



# MAT PLUS

No. 32

Winter 2008

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

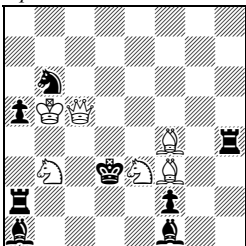
## LIGA PROBLEMISTA 2008 4th Round: Twomovers

I obtained from the tourney director, Milan Velimirović, 16 anonymous diagrams with full solutions. The level was somewhat disappointing but there were several pleasing compositions. I had to disqualify 6 problems due to non-thematic content as follows: in No.1242 the pair 1...Sc4,Sd3 have the same defensive effects and there are no thematic pairs of variations in the solution. In No.1243 I could find only one thematic pair of variations. Similarly No.1244 contains one barely thematic pair of variations. No.1245 is clearly not thematic since there is no threat. No.1267 can be artificially regarded as thematic but this is so contrived, with only two mates repeated in all variations, that I cannot accept this as thematic. In No.1277 the defensive motives in the pairs of variations are the same.

**1st Place: 1273 – Michel Caillaud, France.** The thematic content of the problem includes two sets involving Grimshaw and self-blocks. However, it is the inclusion of the set play and try that place it in the top of the award. The problem presents a Zagoruiko involving the defences 1...Rb2 & Bc3 (with the same mate in the try) and the same effects exist in both solution and try. While the Grimshaw defensive effects also exist in Gooderson (1st Prize, The Problemist 1965, as mentioned by the author) the added variations and the light position provide for more than enough originality.

**Michel Caillaud**

*1.pl LP 4 / 2008*



*1... Rb2 2.Qd4#; 1... Bc3 2.Qf5#  
1... Bb2 2.Qc2#; 1... Rc2 2.Qxc2#*

*1.Sd5? (2.Sc1#)*

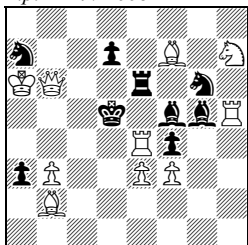
*1... Rb2 2.Qc3#; 1... Bc3 2.Qxc3#  
1... Rc2 2.Qe3#  
1... 1... Bb2 !*

*1.Sg4! (2.Sc1#)*

*1... Rb2 2.Se5# – pin of threat piece / Grimshaw  
1... Bb2 2.Sxf2# – direct guard / Grimshaw*

*1... Bc3 2.Qf5# – interference - flight provision / self-block  
1... Rc2 2.Qe3# – direct guard / self-block*

**Aaron Hirschenson**  
2.pl LP 4 / 2008

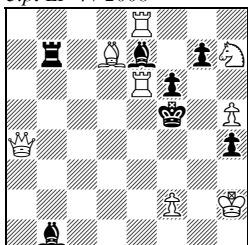


#2 10+9

**2nd Place: 1264 – Aaron Hirschenson, Israel.** An appealing execution of the theme combining unpins and half-pins. The differences in the defensive effects are very clear and the pin after 1...Bd3 is nicely combined with the weakening effects.

- 1.Rc4! (2.Rc5#)  
 1... Sc6 2.Qc5# – interference - flight provision / unpin  
 1... d6 2.Qd4# – direct guard / unpin  
 1... Bd3 2.Sf6# – pin of threatening piece / half-pin  
 1... Be7 2.e4# – direct guard / half-pin

**Michel Caillaud**  
3.pl LP 4 / 2008

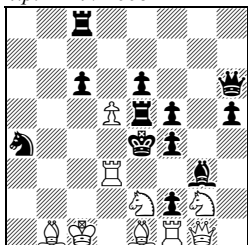


#2 8+7

**3rd Place: 1274 – Michel Caillaud, France.** A nicely constructed problem in which the two sets involve battery mates by the same battery. Each of the two sets contain one checking variation and one interference variation on square b4, making the problem highly unified. The key is good, providing one of the thematic checks.

- 1.f3! (2.Qg4#)  
 1... Rb2+ 2.Re2# – check / unguard  
 1... Rb4 2.Re4# – interference - flight provision / unguard  
 1... Bd6+ 2.Re5# – check / line opening - guard  
 1... Bb4 2.Rxf6# – interference - flight provision / line opening - guard

**Michel Caillaud**  
4.pl LP 4 / 2008

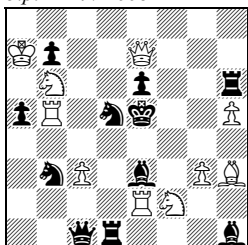


#2 9+12

**4th Place: 1272 – Michel Caillaud, France.** Each of the sets involves the control of one square (f3 & d5) and each contains a checking and non-checking variation. The two sets are well unified presenting, as in the 3rd place problem, four mates by the R/B battery. The differentiation between the defensive motives is clear and the use of promotion defences is appealing, but the key is rather weak.

- 1.Qh1! (2.Sgxf4#)  
 1... fxe1=Q+ 2.Rd1# – check / line opening (sq control)  
 1... fxe1=S 2.Rd4# – direct guard / line opening (sq control)  
 1... cxd5+ 2.Rc3# – check / self-block  
 1... Rxd5 2.Re3# – unblock / self-block

**Aaron Hirschenson**  
5.pl LP 4 / 2008



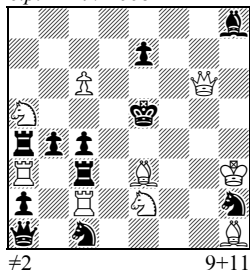
#2 10+11

**5th Place: 1255 – Aaron Hirschenson, Israel.** Two convincing sets with clear defensive and weakening effects. The use of unpin defensive effects in both sets is a nice unifying element, and the dual avoidance in the unpins of wSb6 is good, but the self-block variations are less unified compared to the higher placed problems.

- 1.Re5? (2.Sc4,Sd7#) but: 1... Qxc3!  
 1.Qf8! (2.Qf4#)  
 1... Rf6 2.Qb8# – interference of threat piece / self-block  
 1... Be4 2.Sg4# – unpin / self-block  
 1... Sc5 2.Sc4#(Sd7?) – unpin / unpin  
 1... Rd4 2.Sd7#(Sc4?) – direct guard / unpin

**Miodrag Mladenović**

6.pl LP 4 / 2008

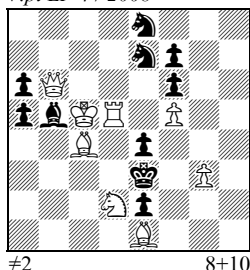


**6th Place: 1215 – Miodrag Mladenović, Serbia.** The only problem with three sets but with a poor key and the play is not as interesting and unified as in the problems placed above it. A position with wRc2 on d2, wPd5 & bPd7 (key 1.d6) is worth the added material.

- 1.Rd2! (2.Rd5#)  
 1... Bf6 2.Qe4# – interference - flight provision / self-block  
 1... e6 2.Qg5# – direct guard / self-block  
 1... Sf3 2.Bf4# – interference - unguard / unpin  
 1... Sd3 2.Bd4# – interference of threat piece / unpin  
 1... Rxe3+ 2.Rxe3# – check / mate on capture square  
 1... Rxa5 2.Rxa5# – direct guard / mate on capture square

**Ricardo de Mattos Vieira**

7.pl LP 4 / 2008

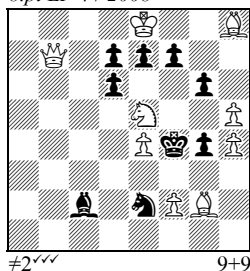


**7th Place: 1263 – Ricardo de Mattos Vieira, Brazil.** In one set there is line opening for the white queen and in the other set, provision of squares for the activation of the royal battery. The defensive effects are clearly differentiated but the overall unity is of lower value compared to the other problems.

- 1.Re5! (2.Rxe4#)  
 1... fxe5 2.Qh6# – capture / line opening  
 1... Bc6 2.Qb3# – direct guard / line opening  
 1... Sd6 2.Kxd6# – direct guard / square unguard for royal battery  
 1... Bxc4 2.Kxc4# – flight provision / square unguard for royal battery

**Aaron Hirschenson**

8.pl LP 4 / 2008

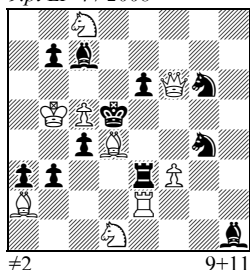


**8th Place: 1260 – Aaron Hirschenson, Israel.** Sets of line opening and unguards. The tries have a low value.

- 1.Qd5? Sd4!; 1.Qb3? Bxe4!; 1.Qb4? Sc3!  
 1.Qxd7! (2.Qxg4#)  
 1... e6 2.Qxf7# – interference of threat piece / line opening  
 1... dxe5 2.Qd2# – unguard / line opening  
 1... f6,f5 2.Sxg6# – flight provision, interference / unguard  
 1... gxh5 2.Qf5# – direct guard / unguard  
 1... Ba4 2.Sd3# pin / unguard

**Nikola Miljaković**

9.pl LP 4 / 2008

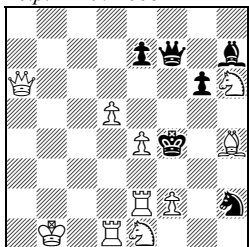


**9th Place: 1246 – Nikola Miljaković, Serbia.** I worked hard to identify the thematic pair in this unclear mix of variations.

- 1.Ba1! (2.Qd4#)  
 1... e5 2.Qf7# – interference of mating piece / line opening  
 1... c3 2.Bxb3# – interference unguard / line opening  
 1... b2 2.Bxc4# (same as 1... c3)  
 1... Re4 2.Sc3# – direct guard / unguard  
 1... Sxf6 2.Sxe3# – capture of threat piece / unguard  
 1... S6e5 2.Se7# – interference of mating piece / unguard

Slavko Radovanović

10.pl LP 4 / 2008



#2

10+6

**10th Place: 1247 – Slavko Radovanović, Serbia.** As in the 9th place the thematic pair is difficult to identify, and the second pair can barely be regarded as thematic. The claimed 1...Q:d5,Qf5 pair is clearly non-thematic, since the defensive effects are basically the same.

1. Qc4! (2. e5#)

1... Sf3 2. Sd3# – direct guard / self-block

1... g5 2. Bg3# – line opening guard / self-block

1... e5 2. Qc1# – blocking white pawn / enabling queen line mate

1... Ke5 2. Qc7# – escape from battery / enabling queen line mate

**Judge: Paz Einat, Israel**

#### Participants in Round 4:

Aaron Hirschenson, Israel – 1255, 1260, 1264; Bogoljub Trifunović, Serbia – 1243; Dieter Müller, Germany – 1267, 1277; Michel Caillaud, France – 1272, 1273, 1274; Miodrag Mladenović, Serbia – 1215; Nikola Miljaković, Serbia – 1244, 1245, 1246; Radomir Nikitović, Serbia – 1242; Ricardo de Mattos Vieira, Brazil – 1263; Slavko Radovanović, Serbia – 1247.

## LIGA PROBLEMISTA 2008 IS FINISHED

*“When a dog bites a man, that is not news... But if a man bites a dog, that is news.”* (“New York Sun” editor John B. Bogart)

It is not news that Michel Caillaud has convincingly won another cycle of Liga Problemista. It would be great if someone else made the news in the next cycle. Not because I want Michel to be “bitten” - on the contrary! I am quite sure that Michel will perform excellently in 2009. If somebody surpasses him it will only mean that we will enjoy an even greater performance!

Michel’s start in 2008 was modest, with “only” two fourth places in the first two rounds. However, his finish was irresistible. Not only did he win the last two rounds, but he also had 4 other problems ranked. Thus, he took 98 out of 268 points available for all participants, an unbelievable 36.57%. Brilliant! Bravo maestro! Who could resist that?

Well, perhaps Miodrag (Misha) Mladenović who fought bravely right to the finish line. However, Misha usually entered only one problem per round, thus risking either being a victim of the different judges’ criteria or taste, or leaving for other competitors all the extra points he probably would have taken otherwise. For your information, Misha has officially retired from composing, taking part in Liga only as a “chess composition pensioner”, but I am sure he’ll be back sooner than he suspects. Beware Michel!

I will not bother you with my comments on the performance of all the participants. The Final Table on the next page tells everything. However, I cannot resist expressing my excitement at the excellent performance of my countrymen Slavko Radovanović, Radomir Nikitović and Mihajlo Milanović, who were among the top ten participants. The main aim of the new, international Liga Problemista is to gather composers from all over the world and inspire them to compose quality problems. Another aim is to give the lesser known Serbian composers the opportunity to test their skills in an assembly of internationally recognized masters. I am delighted that the results show that already in the second cycle we came very close to the achievement of both goals.

