



MAT PLUS

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LIGA PROBLEMISTA 2008 3rd Round: Isardam Twomovers

After last year's successful fairy tourney dedicated to h#2 AntiCirce with batteries, we had the idea of a harder theme for the 3rd round of Liga Problemista 2008. The theme we chose was the following: Isardam twomovers (#2) without other fairy pieces / conditions. In at least two variations in the real play, Black unspikes a white spiked piece. The white spiked piece mates by spiking the black unspiking piece. The white unspiked pieces can be the same or different. The spiking line can be created after the key or may be already existent.

An interesting question arose after publishing the announcement on the Mat Plus website. Could the mate be administered by a white battery? Yes, it could, and we hoped we'd see many of that sort. Maybe our theme was a little too demanding, because the entries were not as numerous as last year. Milan Velimirović sent us 14 anonymous problems of good quality. Most of them tried hard to fulfil the theme requirements in as many variations as possible, at the expense of other qualities. An important part of the works we examined displayed defects (such as flight-taking keys, presence of promotion pieces or unprovided flights) that weighed significantly in our evaluation. We have preferred the problems without such technical flaws to task renderings of the set theme.

Introducing the spiking line by the key was the most valuable realisation of the theme. This was achieved by only one composer. Although his problem exhibits only three thematic variations, we decided to favour this aspect and place the problem above other problems that showed four thematic variations. These 4-variation problems all had little blemishes but the first place has none.

Composers imagined about every combination of lines and unspiking in their problems and that made our work especially enjoyable: most of them unspiked the same white piece several times on the same line (in most cases a wP that subsequently promoted). One even had the idea of unspiking the white piece on two different spiking lines, while another unspiked two spiked white pieces at the same time. Finally, a composer introduced a mischievous interpretation: alternate masked spiking of two black pieces, exploited in set play.

Changed mates were hard to achieve. One problem managed to present two changed mates between the try and the solution after two different unspikes and another showed reflex mates

between the set play and the solution. Finally, there was one less successful entry, achieving only one changed mate, in spite of two spiking lines.

1st place: 1142 – Michel Caillaud (France)

There is no spiking line before the key – but we have an ominous white R–S battery, thus a masked horizontal spike of the bK. The white battery plays in all thematic variations and exploits the moves of the unspiking unit. The play could hardly be strategically homogeneous. Actually, although the wS moves, three different white pieces deliver the mate: the wS interferes with the bQ twice in the Q and R variations and gives mate to the bK in the S variation.

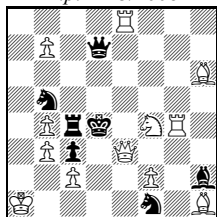
The spectacular key, creating the thematic spiking line, gave this problem the edge over the following one.

2nd place: 1116 – Juraj Lörinc (Slovakia)

This is the most economical position of the tourney. Its cunning author manages an A UW thanks to the key a8R. He can't hide that this newly promoted Rook is like Alfred Hitchcock's MacGuffin: the device motivates the characters and starts the film, but it's only a pretext, because the whole plot is already written, the variations already exist in the set play.

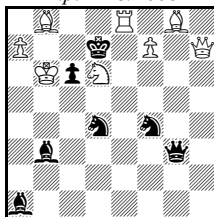
The economy and construction are gorgeous and the valve-bivalve play is efficient. This is the only entry showing two black corrections of the first degree with dual avoidance. It was very hard to decide the winner between 1142 and 1116 and only a tight tie-break made the difference.

Michel Caillaud
1.pl LP 3/2008



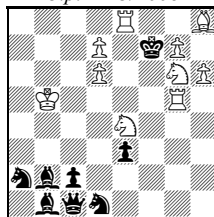
≠2 Isardam 12+7

Juraj Lörinc
2.pl LP 3/2008



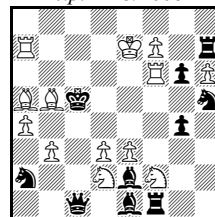
≠2 Isardam 8+7

Miodrag Mladenović
3.pl LP 3/2008



≠2 Isardam 10+8

Luis Miguel Martin
4.pl LP 3/2008



≠2 Isardam 13+10

- 1.pl: 1.b8=B! (2.Be5#), 1... Qd6 2.Sd5# (2... Qf6??), 1... Rc7 2.Se6# (2... Rc4??), 1... Sc7 2.Se2# (2... Sb5/Se6??), (1... Qa7+ 2.Bxa7#)
- 2.pl: 1.a8=R! (2.Ra7#), 1...Sd5+ 2.f8=S# (2.f8~+ Qxd6! or Qg4!, 2.f8=Q+? Qg4!), 1...Sfe6! 2.f8=Q# (2.f8~+ Qxd6!, 2.f8=S+??), 1...Sde6! 2.f8B# (2.f8~+ Bg7!, 2.f8=S+??)
- 3.pl: 1.Sc5! (2.Rf8#), 1...Sac3+ 2.g8=Q# (2.g8=B? Ba2!), 1...Sdc3+ 2.g8=B# (2.g8=Q? Qf1!), 1...Kf6 2.g8=S#
- 4.pl: 1.Rd7? (2.Rc6#) Sxf6!, 1.Rd6? (2.Rc7# and 2.Sfe4#) Rxf2!, 1.Bc4? (2.Rc7#) Qxc4!, 1.Ke6! (2.Rc7#), 1... Qc4+ 2.d4# (2...Qxd4??), 1...Sb4 2.Sde4# (2... Sxd3/Sa6??), 1...Sf4+ 2.Sfe4# (2...Sxd3??), 1...Sg7+ 2.f8=B#

3rd place: 1056 – Miodrag Mladenović (Serbia)

This flight giving, check-provoking key is the best of this tourney. All mates are given by different promotions on the same field and do not exist in set play. The two 1...Sc3+ variations offer a specific Isardam dual avoidance. A charming and good-looking problem, which we would rank higher if the wRg5 and wSg6 weren't underused.

4th place: 1133 – Luis Miguel Martin (Spain) [dedicated to Sara]

This problem is unique in that the diagram shows 4 spiked white pieces (one of the spiking lines being masked by the wK). Tries and key all take the bK's flight: this is certainly homogeneous but aesthetes feel cheated. We would have preferred the tries to be omitted, since the key exposes the wK to three checks. We note in passing that the wRf6 is rather passive, in spite of the flight-taking try 1.Rd6?

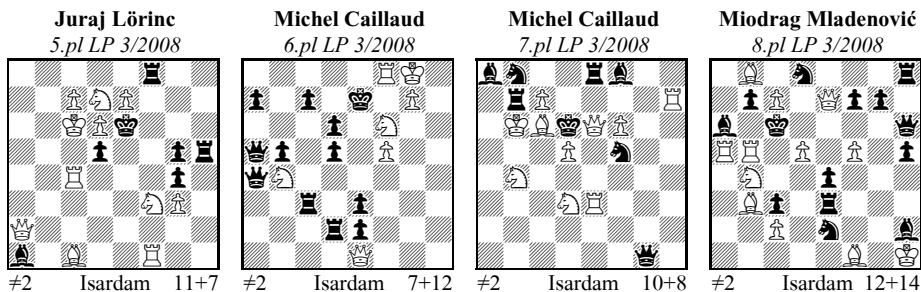
The four variations exploit the unspiking of the four white pieces, each in one variation; however, only three of them are based on counterchecks.

5th place: 1113 – Juraj Lörinc (Slovakia)

And here is the first presentation of the theme in two phases, with specific mates, a very good achievement at first sight, thanks to the clever use of bK as thematic piece. But we are not totally convinced. The key is rather obvious, since the bK has two flights, the wR is en prise and the black Bishop threatens to get more active. The wQ just serves to create the threat and has absolutely no role in the variations. All these defects make the problem look rather artificial, an intellectual game which some sceptics may describe as spurious.

6th place: 1143 – Michel Caillaud (France)

This composition is the only presentation of two reciprocally changed variations between the set and real play. Some may argue that the set play is contrived: the bQa5 is unnecessary in the real play. The Rook moves of the set play do not unspike the wS as in the theme requirement but create an alternate masked spike; however, the mates that result exploit the spiking of the Rook, and this is much in the spirit of our theme.



5.pl: 1.Rxg4? (2.Qxd5#), 1...Kf5 2.Sh4#, 1...Kf7 2.Sxg5#, (1...Rf5 2.e8=Q#), 1...Be5!; 1.Rc3! (2.Qxd5#), 1...Kf5 2.Sd4#, 1...Kf7 2.Sfe5#, (1...Rf5 2.e8=Q#)

6.pl: *1... Rc4 2.Sbxd5# (2... Rxd5??), 1... Rd4 2.Sc6# (2... Rxc6??); 1.Qh4! (2.Re8#), 1... Rc4 2.Sc6# (2... Rxc6??), 1... Rd4 2.Sbxd5# (2... Rxd5??)

7.pl: *1... Sd7+ 2.Rxd7#; 1.Sc5! (2.Rd7#), 1... Qg7 2.cxb8=Q# (2... Qg3??), 1... Bg7 2.cxb8=B# (2... Bf8??), 1... Sg7 2.c8=S# (2... Sf5??)

8.pl: 1.Ba4! (2.Rxa6#), 1... Kd6 2.c8=S# (2...Kc6/Ke6?), 1... Sg3+ 2.cxd8=B# (2...Sxh1?), 1... Rg3 2.c8=R# (2...Rg6?), 1... Qf4 2.c8=Q# (2...Qh6?)

7th place: 1141 – Michel Caillaud (France)

Similar to 1116, but lacks its elegance. The variations already exist in the set play and the nice Isardam motivation of the threat uses the otherwise useless wSd3. All three black defences are played on the same field and twice White answers with moves on the same field. We must regret the spectator wSb4, only needed as an antidote to bSb8.

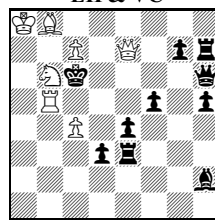
WQ role is discreet but efficient: it confines the bR to the 'e' column and it also prevents the bQg7 playing a Pelle-like move on the spiking line in the Q-variation.

8th place: 1087 – Miodrag Mladenović (Serbia)

Ambition can lead a composer into many traps. The scheme of this problem is complex and uses many Isardam effects and many lines. So many lines, that a third wB was necessary. All variations pre-exist in the set play; the key seems artificially added to the rest of the solution: the same defect appears in several problems of this tourney.

Variations 1...Qf4 and 1...Rg3 are matched, while 1...Kd6 is a good flight, introducing the S variation as in the 6th place, and 1...Sg3+ introduces another defending motif. But what about the heavy position? Compare with our version 1087A: was the 4th variation 1...Sg3+ 2.cxd8=Q worth the 9 additional pieces and the promoted Bishop?

1087A. vers. by
EH & VC



#2 Isardam 7+10

9th place: 1130 – Ricardo de Mattos Vieira (Brasil)

The thematic white piece is initially spiked on two lines. We've been wondering if the double spiking is fictitious: anyway, the wQ must interfere bRa4 and prevent 2...Rxf4! in order to make the battery mate possible. Let's say the aim of the white moves isn't pure and the spikes are incidental.

The construction leaves enough to be desired. For instance the bSb1 could be spared, if the author had added a bPc2 and moved the wRd1 upwards to d2. The wSg5 is present to forbid 1...Se6/Se4 and does absolutely nothing more. The changed mate from the set play saves this problem from a tragic fate.

10th place: 1095 – Gábor Tar (Hungary)

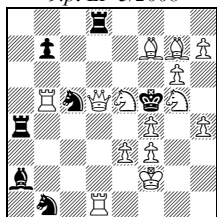
The key is thematic: it introduces the spiking of the thematic white piece. The spiking line, however, already existed before the key. The variations take advantage of the half-spiked bSs (mates with two spiked bSs).

There is also a nice try 1.Qc2? (2.Qe4#) Sd6~ 2.Qf5# refuted bluntly by 1...Qe8! We would have favoured another setting with bPh3→d3, wPe2→g2, because of another try that activates the underused wSc3 and wRf6: 1.Se2? (2.Rf4#) 1...Sf5 2.Qd4# or 1... dxe2 2.Qxe2# but 1...fxg6!

Ricardo de Mattos

Vieira

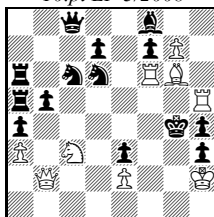
9.pl LP 3/2008



#2 Isardam 14+7

Gábor Tar

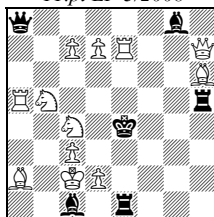
10.pl LP 3/2008



#2 Isardam 9+14

Luis Miguel Martin

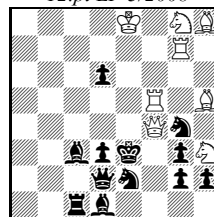
11.pl LP 3/2008



#2 Isardam 12+6

Gábor Tar

12.pl LP 3/2008



#2 Isardam 8+12

- 9.pl: *1... Sb3 2.Be6#; 1.Sg4! (2.Sh6#), 1... Sb3 2.Qd4# (2... Sc5??), 1... Sd3 2.Qc4# (2... Sc5??)
 10.pl: *1...Sc~ 2.Qb4#; 1.Qxb5! (2.Rg5#), 1... Se5 2.Qb4# (2... Sc4??), 1... Sf5 2.Qc4# (2... Sd4??)
 11.pl: *1... Bxh7 2.Kd3#; 1.Qh8! (2.Kd3#). 1...Re3 2.d3# (2... Rxd3??). 1...Rd5 2.Sc6# (2... Rxd6??).
 1...Qd5/Rh3 2.Sbd6# (2... Qxd6??); Main Try 1.Qg7? (with the same threat and mates) 1...Be6!
 (unspiking king); Other tries: 1.Re6 / Bf4? (with the same threat and mates except 1...Rd5) 1...Bxe6!
 12.pl: 1.Qh6! (2.Rf3#). 1... Sd4 2.Re7# (2... Se5/Se6??). 1... Se5 2.Rxg3# (2... Sf3/Sxg3??)

11th place: 1134 – Luis Miguel Martin (Spain) [dedicated to Sara]

Main Try 1.Qg7? (with the same threat and mates) 1...Be6! (unspiking king)
 Other tries: 1.Re6 / Bf4? (with the same threat and mates except 1...Rd5) 1...Bxe6!
 The author insists on tries that are violently refuted. The key brutally robs the bK's flight – we would have preferred a key like the subtler move 1.Re6, unfortunately wiped out by 1...Bxe6!
 Two variations are matched and 1...Re3 seems to have been added like an afterthought, after a 90° rotation of the board.

