



MAT PLUS

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Summer 2008

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Editorial

It was a busy Spring for me! It began with my debut as the Director of a major international competition, The 4th ECSC in Antalya (Turkey). I must admit that my previous experience was only in conducting few National championships, but that was nothing compared to this competition. I was lucky to have a brilliant organization behind me to cover my possible omissions. I will take the opportunity to express my thanks once again to President of Turkish Chess Federation Mr. **Ali Nihat Yazici**, to tournament director Mr. **Abdurrahman Koral**, and to hard working young men **Mehmet Yildiz**, **Emre Ceviz** and **Bülent Kumcu** who worked around the clock to meet all our needs.

The European Solving Championship was the main event, but the most important thing for me was the Solving Show. I brought the third version of my software (the first had been used way back in Pula 1997, the second one in Portorož 2002), which for the first time supported the network. Beside the usual projection on a big screen, there was a computer in front of each solver who used the mouse to give the key, while the main computer collected and checked the answers and calculated the score. It was one big innovation, but there was more: everything was transmitted in real time to the Internet, enabling chess problem fans all over the world to watch the competition in real time. The organizers provided all the necessary hardware to allow the software to run at its full power. We can say that April 1st 2008 was an historic day for chess composition, the day it truly went online!

One month later there was another live transmission of a solving competition. The exhibition match between Piotr Murdzia and Marjan Kovačević was broadcasted from Belgrade (Serbia) on May 2nd 2008. Readers can find more about the match in the report from the Belgrade Chess Problem Festival in *Mat Plus Review*. This time minimal hardware requirements were met (single computer and an anachronistic dial-up connection), but for the remote viewers it looked completely the same.

I was in the middle of the work on the only missing feature, a video, when I learned that different software has been chosen by the organizers of the WCCC in Jurmala (Latvia). I do hope that it will meet the standards established by my system, but somehow I am afraid that again my attempt to make a big step forward in Solving Show technology will be followed by an even bigger step backward.

Starting with this issue, the revived *Bulletin of DPS* (Serbian Chess Problemists' Society) will be a regular supplement in the Serbian language inserted in the middle of *Mat Plus*. Among other things, the *Bulletin* will bring news about the activity of the Society and record the successes of Serbian composers. I am glad that the Society accepted my proposal to take advantage of the fact that *Mat Plus* is distributed all over the World and in this way to promote internationally the creativity of local composers.

Milan Velimirović

LIGA PROBLEMISTA 2008

2nd Round: Selfmates in 2 Moves

Theme: “In a selfmate twomover (s#2) a white direct selfmate try fails because the target square is additionally guarded by White. In the key white moves one of the guarding pieces away directly.”

I received 24 entries, a good number for a pure s#2 thematic tourney. The given theme (of course more an effect than a theme) was shown in different ways by the authors, including some non-standard interpretations. The general level was satisfactory, but not very high. So I vainly looked for entries showing three variations with corresponding tries like in example [A] or using the effect to realise paradoxical themes like in example [B].

I would characterize the most of the entries as “neat problems”, so it was quite difficult to find a reasonable graduation below the first place. Some remarks concerning the problems, which I didn’t include in the award:

933, 935: I think it was not necessary to send these variations of the clearly better 934.

947: Comparing with Trommler’s problem (example [C]) the additional tries are not enough content in my opinion.

953: Interesting combination with black half battery, but I don’t place the problem to give the author the chance to improve the position. The given try 1.Q~ is an illusion, only 1.Qh6? works exactly in this sense. So it would be better to avoid the other queen moves. Furthermore it seems possible to include changed play, as after 1.Qg3? Sxb5 2.Qe5+

985, 1053: Very well-known Dentist play without any fresh idea.

984: Unbalanced play, for instance I miss tries with the refutations 1... Rf3/Sf3! In fact the knights are not useful. I would suggest a position like 7B/1P3R2/Rpp1k1p1/2P1p1p1/bp2K3/rr6/q1p5/5Q2 with only two variations, but corresponding tries.

1054: Poor try, and the battery play was already shown 60 years ago (example [D])

1050: Interesting idea with Pseudo LeGrand, but the white Bd7 can be simply removed! Using this bishop instead of the wPe4 it should be possible to reach a lighter position.

1083: Too much material used, for the tries and play only four white pieces are enough (for ex. 1.qss4/p3b3/K1b2p2/1p3R2/kp1R4/rp1Q1p2/1p6/8; 1.Rxf3/Rf4? 1.Rxf6!).

1084: Non-thematic key (2.Sg6+ isn’t a direct selfmate attempt in the sense of the theme).

Here is my ranking:

1st Place: 1045 – Hartmut Laue, Germany. A very clever conception with the thematic fields d4 and f3 both controlled by the wQ and one of the wSS. Set play is 1... Rxe6/dxe5 2.Qxd4+/Qf3+ Bxd4/Sxf3,e2#

A random move of a white knight threatens one of the thematic mates, but is refuted by a direct black guard. The corrected white moves 1.Sc6? and 1.Sg5? guard one of the thematic fields unintentionally (Anti-Form of the theme!), so Black can capture the other knight without damage. Only the anticipatory closing of the line g4-d4 solves the problem.

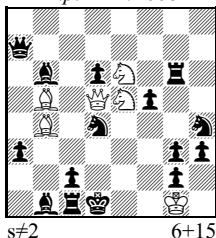
I have to mention some small weaknesses (eg not all random moves of the knights are really tries, and the multiple black mating moves are quite harmful here, because the theme focuses on black mates), but nevertheless by far the best problem of the tourney!

1.Qf3+?, 1.Qxd4+?; 1.S5~? (2.Qf3+) Qb7,a8!; 1.Sc6!? Rxe6! (2.Qxd4+?) 1.S6~? (2.Qxd4+) Rg4!; 1.Sg5!? dxe5! (2.Qf3+?); 1.Sf4! ~ 2.Qxd4+ Bxd4#, 1... dxe5 2.Qf3+ Se2/Sxf3#, 1... Shf3+ 2.Qxf3+ Se2/Sxf3#

2nd Place: 899 – Miodrag Mladenović, Serbia. An elegant setting with two tries showing the anti-form of the theme, fine variations and a changed continuation after 1... Qxe6. It is a pity that the author was not able to include a third try with the refutation 1... Qg5 (with a black pawn h6 to make the queen’s move unique).

1.Bxd4+? Qxd4+! 2.Sxd4; 1.Sa3? ~ 2.Bxd4+ Qxd4#, 1...Qg6 2.Rxf5+ Qxf5#, 1...Qg5/Qh6 2.Qxc3+ Rxc3#, 1...Qxe6!; 1.Sd6!? ~ 2.Bxd4+ Qxd4#, 1...Qxe6 2.Se4+ Qxe4#, 1...Qg5/Qh6 2.Qxc3+ Rxc3#, 1...Qg6!; 1.Sa7! ~ 2.Bxd4+ Qxd4#, 1...Qxe6 2.Qc4+ Qxc4#, 1...Qg6 2.Rxf5+ Qxf5#, 1...Qg5/Qh6 2.Qxc3+ Rxc3#

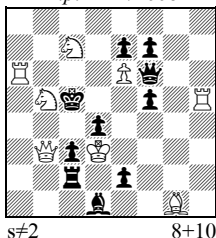
Hartmut Laue
Germany
1.pl LP 2/2008



s#2

6+15

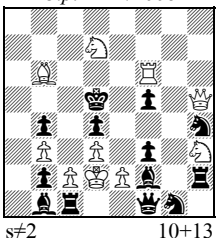
Miodrag Mladenović
Serbia
2.pl LP 2/2008



s#2

8+10

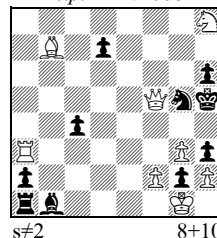
Slavko Radovanović
Serbia
3.pl LP 2/2008



s#2

10+13

Michel Caillaud
France
4.pl LP 2/2008



s#2

8+10

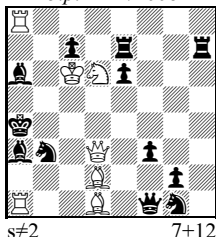
3rd Place: 934 – Slavko Radovanović, Serbia. Using the en passant capture is an original idea – so it is possible that the thematic field is guarded only once by the key piece. Two good tries with anti-form again.

1.e4+? dxe3+ 2.Bxe3; 1.Ba5? Re1!, 1.Bc7? Bg3!; **1.Bd8!** ~ 2.e4+ dxe3#, 1... Bg3 2.Sf4+ Bxf4#, 1... Re1 2.c4+ bxc3/dxc3#, 1... Sxe2/fxe2 2.Qxf3+ Sxf3#

4. Place: 1044 – Michel Caillaud, France. Another interesting thought – here the thematic field is triply guarded (not exactly in my sense, but I will not limit the freedom of the spirit). Nice ambush moves in both phases, but unfortunately the reciprocal change is destroyed by the mate repetition after 1... d6 in solution.

1.Qf3+? Sxf3+ 2.Bxf3!/Rxf3!; 1.Ra4? (~), 1... d5 2.Qf3+(A) Sxf3#, 1... c3 2.Qg6+(B) Bxg6#, 1... d6!; **1.Bc8!** (~), 1... d~ 2.Qg6+(B) Bxg6#, 1... c3 2.Qf3+(A) Sxf3#

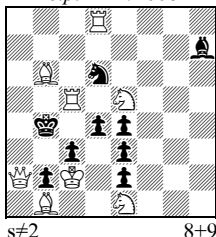
Rade Blagojević
Milimir Babić
Serbia
5.pl LP 2/2008



s#2

7+12

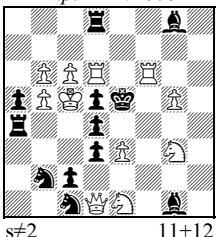
Mihajlo Milanović
Serbia
6.pl LP 2/2008



s#2

8+9

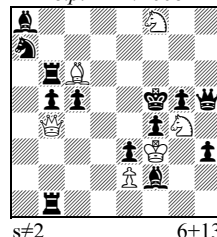
Ricardo de Mattos
Vieira
Brazil
7.pl LP 2/2008



s#2

11+12

Radimir Nikitović
Serbia
8.pl LP 2/2008



s#2

6+13

5th Place: 1067 – Rade Blagojević and Milimir Babić, Serbia. Option key of the wS, rich non-standard play after the black queen defences.

*1... cxd6 2.Qb5+ Qxb5#, 1.S(=Se8)? Qf2!, 1.Se4!? Qe1!; **1.Sb7!** ~ 2.Qb5+ Qxb5#, 1... Qe1 2.Qe4+ Qxe4#, 1... Qxd1 2.Qd4+ Sxd4#, 1... Qf2 2.Sc5+ Qxc5#, 1... Rh5 2.Sc5+ Rxc5#, 1... Se2 2.Qd4+ Sxd4#, 1... Qxd3 2.Rxa6+ Qxa6#

6. Place: 1051 – Mihajlo Milanović, Serbia. Astonishingly light setting at the cost of unbalanced tries, with one closing a black line and the other a white one. The presence of two doubly refuted removals of the Se5 (1.Sc4? Bg8,Sf5!; 1.S5f3? Sf5,exf3!) is unfortunate.

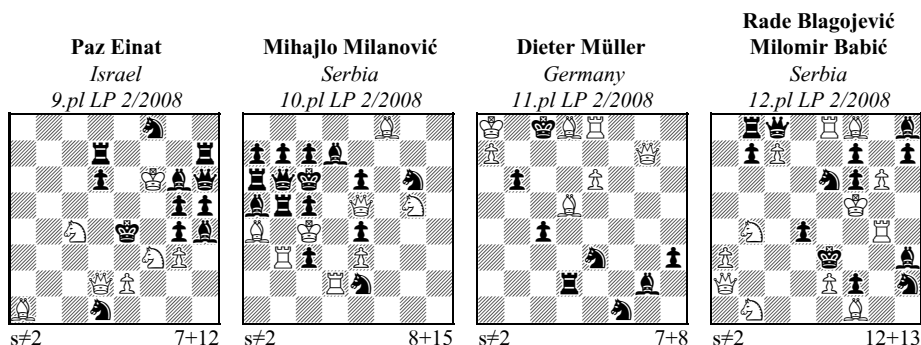
1.S1xd3+?; 1.Sf7? ~ 2.Sd3+ exd3#, 1... Bg8!; 1.Sd7? ~ 2.Sd3+ exd3#, 1... Sf5!; **1.Sg4!** ~ 2.Sd3+ exd3#, 1... Sf5 2.Rxd4+ Sxd4#, 1... Bg8 2.Qb3+ Bxb3#

7th Place: 952 – Ricardo de Mattos Vieira, Brazil. Again two tries with anti-form and orthogonal-diagonal correspondence. Good content, but heavy position with a very unlucky wSe1.

1.Sxd3+? Sb/Scxd3? 2.Qxd3; 1.Qg4? ~ 2.Sxd3+, 1... Bh7 2.Rxd5+ Rxd5#, 1... Ra3!; 1.Qf3? ~ 2.Sxd3+, 1... Ra3 2.exd4+ Bxd4#, 1... Bh7!; 1.Qh5! ~ 2.Sxd3+ Scxd3/Sbxd3#, 1... Ra3 2.exd4+ Bxd4#, 1... Bh7 2.Rxd5+ Rxd5#

8th Place: 1052 – Radomir Nikitović, Serbia. With some good will we can see the Zagoruyko including the set play 1... Rxc6/Sxc6 2.Qxc5+. Nice try and very nice key with (of course, simple) changed mates. The problem leaves a good impression, unfortunately I found an earlier problem by Fedorovich with similar construction (example [E]), so I cannot rank 1052 higher.

1.Be4+? Bxe4+ 2.Qxe4; 1.Qa3?/Qc3? ~ 2.Be4+ Bxe4#, 1... Rb4!; 1.Qb3? ~ 2.Be4+ Bxe4#, 1... Bxc6+ 2.Qd5+ Bxd5#, 1... Rxc6 2.Qe6+ Rxe6#, 1... Sxc6 2.Qd5+ Se5#, 1... Rb7!; 1.Qb2! ~ 2.Be4+ Bxe4#, 1... Rxc6 2.Qf6+ Rxf6#, 1... Sxc6 2.Qe5+ Sxe5#, 1... Rb7 2.Bd7+ Rxd7#



9th Place: 908 – Paz Einat, Israel. Two thematic squares (d6, g5). The mechanism forming the reciprocal changes is very well-known. A black pawn g6 would work too.

**1... Se3(a) 2.Sxg5+(A) Q.Bxg5#, 1... d5(b) 2.Sd6+(B) Rxd6#; 1.Qa5! ~ 2.Qf5+ Bxf5#, 1... Se3 a 2.Sd6+(B) Rxd6#, 1... d5(b) 2.Sxg5+(A) Q.Bxg5 #*

10th Place: 1049 – Mihajlo Milanović, Serbia. Here the theme is used to show a Pseudo LeGrand cycle, an ambitious concept. Unfortunately I composed a comparable problem a year ago (example [F]). Author of 1049 achieved three black defenses with closing of a white thematic line, but the rough capture of the bSe2 and the predecessor don't allow a better place.

1.Bxb5+?, 1.Qd5+?, 1.Qxc5+?; 1.Ra3? ~ 2.Bxb5+ Qxb5#, 1... Sd4 2.Qd5+ exd5#, 1... Bb4!; 1.Rxe2? ~ 2.Qd5+ exd5#, 1... Se7 2.Qxc5+ Qxc5#, 1... Sf4!; 1.Bh6! ~ 2.Qxc5+ Qxc5#, 1... Bb4 2.Bxb5+ Qxb5#

11th Place: 1082 – Dieter Müller, Germany. Another example with black battery creation in set play, tries and changes in solution. Well-known content (compare with 1052) in good construction.

**1... Sxd5(a) 2.Qc7+ Sxc7#, 1... Rxd5(b) 2.Qd7+ Rxd7#, 1... Bxd5+(c) 2.Qb7+ Bxb7#; 1.Qa1!/Qh6!/Qh8? Sxd5!(a), 1.Qg3?/Qg4? Rxd5!(b), 1.Qd4? Bxd5+(c); 1.Qc3! ~ 2.Bb7+ Bxb7#, 1... Rxd5 2.Bxb6+ Rd8#, 1... Sxd5 2.Qxc4+ Sc7#*

12th Place: 1066 – Rade Blagojević and Milomir Babić, Serbia. Good key and rich play in this s# remembering the “good old times”.