Milan Velimirović

# LIGA PROBLEMISTA 2008

## FINAL TABLE

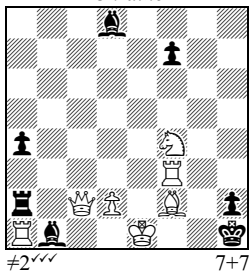
Place	Composer / Pair	Round 1	Round 2	Round 3	Round 4	Points
1	Michel Caillaud, FRA	13.0	13.0	25.0 (19.0)	25.0 (29.0)	<b>76.0</b> (48.0)
2	Miodrag Mladenović, SRB	22.5	20.0	16.0 (8.0)	10.0	<b>68.5</b> (8.0)
3	Juraj Lörinc, SVK	22.5	1.0	20.0 (11.0)		<b>43.5</b> (11.0)
4	Ricardo de Mattos Vieira, BRA	1.0	9.0	7.0	9.0	<b>26.0</b>
5	Slavko Radovanović, SRB	3.6	16.0		6.0	<b>25.6</b>
6	Hartmut Laue, DEU		25.0			<b>25.0</b>
7	Aaron Hirschenson, ISR	1.0			20.0 (19.0)	<b>21.0</b> (19.0)
8	Radomir Nikitović, SRB	11.0 (3.6)	8.0		1.0	<b>20.0</b> (3.6)
9	Pietro Pitton, ITA	16.0 (3.6)				<b>16.0</b> (3.6)
10	Mihajlo Milanović, SRB	3.6 (3.6)	10.0 (6.0)			<b>13.6</b> (9.6)
11	Luis Miguel Martin, ESP			13.0 (5.0)		<b>13.0</b> (5.0)
12	Milomir Babić & Rade Blagojević, SRB		11.0 (4.0)			<b>11.0</b> (4.0)
13	Dušan Tadić, HRV	10.0				<b>10.0</b>
14	Dieter Müller, DEU	3.6 (3.6)	5.0		1.0	<b>9.6</b> (3.6)
15	Menachem Witztum, ISR	9.0				<b>9.0</b>
16	Karol Mlynka, SVK	8.0 (3.6)				<b>8.0</b> (3.6)
17	Nikola Miljaković, SRB	1.0			7.0	<b>8.0</b>
18-19	Nikola Predrag, HRV	7.0				<b>7.0</b>
18-19	Paz Einat, ISR		7.0			<b>7.0</b>
20	Gábor Tar, HUN			6.0 (4.0)		<b>6.0</b> (4.0)
21-23	Emanuel Navon, ISR	3.6				<b>3.6</b>
21-23	Tomislav Petrović, SRB	3.6				<b>3.6</b>
21-23	Georg Pongrac, AUT	3.6				<b>3.6</b>
24	Jozsef Pasztor, HUN			3.0		<b>3.0</b>
25-27	Boško Milošeski, MKD	1.0	1.0			<b>2.0</b>
25-27	Bogoljub Trifunović, SRB	1.0			1.0	<b>2.0</b>
25-27	Georgi Hadži-Vaskov, MKD	1.0	1.0			<b>2.0</b>
28-44	Mihail Croitor, MDA	1.0				<b>1.0</b>
28-44	Andreas Schönholzer, CHE	1.0				<b>1.0</b>
28-44	Dieter Müller & Rolf Wiehagen, DEU	1.0				<b>1.0</b>
28-44	Jozef Holubec, SVK	1.0				<b>1.0</b>
28-44	Dragan Petrović, SRB	1.0				<b>1.0</b>
28-44	Dragoljub Đokić, SRB	1.0				<b>1.0</b>
28-44	Gorazd Kodrić, SRB	1.0				<b>1.0</b>
28-44	Bjørn Enemark, DNK	1.0				<b>1.0</b>
28-44	Slobodan Šaletić, SRB	1.0				<b>1.0</b>
28-44	Borislav Ilinčić & Slobodan Šaletić, SRB	1.0				<b>1.0</b>
28-44	Ilija-Iko Hadži-Vaskov, MKD	1.0				<b>1.0</b>
28-44	Sive Siveski, MKD	1.0				<b>1.0</b>
28-44	Gorgi Lititarov, MKD	1.0				<b>1.0</b>
28-44	Tode Milosiev, MKD	1.0				<b>1.0</b>
28-44	Boško Nikić, SRB	1.0				<b>1.0</b>
28-44	Živa Tomić, SRB	1.0				<b>1.0</b>
28-44	Joza Tucakov, SRB		1.0			<b>1.0</b>

# ORIGINAL PROBLEMS

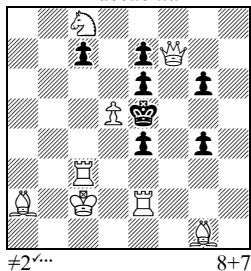
**Judges 2008:**

- 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)

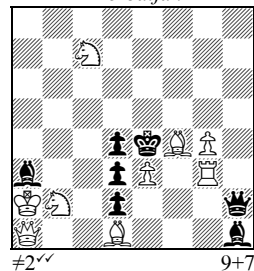
**1112. Valery Kopyl**  
*Ukraine*



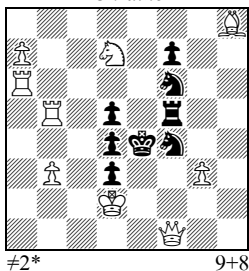
**1113. Živko Janevski**  
*Macedonia*



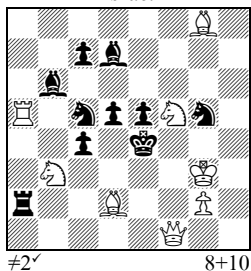
**1114. Islam Kazimov**  
*Azerbaijan*



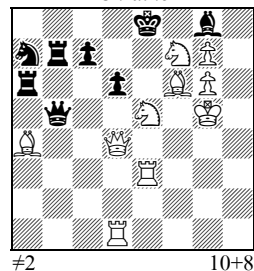
**1115. Vasyl Dyachuk**  
*Ukraine*



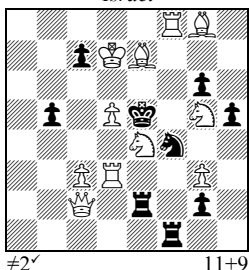
**1116. Aaron Hirschenson**  
*Israel*



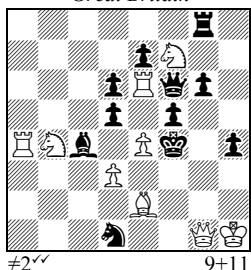
**1117. Valery Kopyl**  
**Vasyl Dyachuk**  
*Ukraine*



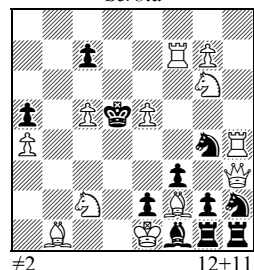
**1118. Aaron Hirschenson**  
*Israel*



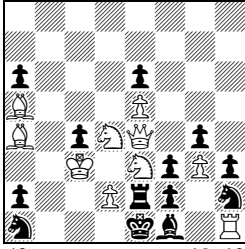
**1119. John Rice**  
*Great Britain*



**1120. Dragoslav Marjanović**  
*Serbia*



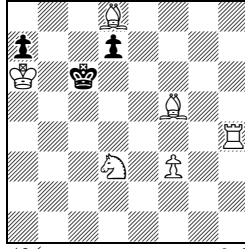
1121. Christopher Reeves  
Great Britain



≠2 10+13

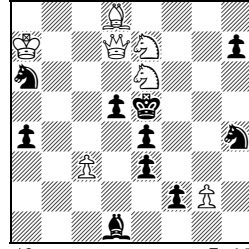
- b) after key of (a) +♙d3
- c) after key of (b) ♜a5
- d) after key of (c) +♙c4
- e) after key of (d) ♘a5

1122. Petrašin Petrašinić  
Serbia



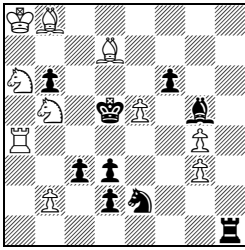
≠3<sup>v</sup> 6+3

1123. Valery Rezinin  
Russia



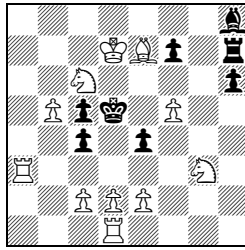
≠3 7+10

1124. Igor Agapov  
Aleksandr Bakharev  
Russia



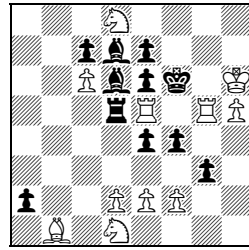
≠3 10+9

1125. Živko Janevski  
Macedonia



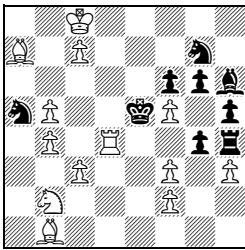
≠3 11+8

1126. Arieh Grinblat  
Israel



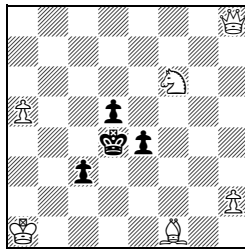
≠3 11+11

1127. Živko Janevski  
Macedonia



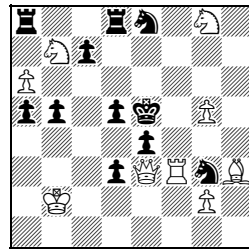
≠3 13+9

1128. Petrašin Petrašinić  
Serbia



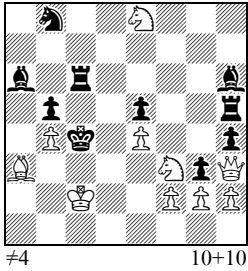
≠4 6+4

1129. Sergey Tkachenko  
Anatoly Karamanitz  
Andrey Frolkin  
Ukraine

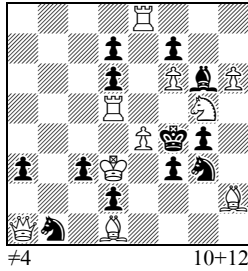


≠4 9+11

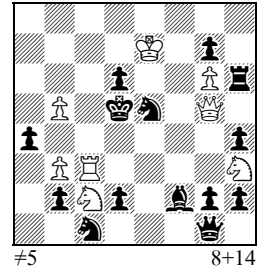
1130. Arieh Grinblat  
Evgeni Bourd  
*Israel*



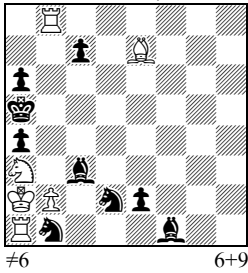
1131. Arieh Grinblat  
*Israel*



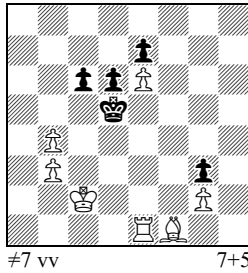
1132. Leonid Makaronez  
*Israel*



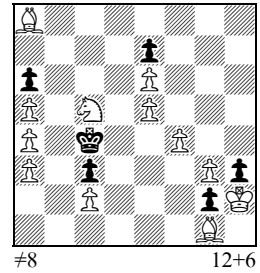
1133. Ralf Krätzschmer  
*Germany*



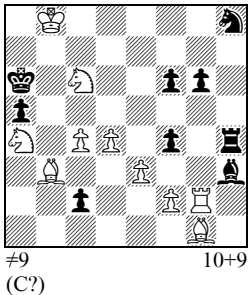
1134. Guy Sobrecases  
*France*



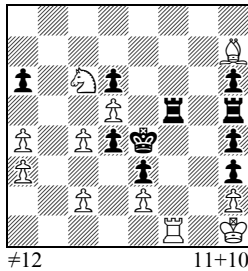
1135. Viktor Volchek  
Valery Rezinin  
*Belarus / Russia*



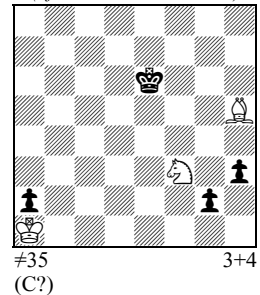
1136. Ioannis Kalkavouras  
*Greece*



1137. Valery Kirillov  
Grigory Popov  
*Russia*

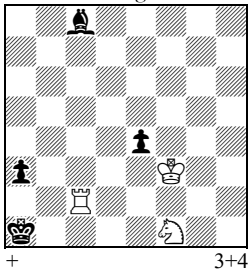


1138. Boško Milošeski  
*Macedonia*  
(after Bernard Walther)

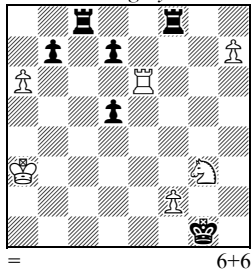




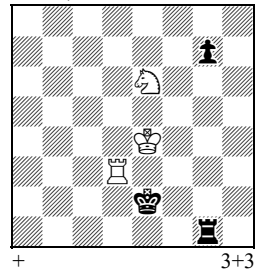
**1139. Iuri Akobia**  
*Georgia*



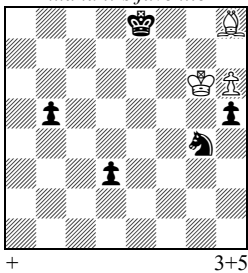
**1140. János Mikitovics**  
*Hungary*



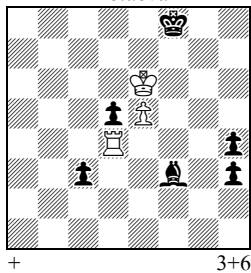
**1141. Luis Miguel Martin**  
*Spain*  
*Dedicated to*  
*Sara, Ramon and Esther*



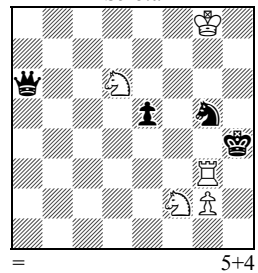
**1142. Siegfried Hornecker**  
*Germany*  
*"...and it's juvenile"*



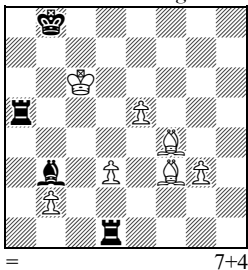
**1143. Mihail Croitor**  
*Moldova*



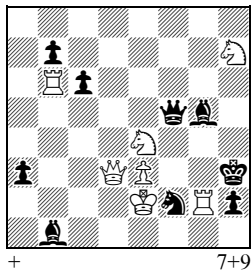
**1144. Dragoslav Marjanović**  
*Serbia*



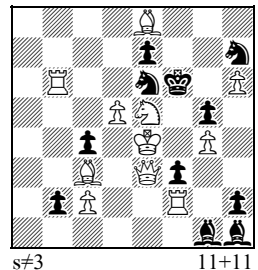
**1145. Jean-Marc Loustau**  
*Iuri Akobia*  
*France / Georgia*



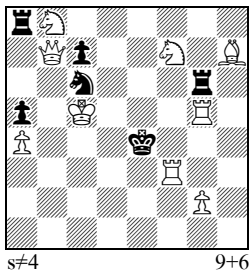
**1146. Darko Hlebec**  
*Serbia*



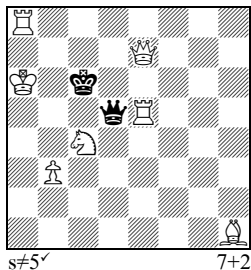
**1147. Rade Blagojević**  
*Serbia*



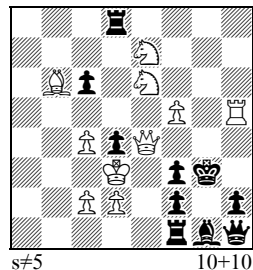
**1148. Rade Blagojević**  
*Serbia*



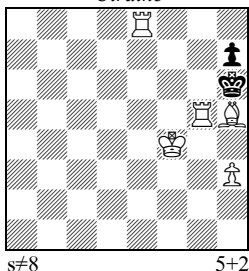
**1149. Ivan Soroka**  
*Ukraine*



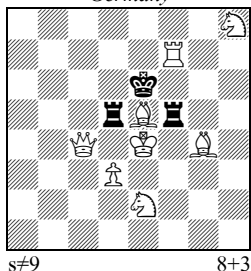
**1150. Leonid Lyubashevsky**  
**Leonid Makaronetz**  
*Israel*