This is the second problem without black pawns – the 7th place was the first one.

12th place: 1092 – Gabor Tar (Hungary)

White material isn't used to its full potential: wSg8 serves only to prevent Sf6/Sh6 and wSh3 to immobilise bSe2. The coal heap g2-g3-h2 isn't very handsome either. All variations exist before the key. These constructional defects should have been remedied.

1st reserve: 1129 – Ricardo de Mattos Vieira (Brasil)

2nd reserve: 1102 – Jozsef Pasztor (Hungary)

Vlaicu Crisan & Eric Huber
 Cluj & Bucharest, August 2008

Participants in Round 3:

Gábor Tar, Hungary – 1092, 1095; Jozsef Pasztor, Hungary – 1102; Juraj Lörinc, Slovakia – 1113, 1116; Luis Miguel Martin, Spain – 1133, 1134; Michel Caillaud, France – 1141, 1142, 1143; Miodrag Mladenović, Serbia – 1056, 1087; Ricardo de Mattos Vieira, Brazil – 1129, 1130.

LP 2008 – RANKING AFTER ROUND 3

Place	Composer / Group	Round 1	Round 2	Round 3	Round 4	Points
1.	Miodrag Mladenović	22.5	20.0	16.0 (8.0)	-	58.5 (8.0)
2.	Michel Caillaud	13.0	13.0	25.0 (19.0)	-	51.0 (19.0)
3.	Juraj Lörinc	22.5	1.0	20.0 (11.0)	-	43.5 (11.0)
4.	Hartmut Laue	-	25.0	-	-	25.0
5.	Slavko Radovanović	3.6	16.0	-	-	19.6
6.	Radomir Nikitović	11.0 (3.6)	8.0	-	-	19.0 (3.6)
7.	Ricardo de Mattos Vieira	1.0	9.0	7.0	-	17.0
8.	Pietro Pitton	16.0 (3.6)	-	-	-	16.0 (3.6)
9.	Mihajlo Milanović	3.6 (3.6)	10.0 (6.0)	-	-	13.6 (9.6)
10.	Luis Miguel Martin	-	-	13.0 (5.0)	-	13.0 (5.0)
11.	Milomir Babić & Rade Blagojević	-	11.0 (4.0)	-	-	11.0 (4.0)
12.	Dušan Tadić	10.0	-	-	-	10.0
13.	Menachem Witztum	9.0	-	-	-	9.0
14.	Dieter Müller	3.6 (3.6)	5.0	-	-	8.6 (3.6)
15.	Karol Mlynka	8.0 (3.6)	-	-	-	8.0 (3.6)
16-17.	Nikola Predrag	7.0	-	-	-	7.0
16-17.	Paz Einat	-	7.0	-	-	7.0
18.	Gábor Tar	-	-	6.0 (4.0)	-	6.0 (4.0)
19-21.	Emanuel Navon	3.6	-	-	-	3.6
19-21.	Tomislav Petrović	3.6	-	-	-	3.6
19-21.	Georg Pogranc	3.6	-	-	-	3.6
22.	Jozsef Pasztor	-	-	3.0	-	3.0
23-24.	Boško Milošeski	1.0	1.0	-	-	2.0
23-24.	Georgi Hadži-Vaskov	1.0	1.0	-	-	2.0
25-45.	Mihail Croitor	1.0	-	-	-	1.0
25-45.	Andreas Schönholzer	1.0	-	-	-	1.0
25-45.	Aaron Hirschenson	1.0	-	-	-	1.0
25-45.	Dušan Tadić	1.0	-	-	-	1.0
25-45.	Dieter Müller & Rolf Wiehagen	1.0	-	-	-	1.0
25-45.	Jozef Holubec	1.0	-	-	-	1.0
25-45.	Dragan Petrović	1.0	-	-	-	1.0
25-45.	Dragoljub Đokić	1.0	-	-	-	1.0
25-45.	Gorazd Kodrić	1.0	-	-	-	1.0
25-45.	Bogoljub Trifunović	1.0	-	-	-	1.0
25-45.	Bjørn Enemark	1.0	-	-	-	1.0
25-45.	Nikola Miljaković	1.0	-	-	-	1.0
25-45.	Slobodan Šaletić	1.0	-	-	-	1.0
25-45.	Borislav Ilinčić & Slobodan Šaletić	1.0	-	-	-	1.0
25-45.	Ilija-Iko Hadži-Vaskov	1.0	-	-	-	1.0
25-45.	Sive Siveski	1.0	-	-	-	1.0
25-45.	Gorgi Lititarov	1.0	-	-	-	1.0
25-45.	Tode Milosiev	1.0	-	-	-	1.0
25-45.	Boško Nikić	1.0	-	-	-	1.0
25-45.	Živa Tomić	1.0	-	-	-	1.0
25-45.	Joza Tucakov	-	1.0	-	-	1.0

A BEAUTIFUL IDEA BY SLAVKO MASLAR [2]

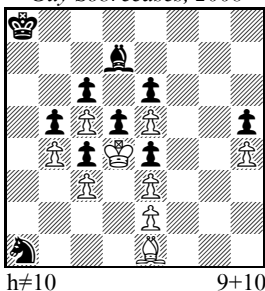
Guy Sobrecases writes: Many thanks to Mirko Degenkolbe for the nice correction of Slavko Maslar's problem that appeared in Mat Plus 30. It has been a great pleasure to discover this composition and try myself to develop a few versions based on the original matrix. I would like to propose the following version 1, which is shorter than Maslar's problem, but it does show the intended idea of WB sacrifice for the promoted BR line clearance. Perhaps Mirko had already seen this possibility.

1. Slavko Maslar

Problem 1958 (v)

correction by

Guy Sobrecases, 2008

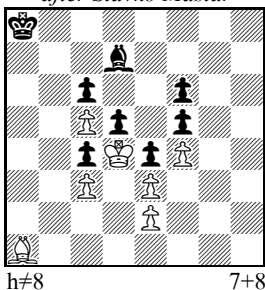


1.Be8 Bd2 2.Bg6 Bc1 3.Bf5 Bb2 4.Bg4 Bxa1
5.Bf3 exf3 6.exf3 e4 7.f2 exd5 8.f1=R dxc6
9.Rxa1 c7 10.Ra7 c8=Q#

Guy worked extensively on this matrix and he managed to produce some more versions that I think are quite interesting. Please do have a look!

2. Guy Sobrecases

after Slavko Maslar



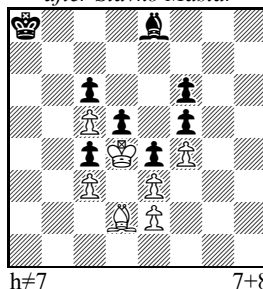
1.Be8 Bb2 (tempo) 2.Bh5 Ba1 (switchback, tempo, delayed sacrifice) 3.Bf3 exf3 4.exf3 e4

5.f2 exd5 6.f1=R dxc6 7.Rxa1 c7 8.Ra7 c8=Q#

Take note that the WB cannot play to a3 or c1 in the W2 move, for this would close the line(s) of the promoted BR towards a7.

3. Guy Sobrecases

after Slavko Maslar

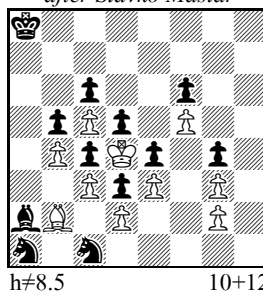


1.Bh5 Be1 2.Bf3 exf3 3.exf3 e4 4.f2 exd5
5.fxel=R dxc6 6.Ral c7 7.Ra7 c8=Q#

This time, the WB should sacrifice on e1; the simpler Bc1 in W2 would not work after 5.f1=R since the line of the rook is blocked.

4. Guy Sobrecases

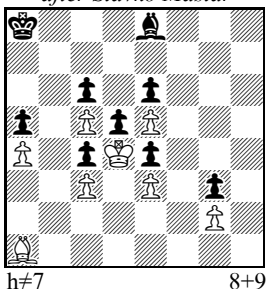
after Slavko Maslar



1...Bxc1 2.Bb3 Bb2 (switchback) 3.Bd1 Bxa1
4.Bf3 gxf3 5.exf3 e4 6.f2 exd5 7.f1=R dxc6
8.Rxa1 c7 9.Ra7 c8=Q# (1...Bxa1?... 3...Bxc1
8.Ra1??)

4 is quite ambitious, featuring double line clearance for the promoted BR after capture of two black knights. Guy mentions that he prefers this version rather than Sc1→a3 and Ba2→b1.

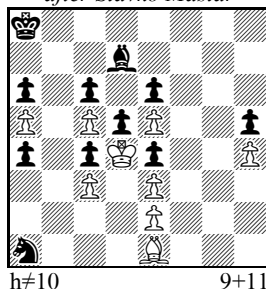
5. Guy Sobrecases
after Slavko Maslar



1.Bh5 Bb2 (tempo) 2.Bf3 gxf3 3.g2 fxe4
4.g1=R exd5 5.Rg7 dxc6 6.Rb7 c7 7.Ra7
c8=Q#

No WB sacrifice and BR line clearance in 5, but different black play with the anti-critical “hesitation” move 6.Rb7 to gain time being of particular interest.

6. Guy Sobrecases
after Slavko Maslar



1.Be8 Bd2 2.Bg6 Bc1 3.Bf5 Ba3 (tempo)
4.Bg4 Bb2 5.Bf3 exf3 6.a3 fxe4 7.axb2 exd5
8.b1=R dxc6 9.Rb7 c7 10.Ra7 c8=Q#

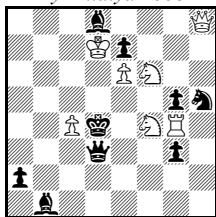
Impressive WB swallow manoeuvre for sacrifice in 6 to gain a precious tempo.

Harry Fougiaxis

IMPROVED VERSIONS

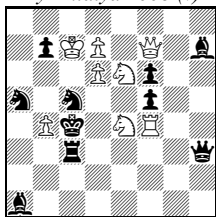
Borislav Gadanski writes that he did not succeed with 1 to realise his intention in full, due to the short time allowed. Menachem Witzum, who was the tourney judge worked on it afterwards together with the author and since the mechanism is now greatly improved and also looks more paradoxical, 2 deserves to be published as a joint version.

1. Borislav Gadanski
1 Pr Quick Composing
Ty Antalya 2008



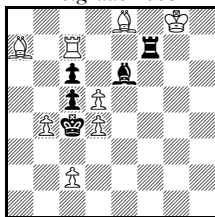
1.Sxf4 Rxf4+ 2.Ke5+ Sd5#
1.Sxf6+ Qxf6+ 2.Ke4+ Sd5#

2. Borislav Gadanski
Menachem Witzum
1 Pr Quick Composing
Ty Antalya 2008 (v)



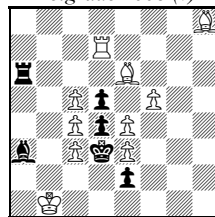
1.Sxe4 Rxe4+ 2.Kd5+ Sc5#
1.Sxe6+ Qxe6+ 2.Kd4+ Sc5#

3. Nikola Predrag
2 Pr Internet Tourney,
Belgrade 2008



1.cxd4 Bc5 2.cxd5 Be7#
1.cxd5 Bc6 2.cxb4 Bd7#
1.Kb5 Rxc6 2.c4 Rb6#
1.Kxd5 Bb8 2.Kd6 Rd7#

4. Nikola Predrag
2 Pr Internet Tourney,
Belgrade 2008 (v)



b) ♗ c5→c6
a) 1.dxc4 Bd5 2.dxc3 Bc6#
1.Kxe4 Rg7 2.Ke5 Rg4#
b) 1.dxc3 Bd4 2.dxc4 Bc5#
1.Kxc4 Rxd5 2.d3 Ra5#

The Internet tourney of this year’s Belgrade festival asked for h#2 featuring the same white unit(s) acting as front and rear piece of a battery. Twins were not allowed. In 3, Nikola Predrag presented an interesting setting of reciprocal batteries between the rook and the two bishops.

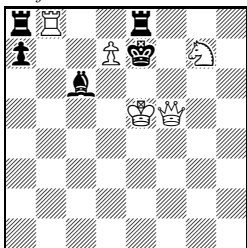
The composer would like to propose the version 4 now, which despite the twin, seems to improve strategy quite a lot: both black pawns have the option to block either of the squares c3/e3 and c4/e4, but they should eventually land on the square that is not guarded by each white bishop. Furthermore, the battery mates with the rook as the front piece are not double-checks anymore.

