

## ENDGAMES 2008

*Judge: Ilham Aliev (Azerbaijan)*

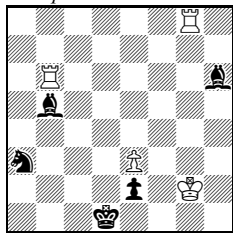
First off all, I'd like to thank the organizers for intrusting me to judge this tourney. Before being published, all incoming studies were scrutinized by the section editor Iuri Akobia. As a result, the quantity and quality of this competition have proven to be quite high.

All in all, 34 studies by ? authors from 12? countries were published. It is a pity that some judges are unwilling to cross the percentage line. My strong belief is pick up as many studies as you like. So I've selected twenty. Congratulations to the winners and good luck to all!

**1st Prize: No.985 – Richard Becker (USA).** The author is in his element, where he is most comfortable, and continues to synthesize different ideas with his favourite one. This time we see mutual zugzwang together with multiple stalemates.

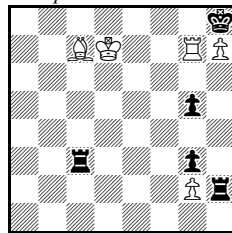
**1.Rd6+** [1.Rd8+? Kc2 2.Rc8+ Bc4 -+] **1...Kc2** [1...Kc1 2.Rc8+ (2.Rxh6? e1Q 3.Rh1 Bc6+ -+) 2...Sc2 3.Rxh6 e1Q 4.Rh1 =] **2.Kf2** [2.Rc8+? Kb3 -+] **2...Bxe3+ 3.Ke1 Kb3** (=Main B) [Main A) 3...Kb1 4.Rc8! (4.Rd2? Bxd2+ 5.Kxd2 Sc2 6.Rg1+ Kb2 zz, see Main B) 4...Sc2+ (4...Bg5 5.Re6 Bh4+ 6.Kd2 =, Sb1+ not possible) 5.Rxc2 Kxc2 6.Rd5 Bc4 7.Rd4 Bxd4 stalemate] **4.Rd2!** [4.Rc8? Bg5 5.Re6 Bh4+ 6.Kd2 Sb1+ 7.Kc1 Bg5+ -+] **4...Bxd2+** [main 4...Sc2+ 5.Rxc2 Kxc2 6.Rc8+ Kd3 7.Rc3+ Kxc3 stalemate] **5.Kxd2 Sc2 6.Rg3+!** [6.Rg1? Kb2 zz 7.Rc1 (7.Rh1 Sd4 8.Rh3 Sb3+ 9.Ke1 Kc2 10.Rh5 Bd3 11.Rh8 Sd4 12.Rc8+ Kb3 -+) 7...Sd4 8.Rc2+ Ka3 9.Rc3+ Sb3+ 10.Ke1 Kb2 11.Re3 Sd4 12.Kd2 Bc4 13.Rh3 Sb3+ 14.Ke1 Kc2 -+] **6...Kb2** [Main 6...Ka2 7.Kxc2! (7.Rg1? Kb2 etc.) 7...e1Q 8.Ra3+ Kxa3 stalemate] **7.Rg1** zz **7...Ba6** [7...Sd4 8.Rg2 Kb3 9.Rg3+ Kb2 10.Rg2 Bc4 11.Rf2 Kb3 12.Rf4 Sc2 13.Re4 =] **8.Rc1** [8.Rh1? Sd4 9.Rh3 Bb5 10.Re3 Bc4 11.Rh3 Sb3+ etc.] **8...Sd4 9.Rc2+ Kb3 10.Rc3+ Kb2 11.Rc2+** [11.Rg3? Sc2 12.Rg1 Bb5 13.Rc1 Sd4 14.Rc2+ Ka3 15.Rc3+ Sb3+ 16.Ke1 Kb2 17.Re3 Sd4 18.Kd2 Bc4 etc.] **11...Sxc2** stalemate.[11...Ka3 12.Rc3+ Sb3+ 13.Ke1 Kb2 14.Rc6 Bb5 15.Rb6 =].

**Richard Becker**  
1.pr Mat Plus 2008



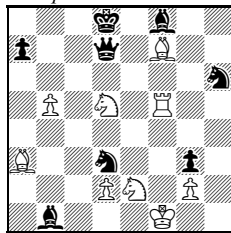
4+5

**Sergiy Didukh**  
2.pr Mat Plus 2008



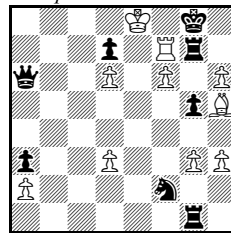
5+5

**Mirko Marković**  
3.pr Mat Plus 2008



9+8

**Darko Hlebec**  
4.pr Mat Plus 2008



10+8

**2nd Prize: MPR 5, p.19, No.52 – Sergiy Didukh (Ukraine).** Total harmony between try and solution.

**1.Be5** [1.Re7!? Rxc7+ 2.Kxc7 Rxc2-+] **1...Re3** [1...Rc5 2.Bf6 Rxc7 3.Kd6! Rf5 4.Rg6+ Rxf6+ 5.Rxf6 Rh2 6.Rg6 Rxc2 7.Ke5 Rg1 8.Ke4=] **2.Re7+!** [Thematic try 2.Rxc7+!? Rxe5 3.Rxe5 Rxc2 4.Ke6 Kxc7 5.Kf5 Rf2+ 6.Kg4 g2 7.Kh3 g1R!-+ (7...g1Q!? 8.Rh5+ Kg6 9.Rg5+ Qxc7 stalemate)] **2...Rxe5 3.Rxe5 Rxc2 4.Ke6 Kxc7 5.Kf5! Rf2+ 6.Kg4 g2 7.Kh3! g1R** [7...g1Q 8.Re7+ Rf7 9.Rxf7+ Kg6 10.Rf6+ Kh5 11.Rh6+ Kxc7 stalemate; 7...g1S+ 8.Kg3=] **8.Re7+ Kg8 9.Rg7+ Kf8 10.Rg8+ Ke7 11.Re8+ Kxe8** stalemate [11...Kd7 12.Re7+ Kd6 13.Re6+ Kd5].

**3rd Prize: No.899 – Mirko Marković (Serbia).** Beautiful, unexpected, non-checking and blocking 3.b6!! paves the way for two perpetual check positional draws. Despite the many stagnant pieces this non-checking move leaves a very good impression.

1.Be6! Qxe6 2.Rxf8+ Kd7 3.b6!! [3.Sf6+!? Kc7 4.Se8+ Kb7 5.Sd6+ Kb6-+] 3...axb6 [main 3...Qxd5 4.bxa7 Qb3 5.Rd8+ Kc7 6.Rc8+ Kd7 7.Rd8+ Kc7 8.Rc8+=] 4.Sf6+ Kc7 [4...Kc6 5.Sd4+ +-] 5.Se8+ Kb7 6.Sd6+ Ka7 7.Sb5+ Kb7 8.Sd6+ Kc7 9.Se8+ Kd7 10.Sf6+=.

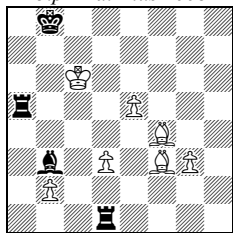
**4th Prize: No.901 – Darko Hlebec (Serbia).** Active play of all pieces (except, rather, the Rg7) creates a bunch of ideas: two promotions, sacrifice/counter-sacrifice, stalemate traps. A study with a broad spectrum of combinative ideas.

1.Rf8+ [1.Rxg7+? Kh8 2.Bg6 Qa8+=] 1...Kh7 2.Rh8+! [2.fxg7? Qa8+ 3.Ke7 (3.Kf7 Qd5+=) 3...Re1+=] 2...Kxh8 3.hxg7+ Kh7 4.Kf7 Qa8 5.Bg6+ Kh6 6.g8S+! Qxg8+ 7.Kxg8 Kxg6 [7...Rf1 8.f7 Sg4 (8...Sd1 9.Be4+-) 9.f8Q+ +-] 8.f7 Sg4! 9.hxg4 Rh1 10.d4! [10.f8Q? Rh8+! 11.Kxh8 stalemate] 10...Rh3 11.d5 Rh2 12.f8S+! [12.f8Q? Rh8+ 13.Kxh8 stalemate] 12...Kh6 13.Sxd7 Rxe4 14.Sb6! Rf2 15.d7 a2 16.d8Q a1Q 17.Qe7 [17.Qd7? Qh8+ 18.Kxh8 Rf8#] 17...Rf7 18.Kxf7+- [18.Qxf7? Qh8+ 19.Kxh8 stalemate].

**Jean-Marc Loustau**

**Iuri Akobia**

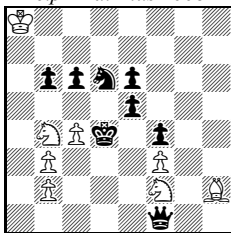
5.pr Mat Plus 2008



= 7+4 +

**Kevin Begley**

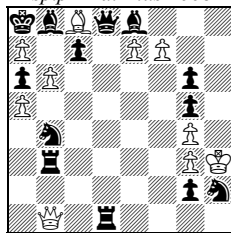
6.pr Mat Plus 2008



= 8+8 =

**Darko Hlebec**

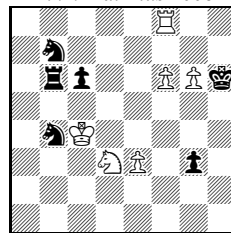
sp.pr Mat Plus 2008



= 10+13 =

**8. Sergiy Didukh**

1.hm Mat Plus 2008



= BTM 6+6

**5th Prize: No.1145 – Jean-Marc Loustau (France) and Iuri Akobia (Georgia).** Positional draw by repetition of position. Difficult idea done by collective efforts.

1.e6+ [1.Bxd1? Bxd1 2.Kd6 Bb3 3.Kc6 Kc8 4.d4 Ra6+ 5.Kc5 (5.Kb5) 5...Kd7 6.Kb4 Be6 7.Kb5 Rc6 8.Bd2 Bc4+ 9.Kb4 Ke6-; 1.Kb6? Rda1! 2.Bg4 Ra6+ 3.Kc5 Kb7 4.Bf3+ Kc7 5.d4 R1a5+ 6.Kb4 Be6-+] 1...Kc8 [1...Ka7 2.Bxd1 Bxd1 3.Bd6 Ba4+ (3...Ra6+ 4.Kd5 Bb3+ 5.Ke5 Kb7 6.e7 Ra8 7.d4 Kc6 8.Bc5 Kd7 9.g4 Ra1 10.Kf6 Rf1+ 11.Ke5 Rf2 12.Ba3 Bd1 13.d5 Bxg4 14.d6=) 4.Kc7 Ka6 (4...Ka8 5.d4 Ra7+ 6.Kb6 Rb7+ 7.Kc5 Rb5+ 8.Kc4 Rxb2 9.d5 Bb3+ 10.Kc3 Rb1 11.e7 Ba4 12.Bf4 Kb7 13.d6=) 5.d4 Kb5 6.Bc5 Ra8 7.e7 Kc4 (7...Rg8 8.b4 Kc4 9.Kd6 Rxg3 10.Kc7=) 8.b4 Kd5 (8...Rg8 9.Kd6 Rxg3 10.Kc7=) 9.Kb6 Rb8+ 10.Kc7 Rg8 11.Kb6= Black cannot destroy connection between the white Bishop and pawns. Also, they should have under the control e8. Thus, Black has no opportunity to create a mate network.; 1...Ka8 2.Kb6+ Bd5 3.Bxd1+-] 2.Bg4! Preparation of the second battery. There is a threat of a move e7+ [Thematic try 2.e7!? Ra6+ 3.Kb5! Re6 4.Bg4 Kd7 5.Kb4 Rxd3 6.Bf5 Rf3 7.Bg4 Bd5 8.Kc5 Rd3 9.Bf5 Rd1 positional draw, but Black must play (9...Rb3! 10.e8Q+ Kxe8 11.Bxe6 Bxe6-); 2.Bxd1!? Bxd1 3.e7 Ba4+ 4.Kd6 Ra6+ 5.Kc5 Kd7 6.d4 (6.b4 Rc6+ 7.Kd5 Kxe7-; 6.Bg5 Ra5+-) 6...Kxe7 7.Be5 Rc6+ 8.Kb4 Bd1-; 2.Kb6!? Rda1 3.Bb7+ Kd8 4.d4 Bxe6-; 2.d4!? Ba4+ 3.Kd6 (3.Kb6 Rb5+-) 3...Rxd4+-+] 2...Ra6+ 3.Kb5! [Thematic try 3.Kc5!? Re1! (3...Rxe6!? and play leads to main line - 4.Kb4 Rxd3 5.Bf5 Rf3 6.Bg4 etc. with the positional draw) 4.e7+ Kb7 5.Bf3+ Ka7 6.Be4 Bf7 7.Kd4 Re6 8.Bd2 R1xe4+ 9.dxe4 Rxe7 10.Bc3 Kb6 and White has no chance for draw] 3...Rxe6 4.Kb4 Rxd3 5.Bf5 [5.Bxe6+!? Bxe6-+] 5...Rf3 6.Bg4 Bd5 7.Kc5 Rd3 8.Bf5 Rd1 9.Bg4 Bb3 10.Kb4 Rd3 [10...Kd8 11.Kxb3 Rb6+ 12.Kc2 Rd5 13.Be2 Rc5+ (13...Rc6+ 14.Kb3 Ke7 15.Ka3=; 13...Ke7 14.Kc3 Rc6+ 15.Bc4 Rdc5 16.b3=) 14.Kb1 Rc3 15.Bd2 Ra3 16.Bc4= White can keep the pawns without problems and it does not give Black a chance to win.] 11.Bf5 Rf3 12.Bg4 =.

**6th Prize: No.898 – Kevin Begley (USA).** Having created a battery, White, in consecutive order, brings the play to a check-mate.

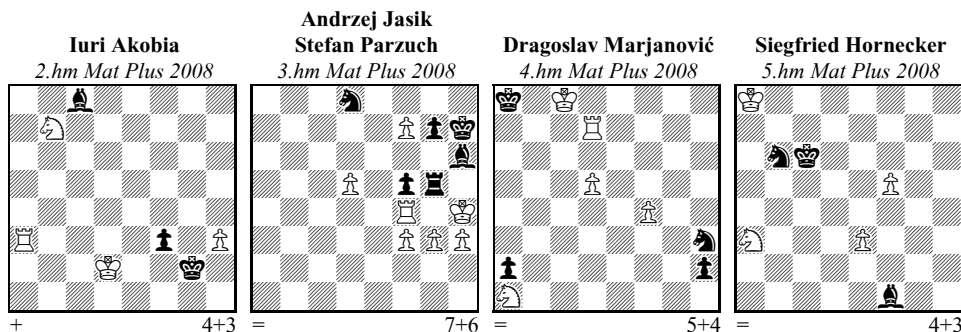
**1.Sc2+ Kc5 2.Bg1!** [2.Sd3+? Qxd3 3.Bg1+ Qd4 4.Bxd4+ exd4i] **2...Sxc4** [2...Qxg1? 3.Sd3#] **3.Se4+ Kb5 4.Sc3+** [4.bxc4+? Ka5!] **4...Ka5** [4...Ka6 5.Sb4+ Ka5 6.Sxc6+ Ka6 7.b4! Qxf3 (7...Sd6 8.Sb8#) 8.b5#] **5.b4+ Ka6 6.b5+ cxb5 7.Sb4+ Ka5 8.Sc6+ Ka6 9.Sd5!** [9.b4? Qxf3+–] **9...exd5 10.b4 Qxg1 11.Sb8#.**

**Special Prize: No.1063 – Darko Hlebec (Serbia).** Romantic Allumwandlung study-grotesque. The finale is known – A. Gurvitch 1928 and A. Hurtig 1943.