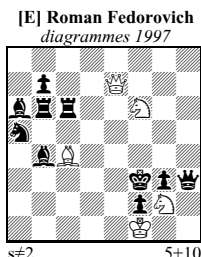
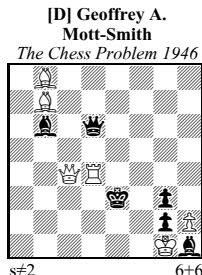
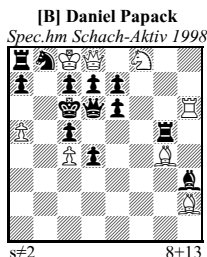
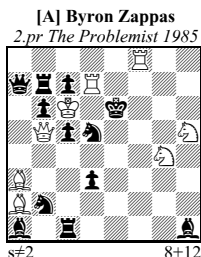
1.Qb2? Qxc7!; 1.Qa1! ~ 2.Rxe6+ f/Qxe6#, 1... Qxc7 2.Sc2+ Qxc2#, 1... Qd8 2.Sd5+ Qxd5#, 1... Qxe8 2.Qxd4+ Sxd4#, 1... Sxg4 2.Bh6+ Sxh6#, 1... Sf3 2.Qxd4+ Sfxd4#, 1... Bg2 2.Re4+ Bxe4#

I would like to thank all participants and especially Milan Velimirovic for his very fruitful and tireless work.

Trinwillershagen (Germany),
May 2008

Frank Richter

LP 2008/2 – APPENDIX



[A] 1.Rxc7? c4!, 1.Rd7f? Rc4!, 1.Rh7? Sc4!; **1.Rg7!** ~ 2.Bxd5+, 1...c4 2.Re7+, 1...Rc4 2.Rf6+, 1...Sc4 2.Sf4+.
 [B] 1.Bg1? ~ 2.Qxc7+, 1...e5 2.Qxd7+, 1...Qd5!; **1.Sg6!** ~ 2.Qxd7+, 1...e5 2.Qxc7+. [C] 1.Rd6? ~ 2.Qxb5+, 1...Rc8 2.Bxb4+, 1...e4!; **1.Bf2!** ~ 2.Qxb4+, 1...Rc8 2.Rxb5+. [D] **1.Qe2!** ~ 2.Qf2+, 1...Kxd4 2.Qc3+, 1...Bxd4 2.Qd2+, 1...Qxd4 2.Qe2+. [E] * 1...Rxc4 2.Qe4+, 1...Sxc4 2.Qe3+, 1...Bxc4 2.Qe2+, **1.Qd6!** ~ 2.Be2+, 1...Rxc4 2.Qf4+, 1...Sxc4 2.Qd3+, 1...Bxc4 2.Qd3+, 1...Rb5 2.Bd5+. [F] 1.cxb5? ~ 2.Qd5+, 1...Sf4 2.Qxe5+, 1...Se3!; 1.Bg1? ~ 2.Qxe5+, 1...Sd7 2.Qxc6+, 1...Qxg8!; **1.Bxg6!** ~ 2.Qxc6+, 1...Rxc4 2.Qd5+

Participants in Round 2:

Boško Milošeski, Macedonia – 984, 985; Dieter Müller, Germany – 1082, 1083; Georgi Hadzi-Vaskov, Macedonia – 1048 ; Hartmut Laue, Germany – 1045; Joza Tucakov, Serbia – 1084; Juraj Lörinc, Slovakia – 947; Michel Caillaud, France – 1044; Mihajlo Milanović, Serbia – 1049, 1050, 1051; Milomir Babić, Serbia – 1066*, 1067*; Miodrag Mladenović, Serbia – 899; Paz Einat, Israel – 908; Rade Blagojević, Serbia – 1066*, 1067*; Radomir Nikitović, Serbia – 1052, 1053, 1054; Ricardo de Mattos Vieira, Brazil – 952, 953; Slavko Radovanović, Serbia – 933, 934, 935.

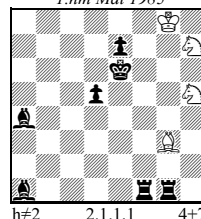
LP 2008 – RANKING AFTER ROUND 2

Place	Composer / Group	R 1	R 2	Points
1.	Miodrag Mladenović	22.5	20	42.5
2.	Michel Caillaud	13	13	26
3.	Hartmut Laue	-	25	25
4.	Juraj Lörinc	22.5	1	23.5
5.	Slavko Radovanović	3.6	16	19.6
6.	Radomir Nikitović	11(3.6)	8	19(3.6)
7.	Pietro Pitton	16(3.6)	-	16(3.6)
8.	Mihajlo Milanović	3.6(3.6)	10(6)	13.6(9.6)
9.	M.Babić & R.Blagojević	-	11(4)	11(4)
10-11.	Dušan Tadić	10	-	10
10-11.	Ricardo de Mattos Vieira	1	9	10
12.	Menachem Witztum	9	-	9
13.	Dieter Müller	3.6(3.6)	5	8.6(3.6)
14.	Karol Mlynka	8(3.6)	-	8(3.6)
15-16.	Nikola Predrag	7	-	7
15-16.	Paz Einat	-	7	7
17-19.	Emanuel Navon	3.6	-	3.6
17-19.	Tomislav Petrović	3.6	-	3.6
17-19.	Georg Pogranc	3.6	-	3.6
20-21.	Boško Milošeski	1	1	2
20-41.	Georgi Hadzi-Vaskov	1	1	2
22-42.	Mihail Croitor	1	-	1
22-42.	Andreas Schönholzer	1	-	1
22-42.	Aaron Hirschenson	1	-	1
22-42.	Dusan Tadić	1	-	1
22-42.	D.Müller & R.Wiehagen	1	-	1
22-42.	Jozef Holubec	1	-	1
22-42.	Dragan Petrović	1	-	1
22-42.	Dragoljub Đokić	1	-	1
22-42.	Gorazd Kodrić	1	-	1
22-42.	Bogoljub Trifunović	1	-	1
22-42.	Bjørn Enemark	1	-	1
22-42.	Nikola Miljaković	1	-	1
22-42.	Slobodan Šaletić	1	-	1
22-42.	B. Ilinčić & S.Šaletić	1	-	1
22-42.	Ilija-Iko Hadži-Vaskov	1	-	1
22-42.	Sive Siveski	1	-	1
22-42.	Gorgi Litarov	1	-	1
22-42.	Tode Milosiev	1	-	1
22-42.	Boško Nikić	1	-	1
22-42.	Živa Tomić	1	-	1
22-42.	Joza Tucakov	-	1	1

LP 1/2008 – ADDENDUM

Harry Fougiaxis signalled the anticipation of No.840 by Nikitović ranked at 10-21st place *ca) – see the diagram (1.Rf5 S5f6 2.Bxf6 Sf8#, 1.Bd7 S7f6 2.Rxf6 Sg7#). Problem is eliminated and the remaining equally classified entries now share 10-20th place, with the fraction of a point benefit for the authors (including, paradoxically, the author of the anticipated problem!).

Norman A. Macleod
1.hm Mat 1985

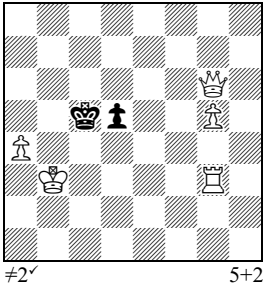


ORIGINAL PROBLEMS

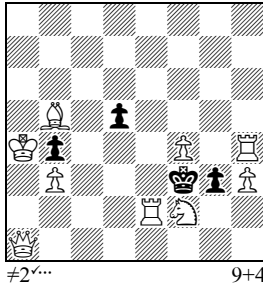
Judges 2008:

- 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)