ORIGINAL PROBLEMS

Judges 2008:

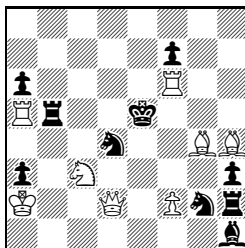
- Twomovers: **Milan Velimirović** (Serbia)
- Threemovers: **Darko Šaljić** (Serbia)
- Moremovers: **Aleksandr Feoktistov** (Russia)
- Endgames: **Ilham Aliev** (Azerbaijan)
- Selfmates: **Andrey Selivanov** (Russia)
- Helpmate twomovers: **Ricardo Vieira** (Brazil)
- Helpmate moremovers: **Rolf Wiehagen**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

1034. Jacques Rotenberg
Israel
after Nikolai Maximov



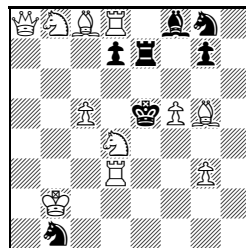
#2 5+5

1035. Marjan Kovačević
Serbia



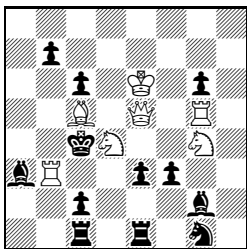
#2* 8+10

1036. Pavel Murashev
Russia



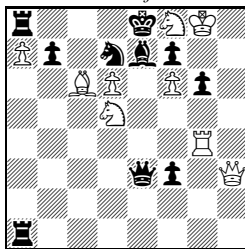
#2✓✓✓ 11+7

1037. John Rice
Great Britain



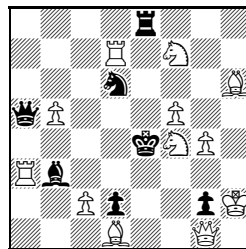
#2*✓✓ 7+12

1038. Branislav Đurašević
Serbia
dedicated to Dejan I. Glišić



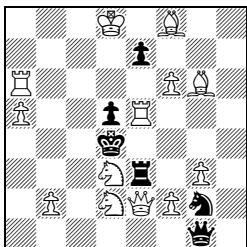
#2✓... 9+10

1039. Yakov Rossomakho
Russia



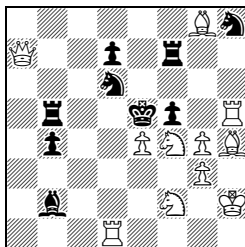
#2*✓ 12+7

1040. Živko Janevski
Macedonia



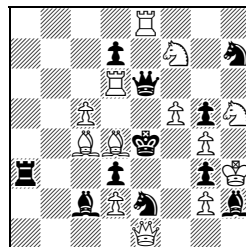
#2*✓✓✓ 13+6

1041. Paz Einat
Israel



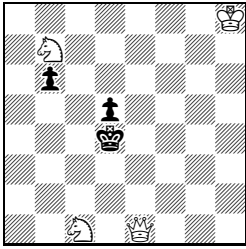
#2✓✓ 11+9

1042. Abdelaziz Onkoud
Morocco



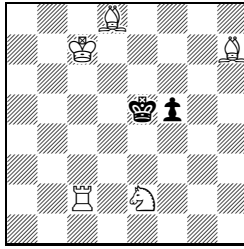
#2*✓✓ 13+11

1043. Mihail Croitor
Moldova



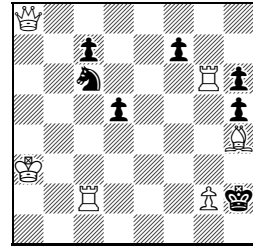
#3 4+3

1044. Vladimir Kozhakin
Russia



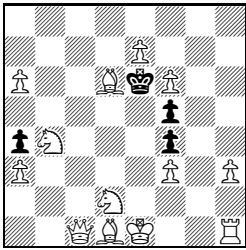
#3 5+2

1045. Valery Rezinkin
Belarus



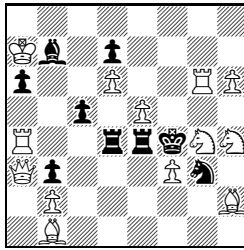
#3 6+7

1046. Dragoslav Marjanović
Serbia



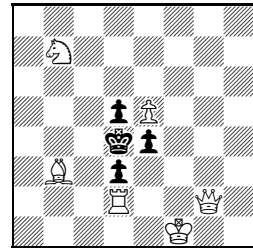
#3 13+4

1047. Valentin Rudenko
Viktor Chepizhny
Ukraine / Russia



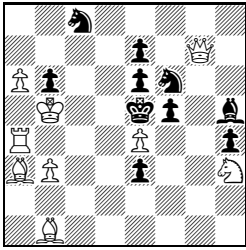
#3 13+9

1048. Petrašin Petrašinović
Serbia



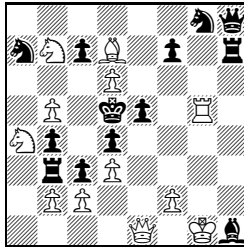
#4 6+4

1049. Petrašin Petrašinović
Serbia



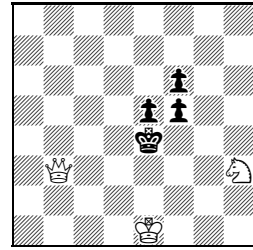
#4 9+10

1050. Leonid Lyubashevsky
Leonid Makaronez
Israel



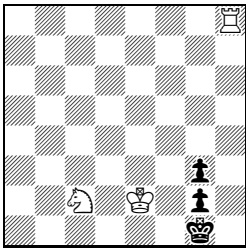
#4 12+13

1051. Vladimir Kozhakin
Russia



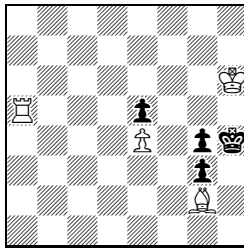
#5 3+4

1052. Valery Rezinkin
Belarus



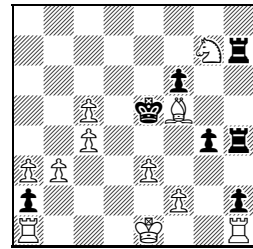
#6 3+3

1053. Valery Rezinkin
Belarus



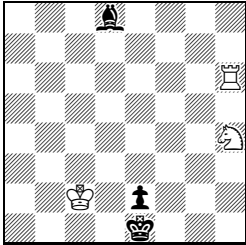
#6 4+4

1054. Anatoly Styopochkin
Russia



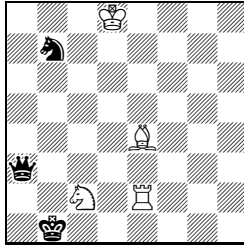
#7 11+7

1055. Iuri Akobia
Georgia



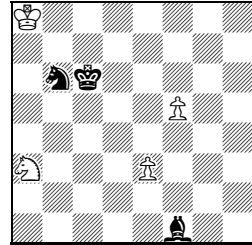
+ 3+3

1056. János Mikitovics
Hungary



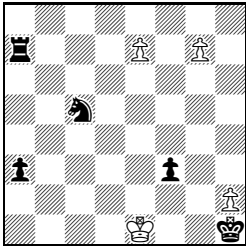
= 4+3

1057. Siegfried Hornecker
Germany



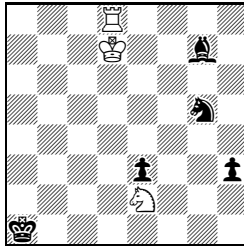
= 4+3

1058. János Mikitovics
Hungary



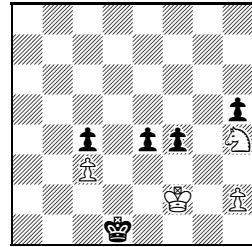
= 4+5

1059. Gerhard Josten
János Mikitovics
Germany / Hungary



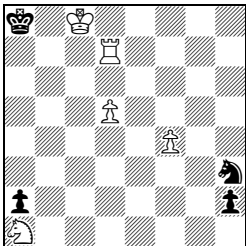
= 3+5

1060. Gerhard Josten
Germany



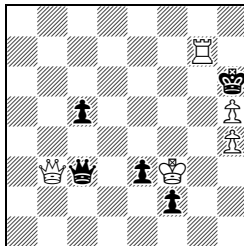
+ 4+5

1061. Dragoslav Marjanović
Serbia



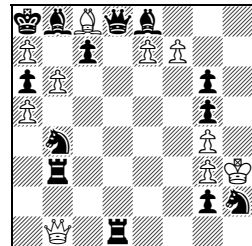
= 5+4

1062. Luis Miguel Martin
Spain
dedicated to
Sara, Ramon and Esther



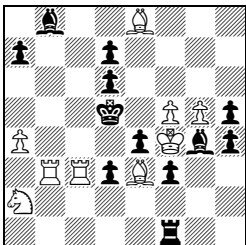
+ 5+5

1063. Darko Hlebec
Serbia



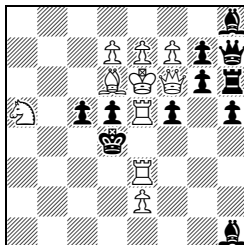
= 10+13

1064. Živko Janevski
Macedonia



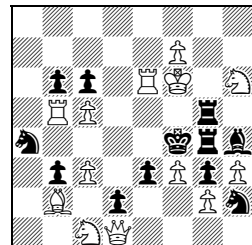
s≠3... 9+12

1065. Živko Janevski
Macedonia



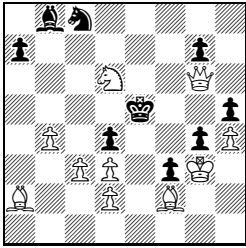
s≠3 10+11

1066. Dragan Stojnić
Serbia



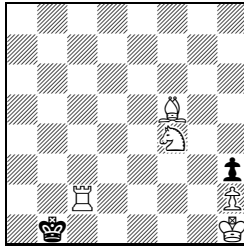
s≠3 13+12

1067. Leonid Makaronez
Israel



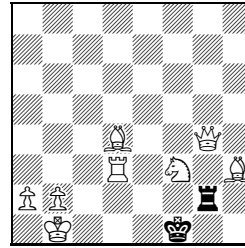
s#5 10+9

1068. Oleg Paradzinski
Ukraine



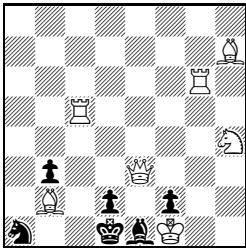
s#7 b) ♖b1→a1 5+2

1069. Stephan Dietrich
Germany



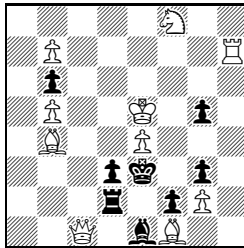
s#8 8+2

1070. Žarko Pešikan
Milomir Babić
Serbia



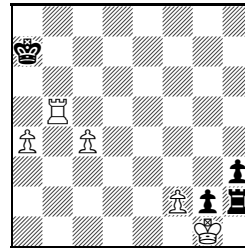
s#8 7+6

1071. Žarko Pešikan
Serbia



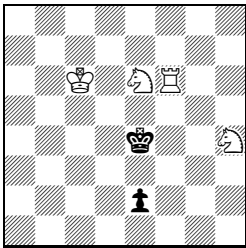
s#9 10+8
(C?)