**1.Bb7+! Kxb7 2.exd8S+!** [2.exd8Q!? Rxc3+ 3.Kxc3 g1Q+ 4.Kh3 Qxc4+–+] **2...Rxd8 3.fxe8Q** [3.axb8Q+!? Rxb8 4.bxc7 Bxf7+–] **3...Rxe8** [3...g1S+ 4.Kg2=] **4.Qxb3 g1R!** [4...g1Q 5.a8Q+ Kc8 6.Qxa6+ Sxa6 7.b7+ Kd7 8.Qe6+=] **5.Qf3+!!** [5.a8Q+!? Kxa8 6.Qf3+ c6+–] **5...Sxf3 6.a8B+!!** [6.a8Q+!? Kc8! 7.Qxb8+ Kxb8 8.bxc7+ Ka7 9.c8Q Rh1+–+] **6...Kc8 7.b7+ Kd7** stalemate.

**1st Honourable Mention: MPR 6, p.73, No.8 – Sergiy Didukh (Ukraine).** Rook echo-sacrifices combinations, with the nicest being the first one leading to a pin-stalemate. Pity it isn't a White to play which leaves an impression of some sketchiness.

**1...Sa5+ 2.Kd4** [2.Kc3!? Sd5+ 3.Kd2 Sxf6+–; 2.Kc5 Rb5+ 3.Kd6 Sc4+–+] **2...c5+ 3.Sxc5 Rxf6 4.Rxf6** [4.Rh8+!? Kg7 5.Rh7+ Kg8 6.Rh3 Rxc6+–+] **4...Sac6+** [main 4...Sbc6+ 5.Kc3 (5.Kd5!? g2+–) 5...g2 6.g7+! Kxc7 7.Rf2 g1Q 8.Se6+ Kg6 9.Rg2+ Qxc2 10.Sf4+=] **5.Ke4!** [5.Kc4!? g2 6.g7+ Kxc7+–] **5...g2 6.g7+! Kxc7 7.Rf4!!** [7.Rf5!? g1Q (Kg6)+–; 7.Rf2!? g1Q 8.Se6+ Kg6 9.Rg2+ Qxc2+–+] **7...g1Q 8.Se6+ Kg6 9.Rg4+! Qxc4+ 10.Sf4+ stalemate.**



**2nd Honourable Mention: No.983 – Iuri Akobia (Georgia).** Miniature with precise moves by the wR and echo-chameleon captures of the Bishop (thematic try-final position). What seemed to be a dullish endgame has turned into an interesting logical play.

**1.Sd6!** [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=; 1.Sc5!? f2=] **1...f2 2.Sc4 Bxh3** [2...f1Q 3.Se3+ +–] **3.Se3+ Kg1 4.Rc3!!** [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.] **4...f1Q 5.Sxf1 Bxf1 6.Ke1 Kg2 7.Rc2+ Kg1 8.Rc6!!** [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+=] **8...Bb5** [8...Bd3 9.Rc3! Bf5 10.Rg3+ Kh2 11.Kf2+–; 8...Bg2 9.Rg6 Kh2 10.Kf2+–] **9.Rg6+ Kh2 10.Kf2 Kh3 11.Kf3** (and impossible Bc6+ because was 8.Rc6!!) **11...Kh4 12.Kf4 Kh5** [12...Kh3 13.Rg3+ Kh2 (13...Kh4 14.Rb3 Bc4 15.Rb4 Bf1 16.Rb1+–) 14.Kf3 Bc6+ 15.Kf2 Ba8 16.Rg8+–] **13.Rg5+** wins.

**3rd Honourable Mention: No.989 – Andrzej Jasik and Stefan Parzuch (Poland).** Preparation for stalemate trap and two S-promotions.

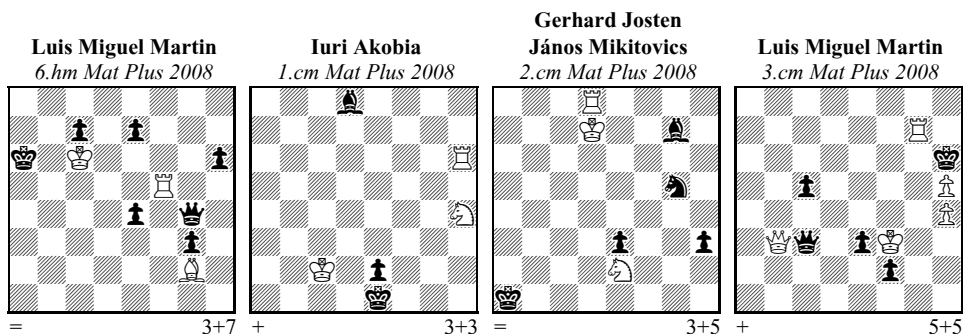
**1.f8S+!** [1.f8Q!? Rh5+ 2.Kxh5 g6+ 3.Kh4 Bxf8 4.g4 Be7+! 5.g5 Bc5 6.Kg3 Bd6–+] **1...Kg8**  
**2.Se6 Sxe6 3.dxe6 g6 4.g4 Rh5+!** **5.gxh5 g5+ 6.Kg3 gxf4+ 7.Kh4! Kg7** [7...Kf8 8.e7+ Kxe7 stalemate] **8.e7 Kf6** [8...Kf7 9.e8Q+ Kxe8 stalemate] **9.e8S+!=** [9.e8Q?? Bg5#].

**4th Honourable Mention: No.1061 – Dragoslav Marjanović (Sebia).** Interesting positional draw. The bK finds no safe haven on an almost empty board.

**1.Rc7 h1Q 2.Rc3! Ka7 3.Kc7 Ka6 4.Kc6 Ka5** [4...Ka7 5.Kc7] **5.Ra3+ Kb4 6.Sc2+ Kc4 7.Se3+ Kd4 8.Sf5+ Kc4** [8...Ke4 9.Sg3+] **9.Se3+ Kb4 10.Sc2+.**

**5th Honourable Mention: No.1057 – Siegfried Hornecker (Germany).** Two variations: stalemate plus a S-promotion. Pity about the King being under check in the initial position.

**1.Kb8 Bd3 2.e4!** [2.f6!? Sd7+ 3.Kc8 Sxf6 4.e4 Sxe4–+] **2...Kc5** [2...Sd7+ 3.Kc8 Se5 4.Kd8=; main 2...Bxe4 3.f6 Bf5 4.f7 Sd7+ 5.Kc8 Se5+ 6.Kb8 Bd3 7.f8S!]=] **3.f6 Sd7+ 4.Kc8!** [4.Kc7!? Sxf6 5.e5 Sd5+ (check!)–+] **4...Sxf6 5.e5 Sd5** (not check) **6.e6 Kc6!** [6...Kd6 7.Kb7 Se7 8.Kb6=] **7.Kd8 Kd6 8.e7 Sxe7 9.Sb5+ Bxb5** stalemate.



**6th Honourable Mention: No.986 – Luis Miguel Martin (Spain).** Nice play. Queen with multiple Pawns is helpless against the wR.

**1.Bf1+ Ka7 2.Ra5+ Kb8 3.Rb5+ Kc8 4.Bh3! Qxh3 5.Rf5! Kb8 6.Rb5+ Ka7 7.Ra5+ Kb8 8.Rb5+ Kc8 9.Rf5** positional draw, or **9...Qxf5** stalemate.

**1st Commendation: No.1055 – Iuri Akobia (Georgia).** Choosing right squares for the Rooks, S-Rundlauf, underpromotion, domination.

**1.Rh7!!** [Thematic try 1.Rh8!? Bg5 2.Rh7 Bd8 3.Rh8 Bg5 positional draw; Thematic try 1.Rh5!? Kf2 2.Rf5+ Kg3 3.Sf3 Kg4 4.Rf8 Ba5 draws] **1...Kf2** [1...Bg5 2.Rh8! Kf2 (2...Bf6 3.Sf3+ Kf2 4.Rf8 Bg7 5.Rf7+–; 2...Be3 3.Rf8 Bf2 4.Sf3+ Kf1 5.Kd2+–) 3.Rf8+ Kg3 4.Sf3 Bf4 5.Se1+–; 1...Kf1 2.Rf7+ Kg1 3.Sf3+ Kf2 4.Se5+ Ke3 5.Sg4+ Ke4 6.Kd2+–] **2.Rf7+ Kg3 3.Sf5+ [3.Sf3!? Ba5=]** **3...Kf2 /f3 4.Sd6+!** [4.Sd4+!? Ke3 5.Sf3 Ba5=] **4...Ke3 5.Sc4+ Kd4 6.Sd2 e1S+!** [6...e1Q 7.Sf3+ +–] **7.Kd1 Sg2** [7...Bh4 8.Rf4+ +–] **8.Rd7+ +–.**

**2nd Commendation: No.1059 – Gerhard Josten (Germany) and János Mikitovics (Hungary).** R's exact move and a small finesse.

**1.Kc6!** [1.Ke7? h2 2.Rd1+ Kb2–+] **1...Kb2** [1...h2; 1...h2 2.Rd1+]=] **2.Rd1 Se4** [2...Kc2 3.Rh1 Be5 4.Kd5=] **3.Re1** [3.Kd5? Sf2–+] **3...Sf2** [3...h2 4.Kd5 Sf2 5.Sg3=] **4.Sg3 Bd4** [4...Bh6 5.Sf1 Kc2 6.Sxe3+]=] **5.Kd5 Bb6 6.Sf1** [6.Kc6? Ba7 7.Sf1 Kc2 8.Sxe3+ Kd2–+] **6...Kc3 7.Sxe3 [7.Ra1!? Bd4 8.Sg3 Kd3 9.Ra4 Bc3–+] 7...Kd2 8.Sg2! Sd3** [8...hxg2 9.Rg1=] **9.Ra1!** [9.Rb1?

hgx2] 9...Sb4+ [9...hgx2 10.Ra2+] 10.Kc4 [10.Ke4? hgx2-+] 10...Sc2 11.Sf4 Sxa1 12.Sxh3 Be3 13.Kd5= K-zizgag.

**3rd Commendation: No.1062 – Luis Miguel Martin (Spain).** Having sacrificed its ‘unnecessary’ Rook, White entices the bK under the Q’s deadly checks with zugzwang on the way.

1.Rg6+ [1.Qxc3? f1Q+ 2.Ke4 Qh1+ 3.Ke5 Kxg7=] 1...Kxh5 2.Rg5+ Kxh4 3.Rg4+ Kh3 4.Rg3+ Kh4 5.Rh3+! Kxh3 [5...Kg5 6.Qg8+ Kf5 7.Rh5+ Kf6 8.Rh6+ Ke7 9.Re6+ Kd7 10.Qf7+] 6.Qe6+ Kh2 7.Qh6+ Kg1 8.Qg6+ Kf1 9.Qb1+ Qe1 10.Qd3+ e2 11.Qe3! c4 12.Qd4! z 12...Qc3+ [12...c3 13.Qh4] 13.Qxc3 wins [13...e1Q 14.Qxc4+ or 14.Qc2 +-].

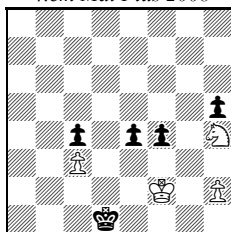
**4th Commendation: No.1060 – Gerhard Josten (Germany).** White S’s round-the-world tour.

1.Sg2 f3 [1...e3+ 2.Kf3 e2 3.Kf2 h4 4.h3 Kd2 5.Se1 f3 6.Sxf3+ Kd1 7.Se1 Kd2 8.Sg2+-] 2.Se3+ Kd2 [2...Kc1 3.Sxc4+-] 3.Sxc4+ Kxc3 [3...Kd3 4.Se5+ Kxc3 5.Ke3+-] 4.Sd6 [4.Se3!? Kd4 5.Sf5+ Ke5=] 4...Kd4 [4...Kd3 5.Sf5+-] 5.Sf7! Kd3 [5...h4 6.Sg5 Kd3 7.Se6 Kd2 8.Sd4 Kd3 9.Sf5+-] 6.Sg5 Kd4 [6...h4 7.Se6+-] 7.Sh3! Ke5 [7...h4 8.Sg5 Ke5 (8...Kd3 9.Se6 Kd2 10.Sd4+-) 9.Ke3 Kf5 10.Sxe4+-; 7...Kd3 8.Sf4+ Kd2 9.h4+-] 8.Ke3 Kf5 9.Sf2+-.

**5th Commendation: No.984 – Arpad Ruzs (Romania).** Old finale in not quite good execution. A study from the 4th European Solving Championship that was quite a hindrance for many solvers.

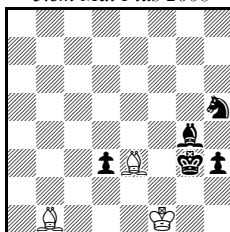
1.Bf2+ [1.Bxd3!? h2-+] 1...Kh2 [1...Kf3 2.Bxd3 Sg3+ 3.Kg1=] 2.Bg1+ [2.Bxd3!? Sg3+ 3.Bxg3+ Kxg3+-] 2...Kh1 3.Bxd3 Be2+! 4.Bxe2 [4.Kxe2? Kxg1-+] 4...Sg3+ 5.Ke1! [5.Kf2? Sxe2 zz] 5...Sxe2 6.Kf2 zz 6...Sxg1 7.Kg3 zz 7...h2 8.Kf2 zz 8...Sf3 9.Kf1 zz 9...Sd2+ 10.Kf2=.

Gerhard Josten  
4.cm Mat Plus 2008



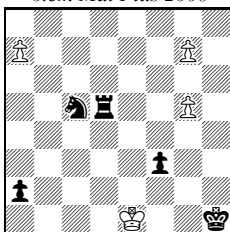
+ 4+5 =

Arpad Ruzs  
5.cm Mat Plus 2008



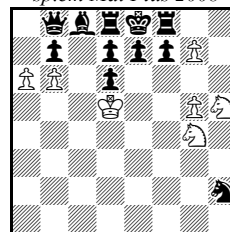
= 3+5 =

János Mikitovics  
6.cm Mat Plus 2008



= 4+5 =

Sergei I. Tkachenko  
sp.cm Mat Plus 2008



= 7+11

**6th Commendation: No.895 – János Mikitovics (Hungary).** Interesting White’s 4th and 5th moves with refusal of capture.

1.a8Q Se4 [1...Kg1 2.Qxa2 Re5+ (2...Sd3+ 3.Kd2! Sb4+ 4.Qxd5 Sxd5 5.g8Q f2 6.Qxd5+-) 3.Kd1! Re8 4.Qc4! (4.Qa7? Rd8+ 5.Kc2 Rc8 6.g8Q Rxc8 7.Qxc5+ f2=) 4...Se4 5.g8Q Rxc8 6.Qxe4 f2 7.Qg4+ +-] 2.Qxa2 [2.g8Q!? f2+ 3.Ke2 Rd2+ 4.Ke3 f1Q=] 2...Rd8 3.g8Q Rxc8 4.Qe6!! [4.Qxg8? Kg1] 4...Rxc5 [4...Kg2 5.Qxe4+-] 5.Qh3+ [5.Qxe4!? Re5 6.Qxe5 f2+ 7.Ke2 f1Q+ 8.Kxf1 stalemate] 5...Kg1 6.Qxf3 Re5 7.Qf1+ [7.Qg4+? Sg3+=] 7...Kh2 8.Qf4+-.