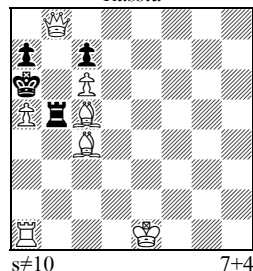
**1151. Oleg Paradsinskij**  
*Ukraine*



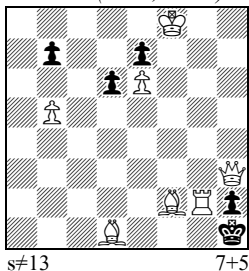
**1152. Stephan Dietrich**  
*Germany*



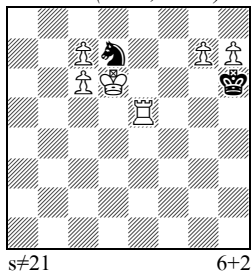
**1153. Andrey Dikusarov**  
*Russia*



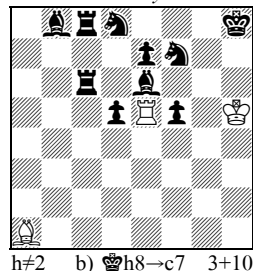
**1154. Milomir Babić**  
**Žarko Pešikan**  
*Serbia (v.912, MP29)*



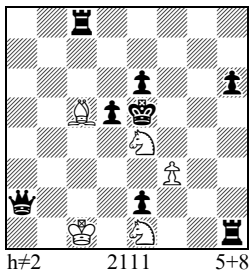
**1155. Jacob Mintz**  
*Israel (v.913, MP29)*



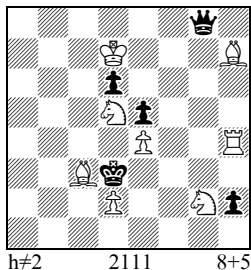
**1156. Kivanc Cefle**  
*Turkey*



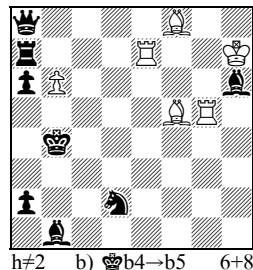
**1157. Luis Miguel Martin**  
*Spain*  
*Dedicated to Sara*



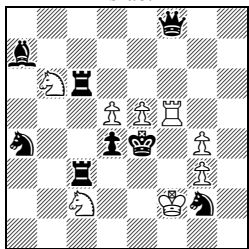
**1158. Christer Jonsson**  
*Sweden*



**1159. Vadim Vinokurov**  
**Aleksandr Semenenko**  
*Russia / Ukraine*

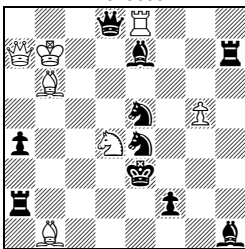


1160. Aharon Hirschenson  
*Israel*



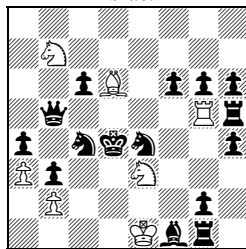
h#2 2111 8+8

1161. Abdelaziz Onkoud  
*Morocco*



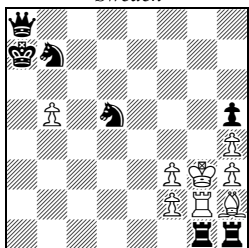
h#2 2111 7+10

1162. Menachem Witztum  
*Israel*



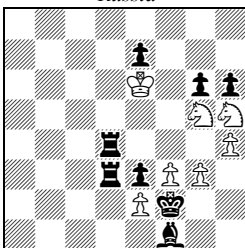
h#2 b) ♖b7 7+15  
c) ♜c3→c1

1163. Christer Jonsson  
*Sweden*



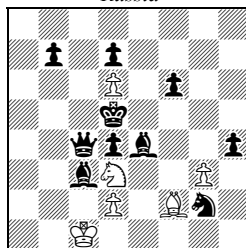
h#3 211... 8+7

1164. Vadim Vinokurov  
*Russia*



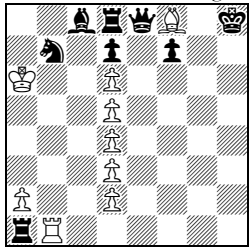
h#3 b) ♖c2→h3 7+8

1165. Dmitry Alexandrov  
*Russia*



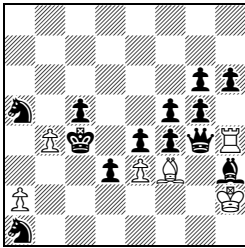
h#3 b) ♖f2→c5 6+10

1166. Viktor Syzonenko  
*Ukraine*  
*Dedicated to Arno Tüngler*



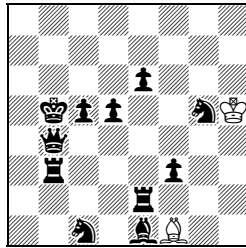
h#3\* 511... 9+8

1167. Abdelaziz Onkoud  
*Morocco*



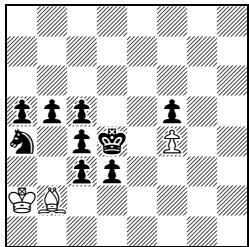
h#3.5 b) ♜f4→b4 6+13

1168. Andrey Dikusarov  
*Russia*



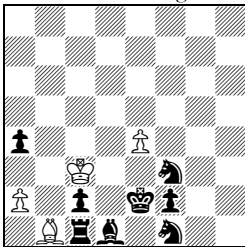
h#4 b) ♜f3→d4 2+11

1169. Chris. J. Feather  
*Great Britain*



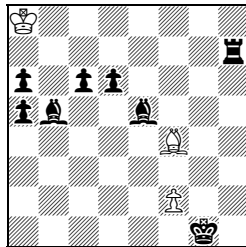
h#5 b) a2=a1 3+9

1170. Fadil Abdurahmanović  
*Bosnia and Hercegovina*



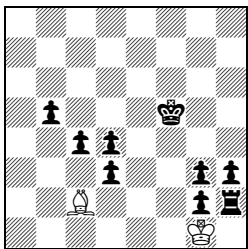
h#5 4+8

1171. Christopher J. A. Jones  
*Great Britain*



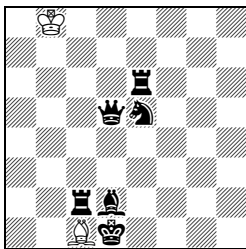
h#6 211... 3+8

1172. Gennady Zgersky  
Russia



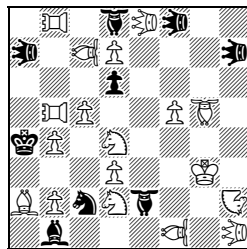
h#6 2+9

1173. Daniel Novomesky  
Slovakia



h#7.5 2+6

1174. Semion Shifrin  
Israel



≠2\* Madrasi 18+9

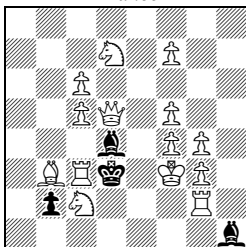
- Parrain Circe
- ♗ = Bishop-Lion
- ♖ = Rook-Lion
- ♘ = Lion
- ♙ = Vao
- ♚ = Nightrider

1175. Siegfried Hornecker  
Germany



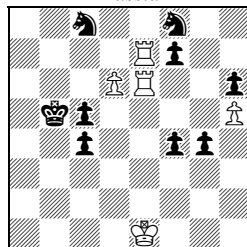
+ (win) NoCapture 2+2

1176. Michel Caillaud  
France



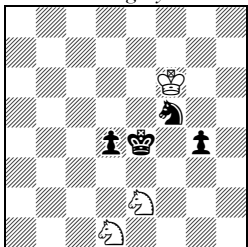
s#2 AntiCirce 14+4

1177. Vadim Vinokurov  
Russia



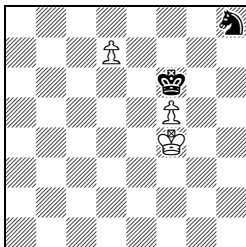
h#2 Circe 5+9  
b) ♖b5→g5

1178. Gábor Tar  
Hungary



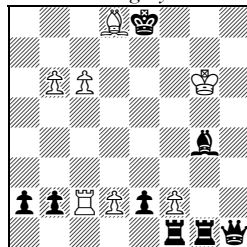
h#3 a) Orthodox 3+4  
b) Circe

1179. Vadim Vinokurov  
Russia



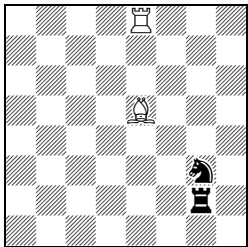
h#2 b) ♚h8 3+2  
c) ♖f6→h5

1180. György Bakcsi  
László Zoltán  
Hungary



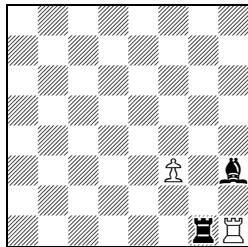
h=5 Mirror Circe 7+8  
(C?)

**1181. Geoff Foster**  
*Australia*



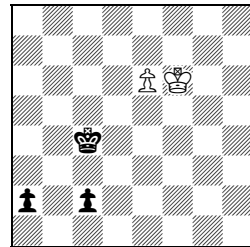
hs#2.5 31111 2+2  
Republican Chess type II

**1182. Geoff Foster**  
*Australia*



hs#3 211... 2+2  
Republican Chess type II

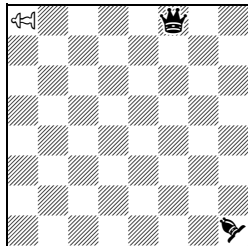
**1183. Guy Sobrecases**  
*France*



hs#3.5 2+3  
(C?) Ultra Lortap  
b) ♖f6→b7

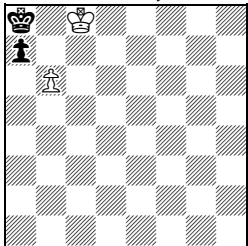
**1185. Cosme Brull Mayol**  
*Spain*

*dedicated to C. Poisson  
and J. Lörinc*



sh#6 ParrainCirce 1+2

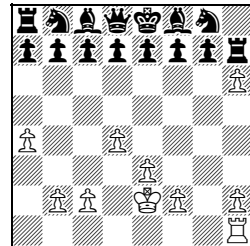
**1184. Arno Tüngler**  
*Germany*



a) hs==4.5 2+2

KöKo  
Haaner Chess  
b) hs==8 Haaner Chess  
Double maximummer  
c) hs=9.5 KöKo  
Sentinelles  
Double maximummer  
Sentinelles

**1186. Henryk Grudzinski**  
*Poland*

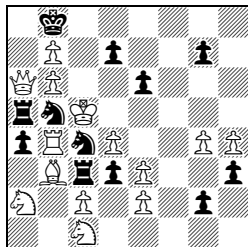


PG 7.5 10+15

(C?)  
Take & Make Chess

**1188. Dmitrij Baibikov**  
*Israel*

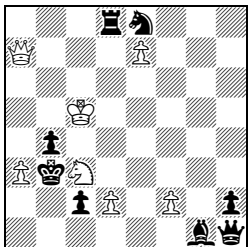
*Dedicated to Thomas Volet*



14+12

Release the position  
(C?)

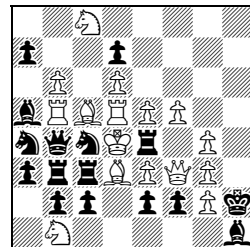
**1187. Klaus Wenda**  
*Austria*



-11 & s#1 7+8

(C?)  
Defensive Retractor type Proca  
Anticirce

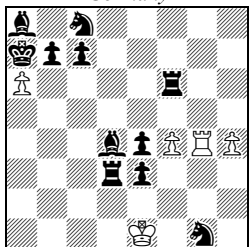
**1189. Dragan Lj. Petrović**  
*Serbia*



16+16

Release the position  
Circe  
(C?)

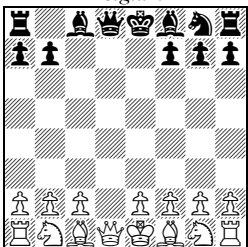
1190. Günther Weeth  
Germany



-6 & s≠1  
(C?)

5+11  
Defensive retractor type Proca  
Anticirce

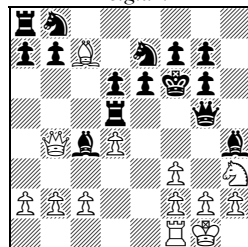
1191. Itamar Faybish  
Belgium



PG 6.5  
15+12

Monochromatic Chess

1192. Itamar Faybish  
Belgium



PG 19.5  
13+15

## 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. In AntiCirce type Cheylan, captures on the rebirth square are forbidden. In type Calvet, they are allowed.

**Bishop-Lion:** As Lion, but moves only along bishop-lines.

**Chameleon:** A Chameleon piece changes into another piece after each move, according to the following cyclic scheme: S→B→R→Q→S. When a Chameleon is present, promotions to all kind of Chameleon are allowed (except otherwise stated).

**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.

**Haaner:** A square left by a piece cannot be occupied any more, neither crossed (it becomes a hole).

**Köko:** 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.

**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.

**Maximummer:** The colour to whom the condition is applied is obliged to make the longest possible move, where the length is measured from the center of the starting square to the arriving square. The Castle's length is the sum of the two movements (therefore O-O is 4 and O-O-O is 5). When the length is the same, the choice is free. Condition is more frequently applied to black in selfmates, but can also be applied to White or to both colors (Double Maximummer).

**Monochromatic Chess:** A move is legal only when both starting and arrival squares are of the same colour. Kingside castle is possible, Queenside castle is not. Knights don't move. En passant capture is always legal.

**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!)

**NoCapture:** Captures are forbidden.

**Parrain Circe:** 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.

**Princess:** Bishop + Knight

**Republican Chess type II:** 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, provided that this move parries the existing check.

**Rook-Lion:** As 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.

**Ultra-Lortap:** only pieces unguarded by friendly units may move.

**Take&Make:** When a piece captures, it must make immediately a new move, according to the captured piece's movement. Legality is checked only at the end of both moves. Pawns move differently depending on the color (white upwards, black downwards). Promotion is done when a pawn ends its move on the eighth rank. If it's not possible to make the second part of the move, then the move is illegal. Capture of the king is orthodox (i.e. there's no need to make the second part of the move).