1072. Siegfried Hornecker
Germany



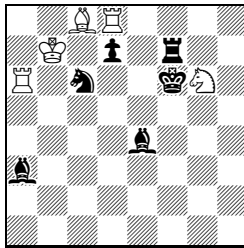
a) s#4 5+4
b) h#4

1073. Franz Ebner
Austria



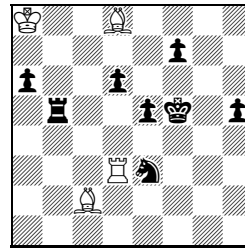
h#2 2111 4+2

1074. Ofer Comay
Israel



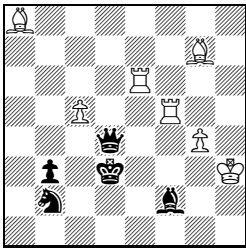
h#2 b) ♖c8→a4 5+6

1075. Vladimir Kozhakin
Russia



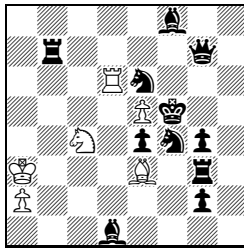
h#2 b) ♖f5→c4 4+8

1076. Nikola Predrag
Croatia



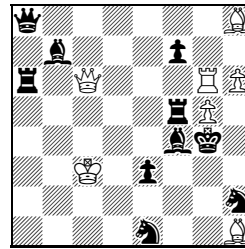
h#2 b) ♖d3→d2 7+5
c) ♖c5→c4 d) ♖d3→b5

1077. Francesco Simoni
Italy



h#2 2111 6+11

1078. Viktor Chepizhny
Russia

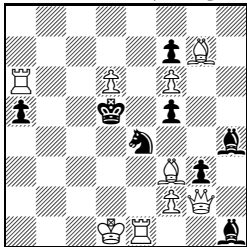


h#2 2111 7+10

1079. Mark Erenburg

Israel

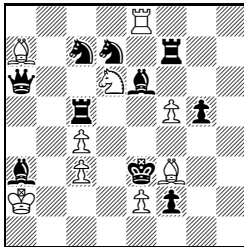
dedicated to Harry Fougiaxis



h#2 b) ♖g2 9+8

1080. Georg Pongrac

Austria

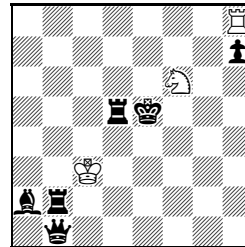


h#2 b) ♖c3→g3 9+10

1081. Vladimir Kozhakin

Andrey Dikusarov

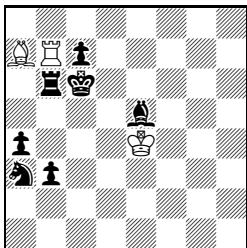
Russia



h#3 211... 3+6

1082. Mikhail Gershinsky

Ukraine

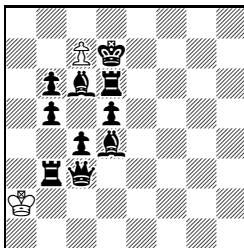


h#3 411... 3+7

1083. Jacques Rotenberg

Guy Sobrecases

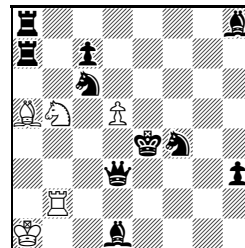
Israel / France



h#3 211... 2+10

1084. Dmitry Alexandrov

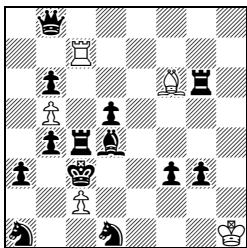
Russia



h#3 211... 5+10

1085. Christopher J. A. Jones

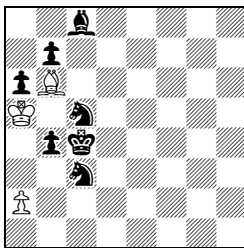
Great Britain



h#3 b) ♗d5 5+13

1086. Ioannis Kalkavouras

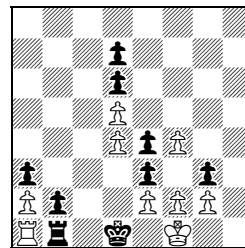
Greece



h#4.5 b) ♖a2→a3 3+7

1087. Guy Sobrecases

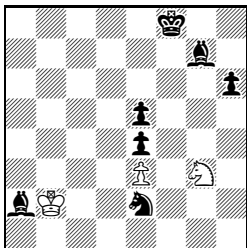
France



h#5 211... 9+9

1088. Christer Jonsson

Sweden

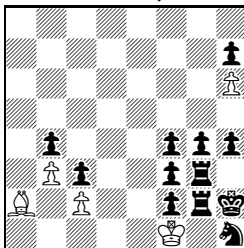


h#5.5 211... 3+7

1089. Frank Richter

Mirko Degenkolbe

Germany

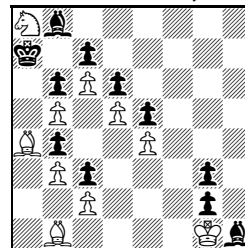


h#15 5+12

1090. Steven B. Dowd

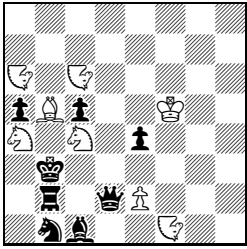
Mirko Degenkolbe

USA / Germany



h#19* 10+11

1091. Václav Kotěšovec
Czech Republic

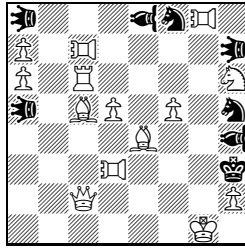


#2 8+8

♞ = Nightrider
♚ = Wazir

b) AntiAndernach

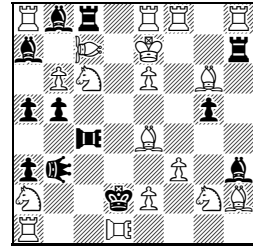
1092. Jean-Marc Loustau
France



#2✓ 14+8

AntiCirce Calvet
♞♞ = Lion
♞♞ = Rook-Lion
♞♞ = Bishop-Lion

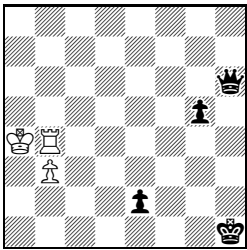
1093. Ilja Ketris
Latvia



#2✓✓✓ 18+12

AntiCirce Cheylan
♞ = Lion
♞♞ = Rook-Lion
♞♞ = Bishop-Lion

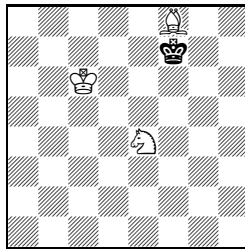
1094. Anatoly Styopochkin
Russia



s#6* 3+4

Maximumber

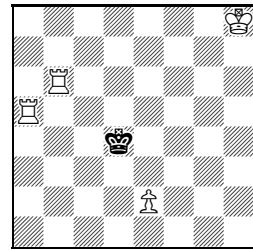
1095. Eligiusz Zimmer
Poland



h#2* 2111 3+1

MirrorCirce

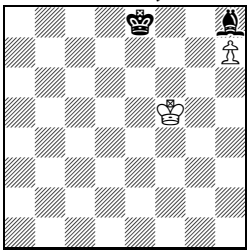
1096. Jacques Rotenberg
Guy Sobrecases
Israel / France



h#2.5 21111 4+1

GhostChess
b) ♖ e2→f2
c) ♖ e2→b3
d) ♖ e2→c2
e) 90° clockwise

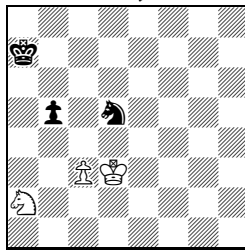
1097. Siegfried Hornecker
Germany



h#3 2+2

Köko
FIDE laws of 1993

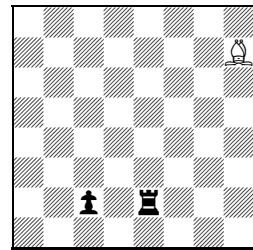
1098. Vito Rallo
Italy



h#3.5 211... 3+3

Parrain Circe

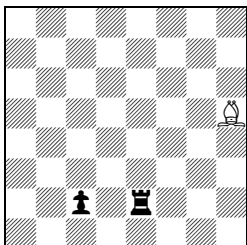
1099. Michael Grushko
Israel



h#4 211... 1+2

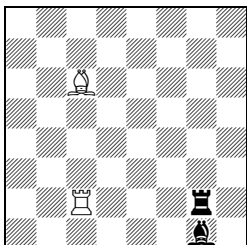
Parrain Circe
Einstein
Republican Chess

1100. Michael Grushko
Israel



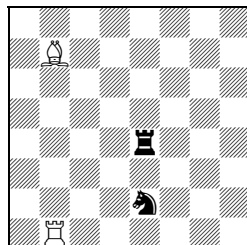
h#6 211... 1+2
Parrain Circe
Einstein
Republican Chess

1101. Geoff Foster
Australia



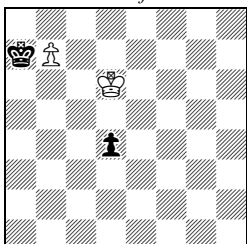
hs#2.5 21111 2+2
Republican Chess type II

1102. Geoff Foster
Australia



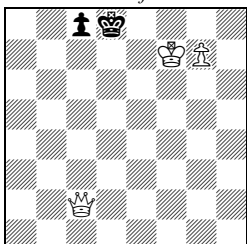
hs#2.5 21111 2+2
Republican Chess type II

1103. Peter Harris
South Africa



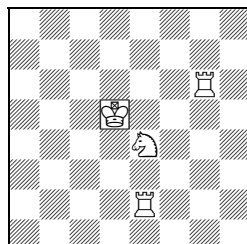
hs#3 Circe 2+2
AntiCirce
Isardam
Sentinelles
b) ♙d4→d3

1104. Peter Harris
South Africa



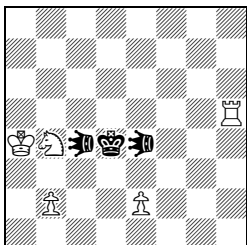
hs#3 211... 3+2
SuperCirce
AntiCirce
Sentinelles

1105. Geoff Foster
Australia



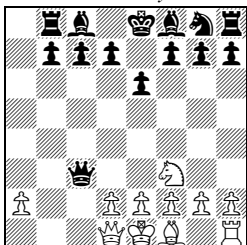
ser-#4 4+0
♙ = half-neutral King in white phase
b) half-neutral King in neutral phase

1106. Chris. J. Feather
Great Britain



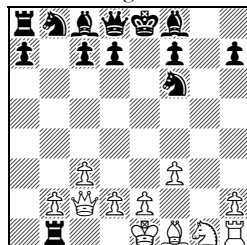
sh#21* 5+3
♙ = Kangaroo

1107. Bernd Gräfrath
Germany



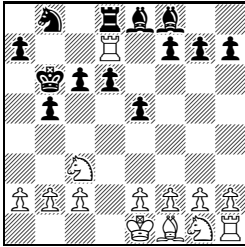
SPG 7.0 Circe 11+14

1108. Itamar Faybish
Belgium



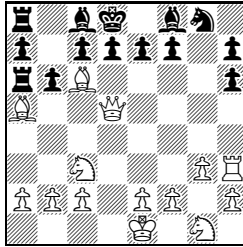
PG 12.0 11+13

1109. Itamar Faybish
Belgium



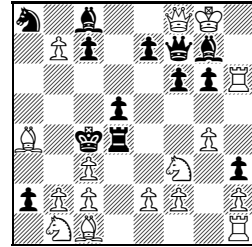
PG 14.0 13+13

1110. Jorge Lois
Roberto Osorio
Argentina



PG 18.5 14+14

1111. Kostas Prentos
Greece



PG 24.0 16+13

DEFINITIONS OF FAIRY PIECES AND CONDITIONS

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. Normally (Calvet type) the captures on the rebirth square are allowed; in Cheylan type they are forbidden.

Bishop-Lion: like a Lion, but moves only along Bishop-lines.

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.

Einstein: A unit that moves without capturing changes according to the following scheme: $Q \rightarrow R \rightarrow B \rightarrow S \rightarrow P$. A unit that captures changes according to the following scheme: $P \rightarrow S \rightarrow B \rightarrow R \rightarrow Q$. If there are fairy pieces, a Queen which captures becomes one of these fairy pieces, otherwise it remains a Queen. Exceptions to the default rules:

- A pawn on its 1st rank can move 1, 2 or 3 steps forward.
- No promotions (unless otherwise stated).

GhostChess: When a capture takes place, the captured unit is 'buried' under the square where it was captured; after the departure of the capturing unit it reappears in the form of a ghost piece that has all properties of original unit except that it cannot be captured anymore.

Half-neutral: Piece which change colour when it has been moved. When it is white or black, it becomes neutral. When it is neutral, it becomes white if it has been moved by White, and black if it has been moved by Black.

Isardam: Any move leading to a Madrasi paralysis is illegal. (Madrasi: A piece of the side to move is paralysed if it is threatened by an opposite unit of the same kind. This rule applies to King in Madrasi Rex Inclusiv but not in Madrasi.)

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

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

Lion: Moves along queen-lines and hops over a unit of either colour, but it may land on any square beyond the hurdle, provided the intervening squares are unoccupied

Maximumber: Black must play his geometrically longest move or may choose from among longest moves of equal length, distances being measured from the centre of each square.

MirrorCirce: Captures are as in Circe, but the captured unit is reborn on the rebirth square of its counterpart of the opposite colour (for instance, wQ is reborn on d8, wS on white square is reborn on g8, etc.)

Nightrider: A line-piece which moves performing one or more knight-leaps in a straight line in a single move. Nightrider from a1 can reach (or capture) b3, c5 and d7 or c2, e3 and g4 (but cannot pass occupied square!).

ParrainCirce: A piece captured on square X will be reborn on a square Y such that the geometric relation between X and Y is the same as that between the starting and finishing squares of the next move after the capture. If Y is occupied, or would be outside the board, the captured piece disappears.

Republican Chess: There are no Kings: if the side which has played can put the opposite King on a square where it would be legally mate, then the opposite side is mate. In Republican Chess type II: after the opposite King is put on such a square, the opposite side can then put itself the other King on a square where it is mated.

Rook-Lion: Like a Lion, but moves only along rook-lines.

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.

SuperCirce: When a capture is made, the captured unit (except a King) can be replaced on any empty square. A wP reborn on the 1st rank, or a bP on the 8th, cannot be moved.

Wazir (Vizir): (0,1) Leaper (a Rook that can move only to the fields immediately next to it).



Solutions – Mat Plus No. 29

Twomovers

876. Siegfried Hornecker

1.Bf3!

The theme is a bit of “in memoriam” too – when I set up Kh4 Qa2 Bb1 Bf8 – Ke5 thirty years ago, it was already 100 years anticipated ☺. The clearance key is notable, but I would go for the whole hog resp. diagonal then: Kb4 Qh1 Bf6 Bg2 – Kc7 Ph2. (HR)

877. Marco Guida, Christopher Reeves

1.Sc3? (~ 2.R2d5#, 1.Rd1!/Sd3!/dxc6!; 1.Se3!? ~ 2.R2d5#, 1..Rd1/Sd3! 2.Sg4/Sc4#, 1...dxc6!; 1.Sb4!? ~ 2.R2d5#, 1..Sd3/dxc6 2.Sxd3/Sxc6#, 1..Rd1!; 1.Se7!? ~ 2.R2d5#, 1..dxc6/Rd1 2.Sxc6/Sg6#, 1...Sd3!; 1.Sf4! ~ 2.R2d5#, 1..Rd1/Sd3/dxc6 2.Sg6/Sxd3/Re6

Theme: Triple Black defence reduction + cyclic defence permutation. (Authors)

As un-paradox as it can be (1.Sf4! binds all three defenders, 1.Sb4/e7/e3? only two) but I'd rather criticise the material. Surely, e.g. constructing away the Pb6/f6 obscures the theme, but then the matrix is badly chosen! (I think of something along Sb2/Kd5, 1.Sa4?/c4?/d1?/d3! or suchlike.) (HR)

1.Sd~ creates threat, but in addition White has to provide answer to three defences. I like the “new” mates 2.Sc4 and 2.Re6 (new compared to other repeated) and the fact that all knight keys play some thematic role. (JL)

878. Živko Janevski

1... Bd4,Rd1 2.Qxh2,Qe4#; 1.f8=Q? ~ 2.Rd6#, 1... Bf5,Be6+,Bh6 2.Qxf5,Rf7,Qc3#, 1... Qf4!; 1.Qd2? ~ 2.Dd5#, 1... Bf5,Be6,Bd4 2.Rd6,Rf4,Qxh2# , 1... Rd1!; 1.Qd3? ~ 2.Qd5#, 1... Bf5,Be6,Rd1 2.Qxf5, Rf5,Qe4#, 1... Bd4!; 1.Qc4! ~ 2.Qd5#, 1... Bf5,Be6, Rd1 2.Re6,Qxe6,Qe4#

Zagoryko 3x2 + Bikos (Author)

A very nice Zagorujko after 1.Qd2?/Qd3?/Qc4! (Who ate try #3? Online lists no v, the booklet vvv, but I see only two.) (HR)

879. Pavel Murashev

1.d6 (A)? ~ 2.Qe5(B),Sxe4(C)#, 1...Qd4 2.Rxb5(D)#, 1...Sd7!; 1.Qe5(B)? ~ 2.d6(A),R:b5(D)#, 1...Bd7 2.Sxe4(C)#, 1...Sd7!; 1.Be5? ~ 2.Rxb5#, 1...Rd7!; 1.Qf6! ~ 2.Rxb5(D)#, 1... Kxd5 2.Qe5(B)#, 1...Sd7, Qf1,Bd7 2.Qc6,Qd4,Sxe4(C)#

1.Qf6! is very hidden (of course one tries Be5/Qe5 first) but the construction seems a bit clumsy to me, without a prominent theme to justify it. (HR)

880. Dragan Stojnić

1.Sa7?(A) ~ 2.Rc6#, 1... Qh1 2.Qxa5#(Q), 1... Sb4!(x); 1.Sd6?(B) ~ 2.Se4#, 1... Qh1 2.Qxa5#(Q), 1... c3!(y); 1.Sc3?(C) ~ 2.Se4/Rc6#, 1... Qh1! (2.Qa5?); 1.Qxa5!(Q) ~ 2.Sc3#(C), 1... Sb4(x) 2.Sa7#(A), 1... c3(y) 2.Sd6#(B), 1... Sb8,Sxc7,Qxa5 2.exf8=Q,Rxc7,Bg1#

Theme Vladimirov with an original mechanism; threat correction in tries; Barnes theme; 2 white self-interferences in tries; thematic and additional bi-valve variations after the key; double pseudo-reversal between main thematic variations in tries and after the key; transformation of move Sc3 – the first move of a try becomes a threat in the solution. (Author)

1.Qxa5! (1.Sa7,d6,d4,c3?) The same verdict holds also for this problem. (HR)

Great line closing performance. Besides clean Vladimirov I like additional try and perfect taming of bS. On the other hand, Bh2 is not commendable, but well... (JL)

