Qh3 2.Be5[+bKb8](bRh8)+ Qe6  
(bQa6,bBe5)#; b) 1.Kf7 Qe4 2.Rh3[+bKh8](bQh1)+  
Qf1(wBa1,wRh3)#

**793. Peter Harris**

a) 1.Qh4+ (wRh7,wOg4) Kc8 2.Qh2+ Ob3xf3 3.Rh8+  
(bQh2) Qxh8#; b) 1.Ke4 Rd7 2.Qh8+ Ka7 3.Qc8  
Rd4(bOa4)#

**794. Paul Raican**

1.S@d1 Bxd1 2.Sxa6 S@d3 3.P@f6 Bc2 4.Qc5+  
Sxc5#; 1.S@e3 Kxe3 2.Qxa6 S@f2 3.P@e6 Rf1  
4.Qd3+ Sxd3#

cook: 1.Sd5 Kxd5 2.+Sa5 +Sh7 (+Sg8) 3.Qb8(Qc7)  
Re1 4.Qe5+ Rxe5# (IM).

**795. Vaclav Kotesovec**

1.Bf6 2.Rd7 3.Be5 4.Rb2 5.Rd3 6.K:e4 7.Kd4 8.Rc3  
9.Rb6 10.Bd6 11.Rg7 12.Bh4 gxh4=

6x switchback with help of promoted force (Author)  
One pawn too many in the initial position. Only bK  
can take it. so that the sixfold switchback is needed  
(JL).

**796. Žarko Pešikan, Milomir Babić**

1.e1B 3.Bxd8 4.Bh4 7.Rxf3 8.Rg3 9.Rg2 10.Bg3  
12.Kxh3 14.Kh1 16.Bg1 Rd1=

Pf2 is crucially needed in stalemate position,  
therefore Black has to preserve it. Good scenario  
(JL).

**797. Žarko Pešikan, Milomir Babić**

1.d2 2.d1B 3.Bxg4 4.Bf3 5.Bxd5 7.Bxg6 12.Bxa8  
16.Kb7 Bxc4=

Before allowing bK to move, promoted bishop has to open three lines. Excellent construction (JL).

**Retro/Math****798. Vlaicu Crisan, Paul Raican**

R 1.Pd5xPe6 e.p. [Pe2]? Pe7-e5 2.Ka6xRa7 [Ke1]  
and now:

2... Kb8xQa8 [Ke8]+ 3.Qd1-d4 & 1.Qh5#

2... Kb8xRa8 [Ke8]+ 3.Qa1-d4 & 1.Qa4#

2... Kb8xB,Sa8 [Ke8]+ 3.Qe5-d4 & 1.d7#

2... Ka8xQb8 [Ke8]+ 3.Qc7-b8 & 1.Qd8#

2... Ka8xB,Sb8 [Ke8]+ 3.Qa4-d4 & 1.Ka7 [Ke1]#

Tries:

R 1.Pf5xPe6 e.p. [Pe2]? Pe7-e5 2.Ka6xRa7 [Ke1]  
Ka8xRb8 [Ke8]+! 3.Bh1-b7+ & 1.?

R 1.Kg8xBh7 [Ke1]?

1... Kd8xQc8 [Ke8]++ 2.Qc6-c8+ Bc2-h7/Bg6-  
h7+3.Kf7-g8/Qg4-d4 & 1.Ke8/Qd7#

1... Kd8xB,Sc8 [Ke8]++ 2.Qe5-d4 & 1.Qe8#

1... Kc8xRd8 [Ke8]++ 2.Rd7-d8+ Qf3-f8+ 3.Qa4-d4  
& 1.Qa8# (Sf1 pinned)

1... Kc8xQd8 [Ke8]++ 2.Qe7-d8+ Qf5-f8+ 3.Qa4-  
d4 & 1.Qa8# (Sf1 pinned)

1... Kc8xB,Sd8 [Ke8]++ 2.Qe5-d4 & 1.d7#

but 1... Kd8xRc8 [Ke8]++! 2.Rc7-c8+ (now not 2...  
Bc2-h7+? 3.Kf7-g8 & 1.Ke8#) Bg6-h7+! 3.Qa4-d4  
& 1.Qa8+?! Sxh2 [Sb8]!