**Special Commendation: No.900 – Sergei I. Tkachenko (Ukraine).** Grotesque with a funny finale.

1.Sgf6+ [1.a7!? e6+! 2.Kd4 Qa8-+] 1...exf6 2.a7 Qa8 3.Kxd6 Sg4 4.Sxf6+ Sxf6 5.gxf6 Rg8 6.Kc7 d5 stalemate [6...Rf8 7.Kd6 Rg8 8.Kc7 draws, or 8...Rxc7 9.fxc7 Ke7 10.g8Q Rxc7 stalemate].



## AWARDS IN INFORMAL TOURNEYS OF MAT PLUS

### HELPMATE TWOMOVERS (h#2) 2008

*by Ricardo de Mattos Vieira (Brazil)*

Thirty two helpmates in two moves took part in this tourney. Twenty five were published in the section for original problems in the regular magazine (MP29: No. 914 to 918, MP30: No. 993 to 997, MP31: No. 1073 to 1080, MP32: No. 1156 to 1162) and seven were used to illustrate an article published in Mat Plus Review No. 5 Spring 2008 (No. R13, R28, R37, R38, R80, R82 and R92). Five versions sent by the authors replaced published settings (No. 918v, 1157v, R37v, R82v and R92v).

I would like to thank Harry Fougiaxis, who invited me to judge this tourney. The invitation was made in the MatPlus Forum in July 2007 under the topic "Analyzing Helpmates in 2", while hunting for weasels, and was confirmed later (no, Harry was not joking).

I decided to honor sixteen problems, but before presenting them I would like to comment on some originals that did not enter the award:

**915:** The bQ/bR/bS/bP may be replaced by a single bRe6.

**993:** Closing the bQ's line is a genuine effect in 2.Rd4 cxd4# because of the possibility of 2.Rxc3 Rxc3#, but the motivation for 2.Rc5 is sacrifice, since the wS must move to c5 to guard e4, and the line closing is just accidental. The following version eliminates the (accidental) interference and shows more than one possibility for B2 and W2 in each solution and the right square is the one that satisfies both Black's and White's needs – **993v**: 1.Rxf3 Kd7 2.Rd3 Sxd3#; 1.Rxf4 Kxd6 2.Re4 fxe4#

**1074:** Two direct black batteries that cooperate with White by means of unpins and paradoxical checks on B2, ending with mates by double checks. It happens that, in (a), the wR must move to d5; consequently the bBe4 is just a blocking pawn and, considering the move 2.Se7+, although the unpinning is correct, the check is not necessary. In (b), analyzing the move 2.d5+, although the check is necessary to determine the order of the black moves, the unpinning is accidental, since the bP has to block d5.

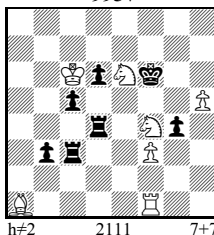
**1156:** This idea (twin solutions with same moves but different motivations) must exploit economy in a better way. A jubilee tourney with this thematic exigency is currently being held (closing date Dec

28th, 2009) and I expect that some development in this idea will arise.

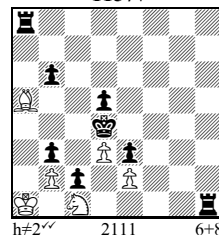
**1157:** It is a pity there are two important flaws: (i) the unpinning after 1...Sc2 is completely accidental and does not affect the solution (the wS must guard d4 and has no choice where to go but to c2) and (ii) there is no tempo try after 1.Rf8 (as it occurs with 1.Rh5 ~ 2.Rf5 Sd3#). The following version shows pure strategies and tempo tries –

**1157v:** 1.Re8 ~ 2.Re5 Bxb6#, 1.Rh5 ~ 2.Re5 Sxb3# 1.Re8 Be1 2.Re5 Sxb3# 1.Rh5 Sa2 2.Re5 Bxb6#.

993v



1157v



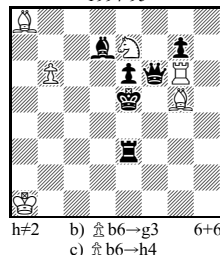
**1159:** Mating by double check must be proved as necessary, otherwise it is considered an extra and unwilling effect. This happens in (b), where the wRg5 is merely a bPa5.

**1160:** The bRc3 is completely useless. The wPg3 can also be eliminated (2.Sf4 is just a block) and the bQ may be replaced by a bPg7.

**R82v:** For comparison, see **R82a** a) 1.Qxg6+ Sxg6+ 2.Kd6 Be7#; b) 1.Qxe7 Bxe7 2.Kf5 Rg5#; c) 1.Qxg5 Rxg5+ 2.Kf4 Sg6#.

**R82a. J. M. Kapros  
J. J. Lois**

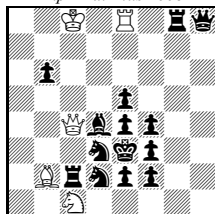
*4.pr Buletin Problemistic  
1994-95*



I propose the following award:

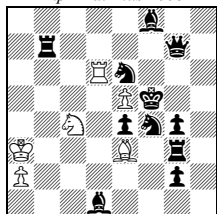
**1st Prize: 918v – Živko Janevski (Macedonia).** The double possibility for the white manoeuvre (sacrifice with Umnoy move and mate) is avoided by the departure effect of B1 (guard of the vacated square). This dual avoidance nicely combines with the black half-pin and the unpin of the wQ, complemented by the inversion of squares of mate and sacrifice. The strategy is very complex. Last but not least: the original presentation of this helpmate showed a double motivation for 1.Sc5 (previous 1.Sd5), and this version turned it into a prize-winner.

**Živko Janevski**  
1.pr Mat Plus 2008



h#2 2111 5+14  
1.Sc5 Sd3 2.exd3 Qxd4#  
1.Bc5 Bd4+ 2.exd4 Qxd3#

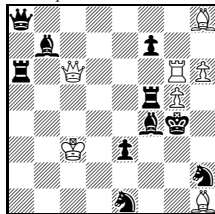
**Francesco Simoni**  
2.pr Mat Plus 2008



h#2 2111 6+11  
1.Re7 (Rb4?) Rd5 2.Sg6 Sd6#  
1.Bf3 (Bb3?) Bd4 2.Sg5 Se3#

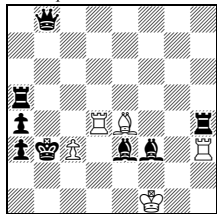
**2nd Prize: 1077 – Francesco Simoni (Italia).** In a single move, a bS eliminates the two bK's flights (g5 and g6) by opening a white line (departure effect) and blocking (arrival effect). In another move, Black eliminates its own control over the mating square. W1 also shows departure (square vacation) and arrival (guard) effects. Reciprocal roles are present in both Black and White play. Nevertheless the two white pinned pieces (and consequently their unpinnings in B1) are the first thing we notice in this helpmate. It is very interesting to realize that these pinnings exist just to determine the order of the black moves and simple interferences are the real motivations for B1. The existence of extra unpinning squares for the bR and the bB (b4 and b3, respectively), though not necessary, makes this effect easier to be understood (the cost is a bQ, which can be eliminated if bPg2 is moved to g7, bBd1 to g2, bRb7 to e8 and wPa2 to g6; 6+10; same solutions).

**Viktor Chepizhny**  
3.pr Mat Plus 2008



h#2 2111 7+10  
1.Bg3 Bd5 2.Kf4 Qc4#  
1.Rxg5 Rd6 2.Kf5 Qd7#

**Menachem Witztum**  
4.pr Mat Plus 2008



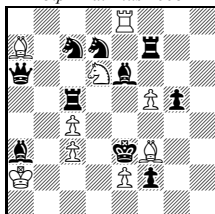
h#2 2111 5+8  
1.Bf4 Bb1 2.Bb7 Rb4#  
1.Bg4 Rd2 2.Bc5 Bd5#

**3rd Prize: 1078 – Viktor Chepizhny (Russia).** A black piece vacates a square for the bK with a subsequent block and a white piece moves towards the wQ in order to interfere with the line of an analogous black piece that hides behind Her Majesty. The lack of interplay is compensated by the visually attractive B1 and W1 moves in opposite directions, which occur in both solutions with a similar geometric presentation (it is a pity

that the wBh1 cannot be on g2). Although not the most complex, this is the most attractive setting in the tourney.

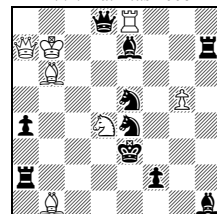
**4th Prize: 916 – Menachem Witztum (Israel).** A helpmate that shows a festival of line closing and line opening, with identical sequence of effects in both solutions (except for 1.Bg4 that unguards d5) and a very good construction. W1 is particularly interesting because it opens a bB's line (a positive effect) and allows bRh4 to interfere with the mate (a negative effect which determines a posteriori the B1 arrival square).

**Georg Pongrac**  
5.pr Mat Plus 2008



h#2 b) ♗c3→g3 9+10  
a) 1.Sb5 Bb8 2.Rxc4 Sxc4#  
b) 1.Sf6 Rd8 2.Bxf5 Sxf5#

**Abdelaziz Onkoud**  
1.hm Mat Plus 2008



h#2 2111 7+10  
1.Sd7 (Sf7?) Bxd8 2.Bxg5 Bxg5#  
1.Sc6 (Sf3?) Qa5 2.Sxg5 Qxg5#

**5th Prize: 1080 – Georg Pongrac (Austria).** Anticipatory line opening / interference + direct unpin / creation of indirect battery for guarding + black active sacrifice + (idle) pin mate. Black and White cooperate intensively in these perfectly matched solutions.

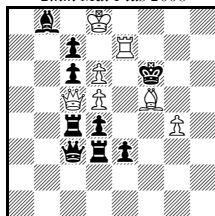
**1st Honourable Mention: No.1161 – Abdelaziz Onkoud (Morocco).** The presentation of a third-pin (in which bSe5 moves with much care for anticipatory line closing, avoiding the squares f7 and f3, and bSe4 / bB play reciprocal roles) together with a reinforced (Q+B) direct white battery that surprisingly denies to act as so. This problem would have been placed higher but for the capture of the bQ.

**2nd Honourable Mention: No.R92v – Živko Janevski (Macedonia).** Two bPs are on stage and they act in white passive and active sacrifices (to open wQ's line) combined with square vacation by White. Very good interplay. The audience in this version (1 bQ, 2 bRs, 1 bB and 2 bPs) is still full, but fortunately not as in the original setting.

**3rd Honourable Mention: 917 – Aleksandr Semenenko (Ukraine) & Vadim Vinokurov (Russia).** The control of the squares in the bK's field is not the only concern of a helpmate composer. He must be aware of attacks to the mating piece and of interferences on the mating

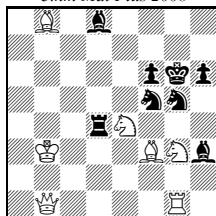
line and this is achieved during the solutions by means of pins, line closing, sacrifice and hideaway. Problems with double checkmates don't show these effects and generally are strongly downgraded. I decided to include this helpmate in the award because of the creation of two different indirect batteries using pieces from two other batteries and with a move to the same square (e1), and because it shows completely analogous solutions, as they are supposed to be.

**Živko Janevski**  
2.hm Mat Plus 2008



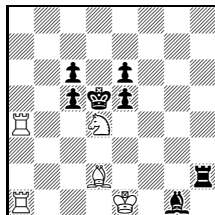
h#2 2111 7+9  
1.cxd5 Be4 2.dxe4 Qf5#  
1.cxd6 Re5 2.dxe5 Qe7#

**Aleksandr Semenenko**  
**Vadim Vinokurov**  
3.hm Mat Plus 2008



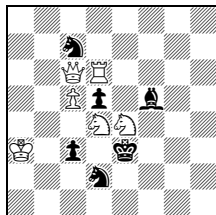
h#2 2111 7+8  
1.Sxg3 Re1 2.Kf5 Sxg3#  
1.Sxe4 Qe1 2.Kg5 Sxe4#

**Fadil Abdurahmanović**  
4.hm Mat Plus 2008



h#2 2111 5+7  
1.Bxd4 0-0-0 2.Bf2 Be3#  
1.Rxd2 Rd1 2.Rf2 Se2#

**Živko Janevski**  
cm Mat Plus 2008



h#2 2111 6+6  
1.Kxd4(Kd3?) Rxd5+ 2.Kc4 Sd6#  
1.Kxe4(Kf4?) Qa4 2.Ke5 Sc6#

**4th Honourable Mention: 914 – Fadil Abdurahmanović (Bosnia and Hercegovina).** The question “to castle or not to castle” (to create a half-battery that Black previously turned to a masked one) with dual avoidance put this helpmate into the award.

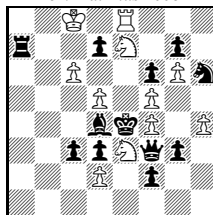
**Commended without order:**

**R13 – Živko Janevski (Macedonia).** White square vacation and Zilahi with a bonus: essential captures of the wSs by the bK to open a white line. Slightly unbalanced white play (2...Sc6# opens a line).

**R37v – Živko Janevski (Macedonia).** Maybe a bK star is more suitable for this idea (see Mat Plus Review 5, Spring 2008, page 55, No. 36, with four indirect battery mates). In this bK cross we have

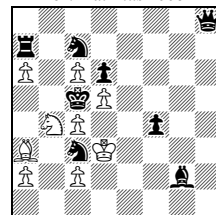
two indirect battery mates, one direct battery mate and a double mate. Unfortunately and unavoidably, both bK star and cross have a blend of motivations for B1, for W1 and for the order of the black moves.

**Živko Janevski**  
cm Mat Plus 2008



h#2 4111 11+12  
1.cxd2 d6 2.Kxe3 Sd5#  
1.Qxf4 Kd8 2.Ke5 Sc8#  
1.Bc5 cxd7 2.Kd4 Sc6#  
1.Sf7 gxf7 2.Kxf4 Sg6#

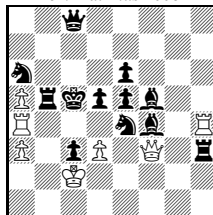
**Živko Janevski**  
after V. Lider  
cm Mat Plus 2008



h#2 5111 9+8  
1.Sa4 c3 2.Sb6 Sc2#  
1.Rb7 a7 2.Rb6 Sa6#  
1.Se6 dxe6 2.Bxc6 Sd5#  
1.Sa8 c7 2.Sb6 Sc6#  
1.Qb8 Kxc3 2.Qb6 Sd3#

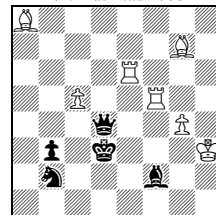
**R38 – Živko Janevski (Macedonia), after Valentin Lider.** A presentation that implements a 5th square vacation in a previous 4-solution setting (see Mat Plus Review 5, Spring 2008, page 55, No.38a). Again (unfortunate and unavoidable) different motivations for the moves.

