

THE MACEDONIAN PROBLEMIST

The best of Macedonia!

№ 67

January – April 2022

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Miodrag Mladenović



Ralf Krätschmer



Hans Gruber



Vladislav Nefyodov

Source: chesscomposers.blogspot.com (a blog administered by E. Huber & V. Crişan)

efrosinin.ru/aa/jurnal/TP-19-2018.pdf



Vladislav Tarasiuk's message of peace
arves.org/arves/images/JPG/Pictures/WorldPeace.jpg



Steffen S. Nielsen

<https://en.chessbase.com/Portals/All/2020/ff/slumstrup-nielsen01.jpg>



Sergey N. Tkachenko

arves.org/arves/images/JPG/Biographical/TkachenkoSergey.jpg

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EDITORIAL

Dear chess problem friends,

We started the Editorial of the previous (the last 2021) issue by sending our best wishes to all our colleagues and members of their families to be safe from Covid-19 and now, in spite of the still existing threat to peoples' health worldwide, we regret the occurrence of yet another plight – the war in Ukraine. In line with condemnation of “the Russian invasion” and “involvement of Belarus”, the WFCC imposed sanctions on these two countries by not allowing them to participate in the 11th WCCT, and it yet allowed their nationals to compete in WCCI, ESC and WCSC with “no signs of flags or country designations” (see pp. 14-15). We join the WFCC’s “deep sorrow for all the victims of the war and their families” and we support the wish for peace in Ukraine and worldwide, expressed by the study expert Vladislav Tarasiuk (see pp. 1 and 20), whose portrait we publish in this issue (on page 44).

We also inform on other official matters and events of WFCC and FIDE in realms of composing [FIDE Album 2019-2021 (p. 16-17), the 8th WCCI 2019-2021 and the 11th WCCT 2021-2022 (p. 18); and the 10th FIDE World Cup 2022 (pp. 18-19)] and solving [the 18th ISC and the Solving portal at the WFCC’s web site (p. 31)].

Materials inherent to *TMP* include four awards of informal tourneys (see below pp. 3-13) and the “Original problems” column without some regular sections due to shortage of original chess compositions (pp. 32-37). We invite you to support the tourneys of *TMP* with your original chess compositions (the announcement is given at p. 13). In 2022 we have an informal tourney for endgame studies, so pride of place is given to this genre in issue 67.

The article “Strip or Massage” explores “[t]wo ways of creating studies from games” – by stripping the position of unnecessary units, or the more challenging method of altering the idea (“massage”) in order to achieve better quality and a greater amount of play (pp. 22-29). The use of pieces which are not necessary for the solution (“weasels”) is also a subject matter of the latest in the series of articles “With a Little Help from My Friends” (pp. 30-31). The book reviews cover two collections of 100 studies with only 2 ♘s or 2 ♙s in the final position (p. 21).

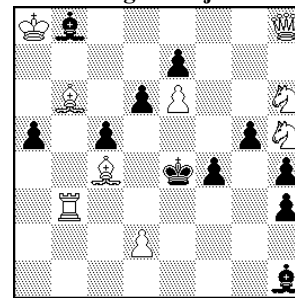
The “Selected awards” column involves tourney awards with honoured problems by Macedonian composers (pp. 38-42). “Let’s not forget ...” reminds us of a number of living or deceased composers (p. 43).

INFORMAL TOURNEY OF THE MACEDONIAN PROBLEMIST 2014: #3

AWARD by Miodrag Mladenović

Fifteen problems participated in this tournament. After reviewing the problems, I decided to award 5 problems:

1st Prize: № 1576
Dragan Stojnić

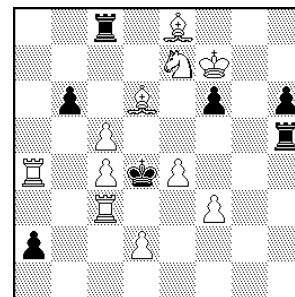


#3 * v v [v v] 9+11

1... ♙f3 2. ♖e3+ f:e3 3. d3#
 1. ♜c3? A (2. d4 B ~ 3. ♜d3#)
 1... ♙f3 2. ♜:f3+ ♔~ 3. ♜d5#
 1... d5 2. ♙:c5 ~ 3. ♜d4#
 1... ♙g2!
 1. d4? B (2. ♜d3 C ~ 3. ♜h7# D
 2... c:d4 3. ♜:d4#)
 1... d5 2. ♔:b8 (3. ♜e5#)
 2... c:d4 2. ♜:d4#
 1... ♙f3!
 1. ♙b7? (2. ♔c6 ~ 3. ♙d5#) a4!
 1. ♜:h3? (2. d3#) ♙f3!
 1... f3 2. ♜c3 A ~ 3. ♜e3#
1. ♜d3! C (2. ♜c3 A ~ 3. ♙d5#)
 1... d5 2. ♙:c5 (3. ♜d4#)
 2... ♙e5 3. ♜h7# D

The best problem in the tourney. A real masterpiece. The problem achieved Reeves cycle in a very nice mechanism. There are three thematic pieces ♜h8, ♜b3 & ♙d2 with three thematic lines: h8-c3, b3-d3 & d2-d4. In tries and solution there are interferences between the white thematic pieces. An amazing problem. I enjoyed analyzing it.