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

# Solutions – Mat Plus No. 30

## Twomovers

### 954. Zoran Nikolić

1.Qe6? Kd4 2.Qe3# 1...d4!; 1.Rf3? d4 2.Rf5# 1...Kd4!; 1.Re3! Kd4,d4 2.Qb6,Re5#

A paradox of sorts: “Modern” problems tend to worsen if you economize them. Shall really consider 1.Qe6? or 1.Rf3? as a try when 50% of Blacks moves refute? ☺ (HR)

### 955. Pavel Murashev

1.Kxb4? (~), 1...d4 2.Qa8#, 1...g2 2.Qc3#, 1...gxf2!; 1.Qb1? (~), 1...d4 2.Qe4#, 1...g2 2.Qd3#, 1...gxf2!; 1.Qc1? (~), 1...d4 2.Qc6#, 1...g2 2.Qe3#, 1...gxf2!; 1.Qg7? (~), 1...d4 2.Qb7#, 1...g2 2.Qg4#, 1...gxf2 2.Qg4#, 1...Kg2!; 1.Qe1! (~), 1...d4 2.Bc6#, 1...g2 2.Re3#, 1...gxf2 2.Qxf2#, 1...Kg2 2.Qh1#.

Zagoruiko 5x2

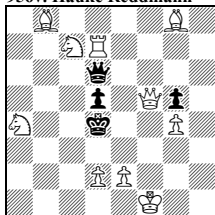
The author did his best to make Kxb4 a bit more suggestive, but Qe1 is so near-lying that I didn't bother to find the tries (probably also Ng4 qualifies). (HR)

### 956. Hauke Reddmann

1.Se5! ~.Ke3 2.Re2#, 1...Qa2 (c4)/Qa6/Qh6 (g6)/Qh3 (g4)/Qg8 2.Sc4/Sc6/Sg6/Sg4/Sf7#, 1...Sf3+/Qxe5 2.Qxf3/Rxe5#.

Inspired by the 4.BIT – It's even compliant with the theme but I think two variants would be a must for entering ☺ Note that with zugzwang, you can get sort of 6 variants (956v) but with a MUCH worse setting. For the record, the record is 8 Q/S variants but 6 of them are captures. See Morse. Oh, the anticipation probability will be rather high, so search thoroughly ☺ (and yes, the Bd1 is superfluous after the key). Too bad that the Bd1 is superfluous after the key. But believe me, I fumbled for weeks and didn't succeed. (HR)

956v. Hauke Reddmann



1.Sxd5 zz Qxb8 2.Sxc7

### 957. Aaron Hirschenson, Paz Einat

1.Sf6? ~ 2.Qxe4#, 1...Sg5 a 2.Qd6 A#, 1...Sxf6 b 2.Rg5 B#, 1...Bxg6 2.Sg4#, 1...Qe3 2.Sd7#, 1...Sc5 2.Qd4#, 1...Bf3!; 1.Sg5! ~ 2.Qxe4#, 1...Sxg5 a 2.Rxg5 A#, 1...Sf6 b 2.Qd6 B#, 1...Bxg6 2.Sf3#, 1...Qe3 2.Sf7# Reciprocal changes + 2 additional changes. Flight giving key (Authors)

Good key (although it took me longer to find the trouble with the equally suggestive Sf6), a bit meager in content (neat change mates on Qe3 and Bxg6, but that was about it). (HR)

### 958. Evgeni Bourd, Arieh Grinblat

Try: 1.Bd3? (A) ~ 2.Be4#, 1...Bxc5 (a) 2.Sb6#, 1...Rxc5 (b) 2.Sc3#, 1...Sf6!; 1.Be5? ~ 2.Qa8 B#, 1...Bb8 2.Sb6#, 1...Rc3+ 2.Sxc3#, 1...Rxc5 2.Qh1#, 1...Bg8 2.Qxg8#, 1...Sxe5 2.Qxe5#, 1...Be8!; 1.Se6! ~ 2.Bc6#, 1...Bc5 (a) 2.Qa8# (B), 1...Rc5 (b) 2.Qh1#, 1...Ke4 2.Bd3# (A), 1...Se5 2.Qxe5#, 1...Rc3+ 2.Sxc3# The half-battery can't distract for long that White's problem is (e.g. after 1.Bd3?) Sf6. Thus 1.Se6!, leading to interesting change after 1...Bc5/Rc5. (HR)

### 959. Givi Mosiashvili

1.g8=S? ~ 2.Rg5#, 1...fg6 2.Bxg4#, 1...Sxf6 2.Sh6#, 1...Bh4!; 1.g8Q? ~ 2.Bxg4#, 1...fg6 2.Qxg6#, 1...Sxf6 2.Rg5#, 1...Sf2 2.Sg3#, 1...Sh6!; 1.Qd4! ~ 2.Rf4#, 1...Se~ 2.Rg5#, 1...Sxg6 2.Bxg4#, 1...Bg3 2.Sxg3# Themes pseudo le Grand, Dombrovskis and Ruchlis. (Author)

Aw c'mon, shall I really accept 1.g8S or 1.Bg5 as tries? (HR)

## Threemovers

### 960. Vladimir Kozhakin

1.Rd6? b6!; 1.Rb5? bxa6!; 1.Kd6! (~), 1...bxa6 2.Rxa6 Kb7 3.a8=Q#, 1...b6 2.Rb5 Kb7 3.a8=Q#, 1...b5 2.Rb6 b4 3.Rb8#

### 961. Vladimir Kozhakin

1.Se5? b6!; 1.Sf4/Rc5? ~ 2.Rc8#, 1...bxa6!; 1.Se7! (~) bxa6 2.Rb8+ Kxa7 3.Sc6#, 1...b6 2.Sd5 Kb7 3.a8=Q#

### 962. Karol Mlynka

1.Qe6! ~ 2.Sd5? ~ 3.Qe8#, 2...Rd7, Bd7 3.Sc6, Sb7# (= Grimshaw), 2...Rc7!; 1... ~ 2. Sd7! ~ 3.Sc6, Sb7#, 2... Rxd7, Bxd7 3.Sc6, Sb7# (=Nowotny), 1...Ra7/Rc7 2.Qf6+ Re7 3.Sb8#, 1...Ba4 2.Qxf7 ~ 3.Sb7#, 2...Bc6 3.Sxc6#

Pawnless miniature with a try in the threat (Author).

I just can't like this one – strong forcing key, capture, capture, mate. If 2. Sd7! after 1...Rg7 was forced, I could like this a lot better. But 2. Qf6+ – ick. (SD)

### 963. Alena Kozhakina

a) 1.Qc4! Ke2 2.Qg4+ Ke3, Kf1 3.Bf2, Qf3#, b) 1.Bf4! Kc1 2.Qb4 Kd1, c1~ 3.Qxd2, Sf2#, c) 1.Bd6! Kc1, c2 2.Ba3 (+) Kd1, c1=Q 3.Sf2#

### 964. Mihail Croitor

1.Rc5? ~ 2.Qg3 ~ 3.Re5/Sf2#, 1...Kf3 2.Re5 d3 3.Re3#, 1...Kd3 2.Qg2 ~ 3.Qe2#, 1...e5!; 1.Rc2! (~), 1...e5 2.Qg6+ Kf4/Kf3 3.Rf2#, 2...Kf3 3.Rf2#; 1...d3 2.Rc4+ Kf3 3.Qg4#; 1...Kf3 2.Qh4 ~ 3.Rf2#

A collection of mates. (SD)

### 965. Petrašin Petrašinović

1.Kb2! (~), 1...b4 2.Sxd7+ Kxd5 3.Qe5#, 1...cxd5 2.Sxd7+ Kc6, Kb4 3.Bxb5, Qxb5#, 1...d6 2.Qa7+ Kxd5, Kh4 3.Qd4, Qa3#, 1...Kxd5 2.Qf4 ~, c5 3.Qd4, Bg2#, 1...Kb4 2.Qa7 ~ 3.Qa3#

The key isn't too hard to find, nice mates. Petrasinovic always delivers something interesting. (SD)

**966. Mirko Marković**

1.Ra8! (~), 1...Kxh5 2.Qb8 Kg6/Kh4 3.Qe8/Qh2#, 1...g3 2.Sg7 (2.Sf4? gf4+!) g4 3.Bxe7#

**967. Mikhail Marandiyuk**

1.Rd5+? (A) Kxe4!, 1.Rd3+? (B) Kxe4!; 1.Se1! ~ 2.Rd5+ (A) Kxe4 3.Re5#; 1...Bxe4 (a) 2.Rd3+ (B) Kf5 3.Rxg5#; 1...Rf5 2.Bc2! (2.Bc6? Qa1!) ~ 3.Rd5#, 2...Bxe4 (a) 3.Rd3# (B); 1...Qh8 2.Bc6! (2.Bc2? Bxe4!) ~ 3.Rd3#, 2...Bxe4 (a) 3.Rd5# (A)

Complex of 4 variations with self-block of square e4 and play of the white battery: one pair variations with thematic second white moves and the other pair with le Grand theme with change on Visserman (Author). Very interesting battery play. (SD)

**968. Mirko Marković**

1.Kg8? Rxe8!, 1.Ke6? Qf3!, 1.Rf5+? Kg3 2.Shf5+ Kg4 3.Rf4#, 1...Ke3!; 1.Kg6! ~ 2.Sd5+ Kg3/Ke4/Kg4 3.Qf4/Qf5/Qf4#, 1...Qd3+ 2.Se4+ Ke3/Kxe4/Kg4 3.Bg5/Bxd8/Qf5#, 1...Qg3+ 2.Sg4+ Ke4,Kxg4 3.Qf5#, 1...Qf3 2.Bxd6+ Rxd6 3.Qxd6#, 1...Qe3 2.Se4+ Ke4, Kg4 3.Qf5#, 1...Kg3 2.Se4+ Kg4 3.Qf5#, (1...Ke3, Kf3,d3 2.Sd5+)

The precision discovered checks are impressive. I do rather like the try play, which is easy to see (a plus). I guess my only wish might be that the least aggressive king move was the key. (SD)

**969. Arieh Grinblat**

1.Sfh6! ~ 2.Rd5+ cxd5 3.Sf5#, 1...Be5 2.Rf6 ~ 3.Sf5#, 1...Se5 2.Rff3 ~ 3.Sf5#, 1...Ree5 2.Rxe5 ~ 3.Sf5#

I like the effects after 1...Be5 and 1...Se5 the best, I suppose the capture after 1...Ree5 is unavoidable. (SD)

**Moremovers**

**970. Alena Kozhakina**

1.e4!/Kg2? Kg4!; 1.Bf5! Kg3 2.e4 Kf3 3.Rxd6 Kg3, Ke2 4.Rd3,Bg4#, 1...e4 2.Kh2 Kf2,Ke2 3.Bg4(+) Kf1,Kf2 4.Rf5#

Flight-taking. Interesting mates and continuation, don't know if that justifies the key. I have tried to fix this, no luck on my end. Is the "try" the more "problem-like" 1. Bg6? If so, I could like this one much better. Maybe. © (SD)

**971. Dragan Stojnić, Branislav Đurašević**

1.0-0 Sxg6 2.Bg2+ Kg4 3.h3+ Kh5 4.Bf3#, 1...Sf7 2.gxf7 g6 3.Kf2 Kxh2 4.Rh1#

Theme C from 8th WCCT. (Authors)

Nice castler with two switchbacks. I do wish the key had not been 0-0.....but what else? (SD)

**972. Petrašini Petrašinić**

1.Se2! ~ 2.Sc3#, 1...Sbx4+ 2.Rxd4+ exd4 3.Sf4+ Bxf4 4.Qxe6#, 1...Bf4/Rh4/e4/Qh4 2.Sc3+ Kxd4 3.Rd1+ Sd2 4.Rxd2#, 1...fxe2 2.Qg2+ Rf3 3.Qxf3+ e4 4.Qxe4#, 1...Rc7 2.Bxc7 Sbx4+ 3.Rxd4+ exd4 4.Bb7#

A nice key. The continuation is brutal, which does not bother me in the least. An interesting departure from what I have seen of Petasinovic in the past. I particularly liked the Queens journey to e4 in one line. (SD)

**973. Arieh Grinblat**

1.Kf1! ~ 2.Rxd6 Sxd6 3.Ke2 ~ 4.Bxd3#, 1...Bd7 2.Ke2 Sfe5 3.hxg5 ~ 4.Rf4#, 1...Rd7 2.hxg5 e5 3.Ke2 ~ 4.Bxd3#, 1...d5 2.Sa4 d4 3.Sc5+ Ke5 4.Bxd4#, 1...e5 2.Ke2 Bg4+ 3.hxg4 ~ 4.Bxd3#

**974. Evgeni Bourd, Arieh Grinblat**

1.Bg7! ~ 2.Sb2#; 1...Bxg7 2.Bf1 (3.cxd3/Bxd3#) 2...fxe4 3.Bh3 (4.Be6#) 3...dxc2 4.Bf1#; 1...Rxg7 2.Ra4 (3.Rxb4#) 2...bxc5 3.Ra5 (4.Rxc5#) 3...bxc3 4.Ra4#

**975. Leonid Lyubashevsky, Leonid Makaronets**

1.Sf3! ~ 2.Rxe5+ Bxe5 3.Sg5+ Kf4 4.Qg4#, 1...Sd3 2.Rd4+ exd4 3.Qxc6+ Kf5 4.g4# (3...Bd5 4.Qg6#), 1...Rxc5 2.Qh7+ Kxd5 3.Sxc7+ Kd6 4.Qd7#, 1...c2 2.Sd2+ exd2 3.Qh7+ Kxd5 4.Sxc7#

These sort of "ultra-heavy" positions always baffle me. It's hard for me to see a thread – I kept assuming Nf6 (+#) would be the goal. A lot of interesting variations. I like the switchback mate with Qd7 the best of the lot. (SD)

**976. Borislav Stojanović**

1.f4! ~ 2.Bf3+ K~ 3.Qd8#; 1...Rh3 2.Bf3+ (2.Bd3? Ba5!) Rxf3 3.Kd7 ~ 4.h8=Q, 3...a5 4.Qb6+ Ka8 5.h8=Q#; 1...fxg4 2.Bxg4 ~ 3.Bf3+, 2...Rxf2 3.Bd7 (3.Bf5? Rd2!) a5 4.Qb6+ Ka8 5.Be6#, 2...Rh3 3.Bf5 ~ (3.Bd7? Rh6!) 4.Be4+, 3...Ba5 4.Qa6+ Kc7/Kb8/Ka8 5.Qc8#, 4...Kxa6 5.Bc8#; 3...a5 4.Qb6+ Ka8 5.Be4#