**Ioannis Kalkavouras**  
cm Mat Plus 2008



h#2 b) - ♙d3 7+12  
a) 1.Sg3 Rd4 2.Kxd4 Qf2#  
b) 1.Bg3 Rc4+ 2.Kxc4 Qxc3#

**Nikola Predrag**  
cm Mat Plus 2008



h#2 b) ♙d3→d2 7+5  
c) ♙c5→c4  
d) ♙d3→b5  
a) 1.Qc4 Rfe5 2.Kd4 Rd5# aB  
b) 1.Sd3 Be5 2.Ke3 Bf4# bC  
c) 1.Qc3 Rc6 2.Kxe4+ Rxc3# cD  
d) 1.Qb4 Bd5 2.Kxc5 Bxb3# dA

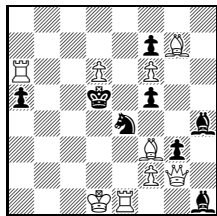
**997 – Ioannis Kalkavouras (Greece).** A white active sacrifice will create a black half-pin, but one of the black pieces has previously moved to interfere with the bRh3.

**1076 – Nikola Predrag (Croatia).** Here we have a cycle of direct battery creation involving four pieces in a Meredith presentation. Two unpleasant double checkmates and the active sacrifice c) 1.Qc3 (that differs from the other blocking B1) are drawbacks.



**Mark Erenburg**

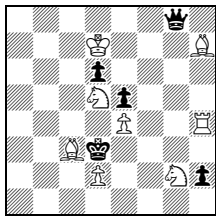
*dedicated to Harry Fougtaxis  
cm Mat Plus 2008*



h#2      b) ♖g2      9+8  
a) 1.Ke6 Be2 2.Sxd6 Bb5#  
b) 1.Ke5 Ke2 2.Sxf6 Kd3#

**Christer Jonsson**

*cm Mat Plus 2008*



h#2      2111      8+5  
1.Qxd5 Rxh2 2.Qc4 Se1#  
1.Qxg2 Bg8 2.Qe2 Sb4#

**1079 – Mark Erenburg (Israel).** Notwithstanding the disappointing twinning mechanism, which leads to a very uneven white play (wK, wB and wQ/wS neither have the same function in both solutions nor play reciprocal roles), this helpmate deserves attention: the pinning of the bS in the diagram position is followed by two other pinning in each solution and surprisingly the two solutions show analogous white effects.

**1158 – Christer Jonsson (Sweden).** The formation of the indirect batteries and the shift in the control of each of the white squares in the bK's field are interesting.



**FAIRIES 2008**

*by Paul Raican (Romania)*

I was honoured to judge this important tourney of fairy problems. Mat Plus is a relatively new publication in the composition world, but it quickly gained sympathy. There were 64 problems of a rather high level. I must thank J. Lörinc for his knowledgeable comments.

As usual, I want to explain why some works did not enter my selection.

**935 (Millour):** After 7.Bb5 Bd3, R.J.Millour himself discovered the continuation 8.c(2)xd3! c5 9.Be8 c4 10.f7 c3 11.f8Q#. René's first intention was to reduce the number of moves at 21: 7.Bb5 Be2! 8.Bd3 Bf1 9.Be2 etc., but in this case, White can move his Bishop at c4: 8.Bc4! Therefore, the author announced that he withdrew the problem from the tourney. [Editor's note: a corrected and improved version is published in René J. Millour's article "Mars Circe 30", page 66.]

**936 (Shifrin):** In my opinion, one can save the uneconomical bBhb7 putting a black Pawn at h3 and wPc5→e5, with unchanged solution.

**940 (Yelizarov & Huber):** This kind of problem has already been composed in three phases.

**944 (Harris):** The first solution can be managed as a simple h#3 (not hs#3) with inversed colours and WhiteMaximummer, see **944v**: 1.Rh8-c8=Q Ra3-h3=Q 2.Kc6xb7[+wPg8=wR] Rg8-g1=Q 3.Qc8xh3=S[+wQc6] Qg1-a7=S#. If a hs#n can be done as a h#n (even in some phases) then this is a flaw.

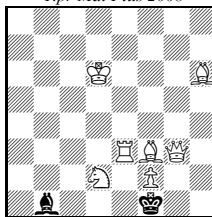
**1010 (Turner):** Unbalanced solutions.

**1104 (Harris):** All conditions are necessary, but in the first phase, Sentinelles are underused.

Now, my classification:

**Klaus Wenda**

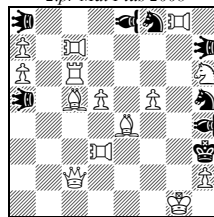
*1.pr Mat Plus 2008*



s#11      7+2  
AntiCirce type Calvet

**Jean-Marc Loustau**

*2.pr Mat Plus 2008*



≠2\*      14+8  
AntiCirce Calvet  
♘♙ = Lion  
♖♗ = Rook-Lion  
♘♗ = Bishop-Lion

**1st Prize: 1014 – Klaus Wenda (Austria).** Interesting duel K vs B with specific batteries Q/B or R/B. Astonishing mate with reborn bK.

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)+!

**2nd Prize: 1092 – Jean-Marc Loustau (France).** In three variations, Black loses control of d1, e1 and f1, thus making possible the mates with Q, K and B respectively. A reminiscence of the WCCT-8 fairy theme.

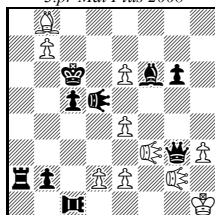
1.Bg2+? Kg3! 2.Rg6+/Bf3+? Kf4!  
**1.Rg6?** ~ 2.RLc3#, 1...Lla5xa7[Lla1] 2 Qg2# A, 1...Llh7xa7[Lla1] 2 Bg2# B, 1...Lla8xa6[Lla1] 2 Kg2# C, 1...Lld8! (2.RLc3+/Qg2+? Lld3[Lld1!]);  
**1.Bd6!** ~ 2.RLc3#, 1...Lla5xa7[Lla1] 2.Bg2# B, 1...Llh7xa7[Lla1] 2.Kg2# C, 1...Lla8xa6[Lla1] 2.Qg2# A.

**3rd Prize: 947 – Mario Parrinello (Italy).** Mixed AUW, change of functions between bRa2 and bBf6, pinned Leos. A very good work by the Italian expert.

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]#.

**Mario Parrinello**

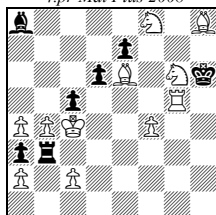
3.pr Mat Plus 2008



hs#3 Circe 10+9  
 ♙ = Pao  
 ♚ = Lco  
 b) ♖b7→c7

**Hans Peter Rehm**

4.pr Mat Plus 2008



hs#4 b) - ♙d6 11+7

**4th Prize: 1022 – Hans Peter Rehm (Germany).** Very good strategy – b & w Indian - presented with accuracy, as usual with this author.

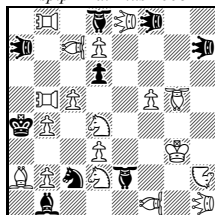
a) 1.Ba1 (Bc3?,Bb2?) Bg2 (Bh1?) 2.Re5 Rf3 3.Kd5 Kg7 4.Rh5+ Rc3#, b) 1.Rxc5 (Rd5?) Rh3 (Rg3?) 2.Be5 Bf3 3.Kb3 Kh5 4.Bg7+ Bd5#.

**Cosme Brull Mayol**

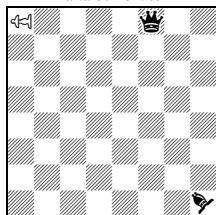
1.hm Mat Plus 2008  
 dedicated to C. Poisson  
 and J. Lörinc

**Semion Shifrin**

sp.pr Mat Plus 2008



#2\* Madrasi 18+9  
 ♚ = Parrain Circe  
 ♚ = Bishop-Lion  
 ♖ = Rook-Lion  
 ♙ = Lion  
 ♚ = Vao  
 ♚ = Nightrider



sh#6 ParrainCirce 1+2  
 b) ♚a8-b8  
 c) ♚a8-c8  
 d) ♙h1-b4  
 ♚ = royal Princess  
 ♚ = Chameleon Pawn

**Special Prize: 1174 – Semion Shifrin (Israel).** Double star, one by wVao g5 and another by wKg3, with intensive use of ParrainCirce. The key is good because it releases the bLion h7. Not less than five variations enrich this fine problem. Using two fairy conditions is justified by the difficulty of the achieved theme.

\*1...Llx2 2.VAh6(+Bb3)#, 1...Llxd4 2.VAf4(+Sc3)#, 1...Llxd7 2.VAf6(+c8=N)#, 1...VAXb5 2.VAh4(+RLc4)#; 1.Nf6! ~ 2.RLb3# (2.RLe5+? L!e4!, 2.Lld1+? Llxd3!), 1...Llx2 2.Kh4(+Bb3)# (2.RLb3+? Ll8!), 1...Llxd4 2.Kf2(+Sc3)# (2.RLb3+? Llh8!), 1...Llxd7 2.Kf4(+c8=N)#,

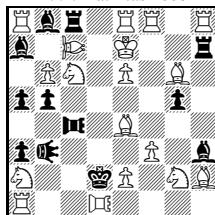
1...VAXb5 2.Kh2(+RLc4)#. (1...Llxc5 2.Ne4(+Pb3)# (2.RLb3+? L!c8!), 1...L!e4 2.Lld1# (2.RLb3+? L!e1!), 1...VAF3 2.Llhc6# (2. L!ec6+? L!c8!), 1...Llxc7+ 2.RLe5 (+BLf7)#, 1...L!xf5 2.RLxf5#).

**1st Honourable Mention: 1185 – Cosme Brull Mayol (Spain).** Four echo mates with very good use of conditions. A top Tanagra.

a) 1.rPRb7 2.Qxa8 3.rPRe4[+wcPd5] 4.Qxd5 5.rPRh7[+wcPg8=wcR]6.Qf5 cRg7=cQ#;  
 b) 1.rPRg3 2.Qxb8 3.rPRf2[+wcPa7]4.Qb4 5.rPRxa7 6.Qc5 [+wcPb8=wcR] cRb7=cQ#;  
 c) 1.rPRf2 2.Qxe8 3.rPRg1[+wcPf7] 4.Qxf7 5.rPRh2 [+wcPg8=wcR] 6.Qf4 cRg2=cQ#;  
 d) 1.Qxa8 2.rPRd2[+wcPc6] 3.Qxc6 4.rPRc4[+wcPb8=wcR] 5.rPRa2 6.Qc4 cRb2=cQ#.

**Ilja Ketris**

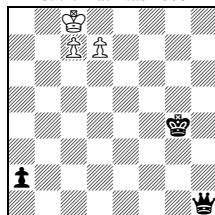
2.hm Mat Plus 2008



#2\*\*\* AntiCirce Cheylan  
 ♚ = Lion  
 ♖ = Rook-Lion  
 ♙ = Bishop-Lion

**Anatoly Styepochkin**

3.hm Mat Plus 2008



s#7\* Maximummer  
 b) ♚g4→h3

**2nd Honourable Mention: 1093 – Ilja Ketris (Latvia).** Vladimirov theme. It's a pity that White has a supplementary try: 1.Kd8?

1.Kd7? ~ 2.Kxc8(wKe1)#(A), 1...Llxe6(bL!e1)!(a);  
 1.Sd4? ~ 2.Sxb5(wSb1)#(B), 1...Llxb6(bL!b1)!(b);  
 1.Bd6? ~ 2.Bxa3 (wBc1)#(C), 1...RLxc7(bRLc1)!(c);  
 1.RLd8! ~ 2.Rd1#, 1...Llxe6(wL!e1)(a) 2.Kd7#(A), 1...Llxb6(bL!b1)(b) 2.Sd4# (B), 1...RLxc7(bRLc1)(c) 2.Bd6#(C).

**3rd Honourable Mention: 1011 – Anatoly Styepochkin (Russia).** A classical problem, with Fata Morgana and roundtrips of the promoting Pawns in both solutions. For comparison, see 1011a.

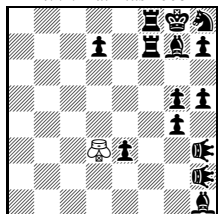
a) 1...Qa8#, 1.d8=R Qa8+ 2.Kd7 Qh1 3.Rb8 Qa8 4.Kc8 Qh1 5.Rb4+ Qe4 6.Rd4 K~ 7.Rd7 Qa8#;  
 b) 1...Qa8#, 1.d8=Q Qa8+ 2.Kd7 Qh1 3.Qh4+ Kg2 4.Kc8 Qa1 5.Qd4 Qh1 6.Qg4+ Kf1 7.Qd7 Qa8#.

**4th Honourable Mention: 1019 – Karol Mlynka (Slovakia).** Three times double check and mate. An elaborate work.

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#.

**Karol Mlynka**

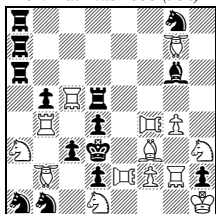
4.hm Mat Plus 2008



h#3 311111 1+14  
♙ = Pressburger King  
♚ = Double Grasshopper

**Miodrag Mladenović**

cm Mat Plus 2008 (934)



#3 ♖ = Pao 14+14  
♖ = Rookhopper  
♗ = Bishophopper

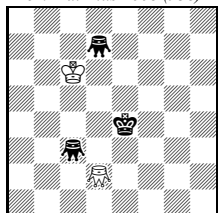
**Commendations (without rank):**

**934 – Miodrag Mladenović (Serbia).** With RHa8 at c8, one can save bPb5 & bSa1. Lacy cycle. All three horizontal lines of b RHs have to be closed to prevent pinning of wSh3. If however two lines remain open, then the white Pawn f4 must align with b Rook, so that there is double threat: 3.Sf4# and 3.PAxR#. A pity that it is dual mate after 1...RHf6.

- 1.PAe8? ~ 2.Be2+ Ke4 3.f3#, 1...Rd8(x) 2.PAfh8(A) ~ 3.Sf4, PAxd8#, 1...Rd7(y) 2.PAf6(B) ~ 3.Sf4#, 1...Rd6(z) 2.PAf7(C) ~Rf6 3.Sf4/Rxd4#, 1...RHf8!;
- 1.PAe7? ~ 2.Be2+ Ke4 3.f3#, 1...Rd8(x) 2.PAf6(B) ~ 3.Sf4#, 1...Rd7(y) 2.PAf7(C) ~ 3.Sf4,PAxd7#, 1...Rd6(z) 2.PAf8(A) ~Rf6 3.Sf4/Rxd4#, 1...RHf7!;
- 1.PAe6! ~ 2.Be2+ Ke4 3.f3#, 1...Rd8(x) 2.PAf7(C) ~ 3.Sf4#, 1...Rd7(y) 2.PAf8(A) ~Rf7 3.Sf4/Rxd4, PAd6#, 1...Rd6(z) 2.PAf6(B) ~ 3.Sf4,PAxd6#, 1...RHf6 2.Be2+ Ke4 3.RHe5,BHe5#.

**Guy Sobrecases**

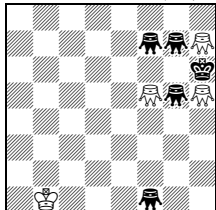
Dedicated to Eric Victor Crisan cm Mat Plus 2008 (938)



h#3 ParrainCirce 2+3  
Lortap  
♙ = Grasshopper  
a) 211111  
b) ♗c3→a3, d) ♗c3→c3.  
c) ♗c3→c6, f) ♗c3→f6  
g) ♗d7→f1, h) ♗d2→g3

**Karol Mlynka**

cm Mat Plus 2008 (939)



h#3 Parrain Circe 4+5  
Andernach Chess  
♙ = Grasshopper  
a) ♗g5→e5  
c) ♗g5→c8  
d) ♗f1→h1

**938 – Guy Sobrecases (France).** A very new condition – Lortap or AntiPatrolChess – which was the subject of a Christmas theme tourney. This problem is a didactic example of the condition.