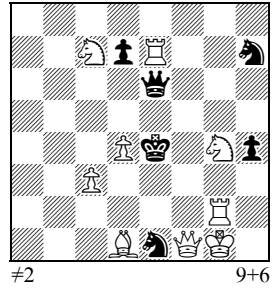
954. Zoran Nikolić
Serbia



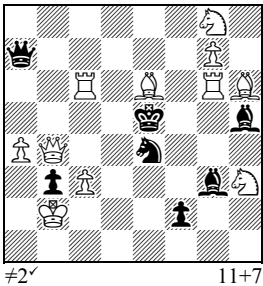
955. Pavel Murashev
Russia



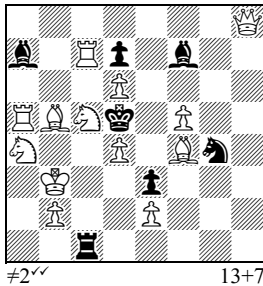
956. Hauke Reddmann
Germany



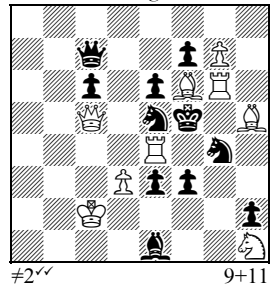
957. Aaron Hirschenson
Paz Einat
Israel



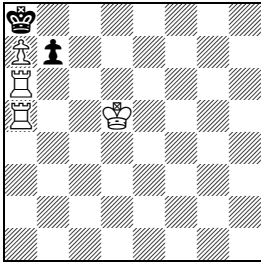
958. Evgeni Bourd
Arieh Grinblat
Israel



959. Givi Mosiashvili
Georgia

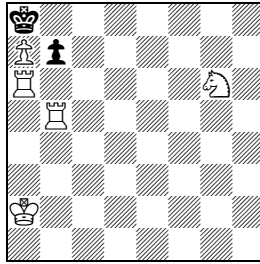


960. Vladimir Kozhakin
Russia



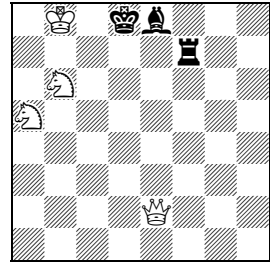
≠3^{✓✓} 4+2

961. Vladimir Kozhakin
Russia



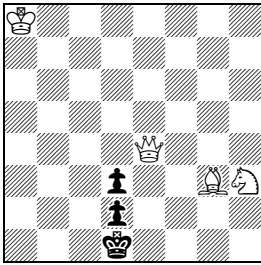
≠3^{✓✓} 5+2

962. Karol Mlynka
Slovakia



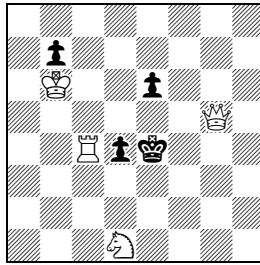
≠3 4+3

963. Alena Kozhakina
Russia



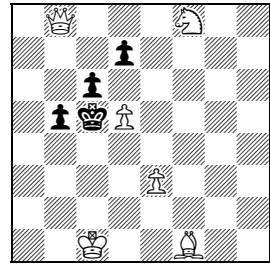
≠3 b) ♖d3-c2 4+3
c) ♖d3-c3

964. Mihail Croitor
Moldova



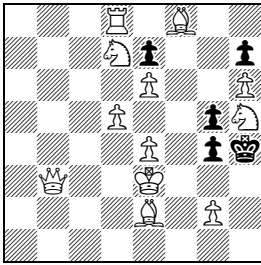
≠3[✓] 4+4

965. Petrašin Petrašinović
Serbia



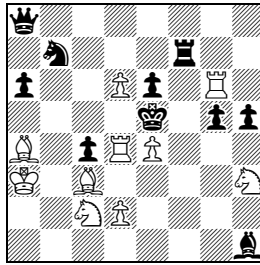
≠3 6+4

966. Mirko Marković
Serbia



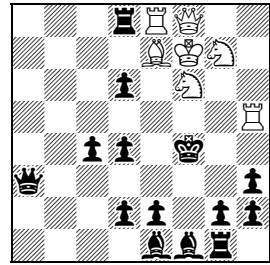
≠3 12+5

967. Mikhail Marandyuk
Ukraine



≠3 10+10

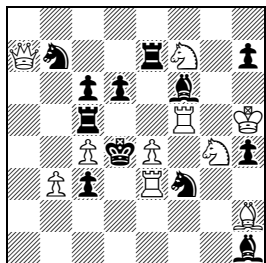
968. Mirko Marković
Serbia



≠3^{✓✓✓} 7+14

969. Arieh Grinblat

Israel

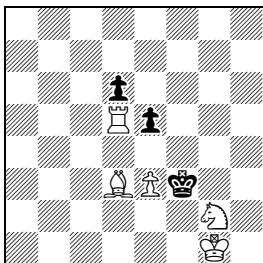


≠3

10+12

970. Alena Kozhakina

Russia

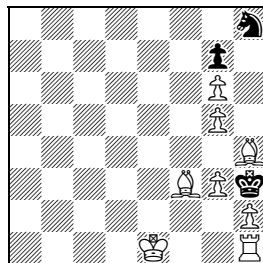


≠4 v

5+3

971. Dragan Stojnić
Branislav Đurašević

Serbia

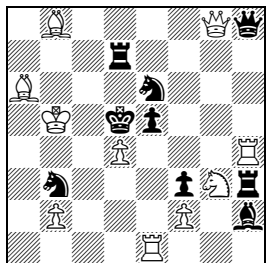


≠4

8+3

972. Petrašin Petrašinović

Serbia

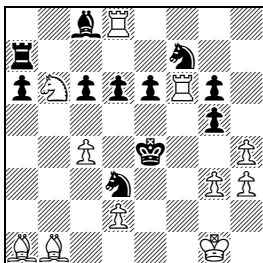


≠4

10+9

973. Arieh Grinblat

Israel

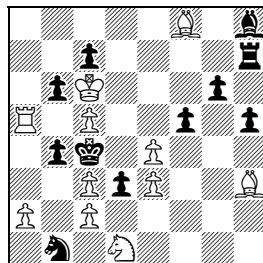


≠4

11+11

974. Evgeni Bourd
Arieh Grinblat

Israel

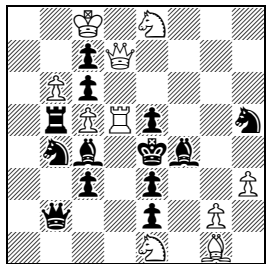


≠4

11+11

975. Leonid Lyubashevsky
Leonid Makaronez

Israel

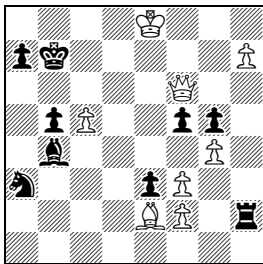


≠4

10+13

976. Borislav Stojanović

Serbia

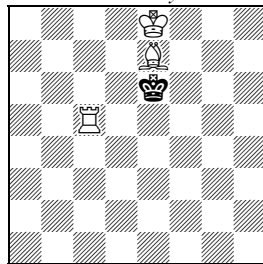


≠5

8+9

977. Siegfried Hornecker

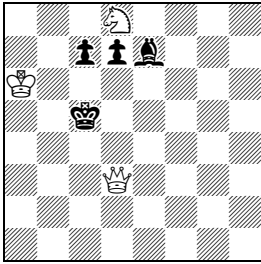
Germany



≠6

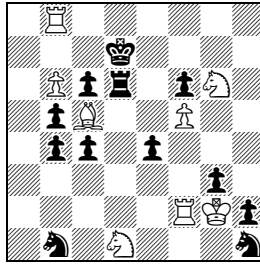
3+1

978. Vladimir Kozhakin
Russia



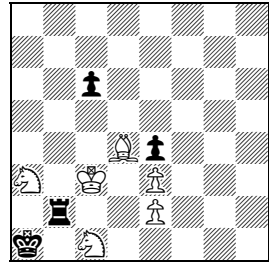
≠6 3+4

979. Ralf Krätschmer
Germany



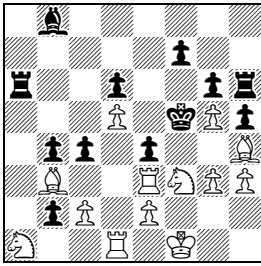
≠6 8+12

980. Valery Rezinkin
Belarus



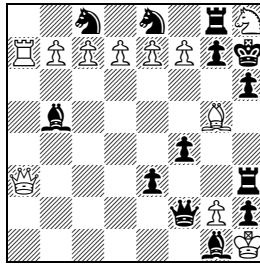
≠7 6+4

981. Anatoly Styopochkin
Russia



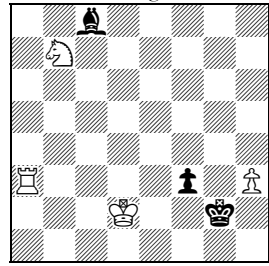
≠7 13+12

982. Dragan Stojnić
Serbia



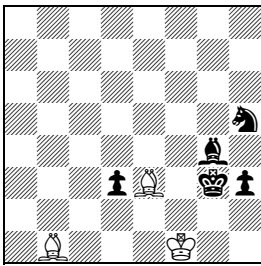
≠12 (C?) 11+13

983. Iuri Akobia
Georgia



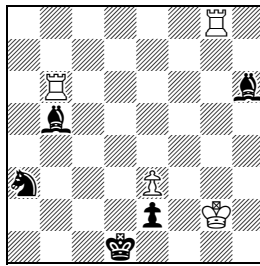
+ 4+3

984. Arpad Rusz
Romania



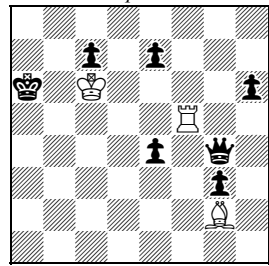
= 3+5

985. Richard Becker
USA



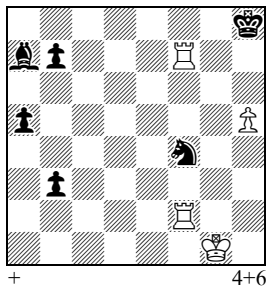
= 4+5

986. Luis Miguel Martin Anton
Spain

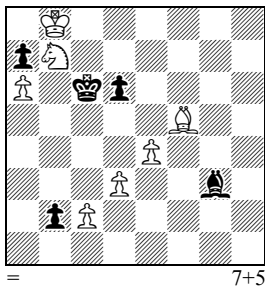


= 3+7

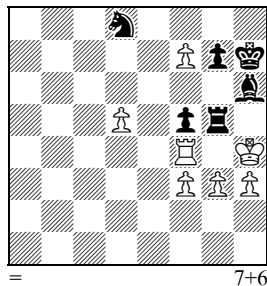
987. Borislav Ilinčić
Serbia



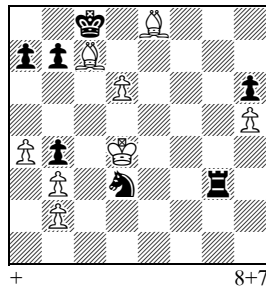
988. Michal Hlinka
Slovakia



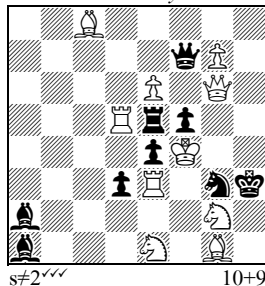
989. Andrzej Jasik
Stefan Parzuch
Poland



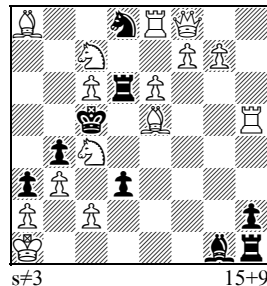
990. Alexei Diulgher
Mihail Croitor
Vasili Lebedev
Moldova / Moldova / Russia



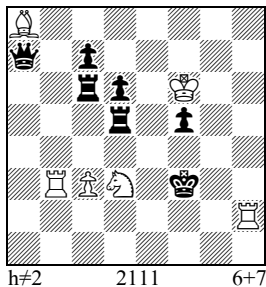
991. Frank Richter
Germany



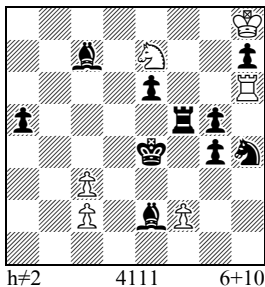
992. Dragan Stojnić
Serbia



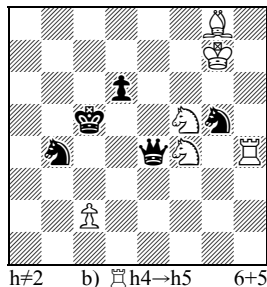
993. Christer Jonsson
Sweden



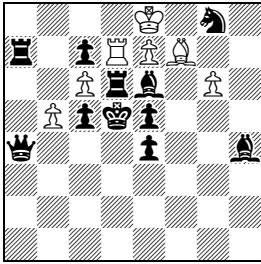
994. Jozef Ložek
Slovakia



995. Paz Einat
Israel

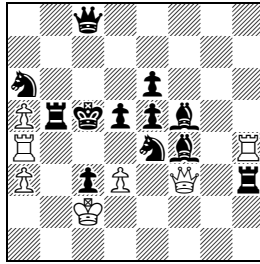


996. Anatoly Styopochkin
Russia



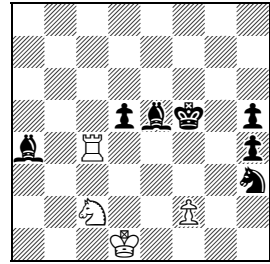
h#2 4111 7+11

997. Ioannis Kalkavouras
Greece



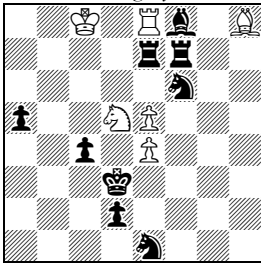
h#2 b) – ♖d3 7+12

998. Christer Jonsson
Sweden



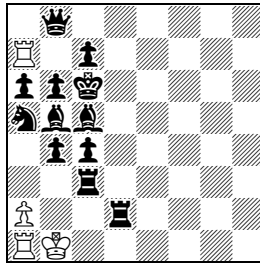
h#2.5 211... 4+7

999. János Csák
Hungary



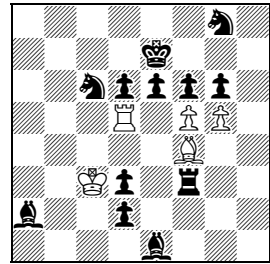
h#3 211... 6+9

1000. Guy Sobrecases
France



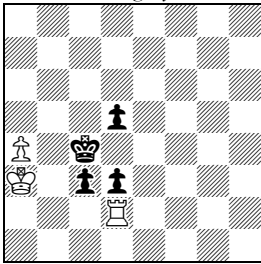
h#3.5 4+12
211... + 1211...

1001. Christopher J.A. Jones
Great Britain



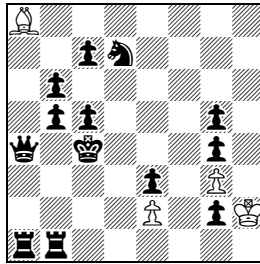
h#3 b) ♖f5→h5 5+12

1002. Gábor Tar
Hungary



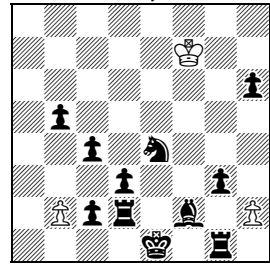
h#4 211... 3+4

1003. Anatoly Styopochkin
Russia



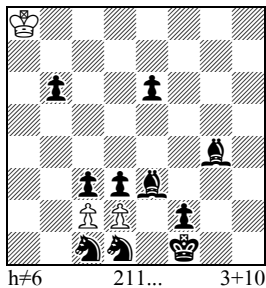
h#5 4+13

1004. Mario Parrinello
Italy

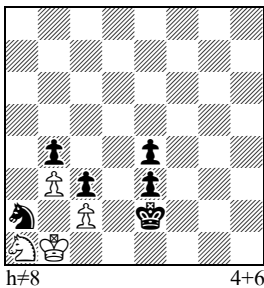


h#5.5 211... 3+11

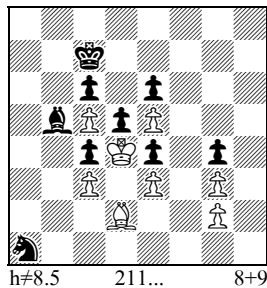
1005. Pierre Tritten
Steven Dowd
France / USA



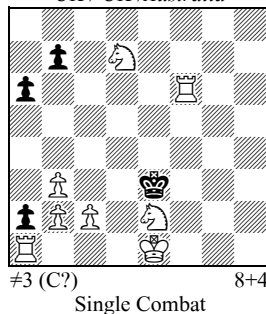
1006. Ion Murarasu
Romania



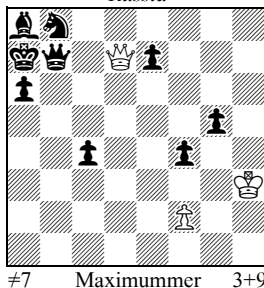
1007. Mirko Degenkolbe
Germany
In memoriam Slavko Maslar



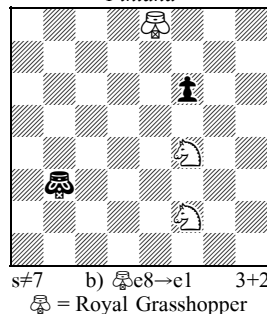
1008. Cedric Lytton
Mark Ridley
Ian Shanahan
UK / UK / Australia



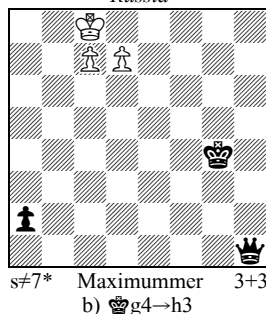
1009. Anatoly Styopochkin
Russia



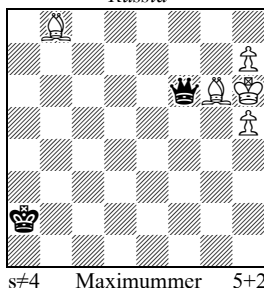
1010. Neal Turner
Finland



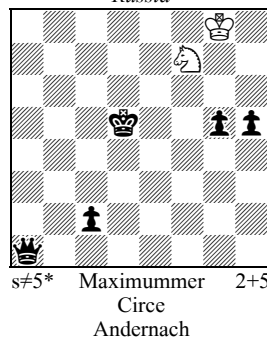
1011. Anatoly Styopochkin
Russia



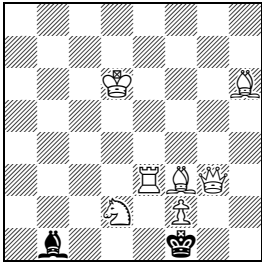
1012. Anatoly Styopochkin
Russia



1013. Anatoly Styopochkin
Russia

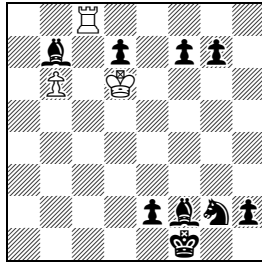


1014. Klaus Wenda
Austria



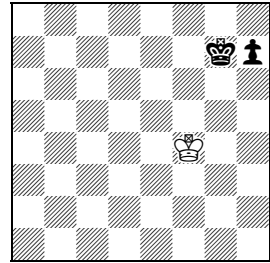
s#11 (C?) 7+2
AntiCirce type Calvet

1015. Lubos Kekely
Milan Ondrus
Slovakia



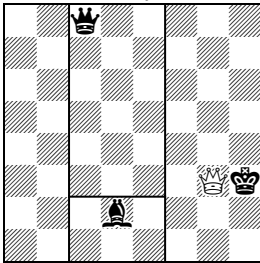
h#2 (C?) 3+9
Pongracz-Circe
b) ♖c8-d8

1016. Vito Rallo
Italy



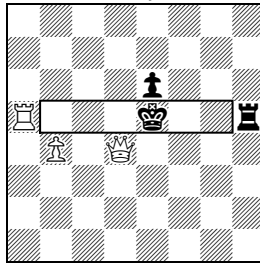
h#2.5 21111 1+2
Sentinelles

1017. Peter Harris
South Africa



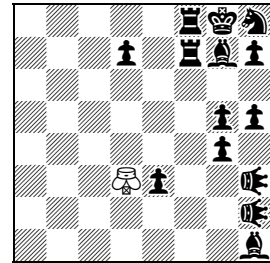
h#3 TransmutedKings 1+3
Lortap
AntiAndernach
GridChess Orthogonal ce2

1018. Peter Harris
South Africa



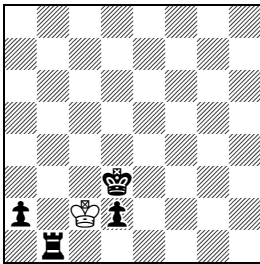
h#3 AntiAndernach 3+3
Lortap
GridChess Irregular
b5c5d5e5f5g5
No White King

1019. Karol Mlynka
Slovakia



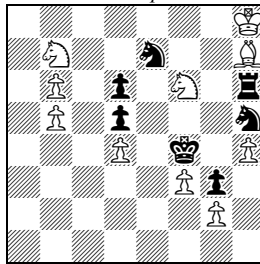
h#3 311... 1+14
♚ = Pressburger King
♛ = Double Grasshopper

1020. Ion Murarasu
Romania



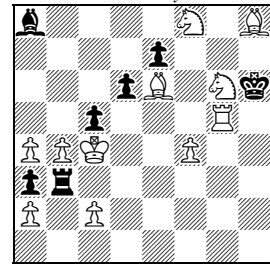
hs#3.5 211... 1+4
VogtlaenderChess
MarsCirce

1021. Václav Kotěšovec
Czech Republic



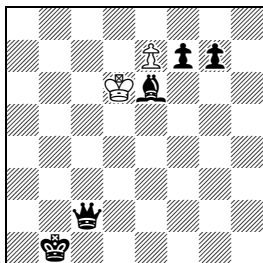
hs=6 10+7

1022. Hans Peter Rehm
Germany



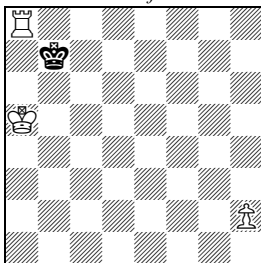
hs#4 b) -♙d6 11+7

1023. Borislav Ilinčić
Serbia



sh#8 b) ♠f7→f6 2+5

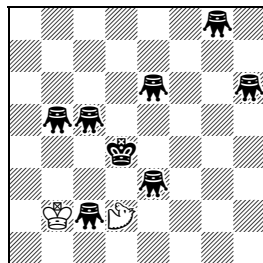
1024. Peter Harris
South Africa



sh#8 211... 3+1

AntiCirce
Transmuted Kings
Sentinelles

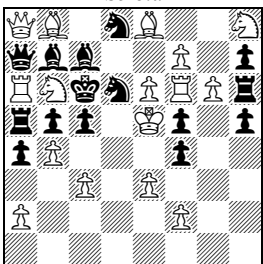
1025. Daniel Novomesky
Slovakia



sh#7 211... 2+8

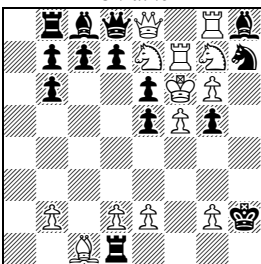
♁ = Grasshopper
♂ = Giraffe

1026. Dragan Lj. Petrović
Serbia



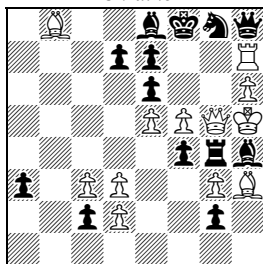
(C?) Circe 16+15
57 moves ago Black pawn
has delivered a check

1027. Andrey Frolkin
Ukraine



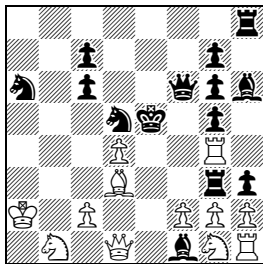
(C?) 13+14
Last 7 single moves?
Origins of Rb8 and Rd1?

1028. Andrey Frolkin
Ukraine



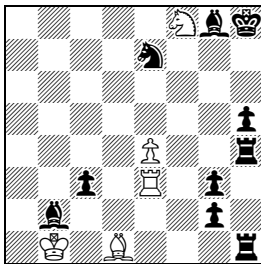
(C?) 12+13
Last 10 single moves?

1029. Paul Raican
Romania



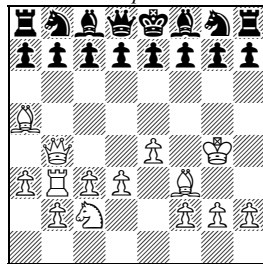
PG 29.5 12+14
(C?)