Threemovers

881. Petrašin Petrašinović

1.Bg7! (~) c5 2.Qe2+ Kb4,Kxd4 3.Qb5,Bxf6#, 1... Kxd4 2.Kb3 ~ 3.Qe3#, 1... Kd3 2.Qe3+ Kc4 3.Qc3#, 1... f5 2.Qa3 f6 3.Qc3#

Solving this problem gave me a great pleasure. (MC)

Good key. After that, round-em-up. (SD)

882. Ramutis Juozenas

1.Bxe3+? Kxe3!, 1.Bg5+? Kxc5!; 1.Sd3/Sd7? Kxc4!; 1.Qg5?/Qh5? Kxc4!;

1.a5! ~(c1=Q) 2.Bg5+ Kxc5 3.Be7#, 2... Ke5 3.Qf4# ; 1... d1=Q 2.Bc1+ Kxc5 3.Ba3#, 2... Ke5 3.Qf4#; 1... Kxc4 2.Be3+ Kxb5 3.Qa4#, 2... Kd5 3.Qd4#; 1... Kxc5 2.Bd6+ Kxd6 3.Qe7#

Nice zugzwang key, nice bishop this way or that way, good job. (SD)

4 model mates following four battery checks by wB – well done. (JL)

883. Ramutis Juozenas

1.Bd7?/Re7?/K~d? Rh5!, 1.Ba6? Kf5!; 1.Bh3! (~) 1... Rgf5 2.Rxf4+ Rxf4 3.Rxe5#, 1... Rff5 2.Rxe5+ Rxe5 3.Rxf4#, 1... Rh5 2.Rxh5

Nice threer that relies on a certain zugzwang for its success. Don't like the key (as in his #4 here) but again the author has done well to find a nice setting for his idea. Look forward to more by him. (SD)

884. Dragan Stojnić

1.Rxd5?(A) ~ 2.Rxc5+ Qxc5 3.Bc4#, 1... Qxd5 2.Bxd5(B) ~ 3.Bc4# (2.Sxd5? fxc5!), 1... Qe5 2.Rdxe5 ~ 3.Bc4/Rxc5#, 1... fxe6!; 1.Bxd5?(B) ~ 2.Bc4+ Qxc4 3.dxc4#, 1... Qxd5 2.Sxd5(C) ~ 3.Sc3# (2.Rxd5? e5!), 1... Qxd3!; 1.Sxd5!(C) ~ 2.Sc7+ Sxc7 3.bxc7#, 1... Qxd5 2.Rxd5(A) ~ 3.Rxc5# (2.Bxd5? Ra4!), 1... Qxe5 2.Rxe5 ~ 3.Sc3#

The first orthodox presentation of cyclic Ceriani theme (cycle of first and second moves between tries and the solution) without significant technical flaws. There is a twomover by L. Lačny (1.pr Pravda 1981-82) where this cycle has been shown for the first time, but with usage of white pseudo-moves (different

departure squares), with a checking try and a capturing refutation. In a threemover this has been shown only in three variations with a cycle of 2nd and 3rd moves. (see examples 1515, 1516 and 1517 in “Cyclone”). However, the correct cycle of first and second moves has not been shown so far.

In my problem the play is made more complex by the additional defence 1... Qe5. Also, it is very important that all three phases have a full-length threats (which was an enormous difficulty). There are also anti-dual thematic attempts (Anti-Ceriani).

By the way, a “Ceriani Cycle” is in fact cyclic reversal. (Author)

OK, it took awhile but I see the tries. Interesting to find the various refutations – I don’t see a theme (but that means exactly that: I am not always good at finding themes....) (SD)

Ceriani cycle in the Cyclone terminology (see <http://jurajlorinc.tripod.com/chess/cyclone.htm> for more info). As usual, the most interesting point is a question: why the other potential attack after 1...Qxd5 does not work? The answer is three times in the opening of the black line, always the different one and in slightly different manner. (JL)

Moremovers

885. Valery Rezinkin

1.Bc4? d3!; 1.Bf2! ~ 2.Bc4 ~ 3.Ra6 ~ 4.Re6#, 1... d3
2.Bxc5 Ke5 3.Ra6 ~ 4.Re6#, 1... Ke5 2.Ra6 Ke4(c4)
3.B(x)c4 ~ 4.Re6#

An amusing set of mates by Re6. Well done. (SD)
Always the same mate. (JL)

886. Mikhail Kostylev, Aleksandr Melnichuk

1.Ba5?/Bc5?/Bd8? Kc6!; 1.Ba7! (pseudo threat:
2.Sf4+ Sxf4 3.Qxd4+ Kc6 4.Qd7#, 2... Kc6 3.Qa6+
Kc7 4.Sd5#), 1... Ke5 2.Bb8+ Kd5 3.Kd7 Se-
4.Qxd4#, 1... Kc6 2.Qc4+ Kb7 3.Qc7+ Ka8,Ka6
4.Qb8,Qb6#

The key is an interesting clearance for the queen, and a nice exhaustion of the S/S protection; the remaining mates somewhat trivial to me. (SD)

887. Ramutis Juozenas

1.Kf2? Bh4+!, 1.Kh2?/Kg3? Bd6!, 1.Kf1? Ba6+!;
1.Kg1! ~ 2.Rf5+ Kc6 3.Qc4+ Bc5,Kd6 4.Qxc5,Bf4#,
1... Sc6 2.Rf5+ Se5 3.Bg2+ Kd6/Ke6 4.Qxe5#, 1...
Bxf8 2.Qd4+ Kc6 3.Qc4+ Kd6/Bc5 4.Qc5#, 1... Sb6
2.Bg2+ Ke6 3.Qf5+ Kd6 4.Bf4#, 1... Ba6/Ba8 2.Bg2+
Ke6 3.Qf5+ Kd6 4.Bf4#

On first glance I did not like the key and I don’t like the duals that arise after 1... Sa7. My reservations about the key – it isn’t really check prevention, that is a bit of an illusion – are removed, although I wish the problem showed the full range of king moves (royal option) as tries, and I would prefer one that would place the king where it could be checked (1.Kf1!), but you can’t have everything.

I tried to find what the Sc8 was actually doing, but removing it seemed to only improve the problem, and adding 1. Rxb8? Bc5! to the two K moves (which are still refuted by 1... Bd6!). That would emphasize the defensive function of that black squared bishop, n’est pas? Am I missing something? (SD)

888. Ramutis Juozenas

1.Qf7? Kxd4!, 1.Rd1? Bxd6!; 1.Ra4? Bc4!; 1.Bb6! ~
2.Re4+ dxe4 3.Sf7+ Bxf7/Kf6 4.Bd4#, 2... Kf6
3.Bd8+ Be7 4.Qxe7#; 1... Bxd6 2.Rxf4! ~ 3.Bd4+!
Kxf4 4.Qg4#, 2... Kxf4 3.Qg4+ Ke5 4.Bd4#, 2... Bc5
3.Bc7+ Bd6 4.Qxd6# & 4.Bxd6#; 1... Kf6 2.Rxf4+
Kg5 3.Sf7+ Kh5/Kxf4 4.Qg4# (2... Ke5 3.Sf7+ &
3.Bd4+)

Few minor(?) duals (Editor)

The hanging rook intrigued me, which made me a bit disappointed when I found the give-take key. However, then I saw – rook protected but later sacrificed, OK, not bad. Nice thematic and schematic content post key. Has a bit of a Bohemian feel to it.

I can see the problems with the key after I played with the position a bit. It’s hard to find the right set-up to execute this effectively. (SD)

889. Baldur Kozdon

1.Bf2! ~ 2.Bd4 Qd7 3.f7+ Kxf7 4.Qf6+ Kg8 5.Qg6+
Qg7 6.Qxg7#
1... Qb7 2.Qg6+ Kh8 3.Qe8+ Kh7 4.Sf8+ Kg8/Kh8
5.Sd7+ Kh7 6.Qf7+ Kh6 7.Be3#

I’m normally a big Kozdon fan, but I don’t see any point to this except that black can be mated in 7 from this position... I don’t find any line without duals. What did I miss?

I think I have seen a non-miniature version of this idea by Kozdon, and if I have, it struck me as much better, and perhaps an example of Grasmann’s comment that not every problem should be placed in the “miniature straightjacket.” (SD)

890. Grigory Popov

Without wPc4 solves 1.Kc4 Sd6+ 2.Kd3 ~
3.Rh6/Rg7#
1.Kd3 Se5+ 2.Kd2 Sxc4+ 3.Kd3 Se5+ 4.Kd4
(2.Bxe5? b2+ 5.Kc4 Rh3!) Sf7 5.Kc4! Sd6+ 6.Kd3
Se8,Sf7 7.R1h6,Rg7# (5... Se5+ 6.Bxe5 Ra7
7.R1h6#)

Very interesting initial position from which the solver must try to find a “thread.” However, I see a #6 with the flight-taking key 1. Kd3, which otherwise is an amusing Rundlauf of the WK d3-e3,e3-d4- what’s missing or wrong here? (SD)

891. Baldur Kozdon

1.Bc3! ~ 2.Ke7 b2 3.Sg-+, 1... Qd8+ 2.Ke5 (~
3.Sf5+) Qg8 3.Qh5+ Kxg7 4.Kf5+ Kf8 5.Bb4+ Kg7
6.Qg6+ Kh8 7.Bc3+ Qg7 8.Qxg7# (2... Qb8+? 3.Kf5
Qb5+ 4.Kf6 Qb7/Qd7 5.QxQ b2 6.Sf5/Se6/Se8)

I do like this one a lot better than his #7. The duals seem unavoidable and the strategy is nice. (SD)

892. Aleksandr Shilin

1.Kh3! g4+ 2.Kxg4 g5 3.Kh5 g4 4.Bc4 Kf5 5.Kh6 Ke4 6.Bf6 Kf5 7.Kg7 Ke4 8.Kf7 Kf5 9.Bxd3#
I simply can't solve it! (SD)

893. Borislav Stojanović

1.Re4? Rc8!, 1.Rg4? Qxg4 2.Rg3 Rg7!; 1.Rxd4 Qg7 2.Rd7! Qxd7 3.Qxg8+ Qc8 4.Rg3 d2 5.Rg2 d1=Q 6.Qg3+ Ka8 7.Qa3+ Qa4 8.Rg8! Qb8+ 9.Rxb8+ Kxb8 10.Qg3+ Ka8,Kc8 11.Qg8,Qc7# (8... Qxg8 9.Qf3+ Qe4 10.Qxe4+)

An incredible problem. I tried to solve by hand and hope my continuation was correct. Thanks for the dedication; maybe I'll compose something this good one day... (SD)

Endgames

894. Siegfried Hornecker

1.Kg3! Ke5 2.Kg4 zz1 Ke6 3.Kf4 Kf6 zz2 4.Kxe4 Kg5 draws

1.Kg4? Ke5 zz1 wins for black; 2...Kf6? 3.Kf4 zz2 wins for white; 4.Kxe3? Ke5 5.Kf2 Kf4 6.e3+ Kg4 etc, winning soon

This is more of a joke study, demonstrating nothing else but two mutual zugzwangs and showing how useless it is sometimes to do that. It's just what many composers do, thinking they made a good study. But I know this is a very bad study, that's why I give it. ☺
Umm, most probably it shouldn't be published as an original or at least not without mentioning that. (Author)

OK, I saw the point beyond the key, which was not hard to find (only K-moves are possible! Capturing e3 is suicide... Nice small pawn study. (SD)

Low quality here, but I told Iuri to say that's some kind of joke study. ;-) (SH)

895. János Mikitovics

1.a8=Q Se4/i 2.Qxa2/ii Rd8 3.g8=Q Rxc8 4.Qe6!! Rxc5/iii 5.Qh3+/iv Kg1 6.Qxf3 Re5 7.Qf1+/v Kh2 8.Qf4+ wins.

i- 1... Kg1 2.Qxa2 Re5+ (2... Sd3+ 3.Kd2!! Sb4+ 4.Qxd5 Sxd5 5.g8=Q f2 6.Qxd5+-) 3.Kd1! Re8 4.Qc4!! (4.Qa7? Rd8+ 5.Kc2 Rc8! 6.g8Q Rxc8 7.Qxc5+ f2 8.Kd2 Kg2 9.Qd5+ Kg1 10.Qxg8 f1=Q=) 4...Ne4 5.g8Q Rxc8 6.Qxe4!! f2 7.Qg4+ +-;

ii- 2.g8=Q? f2+ 3.Ke2 Rd2+ 4.Ke3 f1Q=; 2.Qxd5? a1=Q+ +-;

iii- 4...Kg2 5.Qxe4+-;

iv- 5.Qxe4? Re5!! 6.Qxe5 f2+ 7.Ke2 f1Q+ 8.Kxf1 stalemate;

v- 7.Qg4+? Sg3+=.

896. Luis Miguel Martin

1.f7 Se5+ 2.Ke8!/i Sxf7 3.Kxf7 Bxc1 4.Bc3/ii e5 5. Bb4 (Switchback!!) 5... Bg5/iii 6. Bf8 Bf6 7. Be4 (Mutual zugzwang) win.

i- 2.Kxe6? Sxf7 3.Kxf7 Bxc1 4.Bc3 Bb2 5.Bxb2 stalemate;

ii- 4.Bf8? Bb2=;

iii- 5... e4 6.Bc3 (Switchback) +-, or 5... Bb2 6.Be4 Bc1 7.Bf8 +-.