- a) 1.Kd4 Kxd7 2.Kc5(Gc8) Gb4 3.Gc4 Kc6#, 1.Ke5 Kb5 2.Kd6 Gxd7 3.Kc6(Gc7)+ Kc5#; b) 1.Kd3 Kb5 2.Gxd2

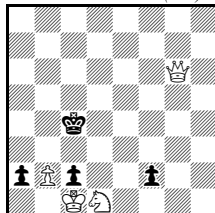
- Kc5(Ge2) 3.Gd6 Kd4#; d) 1.Kd4 Kxd7 2.Ke5(Ge8) Gf4 3.Ge4 Ke6#; e) 1.Gb5 Kxb5 2.Kd5(Ga6) Gd6 3.Kxd6 Kc6(Ge7)#; f) 1.Ke5 Kc7 2.Gd4 Gd5 3.Kxd5 Kd6(Ge4)#; g) 1.Kd3 Gd4 2.Kxd4 Kb6(Gc4) 3.Kxc4 Kc5(Gd3)#; h) 1.Kf3 Kd5 2.Gxg3 Kd4(Gg2) 3.Gd3 Ke3#.

**939 – Karol Mlynka (Slovakia).** Interesting combination of two conditions, ParrainCirce and AndernachChess, which enables a multiplication of white Grasshoppers. Four different mates moving the wKing.

- 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]#.

**Imre Kirchner**

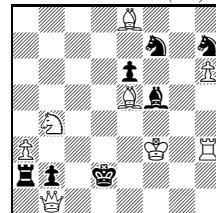
József Pásztor cm Mat Plus 2008 (945)



hs#3 211... 4+4

**Miroslav Babić**

Žarko Pešikan + cm Mat Plus 2008 (949)



sh=25 8+7

**945 – Imre Kirchner and József Pásztor (Hungary).** A known theme achieved economically: zugzwang in hs#. It was the theme of Tzuica 2007 TT.

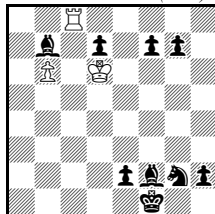
- 1.Qg4+ Kd3 2.Se3 a1=S 3.Sf1 Sb3#, 1.Sxf2 a1=B 2.b3+ Kc3 3.Qb6 Bb2#.

**949 – Milomir Babić and Žarko Pešikan (Serbia).** Black makes a cage for his bS on h8 and his other two pieces are pinned. A pleasant solution.

- 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#.

**Lubos Kekely**

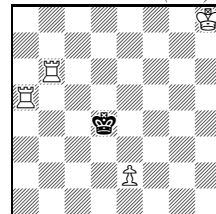
Milan Ondrus cm Mat Plus 2008 (1015)



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

**Jacques Rotenberg**

Guy Sobrecases cm Mat Plus 2008 (1096)



h#2.5 21111 4+1  
GhostChess  
b) ♗e2→f2, c) ♗e2→b3  
d) ♗e2→c2, e) 90° clockwise

**1015 – Lubos Kekely and Milan Ondrus (Slovakia).** Why not 1.h1=S Rh8 2.Kg1 Rxb1(Sg8)#?? Because 3.Kxh1(Rh1,Ke8!). This is an interesting problem showing a rather new fairy condition created by Slovak composers. The future shall tell whether it will recruit new adepts.

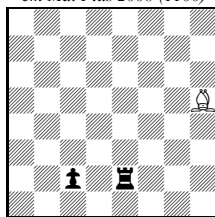
- a) 1.Ba8 b7 2.h1R bxa8Q[Bc8, Rh1, Ra8, Qd1]#;
- b) 1.Bc8 b7 2.h1Q bxc8R[Bc8, Rh1, Qd8, Ra1]#.

**1096 – Jacques Rotenberg (Israel) and Guy Sobrecases (France).** A forgotten genre invented by T.R.Dawson and resuscitated by Quartz some years ago.

- a) 1...e3+ 2.Ke4 Re5+ 3.Kxe5(»Re5) Re6#, 1...Rb4+ 2.Ke3 Re4+ 3.Kxe4(»Re4) Re5#;
- b) 1...Rf6 2.Ke4 Rf4+ 3.Kxf4(»Rf4) Rf5#, 1...Rf5 2.Ke4 f3+ 3.Kxf5 (»Rf5) Rf6#;
- c) 1...Ra7 2.Kc5 b4+ 3.Kxb6(»Rb6) Rb7#, 1...Raa6 2.Kc5 Rb5+ 3.Kxb5(»Rb5) Rb6#;
- d) 1...c3+ 2.Kc4 Rc5+ 3.Kxc5(»Rc5) Rc6#, 1...Rb4+ 2.Kc3 Rc4+ 3.Kxc4(»Rc4) Rc5#;
- e) 1...Rb7 2.Kc6 b5+ 3.Kxb7(»Rb7) Rb8# & 1...Rb8 2.Kc6 Rb6+ 3.Kxb6(»Rb6) Rb7#.

**Michael Grushko**

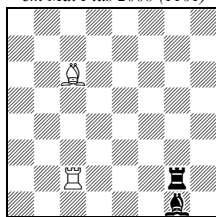
cm Mat Plus 2008 (1100)



h#6 211... 1+2  
ParrainCirce  
Einstein  
Republican Chess

**Geoff Foster**

cm Mat Plus 2008 (1101)



hs#2.5 21111 2+2  
Republican Chess type II

**1100 – Michael Grushko (Israel).** Einstein + ParrainCirce + RepublicanChess, Michael's specialty.

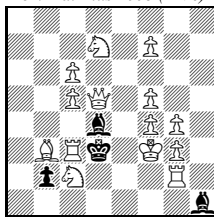
- 1.Re1=B Be2=S 2.c1 Sxc1=B 3.Bf2=S[+bPd2] Bxd2=R 4.Sh3=P[+bPf3] Rd4=B 5.f2 Bxf2=R 6.h2 [+bPf1] Rxf1=Q[+bKh1]#;
- 1.Re5=B Bd1=S 2.Bb2=S Sxb2=B 3.c1[+bSb1] Bxc1=R 4.Sa3=P [+bPb3] Rc5=B 5.b2 Bxa3=R 6.b1[+bPa2] Rc3=B[+bKa1]#.

**1101 – Geoff Foster (Australia).** The appearance of both Kings in RepublicanChess was first shown by S. Emmerson in Variant Chess. Then the genre was developed by Romanians V. Crisan and E. Huber.

- Try: 1...Ba7? 2.Rc5 Ra2 3.Rb5[+bKa8]# Kb8 [+wKb6]#??  
Black has no legal last move.  
1...Rd2 2.Bf3 Rd1 3.Re2[+bKh1]+ Kh2[+wKf2]#;  
1...Bf2 2.Rc5 Rg1 3.Rh5 [+bKh1]+ Kh2[+wKh4]#.

**Michel Caillaud**

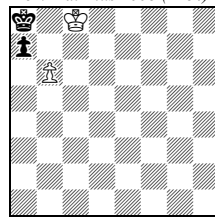
cm Mat Plus 2008 (1176)



s#2 AntiCirce 14+4

**Arno Tüngler**

cm Mat Plus 2008 (1184)



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

**1176 – Michel Caillaud (France).** Black AUW in a light construction.

- 1.Sb8!, 1...b1=Q 2.Qc4+ Qd1#, 1...b1=R 2.Bc4+ Rf1#, 1...b1=B 2.Se1 Ke2#, 1...b1=S 2.Sa3 Sd2#.

**1184 – Arno Tüngler (Germany).** Unexpected promotion to S in one phase.

- a) 1...a6 2.Kc7 Kb8+ 3.Kc6 a5 4.Kb5 Kb7 5.Kxa5 Kxb6==;
- b) 1.bxa7 Kxa7 2.Kd7 Kb8 3.Ke6 Kc7 4.Kf7 Kd6 5.Kg6 Ke7 6.Kh7 Kd8 7.Kg8 Ke8 8.Kh8 Kf8==;
- c) 1...a5 2.Kc7 Ka7 3.Kd8[+wBc7] Kxb6[+sBa7] 4.c8=S+ Kc5[+sBb6] 5.Sxb6 Kd4[+sBc5] 6.Sc4[+wBb6] axb6 7.Sxb6[+wBc4] Ke5[+sBd4] 8.Sd5[+wBb6] Kd6[+sBe5] 9.Sf4[+wBd5] e4 10.Sd3[+wBf4] exd3==.

APPENDIX

**1011a. Peter Kniest**

Paul Moutecidis

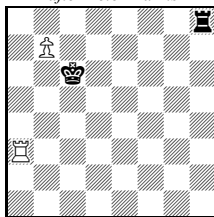
Albert Kniest

Diagramme und Figuren

1969

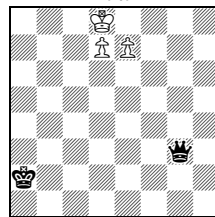
**944v. Paul Raican**

after Peter Harris



h#3 2+2

- WhiteMaximummer, Gridchess,
- Patrouille, Chameleonchess,
- Supercirce
- 1.Rh8-c8=Q Ra3-h3=Q
- 2.Kc6xb7 [+wPg8=wR] Rg8-g1=Q



s#5 max 3+2

- a) 1... Qb8#; 1.Ke8! Qb8+
- 2.d8=Q Qh2 3.Qd5+ Kb1
- 4.Qd6 Qa2 5.Qd7 Qg8#
- b) 1... Qb8#; 1.Ke8! Qb8+
- 2.d8=R Qg3 3.Rd6 Qa3
- 4.Rf6 Qh3 5.Rf7 Qc8#



**RETRO & MATH 2008***by Gerd Wilts (Germany)*

In 2008, 24 retros have been published in Mat Plus. As 8 of these problems have been cooked and as one problem was completely anticipated, only 15 problems remained to be judged. I was quite pleased with the overall level of the remaining problems although quite some problems were only slight improvements of already existing problems. It is not easy (but, as I think, not impossible) to compare retro problems of such different kinds as classical orthodox retros, proof games, Procas, constructional problems etc., but in a rather small tourney like this one it would not do justice to the problems (and to their composers) to judge them in different sections. Judging the problems in different sections would either lead to an inflation of prizes, or it would be necessary to refrain from attributing prizes and honorary mentions in certain sections. The resulting gaps would be even less desirable, and a first prize in a combined retro section is more valuable than a first prize in a sub-section.

The first prize is an outstanding classical retro which will certainly be reprinted many times! But first some words about problems which failed the inclusion in the award: 950 Forcing Black to retract the promotion PXS=S is interesting, but the problem doesn't show any additional feature and the retro play is rather dull. 1107 A nice and short Schnoebelen promotion to Queen with intensive use of the Circe condition, but the theme (not feasible in orthodox chess) has already been shown earlier with other fairy conditions, for example by Caillaud, Pichouron, Huber (R203 Problemes 45, 06/2005, P1067933). 1108 The capture of a Pronkin Knight has already been shown earlier (G. Wilts, Messigny 06/2003, P1007490). 1109 A nice and short proof game but all elements are too well-known. 1111 Interesting as a task but with only limited artistic value. 1192 There exist a number of earlier presentations (but with short castling and subsequent artificial long castling) and this new presentation doesn't show enough new features.

During judgment I discovered the following cooks in addition to the already published cooks:

**952:** 1.g4 h5 2.h4 hxg4 3.h5 [+WPg5] a5 4.h6 a4 5.h7 a3 6.f4 axb2 7.d4 [+WPb4] f5 8.gxf6 e.p.c5 [+BPF3] 9.fxg7 d5 [+BPG5] 10.Sd2 gxf4 11.e4 [+WPF6] cxd4 12.c4 [+WPD6]

dxcc3 e.p.13.Th4 [+WPC7] g3 14.exd5 c2 [+BPD4] 15.dxe7 Ta3 [+BPe2] 16.d6 Ta8 17.Th1 d3 18.f2+ .

**953:** 1.a4 c5 2.d4 d5 3.f4 cxd4 4.c4 [-WPD6] dxc3 e.p.5.b4 [+WPC6] b5 6.axb5 a5 [+BPP3] 7.bxa6 e.p.f5 [+BPA3] 8.e4 d4 9.exf5 e5 [+BPF3] 10.fxe6 e.p.d3 [+BPe4] 11.h4 g5 12.g4 c2 13.hxg5 h5 [+BPG3] 14.gxh6 e.p.Da5 [+BPe2] 15.Kd2 Dc7 16.Kc3 Sf6 17.Sd2 Sxg4 18.b5 [+WPG5] Sd7 19.b6 Sxb6 20.f5 [+WPP7] Se3 21.Kb4 Sxf5 22.Sh3 [+WPG7] Le7 23.Sg1 Lxg5 24.Kb5 [+WPG6] Sh4.

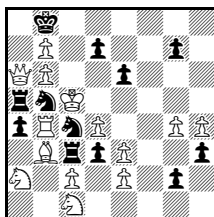
**1026:** R: 1.Sd7xBb6+ g5xBf4[+wBf2] 2.b2-b4 Lc8xBb7 [+wBb2] 3.c2-c3 Sd5-b6 4.Sb6xLd7[+sLc8]+ Sc3-d5 5.e2-e3 Se4xBc3[+wBc2] 6.c2-c3 Sc3xBa4[+wBe2] 7.f3-f4 Sd5xBc3[+wBc2] 8.c2-c3 Se7-d5 9.f2-f3 Sg8-e7 10.d3xSe4 [+sSg8] Sc3-e4 11.d2-d3 Sd5xBc3[+wBc2] 12.c2-c3 Sf4xBd5[+wBd2] 13.d4-d5+ Sd5xBf4[+wBf2] 14.d3-d4 Sc3-d5 15.d2-d3 Sd5xBc3[+wBc2] 16.f2-f4 Sf4xBd5 [+wBd2] 17.d4-d5+ Sd5xBf4[+wBf2] 18.d3-d4 Se7-d5 19.d2-d3 Lc8xBd7[+wBd2] 20.f3-f4 Sg8-e7 21.g2xLf3 [+sLc8] Lg4-f3 22.c2-c3 Lf3xBg4[+wBg2] 23.h3xSg4[+sSg8] Se3-g4+ 24.g2xBh3[+sBh7] Th7-h6 25.Kf4-e5 h6xBg5 [+wBg2]+.

**1028:** R: 1.Kf7xLf8+ Lg7-f8+ 2.a4-a3 b7-b8=L 3.a5-a4 b6-b7 4.a6-a5 a5xBb6 5.Sc4-b6 e4-e5 6.Se5-c4 a4-a5 7.Sg6-e5 a3-a4 8.Kf8-f7 Ld4-g7+ 9.De5-h8.

**1030:** R: 1.Kc1-b1 La1-b2+ 2.Lb3-d1 Th2/h3-h1+ 3.Kd2-c1 c4-c3+ 4.Kc3-d2 a2-a1=L+ 5.Kd3-c3 c5-c4+ 6.Kd4-d3 c6-c5+ 7.Kc4-d4 Lh7-g8+ 8.Kb5-c4 c7-c6+ 9.Dd6xBc7[-wDd6], then 1.Df6#, 7...Sd5-e7+ 8.Kb5-c4 c7-c6+ 9.Td7xBc7 [-wTd7], then 1.Sg6#.