1030. Paul Raican
Romania



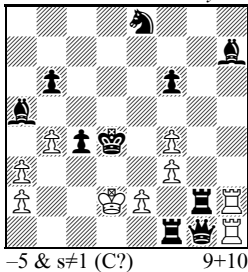
-11 & #1 (C?) 5+10
Proca retractor
Circe Assassin

1031. Satoshi Hashimoto
Japan



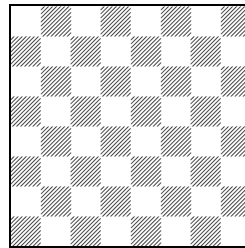
PG 18.0 14+16

1032. Klaus Wenda
Austria
 Dedicated to
Wolfgang Dittmann
 on his 75th birthday



-5 & s#1 (C?) 9+10
 Proca retractor
 AntiCirce

1033. René J. Millour
France



Monochrome
 Marscirce

8+6 pieces are present,
 9 of them have never moved and 6 are on the same file.

1. How many legal positions exist?
2. On how many squares can we have had 4 captures?
3. On how many squares can [Ra8] have been captured?

Note: (C?) means that problem has not been computer tested.

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.

AntiCirce: When a capture is made, the capturing unit (including King) must come back to its rebirth square: if this square is occupied, the capture is forbidden. A Pawn capturing on its promotion rank promotes before it is reborn. Unless otherwise stated, captures on the rebirth square are forbidden.

AntiCirce type Calvet: like AntiCirce, but captures on the rebirth square are allowed.

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.

Circe assassin: Like circe, but when the rebirth square is occupied, the occupant is ‘assassinated’ (replaced) by the captured unit.

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 (irregular).

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

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

Monochrome chess: Both sides can make only those moves that begin and end on squares of the same colour (therefore the Knight cannot move at all and only short castling is legal).

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.

Pongrazc-Circe: A captured piece is reborn according to Circe rules. If the rebirth field is occupied by another piece, then this piece is reborn too, according to Circe rules. In case of more occupied rebirth squares, chain of Circe-rebirths and replacings, until free Circe-square.

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.

Single Combat: A unit which made White’s/Black’s previous move has to make the next one unless no legal moves are available for it (named in German Duellantenschach, in French Echecs Duel).

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

Vogtländer: A side is in check only if it threatens to capture the opposite King. (And it is mated if it can't avoid threatening to capture the opposite King.)

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.

Fairy pieces

Double Grasshopper: makes a Grasshopper move without capturing, then a 2nd Grasshopper move.

Giraffe: 1,4 leaper. Giraffe e5 can leap to f1, d1, a4 or a6.

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

Pressburger King: White SuperTransmuting King: King which definitively takes the nature of the checking piece (and thus loses his royal status). "Pressburger King" is the subject of a current thematical tourney by Slovak review Pat a Mat.

Royal Grasshopper (or K-hopper): Can hop to the first square beyond the adjacent piece.



Solutions – Mat Plus No. 28

Twomovers

801. Mihail Croitor

1.Bb5? c4!; 1.Qe2? e4!; 1.Qb5/a6? Ke4!; 1.Qf5? Kc4! 1.Qg3! (~) 1... c4 2.Qxe5#, 1... Kc4 2.Qb3#, 1... e4 2.Qg8#, 1... Ke4 2.Bc6#, 1... d3 2.Qxd3#.

Nothing difficult, but I like it (MC).

Astonishingly difficult for such a little problem, especially one falls for the pseudo-symmetry (1.Qd2???) (HR).

802. Victor Chepizhny

a) 1.Qe2? ~ 2.Rh3# A, 1... Kh4! A; 1.Qb4! (~), 1... Kh4 a 2.Rh3# A, 1... g3 2.Bf3#; b) 1.Qb4? ~ 2.Rh3# A, 1... Kh5! B; 1.Qe2! (~), 1... Kh5 b 2.Rh3# A, 1... g3 2.Rc4#.

Nice relation on twins! Diagram position contains the mate with horizontal pin, and twin with diagonal pin! Very light position!(MC)

Cute (HR).

803. Givi Mosiashvili

1... Bxe6 2.Qxe6#, 1... Bxe5 2.Rxe5#, 1.Be3? ~ 2.Rc5/Sb6#, 1... Ba7 2.Rd6#, 1... Qd4!; 1.Qg4? ~ 2.Sb6# (2.Rc5?), 1... Bxe6 2.Rc5#, 1... Qd4 2.Qxd4#, 1... Ra6 2.Qxe4#, 1... Be7!; 1.Rf4! ~ 2.Rc5# (2.Sb6?), 1... Bxe5 2.Sb6#, 1... Qd4 2.Rxd4#, 1... Se4 2.Qxe4#, 1... Bd6 2.Rxd6#.

Barnes theme and anti-dual choice of mates (pseudo le Grand) (Author)

Thou shalt not increase the amount of letter problems beyond necessity! (Ockham) (HR)

804. Paul Murashev

1... Rxf3 2.Sd~ (A), 1... Re4/Rg4/Rh4 2.Sxf5# (B); 1.Qc2? ~ 2.Qc7#, 1... Kxe5! (c); 1.Qa2? ~ 2.Qd5#, 1... Kc5 (a) 2.Qd5#, 1... Kxe5 (c) 2.Qe6#, 1... Rxd4! (b); 1.Sxg6? ~ 2.Sd~# (A), 1... Qxg6 2.Sc6# (C), 1... Qh8/Qg7/Qxh2 2.Sxf5# (B), 1... Kd7 2.Rd8#, 1... Kc5! (a); 1.Qb2! ~ 2.Sxf5# (B), 1... Kc5 (a) 2.Se6#, 1... Kxe5 (c) 2.Sc6# (C), 1... Rxd4 (b) 2.Qxd4#.

Set mates become threats in a try and after the key in form of white correction.

Refutations of tries become defences in the solution. Change of mates 2x2. Change of defences. One of the simplified forms of Livshic theme (Chess Leopolis 17, p.8 – IV form of play). Shedey theme (chahge of defences in variations after the threat Sxf5)

Exchange of lateral and diagonal batteries (Author).

1.Qb2!...played automatically due to no set on *anything*. 1.Qa2? Rxd4 isn't exactly a try, and I don't see what I shall try otherwise (HR).

805. Zalmen Kornin

1... Kc4 2.Qa2#, 1... Ke5 2.Qf5#, 1... Kc6 2.Qe4#; 1.e4+!, 1... Kc4 2.Sb2#, 1... Ke5 2.Sg6#, 1... Kc6 2.Bxd7#

The "Bwee Task" – three changed pin mates after black King moves with a checking key that turns it very smooth – the King is flying away – why not a check... The additional effect that made me choose this final form is, simply, that the maximum effect of five diferent pins by each one of the five white liners is shown... (Author).

1...Re6+, 1.e4+ ... with such tricks I might do even a Zagorujko with star flight ☺. Compare with Milan's problem from last issue (HR).

806. Miroslav Svitek

1... Sc4 2.d4#, 1...d4 2.Rg5#, 1.Sb8 ! ~ 2.Sa6,Rxd5, c8=Q,Sd7,Rc6,Bxb6#, 1... Rc4,Sc4,d4,hxg4 2.Sa6#, 1... Sxa4 2.Rxd5#, 1... exd6 2.c8=Q#, 1... Qxb7 2.Sd7#, 1... Qxa7 2.Rc6#, 1... Qxb8 2.Bxb6#.

Cf. Problem-Forum 459. Evidently this one was an earlier version (PF 459 is a "dualfree Fleck") not cancelled by the author. (HR)

807. Živko Janevski

1... Re8 2.??; 1.Se~? (2.Qe5#) Se6!, 1... Re8 2.Qb4#, 1.Sg3!? Sf3!, 1... Re8,Se6 2.Qb4,Sgf5#, 1.Sg5!? Re8!, 1... Se6 2.Sge6#, 1.Sc5!? (2nd degree) Qc7! 1... Re8,Se6 2.Sb3,Sc6#, 1.Sd6!! (3rd degree) 1..., ~,Re8,Se6 2.Qe5,Sb5,Sdx5#, 1... Sf3 2.Rg4#.

Corrective changed mates – complete form! White tertiary correction (Author).

1.S~ Se6!, thus 1.Sc5,d6,g3,g5 must be tried. c5/d6 cause an accidental (ha! ☺) mate switch on 1...Re8, and otherwise self-obstruction rules: 1.Sg3? Sf3! 1.Sg5? Re8! 1.Sc5? Qc7! 1.Sd6!. The theme has been shown already with much more content (the only reason I quote my webpage – containing an own problem – is that it has two problems by Lincoln that hardly can be surpassed). (HR)

808. Pavel Murashev

1.d4? ~ 2.Qc5# (A), 1... Bb6/Bd6 2.Qc4# (B), 1... Se6 2.Bxe4#, 1... Bxf5! (a); 1.d3? ~ 2.Qc4# (B), 1... Bxd3 2.Qd4# (C), 1... Bxe5 2.Qc5#, 1... axb5! (b); 1.dxe3? ~ 2.Qd4#, 1... Rd2! (c); 1.dxc3! ~ 2.Qd4# (C), 1... Bxe5 2.Qc5# (A), 1... Bxf5 (a) 2.Qc4# (B), 1... axb5 (b) 2.Qxb5#, 1... Rd2 (c) 2.c4#, 1... Se6 2.Bxe4#.

Albino. Pseudo – le Grand – AB => BC => CA and BC <=> CB; Theme Bogdanov-Hannelius – (Chess Leopolis 8, p. 13: <http://www.selivanov.ru/kompoz/>); [1? 2.A# 1...a! 1? 2.B# 1...b! => ! 1...x 2.A# => 1...a 2.B# 1...b 2.X #] (Author)

1.de?,d3?,d4?,dc! A great problem from the modern point of view (I'm too idle to analyze the letter salad ☺), but I have to criticize that the refutations are rather plump. Nevertheless, the albino keeps things together nicely (HR).

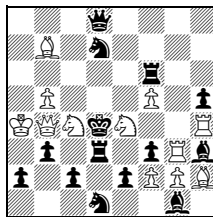
809. Hauke Reddmann

1.Qg6? (2.Sc~) a1=Q+,d1=Q+,hxg1=Q+,b5+,dxe6+,gxh6+ 2.Sc3,Sed2,Sf2,Sc5,Sed6,Sf6# (1...Sf8!); 1.Qc7! (2.Sc~) a1=Q+,d1=Q+,hxg1=Q+,b5+,dxe6+,gxh6+ 2.Sb2,Scd2,Se3,Sb6,Scd6,Se5#.

I doubled the content of MP #746 with one piece less! (Note the theme is "S cross checks on P move". Petrovic already managed two complete S wheels.) If anyone dislikes the dual after 1... Pb2, replace Pb3

with bRb3/wBa4. Oh yes, the set checks are not covered. Calling Captain Obvious! ☺ (Author).

Selection from two batteries. abundance of checks (MC).



809a. Nenad Petrović
The Problemist, 1963

#2 (12+14)

1.Rgxb3!

I know Petrović's famous double S wheel (809a), but of course the goal of #746 were pawn-only checks. Please keep this in mind when digging up anticipations. (HR)

Ok, this time we have 13 mates and a thematic try but no complete knight wheel. It would be 14 if there were no dual with 2.Scxd2/Sa5 after 1...b2 but I don't see how to add this. I wish there would be a variation in the try with 2.Sg3 mate (SH).

Threemovers

810. Mihail Croitor

1. Rg3! (~) 1... e5 2.Rc3 e4 3. Qc5#, 1... Ke5 2. Rg4 Kf5 3. Qe4#.

Simple, but nice. However, today 6 pieces probably means anticipation (MV).

811. Karol Mlynka

1.R~? (1.Rc6?...1.Rg6?, 1.Rh8?) z. S~(Sc5) 2.b7 + Ka7 3.b8=Q# (2... Sxb7 3.Ra6#, 1...Sb8!; 1.Rh2!? Sb4!, 1.Rh5!? Sc5!, 1.Rh7!? Sc7!; 1.Rh1! (~) S~(Sb4, Sc5) 2.Ra1+ Sa6 3.Rxa6# (2... Sa2 3.Rxa2#, 2... Sa4 3.Rxa4#).

White correction in a miniature (Author)

812. Petrašin Petrašinović

1.Ke7? ~ 2.Qxf5 Kc6 3.Qd7#, 1... f4 2.Qd6+ Ke4 3.Qd3#, 1... Ke4!; 1.Kf7? (~), 1... f4 2.Qg6 e4 3.Qe6#, 1... Ke4!; 1.Sb1! ~ 2.Sd2 ~ 3.c4#, 1... Kc4 2.Qc6+ Kb4 3.Be1#, 1... Ke4 2.Sd2+ Kf4 3.Qh4#, 1... e4 2.Sc3+ Kc4 3.Qd4#.

Neat tries, generous key, accurate play – more than enough from 8 pieces (MV).

813. Aleksandr Bakharev

1.Bh7? (~), 1... d6 2.Sf4 d5 3.Sd3#, 1... d5 2.Bf5 d4 3.Rb5#, 1... f6 2.Qc5+ Bd5 3.Re4#, 1... Kd5 2.Rb5+ Kd4 3.Qc5#, 1... f5!; 1.Rc4! (~), 1... d6 2.Qg5+ f5, Bf5 3.Qx7,Qxf5#, 1... d5 2.Bxd5 f~ ,Kxd5,Kf5 3.Qxe6, Qc5,Qg5#, 1... f5 2.Bxf5 d~ ,Kd5,Kxf5 3.Qxe6,Qc5, Qg5#, 1... f6 2.Qc5+ d5,Bd5 3.Qc7,Qxd5#.

Unusual change of play, especially in variations d6/d5 (MV).

814. Petrašin Petrašiniović

(*1... Rg6 2.Se5 ~,h2,Rxg4 3.Qd2,Qh2,Qxg4#);
1.Bc8! ~ 2.Qf2+ Kxg4 3.Sf6#, 1... h2 2.Qxh2+ Kxg4
3.Se5#, 1... Rb6+ 2.Sxb6 ~,h2,Bd7 3.Qf2,Qh2,h8#,
1... Bxd7 2.Rh8+ Rh6 3.Rxh6#

The indirect masked battery created by the key is a star of the show, especially after its transformation to a direct pin of the black rook. Good by-play as well (MV).

815. Mihail Croitor

1. Rh5! ~ 2. Qc5+ Kxc5 3. Be7#, 1... Be5 2. Qxe5+ Kxe5 3. Be7#, 1... e5 2. Rh6+ Kd5 3. e4#.

Queen sacrifices bring the black king to the battery line. Nice problem, although the idea is well known (MV).

816. Valentin Rudenko, Victor Chepizhny

1.Ke2! ~ 2.Ke3 ~ 3. Qe6/Bc6/Bb3#, 2... Sxa5 3.Qe6#, 2... Sc5 3.Bc6#, 2... Sd8 3.Bb3#, 1... Sxa5 2.Qe6+ Kxd4 3.Qxd6#, 1... Sc5 2.Bc6+ Kxd4 3.Bc3#, 1... Sd8 2.Bb3+ Kxd4 3.Bb6#, 1... Kxd4 2.Rc4+.

White moves Qe6/Bc6/Bb3 appear in as threatened mates and as the second moves, each time with the anti-triple separation in moves of the black Sb7. Excellent construction (MV).

817. Felix Rossomakho

1.Bd3! ~ 2.Bxe4+ Kxe4,Kc4 3.Qf3,Qd3#, 1... Bc3 2.Sb4+ cxb4, R/Bxb4 3.Qa5, Qa8#, 1... Rc3 2.Se3+ dxe3 3.Rg5#; (1... Rb3 2.Qxb3+ c4 3.Qb5#, 1... e3 2.fxe3 ~, dxe3, Sf6+ 3.e4, Sxe3, Sxf6#, 1... exd3 2.Qxd3 Re1,c4,Sf6+ 3.Se3, Qf5, Sxf6#)

Two line-opening sacrifices (Räumungsoffer) after a Grimshaw interference. Good key and rich by-play (MV).

818. Zlatko Mihajloski

1.Qg2? ~ 2.Sxf6#, 1... fxe4!; 1.Qxf2? ~ 2.Qe3 ~ 3.Qd3#, 1... dxc5!; 1.Qh5! ~ 2.Qxf5 ~,Sxe4,dc5 3.Rd4,Qxe4,Qxe6#; 1... dxc5 2.Qf7 ~,Rcc6,Bxb6 3.Qxe6,Bxc6,Sxb6#; 1... fxe4 2.Rd4+ Kxc5 3.Rb5#; 1... Sxe4 2.Qf3 ~ 3.Qd3#; 1... Rxc5: 2.Rb5 ~, Bb6/Bb8 3.Sc7,Sb6#.