A retractor with multiple variations both in solution  
and try (Authors).

Klaus Wenda comments:

In der Loesung ist der Entschlag eines Turms auf b8  
illegal, da dem wL der Rückzug nach h1 verwehrt ist.  
Ein sehr originelles Beispiel zum Thema 5-facher  
Entschlag mit 5 verschiedenen Fortsetzungen. Die  
Schlüsselauswahl rechtfertigt hier den im  
allgemeinen eher als grob empfundenen e.p.-  
Schlüssel (HG).

**799. Anatolij Vasylenko**

a) 1.f4 g5 2.f5 g4 3.f6 g3 4.fxex7 gxh2 5.exf8=B  
(white-and-black phoenix) hxg1=S (black-and-white  
phoenix) 6.Bd6 Sxe2 7.Bxc7 Sxc1 (white  
anticipatory phoenix) 8.Bxb8 (black anticipatory  
phoenix) Sd3+ 9.cxd3 (white anticipatory phoenix)  
Rxb8 (black anticipatory phoenix) 10.Qc2! (white  
Umnov) = diagram

b) 1.Qc7 Qc5 2.Kd8 Qf8# (black Umnov)

1.Se7 d4 2.0-0 Qxh7# (black Umnov)

**800. Anatolij Vasylenko**

1.b4 e6 2.b5 Bb4 3.a4 Ke7 4.a5 Kd6 5.Ra4 Kc5  
6.Ba3 d6 7.Qc1 Bd7 8.Qb2 Bc6 9.Qxg7 f6 10.Qxc7  
Se7 11.Qd7 Bxg2 12.Sf3 Bxf1 13.Rg1 Bh3 14.Rg2  
Rg8 15.Kf1 Rg3 16.Se1 Kd4 17.Kg1 = diagram  
White Nowotny b4, black Nowotny g3 (Author).

**Commentators:**

Frank Richter (FR), Hans Gruber (HG), Harry  
Fougiaxis (HF), Hauke Reddmann (HR), Ion  
Murarasu (IM), Juraj Lörinc (JL), Mihail Croitor  
(MC), Miodrag Mladenović (MM), Siegfried  
Hornecker (SH), Steven Dowd (SD).

**Juraj Lörinc – Commentator of the Year**

Our thanks to all friends for interesting comments on  
originals during the last year. There were many good  
commentators and excellent observations. However,  
if the best is to be chosen I have no doubts that in  
2007 it was **Juraj Lörinc** from Slovakia. He will be  
rewarded with a yearly subscription to *Mat Plus  
Review* for 2008. – Editor.

**Mat Plus Review – Spring 2008**

The *Review* starts its second year with a 64-page  
issue which contains something for everybody. From  
the two-move genre there is a retrospective "*The  
Types of Lender Combination*" by Dragan Stojnić;  
endgames are the subject of two addenda to Sergiy  
Didukh's "*Questions of Originality*" from MPR 4,  
as well as of Siegfried Hornecker's "*Of Once And  
Future Endgame Studies*". From history there is  
Michael McDowell's "*J. G. Campbell – A Great  
Pioneer*", a biography with possibly the complete  
output of the famous more-movers composer. Vlaicu  
Crisan has prepared "*Yoshikazu Ueda – A Wizard of  
Problem Composition*", a second part of portrait of  
the outstanding Japanese fairy composer. And last  
but not least, for helpmate fans there is Živko  
Janevski's "*White Square Vacation in Helpmate in  
2*", a comprehensive overview of an effect which  
still offers plenty of possibilities to be researched.

**CONTENTS**

Editorial.....	1
Liga Problemista 2008:	
1st round: Helpmates 2 Moves .....	2
Liga Problemista 2007:	
Final Results.....	5
Original Problems .....	6
Definitions of Fairy Pieces and Conditions.....	15
Solutions – Mat Plus No. 27 .....	16