**1st Prize: 1188 – Dmitrij Baibikov (Israel).** An amazing achievement: subsequent retro screens by 4 uncaptured pieces! To release the position, a black Bishop must return to f8 and must therefore be shielded from white King c4. This shielding can only be done with a white Bishop on d6, but this Bishop must then itself be shielded from black King b8, which is only possible with a black Queen on c7. But this black Queen must then again be shielded from white King c5 with a black Bishop on c6! The retro play therefore consists of a series of three subsequent shieldings, all of them formed by uncaptured pieces. The order of uncaptures is opposite to the order of moves on thematic squares c6, c7, d6, e7, and the pieces go away from these squares before Kd5-c5 in order of uncaptures.

A top-level problem with a quite appropriate dedication! It is pleasing that the solver is led to the construction of shields by strict logical reasoning, opposed to trial and error.



14+12

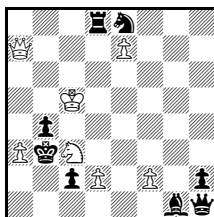
**Dmitrij Baibikov**

*Dedicated to  
Thomas Volet  
1.pr Mat Plus 2008*

Release the position

Retro: 1...g3-g2 2. f2xBc3 f4xBg3 3.Bh2-g3 and further 3...f5-f4 4.Bg1-h2+ Bf4-e3 (retroscreen) 5.Bh2-g1 Bc7-f4 6.Bf4-h2 Be5-c7 7.g3xQh4 Qd8-h4 8.Be3-f4 h4-h3 9.h3xBg4 Bf3-g4 10.Bf4-e3 Bc6-f3 (retroscreen) 11.Bg5-f4 Qc7-d8 (retroscreen) 12.Bf4-g5 Bf6-e5 13.Bd6-f4 (retroscreen) Be7-f6 14.h2-h3! (tempo) Bf8-e7 15.Be5-d6 e7-e6+ 16.Bf6-e5 Qd8-c7 17.Bg5-f6 Bf3-c6 18. Kd5-c5 ...

**2nd Prize: 1187 – Klaus Wenda (Austria).** Very enjoyable Proca retractor with a cleverly constructed foreplan including a black and a white en passant capture and a nice move selection in the last move. The 3 move foreplan is very convincing and shows a white and black en passant capture chain: the black en passant capture is done by the same Pawn which is uncaptured with the white en passant capture. The main plan is easier to see and consists of a 7 moves long King's Treppenwanderung.



-11 &amp; s≠1 7+8

**Klaus Wenda***2.pr Mat Plus 2008*

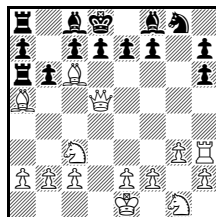
Defensive Retractor  
type Proca  
Anticirc

Try: R 1.Pg3xPf4 [Pf2]? Rd4-d8+ 2.Kd5-c5 Re4-d4++ 3.Kd4-d5 Re3-e4++ 4.Ke4-d4 Rf3-e3++ 5.Ke3-e4 Rf2-f3++ 6.Kf3-e3 Rg2-f2++ 7.Ke2-f3 Bf2-g1+ 8.Ke1-e2 Bg1-f2++ 9.Qb7-a7 & 1.axb4 [Pb2]+ Bb6?#, but 1...Kc4!

Solution: R 1.Pe5xPd6 e. p. [Pd2] Pd7-d5 2.Pg3xPf4 [Pf2] Pc4xPd3 e. p. [Pd7]+ 3.d2-d4 Rd4-d8+ and now square c4 is blocked! 4.Kd5-c5 Re4-d4++ 5.Kd4-d5 Re3-e4++ 6.Ke4-d4 Rf3-e3++ 7.Ke3-e4 Rf2-f3++ 8.Kf3-e3 Rg2-f2++ 9.Ke2-f3 Bf2-g1+ 10.Ke1-e2 Bg1-f2++ 11.Qb7-a7 & 1.axb4 [Pb2]+ Bb6#.

**1st Honourable mention: 1110 – Jorge Lois and Roberto Osorio (Argentina).** This nice proof game shows a combination of two different

themes: an exchange of places by queen side bR and bB which is subsequently undone, and a double Bristol on the long diagonal a8/h1 (black Bishop h1 retreats to a8 to make way for promoted white Queen b8, and promoted white Queen b8 retreats to h1 to make way for white Bishop f1). Both themes are loosely coupled: the Bristol move Bh1-a8 is at the same time a part of the exchange of places. The diagram position is light and the play economic.

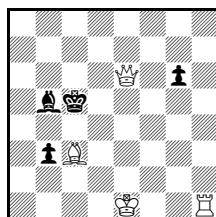


PG 18.5 14+14

**Jorge Lois****Roberto Osorio***1.hm Mat Plus 2008*

1.d4 Sf6 2.Qd2 Rg8 3.Qh6 gxh6 4.Bd2 Rg6 5.Ba5 Sg8 6.Sc3 Ra6 7.Rd1 b6 8.Rd3 Bb7 9.Rh3 Qc8 10.g3 Bxh1 11.d5 Sc6 12.dxc6 Qb7 13.cxb7 Rc8 14.b8=Q Ba8 15.Qb7 Kd8 16.Qh1 Bb7 17.Bg2 Ra8 18.Bc6 Bc8 19.Qd5.

**2nd Honourable mention: 951 – Kevin Begley (USA),** dedicated to Michel Caillaud. This clever composition shows a new kind of a posteriori validation and therefore deserves a high distinction for its originality (although the retro analysis is of course rather easy): in previous AP problems special moves like en passant captures were justified by subsequently played moves, but here a single move justifies itself! This trick is achieved with a virtual move: to verify whether castling is allowed, the King must first play a virtual test move to its neighbouring square to check whether the King would be in check on this square. So here White proves by castling that white King would not have been in check on f1 which is only possible if a white Pawn had been captured en passant on b3 on Black's last move.



≠1 AP 4+4

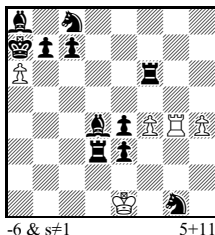
**Kevin Begley**

*Dedicated to  
Michel Caillaud  
2.hm Mat Plus 2008*

Circe Parrain

1.0-0 [+wPd4]#!

**3rd Honourable mention: 1190 – Günther Weeth (Germany).** Uncapture of Q, R, B, S and P in an economic setting: nearly all White moves are thematic. Without the earlier realisation by Klaus Wenda (Problem Paradise, 2004, No. R107, Anticirce Proca in 10), the problem would have deserved a higher distinction.

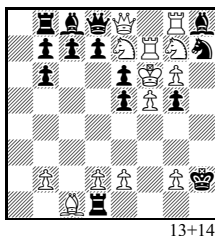


**Günther Weeth**  
3.hm Mat Plus 2008

Defensive retractor  
type Proca  
Anticirce

1.Kf2xSg2 [Ke1] Rf7-f6+ 2.Ke1-f2 Kb8-a7+ 3.Ke1xBf2 [Ke1] Rf8-f7+ 4.Ke1xRf1 [Ke1] Bh8-d4+ 5.Ke1xPd2 [Ke1] Rd8-d3+ 6.Ke1xQd1 [Ke1] & v: 1.a7+ Kxa7 [Ke8]#.

**Commendation: 1027 – Andrey Frolikin (Ukraine).** Combination of Pronkin and Antipronkin pieces: black Rook d1 is the original rook from a8 which temporarily occupied the promotion square (h1) of promoted rook b8; black Rook b8 is a promoted rook which temporarily occupied square a8 of original rook d1. I would slightly prefer the setting with black Rooks on the thematical squares a8 and h1.



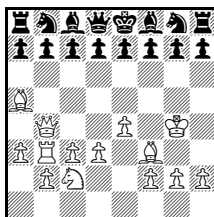
**Andrey Frolikin**  
cm Mat Plus 2008

Last 7 single moves?  
Origins of Rb8 and Rd1?

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.

**Commendation: 1031 – Satoshi Hashimoto (Japan).** Rundlauf of black Sb8 with intermediate pendulum manoeuver of black Rook a8 with a complete black homebase position. The black rook performs 6 pendulum moves which is an improvement by 2 moves compared to the first realisation by Osorio/Lois, Strategems 10/2007 (P1080588).

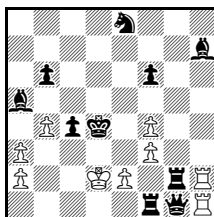
1.e4 Sc6 2.Ke2 Rb8 3.Kf3 Sd4+ 4.Kg4 Sf3 5.Be2 Sxg1 6.Bf3 Se2 7.Re1 Sd4 8.Re3 Sb3 9.Qe1 Sxa1 10.Rb3 Ra8 11.d3 Rb8 12.Bd2 Ra8 13.Ba5 Rb8 14.Qb4 Ra8 15.c3 Sc2 16.Sa3 Sd4 17.Sc2 Sc6 18.a3 Sb8.



**Satoshi Hashimoto**  
cm Mat Plus 2008

PG 18.0 14+16

**Commendation: 1032 – Klaus Wenda (Austria).** The Auswahlsschlüssel in the second move is quite interesting but the problem does otherwise not offer much more and the setting is rather heavy.



**Klaus Wenda**  
Dedicated to  
Wolfgang Dittmann  
on his 75th birthday  
cm Mat Plus 2008

Proca retractor  
Anticirce

-5 & s≠1 9+10

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]#.

**Commendation mention: 1033 – René J. Millour (France).** Contrary to first belief this is not a mathematical problem but a constructional problem in which the solver is asked to construct a proof game satisfying the given conditions. The two fairy conditions are well combined and lead to surprisingly unique answers. I enjoyed this very refreshing and unusual problem very much and a higher distinction would have been possible with fewer additional restricting conditions.

Monochrome; Marscirce; 8+6 pieces are present, 9 of them have never moved and 6 are on a same file.  
1) How many legal corresponding positions?  
2) On how many squares can we have had 4 captures?  
3) On how many squares can [Ra8] have been captured?

- 1) exactly one position;
- 2) exactly one 4-capture square (a3);
- 3) exactly 1 capture square for Ra8 (c4).

Proof-game example: 1.d4 e5 2.h4 Qxh4 3.e4 Qe7 4.Rxh7 Qa3 5.Rh3 Rh6 6.Bxh6 g5 7.B(c1)xc5 d5 8.g4 Bxg4 9.axb3 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.



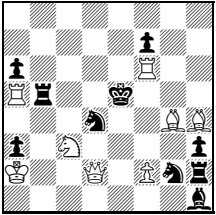
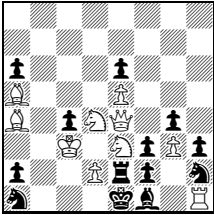
## AWARDS IN INFORMAL TOURNEY OF MAT PLUS

### TWO MOVERS 2008

*by Milan Velimirović (Serbia)*

A total of 42 original twomovers took part in the tourney: 31 published in the “Originals” column and 11 in various articles in Mat Plus Review. The overall quality was very high and although I used more severe criteria than usual the list of rewards is fairly long. Unfortunately, a few fine problems that would probably be rewarded in some other tourneys didn’t make the cut in this one. Three problems based on already seen schemes still deserve to be mentioned, and I decided to reward them with special commendations.

My decision is as follows:

<p><b>Marjan Kovačević</b> <i>1.pr Mat Plus 2008</i></p>  <p>≠2*                      8+10</p>	<p><b>Christopher Reeves</b> <i>2.pr Mat Plus 2008</i></p>  <p>≠2*                      10+13</p>
<p>b) after the key of (a) + ♖d3 c) after the key of (b) ♙a5 d) after the key of (c) + ♖c4 e) after the key of (d) ♙a5</p>	

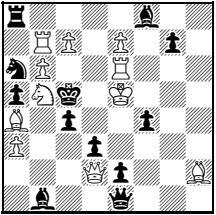
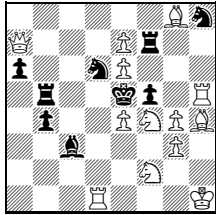
#### 1st Prize: 1035 – Marjan Kovačević (Serbia).

A brilliant and highly original Ideal Ruchlis built on two by no means trivial pairs of variations by black knights. Seven out of eight thematic variations in two phases contain dual avoidance and only 1...Se6 in the set play doesn’t, but nevertheless ends beautifully with a white interference mate. The construction is flawless, only the capture key keeps it just a fraction short of perfection. However, there was no other way to guard d5 and still allow a mate from a more distant square along the 5th rank than to use a pair of rooks.

\*1... Se3,Sxh4,Sc6,Se6 2.f4,Qf4,Qd6,Rf5#  
1.Rfxa6! ~ 2.Bf6#  
1... Se3,Sxh4,Sc6,Se6 2.Bg3,f4,Rxb5,Qd6#

**2nd Prize: 1347 – Christopher Reeves (Great Britain).** Another brilliant twomover which some may find unconventional, but conventions serve only as guidelines and should never stand in the way of creativity. Everything starts with a classic mutata position (which, alone, is a worthy twomover in itself) but doesn’t end there. Each twinning consists of two changes, one of which is always the key move from the preceding position. After the fourth repetition of this method the original mutata is restored and everything can start all over again. The play changes in each phase and eventually gives an admirable Zagoruiko 2+2+2+1 pattern. It took a spark of inspiration to conceive and great skill to realise such a magnificent program!

- a) Set: 1... Rxe3+, Rxd2 2.Qxe3, Sg2#, 1... S~ 2.Sdc2#  
1.Kxc4! Rxe3+, Rxd2+ 2.d3, Sxf1#
- b) 1.Qxd3! Rxe3+, Rxd2+ 2.dxe3, Bxd2#
- c) 1.Kc3! Rxe3, Rxd2 2.Qxe3, Qxd2#
- d) 1.Qe4! Rxe3+, Rxd2 2.Qxe3, Sg2#
- e) 1.Kxc4! etc.

<p><b>Dragan Stojnić</b> <i>3.pr Mat Plus 2008</i></p>  <p>≠2✓✓                      11+12</p>	<p><b>Paz Einat</b> <i>4.pr Mat Plus 2008 (v)</i></p>  <p>≠2✓✓                      13+9</p>
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**3rd Prize: 880 – Dragan Stojnić (Serbia).** Just when we were about to think that nothing new remained to be done in the Vladimirov theme, along came this extraordinary work to prove that it was too early for grief. In addition to two native anti-reversal tries with black interceptions on the key-move line, which eventually complete the Vladimirov pattern, there is a third one with white self-interference. Threats from the first two tries come together as a double threat in the last one, turning a

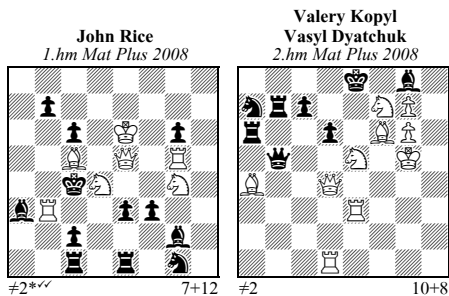


possible drawback into a virtue. Construction is heavy but without visible flaws for such a complex thematic complex. A technical Bh2 must be excused.