I suppose that problem is built around the last two variations with direct pins of black pieces, which is in fact the 8th WCCT theme (MV).

Moremovers

819. Petrašin Petrašiniović

1.Qe1? ~ 2.Qe3#, 1... Kc5 2.Qe7+ Kb6 3.Qd6+ Ka7,Kd4 4.Sb5,Qe3#, 1... Kd3!; 1.Qc1? ~ 2.Qe3# 1... Kc5 2.Qa3+ Kb6 3.Qd6+ Ka7,Kd4 4.Sb5,Qe3#; 1... Ke5 2.Qa3 ~ 3.Qe7+ Kxf5,Kf4,Kd4 4.Qg5, Qe4,Qe3#; 2... Kxf5 3.Qg3 ~ 4.Qg5#, 2... Kf6 3.Qe3 Kxf5 4.Qg5#, 2... Kf4 3.Qg3+ Kxf5 4.Qg5#, 1...

Kd3! ; 1.Qa2! ~ 2.Qxc4+ Ke5 3.Se8 ~ 4.Qe4#; 1... Kd3 2.Sb5 c3 3.Bf3 ~,c2 4.Qe2,Qd5#; 1... Kc5 2.Qa3+ Kb6 3.Qd6+ Ka7 4.Sb5#; 1... Ke5 2.Qa3 ~ 3.Qe7+ Kf5,Kf4,Kd4 4.Qg5,Qe4,Qe3#, 2... Kxf5 3.Qg3 ~ 4.Qg5#, 2... Kf6 3.Qe3 Kxf5 4.Qg5#, 2... Kf4 3.Qg3+ Kxf5 4.Qg5#; 1... Kc3 2.Sb5+ Kd3 3.Bf3 ~ 4.Qe2#.

Typical for author's style: good key, plenty of mate-build-up variations with accurate play. Also good tries, though with same refutation (MV).

820. Leonid Makaronez, Viktor Volchek

1.Se4! ~ 2.Qxg5#; 1... f6 2.Sxf6 g4 3.Qxg4 Bc4 4.Se4 Rg3 5.Qxg3 ~ 6.Qg5#, 2... Bd3 3.Qf7 g4 4.Sg8+ Kg5 5.Qf6+ Kh5 6.Qh6#; 1... Rg3 2.Kxg3 Se2+ 3.Kh2 f6 4.Sxf6 g4 5.Qxg4 ~ 6.Sg8#, 2... f6 3.Qf8+ Kh5 4.Qf7+ Kh6 5.Qxf6+ Kh5 6.Qxg5#.

Few full-length lines end with model mates, but not a trace of strategy except the obstruction on e2 (MV).

821. Borislav Stojanović, Milomir Babić

1.Rf7! bxa4 2.Ra7 Rb4 3.Rxa5 Kxa5 4.Ka7 (~) 4... gf3 5.Sc4 Kb5 6.Sa3 Ka5 7.d6 fxe2 8.d7 e1=Q 9.d8=Q#, 4... c4 5.Bg2 g3 6.e3! g4 7.Bf1 g2 8.Bxc4 g1=Q 9.Sb7#.

Two variations fork after the rook sacrifice on third move, one of which ends with a surprising pin-model (MV).

822. Joaquim Crusats, Steven B. Dowd, Mirko Degenkolbe

1.Ra3! Sxa3(Bxa3) 2.Rxa3 Bxa3(Sxa3) 3.bxa3 Kg2 4.a4 Kg3 5.a5 Kg2 6.a6 Kg3 7.a7 Kg2 8.a8=R Kg3 9.Kf1 Kxf3 10.Ra3#

b2 effects the mate with a similarity to Loyd's original Excelsior (in each case the b2 pawn effected the mate, in Loyd's as queen on a8, in ours, promotion also occurs on a8, but a rook, and a delay of the mate). Nearly identical 1st, 2nd, and last moves. 1.Ra7-a3! 2.Ra8-a3! 10.Ra8-a3#! (Authors).

Endgames

823. Siegfried Hornecker

1... Bb8+ 2.c7+! Bxc7+ 3.d6! Bxd6+ 4.Rxd6+ exd6+ 5.Kf6! g2 6.Se2 h2 7.g7 g1=Q 8.Sxg1 hxg1=Q 9.g8=Q/R+ Qxg8=

Play with two times three consecutive checks leads to a model stalemate. (magnet theme?) (Author).

Everyone noticed the white crown? (SH).

Vladimir Bartosh signals a dual after 1... Bb8+ 2. d6 Bxd6+ 3. Rxd6+ exd6+ 4. Ke6 g2 5. Ne2 h2 6. g7 g1=Q 7. Nxf1 hxg1=Q 8. c7+ Kxc7 9. Kf7 Qe5 10. f6 Qh5+ 11. Kf8 Qg5 12. Kf7 Qd5+ 13. Kf8 Qe6 14. f7 Qh6 15. Kg8 Qe6 16. Kf8 Qh6 draw. It seems that the endgame is **cooked!**

824. Zlatko Mihajloski

1.Bf7+ Kb1/i 2.Bxg6/ii hg6 3.Bb2!/iii Qxb2 4.Rh1+ Ka2 5.Rh2! Qxh2 6.hxg7 Qh7 7.Kf8 Qh6 8.Kf7 Qh7 9.Kf8 Qh6 10.Kf7 Qze3 11.g8=Q Qxg3 12.Qxg6=.

i- 1.Rh2? Kb3 2.Bf7 Kb4 3.Rh4+ Kb5 4.Be8+ Kb6 5.Bxg6 Qf6 6.Ke8 Qxg6+–

ii- 2.Bb2 Kxb2 3.Bxg6 Sc5 4.Rh2+ Ka3 5.Kd6 gxh6 6.Bf3 Qc3 7.Kd5 Qxe3 8.Rh4 Sd3 9.Bxd3 Qxd3+–

iii- 3.h7? Qf6+ 4.Ke8 Qe6+ 5.Kf8 Qh3 6.Kxg7 Qd7+ –+–

Nice 'puanta' on 3-rd move 3.Bb2! Final position remind me Korolkov's study, where Q+N can't deal with pawn. (MC)

825. Mirko Marković

1.Rf5+ Kh4 /i 2.Rf4+ Kg5 3.Rg4+ Kf5 /ii 4.Se7+ Ke5 /iii 5.b8=Q+ Qxb8 6.Rxb4 Qd6 /iv 7.Rd4! Qf6 /v 8.Rf4! Qd6 /vi 9.Rd4! =

i- 1... Kg6 2.Rxf6+ Qxf6 3.Sxf6 Sc6 4.Sd7 +–

ii- 3... Kh5 4.Sf6+ Kh6 (4... Qxf6 5.b8=Q Sd5 6.Qe8+ Kh6 7.f4 +–) 5.Sg8+ Kh5 6.Sf6+ =; 5... Kh7 6.Sf6+ Kh6= (6... Kh8 7.Rg8#)

iii- 4... Ke6, Kf6 5.Rg6+ +–

iv- 6... Qa8 7.Rb8+ +–; 6... Qxb4, Qa7, Qd8 7.Sc6+ +–; 6... Qf8, Qh8 7.Sg5+ +–; 6... Qe8 7.Re4+ Kd4, Kf6 8.Sf5+, Sd5+ +–; 6... Qc7 7.Re4+ Kd6 (7... Kf6 8.Sd5+ +–) 8.Sf5+ Kd5 9.Se7+ Kc5 10.b4+ Kd6 11.Sf5+ =

v- 7... Qc5 8.Rd5+ +–; 7... Qxe7 8.Re4+ +–; 7... Qxd4, Kxd4 8.Sc6+, Sf5+, 7... Qb6 8.Re4+ Kd6, Kf6 9.Se8+, Sd5+ +–; 7... Qh6 8.Re4+ Kd6, Kf6 9.Sf5+, Sg8+ +–

vi- 8... Qg5 9.Rf5+ +–; 8... Qxf4, Kxf4 9.Sg6+, Sd5+ +–; 8... Qg7 9.Re4+ Kf6 (9... Kd6 10.Sf5+ +–) 10.Sd5+ Kf5 11.Se7+ =

Selfmates

826. Boško Milošeski

1.Qa6? (zz) Bg2!, 1... Bxf3 2.Qc4+ Kxc4#; 1.f4! ~ 2.Qc4+ Kxc4#, 1... Kc6 2.Qb5+ Kxb5#, 1...Ke4 2.Qd3+ Kxd3#, 1... Kf6+ 2.Qg2! Bxg2#.

Black minimal and BK star (Author).

827. Gorazd Kodrić

1.f4! ~ 2.Qb7+/Bxc6+, 1... Bc8 2.Bxc6+ Bb7 3.Qf8! Bxc6#, 1... Bb7 2.Qxb7+ Qxb7 3.Bc6, 1... Qxd5+ 2.Qxd5+ Bb7 3.Qc6, 1... Qb7 2.Qxb7+ Bxb7 3.Bc6 Bxc6#.

828. Ivan Soroka

*1... Sxg4 2.Qxe5+ Sxe5+ 3.Rxe5+ Kxe5#, 1... Rc8 2.Sc7+ Rxc7 3.Qe6+ Kxe6#, 1.Sf8! ~ 2.Rxd4+ Kxd4+ 3.Qe4+ Bxe4#, 1... Rxg4 2.Qe4+ Rxe4

3.Se3+ Rxe3#, 1... Sxf5 2.Se3+ Sxe3 3.Rxd4+ Kxd4#, (1... d3 2.Se3+ Kd4+ 3.Qe4+ Bxe4#).

Theme: 3 fold cycle of the 2nd and 3rd white moves (Author).

829. Ivan Soroka

1.Sc4! ~ 2.Sc7+ Rxc7 3.Be6+ Kxe6# (2.Sxf4+?), 1... Rc7! 2.Sxf4+ e(g)xf4 3.Be6+ Kxe6# (2.Sc7+?), 1... Rxd6 2.Se3+ d(f)xe3 3.Qc4+ Kxc4# (2.Se3+?), 1... Bxd6 2.Sxb6+ Rxb6 3.Qc4+ Kxc4# (2.Sxb6+?).

4 times half-battery play, 4 "Räumungsopfern" of the white Knights, Dualvermeidung, block on the square d6 in two variations. Very economical position for this theme, on the white side are present only thematic pieces (Author).

830. Živko Janevski

1.Rbb6! ~ 2.Sb5+ Kd5 3.e4+ fxe4#, 1... Qf7 2.Sgxe6+ Qxe6 3.e3+ Qxe3#, 1... Qf8 2.Rd6+ exd6 3.Rxd6+ Qxd6#, 1... Rxc7 2.Qxc3+ Kd5 3.Qe5+ Qxe5#.

831. Miodrag Mladenović

1.Se5! ~ 2.Sd5+(A) cxd5 3.Sxd3+(B) Rxd3#, 1...Re~ 2.Sxd3+(B) Ke3 3.Rxe4+(C) Sxe4#, 1...Qc8 2.Rxe4+(C) Rxe4 3.Sd5+(A) cxd5#.

Since there was only one entry in 2nd TT of MatPlus I decided to compose some more problems showing this theme on my own. This is not a new combination of pieces in white third-pin (SSR). However it's a new matrix (Author).

832. Oleg Paradsinskij

1.Qg7! b4 2.Sb1+ Ka2 3.Qa7+ Kb3 4.Sd2+ Kc3 5.Qd7 b3 6.Qd6 b2#

833. Yuri Gordian, Andrey Selivanov

1.Rd2+? (A) Ke7 2.Sb5 Sf3!(a), 1.Rd4+? (B) Ke7 2.Sb5 Sf1(b)!; 1.Sb5!(zz)
1...Sf3 (a) 2.Rd4+! (B) Ke7 3.Qe8+! Kxe8 4.b8=Q+ Ke7 5.Qb7+ Ke8 6.Sd6+! Kd8 7.Sc4+ Sxd4#; 1...Sf1 (b) 2.Rd2+! (A) Ke7 3.Bf8+! Kxf8 4.Qc8+ Ke7 5.Qc5+ Ke8 6.Sd4+! Kd8 7.Sc2+ Sxd2#.

Logic tries. Play and transformation of white battery in two variations: R+Q, S+B, S+R. Sacrifices of white pieces – Theme 7 WCCT. White Phenix. Model mates. (Authors)

834. Torsten Linß

1.Rg3+? Qxg3+ 2.Bg2+ Qxg2 3.Sxg2!; 1.Qf5+ Kh4 2.Rg4+ Kh3 3.Rg6+ Kh4 4.Rh6+ Kg3 5.Qg6+ Kf4 6.Sg2+ Ke5 7.Qd6+ Kf5 8.Sh4+ Kg~ 9.Qg6+ Kf4! 10.Qe4+ Kg~ 11.Rg6+ Kh~ 12.Qf5+ Kxh4 13.Rg4+ Kh3 14.Rg5+ Kh4 15.Qf4+ Kh3 and now 16.Rg3+ Qxg3+ 17.Bg2+ Qxg2#

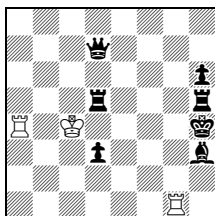
Sacrifice of the troublesome WS (Author)

Helpmates

835. Newman Guttman

1.Bd6 Rc1 2.Rhe5 Rh1#, 1.Rhd5 Rc6 2.Be5 Rxb6#. Critical moves for interferences; RB in one line, BR in the other (Author).

Guy Sobrecases praises the pure line interference motivation of the Grimshaw, but also points out a very close forerunner; the lines are shorter, but the matrix is the same.



835a.
Vyacheslav Vladimirov
Sinfonie Scacchistiche 1968

h#2 2111 (3+7)

1.Bc6 Ra2 2.Rhf5 Rh2#
1.Rhe5 Ra6 2.Bf5 Rxb6#

836. Harry Fougiaxis, Uri Avner,

Jacques Rotenberg

1.Rd3 Rb4 2.Rd4+ Rxb5#, 1.Bf4 Bg6 2.Bxe5+ Bxf7#, 1.Ba4 Rxa4 2.Rd4 Ra5#, 1.Rh7 Bxb7 2.Bxe5 Bg8#

For the full story of this composition, refer to the MatPlus.net Best Bytes in MP Review 3, p.190. The list of the authors' names follows the order of the posts in the forum (HF).

This young team offers a very nice Meredith, built with a good economy. (GS)

837. Jozef Ložek

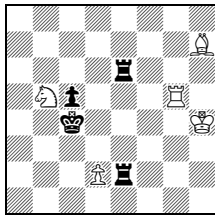
1.dxc4 Qxa6 2.c3 Qf1#, 1.dxe4 Qxc6 2.e3 Qg2#, 1.exf4 Qb8 2.f3 Qh2#, 1.a5 Qxa5 2.b3 Qe1#, 1.c5 Qxd5 2.Kh1 Qd1#.

I think that a task has always something to say. The play is of course limited (GS).

838. Ioannis Kalkavouras

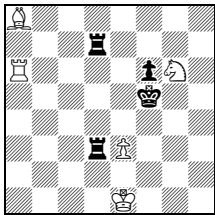
a) 1.Rae5 fxe3+ 2.Ke4 Bb7#, b) 1.Rhb5 f3 2.Kd3 Rd8#.

838a. Pal Benko
Felix A. Sonnenfeld
Die Schwalbe 1977



h#2 b) ♠c5→f4 5+4
a) 1.R2c5 d3+ 2.Kd5 Be4#
b) 1.R6e4 Sa3+ 2.Kd3 Rd5#

838b. Felix A. Sonnenfeld
Phénix 1992
dedicated to J.R. Fleissus



h#2 2111 5+4
1.R3d6 e4+ 2.Kc6 Bd5#
1.R7d5 Sh4+ 2.Ke4 Re6#

Anticipatory black self-pins with mutual Anti-Bristol interferences and exchange of white roles in an

apparently heavier setting than it should be. Many thanks to Guy Sobrecases (a true master in WinChloe searching, who I should consult more frequently, as it seems!) for spotting a substantial anticipation **838a** (the later version **838b** of 1992 is a re-work).