This one is difficult for me. The key springs to mind immediately and seems to be simple Mattfuehrung (mate execution) – please show me what I am missing as this artist is normally quite interesting in the depth of his ideas! (SD)

**977. Siegfried Hornecker**

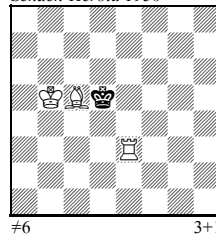
1.Bg5? Kd6 2.Be3 Ke6 3.Bd4 Kd6 4.Kf7 Kd7 5.Be5 Kd8 6.Ke6 Ke8 7.Rc8#

1.Bf8! Kf6 2.Kd7! Kf7 3.Rf5+ Kg6 4.Ke6 Kh7 5.Kf7 Kh8 6.Rh5#

C+ (EGTB) I didn't find an anticipation but please also look! I can't believe this is not anticipated. (Author)

The try play is interesting in this one. But with only two white king moves can it be considered a "royal option"? Even though a

**977a. O. Dehler**  
*Schach-Herold 1936*



database position, clearly worth showing. Just saw it is anticipated. Pity – Kuenstlerpech! (SD)



Ralf Krätschmer (Germany) found the anticipation (977a: 1.Bb6! Kd6 2.Kc4 Kc6 3.Re6+ Kb7 4.Kb5 Kc8 5.Kc6). Dehler's is even a little superior. (SH)

### 978. Vladimir Kozhakin

1.Qe4? d5 2.Sb7 Kc6 3.Qa4#, 1...Bd8!; 1.Sb7+! Kb4 2.Sa5 (~ 3.Qc4+ Ka3 4.Qb3#), 2...d5 3.Qd4+ Ka3 4.Qc3+ Ka2 5.Qc2+ Ka1, Ka3 6.Sb3, Qb3#

I didn't like the key but think the idea is probably hard to express otherwise, another nice small one from the master of "nice small ones." (SD)

### 979. Ralf Krätschmer

1.Rd2? Sxd2!; 1.Ra2 Sa3 2.Rd2 Rxd2+ 3.Sf2 Rd6 4.Sxe4 Sc2 5.Sxf6+ Rxf6 6.Se5# (4...Rd2+ 5.Sxd2 ~ 6.Sf8#)

Lepuschütz-Theme (Author).

OK, if you remove BPf6 it is#6 with 1. f6, correct? And ordinary mates to boot, with the text being quite specatacular. Is this a Lepu? Or simply a tempo gain and a Berlin? RK puts so much into these. I don't see a white mate, so the rook offer is a definite tempo gain and apparently NOT a Berlin ("Ich bin doch kein Berliner?"). Well executed, nice mates. I hope to do some of these one day... (SD)

### 980. Valeriy Rezinin

1.Bf6! c5 2.Be5 c4 3.Bd4 Rxe2 (Rb2)+ 4.Kxc4+ Rb2 5.Kc3 Rb5, Re2 6.Kc2+, Kb3+; 1.Be5?/Bg7?/Bh8? Rb5!/Rb7!/Rb8!

### 981. Anatoly Stypochkin

1.Ba4! Rxa4 2.Sd4+ Ke5 3.Sc6+ Kf5 4.Sb3 cxb3 5.Re1 ~ 6.Rf3+ exf3 7.e4#, 4...Ba7 5.Sd2 etc.

### 982. Dragan Stojnić

1...Qg2+ 2.Kxg2 h1=Q#; 1.Qd3+ Bxd3 2.fxg8=Q+ Kxg8 3.dxe8=Q+ Kh7 4.Qg8+ Kxg8 5.bxc8=Q+ 6.Qg8+ 7.c8=Q+ 8.Qb8+ 9.e8=Q+ Kh7 10.Rxg7+ Kxg7 11.Qf7+ Kxh8 12.Bf6#

Black Phoenix in the set play and 5xFenix in the solution; task (Author).

## Endgames

### 983. Iuri Akobia

1.Sd6!/i f2 2.Sc4 Bxh3 3.Se3+ Kg1 4.Rc3!!/ii f1Q 5.Sxf1 Bxf1 6.Ke1 Kg2 7.Rc2+ Kg1 8.Rc6!!/iii Bb5/iv 9.Rg6+ Kh2 10.Kf2 Kh3 11.Kf3 (and impossible Bc6+ because was 8.Rc6!!) Kh4 12.Kf4 Kh5/v 13.Rg5+ +- echo win of bB as in thematic try i/ 1.Sa5!/? Be6! (1...f2!/? 2.Sc4 Bxh3 3.Se3+ and will be the main line) 2.Ke3 (2.Sc6 f2=) 2...f2 3.Ra1 f1Q 4.Rxf1 Kxf1=; ii/ Thematic try 4.Rb3!/? f1Q 5.Sxf1 Bxf1 6.Ke1 Kg2 7.Rb2+ Kg1 8.Rb6! Bc4! 9.Rg6+ Kh2 10.Kf2 Kh3 11.Kf3 Kh4!/? 12.Rg4+ +- echo win of bB as in main line, but 11...Bd5+! draws. iii/ 8.Rc3!/? Kg2 9.Rc2+ Kg1 loss of time; 8.Rc7!/? Ba6 (Bb5) 9.Rg7+ Kh2 10.Kf2 Kh3 11.Kf3 Kh4 12.Kf4 Kh5 13.Kf5 Bd3+=;

iv/ 8...Bd3 9.Rc3! Bf5 10.Rg3+ Kh2 11.Kf2+-; 8...Bg2 9.Rg6 Kh2 10.Kf2+- v/ 12...Kh3 13.Rg3+ Kh2 14.Kf3 Bc6+ 15.Kf2 Ba8 16.Rg8+-

### 984. Arpad Rusz

1.Bf2+/i Kh2!/ii 2.Bg1+!/iii Kh1! 3.Bxd3 Be2+! 4.Bxe2!/iv Sg3+ 5.Ke1!/? v Sxe2 6.Kf2! mutual zugzwang/vi Sxg1 7.Kg3 mutual zugzwang 7...h2 8.Kf2 mutual zugzwang 8...Sf3 9.Kf1 mutual zugzwang 9...Sd2+ 10.Kf2 positional draw – blockade i/ 1.Bxd3? h2+-; ii/ 1...Kf3 2.Bxd3 Sg3+ 3.Kg1=; iii/ 2.Bxd3? Sg3+ 3.Bxg3+ Kxg3 4.Be4 h2+-; iv/ 4.Kxe2? Kxg1 5.Ke3 (5.Be4 Sg3+-) 5...Sf6 6.Be2 Sd5+ 7.Kf3 h2+-; v/ 5.Kf2? Sxe2 mutual zugzwang; vi/ 6.Bb6? Kg2 7.Bc7 Sg3+-.

Of course this ending is known, but the execution is nice. (SH)

### 985. Richard Becker

1.Rd6+/i Kc2 2.Kf2 Bxe3+ 3.Ke1 with:  
A) 3...Kb1 4.Rc8!/ii Sc2+ 5.Rxc2 Kxc2 6.Rd5 Bc4 7.Rd4 Bxd4 stalemate;  
B) 3...Kb3 4.Rd2! Bxd2+ (also 4...Sc2+ 5.Rxc2 Kxc2 6.Rc8+ Kd3 7.Rc3+ Kxc3 stalemate) 5.Kxd2 Sc2 6.Rg3+!/iii and two lines:  
6...Ka2 7.Kxc2! e1Q 8.Ra3+ Kxa3 stalemate, or 6...Kb2 7.Rg1 zz Ba6 8.Rc1 Sd4 9.Rc2+ Kb3 10.Rc3+ Kb2 11.Rc2+ Sxc2 stalemate.  
i/ 1.Rd8+? Kc2 2.Rc8+ Bc4 +-  
ii/ 4.Rd2? Bxd2+ 5.Kxd2 Sc2 6.Rg1+ Kb2 zz, see Main B  
iii/ 6.Rg1? Kb2 zz 7.Rc1 Sd4 8.Rc2+ Ka3 9.Rc3+ Sb3+ 10.Ke1 Kb2 11.Re3 Sd4 12.Kd2 Bc4 13.Rh3 Sb3+ 14.Ke1 Kc2 +-.

### 986. Luis Miguel Martin Anton

1. Bf1+ Ka7 2. Ra5+ Kb8 3. Rb5+ Kc8 4. Bh3 Qxh3 5. Rf5! {threat Rf8#} 5...Kb8  
6. Rb5+ Ka7 7. Ra5+ Kb8 8. Rb5+ Kc8 9. Rf5 Qxf5~ stalemate.

A standard draw combination. (SH)

### 987. Borislav Ilinčić

1.Rf8+! /i Kg7 2.Rxf4 Bxf2+ 3.Kxf2! /ii b2 /iii 4.h6+! Kg6 5.h7! Kg7 /iv 6.Rf8! Kxh7 /v 7.Rf7+ K~ 8.Rxb7 +-  
i- 1.Rxf4? Bxf2+! 2.Kxf2 b2! 3.Rf8+ Kg7! +-; 1.Rxb7? Bxf2+ 2.Kxf2 Sd3+ 3.Ke3 Sb4=  
ii- 3.Rxf2? b5! 4.Rb2 (4.Rf5 b4! +-) a4 5.Kf2 b4 6.Kd2 a3! +-  
iii- 3...b5 4.Ke2 b2 5.Rf1 +-  
iv- 5...b1Q 6.h8Q Qc2+ 7.Kg3 Qd3+ 8.Kh4! +-  
v- 6...Kxf8 7.h8Q+ +-; 6...b1Q 7.h8Q+ +-  
Amusing dance around the h-pawn. Not too difficult! The captures in the introduction lower the quality. (SH)

**988. Michal Hlinka**

1.Sa5+ Kb5!/i 2.Sc4 d5+ 3.e5!/ii dxc4 4.c3!!/iii cxd3  
5.Bxd3+ Kb6 6.Kc8!/iv Bxe5 7.Kd7! Kc5 Kc8! Kc6  
/v9.Be4+!/vi Kb6 10.Kd7! Bxc3/vii 11.Kd6 Kxa6  
12.Kc5!/viii=;  
i/ 1...Kc5? 2.Sb3+ Kb4 3.Sd2 Kc3 4.Sb1+ Kxc2 5.e5!  
dxe5 6.d4+ +–  
iii/ 3.Kxa7? dxc4 4.Kb7 b1Q 5.a7 Kc5+ 6.Kc8 Qb6+–  
iiii/ 4.dxc4+? Kxa6 5.c3 Bxe5+ 6.Kc8 Kb6 7.Bb1 Kc6  
8.Ba2 Be7 9.c5 a5 10.Bb1 a4+–  
iv/ 6.c4? Bxe5+ 7.Kc8 Bd6 8.Kd7 Bg3 9.Kc6 Kxa6  
10.Bb1 Ka5 11.Kd5 Kb4 12.c5 a5 13.Kd4 Kb3  
14.Kd3 a4 15.Bc2+ Ka2 16.Kc4 a3 17.Kb4 Bh4+–;  
v/ 8...Kb6 9.Kd7! Bxc3 10.Kd6! =  
vi/ 9.c4? Bd4 10.Bb1 Bf2 11.Ba2 Kb6 12.Kd7 Kxa6  
13.Kd6 Ka5 14.c5 Kb4 =  
vii/ 10...Kxa6 11.Kc6 Bxc3 12.Kc5 =.  
viii/ 12...Ka5 13.Kc4 Be5 14.Kb3 = Kb5 15.Bb1 =

**989. Andrzej Jasik, Stefan Parzuch**

1.f8S+!/i Kg8 2.Se6 Sxe6 3.dxe6 g6 4.g4 Rh5+!  
5.gxh5 g5+ 6.Kg3 gxf4+ 7.Kh4! Kg7 8.e7 Kf6/ii  
9.e8S+! =  
i/ 1.f8Q!? Rh5+ 2.Kxh5 g6+ 3.Kh4 Bxf8 4.g4 Be7+!  
5.g5 Bc5 6.Kg3 Bd6+–  
ii/ 8...Bg5+ 9.Kxg5+–  
Two knight promotions, but it's difficult. (SH)

**990. Alexei Diulgher, Mihail Croitor, Vasiliï Lebedev**

1.Bg6 Rxc6 2.hxg6 Sf4 3.g7 Se6+ 4.Ke5 Sxg7 5.Kf6  
h5 6.Kxg7 with:  
A) 6...h4 7.Bb8! h3 8.d7+! Kxd7 9.Kf6 Kc6 10.Ke6  
a6 11.Bh2 (f4.g3) win.  
B) 6...Kd7 7.Bb8 a5 8.Ba7!/i Kxd6 9.Kf6 Kd5  
10.Kf5/ii h4 11.Bb6 (e3.f2)/iii h3 12.Bg1 zz and win.  
i/ 8.Kf6!? h4 9.Ba7 h3 10.Bg1 Kxd6 11.Kf5 Kd5 zz  
12.Kf4 h2 13.Bxh2 Kd4 =  
ii/ 10.Kg5!/? Ke4 11.Bb6 Kd3 12.Bxa5 Kc2 13.Bxb4  
Kxb2 =  
iii/ 11.Kg4!/? Ke4 =; 11.Bg1!/? h3 with know zz  
Collaboration of two chess practical men and one  
chess composer (me) (Author).

**Selfmates****991. Frank Richter**

1.Qxf5+? Q/Rxf5+ 2.Rxf5!, 1.Rd7? Bxe6!, 1.Rd6?  
Qxe6!, 1.Rdx3? Qxg6!; 1.Rd8! ~ 2.Qxf5+ Q/Rxf5#,  
1...Bxe6 2.Qg4+ fxg4#, 1...Qxe6 2.Qh6+ Qxh6#,  
1...Qxg6 2.Rxg3+ Qxg3#, 1...Qxg7 2.Qh6+ Qxh6#  
Theme of the 2nd round Liga Problemista 2008 with  
three tries showing "Anti-Form" (additional guard by  
White). I couldn't avoid the repetition of 2.Qh6+ in  
this scheme. (Author)  
Very good tries. (JL)

**992. Dragan Stojnić**

1.c3! ~ 2.cxb4+ Kxb4 3.Qxd6+ Bc5#, 1...Sxc6  
2.Bxh2+ (Bg3?/Bf4?/Bf6?) Se5 3.Bxg1+ Rxg1#, 1...  
Sxf7 2.Bg3+ (Bxh2?/Bf4?/Bf6?) Se5/Sg6 3.Bf2+ Bxf2#,

1...Sxe6 2.Bf4+ (Bxh2?/Bg3?/Bf6?) Sg5 3.Be3+ Bxe3#,  
1...bxc3 2.Bf6+ (Bxh2?/Bg3?/Bf4?) Kb4 3.Qxd6+ Bc5#,  
1...Sb7 2.Bxd6+ Kxc6 3.Rc5+ Bxc5#

3 thematic and 2 side variations with cyclic anti-  
quadruple and a total defence. If only thematic  
variations are taken in account the problem shows  
cyclic anti-triple (Author).