- 1.Sa7? ~ 2.Rc6#, 1... Qh1 2.Qxa5#, 1... Sb4!
- 1.Sd6? ~ 2.Se4#, 1... Qh1 2.Qxa5#, 1... c3!
- 1.Sc3? ~ 2.Se4/Rc6#, 1... Qh1!
- 1.Qxa5! ~ 2.Sc3#, 1... Sb4,c3 2.Sa7,Sd6#, (1... Qb4/Qxa5,Sb8,Sxc7 2.Bg1,exf8Q,Rxc7#) (1.Sd4? ~ 2.Rc6#, 1... Sb4!)

**4th Prize: 1041 – Paz Einat (Israel).** The 8th WCCT theme wrapped in 3x2 Zagoruiko form. In the original setting the key was 1.Qb6, leaving the wRh5 idle after that. Although it is only a convention that an idle piece in the post key play is a major flaw, one should obey it whenever possible. Therefore the author's decision to change the order of phases was justified. Thus the thematic conclusion here doesn't happen after the key but rather in a try where threats from two other phases reappear as mates after a black random and corrective move. As far as I know this extremely difficult combination has been successfully realized earlier only in the WCCT winner (diagram A1) and although a colleague of mine tried to convince me that it is a partial anticipation, the more I compared the two problems the more I was assured of the originality of 1041.

- 1.Qe3? ~ 2.S2d3#, 1... Sd~,Sxe4 2.exf5,Qxe4#, 1... Sc4!
- 1.Qb6? ~ 2.Qxd6#, 1... Sd~,Sxe4 2.S4d3,S2d3#, 1... Bd2!
- 1.gxf5! ~ 2.S4d3#, 1... Sd~,Sxe4 2.f6,Sg4#, (1... Rb6,Rc5,Rd5,Sxf5 2.Rd5,Qxc5,Rxd5,Qc7#)



**1st Honourable mention: 1037 – John Rice (Great Britain).** The main role in the script for a correction play is best performed by a knight, and occasionally by a rook or bishop. If the composer opts for one of the remaining three pieces he is in trouble from the beginning: a king is too vulnerable, a pawn too weak and a

queen, which is the main actor here, too strong. Although the formula of a new threat introduced with each try and possible repetition of previous threats (which, by the way, in my opinion doesn't necessarily imply threat correction) is satisfied here, already from the beginning the logic stands on "shaky legs". The first try (1.Qd6?) which was meant to be a primary attack already contains a corrective effect in retaining a guard of c5 and logically it is preceded by a fictive "try" 1.Q-?? ~ 2.no-threat. Nevertheless, this could be a stepping-stone on the way towards a perfect tertiary threat correction with the white queen. What is more important, regardless of how thematically pure or impure it is, 1037 is a well constructed composition with admirable multiphase contents which culminates in two changed and one transferred mate after the self-pinning key.

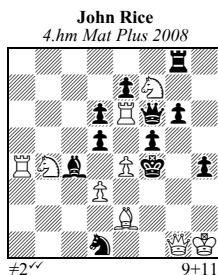
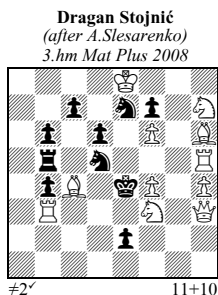
- \*1... Bxc5,Se2 2.Qxc5,Sxe3#
- 1.Qd6? ~ 2.Se5#, 1... Bh3!
- 1.Qe4? ~ 2.Qd3#, 1... Rcd1,Red1 2.Qxc2,Sxe3#, 1... Bf1!
- 1.Qxe3! ~ 2.Rc3#, 1... Bxc5,Se2 2.Se5,Qd3#, (1... Bb2,Rxe3+ 2.Rb4,Sxe3#).

**2nd Honourable Mention: 1117 – Valery Kopyl and Vasyly Dyatchuk (Ukraine).** Blends of three pairs of variations still attract the composers' attention although the 7th WCCT is well behind us. This is another successful example, though not the perfect one since, as in many other problems, one pair is again an "ugly duckling" (which here, unlike in a fairy tail, doesn't mature into a graceful swan). However, a superior pair of Goethart mates complemented with a pair of interferences makes a complex that easily bears the inferior third pair of unguards. I cannot recall ever seeing such a combination of Goethart, bi-valve with unpin of white and dual avoidance. Can it be true that a novelty has been found in an almost hundred year old theme? Also worth mentioning is a side variation with a changed mate, as well as the unusual "correcting chain": 1...Sc8 is corrected by 1...Sc6 which is further corrected by 1...c6 – somebody may call it incidental, but closer to the truth is that it results from skilful construction.

- \*1... dxe5 2.Qd8#
- 1.Qg4! ~ 2.Qe6#, 1... c5,d5 2.Sd7,Sc6# (bi valve + Goethart), 1... c6,Sc6 2.Sxd6,Qd7# (interference), 1... Sc8,Bxf7 2.Qxc8,gxf7# (attraction), 1... dxe5 2.Rd8#

**3rd Honourable Mention: MPR 6, p.75, No.8 – Dragan Stojnić (Serbia).** An instructive improvement of a mechanism for the Pseudo Lender Combination. It was first used by A. Slesarenko (diagram A2) who seemingly didn't find a proper way to finalise it and, like a drowning man who grasps at any straw, found salvation in a completely foreign solution. Dragan has ingeniously improved the matrix to get a perfect form with three changed mates between two well balanced phases.

- 1.f5? ~ 2.Bd3#, 1... Sc3,Se3,Sf4 2.Qg4,Rxe3,Shg5#, 1... e1S!  
 1.Qg4! ~ 2.Shg5#, 1... Sd-,Se3,Sxf4 2.f5,Bd3,Qxf4#, (1... Sxf6+ 2.Sxf6#)

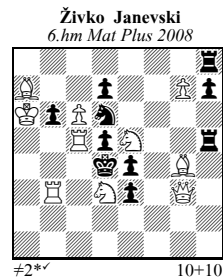
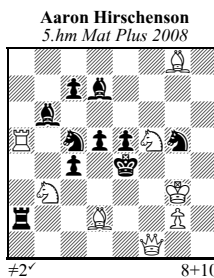


**4th Honourable Mention: 1037 – John Rice (Great Britain).** Another presentation of Threat Correction with an unusual actor in the main role. The attacks are performed by the weakest white piece – the opposite of 1037 which used the strongest. The recurrence of corrected threats happens spontaneously and everything seems to be thematically correct except the initial try, which is not a pure random departure of the thematic piece. Nevertheless, this is an impressive and theoretically significant work.

- 1.e5? ~ 2.Sxd5#, 1... Sc3,Qxe6 2.Qf2,Qg5#, 1... d4!  
 1.exd5!? ~ 2.Qh2#, 1... Bxd5+,Qxe6 2.Sxd5,Qg5#, 1... Qxf7!  
 1.exf5! ~ 2.Qg4#, 1... gxf5,Qxf5 2.Sxd5,Qh2#, (1... Sf2+,Qg5 2.Qxf2,Qxg5#)

**5th Honourable Mention: 1116 – Aaron Hirschenson (Israel).** Again Threat Correction, this time with the white king as the attacking piece. The self-pinning key abandons the primary threat (Sg3), which however recurs after the unpinning correction. Interestingly, the secondary threat (Qe2) appears as a changed mate in the primary try.

- 1.Kh2/Kh4? ~ 2.Sg3#, 1... Bxf5 2.Qe2#, (1... Sxb3,Sf3+,Rxd2 2.Bxd5,Qxf3,Sxd2#), 1... cxb3!  
 1.Kg4! ~ 2.Qe2#, 1... Bxf5+(a) 2.Qxf5#, 1... Sc-,Sce6 2.Bxd5,Sg3#



**6th Honourable Mention: MPR 7, p.148, No.32 – Živko Janevski (Macedonia).** In this tourney there were several examples where mating squares from the set play became black king's flights after the key and I found this one to be the best of them. The attractive key gives two flights and changes three mates.

- \*1... bxc5,Rxe5,dxc6 2.Bxc5,Qxe5,Sxc6#  
 1.Sb4? ~,bxc5 2.Rxd5,Sc2#, 1... dxc6!  
 1.Sf4!! ~2.Rxd5#, 1... bxc5,Rxe5,Kxc5,Kxe5,dxc6  
 2.Se2,Qxe3,Bxb6,gxh8Q,Se6#

**Commendations without order:**

**955 – Pavel Murashev (Russia).** A Zagoruiko 5x2 in a light setting, though with some concurrency in the mates and with the same refutation of three tries. The try 1.Kxb4? is witty, and the key surprisingly introduces thematic mates by the WR and WB instead of the expected pair of mates by the WQ.

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

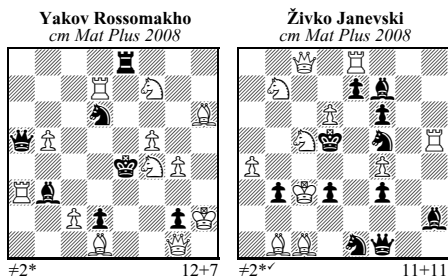


**957v – Aaron Hirschenson and Paz Einat (Israel).** A nice and elegant presentation of four changes between try and actual play, two of which are reciprocally changed mates.

- 1.Se3? ~ 2.Qxc4#, 1... Sd2,Sxe3,Bxe2,Qxb4/Qc8
- 2.Qe5,Rd2,Sc2,Sf5#, 1... Bb3!
- 1.Sd2! ~ 2.Qxc4#, 1... Sxd2,Se3,Bxe2,Qxb4/Qc8
- 2.Rxd2,Qe5,Sb3,Sf3#

**1039 – Yakov Rossomakho (Russia).** A spectacular key exchanges mates from set to actual. A nice touch is the try 1.Kxg2? which triggers the set play.

- 1... Bxf7,Sxf7 2.Qe3,Qd4# (1.Kxg2? Qc3!)
- 1.Se2! ~ 2.Qxg2#, 1... Bxf7,Sxf7 2.Qd4,Qe3#,
- 1... Kf3,Kd5,Qc3 2.Qxg2,Qd4,Sxc3#

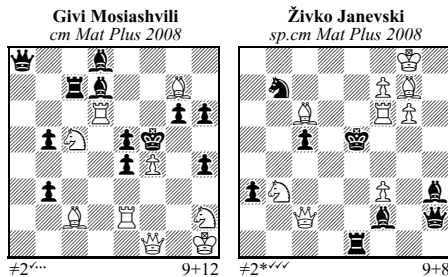


**MPR 6, p97, No.9 – Živko Janevski.** Again, pre-key mating squares become king's flights, this time in a more ambitious conception which involves a 3x2 Zagoruiko. Unfortunately, the same refutation to two thematic tries spoils the impression.

- \*1... d2,exd6 2.Be4,Rf5#
- 1.Sa6? ~ 2.Qc4#, 1... Ke4,d2 2.Qxf5,Sb4#, 1... Bxf4!
- 1.Se6? ~ 2.Qc4#, 1... Ke4,d2 2.Qc6,Rxf5#, 1...Bxf4!
- 1.Sd7! ~ 2.Qc4#, 1... Ke4,d2 2.Sxf6,Sb6#,
- 1... Ke6 2.Sb6#(2.Sxf6?)

**MPR 7, p.156, No.4 – Givi Mosiashvili (Georgia).** No less than 5 phases with changed mates and changed functions of white moves and even the Pseudo le Grand. Many interesting effects, but I am afraid I cannot find a firm link between the phases.

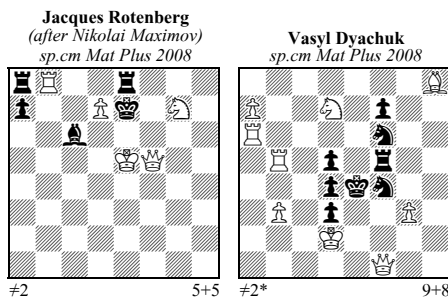
- 1.Bxh6? ~ 2.Qh3#, 1... exf4,g5 2.Qxf4,fxg5#, 1... Be6!
- 1.Rg2? ~ 2.fxe5#, 1... Qa1 2.Bxe4#, 1... exf4!
- 1.Bxe5? ~ 2.Qh3#, 1... Qa1 2.Bxe4#, 1... g5!
- 1.Sxe4? ~ 2.fxe5#, 1... exf4,Qa1,Bf6,Bg5
- 2.Qh3,Sg3,Rxf6,fxg5#, 1... Rc3!
- 1.Rxe4! ~ 2.Qh3#, 1... g5,Qa1,Qxe4+,exf4
- 2.fxe5,Rxe5,Bxe4,Qxf4#



**Special commendations:**

**878 – Živko Janevski (Macedonia).** The best part of this matrix had previously been shown by Rudenko (diagram A3), but this position has its values in an elegant setting and the additional promotion try which introduces an additional change. This try could be completed with a second mate by the newborn queen, but then one of the existing tries would be lost. Nevertheless it is interesting enough to be shown (diagram A4).

- \*1... Bd4,Rd1 2.Qxh2,Qe4#
- 1.f8Q? ~ 2.Rd6#, 1... Bf5,Be6+ 2.Qxf5,Rf7#, 1... Qf4!
- 1.Qd2? ~ 2.Qd5#, 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#



**1034 – Jacques Rotenberg (France),** after Nikolai Maximov (diagram A5). A beautiful rendering of a classic theme in probably the “Letzform” position.

- 1.Qh7! ~ 2.Se6#, 1... Kf8+,Kxd7+,Kf7+,Be4,Rf8..h8
- 2.Se6,Sxe8,Se6,dxe8Q,Sf5#

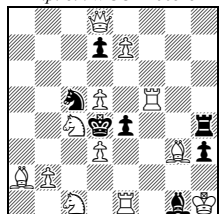
**1115 – Vasyl Dyachuk (Ukraine).** This form of a complete 3-fold Ruchlis after the sacrificial key has been repeatedly anticipated – see

diagrams A6, A7, A8 and A9 (note that in A6 and A7 the black pawn can be safely added on the key square to purify the theme). However, this problem deserves distinction as the most economical rendering so far.