839. Kostas Prentos

1.Qe4 Bc5+ 2.Ke5 d4#, 1.Sd4 Rxe6+ 2.Kc5 Rxc6#, 1.Qxb5 Be3 2.Ke5 Bc5#, 1.Sg3 Re3 2.Kc5 Rxe6#.

A nice problem, showing a White Grimshaw in the first 2 phases. Self-pinnings and mates by double-pinnings of the thematical units in the last 2 solutions. The unity is reinforced by the first White moves of the last 2 solutions being the same than the mating moves of the 2 first ones (GS).

840. Borislav Gadanski

1.Kc4 (a) Se4? 2.Q~!? Qxc5# (A), 1.Ke3 (b) Sh5? 2.Q~!? Qxf4# (B); 1.Kc4 (a) Be2! 2.Qh5! (Q~!?) Qxf4# (B), 1.Ke3 (b) Bd1! 2.Qf3! (Q~!?) Qxc5# (A).

In both tries the white knight takes the square for withdrawal of the black queen, i.e. the knight moves contain the weakening effect. The solutions logically follows from the tries, since white plays so to avoid the interference of the black queen move, but then after the same moves by the black king the mates are reciprocally changed (Author).

A good link between the try and actual plays, showing the BQ/WS interferences. (GS)

841. Michal Dragoun

a) 1.Kc4 Bxc5 2.b2 Bf7#; b) 1.Se6 Ra2 2.Sf4 Bxf5#; c) 1.Kd4 Rxc5 2.f4 Ra4#; d) 1.Sa4 Bh5 2.Sb2 Rxb3#.

Two pairs of related solutions, moves of black knights and pawns on the squares b2 and f4 serve as line openings and interferences respectively. The twinning is somewhat artificial, but I was not able to do it in one or two positions (Author).

I like this nice original, offering the W line openings and Black line closings on the same squares b2 and f4. The twinning shows the difficulty of the construction, and the problem remains a good achievement. (GS)

842. Živko Janevski

1.g2 Bh2 2.Se3 Rf4#, 1.fgx5 Rg6 2.d6 Be6#.

Diagonal/orthogonal setting of white square vacation with consecutive gate-opening, black interference and unpin of the white piece (Author).

A very nice problem, with a W line opening, allowing a Black line closing in the first move, followed by a Black line closing in the second one. The unity is perfect (GS).

843. Viktor Chepizhny

1... Rc8 2.Rb2 Qxc5 3.Kd3 Qe3#, 1... Bb8 2.Sf6 Qxd6 3.Ke3 Qd3#.

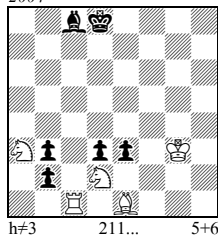
BQ line closings, and W lines openings by the WQ, showing an ODT and a place interchange WQ/BK in d3/e3. A masterpiece (GS).

844. Misha Shapiro

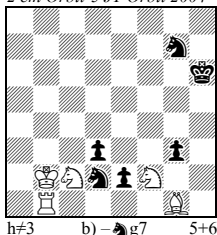
1.bxc2 Sf3 2.cxb1=R Sd4 3.Rb6 Ra1#, 1.gxh2 Sd4 2.hxg1=B Sc6 3.Bb6 Bd3#.

Such a black promotion play drew composers' attention quite a lot recently, as the tireless Guy Sobrecases shows! **844a:** 1.exd2 Sc4 2.dxe1=R Sb6 3.Re7 Rxc8#, 1.bxc1=B Se4 2.Bxa3 Sf6 3.Be7 Ba5#, **844b:** a) 1.dxc2 Se4 2.cxb1=B Sf6 3.Bg6 Be3#, b) 1.gxf2 Sd4 2.fxg1=R Se6 3.Rg6 Rh1#, **844c:** a) 1.bxa2 Sg4 2.axb1=B Sh6 3.Bh7 Bd4#, b) 1.gxh2 Sc3 2.hxg1=R Se4 3.Rg4 Rh1#, c) 1.gxh2 Sg3 2.hxg1=R Sf5 3.Rg8 Rh1#, **844d:** a) 1.bxc2 Sd3 2.cxb1=R Sc5 3.Rb8 Ra1#, b) 1.gxf2 Sb4 2.fxg1=B Sa6 3.Ba7 Be4#.

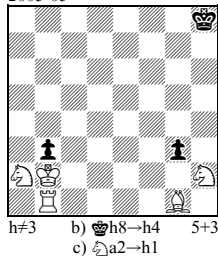
844a. Venelin Alaikov
1 pr Uralsky Problemist 2004



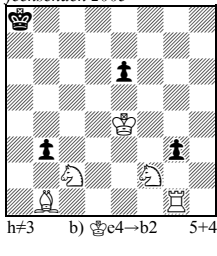
844b. Aleksandr Pankratiev
2 cm Orbit-5 JT Orbit 2004



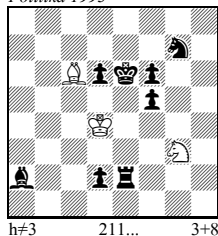
844c. Aleksandr Pankratiev
2 hm T. Ilievski-50 JT, The Macedonian Problemist 2003-05



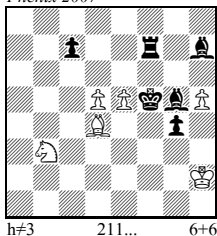
844d. Aleksandr Pankratiev
feenschach 2005



845a. František Korostenki
Politika 1993



845b. Pierre Tritten
Guy Sobrecases
Phénix 2007



845. Pierre Tritten

1.Kd6 Sc5 2.Be4 Sb7+ 3.Kd5 Sb4#, 1.Ke4 Sa1 2.Rd6 Sb3 3.Kd5 Sf6#.

Such gate openings by the black king followed by switchbacks (aka the "Klasinc mechanism") are, of course, familiar (compare to the problems sent in by Guy Sobrecases, for instance), but I doubt they have ever been presented in such a light setting (HF)

Can be compared with **845a** (1.Kf7 Sh5 2.Re7 Be8+ 3.Ke6 Sf4#, 1.Ke7 Bb7 2.Bf7 Sxf5+ 3.Ke6 Bc8#) and **845b** (1.Ke4 Sc1 2.Rf4 Se2 3.Kf5 Sg3#, 1.Kf4 Bf2 2.Be4 Bg3+ 3.Kf5 Sd4#) (GS).

846. Toma Garai

a) 1.Rxc5 Sxd8 2.Kf4 Kf2 3.Rf5 Se6#, b) 1.Bxe6 Sxa6 2.Kxd3 Kf2 3.Be4 Sc5#.

Zilahi captures for block and interference; reciprocal functions, switchbacks (Author).

847. Christopher J.A. Jones

1.Re4 Be5 2.dxe5 Rf3+ 3.Kd4 Rd3#, 1.Be4 Rf5 2.gxf5 Bc3 3.Kf4 Bxd2#.

Black Grimshaw with square block and very clever sacrifices, in Zilahi form, as a compensation of the e5/f5 squares unblock. A nice strategic rendering of the always interesting Anti-Ziel Element (AZE), a thematic concept introduced and advertised by the Austrian composer Helmut Zajic (HF).

848. Gennady Zgersky

1.Sd4 Kd2 2.Ka5 Kc3 3.Ka6 Kb4 4.Sb5 cxb5#

Unexpected finale with the black knight returning back to be offered to the humble pawn (HF).

849. Viktor Chepizhny

1.Bc6 (Bd5+?) e4 2.Bd5+ exd5 3.Sa6 (Sc6? dxc6 4.Ra7 c7 5.??, 4.Rh7 c7 5.Ra7??) d6 4.Sc7+ dxc7 5.Ra7 c8=Q#

Black has to sacrifice his bishop and knight to allow the white Excelsior and in doing so, he should be careful to avoid all undesirable collisions (HF).

850. Henry Tanner, Guy Sobrecases

*1.Ra7 Ke5 2.Bc3+ Kf4 3.Kg7 Kxg3 4.Kh6 Kh4 5.Rh7 g4 6.Bg7 g5#, 1... Kxc6 2.Ra6+ Kd5 3.Bh6 Ke4 4.g5 Kf3 5.Kg6 Kxg3 6.Kh5 Kh3 7.Rg6 g4#.

Chameleon echo model mates, exchange of bR/B places, self-blocks (Authors).

Echo of well-known pawn mate in the white to play form. 1...Kxc6 disables Ke5 move, but opens line for black rook (JL).

851. Marko Ylijoki

1...g4 2.Qa7 g5 3.Qgb6 g6 4.Rg1 g7 5.Rcf1 g8=Q 6.Kc1 Qxg1 7.Kd1 Qxf1#

Two black Bristols as hideaways and white Excelsior (HF).

Some Bristols (JL).

852. Gligor Denkovski

1.Bd7 Ba8 2.Bg2+ Kxc4 3.Bb7 Kb4 4.Kg2 c4 5.Kf3 c5 6.Ke4 c6 7.Kd5 cxb7 8.Kc6 b8=Q#

The composer points out that a group of five strong solvers spent more than an hour jointly to find the solution in last year's Belgrade chess festival (HF).

Royal battery on the long diagonal is changed into pin and then into pawn battery. Move of wB into corner is fine (JL).

Fairies**853. Siegfried Hornecker**

1.Rc8[Id8]!! Kc1[le8] 2.Rg1[Id8]#, 1.0-0[Id2]? Kxc2 [le3]!, 1.Rh7[Id8]? Ka1[le8]!, 1.Rd2[le2]? Kc1[lf2]!!

Joke problem: all tries are refuted by the only possible move ☺ (Author).

Good demonstration of imitator possibilities. Unfortunately the key takes 3 flights (a2, b2, c2) (JL).

854. Kevin Begley

*1... Re2/B~ 1.Bc4#, 1... Be2/R~ 1.Re5#; 1.Re2? (~) 1... Rxe2 2.Bf2[+wRd3]# (2.Ba6 [+wRd3]??) ; 1... Bxe2 2.Ra7[+wRe5]#, 1... R~ 2.Re5#; 1... B~ 2.Rd2#; 1... gxf4!; 1.Be2! (~) 1... Rxe2 2.Be3 [+wBc4]#, 1... Bxe2 2.Re8[+wBe4]# (2.Ra6 [+wBe4]??), 1... R~ 2.Bf3#, 1... B~ 2.Bc4#, 1... gxf4 2.Ke7[+wPe4]#.

Nowotnys, changed mates (Author).

Grimshaw in set play is turned into two Novotny phases without threat, yielding very nicely motivated changes 3x2 (Zagorujko), with set of Circe Parrain effects. The geometry is perfectly set up. Congratulations to author! (JL).

855. Aleksandr Bulavka

*1... bxa6[ld7] (a) 2.Kf3[le6] (A)=, 1... b6[le7] (b) 2.Ke3[le6] (B)=, 1... bxc6[lf7] (c) 2.Kd3[le6] (C)=;

1.Rg4[lf8]? (~), 1... bxa6[le7] (a) 2.Ke3[le6] (B)=, 1... b6[lf7] (b) 2.Kd3[le6] (C)=, 1... bxc6[lg7] (c) 2.Kf3[lh6] (A)=, 1... b3[lf7]!;

1.Rh4[lg8]! (~), 1... bxa6[lf7] (a) 2.Kd3[le6] (C)=, 1... b6[lg7] (b) 2.Kf3[lh6] (A)=, 1... bxc6[lh7] (c) 2.Ke3[lh6] (B)=, (1... b5[lg6] 2.Kf4[lh6]=, 1... b3[lg7] 2.axb7[lh8]=).

Complete Lačný cycle with imitator is not new, the pioneer being Václav Kotěšovec's #2 (check the Cyclone) (JL).

856. Marko Ylijoki

*1... Rxd2 2.Sxd2#; 1.Sd6? ~ 2.Qf4#/Bd5#, 1... c4!; 1.Re1? ~ 2.Sce5#, 1... Sc6!; 1.Bh6! (2.Re3#), 1... Sxc4/Rxc4 2.Qa8#/Bd1#, 1... Re2/Rf2 2.Rxf5/Sh2#, 1... f4/fxg4 2.Gf5/Rf7#, (1... Rc1/Rc3/Rd2 2.S(x)d2#).

My first impression was that solution is constructed with view to show previous WCCT's single-phase theme of #2 in fairy twomover. But it turned out quickly that for solution Bb3 is not needed, more exactly e.g. with -wBb3, +bBb1 the solution works

as now, just the wQ is even better used. So why is he there? Just for try 1.Sd6? where the double threat is parried by pawn move interposing in the intersection? Quite irregular twomover (JL).

857. Paz Einat

1.fxg3? ~ 2.Sxf3# A, 1... Sf2! A; 1.cxb4? ~ 2.Sxc4# B, 1... Sc3! B; (1.Sxf3? ~ 2.fxg3#, 1... gxh2!; 1.Sxc4? ~ 2.cxd4#, 1... b3!); 1.Ke1! ~ 2.Sxe7#, 1... Sxf2+ a 2.Sxgf3# A, 1... Sxc3+ b 2.Sxc4# B, (1... exf6 2.Bxd6#).

Dombrovskis theme. Thus, 1.Sxf3 is not a mate since the knight on f2 has the power of pawn f2 found just below. Only after 1.fxg3 white threatens 2.Sxf3#. Similarly, BKe5 moves like the pawn e6 which is found below it (from Black's view) so it cannot move to f4, e4 or f6 (Author).

Fine fairy motivation for Dombrovskis. Two pairs of units pf2-pf3 and pc3-Bc4 mutually prevent checks by knight as capturing knights would acquire movement of the other piece in the pair. If White removes his part of pair, threatening capture mate by knight, Black immediately in occupies vacated square, effectively preventing capture by check preparation. A kind of fairy arrival pin (instead of usual departure pin). Then in key White moves king and invites checks by black knights, capturing white parts of pairs and thus allowing cross-check mates (JL).

858. Peter Harris

1.kBc6[+bPb7]! (~) kRa2-h2[+wPa2] 2.kBb5[+bPc6] kRxa2[+wPh2] 3.h4 kPe5 4.kBxc6[+bPb5] kRd8 [+wPd5] 5.d6 kRb8 6.d7 kRa8 7.d8=S kRa1 8.Se6#.

859. Ján Golha

a) 1.ARg3[+bPd2]+ nrGg4 2.ARf2[+bPg3] nrGg2 [+wPg4] 3.nrGe2[+bPg2] nrGh5[+wPe2]#, 1.ARg5 [+bPd2] nrGg6 2.ARf4[+bPg5] nrGg4[+wPg6] 3.nrGe4[+bPg4] nrGh7[+wPe4]#;

b) 1.ARg4[+bPe2] nrGg5 2.ARf3[+bPg4] nrGg3 [+wPg5] 3.nrGe3 [+bPg3] nrGh6[+wPe3]#, 1.ARg6 [+bPe2] nrGg7 2.ARf5[+bPg6] nrGg5[+wPg7] 3.nrGe5[+bPg5] nrGh8[+wPe5]#;

c) 1.ARb3[+bPe2]+ nrGb4 2.ARc2 [+bPb3] nrGb2 [+wPb4] 3.nrGb2-d2[+bPb2] nrGa5 [+wPd2]#, 1.ARb5[+bPe2] nrGb6 2.ARc4[+bPb5] nrGb4 [+wPb6] 3.nrGd4[+bPb4] nrGa7[+wPd4]#;

d) 1.ARb4[+bPd2] nrGb5 2.ARc3[+bPb4] nrGb3 [+wPb5] 3.nrGd3[+bPb3] nrGa6[+wPd3]#, 1.ARb6 [+bPd2] nrGb7 2.ARc5[+bPb6] nrGb5[+wPb7] 3.nrGd5[+bPb5] nrGa8[+wPd5]#.

Echo model mates (Author).

Fourfold echo in a) + b), but c) and d) bring nothing new as these positions are merely reflections of a) and b) (JL).

860. Peter Harris

1.Ke6 Rh5=BR 2.Rb5=wR Qe8=bQ 3.Qe5=wQ+ Kd5#, 1.Rb3=wR+ Qh8=bQ 2.Kd3 Rc3=BR+ 3.Qh1=wQ+ Ke4#.

861. Peter Harris

1... Bf2 2.exf2=wP [+wBd2] f4 3.Bg7 f5 4.cxd2=wP [+wBc3] f6#, 1...Bd2 2.Kb2 Bc1 3.Ka3 Bb2 4.cxb2=wP [+wBd2] Bc1#.