WCCT theme in the first three variations is used for  
the triple avoidance. Opening of white lines has to be  
neutralized somehow, twice by re-closing of the  
opened line, once by making bR move. 1...bxc3 is in  
my view not a part of the dual avoidance system as  
the Black error is different and White has to avoid  
making the wrong second move with no use of any  
motif provided by the defence. Re8 is underused. (JL)

**Helpmates****993. Christer Jonsson**

1.Rxd3 Kxf5 2.Rd4 cxd4#, 1.Rxc3 Kg5 2.Rcc5 Sxc5#

**994. Jozef Ložek**

1.Sf3 Rh4 2.Re5 Rxc4#, 1.Sg2 Rh3 2.Sf4 Re3#, 1.e5  
Rc6 2.Bf3 Rc4#, 1.Bg3 fxg3 2.Rf3 Rxe6#

**995. Paz Einat**

a) 1.Qe6 Sd3+ 2.Kd5 Se7#, b) 1.Sf7 Se2 2.Kc4 Sxd6#  
Anticipatory black self-pins and line openings neatly  
combined with dynamic white play [HF]  
(a) is very nice. (SD)

**996. Anatoly Stypochkin**

1.Qc4 Rd8 2.Rd7 Rxd7#, 1.Qd4 Bxg8 2.Bf7+ Bxf7#,  
1.Rxd7 cxd7 2.Qc4 d8=Q#, 1.Bxf7+ gx7 2.Qd4  
fxg8=Q#

I could like the idea if it were expressed better:  
economically and without what I see as duals. (SD)

**997. Ioannis Kalkavouras**

a) 1.Sg3 Rd4 2.Kxd4 Qf2#, b) 1.Bg3 Rc4+ 2.Kxc4  
Qxc3#

**998. Christer Jonsson**

1...Kd2 2.Sf4 Sd4+ 3.Ke4 f3#, 1...Ke2 2.Bg3 f4  
3.Kg4 Se3#

White self-unpins followed by self-interferences to  
provide flights lead to nice models. Pity that the wK  
has an option to choose only in the first solution, but I  
deem that the interplay in the second solution and the  
optimal use of the black pieces are a sufficient  
compensation [HF]

**999. János Csák**

1.Sxe4 Rxe7 2.Sd6+ exd6 3.a4 (Sc2?) Sb4#, 1.Rxe5  
Bxf6 2.Rf5 exf5 3.Sc2 (a4?) Sf4#

**1000. Guy Sobrecases**

1...Rxa6 (white sacrifice) 2.Bxa6 a3 3.Kb5 Ra2  
(tempo) 4.c6 a4#, 1...Rb7 (tempo) 2.Rb3+ axb3 3.Ba4  
(black sacrifice) Rxc7+ 4.Kb5 bxa4#, 1...Rb7 (white  
sacrifice) 2.Kxb7 a4 3.Ka7 axb5 4.Sb7 Rxa6#, 1...a4  
2.Bxa4 Rxa4 (W/B sacrifices for clearance) 3.b5  
Rxa5 4.Kb6 R5xa6#

The composer also notes the try 1...Rxa6 2.~? Ra7 3.Ba6 Rxc7+ 4.Kb5 a4+, but 5.bxa3 e.p.!

En passant, tempi, Chumakov, reciprocal captures WP/BB, interchange of W1/W4 moves Rxa6/Pa4 (Author)

### 1001. Christopher J.A. Jones

a) 1.exf5 Rd4 2.Bf7 gxf6+ 3.Ke6 Rxd6#, b) 1.fxcg5 Be3 2.Rf7 h6 3.Kf6 Bxc5#

### 1002. Gábor Tar

1.c2 Kb2 2.Kb4 Rd1 3.Kxa4 Kc3 4.Ka3 Ra1#, 1.d4 a5 2.Kb5 Kb3 3.Kxa5 Kc4 4.Ka4 Ra2#

This is really nice, nice “tip-toeing” of the kings and a wonderful clearance of the a-pawn in both variations. I don’t know this author, good job, looking forward to more of your work. (SD)

### 1003. Anatoly Styopochkin

1.g1=S Bh1 2.Sf3+ exf3 3.Kd5 Bg2 4.Qe4 fxe4+ 5.Kc6 e5#, thematic “try”: 1.Tf1? Bxc2 2.Tf3 exf3 3.Kd5 Bh1 4.Qe4 fxe4+ 5.Kc6 e5?

### 1004. Mario Parrinello

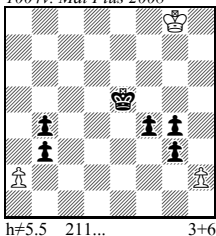
1...h4 2.Sg5+ hxg5 3.Kd1 gxh6 4.Kc1 h7 5.Kxb2 h8=Q+ 6.Kc1 Qa1#, 1...b4 2.Sc5 bxc5 3.Kf1 c6 4.Kg2 c7 5.Kxh2 c8=Q 6.Kh1 Qh3#

I send the following original which was inspired by the recent article by Chris Feather, Pawn Zilahis, published in Orbit which you have surely already seen. Zilahi and Excelsiors; the captures of the white pawns are purely motivated (line openings). (Author) Michael and I have exchanged e-mails about a version of a problem of mine (Mat Plus 2008 no.1004). Now that I have had a second look to my original idea, I have composed a new version which shows, besides the so-called Pawn-Zilahi and two Excelsiors, also the 4 corners motif as Michael’s version as well; here it is:

(1004v: 1...h4 2.Kd4 h5 3. Kc3 h6 4.Kb2 h7 5.Kxa2 h8=Q 6.Ka3 Qa1#, 1...a4 2.Ke4 a5 3.Kf3 a6 4.Kg2 a7 5.Kxh2 a8=Q 6.Kh3 Qh1#)

What is more important, in my opinion, is the purity of the captures. As already in the original no.1004, I wish to show pure motivations for the captures (here line openings); in Michael’s version the BK captures the white pawns on his way, but he has to pass through b2 or g2 in any case and therefore the Zilahi seems quite incidental; in my version the BK captures the white pawns not only to reach his final destinations but especially to open the mating line (not immediately 4.Ka3? or 4.Kh3? which fail for not performing the necessary openings of mating lines). Another additional feature of this new version is the fact that the two thematic white pawns are at their maximum horizontal distance between each

Mario Parrinello  
1004v. Mat Plus 2008



other, thus exploiting all the board and enhancing the visual appeal. And last but not least, it is more economical, saving 5 pieces and thus representing a Letztform. (Author)

### 1005. Pierre Tritten, Steven Dowd

1.cxd2 c4 2.Ke2 c5 3.f1=R cxb6 4.Rf3 b7 5.Bf2 b8=Q 6.Ke3 Qe5#, 1.dxc2 d4 2.Ke2 d5 3.Kd3 dxe6 4.Kc4 e7 5.Kb5 e8=Q+ 6.Ka6 Qa4#

I had Chris Feather anticipation check this for us; as you probably know, he just wrote that Orbit article on Pawn Zilahis. (Authors)

### 1006. Ion Murarasu

1.Kf3 Kxa2 2.e2 Kb1 3.e1=S Kc1 4.Sxc2 Kd1 5.Sd4 Sc2 6.e3 Sxb4 7.Ke4 Sa6 8.Kd3 Sc5#

Paradoxical first move, Phoenix and Umnov, ideal mate. (Author)

### 1007. Mirko Degenkolbe

1...Be1 2.Ba4 Bb2 3.Bd1 Bxa1 4.Bf3 gxf3 5.Kb7 fxe4 6.dxe4 Kxc4 7.Ka6 Kb3 8.Kb5 c4+ 9.Kxc5 Bd4#, 1...Be1 2.Ba4 Bf2 3.Bd1 Bg1 4.Bf3 gxf3 5.Kb7 fxe4 6.Ka6 exd5 7.Kb5 Ke4 8.Kxc5 Kf4 9.Kxd5 e4#

## Fairies

### 1008. Cedric Lytton, Mark Ridley, Ian Shanahan

1.Rxa2? a5! Rxa5 b5! 3.??; 1.0-0-0! (i), 1...Ke4 2.Kd2 (ii) Kd5 3.Ke3# (2.Rdd6? Ke3 3.Rde6# illegal), 1...Kxe2 2.Rd3 Ke1 3.Re3#

(i) 1.0-0-0 demonstrates that neither wK nor wRa1 has ever moved; and under Single Combat, if any other White man had just moved then it would have played the key-move instead – so whatever man White did move previously has just been captured by Black. Clearly, only the bK could have made this capture, so Black is compelled by the rules of Single Combat to respond to 1.0-0-0 with either 1...Ke4 or 1...Kxe2 (the bK’s only available moves).

(ii) {from The FIDE Laws of Chess, §3.8a.ii} “[Castling] is a move of the king and either rook of the same colour on the same rank, counting as a single move of the king ...”

The witty key retroanalytically exploits the rules of Single Combat, forcing a bK move. Then the two variations exploit the specificity of the castling move under this fairy condition. The King Indian is the cherry on the cake. (EH)

The key has two pluses: retro content used for the elimination of possible Black moves by pawns, classic lover could appreciate giving the flight. Also mates on the same square. (JL)

### 1009. Anatoly Styopochkin

1.Qd5! Qb1 2.Qf5 Bh1 3.f3 Qb7 4.Qb5 Qxf3+ 5.Kh2 Qa8 6.Qd7+ Bb7 7.Qd4#

Black Loyd-Turton and Bristol on the long diagonal. The added bQ’s switchback and hesitation b7-f3-a8 are a noteworthy plus. (EH)

Skilfully orchestrated exchange of places bQ-bB. (JL)

**1010. Neal Turner**

a) 1.Se2 f5 2.rGe1 f4 3.Sg4 f3 4.Sd4+ rGg3 5.Sh2 rGe3 6.Sf1+ rGc5 7.rGg1+ f2#, b) 1.Sh5 f5 2.Sg7 f4 3.Se4 f3 4.Sd2+ rGg3 5.Sf1+ rGg8 6.rGg1+ rGg6 7.Se3 f2#

The white rG is mated twice on the same field by the same piece, but the mates are not exactly the same. (EH)

While the difference between phases is introduced by soft twinning motif – in b) White lacks tempo move needed for the solution similar to that of a) – the play and especially finale is much better in a). (JL)

**1011. Anatoly Stypochkin**

a) 1...Qa8#, 1.d8=R Qa8+ 2.Kd7 Qh1 3.Rb8 Qa8 4.Kc8 Qh1 5.Rb4+ Qe4 6.Rd4 K~ 7.Rd7 Qa8#; b) 1...Qa8#, 1.d8=Q Qa8+ 2.Kd7 Qh1 3.Qh4+ Kg2 4.Kc8 Qa1 5.Qd4 Qh1 6.Qg4+ Kf1 7.Qd7 Qa8#

Two Rundlaufs by white promoted piece (EH)

In both positions switchback of the wK, but more importantly also two roundtrips of the pawn promoting on d8. Great technique. (JL)

**1012. Anatoly Stypochkin**

1.Be5!, 1...Qa6 (A) 2.Bf6 Qf1 (B) 3.Be8 Qa6 (A) 4.Bb5 Qxf6#, 1...Qf1 (B) 2.Kg7 Qa6 (A) 3.Kh8 Qf1 (B) 4.Bd3 Qf8#

The differentiation of variations and agility of white bishops turns this into funny puzzle. The moves of bQ emphasized in solution are however very formal feature. (JL)

**1013. Anatoly Stypochkin**

1...Qh8#, 1.Sh8! Qxh8 (=wQ) (Sg1) 2.Qxh5 (bQ) (Ph7) Qd1 3.Sf3 Qh1 4.Se5 Qa1 5.Sf7 Qh8#

Circuit by the wS. (Author)

Andernach chess is much underused here. Circe, on the other hand, is justified by showing very unusual roundtrip of wS. (JL)

**1014. Klaus Wenda**

1.Be2+ Ke1 2.Bd1+ Kf1 3.Ke7 Kg1/Kg2 4.Bf3+ Kf1 5.Bg2+ Kg1 6.Bh1+ Kf1 7.Kf8 Ke2 8.Bg2+ Kd1 9.Re1+ Kc2 10.Bg7 Ba2 11.Be4+ Kxd2 (Ke8)#; Try: ...7.Bg7? Ke2 8.Bg2+ Kd1 9.Re1+ Kxd2 (Ke8)+!!