2nd Prize: № 1639
Aaron Hirschenson

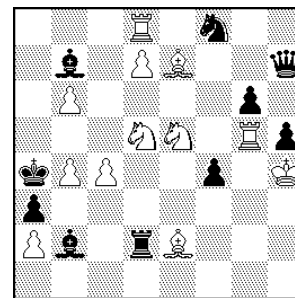


#3 11+7

1. ♙f4! (2. ♙e3+ D ♔e5 3. d4#)
 1... ♜:c5 2. ♘c6+ A ♜:c6
 3. c5# C
 1... ♜:h:c5 2. ♘f5+ B ♜:f5
 3. c5# C
 1... b:c5 2. ♔:f6 (3. ♙e3# D)
 2... ♜c6+ 3. ♘:c6# A
 2... ♜f5+ 3. ♘:f5# B
 1... ♔c5 2. ♘:c8 (3. ♙e3# D)
 2... ♔d4 3. c5# C
 2... ♜d5 3. c:d5#

After a flight giving key there are 4 defenses by Black on the same square. 2nd moves in two variations are mates in the 3rd variation. Annihilation of ♙c5 leads to white battery mates.

1st Honorary Mention: № 1509
Zoran Gavrilovski



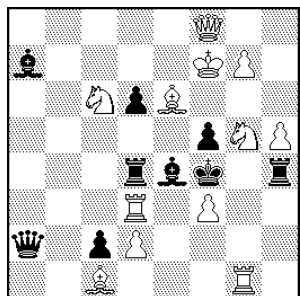
#3 * [v v] 12+10

1... ♙:d5 2. ♘c6! A (3. ♜a8# C)
 2... ♙:c6 3. ♜a5#
 1... ♜:d5 2. ♘d3! B (3. ♙d1# D)
 2... ♜:d3 3. ♜a5#
 [1. ♘c6? A (2. ♘c3+) ♜:e7!
 1. ♘d3? B (2. ♘c5#) ♜:e7!]
1. ♘f7! (2. ♘c3+ ♙:c3
 3. ♜a5#)
 1... ♙:d5 2. ♜a8+ C ♙:a8
 3. ♜a5#
 1... ♜:d5 2. ♙d1+ D ♜:d1
 3. ♜a5#

Annihilation of the ♘d5 and critical moves in the set play. Changed continuations on the white 2nd move between set play and solution. There are also changed effects of the moves ♜a8 and ♙d1 between the set and actual play. It's pity that in the solution ♘f7 only cuts the ♜h7, but in overall it is a very nice problem.

2nd Honorary Mention: № 1641

Zoran Gavrilovski



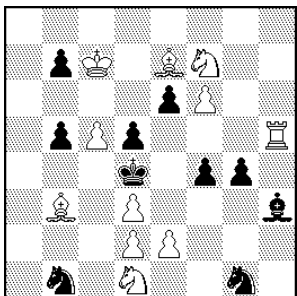
#3^{vv} 12+9

1. ♘g6? (2. ♗h3+ ♜:h3 3. ♖g4#)
 1... ♙:d3!
 1. ♘e7? (2. ♗h3+ ♜:h3 3. ♖g4#)
 1... ♜:d3!
 1. ♙g8! (2. ♗h3+ ♜:h3 3. ♖g4#)
 1... ♙:d3 2. ♗:f5+ ♙:f5 3. d3#
 1... ♜:d3 2. ♗:d6+ ♜:d6 3. d4#

Again, annihilation of a white piece. This time it is ♖d3 that is captured. Two excellent tries. It is good that white mating moves are different. Usually, the white mate is the same after annihilation of the white piece but here the composer has managed to make them different.

Commendation: № 1640

Arieh Grinblat



#3 11+10

1. ♙c2! (2. e3+ f:e3 3. d:e3#)
 1... ♗:d2 2. ♗d6 (3. ♗:b5#)
 2... ♙:c5 3. ♗f5#
 1... ♗:e2 2. ♗g5 (3. ♗:e6#)
 2... ♙:e5, g3 3. ♗f3#

Two nice variations with flight giving 2nd moves. An enjoyable problem for solving.