862. Yoshikazu Ueda

1.nPAh1+ nPAe1 2.nPAe4+ Kh3 3.nPAe3+ fxe3[+nPAe1] 4.nPAh1+ nPAf1 5.nPAf3+ Kh4 6.nPAf4+ nPAf8 7.nPAh8+ nPAe8 8.nPAe4+ WAd4xe4[+nPAe1] 9.nPAh1+ PAf1 10.nPAf4+ Kh3 11.nPAf3+ nPAf8 12.nPAh8+ nPAe8 13.nPAxe3 [+wPe2]+ WAe4xe3[+nPAe1] 14.nPAh1+ nPAf1 15.nPAf3+ Kh4 16.nPAf4+ nPAf8 17.nPAh8+ nPAe8 8.nPAe4+ WAd3xd4[+nPAe1] 19.nPAh1+ nPAf1 20.nPAf4+ nPAf8 21.nPAh8+ nPAe8 22.nPAe4+ WAe3xe4[+nPAe1] 23.nPAh1+ nPAf1 24.nPAf4+ Kh3 25.nPAf3+ nPAf1 26.nPAh1+ nPAe1 27.nPAe3+ exd3[+nPAe1] 28.nPAh1+ nPAf1 29.nPAf3+ nPAf8 30.nPAh8+ nPAe8 31.nPAxd3 [+wPd2]+ WAd4xd3[+nPAe1] 32.nPAh1+ nPAe1 33.nPAe3+ WAe4xe3[+nPAe1] 34.nPAh1+ nPAf1 35.nPAf3+ Kh4 36.nPAf4+ nPAf8 37.nPAh8+ nPAe8 38.nPAe4+ WAd3xd4[+nPAe1] 39.nPAh1+ nPAf1 40.nPAf4+ nPAf8 41.nPAh8+ nPAe8 42.nPAe4+ WAe3xe4[+nPAe1] 43.nPAh1+ nPAf1 44.nPAf4+ Kh3 45.nPAf3+ nPAf1 46.nPAh1+ nPAe1 47.nPAe3+ dxc3[+nPAe1] 48.nPAh1+ nPAf1 49.nPAf3+ nPAe8 50.nPAh8+ nPAe8 51.nPAxc3[+wPe2]+ WAe4xc3[+nPAe1] 52.nPAh1+ nPAe1 53.nPAe3+ WAd4xd3[+nPAe1] 54.nPAh1 nPAe1 55.nPAe3+ WAe4xe3[+nPAe1] 56.nPAh1+ PAf1 57.nPAf3+ Kh4 58.nPAf4+ nPAf8 59.nPAh8+ nPAe8 60.nPAe4+ WAc3xc4[+nPAe1] 61.nPAh1+ nPAf1 62.nPAf4+ nPAf8 63.nPAh8+ nPAe8 64.nPAe4+ WAd3xd4[+nPAe1] 65.nPAh1+ nPAf1 66.nPAf4+ nPAf8 67.nPAh8+ nPAe8 68.nPAe4+ WAe3xe4[+nPAe1] 69.nPAh1+ nPAf1 70.nPAf4+ Kh3 71.nPAf3+ nPAf1 72.nPAh1+ nPAe1 73.nPAe3+ cxb3[+nPAe1] 74.nPAh1+ nPAe1 75.nPAe3+ WAc4xc3[+nPAe1] 76.nPAh1+ nPAe1 77.nPAe3+ WAd4xd3[+nPAe1] 78.nPAh1+ nPAe1 79.nPAe3+ WAe4xe3[+nPAe1] 80.nPAh1+ nPAf1 81.nPAf3+ Kh4 82.nPAf4+ nPAf8 83.nPAh8+ nPAe8 84.nPAe4+ bxc4[+nPAe1] 85.nPAh1+ nPAf1 86.nPAf4+ nPAf8 87.nPAh8+ nPAe8 88.nPAe4+ WAd3xd4 [+nPAe1] 89.nPAh1+ nPAf1 90.nPAf4+ nPAf8 91.nPAh8+ nPAe8 92.nPAe4+ WAe3xe4 [+nPAe1] 93.nPAh1+ nPAf1 94.nPAf4+ Kh3 95.nPAf3+ nPAf8 96.nPAh8+ nPAe8 97.nPAxc3 [+wWec8]+ nPAe1 98.nPAh1+ nPAe1 99.nPAe3+ WAd4xd3[+nPAe1] 100.nPAh1+ nPAe1 101.nPAe3+ WAd3xe3[+nPAe1] 102.nPAh1+ nPAf1 103.nPAf3+ Kh4 104.nPAf4+ nPAf1 105.nPAh1+ nPAe1 106.nPAe4[+wWec8]+ nPAe1 WAe3xe4[+nPAe1] 107.nPAh1+ nPAf1 108.nPAf4+ nPAf8 109.nPAh8+ Ra7#.

Does someone say Swiss clocks are the best and Japanese are inferior? This clockwork is great by all measures! (JL).

863. Guy Sobrecases

1.Sf4 g8=J 2.Rd5 Jg3 3.d6 Jxf4=, 1.Sd4 g8=J 2.Rg2 Jxg2 3.d5 Jg3=.

Change of function between black officers. The repetition of W1 is intentional and shows the Joker's strength (Author).

Reciprocal change of bS and bR functions – captured vs. blocking the pawn. Repeated promotion is a pity (JL).

864. Václav Kotěšovec

1.fxg1=S bxa8=B 2.Sf3(=wS) Sh2(=bS) 3.d1=Q (=wQ) Qxh1 4.cxb1=R Qxh2==.

Funny final position – all three apparently movable officers cannot move because of AntiAndernach selfchecks (JL).

865. Jaroslav Štun

a)1.Kd4 cPe1=cQ 2.cRd3=cQ Ke5 3.cQg6=cS + cQe1*h4=cS =, b)1.cRe5=cQ+ Kxe5 2.cSh4=cB Kd4 3.cSc3=cB+ cPe1=cB =, c)1.cSf5=cB Kxf5 2.cSf4=cB Ke4 3.cBe3=cR+ cPe1=cR =, d)1.Ke4 cPe1=cB 2.Kf5 cBxh4=cR 3.cRe5=cQ+ cRxf4=cQ =, e)1.cRh3=cQ Ke5 2.cSd4=cB+ Kxd4 3.cQf3=cS+ cPe1=cS =.

AUW + mates accomplished by pieces in exchange order in chameleon chess S→B→R→Q→S (Author).

Thematic problem for 21st TT CCM, where Madras RI problems with movement of kings were sought (see award at http://jurajlorinc.tripod.com/chess/ccm21t_o.htm). Indeed kings are quite active as chameleons in setting up final positions. AUW is not surprising, but something other is. All final positions are in fact double stalemates, i.e. the problem could have been published as hS= (C+), the real rarity (JL).

866. Ralf Krättschmer

a) 1. Be3 Kh4 2. Bf2+ g3 3. Bg1 Bh5 4. Sf3+ Bxf3#, b) 1. Se6 Bh6 2. Sf1+ Kf3 3. Kh2 Rh8 4. Sd2+ Bxd2#.

In a) waiting linear roundtrip of wB (but also unneeded Bg5). In b) waiting move of Rh7 (and Be2 taking no active part in mate to wK). After the first look at the position I had an impression of economical construction, but seeing solutions has neutralized it (JL).

867. Arno Tüngler

a) 1... a5 2.Kc7 a4 3.Kc6 Kb8 4.b7 Ka7 5.Kc7 a3 6.b8=R a2 7.Kc8 a1=Q 8.Ra8+ Kb6 9.Kb8 Qh8#; b) 1.Kd7 a5 2.Kc6 Kb8 3.Kd5 a4 4.Ke4 a3 5.Kd3 a2 6.Kc4 Kb7 7.Kb5 a1=Q 8.Kc5 Qh8 9.Kb4 Qb2#; c) 1...a5 2.b7 Ka7 3.b8=Q Ka6 4.Qb4 a4 5.Kb7 a3 6.Qb2 a2 7.Kb6 a1=S 8.Ka5 Sc2 9.Qc3 Sd4 10.Qc5 Sc6#; d) 1.bxa7[+bPa7][wPa7→b7]+ Kxb7[+wPb2] [bKb7→d6] 2.b4 a5 3.Kb7 axb4[+wPb2] [bPb4→h1=Q]+ 4.Kc8 Qa8#; e) 1.b7+ a6 2.b8=R Ka7 3.Rb7+ Ka8 4.Rb6 a5 5.Rb5 a4 6.Rb4 a3 7.Rb3 a2 8.Rb2 a1=R 9.Rb1 Ra7 10.Rb6 Rd7 11.Rb8 Rc7+ 12.Rc8 Rc5 13.Rb8 Rc8#.

The solutions are (at least for me) quite surprising (Author).

868. Michael Grushko

a) 1... d1(TEMPO) 2.d3 exd3=nS 3.c4[+nPd5] dxc4=nS 4.nSf2=nP[+nPf3] nSxe3=nB 5.fx3=nS [nPd4] dxe3=nS[+nBf2] 6.nBxe3=nR[+nSd4] nSf3=nP [nSg2] 7.nSxe3=nB f2[+nRe2] 8.nBxf2=nR nRxf2=nQ[+nPg2] 9.g4[+nRf4][+nKf1]+ nQxf4 [+wKf3]# (Fairy mate wKxf4??[+nRf5]+);

b) 1...c1(TEMPO) 2.c3 dxc3=nS 3.d4 [+nPc5] cxd4=nS 4.nSe2=nP[+nPf3] nSxf3=nB 5.exf3=nS [nPg4] gxf3=nS[+nBe2] 6.nBxf3=nR[+nSg4] nSe3=nP [+nSd2] 7.nSxf3=nB e2[+nRf2] 8.nBxe2=nR nRxe2=nQ [+nPd2] 9.d4 [+nRe4] [+nKe1]+ nQxe4 [+wKe3]# (Fairy mate wKxe4?? [+nRe5]+).

Mirror echo (Author).

869. György Bakcsi, László Zoltán

1-3. Kxe8 4. Kxd7 5. Kxc8 6. Kxb7 9. Kxb4 11. Kxb2 15. Kxd4 16. Kxe4 17. Kxf4 18. Kxg4 19. Kh3 20. g2+ Rxg2=.

The only way to h3 is via g4 and Sf4 has to be captured too. Working back from this point it becomes clear that bK has to capture all white knights (JL).

White's 2 original knights plus 8 promoted knights all captured en route to h3. Clever idea.(KB)

Nagyon szellemes királyterelgetés! Gratulálok! (GT)

870. Zoltán Laborczi, László Zoltán,**György Bakcsi**

1.Kc8 2.Kb7 3.Kb6 4.Kc5 (Ka5?) 5.Kd4 6.Ke3 7.Kxf2 8.Ke1 9.Kxd1 10.Kd2 11.Kc3 12.Kb4 13.Kxa4 14.Kxb3 15.Kc4 16.b4 (Kc5?) 17.b5 18.b6 19.b7 20.b8=B 21.Ba7 22.Bc5 23.Bd6 24.Kc5 25.Kxc6 26.Kd7 27.Kxe7 28.Kf7 29.Bf8 30.Bg7+ Rxg7#.

Excelsior, precise king moves, interference (Authors).

The determination of move order around c6 is the finest point in this composition. From b3 there are multiple ways to d7 for wK, the one via c6 needing only 4 moves, compared to those via c8. However c6 is guarded by Rg6, therefore wB has to stop on d6 and the routes as well as order of moves of both wK and wp (later wB) is precised (JL).

Retro/Math**871. Klaus Wenda**

R 1.Rc8-c2! [thr. 2.Re8-c8 & v: 1.Kb2#] Be4-f5 (renders the threat illegal, because the self-check could not be released) 2.Bf8-e7! (2.B~e7??) (moving the Bishop away from the square e7 threatens 3.f5xPe6 e.p. [Pd2] e7-e5 4.Re8-c8 & v: 1.Kb2#, because the uncaptured Black Pawn can uncheck by d3xXe2) h2-h1=S! (prevents the capture en passant, because now 7 Black Pawns and one

promoted Bishop are present; simultaneously square h1 was cleared which allows the White Bishop to remove from the 8th rank, thus threatening) 3.f7-f8=B! (guard the rebirth square e8 of the Black King and threatens 4.Kc1-b1 & v: 1.Rxh8 [Ra1]#, because the White Rook guards a2, because the rebirth square h1 was cleared) Bh1-f3! (removes the Rook's guard of a2, but allows the BBe4 to move and to un-check). 4.Re8-c8! & v: 1.Kb2#, returning to the initial threat.

By-play: 3... Rg8-g6 4.Ka1-b1 & v: 1.fxg8=S [Sb1]# 2.Kc1-b1? Rg1-g6! 3.Re8-c8 & v: 1.Kb2+? Re1!

A new strategic idea: Replacing the blocking piece on h1 (a kind of Retro-Dresden combination), because un-promotion of BS as retro-move cannot be made undone. The hidden threat with capture en passant is not simply defend by moving to square e7, but more subtly by increasing the number of Black Pawns. This defense, however, is detrimental, because the rebirth square of the White Rook is cleared. This damage is cured by a different Black piece, but again leading to a Dresden damage. Remarkable are the quiet threats without self-checks.

If forward defense would be permitted, the problem would have no solution: 2.Bf8-e7 h2-h1=S & v: 1... h1=Q#, because the White Bishop lost control over square d8 (Author).

White has to start by playing 1.Rc8-c2! [threat: 2.Re8-c8 & 1.Kb2#]

Black subtly parries this apparently unavoidable threat by creating an illegal check position: 1... Be4-f5!!

So, White must somehow create black the possibility to give check: 2.Bf8-e7! [threat: 3.f5xe6(→e2) ep e7-e5 4.Re8-c8 & 1.Kb2#] and now black can play for instance 3...d3xe2(→e7).

Black finds again an amazing defense: 2... h2-h1=S!! White can no longer take en passant, because there are seven black pawns on the board + 1 promoted Bishop. But there is still another hidden resource up to White's sleeve...

3.f7-f8=B!!! [threat: 4.Kc1-b1 & 1.Rxh8(→Ra1)#] Black Knight is in a coffin. 3...Bf3-h1 would lead to the main plan continuation: 4.Re8-c8 & 1.Kb2#, so the only Black defense left is 3...Rg8-g6.

And now comes the final blow: 4.Ka1-b1 & 1.fxg8=S(→Sb1)#

Black Seeberger theme doubled in a splendid engineered setting. "No forward defense" is necessary, otherwise Black can play 1... Bc2-f5 & 1... Rg1#

An extremely difficult problem intensively exploring Proca Retractor stipulation in a highly original way (VC).

Comment by Günther Weeth (D-Stuttgart):

“Selbst von starken Lösern kaum zu bewältigen! Der zweite Retrozug mit seinen weit reichenden Konsequenzen ist ein Problemzug, der an gedanklicher Tiefe seinesgleichen sucht ... Der Schreiber dieser Zeilen mußte sich dabei in Wien kundig machen und schämt sich dessen keineswegs! Denn: Die Räumung des Feldes e7 für die (virtuelle!) e. p.-Rücknahme mit dem Retroblick nach d3 ist schlichtweg eine problemschachliche Sensation. Die damit verbundene Feldauswahl (f8) erahnt man zwar intuitiv wegen der potenziellen Entwandlung. Wie es aber danach weiter gehen soll, enthüllt sich in einem gänzlich neuen Kapitel der fort zu schreibenden Anticirce Proca Saga; erneute stille zweizügige Drohung mit erneutem starkem Gegenspiel der schwarzen Partei: Schwarze Entwandlung – als echoartige Riposte gegen die weiße Entwandlung – zwecks Schaffung eines retroanalytischen Stellungenmerkmals, das die Durchführung der e. p.-Rücknahme illegalisiert und damit verhindert. Dies ist jedoch mit einer retro-dresdnerischen Schädigung verknüpft: Weiß erzwingt – wiederum ganz ohne Selbstschachgeräusche – die Einschaltung eines Ersatzverteidigers (Lf5→h1), was das Wegfallen der ursprünglichen schwarzen Parade (unaufhebbares Selbstschach nach Wegzug des wT von c8) zur Folge hat. Und so schlägt schlußendlich die Primärdrohung durch.

Noch ein Wort zur Form: Die Verwendung zweier Läufer mit gleicher Feldfarbe ist keineswegs als ein konstruktionstechnischer Notbehelf anzusehen. Diese beiden LL sind thematisch bedingt. Es existiert übrigens eine ebenfalls strategisch groß und modern angelegte Anticirce Proca Aufgabe von Wolfgang Dittmann mit dem gleichen Stellungenmerkmal.