The basic scheme of this problem has a relationship to my #16 Anticirce Cheylan Die Schwalbe 2007 no.13448v (see issue 229/2008, p.388) but the play is quite different. (Author)

Two similar manoeuvres by the wB enable White to win two tempi (thanks to the pinned bB) and to move his King on the right square. The whole sequence of moves is impressive. (EH)

White keeps bK busy walking around, allowing wK and wB slow transfer to their final destinations. Good mechanism on the first three ranks, pity it was not possible make wR cross the critical square e4, e.g. from e6. (JL)

**1015. Lubos Kekely, Milan Ondrus**

A) 1.Ba8 b7 2.h1R bxa8Q[Bc8, Rh1, Ra8, Qd1]#

B) 1.Bc8 b7 2.h1Q bxc8R[Bc8, Rh1, Qd8, Ra1]#

Meredith with analogies of promotions of black Rook + white Queen resp. black Queen + white Rook. (Authors)

The first Pongracz-Circe I've ever seen. The changes of promotions are nice but it would be nicer if the authors could repair the repeated W1. (EH)

Nice promotions exercise, it might serve as Pongracz Circe enlistment piece. (JL)

**1016. Vito Rallo**

1...Kg4[+wPf4] 2.Kg6[+bPg7] Kh4[+wPg4] 3.Kh6 [+bPg6] g5#, 1...Kg5[+wPf4] 2.Kf7[+bPg7] Kg4[+wPg5] 3.Kg6[+bPf7] f5#

Chameleon echo mates (AUTHOR)

"Baby" problem with echo mates as usual in Vito's problems. (EH)

Black king builds himself a nice coffin. Pity g5 is guarded twice in the 1st solution. (JL)

**1017. Peter Harris**

1.Qc1=wQ Qe5=bQ 2.Bc3=wB Qh6=bQ 3.Kh2 Bxe5#

In the end position, the bK must be observed by a black piece but the black piece cannot be allowed to move, change colour and observe the mating piece. (Author)

Why so crazy combinations of fairy conditions? Maybe I am too old and too conservative for this kind of stuff... (JL)

The gridlines are wrong: There is a gridline between the c- and d-column, one between the e- and f-column, and one between the 2nd and 3rd file. (JdeH) Yes Joost, you're right; sorry for that mistake. (EH)

**1018. Peter Harris**

1.Kd6 Rd5=bR 2.e5=wP Qc5=bQ+ 3.Rxe5 bxc5#

The wR and wQ change colours and paradoxically do not give mate. That was difficult to guess from the diagram position. (EH)

What is the reason for such unfathomable combination of fairy elements? The similar effects in much more understandable way, e.g. mate by single pawn can be shown using Lortap condition only. (JL)

**1019. Karol Mlynka**

1.DGf6 Kc4 2.DGb5 Kb4 3.Bc6+ Kd6=DG#, 1.DG2f4 Kxe3 2.DG3d8 Kf2 3.g3++ Kc8=DG#, 1.d6 Ke2 2.DG2d7 Kxe3 3.DGf3+ Kc6=DG#

The Pressburger King becomes three times a Double Grasshopper and gives mate by double check using the black DGs as hurdles.

Double grasshopper is very agile piece especially in moderately crowded position. This problem proves that fact as well, lines of activity abound and white Pressburger King mates using doublechecks, avoiding possibility of Black to remove hurdles. Well-balanced advertisement piece too. (JL)

**1020. Ion Murarasu**

1...a1=B 2.Kxd2 Re1 3.Kc3 Kd2 4.Kb4+ Re7#,  
1...d1=Q 2.Kb2 Kc2 3.Kc1 Qd3 4.Kd1+ Kd2#

About hs# in MarsCirce + Vogtländer, see also problem 23 (Eric Huber, *StrateGems* 2004) in the article published in *Mat Plus Review* nr.7 . Here White has only one mating unit, his King, therefore the bK must be brought near e1. Two different black strategies follow: the AntiCirce strategy (occupying e1 and freeing it at the last move) or the interfering strategy (forcing the bK to interfere the d column). The problem is deceptively simple in appearance. (EH)

In *Jurmala Tzuica F. Sabol* competed with Mars Circe hs# and I did with Voglaender hs#. 1020 combines those two hard-to-grasp fairy conditions, yet the result can be understood and even two phases have some common content to be praised. Black promotee is destined to attack wK from home square (i.e. White checks Black due to Voglaender) and Black has no other way for check removal than cutting the check line (as in Mars Circe moving queen or bishop does not change line of checking). In a) bR fires battery from e1, in b) bK moves under attack of wK from e1. Congratulations to the author for a worthy effort! (JL)

**1021. Vaclav Kotesovec**

1.Sxd6 Rxf6 2.b7 Rxd6 3.b6 Rxb6 4.b8Q+ Rd6  
5.Qf8+ Rf6 6.Qh6+ Rxb6=

C+ by Alybadix in 16 hours. Switchback step by step [0,2] (Author)

Four white pieces must be eliminated from the diagram position. This is achieved very ingeniously by 6 bR moves of the same length on the 6th line.

In the initial position White is almost stalemated, only a few pieces remain to be captured. Easy in the helpplay? Well, once the play is underway, White has to find the possibility to force the last move. Yes, promotion and check guarding e3, i.e. check from h6, forcing bR return there. As a consequence a need to intermediate stop on f6 materializes and the whole geometrical theme of the problem: dabbabba-like horizontal movement of bR there and back. (JL)

**1022. Hans Peter Rehm**

a) 1.Ba1 (Bc3? Bb2?) Bg2 (Bh1?) 2.Re5 Rf3 3.Kd5 Kg7 4.Rh5+ Rc3#, b) 1.Rxc5 (Rd5?) Rh3 (Rg3?)  
2.Be5 Bf3 3.Kb3 Kh5 4.Bg7+ Bd5#

White and black reciprocal Indians (AUTHOR) The orthogonal-diagonal correspondence is excellent. Another problem by Hans Peter Rehm that belongs to the series “problems I wish I had been able to compose”. (EH)

Fantastic concept, classical strategy and good execution. Both sides make Indian manoeuvres in first two moves, then move their kings to battery lines and finally the batteries are fires. Destination squares of critical moves have to be chosen carefully. The best fairy of the issue in my view...well, “fairy” is not the best description as there is no fairy rule involved, just

a stipulation is unusual – but not much different from h# or s#. Hm? (JL)

**1023. Borislav Ilinčić**

a) 1.g5 2.Qg6 7.Kf6 8.Bf5 e8S#, b) 1.Qh7 2-8.Kg8 e8Q#

Twice Bristol on the same diagonal by black Queen and King. (EH)

Twice Q-K Bristol, twice promotion model mate, slightly dry impression. (JL)

**1024. Peter Harris**

1.Kc7[+bPb7] 2.b5 3.b4 4.b3 5.b2 6.b1=R 7.Re1  
8.Kb6[+bPc7]+ Kb5[+wPa5]#. 1.Kc6[+bPb7] 2.Kd5  
[+bPc6] 3.Ke4[+bPd5] 4.Kf3[+bPe4] 5.Kg4[+bPf3]  
6.f2 7.f1=S 8.Sg3 h3#

wRa8 is used in both solutions, since it controls e8 and prevents the bK's rebirth. Besides, it also prevents the dual move 1.Ka7 instead of 1.Kc7 (EH). Something easier from Peter, at last. White rook guards e8 in both mates. Pawn checks drastically reduce bK movement possibilities, captureless push is once prevented by wK (not checking due to promoted bR placed on e1), once by promoted bS. Slightly diverse content, yet still acceptable. (JL)

**1025. Daniel Novomesky**

1.Gd6 2.Gd3 3.Gbd5 4.Ge5 5.Gee4 6.Ggc4 7.Gcc5  
Glh3#, 1.Ggd5 2.Gc4 3.Gbd3 4.Gce4 5.Gee5 6.Ghc1  
7.Gce3 Glh3#

Seven times shift rank, cycle of Grasshoppers ABCDEFG, GABCDE on the fields e4-c4,c4-d5,d5-d3,d3-e3,e3-e5,e5-c5,c5-e4 in the final mate positions. Ideal mates. (AUTHOR) The only blemish of this problem is the identical mates. (EH)

Cyclic exchange of places of 7 grasshoppers in the final positions of two solutions. Recently one of author's favourite problems. (JL)

**Retro/Math****1026. Dragan Lj. Petrović**

R 1.Sd7xSb6+ (The uncapture of Q, R or P leads to retro stalemate) gx4 2.b2 Sd5xPb6 3.c2 Sc3 (The analysis of the position shows that the unique way to solve it is to pull Ph7 out of the cage. No one of white pieces can exit the cage and do that. Therefore, black pieces should transport one of white Pawns to h3, i.e. the uncapture of black piece at g4 occurred. But due to the position of wK bS can not uncapture wP at g4. That should be done by Black Queen's Bishop! Now, we have a plan: 1. shift e Pawn to d2 in order to set Sd6 free and 2. shift f Pawn via e2, e4, d5 and c4 to b2 in order to set QBQ free (c Pawn can not be raised on c4 due to the check). Let's try it!) 4.e2 Se4xPc3 5.c2 Sc3xPe4 6.f3 Sd5xPc3 7.c2 Se7 8.f2 Sg8 9.dxSe4 (wP is shifted to d file. But it is early to set Sd6 free. Before that we have to shift f Pawn to e file to have tempo moves.) Sc3 10.d2 Sd5xPc3 11.c2 Sf4xPd5 12.d4+ Sd5xPf4 13.d2 Sc3xPd5 14.d4+ Sd5xPc3 15.c2 Se7 16.f3 Sg8 17.exSf3 Sd2+ 18.d3

Se4 (bS is in front of the Pawns again. Se4 is preparing the exit of Sd6 and consequent transport of e Pawn to b2.) 19.d2 Sc3xPe4 20.e3 Sd5xPc3 21.c2 Se7xPd5 22.d4+ Sg8 23.d2 Se4xPd6 24.e2 Sc3xPe4 (bSS changed the roles.) 25.dxSe4 Sd5xPc3 26.d2 Se7xPd5 27.d4+ Sg8 28.c2 Sc3 29.d2 Sd5xPc3 30.c2 Se7xPd5 31.cxSd5 Sg8 32.bxSe4 Sa3xPc4+ (Finally, c Pawn is revived. Now, we see that this Pawn should be transported to h file in order to pull Ph7 out.) 33.b2 Bc8xPb7 (BQB reached his rebirth square and can go out. But, not now! The try with dxBc4 is fruitless due to the lack of one tempo move. For example: Pa3, d5; Bg4, Se7, g8 and n.dxSe4+ Sg8 n+1.fxSe4 Se7 n+2.a2 Sg8 n+3.gxSf3 S+ n+4.? BxPg4 etc. What to do now?) 34. Sf8xBd7!! Bc8 35.Sd7+ (This two moves tempo manoeuvre gives precious tempo moves) Se7 ...37.Sd7+ Sg8 38.dxSc4 Se3+ 39.d2 Sd5 ...41.Sd7+ Se7xPd5 42.d4+ Sg8 ...44. Sd7+ Sb1xPa3 (The last tempo for the end is ready) ...46.Sd7+ Sc3 47.d3 Sd5 48.d2 Se7xPd5 49. exSd5 Sg8 50.fxSe4 Se7 ...52.Sd7+ Sg8 53.gxBf3 (At the very right moment! The Bishop is out of the cage to finish the job) Bg4 54.a2 BxPg4 55.hxSg4 S+ 56.gxh3 Rh7 57.Kf4 hxg5+ etc.

Complex dissolution with multi-uncaptures.

The author sends an improved stipulation and solution:

“I have found shorter and better solution and more appropriate stipulation as well. In the attached problem I have found a new tempo manoeuvre.”

Circe. Shortest resolution of the position.

The path of Pf2?

Idea: The Pawns help to pull black units out of the cage.

R 1. Sd7xSb6+! (1.Sd7xQ (R,P)?+ gxf4 2.b2 Bc8xPb7 3.Sf8xBd7 Bc8 4.Sd7+ and retro stalemate) gxf4 2.b2 Sd5xPb6 3.c2 Sc3 (The unique way to open the position is to pull the Ph7 out of the cage. No one of white pieces can exit the cage and do that. Therefore, black pieces should transport one of white Pawns to h3, i.e. the uncapture of black piece at g4 occurred. But due to the position of wK bS cannot uncapture wP at g4. That should be done by Bb7! Hence, let's try to realize the following plan: 1. to shift the e Pawn to d2 in order to set Sd6 free, and 2. to shift the f Pawn via e2, e4, d5 and c4 to b2 in order to set Bb7 free.) 4.e2 Se4xPc3 5.c2 Sc3xPe4 6.f3 Sd5xPc3 7.c2 Se7 8.f2 Sg8 9.dxSe4 (wP is shifted to the d file. But it is early to set Sd6 free. Before that we have to shift the f Pawn to the e file.) Sc3 10.d2 Sd5xPc3 11.c2 Sf4xPd5 12.d4+ Sd5xPf4 13.d2 Sc3xPd5! 14.d4+ Sd5xPc3 15.c2 e7 16.f3 Sg8 17.exSf3 Sd2+ 18.d3 Se4 (Se4 is in front of the Pawns again. It is preparing the exit of Sd6 and consequent transport of the e Pawn to c4 via d5.) 19.d2 Sc3xPe4 20.e3 Sd5xPc3 21.c2 Se7xPd5 22.d4+ Sg8 23.d2 Se4xPd6 (Sd6 is free. bSS changed the roles.) 24.e2 Sc3xPe4 25.dxSe4 Sd5xPc3 26.d2 Se7xPd5 27.d4+ Sg8 28.c2 Sc3 29.d2! Sd5xPc3

30.c2 Se7xPd5 31.cxSd5+ Sg8 32.dxSc4!! (This way is shorter! The f Pawn went to c4 to activate the Pc2. Now, we see that Pd3 should go back to the Far East to pull the Ph7 out!) Se3xPc4+ 33.d2 Se7xPd5 34.d4+ Sg8 35.d3 Sd5 36.bxSe4 Se3+ 37.b2 Bc8xPb7 (bB reached his rebirth square and is ready to go out. But, not now! He is waiting the right moment.) 38.d2 Se7xPd5 39.d4+ Sg8 40.d3 Sd5 41.d2 Se7xPd5 42.exSd5+ Sg8 43.fxSe4 Se7 (Are we in troubles at the very end? Does not go: 44.gxBf3 Bg4 45.a2 BxPg4 46.g3 Sg8 47.g2 Bg4 and retro stalemate. We need a tempo move. Here we have a salutary circe wise tempo manoeuvre!) 44.Sf8xBd7!! Bc8 45.Sd7+ Sg8 and finally 46.gxBf3 Bg4 47.a2 BxPg4 48.hxSg4 S+ 49.gxPh3 Rh7 50.Kf4 hxPg5+ etc.

### 1027. Andrey Frokin

Balance of white pieces: 13 (on the board) + 2 (a7xb6, fxe) + 1 (Bf1) = 16.

Balance of black pieces: 14 + 2 (cxb, h5xg6) = 16.

Retract: 1.- Sf8-h7+ 2.f4-f5 Rh1-d1! (Ra8-b8?) 3.f3-f4 Kg1-h2 4.f2-f3 Rh7-h1; then 5.Sf5 (h5)-g7 Rg7-h7+; 6.- Ra8-b8!; 10.- h2-h1=R; 14.- h6 (h7)-h5 h5xSg6; then a7-a8=Q (R), Pa7→a4, Rg7→a8; a7xPb6; PcxRb (this uncaptured rook originates from h8). Rb8 originates from h1 (a case of Pronkin theme, because it visits a8); Rd1, from a8 (anti-Pronkin, for it visits h1).