- \*1... S4~,S6~,R~ 2.Qxd3,Sc5,Qxf4#
- 1.Rxd5! (~), 1... S4xd5,S6xd5,Rxd5 2.Qxd3,Sc5,Qxf4#
- 1... Re5,Kxd5 2.Rxe5,a8Q#

APPENDIX

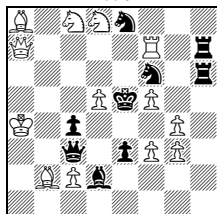
A1. Marjan Kovačević  
1.pl 8th WCCT 2005-8



#2 12+7

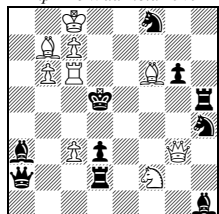
- (A1) 1.Sa5? ~ 2.Be5#, 1... S~,Sxd3 2.Sab3,Scb3#, (1... Rf4,d6 2.Qh8,Sc6#), 1... Bh2!: 1.Rd1? ~ 2.Se2#, 1... S~,Sxd3 2.Sb3,Qb6#, 1... exd3!: 1.Qa5! ~ 2.Qc3#, 1... S~,Sxd3 2.Be5,Se2#; 1.Qb6 (D)? [2.Qf6#] Rh6 2.Re4#, 1... d6!
- (A2) 1.Qc5? ~ 2.Sc6#, 1... Sf~,Sxd5,Se4 2.d6,Qxd5,f4#, 1... Sd7!; 1.d6? ~ 2.f4#, 1... Sd5,Sh5 2.Sc6,Qc5#, 1... e2!; 1.Sb6! ~ 2.Sxc4#, 1... Sd6,Kd4,Kd6 2.Sc6,Sd7,Qe7#

A2. Anatoly Slesarenko  
1.pr Shakhmatnoe obozrenie 1998



#2' 13+9

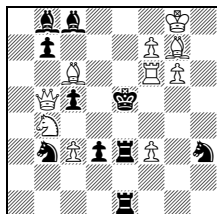
A3. Valentin Rudenko  
2.pr De Waarheid 1979



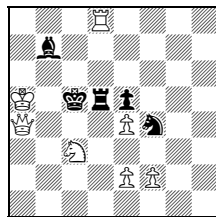
#2 9+10

- (A3) 1.Qe3? ~ 2.Qd4#, 1... Bc5,Bd6,Se6 2.Qxc5,Rc5,Qxe6#, 1... Qc4!; 1.Qg4? ~ 2.Qd4#, 1... Bc5,Bd6,Se6 2.Re6,Rc4,Qxe6#, 1... Sf5!; 1.Qf4! ~ 2.Qd4#, 1... Bd6, Bc5,Se6 2.Qxd6,Rd6,Rc4#
- (A4) \*1... bc6 2.Qxb8#; 1.f8Q? ~ 2.Rd6#, 1... Be6+,Bf5 2.Rf7,Qxb8#, 1... Rxf3!; 1.Qxd3? ~ 2.Qd5#, 1... Be6,Bf5, Sf4 2.Rf5,Qxf5,Rd6#, 1... Sd4!; 1.Qc4! ~ 2.Qd5#, 1... Be6,Bf5,Sf4,bc6 2.Qxe6,Re6,Qxf4,Sxc6#

A4. (Re 878: example)



#2 10+10

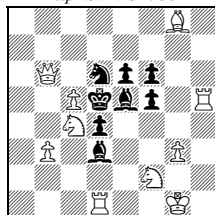


#2 7+8

A5. Nikolai Maximov  
1.pr Hampstead and Highgate Express 1902

- 1.Qc2! ~ 2.Sb5#, 1... Kc6+,Sxe2,R~ 2.Sxd5,Sxe2,Sa4#

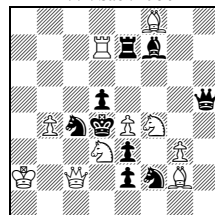
A6. Alexander Pituk  
4.pr SVTVS 1956



#2\* 10+8

- (A6) \*1... Bd~,S~,f5~ 2.Se3,Bxe6,Qxd6# 1.Se4! (~), 1... Bd~,S~,f5~ 2.Sc3,Qb7,Sxf6#, 1... Bxe4,Sxe4,fxe4 2.Se3,Bxe6,Qxd6#, 1... Kxe4 2.Qc6#

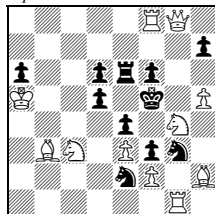
A7. Alexander Pituk  
1.hm Sach 1956



#2\* 10+9

- (A7) \*1... Qg6,Re6,Sa5 2.Sxe2,Bc5,Qc5# 1.Se5! ~ 2.Sc6#, 1... Qg6,Re6,Sa5 2.Sf3,Rxd5,Qb2#, 1... Qxe5,Rxe5,Sxe5 2.Sxe2,Bc5,Qc5#, 1... Kxe5 2.Bg7#

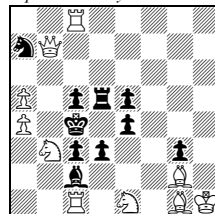
A8. Cor Goldschmeding  
1.pr J. Peris-Pardo MT 1963



#2\* 11+11

- (A8) \*1... Sg~,R~,d5~ 2.Sh6,Rxf6,Bxe6# 1.Sxe4! (~), 1... Se~,R~,d5~ 2.Sxg3,Sxd6,Qxe6#, 1... Sxe4,Rxe4,dxe4 2.Sh6,Rxf6,Bxe6#, 1... Kxe4 2.Bc2#

A9. Vyacheslav Vladimirov  
3.pr Shakhmaty v SSSR 1972



#2\* 10+10

- (A9) \*1... B~,R~,e4~ 2.Sd2,Rxc5,Bxd5# 1.Sxd3! (~), 1... B~,R~,e4~ 2.Sb2,Sxe5,Qxd5#, 1... Bxd3,Rxd3,exd3 2.Sd2,Rxc5,Bxd5#, 1... Kxd3 2.Bf1#

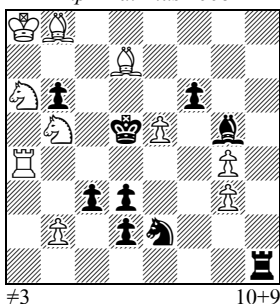
## THREEMOVERS 2008

Judge: Darko Šaljić (Serbia)

There were 25 original threemovers published in 2008.

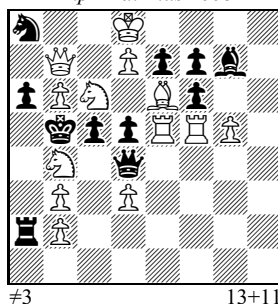
**1st Prize: No.1124 – Igor Agapov and Aleksandr Bakharev (Russia).** A cycle of the second and third white moves in four variations. Although the thematic moves are responses to different kinds of black defences the mechanism is harmonious and compact. One pair of variations consists of remote blocks of the black king which allows White to check with interference of his own linemovers, while the other pair features the avoidance of these interferences by beautiful anticritical moves. A small impurity is a double threat in a thematic variation (1...Rc1 2.Bd6 ~ 4.Sa/bc7#), but it is sanitized by elimination of a non-thematic mate with 2...fxe5.

Igor Agapov  
Aleksandr Bakharev  
1.pr Mat Plus 2008



- 1.b3! ~ 2.Rd4+ Sxd4 3.Sxc3#  
 1... fxe5 2.Sac7+ Kc5 3.Rc4# AB  
 1... d1=S 2.Rc4 ~ 3.Sb4# BC  
 (2... Sd4 3.Rxd4#)  
 1... Be3 2.Sb4+ Kc5 3.Bd6# CD  
 (2... Ke4 3.Bc6#)  
 1... Rc1 2.Bd6 fxe5 3.Sac7# DA  
 (2... Sd4 3.Rxd4#)

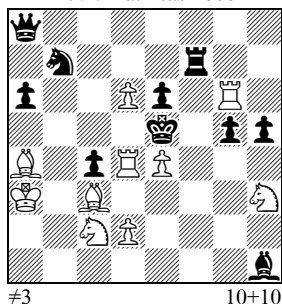
Dragan Stojnić  
2.pr Mat Plus 2008



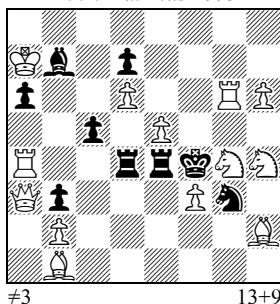
- 1.Rxd5?(A) ~ 2.Rxc5+ Qxc5 3.Bc4#, 1... fxe6!  
 1... Qxd5 2.Bxd5(B) ~ 3.Bc4# (2.Sxd5? fxg5!)  
 1... Qe5 2.Rdxe5 ~ 3.Bc4/Rxc5#  
 1.Bxd5?(B) ~ 2.Bc4+ Qxc4 3.dxc4#, 1... Qxd3!  
 1... Qxd5 2.Sxd5(C) ~ 3.Sc3# (2.Rxd5? e5!)  
 1.Sxd5!(C) ~ 2.Sc7+ Sxc7 3.bxc7#  
 1... Qxd5 2.Rxd5(A) ~ 3.Rxc5# (2.Bxd5? Ra4!)  
 1... Qxe5 2.Rxe5 ~ 3.Sc3#

**2nd Prize: No.884 – Dragan Stojnić (Serbia).** A Ceriani cycle between the first and second white moves, realized for the first time in a pure form (without pseudo-variations) and in an acceptable construction. Although the “soul” of the paradox is lost in banal multiple captures on d5 (also not a rare case in twomovers with Kiss or Vladimirov theme), the mechanism is ennobled by harmonious strategy in view of openings of black lines for the purpose of dual avoidance. The author cannot be blamed for some constructional flaws (such as a brutal refutation by capture of the white threat-piece), because he has surely gained the maximum from the given matrix. A testimony to this are additional queen defences on e5 followed by changed play, as well as three full-length threats.

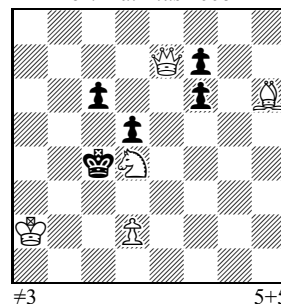
**Mikhail Marandiyuk**  
1.hm Mat Plus 2008



**Valentin Rudenko**  
**Viktor Chepizhny**  
2.hm Mat Plus 2008



**Petrašin Petrašinović**  
cm Mat Plus 2008



**1st Honorable Mention: No.967 – Mikhail Marandiyuk (Ukraine).** A strategically rich mechanism where the central part belongs to two complex le Grand variations with dual avoidance, after beautifully motivated black defences. A thematic pair of white battery openings is shown in the threat and in another variation, which nicely binds the whole combination, but still leaves the impression of a small disharmony and incompleteness. Despite this the problem would have deserved a prize if the key was better. *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).*

**2nd Honorable Mention: No.1047 – Valentin Rudenko (Ukraine) and Viktor Chepizhny (Russia).** A peculiar and in my opinion very original halfpin mechanism with two beautiful pairs of variations after the thematic first moves of Black, where the rook which makes the first move makes a switchback with gate opening effect, and is also interfered with by a move of the pinned rook. It is a pity that the authors couldn't motivate the play with a better key. *1.h7! ~ 2.h8=Q Rxe5 3.Qxe5#, 1... Rxe5 2.Qxb3 ~, Ree4, Rde4 3.Sg2, Qf7, Qe3#, 1... Rxd6 2.Qxc5 ~, Rdd4, Red4 3.Qe3, Qf8, Qc1#.*

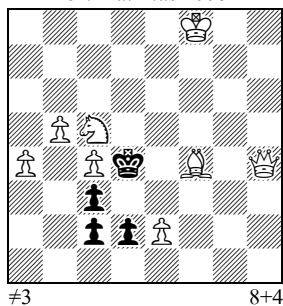
#### Commendations (without order):

**No.881 – Petrašin Petrašinović (Serbia).** A nicely constructed problem in classic style where the key plays the most striking role. The set play after 1...Kd3 with a dual mate after 2.Kb3 simplifies slightly the solver's task. *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#.*

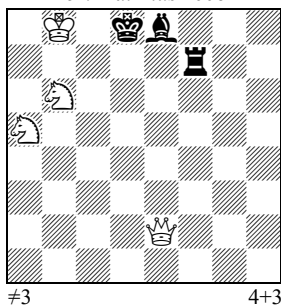
**No.882 – Ramutis Jouzenas (Lithuania).** A problem in the style of the Bohemian masters with four model mates and accurate and attractive play by the white bishop. *1.Bxe3+? Kxe3!, 1.Bg5+? Kxc5!; 1.Sd3/Sd7? Kxc4!; 1.Qg5?/Qh5? Kxc4!; 1.a5! ~(c1=Q) 2.Bg5+ Kxc5 3.Be7#, 2... Ke5 3.Qf4#; 1... d1=Q 2.Bc1+ 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#.*

**No.962 – Karol Mlynka (Slovakia).** A very interesting miniature with Grimshaw threat in a try and a Novotny key. It is a pity that the motivation for the anticritical rook defences is compromised by the white king's position. *1.Qe6! ~ 2. Sd7! ~ 3.Sc6, Sb7# (2.Sd5? ~ 3. Qc8#, 2... .Rd7, Bd7 3.Sc6, Sb7# = Grimshaw, 2... Rc7!) 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#.*

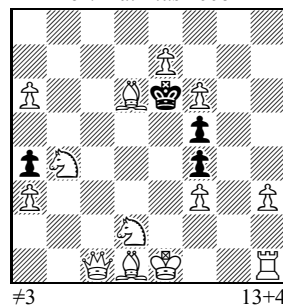
**Ramutis Juozenas**  
cm Mat Plus 2008



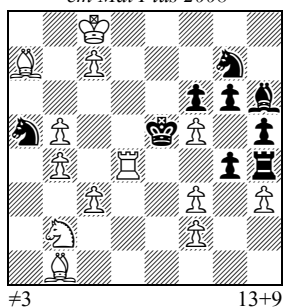
**Karol Mlynka**  
cm Mat Plus 2008



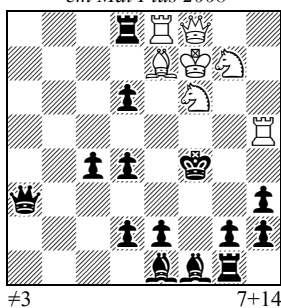
**Dragoslav Marjanović**  
cm Mat Plus 2008



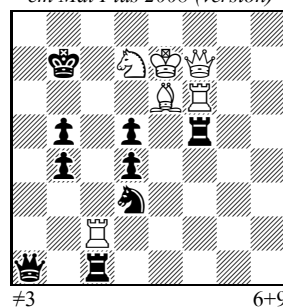
**Živko Janevski**  
cm Mat Plus 2008



**Mirko Marković**  
cm Mat Plus 2008



**968v. Mirko Marković**  
cm Mat Plus 2008 (version)



**No.1046 – Dragoslav Marjanović (Serbia).** Another attractive problem in classic style. The AUW has been seen many times but here it is spiced with a white queen sacrifice on c8. *1.Rg1! (~ 2.e8=Q+), 1... Kxd6 2.e8=R ~ 3.Qc6#, 1... Kxf6 2.e8=B ~ 3.Rg6#, 1... Kd7 2.Qc8+ Kxc8,Kxd6 3.e8=Q,Sc4#, 1... Kf7 2.Qc4+ Kxf6,Ke8 3.e8=S,Bxa4#; (1.e8=S?(-) Kf7!, 1.e8=B? Kxd6!).*

**No.1127 – Živko Janevski (Macedonia).** A somehow disconnected combination, but with strategically interesting play. *1.c4! ~ 2.f4+ Bxf4 3.Rd5#, 1... gxf5! (2.Kd7 ~,f4 3.Sd3,Rd5# A,B), 1... Se6 2.Sd3+ (A) Kxf5 3.Rd5#, 1... gxf3 2.Rd5+ (B) Kf4 3.Be3#, 1... Sxf5 2.Re4+ Kd6 3.Bc5#.*

**No.968 – Mirko Marković (Serbia).** A nice problem with rich strategy where the most attractive play follows the defence *1...Qd3*. The impression is spoiled by dualistic defences with the same continuation as in the central variation. *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+).*

(Note: meanwhile the author found a significant improvement with position **968v**: *1.Kd6? Qa7! (2.Bd5+ Rxd5 3.Qxd5+ Ka6!), 1.Qe8/Qf8/Qg8? Qa8!; 1.Kd8! ~ 2.Sc5+ Kb~ 3.Qc7#, 1... Qa8+ 2.Sb8+ Kxb8/Kb6 3.Qc7#, 1... Qa5+ 2.Sb6+ Ka6,Kxb6,Kb8 3.Bc8,Bxf5,Qc7#, 1... Qa7 2.Bxd5+ Rxd5 3.Qxd5#, 1... Qa6 2.Sb6+ Kxb6/Kb8 3.Qc7#, (1... Ka8 2.Sb6+, 1... Ka6 2.Sb8+).*