The idea of this study could have been presented in a way more economic, with a position like this 7k/5Kp1/4p3/8/1B6/4b3/2B5/8 (or with the position that occurs after the play number 3). But the black e6 pawn is essential to the victory of white because if we remove it from the board the result is draw. Therefore, for this study, I have decided to present a position where white can make the mistake of capturing this pawn. The idea of this study could have been presented in a way more economic, with a position like this 7k/5Kp1/4p3/8/1B6/4b3/2B5/8 (or with the position that occurs after the play number 3). But the black e6 pawn is essential to the victory of white because if we remove it from the board the result is draw. Therefore, for this study, I have decided to present a position where white can make the mistake of capturing this pawn. (Author)

Your parents should be proud! Certainly I've seen elements of this before, but it took me a minute to see that the black e pawn must be preserved. 1. f7 was a little self-evident, but the possibilities on move 2 compensate for that. (SD)

897. Gerhard Josten

1.b4 Sxg8 /i 2. b5 Sg5 /ii 3. b6 Sxe4+ 4. Kh4 Sd6 /iii 5. Bxd6+ Kxd6 6. Kg5 Se7 7. b7 Kc7 /iv 8. d6+ Kxd6 /v 9. b8=Q+ +-

i- 1... Kxe4 2. b5 +-; 1... Sxe4+ 2. Kxh3 +-; 1... Sg1 2. Bb2+ +-; ii- 2... Sf6 3. b6 +-; iii- 4... Kxd5 5. b7 +-; iv- 7... Sxd5 8. b8=Q+ +-; v- 8... Kxb7 9. dxe7 +- Excelsior (Author)

The first move is not necessary, in my opinion. Adding a move to passively sacrifice a bishop is not to my taste here, but probably otherwise the excelsior theme wouldn't have been shown. (SH)

898. Kevin Begley

1.Sc2+ Kc5 2.Bg1! /i Sxc4 3.Se4+ Kb5 4.Sc3+! /ii Ka5 /iii 5.b4+ Ka6 6.b5+ cxb5 7.Sb4+ Ka5 8.Sc6+ Ka6 9.Sd5! /iv exd5 10.b4 ~ 11.Sb8#

i-2.Sd3+? Qxd3 3.Bg1+ Qd4! ==

ii- 4.bxc4+? Ka5! =+

iii- 4...Ka6 5.Sb4+ Ka5 6.Sxc6+ Ka6 7.b4! Qf3 (7...Sd6 8.Sb8#) 8.b5#

iv- 9.b4? Qxf3 +-

I really like these sorts of things; wonderful mate finish or – you can give me the queen.... My only critique would be that 1. Sc2+ comes to mind right away as it holds a1. If the key and second move could be inverted... (SD)

899. Mirko Marković

A) 1.Be6! Qxe6 2.Rxf8+ Kd7 3.b6!! /i axb6 /ii 4.Sf6+ Kc7 /iii 5.Se8+ Kb7 /iv 6.Sd6+ Ka7 /v 7.Sb5_ /vi Kb7 /vii 8.Sd6+ Kc7 9.Se8+ Kd7 10.Sf6=

i- 3.Sf6+? Kc7 4.Se8+ Kb7 5.Sd6+ Kb6 –+

ii- 3... Sf7 4.bxa7 Qf5+ 5.Sdf4! Sxf4 6.a8=Q =

iii- 4... Kc6 5.Se5+ +-; iv- 5... Kd8 6.Sg7+ +-;
v- 6... Ka6 7.Ra8#; vi- 7.Sd4? Qe1#
vii- 7... Ka6 8.Sc7+ +-
B) 3... Qxd5 4.bxa7 Qb3 5.Rd8+! /i Kc7 /ii 6.Rc8+!
Kd7 /iii 7.Rd8+ =;
i- 5.Sc3? Qxa3 -+; ii- 5... Ke6 6.Sd4+ +-; 5... Kxd8,
Kc6 6.a8=Q =, a8=Q+ +-; iii- 6... Kb6 7.Rb8+ +-

900. Sergei I. Tkachenko

1.Sgf6+! (1.a7? e6+! 2.Kd4 Qa8 -+) 1... exf6 2.a7
Qa8 3.Kxd6 Sg4 4.Sxf6+ Sxf6 5.gxf6 Rg8 7.Kc7!
d6(d5) stalemate

6... Rf8 7.Kd6 Rg8 Kc7= positional draw
8... Rgx7 9.fgx7 Ke7 10.g8=Q Rgx8 stalemate
(10... Re8 11.Qg6 f6 12.Qh7+ Ke6 13.Qe4+ =; 10...
Rf8 11.Qg6 f6 12.Qe4+ Kf7 13.Qh7+ =)

The nice ending trick (Skuja 1969 had a similar one)
is bought at the price of a lot material that doesn't
move. SH)

901. Darko Hlebec

1.Rf8+! Kh7 2.Rh8+! /i Kxh8 3.hxg7+ Kh7 4.Kf7
Qa8 5.Bg6+ Kh6 6.g8=S+! Qxg8+ 7.Kxg8 Kxg6 /ii
8.f7 Sg4! 9.hxg4 Rh1! 10.d4! /iii Rh3 11.d5 Rh2
12.f8=S+! Kh6 13.Sxd7 Rxa2 14.Sb6! Rf2 15.d7 a2
16.d8=Q a1=Q 17.Qe7! /iv Rf7 18.Kxf7! /v +-
i- 2.fgx7? Qa8+ 3.Ke7 Re1+ 4.Kf6 Se4+! 5.de4 Rf1+ =
ii- 7... Rf1 8.f7 Sg4 9.f8Q+! (9.hxg4? Rxf7 10.Bxf7=)
9... Rxf8+ 10.Kxf8 Kxg6 11.hxg4 +-; 8... Sd1 9.Be4
Sc3 10.Bc6! +-

iii- 10.f8Q? Rh8+! 11.Kxh8 stalemate

iv- 17.Qd7? Qh8+! 18.Kxh8 Rf8#

v- 18.Qxf7? Qh8+! Kxh8 stalemate

I like knight promotions, so I like this study. The bad
thing is the not moving bRg7 and brutality in the
beginning. It's however probably a matter of taste
here if one likes the first three moves or finds it too
brutal. (SH)

Selfmates

902. Živko Janevski

1.Se~? Sd4!; 1.Sc1! ~ 2.Bxf4+ Kxf4 3.Qxf6+ Bxf6#),
1... Sb4 2.Qg5+ (Sd3+?) Kd4/Kxe4 3.Qd5+ Sxd5#,
1... Sd4 2.Sd3+ (Qg5+?) Kxe4 3.Qh7+ Sxh7#, 1...
Se7 2.Qxe7+ Bxe7 3.Sd7+ Sxd7#

903. Juraj Lörinc

1...Qxh2 2.Rxf5+ Kg3 3.Rxf3+ Bxf3#, 1...f2 2.Se6+
Kf3 3.Bg4+ Qxg4#

1.Bxf5! ~ 2.Qd2+ cxd2 3.Sh3+ Qxh3#, 1...Qxh2+
2.Bh3+ Kg3 3.Rxf3+ Bxf3#, 1...f2 2.Sd5+ Bxd5
3.Bd7+ Bxf7#, 1...Bg2 2.Sh3+ Bxh3 3.Sg6+ hxg6#

Maestro Nikoletić had position without Pf5 and with
replacements Bh3→f5 and Re1→e2 (and Ra7→b7,
but that is just cosmetics). All variations were
prepared and the key 1.Re1! only created the threat.
Of course, the variations were excellent, with doubled
full use of half-battery, earning deserved prize in Mat
Plus tourney one decade ago. My version however

shows it is possible to change two variations with
check-provoking key (albeit capturing a pawn), even
with the new mate. I have consulted a few fellow
problemists in this specific case and all of them think
that creating new phase of play is more than enough
for originality – but I do not believe this view will be
shared by all readers. Or...? (Author)

904. Živko Janevski

1.Rg3! ~ 2.Bxd3+(A) Rxd3 3.Qxd3+(B) Bxd3#, 1...
Sc2 2.Qxd3+(B) Rxd3 3.Sd6+(C) Rxd6#, 1... Bb8
2.Sd6+(C) Bxd6 3.Sf2+(D) Rxf2#, 1... Rxe2
2.Sf2+(D) Rxf2 3.Bxd3+(A) Bxd3#, 1... Rd~ 2.Qf3+
Sxf3 3.Bxd3+ Bxd3#

905. Karol Mlynka

1.Bg7? b6 2.e6 b5 3.Rd6 exd6 4.Qb3+ Bxb3#, 1... b5
2.Bh6 e6 3.Bxg5 exf5 4.Sf2+ Sxf2#, 1... e6!;
1.e6! (~), 1... b6 2.Bg7 b5 3.Rd6 exd6 4.Qb3+ Bxb3#,
1... b5 2.Qc5 b4 3.Bg7 b3 4.Qc2+ bxc2#

906. Aleksandr Azhusin

1.Sg2! ~ 2.Rd4+ Qxd4 3.Qd5+ Qxd5#, 1...b2 2.Se3 ~
3.Re5+ dxe5 4.Qf5+ gxf5#, 1...c3 2.d4 ~ 3.Qf5+ gxf5
4.Re5+ dxe5#, 1...Qd4 2.Sf2+ Qxf2 3.Rd4+ Qxd4
4.Qd5+ Qxd5#

Half-battery, anti-Bristol, antidual, en passant,
interchange of 3-4 moves (Author).

907. Ivan Soroka

1.Qd4! (~) h4 2.Rh6+ Kg5 3.Qf6+ Kg4 4.Rxh4+ Kg3
5.Qf2+ exf2#, 1... Qxa7 2.Rb6+ Kg5 3.Qc5+ Kh4
4.Rb4+ Kh3 5.Qxe3+ Qxe3#, 1... Qxb7 2.Rc6+ Kg5
3.Qd5+ Kg4 4.Rc4+ Kg3 5.Qxg2+ Qxg2#, 1... Qxb8
2.Rd6+ Kg5 3.Qe5+ Kg4 4.Rd4+ Kh3 5.Qh2+ Qxh2#

The systematic movement of white Queen and Rook
in three variations with play of white battery R+ B
each time. All mates and white moves are different.
Good is also the additional variant (Author).

908. Oleg Paradzinski

1.Ra3 Kc2 2.Bd3+ Kc1 3.Be4 Kc2 4.Ra2+ Kc1 5.Rb2
a3 6.Ba2 axb2#

909. Leonid Lyubashevsky, Leonid Makaronez

a) 1.Sc8! ~ 2.g8=Q+! Kc5 3.Qf8+ Kc4 4.Qxb4+ Qxb4#,
1... c5 2.Qxd4+! cxd4 3.g8=Q+ Kc5 4.Re5+ Kc6 5.Qg6+
Kd7 6.Sb6+ Kxd8 7.Qg8+ Kc7 8.Rc5+ Rxc5#
b) 1.Sd6+ cxd6 2.g8=Q+ d5 3.Qd3+ Kc5 4.Qb5+ Kd6
5.Bc7+ Rxc7 6.Qd8+ Rd7 7.Qbb8+ Kc5 8.Qxb4+
Qxb4#, 1... Kc5 2.Qf5+ Be5 3.Sb7+ Kc4 4.Qe6+ Kd4
5.Qxe5+ Kc4 6.Sd6+ cxd6 7.Qe4+ Kc5 8.Qxb4+ Qxb4#

910. Oleg Paradzinski

1.Qc3+ Bc2 2.Qe3+ Kd1 3.Be2+ Ke1 4.Bc4 Kd1
5.Bb3 Bxb3 6.Rd2+ Kc1 7.Rd3+ Kc2 8.Qe2+ Kc1
9.Qb2+ axb2#

911. Milomir Babić, Rade Blagojević

1.a5 de3 2.Rd6+ Kc5 3.Rxd4+ Sd6 4.Rc4+ Kd5
5.Rc2+ Sc4 6.Re2 f6! 7.Rg6! f5 8.Rd6+ Kc5 9.Rd4+
Sd6 10.Rc4+ Kd5 11.Rcc2+ Sc4 12.Qe4+ fxe4#

Cook in 8: 1.Bxb4 dxe3 2.Ke2 Kd4 3.Rf4+ Kd5 4.Rh5+ f5 5.Rf1 Kd4 6.Rd1+ Sd2 7.Rhh1 f4 8.Rhel f3# (FR)

912. Žarko Pešikan, Milomir Babić

1.Qf4! d3 2.Bxb6! d2 3.Kg7 Kg2 4.Kh6+ Kh1 5.Kg5 Kg2 6.Kh4+ Kh1 7.Qd6! exd6 8.Kg3 d5 9.Kf2 d4 10.Kf1 d3 11.Bf2 b6 12.Rg2 hxg2#

Nice stairway of the wK to f1. It would be nice to have an anticritical key like 1.Rg2-g8! etc. with switchback in the last move. Possible? (FR)

913. Jacob Mintz

1.g8=R+ Kf7 2.e8=Q+ 3.Qe5+ 4.Rg7+ 5-6.Qf6-f7+ Kd8 7.Qd7+ Sxd7 8.h8=Q+ Sf8 9.Rxb7 Ke8 10.a8=S Kd8 11.Sb6 Ke8 12.Ra7 Kd8 13.c7+ Ke8 14.c8=B Kd8 15.Kc6 Ke8 16.Sd5 Kd8 17-18.Kb7-a8 Kd8 19-20. Ba6-b5+ Kd8 21.Qh4+ Kc8 22.Bd7+ Sxd7 23.Sb6+ Sxb6#

Last 14 moves are testing by “Alybadix”. (Author)

This cannot be correct: Let us start with 1.h8=Q+ Kf7 2.e8=Q+ Kf6 3.g8=R+ Kf5 4.Qe6+ Kf4 5.Qd4+ Kf3 6.Qxb6 and now we can try to reach a selfmate by bP on the 1st rank: 6... Kf4 7.Qe5 Kf3 8.Rg1 bxc6 9.Kc5 Kf2 10.Kc4 Kf3 11.Kb3 c5 12.a8=B Kf2 13.Qg3 Ke2 14.Qf3 Kd2 15.Bd5 c4 16.Ka2 Kc2 17.Qb4 c3 18.Ka1 Kd2 19.Ba2 Kc2 20.Qb2 cxb2#; 10... c5 11.Qg3 Ke2 12.a8=B etc. or 6... bxc6 7.a8=B Kf4 8.Kc5 Kf3 9.Kc4 Kf4 10.Kb3 Kf3 11.Qf5 Ke2 12.Rg1 Kd2 13.Qf3 c5 14.Kb2 c4 15.Qb4 c3 16.Ka1 Kc2 17.Bd5 Kd2 18.Ba2 Kc2 19.Qb2 cxb2# (last 14 moves found by Gustav) (FR)

Helpmates

914. Fadil Abdurahmanović

1.Bxd4 0-0-0 2.Bf2 Be3#, 1.Rxd2 Rd1 2.Rf2 Se2#

915. Yehuda Lubton

a) 1.Qd6 c4 2.Ke5 Sc6#, b) 1.Qe4 c3+ 2.Kd3 Sf4# BQ anticipatory self-pins along two lines yield two lovely model mates (HF).

916. Menachem Witztum

1.Bf4 Bb1 2.Bb7 Rb4#, 1.Bg4 Rd2 2.Bc5 Bd5#

917. Aleksandr Semenenko, Vadim Vinokurov

1.Sxg3 Re1 2.Kf5 Sxg3#, 1.Sxe4 Qe1 2.Kg5 Sxe4#

918. Živko Janevski

1.Sd5 Se3 2.fxe3 Qxe4#, 1.Bd5 Be4+ 2.fxe4 Qxe3# Reciprocal changed square of mate and square of sacrifice of the white pieces (e3, e4) in combination with FML, black half-pin, unpin of a white piece and reciprocal dual avoidance in mate (Author).