Von der tief angelegten gedanklichen Konzeption bis hin zur endgültigen, technisch ungeheuer schwer umzusetzenden endgültigen Formgebung war es nach eigenem Bekunden des Meisters ein langer, dornenreicher Weg: Kampf gegen immer wieder neu auftretende Inkorrektheiten und Hindernisse bei der Gestaltung ‘meiner besten Aufgabe der ‘new generation’ (cit. KW).

Der staunende Betrachter dieses Meisterwerks registriert einen neuen Fixstern am Anticirce Proca Himmel. Was diese Aufgabe später im Album zu einem Markstein in der Weiterentwicklung des modernen Rückzügers stempeln wird (vgl. dazu die Einleitung in ‘Neues aus der Sparte Proca-Anticirce’, meinem Vortrag in Andernach am 19. Mai 2007), das ist die ideale Verschmelzung von neuartiger, logischer Rückzüglerstrategie – die durchweg stille Staffe­lung von der Primär zur Tertiärdrohung –

mit wirkungsvollen, artistisch ausgeführten anticircensischen Effekten.”

872. Paul Raican, Vlaicu Crisan

R 1.Ke1xPf2 [Ke1] f3-f2+ 2.Ke2xPd2 [Ke1] f4-f3+ 3.Ke1-e2 d3-d2+ 4.Ke1xRd1 [Ke1] Rd2-d1+ 5.Kg3xPh4 [Ke1] Sg7-e6++ 6.Kf2-g3 Rd1-d2+ 7.Ke1-f2 Rd2-d1+ 8.Kf5xQe6 [Ke1] Qg8-e6++ 9.Sc6-e5 Ra6-a5+ 10.Ke6-f5 Kd8-c8+ 11.Se7-c6+ Ra5-a6 (or 11.... Pb6xRBSa5 [Pa7])+ 12.Kf7-e6 & 1.Ke8+ Kc7#

The final position is built during the solution:

- the black Knight is decoyed in order to vacate e6
- white King uncaptures a Queen on the vacated square
- black King is attracted to BQ’s rebirth square
- white Knight blocks e7 (due to two “unshields”)

The selfmate is spectacular: although WSe7 can capture BQg8, it is the BSg7 (battery!) that is activated (Authors).

Klaus Wenda comments:

“The first 4 moves have been shown several times by Wolfgang Dittmann, but all moves afterwards are cleverly managed and far from being obvious. It is a tricky and original idea to force the S#1 with this scheme. The specific pin-mate position at the end is very nice.” (HG)

873. Dragan Petrović

1.g2xPf3 [Pf7]+ (The position is resolved by arrival of the black pawn to the g-file) c6xSd5 [Sb1]! (Only this. Return of both white knights to d5 and e6 together with getting the white king among the black pawns in search for a tempo-move would lead to the retro-infinity, because the white knights cannot reach b1 or g1) 2.Se7-d5 (The knight has to hurry to arrive in front of the pawns and to provide tempo moves) 2... c7-c6 3.Sc6-e7 4.Se5xPc6 [Pc7] c7-c6 5.Sc6xPe5 [Pe7] e6-e5 (Here is the possibility for White to move the king. The only thing he can do is to get the king to h1 in order to introduce the white rook into the play) 6.Ka6-a5 e7-e6 ... 9.Kb7 e7-e6 10.Se5xPc6 [Pc7] c7-c6 11.Sc6xPe5 [Pe7] e6-e5 12.Se5xPc6 [Pc7] c7-c6 13.Kc6-b7! (This is the fastest way) 13... e7-e6 14.Kd7xPc6 [Pc7] c7-c6 ... 17.Ke6-d7! c7-c6 18.Kf7xPe6 [Pe7] e7-e6 ... 35.Kh1 e7-e6 36.Se5xPc6 [Pc7] c7-c6 37.Sc6xPe5 [Pe7] e6-e5 38.Se7xPc6 [Pc7] (The knight is prepared to go to d5) 38... d7xTe6! (38... f7xTe6? leads to retro-infinity) 39.Rd6-e6+ c7-c6 40.Rd5xPd6 [Pd7] d7-d6 41.Rc5xPd5 [Pd7] d6-d5 (The rook takes over the pawns and provides tempo moves. What now? It is easy to conclude that, due to the unfortunate placement of the black king, the white resources are

not sufficient to transfer the Pd7 to g-file. Therefore it is necessary to proceed West-wise to set the Pa2 free from the cage and to activate another white rook) 42.Kh2-h1 (The king exits, because now he is only an obstacle) ... 48.Kg5 c7-c6 49.Rc5xPd5 [Pd7] d6-d5 50.Rd5xPc5 [Pc7] d7-d6 51.Rd8xPd5 [Pd7] (The rook goes to h1 with the aim of transporting the pawn to the b-file) d6-d5 52.Rh8-d8 c6-c5 53.Rh1-h8 b7xRc6 [Rh1] 54.Sd5-e7 d7-d6 (Now the white knight resumes the job, while white rook goes to g1 to enable the transport of the pawn to a-file) 55.Sb6xPd5 [Pd7] d6-d5 56.Sd5xPb6 [Pb7] d7-d6 57.Rh6-c6 b7-b6 58.Sb6xPd5 [Pd7] d6-d5 59.Rh1-h6 d7-d6 60.Sd5xPb6 [Pb7] b7-b6 61.Sb6xPd5 [Pd7] d6-d5 62.Sd5xPb6 [Pb7] d7-d6 63.Sc7xPd5 [Pd7] d6-d5 64.Rg1-h1 a7xSb6 65.Sa6-c7 d7-d6 66.Sb8xPa6 [Pa7] b7xPa6 [Pa2] (At last! Now the rook and the bishop can enter into the play. From now on it is simple, although the captures by black pawns are determined since they must go through the streets b6 and f6) 67.Sd5xPb6 [Pb7] b7-b6 68.Sb6xPd5 [Pd7] d6-d5 69.Ra1-a3 (Rook goes to c1 to let the white bishop go out first, while the rook itself will serve for the final transfer of the black pawn from f- to g-file) ... 72.Rc1-a1 ... 75.Rh1-g1 ... 78.Sc6-b8 (The knight is ready to take over the job on squares c6 and e5) d7-d6 79.Sd5xPb6 [Pb7] c7xPb6 80.Se5xPc6 [Pc7] c7-c6 81.Se7xPd5 [Pd7] e6xRd5 [Rh1] 82.Sc8-e7 e7-e6 83.Sc6xPe5 [Pe7] e6-e5 84.Rd8-d5 e7-e6 ... 90.Rh1 ... 93.Ra1 (Rooks are ready to exit) 93... e7-e6 94.Se5xPc6 [Pc7] c7-c6 95.Sc6xPe5 [Pe7] e6-e5 96.Se5xPc6 [Pc7] f7xRe6 [Rh1] 97.Kf6-g5 c7-c6 98.Ke7xPf6 [Pf7] g7xRf6 [Ra1] 99.h3xPg4 [Pg7] g5-g4 etc.

The idea: Go West to fetch the reserve resources in order to penetrate East.

Summary: The white knight appears to take in charge the black pawns – the white king goes to h1 to enable the appearance of the white rook – the white rook takes in charge the pawns – the white king exits – the white rook goes to h1 – the black pawn switches to the b-file – the white knight takes over the pawns – the white rook goes to g1 – another white knight appears, the pawn switches to the a-file, immediately goes back to the b-file and releases the Pa2 from the cage – the white reserves from the West (R and B) are activated to realise the final transport of the black pawn to the g-file (Author).

874. Gianni Donati, Thomas Volet

White pawns captured 7 times (c2xd3, b2xc3, a2xxf7), black pawns captured 3 times (not [Bf1]; fxg6, dxe6, exBf6). There is one black piece [Pa7] left free.

[Pe7] captured WB, thus [Pb2] did NOT capture BB. In order to retreat bxc3, [Bc1] has to return to c1, thus exBf6 happened before. None of the white pawns' captures happened before, thus [Bf8] is captured "freely". In order to get WRh7 out of the North East, [Bf8] has to be captured on f8 exactly.

R: wK-e3, f6-f5, e7xBf6, Bf6-c1, b2xSc3, Sc3-g1, Rf1-f2, Rd1-f1, Kf1-e3, c3-c2, Sg1-e1, wK any, Sc2-e1, Rh1-d1, Sg1-c2, sK any, c2xBd3, Bd3-c8, d7xe6 etc.

Theme: The same Knight must screen on three contiguous squares in the same row. (Screens by a single unit on larger numbers of contiguous

squares is more common along diagonals, and three in a row seemed nice in such a light setting.) (Authors).

The wK is obliged to help screen the wR on the first rank, while the uncapped bN shields on each side of him. Nice problem (RMC).

875. Kostas Prentos

1.h4 a5 2.Rh3 a4 3.Rb3 axb3 4.a3 Ra4 5.Ra2 bxa2 6.h5 a1=S 7.h6 Sb3 8.hxg7 h5 9.g4 h4 10.g5 Rh5 11.g6 Sh6 12.g8=S h3 13.Sf6+ exf6 14.g7 Bc5 15.g8=S Ba7 16.Se7 Rc5 17.Sc6 dxc6 18.e4 Qd4 19.e5 Sd7 20.e6 Se5 21.e7 Kd7 22.e8=S Ke6 23.Sd6 cxd6 24.cxb3

Sorry for the omission of WBc1 in the first publication! (Ed.)

Three White and one Black Ceriani-Frolkin promotions to Knights, made possible thanks to the cross-captures by [Pc7] and [Pd7] (Author).

The task of 4 Frolkin S's has been done before, but this is the fastest I have seen it achieved (RMC).

Commentators:

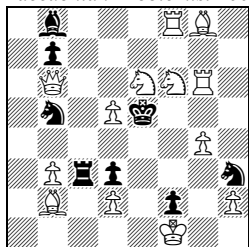
Gábor Tar (GT), Gilles Regniers (GR), Guy Sobrecases (GS), Hans Gruber (HG), Harry Fougiaxis (HF), Hauke Reddmann (HR), Juraj Lörinc (JL), Kevin Begley (KB), Mihail Croitor (MC), Milan Velimirović (MV), Ryan McCracken (RMC), Siegfried Hornecker (SH), Vladimir Bartosh (VB), Vlaicu Crisan (VC)

3rd Theme Tourney of Mat Plus

Genre: Orthodox direct twomovers.

Theme: A white piece makes at least one try giving a flight (a = primary flight) to the black king; the same piece makes the key giving the same flight (a) and also gives at least another flight (b = secondary flight). Mates after the king's move to the primary flight must be changed between the two thematic phases. **Examples:**

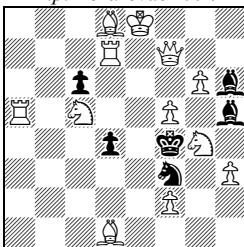
Živko Janevski
Macedonian Problemist 2008



#2 13+8

1. Sf4? ~ 2. Sxd3# , 1... Sd4!
 1... Kxf4, Sxf4 2. Qe3, Rg5#
 1. Sc5!! ~ 2. Sxd3#
 1... Kf4, Kd4 2. Sfd7, Scd7#
 1... Sf4, Sd4 2. Scd7, Sfd7#
 (1. d6? ~ 2. Qc5# , 1... Ba7!)
 (1. Sg5? ~ 2. Sd7# , 1... Sxg5!)

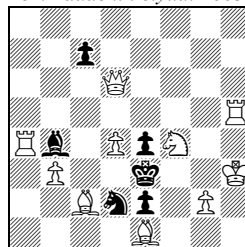
Marjan Kovačević
2. pl Požarevac 1994



#2 12+6

- *1... S~, Sg5! 2. Rxd4, Bc7#
 1. Se5? ~ 2. Sed3# , 1... Se1!
 1... Kxe5, Sxe5 2. Bc7, Rxd4#
 1. Sf6! ~ 2. Sc6#
 1... Ke5, Kxf5, Kg5
 2. Sd3, Sg4, Sd5#
 1... Se5, Sg5 2. Sxh5, Sd3#

Gennady Svyatov
cm Zadachi i etudyi 2003



#2 10+6

1. Qe5/Qf6? ~ 2. Sd5# , 1... c6!
 1. Qc5? ~ 2. Sd5# , 1... c6!
 1... Kxf4 2. Qg5#
 1. Qh6? ~ 2. Sc6# , 1... Sf3!
 1... Kd4, Bd6 2. Sxe2, Sd5#
 1. Qc6!! (~)
 1... Kxf4, Kd4 2. Qh6, Qc5#
 1... Bb~, Sd~ 2. Sd5, Qc4##

More examples in Živko Janevski's article *Cumulative Flight-Giving With Changed Mates* in *Mat Plus Review*, Summer 2008.

Judge: **Živko Janevski**

Closing date: **March 1st, 2009**

Send entries (number not limited) to:

Milan Velimirović, Milentija Popovića 35/6, 11070 Novi Beograd, Serbia

or by email to mivel@sezampro.com, or fill the input form on www.matplus.net site.

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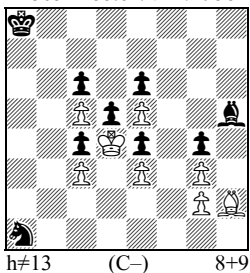
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A BEAUTIFUL IDEA BY SLAVKO MASLAR

While rummaging through PDB, I found the following outstanding and unconventional problem by Slavko Maslar.

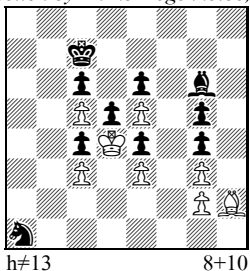
1034. Slavko Maslar
1305 Problem VIII/1958



This has a very interesting solution 1.Be8 Bg1 2.Bd7 Bf2 3.Bc8 Be1 4.Ba6 Bd2 5.Bb5 Bc1 6.Ba4 Bb2 7.Bd1 Bxa1 8.Bf3 gxf3 9.exf3 e4 10.f2 exd5 11.f1=R dxc6 12.Rxa1 c7 13.Ra7 c8=Q#, but it is sadly cooked with 1.Be8 Bg1 2.Bd7 Bh2 3.Bc8 Bg1 4.Ba6 Bh2 5.Bb5 Bg1 6.Ba4 Bh2 7.Bd1 Bg1 8.Bf3 gxf3 9.Kb7 fxe4 10.Ka6 exd5 11.Kb5 Ke4 12.Kxc5 Kf4 13.Kxd5 e4#. I don't know if Slavko managed to correct it in the meantime. My own attempts to find a sound setting using the matrix and keeping the author's idea proved helpless. However, the computer also reveals that there is a dual line starting with Black's 9th move, and I think that a version with this different "mating picture" deserves a diagram.

1035. Slavko Maslar
Problem 1958 (v)

correction by Mirko Degenkolbe, 2008



1.Be8 Bg1 2.Bd7 Bf2 3.Bc8 Be1 4.Ba6 Bd2 5.Bb5 Bc1 6.Ba4 Bb2 7.Bd1 Bxa1 8.Bf3 gxf3

9.Kb7 fxe4 10.dxe4 Kxc4 11.Ka6 Kb3 12.Kb5 c4+ 13.Kxc5 Bd4#

It is probably not so nice as Slavko's intention [where the white bishop captures the knight to vacate a1 for the promoted black rook, Ed.], but it is anyway very interesting, too [in the version, the white king has to visit b3, thus the knight must vanish, Ed.].

It was July 2007. I asked Marjan Kovačević for Slavko's address or phone number and he was very kind to give the information. I called several times, but either I received no answer or the phone connection was always interrupted. Last week Marjan wrote that Slavko had died after a difficult illness. I therefore think it is appropriate to publish the correction in the Mat Plus summer issue, as this would be exactly 50 years after Slavko's original, perhaps helping to close the circle.

Mirko Degenkolbe

Mat Plus Review – Summer 2008

The Summer issue of Mat Plus Review brings another interesting article by Sergiy Didukh: *Make Your Study Expressive*, followed by *The Types Of Pseudo Lender Combination* by Dragan Stojnić. There is a full (and illustrated) report from the 5th Belgrade Chess Problem Festival including the lectures by Borislav Gadanski, Živko Janevski, Fadil Abdurahmanović and Milan Velimirović, and a few OTB games shown by GM Goran M. Todorović and FM Vladimir Podinić (both active solvers and members of Serbian solving team). Finally you'll find a brief review of some recent tourney awards, including all ranked problems from Serbian National Championship 2003–2006.

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