### 1028. Andrey Frokin

Retract: 1.- Kf7xBf8+! 2.Bg7-f8+

Captures by white pawns now account for all missing black pieces: 13 (black pieces on the board) + 3 (axb→b8=B, b2xc3, c2xd3) = 16; similarly, captures by black pawns account for all missing white pieces: 13 + 3 (f7xe6, g5xf4, h3xg2) = 16.

2.- a4-a3 3.Bd6-b8 a5-a4 4.Ba3-d6 a6-a5 5.Bc1-a3 a7-a6 6.d2xRc3; then 6.- R--c3 7.e4-e5 c3-c2 8.c2xSd3 Se5-d3 9.e3-e4 Sg6-e4 e2-e3 10.Kf8-f7 B--g7+, etc. (axPb-b8=B→g7)

Bb8 is an Anti-Pronkin piece (original piece on the square of pawn promotion to a piece of the same type).

### 1029. Paul Raican

1.a4 h5 2.a5 h4 3.a6 h3 4.axb7 a5 5.b4 Ra6 6.b5 Rg6 7.b6 Sa6 8.b8=S Rg3 9.Sc6 dxc6 10.b7 Bg4 11.b8=Q Kd7 12.Qb2 Ke6 13.Qf6 exf6 14.d4 Bc5 15.d5 Ke5 16.d6 Be3 17.d7 Bh6 18.Bg5 fxe5 19.e3 Qf6 20.d8=Q Se7 21.Qd3 Sd5 22.Qg6 fxe6 23.Bd3 Be2 24.Ra4 Bf1 25.Rg4 a4 26.Kd2 a3 27.Kc1 a2 28.Kb2 a1=B+ 29.Ka2 Bd4 30.exd4+

Ceriani-Frokin SQQb without promoted pieces.

Michel Caillaud cooks: 1.a4 b5 2.axb5 h5 3.Ta6 h4 4.Tf6 a5 5.b6 a4 6.b7 a3 7.b4 a2 8.b5 Ta3 9.b6 Sa6 10.b8=S exf6 11.Sc6 dxc6 12.d4 Lg4 13.b7 Ld6 14.b8=T Lf4 15.Tb4 Lh6 16.Lg5 fxe5 17.d5 Df6 18.d6 Tg3 19.d7+ Ke7 20.d8=D+ Ke6 21.D8d3 Ke5 22.Dg6 fxe6 23.e3 h3 24.Ld3 Le2 25.Tg4 Lf1 26.Kd2 Se7 27.Kc1 Sd5 28.Kb2 a1=B+ 29.Ka2 Bd4 30.exd4+

**1030. Paul Raican**

R 1.Kc1-b1 Ba1-b2+ 2.Kd2-c1 c4-c3+ 3.Ke1-d2 Rh3-h1+! (3.- h2-h1=R? 4.Kf2-e1 g4-g3+ 5.Kg1-f2 h3-h2+ 6.Kf2-g1 & v: 1.Kg3#  
3.- Rh2-h1+ 4.Kf2-e1 g4-g3+ 5.f7-f8=S! (wK in a specific check from g8 via f7) Bh7-g8+ 6.f6-f7 (wK in a specific check from a1 via f6) a2-a1=B+ 7.f5-f6 Sg6-e7+ 8.f4-f5 S~g6+ 9.Kf1-f2 g3-g2+ 10.Bb3-c2 c5-c4+ 11.f2-f4 & v: 1.fxg3 [Pg7]#! (bK in a specific checkmate from g3 via h4)

White Retro-Excelsior, black Seeberger. A Circe Assassin show.

**1031. Satoshi Hashimoto**

1.e4 Sc6 2.Ke2 Rb8 3.Kf3 Sd4+ 4.Kg4 Sf3 5.Be2 Sxg1 6.Bf3 Se2 7.Re1 Sd4 8.Re3 Sb3 9.Qe1 Sxa1 10.Rb3 Ra8 11.d3 Rb8 12.Bd2 Ra8 13.Ba5 Rb8 14.Qb4 Ra8 15.e3 Sc2 16.Sa3 Sd4 17.Sc2 Sc6 18.a3 Sb8

Knight rundlauf and rook oscillation.

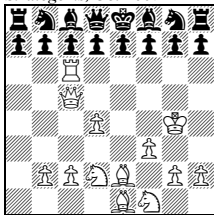
THB (Total Homebase). There are many examples of THB positions with one or both knights having moved and all the other pieces of the same side remaining stationary.

This case is different and its intention is to motivate a rhetoric question: why should one move any piece other than a knight if the final diagram is THB?

This is an improved version of the Osorio & Lois' PG published in Strategems (diagram 1031v), showing 4 tempos by the one shows 6 tempos and the e2 pawn is not captured. Nice improvement. (RO)

1031v. R. Osorio  
J. Lois

Strategems, Oct 2007



PG 16.0 13+16

**1032. Klaus Wenda**

R 1.f2xPe3 [Pe2]! e4-e3+ 2.g4xBf5 [Pf2]! Rg3-g2+ 3.Re3xRe2 [Rh1] Re1-e2+ 4.b3-b4 Kc3-d4+ 5.Kd3-d2+ & v: 1.Kd4+ Qxe3 [Qd8]#  
Not 2.Re3xRe2 [Rh1]? Re1-e2+ 3.g4xBf5 [Pf2] e2-e1=R+!

The main plan R 1.f5xQ/B/Pe6 [Pe2]? Rg~g2+ 2.Re3xRe2 [Rh1] Re1-e2+ ...is refuted (only) by 1.- Rg8-g2+! 2.Re3xRe2 [Rh1]? Rh8-g8+!!

Hint for solvers: The main plan R 1.f5xQ/B/Pe6 [Pe2] Rg~g2+ 2.Re3xRe2 [Rh1] does not work because of 1.- Rg8-g2+! Try to transfer WPe2 to the g-file.

In order to close the g-file, White thus transfers the WPe2 to the g-file in a 2-move foreplan: 1.f2x Pe3 [Pe2] e4-e3+. In the next move, Wpf2 has a number of possibilities to fulfill the goal of the foreplan: 2.g6x Q/R/B/Pf7 [Pf2] Rgany-g2+ or 2.g4x Q/R/Bf5 [Pf2] Rgany-g2+, each followed by 3.Re3x Re2 [Rh1] Re1-

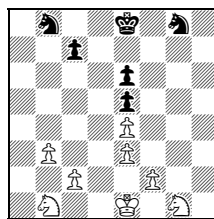
e2+ dots. White has to select the one correct move of these seven possibilities. This Auswahlkombination is resolved by White's 5th move (5.Kd3-d2+) which leaves WK in a double-check of Bpc4 and the BPe4 (which was uncaptured in the key). Only 2.g4xBf5 [Pf2] leads to a legal position after White's 5th move because Black could have moved 5.- Bd7-f5++ (which thus is part of the virtual solution play).}

Comment by Wolfgang Dittmann: "Die Aufgabe ist sehr subtil in ihrem schwer zu sehenden Hauptplan – dass der wK auf dem Feld des sK matt wird, darauf verfällt man natürlich gar nicht. Der zweizügige Vorplan ist auch überraschend: Er schließt die g-Linie für den sT und legalisiert im voraus den 5. Zug von Weiß. Das Stück zeigt einen anticirce-gemäßen eigenartigen Gang der beiden Könige aneinander vorbei. Wegen des konzentrierten Inhalts sehr schwer zu lösen. Ich habe mich über die Widmung gefreut und danke dem Autor."

**1033. René J. Millour**

In Monochrome Marscirce, a P has at most 2 moves. For example [Pg2] can g2-g4, then g (2)xf/h3 and all is done, it cannot be captured on g2 or f3, only [Bc8] can take it on g4 or h3. The c, e and f Ps can never be captured. The immobile Ss are in the same case.

Therefore, if we add the Ks, 6 white and 6 black pieces are always present in any Monochrome Marscirce position. Really, these 12 inevitable pieces are in the diagram on the right, [Pe2] being at e4, [Pe7] at e5 and [Pf7] at e6.



Monochrome Marscirce

But what are Pb3 and Pe3 doing there? In fact, if Black has only his 6 imperative pieces, White has inevitably 8 pieces. Yes, only [Ra1] can take [Pa7] on a7 or a5, and reciprocally only [Ra8] can take [Pa2] on a2 or a4. Thus, only one of these Ps can be captured after the other one has moved out of the file. As [Pa7] is absent, [Pa2] is necessarily on b3 where it cannot be captured. It is not the same on h, where [Ph2] can be taken by Q (d8)hx4. But it is the same on d, where only [Qd1] can take [Pd7] on d7 or d5 and only [Qd8] can take [Pd2] on d2 or d4. As [Pd7] is absent, [Pd2] is necessarily on c3 or e3 where it cannot be captured. Thus, 14 pieces are inevitable and no position more economical exists in Monochrome MarsCirce. Pe4 cannot be at e2 because B (f1)x [Pb7]b5 must be done. Similarly, [Pe7] has moved in order to allow B (f8)x[Pb2]b4. Yet, the stipulation asserts 9 pieces have never moved, thus 9 pieces must

be on their starting squares, in practice on e1, e8, b1, b8, g1, g8, c2, c7 and f2. 6 pieces are on a same file is also stipulated, thus d (2)xe3 and not d (2)xc3, e7-e5 and not e7xd/f6, f7xe6 and not f7xg6. If Pf2 is put on c3 [forcing d (2)xc3 and f2xe3], only 8 units have never moved, and if Pf2 is on c3 and Pe6 on f7, we have at home the required 9 units, but only 5 pieces on e-file. There is finally only one matching position: the diagram position!

As [Ke1] has never moved, [Pd2] inevitably made the last dark-square capture. This P has moved twice because [Pg7] has to disappear: d2-d4, then B (c1)x [Pg7]g5, then d4 (2)xe3. As [Ke8] has never moved, a P made the last light-square capture, was it [Pa2] or [Pf7]? Not [Pa2], because in this case [Qd1] and [Pd7] must disappear before a (2)xb3 occurs, it would mean d (2)xe3 already done. But d (2)xe3 implies a (2)xb3 already done, as [Ra1] and [Pa7] would be in this case already captured. Therefore, after a (2)xb3 and d (2)xe3, [Pf7] inevitably made the last light-square capture, which is also the very last capture. Black must immediately uncapture, otherwise White would be retro-stalemated, because the WK has never moved and the Ps cannot retract on a2 or d2 until R (a1)x[Pa7] or Q (d1)x[Pd7] are taken back. If simply f7xQe6 is retracted, White cannot uncapture and Black is potentially retro-stalemated: the BK has never moved and Pe4 cannot step back to e7 until B (f8)x[Pb2]b4 is taken back. Retracting f5 (7)xQe6 Qd5-e6 f7-f5 is not better: the WQ cannot restore [Bc8], which was taken at b3 as [Ra8] cannot access b3, and the WQ cannot restore [Ra8], which cannot access d-file, the WQ can uncapture [Pd7], but Black is retro-stalemated as this P cannot even step back to d7 until B (c8)x[Pg2]g4 is taken back. In the retro-sequence f5 (7)xQe6 Qg4-e6 f7-f5 Q (d1)xRg4 Rg6-g4, the uncapture on g4 would be legal, but Qg4-e6 is impossible as [Pf7] is on f5. Only one possibility: f5 (7)xBe6 Bc4-e6 f7-f5 B (f1)xRc4 and Black has retro-moves thanks to the R just given back!

Only 3 of these captures g7xh6, B (c1)x[Pg7]h6, B (c1)x[Rh8]h6, B (f8)x[Bc1]h6 could take place, because in fact g7xh6 is illegal, as [Ra1] cannot access h6. But on a3, and only on a3, 4 captures were possible: b2x[Qd8]a3, B (f8)x[Pb2]a3, B (f8)x[Ra1]a3 and B (f8)x[Bc1]a3. Afterwards d (2)x[Bf8]e3 occurred, followed by Q (d1)x[Pd7]d5, Black has R-moves, R (a8)x[Qd1]a4, B (f1)x[Ra8]c4, f7-f5 sole waiting move!, Bc4-e6, f5 (7)xe6. Thus, [Ra8] disappeared on c4, and nowhere else!

Proof-game example: 1.d4 e5 2.h4 Qxh4 3.e4 Qe7 4. Rxb7 Qa3 5.Rh3 Rh6 6.Bxb6 g5 7.B (c1)xg5 d5 8.g4 Bxg4 9.bxa3 B (c8)xh3 10.Qh5 Bd7 11.Qh1 Ba4

12.Qh7 Bb3 13.axb3 Bxa3 14.Bc1 Bb4 15.Rxa7 b5 16.Ra3 B (f8)xa3 17.Bxb5 Bb4 18.Ba3 B (f8)xa3 19.Qh1 Bc1 20.Qh7 Be3 21.d (2)xe3 Ra2 22.Q (d1)xd5 Ra8 23.Qc4 Ra2 24.Qa4 R (a8)xa4 25.Bd7 Rc4 26.B (f1)xc4 f5 27.Be6 f(7)xe6.

The answers are:

- 1) 1, and only 1, position → diagram!
- 2) 1, and only 1, 4-capture square → a3!
- 3) 1, and only 1, capture square for [Ra8] → c4!

Intentionally, the questions make us believe to a mathematical problem. 14 present pieces promise a large number of different positions. A priori [Ra8] may disappear in multiple places. And as 18 pieces are missing, for sure there are numerous squares where 4 captures may occur. Paradoxically, it is finally not at all a mathematical problem, but a pure retro!

**Commentators:**

Eric Huber (EH), Harry Fougiaxis (HF), Hauke Reddmann (HR), Juraj Lörinc (JL), Joost de Heer (JdeH), Roberto Osorio (RO), Siegfried Hornecker (SH), Steven Dowd (SD).

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**MAT PLUS REVIEW – WINTER 2008**

In Winter issue you can enjoy in articles: *The Application Of Bristol Theme in Modern Twomover* by Dragan Stojnić, *Help-Self Problems With Set-Play* by Petko Petkov, *Promotion Records* by Grigory Popov, *Development of Theme “Raumungsoffer”* by Yury Gordian, *White Play on The Same Square in W2 Move in The SelfmateIn 3* by Živko Janevski and *Polemic in The Studies World (I)* by John Roycroft. Then, there are some 2007 awards (Twomovers, Endgames, Helpmate twomovers and Retro/Math) and last but not least the Best Bytes selection brings us 90 years back into history with an interesting *A Veteran’s Day tribute to chess composers* post by Vladimir Tyapkin.

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