919. Sergey Ivanovich Tkachenko

1...Re8 2.Sd7 c8=S 3.Kxe8 Sd6#, 1...Rg8 2.Sh7 c8=B 3.Kxg8 Be6#

920. Leonid Makaronez

1.Rxc3 Kf7 2.Kd5 f3 3.Rc5 Kf6#, 1.Kd3 Sd5 2.Ke4 f4 3.Rf3 Bh7#

921. Marcos Roland

a) 1.Bc4 Bf7 2.Qe6 Sd7 3.Kd5 Shf6#, b) 1.Bf4 Bc7 2.Rd6 Sg5+ 3.Ke5 Sc6#

The position that originated this problem was discussed in the Mat Plus Forum (please, see the topic “Show me your problem/Helpmates/Is this symmetry a flaw?”). I don’t consider that discussion to be a previous “publication”, so I think this is an original problem, and I’d like to submit it for the Informal Mat Plus Tourney 2008. (Author)

922. Aleksandr Bulavka

a) 1.Be6 Sc5 2.Kf5 Sd7 3.Rg4+ fxc4#, b) 1.Bd6 Sc5+ 2.Ke5 Kg5 3.Qd5 f4#, c) 1.Qc6 Kxc4 2.Kd5 Kf5 3.Se4 fxe4#

923. Mechislovas Rimkus

a) 1.Bf1 Sf3 2.Bh3+ Ke2 3.Bf5 Sxc3#, b) 1.Bc1 Sxc3 2.Ba3+ Kd2 3.Bc5 Sf3#, c) 1.Be5 Kf2 2.Kf4 Se3 3.Be4 Sh3#

924. Borislav Gadanski

(1.Bg4? Sh7 2.Rf3 (Bh4?+) Sf6/Sg5 3.Bh4?? Sxe4#), (1.Rg4? Sd5 2.Bh4 (Rf3?+) Sf6/Sf4 3.Rf3?? Sxh5#) 1.Rh4! Sh7 2.Bg4 Sg5 (Sf6?) 3.Rf3 Se4#, 1.Bf3! Sd5 2.Rg4 Sf4 (Sf6?) 3.Bh4 Sh5#

925. Christopher J. A. Jones

a) 1.Kg4 Kxc7 2.Qxf4 Be8 3.Kg5 Rxc7#, b) 1.Kb4 Kh4 2.Bxd4 Rxc6 3.Kxc5 Be7#

Might be tricky to solve, I suspect! (Author).

926. Vadim Vinokurov, Aleksandr Semenenko

a) 1.Kf6 Sc4 2.Bb6 Bd7 3.Sg5 Sxd5#, b) 1.f3 Bd3 2.Sb5 Sd7 3.Kf4 Se6#

927. Valery Liskovets

a) 1.Rh8 Bxd4 2.Bxa3+ Rxa3 3.Kf8 Rxa7 4.Kg8 Ra8#, b) 1.Ke7 Ra1 2.Kf6 Rxc1 3.Kg7 Bxd4+ 4.Kg8 Rg1#, c) 1.Bxd2+ Rxd2 2.0-0! Rg2#

Intention: A paradoxical stipulation in (c): in the position after the first move (by B and W), the solution shortens by one!

Comments:

1. I believe that my problem is NEW by intention. I failed to find any predecessor in the PDB...

2. Uniformity: three different routes of bK to g8 (accompanied with mates by R from different squares). An extra uniformity of (a) and (c): bBc1 takes a wP with a check and wR takes the bishop.

3. In a certain sense, the twin (b) is superfluous and distracts from the intention (besides, it is some less uniform and provides almost the same frontal mate as (c) does). However, (b) is interesting in itself and is most difficult for solution whereas the key of (a) is quite obvious (and is also hinted by (c): what else could help to accelerate mating?).

4. It is possible, and much easier of course, to implement a similar intention in three moves: a) h#3, b) h#1.5 after the key. (Author).

928. Fadil Abdurahmanović

1...Bxe7 2.Rh8 Bf8 3.Bg5 Be7 4.Rc8 Bf8 5.Bd8 Bd6#
Gate opening + WB pendulum (Author)

929. Anatoly Stypochkin

1...Bxe5 2.Bxe3 Bd6 3.Bd2 Kxd2 4.Kxd6 Ke3 5.Ke5 Sf7#

The white and black bishops carry out a preparatory Knight capture to provide a king flight, and then they are sacrificed on vacant squares so that they do not interfere with the king march (HF).

930. Mirko Degenkolbe

1.Kg2 d4 2.Kf1 d5 3.Kxe2 d6 4.Kd2 d7 5.e2 d8=B 6.e3 Ba5#

Elimination of a hindering white mass. White Excelsior, white underpromotion, Umnow in the last three black moves, ideal mate, miniature. The white king is mated on the square from where the white key piece began. Footnote: Neither the PDB, nor in the IMR of Eugene Albert, could I find any trace of a predecessor. Thus, it would be new in miniature form (Author).

Brilliant! (GT)

931. Milomir Babić, Žarko Pešikan

1.Bg6 Sa5 2.Ke5 Kxb4 3.Kd4 Kxb5 4.Kc3 Ka4 5.Kb2 Kb4 6.Ka1 Ka3 7.Bb1 Sb3#, 1.Bf7 Sd8 2.Ke5 Kc2 3.Kd4 Kd1 4.Kc3 Sxe6 5.Kb2 Sd4 6.Ka1 Kc1 7.Ba2 Sc2#

Fairies

932. Karol Mlynka

a) 1.Kg1! zz. a1=Q+ 2.Kg8=Q#, 1...a1=R+ 2.Kg7=R#,
b) 1.Kh1! zz. a1=Q+ 2.Kb7=Q#, 1...a1=R+ 2.Kh7=R#,
c) (1.Kb3? a1=S+!, 1.Ka3? a1=R+!) 1.Ka5! zz. a1=Q+ 2.Kc7=Q#, 1...a1=R+ 2.Kxf5=R#,
d) 1.Kd1! zz. a1=Q+ 2.Kd7=Q#, 1...a1=R+ 2.Kd7=R#,
e) 1.Kh1! zz. a1=Q+ 2.Kh7=Q#, 1...a1=R+ 2.Kh8=R#.

Zagoruyko theme (Z-52-2.10) with Pressburger king in a tanagra. (“One Man Show”) (Author).

It's not too difficult to find where the white King must play, but the solving is pleasant. (EH)

White supertransmuting king is very handy tool for change themes. (JL)

933. Paz Einat

Set: 1...dxe3, fxe3 2.Rd4 #

1.b5-e5! (2.Rxf5#), 1...dxe3+ 2.Rc4#, 1...fxe3 2.Rf4#, 1...Sc5+ 2.e5xc5#, 1...Re8 2.e5xe8=S#

AnnanChess battery play with a couple of mate changes (Author).

An ingenious battery play in a somewhat awkward position. Is it possible to economise some material? (EH).

934. Miodrag Mladenović

1.PAe8? [2.Be2+ Ke4 3.f3#], 1...Rd8(x) 2.PAxf8(A) ~ 3.Sf4, PAxd8#, 1...Rd7(y) 2.PAxf6(B) ~ 3.Sf4#, 1...Rd6(z) 2.PAxf7(C) ~ Rf6 3.Sf4/Rxd4#, 1...RHf8!

1.PAe7? [2.Be2+ Ke4 3.f3#], 1...Rd8(x) 2.PAxf6(B) ~ 3.Sf4#, 1...Rd7(y) 2.PAxf7(C) ~ 3.Sf4, PAxd7#, 1...Rd6(z) 2.PAxf8(A) ~ Rf6 3.Sf4/Rxd4#, 1...RHf7!

1.PAe6! [2.Be2+ Ke4 3.f3#], 1...Rd8(x) 2.PAxf7(C) ~ 3.Sf4#, 1...Rd7(y) 2.PAxf8(A) ~ Rf7 3.Sf4/Rxd4, PAd6#, 1...Rd6(z) 2.PAxf6(B) ~ 3.Sf4, PAxd6#, 1...RHf6 2.Be2+ Ke4 3.RHe5, BHe5#

“Lacny 3x3” (Author)

The Lacny cycle is unfortunately marred by dual mates. Maybe that can be improved, somehow. Ideas, anyone?(EH)

The point of the change lies in the strategical thinking: either White has to align his two pawns with black rook, so that there is double threat 3.Sf4# and 3.PAxR#, or, if impossible, all three horizontal lines of black rookhoppers have to be closed to prevent pinning of threat knight (2.PAxf4~ th. 3.Sf4#, but 2...RH-h~!). The result is complete Lačný cycle. The construction, however, leaves unfinished impression. (JL)

935. René Millour

Plan → e8 is occupied, preventing K(e8)xf7.

But 1.f7? 2.f8R 3.Rf7/Rg8 # fails for stalemate reason!

Solution → 1.Qc8! d5 2.Qb7! B(c8)xb7 3.Kc8 Ba6 4.Bb7 Bc4 5.Ba6 Bb5 6.b3!! (1st waiting) Bc4 7.Bb5 Bd3 8.Bc4 Be2 9.Bd3 Bf1 10.Be2 Bh3 11.Bf1 Bg2 12.b4!! (2nd waiting) Bh3 13.Bg2 Bg4 14.Bh3 Bh5 15.Bg4 Bf7 16.Bh5 Bg6 17.b5!! (3rd waiting) Bf7 18.Bg6 here 2 black possibilities Be8/Bg8(or Be6) 19.Bf7/Be8 Bd7/Bf7 20.Be8/b(2)xa3!! (4th waiting) Be6/B~ and after this foreplan in 20 moves, e8 is again occupied and at last the plan can take place, now in only 2 moves because d1 is free 21.f7! Bd7/B~ 22.f8Q #.

“The bB has to slow down the wB as much as possible. So, the option 12...Bh1 is not the best for Black, mated in this case in only 21 moves: 13.Bh3 ... 16.Be8 Bc4 17.f7 Be2 18.f8R Bf1 19.Rh8 Bg2/Bh3 20.Rh1+/Rh7+ Bf1 21.R(h1)xf1#. Sacrificing the Q at a6 is not good: 2.Qa6? B(c8)xa6 3.Kc8 (as long as c8 is free, the BB is really strong) Bb7! forcing White to wait. Not 2.Qe6?, leading to d(7)xe6 and e(7)xf6!.

White plays 4 waiting moves and has exactly 4 waiting moves (Pb2-b3-b4-b5xa3) at his disposal: b5-b6 would allow a/c(7)xb6, hence the hesitation 6.b3!. When 3.Kc8 is done, the K must stay quiet: 6.Kc7? B(c8)xa6! / 12.Kc7? Bh3 13.Bg2 B(c8)xf5 14.Bh3 B(c8)hx3! / 17.Kc7? Bf7 ... 20.Be8 B(c8)xf5 21.f7 Be2 22.f8Q+ Bd1! / 20.Kc7? B(c8)xf5 21.f7 Be2 22.f8Q+ Bd1! / and after 18...Be8, not 19.Kd8? Bf7+ 20.Ke8 because again B(c8)xf5 21.f7 Be2 22.f8Q+ Bd1!.

But the wPf3 also seems free: what about replacing 6.b3! by 6.f4? That leads to 9.Bd3 Bg4 10.Be2 Bf3 11.b4 ... 16.Bg6 Bg8 17.Be8 Bf7 18.b(2)xa3 Bh5 19.f7 Bf3, this even saves 2 white moves, but now 20.f8Q+? Bd1! or 20.S(g1)xf3? a1R!, it is finally mate, but in 24 moves: 20.f8R Bg2 21.Rh8 Bh1 22... Bg2 23.Rh1+ Bf1 24.Rxf1#.

A logical problem of extraterrestrial type, with strategical waitings.” (Author)

When you play the solution on the board, it doesn't look too complicated, however the logical behind it is impressive. Initially, the author presented a #23 version, with a waiting key by the wK, but it was unfortunately cooked. (EH)

The zig-zag movement of two bishops with tempi is known (I have myself toyed with it in the past, unsuccessfully, to tell the truth), so the evaluation depends on the rest of the problem scenario. It is Mars Circe specific as one would expect – b(b2)xa3 is the terminal tempo move available anytime, but it have to be saved for last, when b6 move is not possible due to c(c7)xb6. And why not 18...Be8 19.Kd8? I guess 19...B(c8)xf5! 20.Ke8 21.f7 22.f8Q+ Bd1! is the reason. (JL)

936. Semion Shifrin

1.f7+ Sxf7(f2) 2.h8=R+ Sxh8(Ra1) 3.c8=R+ Kf7 4.Re8! d5 5.cxd5(d7) Kxe8(Rh1) 6.0-0 Sf7 7.Rae1+ Se5 8.Re3 Kf7 9.Rf3+ Sxf3(Rh1)#
Valladao Task (Author).

After the rebirth of wRa1, one is tempted to castle on the Queen-side, but it's too early and not on the right side. Move order is cunningly determined. (EH)

The control of an active black knight in the maximumer selfmate brings always a lot of fun. If he can move, there is a lot of possible moves compared to line movers or hoppers. Here he is confined to the corner, only to be released a few moves later and skillfully navigated to mate wK. Three rebirth of two promoted rooks and also blocking pawn rebirths. Valladao by the way, but en passant capture tastes artificially in this otherwise strategically interesting work. (JL)

937. Yoshikazu Ueda

1.CAe4 h8=N 2.CAd7 Ne2#, 1.CAc6 h8=AN 2.CAf5 ANe4#, 1.ANe3 h8=R 2.ANb7 Rxe8[+bNh8]#, 1.Nb2 h8=35 2.Nxa4 [+w35b2] 35g5#, 1.Nc4 h8=CA 2.Na5 CAe7#, 1.Nh2 h8=Z 2.Nxf1 [+wANh2] Ze6#, 1.Ng4 h8=B 2.Na7 Be5#

Typical multi-promotions h#2 by Ueda, as Vlaicu Crisan has shown in his article about the Japanese composer. The seven solutions have unity – the same black unit moves twice, White promotes at first move – and variety: at the second move, Black selfblocks or captures, while 6 mates are given by the promoted piece and one by the captured Antelope. (EH)

One could guess the author just seeing the diagram and stipulation after reading the article from Review. ☺ (JL)

938. Guy Sobrecases

- a) 1.Kd4 K×d7 2.Kc5(Gc8) Gb4 3.Gc4 Kc6#
& 1.Ke5 Kb5 2.Kd6 G×d7 3.Kc6(Gc7)+ Kc5#
b) 1.Kd3 Kb5 2.G×d2 Kc5(Ge2) 3.Gd6 Kd4#
d) 1.Kd4 K×d7 2.Ke5(Ge8) Gf4 3.Ge4 Ke6#
e) 1.Gb5 K×b5 2.Kd5(Ga6) Gd6 3.K×d6 Kc6(Ge7)#
f) 1.Ke5 Kc7 2.Gd4 Gd5 3.K×d5 Kd6(Ge4)#

- g) 1.Kd3 Gd4 2.K×d4 Kb6(Gc4) 3.K×c4 Kc5(Gd3)#
h) 1.Kf3 Kd5 2.G×g3 Kd4(Gg2) 3.Gd3 Ke3#
8 echo mates (horizontally, vertically and diagonally).
Try not to catch a torticollis (Author).

939. Karol Mlynka

- a) 1.Gf4 Ge4 2.Gxf5=wG Kb2[+wGf6] 3.Gxf6=wG Kc2[+wGg6]#
b) 1.Gxh7=wG Kb2[+wGh8]+ 2.Kxh7 Gd5[+wGf7]+ 3.Kxh8 Kb1[+wGh7] #
c) 1.Kxh7 Ka2[+wGg8] 2.Kh8 Gg6 3.Gxg6=wG Kb3[+wGh7] #
d) 1.Gg4 Ge7 2.Gg6 Gh7 3.Gxh7=wG Kb2[+wGh8]#
The white King gives all mates, thanks to the Parrain rebirth of a wG. (EH)

White king plays decisive role in this helpmate in spite of being placed quite far from main battlefield. That is typical Circe Parrain. (JL)

940. Alexander Yelizarov Eric Huber

- 1...Kb7+ 2.Kb8 Ka8 3.d5 c5 4.Rd6 c6 5.Ka7 c7 6.Rd8+ c8=S#
1... Kd5 2.d6 c5 3.Kd7 c6+ 4.Ke8 c7 5.Rb8 c8=Q 6.Ke7 Qb7#

Two rather unrelated solutions, with S and Q promotions. (EH)

Despite presence of two conditions giving solvers a headache (Köko and maximumer) this problems seems to strike the balance right, mates are understandable. (JL)

941. Eligiusz Zimmer

- a) 1.Ra2 Rd2 2.Bb1 Bd3=, b) 1.Be4 Ra3 2.Bb7 Bf3=, c) 1.Kh8 Rg3 2.Rg8 Bd3=

Two echo plus one almost echo stalemates. Nice and simple. (EH)

The first move by bK is usually a sign of trickery in the helpproblems with moving bK. There is ne move less in fact in such phase. (JL)

942. Peter Harris

- a) 1...Bg5[+bPd2] 2.Kd4[+wPe5] Bxd2[+bPg5] 3.Ke4 [+wPd4] Be1[+bPd2] 4.Rg4[+wPg2] Bf2 5.Kf5 [+wPe4] Sxd2[+bPf3]+ 6.Rxe4[+wPg4] g3=
b) 1...Bc2[+bPd3] 2.Kd4[+wPe5] Bb1[+bPc2] 3.cxb1=S e6 4.Sd2 e7 5.Sc4[+wPd2] e8=R 6.Se3[+wPc4] Re5=
The repeated B1 move is integral to the problem. That in one solution the bR moves but in the other does not, is quite OK for me – because the play in the solution with the static pieces is interesting and different. I know that solvers will expect the R to move in both solutions.

Solution (b) features the sacrifice of the wB, two under-promotions, the new bS moves and creates two wPs necessary in the stalemate. The bS is not captured. This solution was my main idea – which some solvers may enjoy, static R and all. In (a), it is noteworthy that the bKd4-e4 move is not diagonal. In both final positions all W pieces are essential. (Author)

Many conditions as usual with the antipodean composer. The problem is a hard nut for solvers. I suspect the b) solution will be preferred by the amateurs of originality (EH).

943. Peter Harris

1.Kxb2[wKb2→f7] Ba8=R[+bPg2] 2.Kg7[+wPf7] Rh8=Q+ 3.Kxh8[wKh8→f8][+wPg7] Rd8=Q[+bPd2]#
1.Kxd2[wKd2→h2] Qh8=S[+bPb2] 2.Kxg2[wKg2→g2] [+wPh2] Sg6=B 3.Kh1[+wPg2] Bb1=R[+bPg6]#
ChameleonChess problems are hard to solve. AntiSuperCirce problems are very complicated to solve. When both condition are combined, solvers pass a really tough hour. The echo mates after amazingly unique moves are a consolation. (EH)

944. Peter Harris

a) 1.Rf1=Q Ra6=Q 2.Kxg2[+bPb1=bR] Rb8=Q 3.Qxa6=S[+bQf3] Qh2=S#
b) 1.Kxg2[+bPh1=bQ] Qxa1=S[+wRg6] 2.Kh3 Sc2=B 3.Rg2=Q Bh7=R#
Once more, bewildering solutions by the South-African composer. (EH)
Nothing for human solver (except, perhaps, Vlaicu?). (JL)

945. Imre Kirchner & József Pásztor

1.Qg4+ Kd3 2.Se3 a1=S 3.Sf1 Sb3#, 1.Sxf2 a1=B 2.b3+ Kc3 3.Qb6 Bb2#
Merry Christmas and Happy New Year 2008! (Authors)
The Tzuica 2007 theme (black zugzwang in hs# problems) (EH).
The configuration bpa2-wpb2-bpc2-wKc1 hints bishop and knight promotions with tempo finale, the rest is mostly a matter of guarding all necessary flights. (JL)

946. Mario Parrinello

A) 1.Re5 Lxe5-f6+ 2.Kb2 Se5 3.Ng4+ Sxg4#
B) 1.Bd7 Lxd7-d8+ 2.Kd2 Sd6 3.Nf5+ Sxf5#
Orthogonal diagonal correspondence. The Dentist theme in hs# was the theme of the 4th Tzuica Tourney, 2006. (EH)
Twice transformation of N-LO-K battery into LO-S-K battery. With locust present in the position it would be even more interesting if the second battery would be fired from behind.
In a) wK opens line for wN, not so in b). On the other hand, in b) moves to f5 close g5-d5, without analogical motif in a).
Airy position of wK. (JL)

947. Mario Parrinello

a) 1.LEf5 b1=R 2.LExb1[+bRa8] Bb2 3.bxa8=B+ Rxa8 [+wBf1]#
b) 1.LExg6[+bPg7] b1=Q 2.LExb1[+bQd8] Rb2 3.cxd8=S+ Bxd8[+wSg1]#
This new helpselfmate by the Italian expert offers mixed AUW and change of functions of the white Leos. Beautiful echo. (EH)

Mate over just reborn immobilized enemy piece is one of my favourite fairy ideas. It is especially plastic in the memorable miniature Unto Heinonen, 2nd Prize Harmonie 1991, h#4 Circe with paos (see http://jurajlorinc.tripod.com/chess/dlhm_04.htm#uloh a2), personally I have resorted to it e.g. in my try to synthesize le Grand theme and Kiss theme in 1995 (http://jurajlorinc.tripod.com/chess/ml12_116.htm#uloha1). This presentation in hs# is well complemented by reciprocal changes of functions (wLE-wLE, bR-bB) and AUW. (JL)

948. Arnold Beine

Set: 1...g8=nE# (2.nEe2?? is selfcheck because of wPc4)
1.g5 2.gxf4 3.f3 4.f2 5.f1=nR 6.Re1 7.Re8 dxe8=EQ#
Almost the theme of the 1st TT Problem Paradise, that requested promotions by a neutral Pawn in setplay and actual play, but with the condition that the promotions should be the same (EH).
It looks like failed attempt for the 1st TT Problem Paradise – I have myself sent there a few series helpmates with promotion of neutral pawn both in set and solution, unfortunately to DIFFERENT pieces, not the same as was requested. It seems some magazines have not understood the theme when reprinting it. (JL)

949. Miroslav Babić, Žarko Pešikan

1-3.Sh7-d5xb4 4.Sc2 5.Kd3 6.Rxa3 7.Ra7 14.Ke7 19.Kg5 20.Sxh6 22.Sh8 23.Rf7 24.Kg6 25.Bg4+ Kxg4=
Stalemate with two pinned black pieces, after a typical serial-problem strategy. The black King makes a long trip to g5 through g6 and finally goes back to g6, after bSf7 has left his place to the bR. (EH)
Nice determination of move order, especially the reason why Sf7 and Ra2 cannot arrive to destination squares earlier. (JL)

Retro/Math

950. Günther Weeth

R 1.Bf1xRh3 [Bf1] Sh8-g6+ 2.Bf3xQg2 [Bf1]! Qf1-g2+ 3.Kh1-h2 f2xSg1=S [Sb8]+ (forced) 4.Se8xBf6 [Sg1] (xQf6?) Bd8-f6+ 5.Sf6-e8 & v: 1.e7#
Thematical try: R 2.Bf3xQh1 [Bf1]? Qe1-h1!! 3.Kh1-h2 Sf1xXh2 [Sb8] with retro-unpin of WRa8, thus no solution!
Hint for solvers: The obvious attempt R 1.Be8/Bg8xX [Bf1]?? shows that Black has to be forced to uncapture a WS which may move to f6 in order to allow v: 1.e7#. A four-move foreplan is used to prepare a situation, in which Black can uncapture only a WS in order to resolve a white self-check. The square of uncapture is of specific anti-circean interest. An anti-circean retro-self-crosscheck is the key feature of the solution. (HG)

951. Kevin Begley

Assuming White can castle (per codex), the last move must have been an en passant capture on b3 (R 1.bPa4/c4xc3 e.p.! wPb2-b4+), otherwise there is no shield to cross check on f1 (e.g., because 1.Kf1 [+wPc4] is not self-check, neither should it be considered that the white King crosses a check castling through the f1 square).

This results in co-dependant assumptions: The assumed legality of castling, and the implicit assumption (for Circe Parrain) that no unit was captured on the last move, and none can be reborn, without proof by retrograde analysis.

To resolve cases of co-dependant assumptions, a posteriori states that you may validate the retrograde analysis which allows castling providing that castling is actually employed in the solution.

Therefore:

Try: 1.Bg7 [+wPf8=Q/B]#?, but this fails to validate (by a posteriori) the assumption of castling.

Solution: 1.0-0 [+wPb4]#!

Author's note: This was the subject of an article that appeared in the Mat Plus forum shortly after I composed this problem, where questions were raised about the legality of castling across check when an Imitator is present. In the absence of even a basic fairy codex, it cannot be clear as to whether this is the "official" rule, but the vast majority of authorities on this condition whom I consulted (including the respected composer to whom the problem is dedicated) seemed to agree this should be considered legal (both in the general case, and in Circe Parrain specifically). I also had a conversation some years ago regarding this matter with some of the developers of Popeye, who noted the rule here is ambiguous, but that precedent favored my claim: Because checks are resolved in Circe Parrain AFTER rebirth, and not before.

This was the question I raised to them then:

Scheme – White: Ke1 Ra4 c6, Black: Kc2 Bb4 b5 Sc3; Circe Parrain h#2

Popeye does not find the intended solution:

1.Bxa4 Rxc3 [+wRa1]+ 2.Kxc3 [+bSc4] 0-0-0 [+wRd3]#

I was told they would like to make that possible in Popeye, but that this is a challenging special case to program for this condition, especially considering that it must be capable of solving in the general case should other fairy elements be present.

Editor's note: I agree with Kevin's interpretation of the rule. This witty composition is quite well suited as an example provoking discussions. Welcome!

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I like the way Kevin researches peculiarities of Circe Parrain. (JL)

Valladao? (SH)

Valladao! (KB)

952. Kevin Begley, Kostas Prentos

1.h4 a5 2.h5 g5 3.hxg6 e.p. a4 [BPg4] 4.f4 gxf3 e.p. 5.g7 [WPf5] e5 6.fxe6 e.p. a3 [BPe4] 7.d4 exd3 e.p. 8.e7 [WPD5] c5 9.dxc6 e.p. axb2 [BPd4] 10.c4 [WPb4] dxc3 e.p. 11.c7 [WPe5] d5 12.cxd6 e.p. c2 [BPd4] 13.e4 dxe3 e.p. 14.Sd2 [WPg5] h5 15.gxh6 e.p. e2 [BPh4] 16.g4 hxg3 e.p. 17.h7 [WPG5] f5 18.gxf6 e.p. f2 [BPF4]#

11 en passant captures (Authors).

Lovely final position with great mechanism for move order determination. At the first sight one would say there has to be a myriad of move orders... (I am sure somebody else will count en passant captures.) (JL)

This and the following proof games are tasks we'll probably see in the FIDE album. This one has a definitive end but the other one is longer so it's personal taste which one likes better. (SH)

953. Kevin Begley, Kostas Prentos

1.h4 Sh6 2.h5 g5 3.hxg6 e.p. Sf5 [BPe4] 4.d4 exd3 e.p. 5.Kd2 [WPe5] b5 6.cxb6 e.p. Sh4 [BPd4] 7.e4 dxe3 e.p.+ 8.Kc3 [WPD5] c5 9.dxc6 e.p. e2 [BPe4] 10.b4 cxb3 e.p. 11.Kc4 [WPb5] a5 12.bxa6 e.p. Bg7 [BPb4] 13.a4 bxa3 e.p. 14.Sd2 [WPe5] d5+ 15.cxd6 e.p. Sd7 [BPF4] 16.g4 fxg3 e.p. 17.b7 [WPG5] h5 18.gxh6 e.p. Qc7 [BPg4] 19.f4 gxf3 e.p. 20.Kb5 [WPe5] f5 21.exf6 e.p. Sb6 [BPd4] 22.c4 dxc3 e.p. 23.fxg7 [WPD5] e5 [BBg5] 24.dxe6 e.p. c2 [BPe4]

15 en passant captures (Authors).

(see 952) (SH)

Commentators:

Eric Huber (EH), Frank Richter (FR), Hans Gruber (HG), Harry Fougiaxis (HF), Hauke Reddmann (HR), Gábor Tar (GT), Juraj Lörinc (JL), Kevin Begley (KB), Mihail Croitor (MC), Siegfried Hornecker (SH), Steven Dowd (SD).



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