Miodrag Mladenović
 February 24th, 2022
 Belgrade

We thank Miodrag for his award in the tourney from which three problems (Nos 1509, 1576 and 1641) entered the *FIDE Album 2013-2015*.

We also thank the judges of the 2021 informal tourneys (Ralf Krättschmer – #3-n; Vladislav Nefyodov – H#2; and Hans Gruber – fairies) for their prompt awards.

The awards will become final on 30.7.2022 (claims regarding anticipation or other defects can be sent to the editor at zoran.gavrilovski@gmail.com).

INFORMAL TOURNEY OF THE MACEDONIAN PROBLEMIST 2021: #3-N

AWARD by Ralf Krättschmer

In 2021 *The Macedonian Problemist* published 22 problems (16 threemovers and 6 moremovers) of 16 authors from 8 different countries.

I want to thank Zoran Gavrilovski, for inviting me to judge this tourney. I consider it an honour to judge an annual informal tournament of *The Macedonian Problemist*.

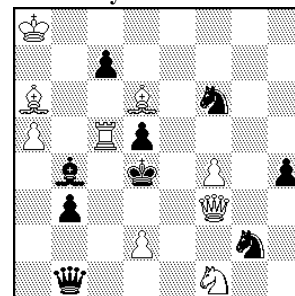
Regrettably, the overall level of the problems was bellow average. I especially miss multiphase-themes and logical moremovers.

Thanks to Erik Zierke for his assistance.

I propose the following ranking:

1st Prize: № 1576

Yury Gorbatenko



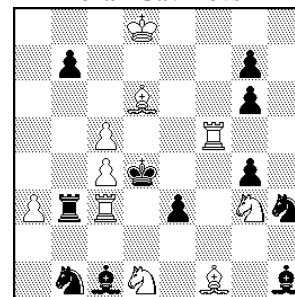
#3^{vvvv} 9+9

- [1. ♗c3+? ♙:c3 2. d:c3+ ♙e4! (or 1... ♙e4!)
 1. ♗e3+? ♗:e3 2. d:e3+ ♙e4!
 1. ♗f2+? ♙e4 2. d3+ ♙f5!
 1. ♙e5+? ♙:c5 2. d4+ ♙c6!]
 1. ♙e2! (2. ♗:d5+ ♗:d5 3. ♖c4#)
 1... ♙e4 2. ♗c3+ ♙:c3 3. d:c3# [2. ♗e3+? ♙:e3! – ♙ guards e3]
 1... ♗e4 2. ♗e3+ ♗:e3 3. d:e3# [2. ♗c3+? ♗:c3! – ♗ guards c3]
 1... ♗f5 2. ♗f2+ ♙e4 3. d3#
 1... c6 2. ♙e5+ ♙:c5 3. d4#
 1... ♗c2 2. ♖:c2 ~ / ♗e1, ♗e3 3. ♗d3# / ♗(:)e3#

Albino mates, after selfblocks all being pure in aim (*zweckrein*)! This achievement starts with a good (not obvious) key. Two variations show *distant* selfblocks, the other two variations show dual-avoidance.

2nd Prize: № 2526

Zoran Gavrilovski



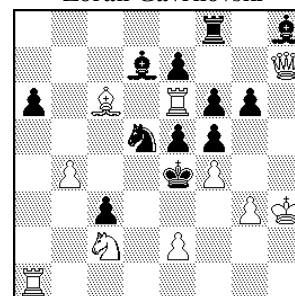
#4^{vv} 10+11

1. ♙f8? A (2. ♙:g7#) g:f5! x
 1. c6? (2. ♙c5#) b6! y
 1... ♙:a3 2. ♗e2+ ♙e4 3. ♖e5+ ♙f3 4. ♖:e3#
 1... g:f5 2. ♗:f5+ ♙e4 3. ♙d3+ ♙f3 4. ♗h4#
 1. ♙c7! (2. ♙e5+ ♙:c5 3. ♙d6++ ♙d4 4. ♙c5#)
 1... ♖b5 2. ♖d3+ ♙:c4 3. ♖c3++ ♙d4 4. ♖c4#
 1... ♙:a3 2. ♗e2+ ♙e4 3. ♖e5+ ♙f3 4. ♖:e3#
 1... g:f5 x 2. ♗:f5+ ♙e4 3. ♙d3+ ♙f3 4. ♗h4#
 1... b6 y 2. ♙f8 A (3. ♙:g7#) g:f5 3. ♙d6 ~ [3... ♖b6??] 4. ♙:g7#

Two indirect removals of white mass followed by *Umnov-I* mates, one of them within a full-length threat. In two further variations the black king is driven to f3. This should be fun to solve for every not-too-bad solver! But the overall harmony is less than in the 1st Prize.

1st Honorary Mention: № 1576

Zoran Gavrilovski



#3^{vv} 10+12

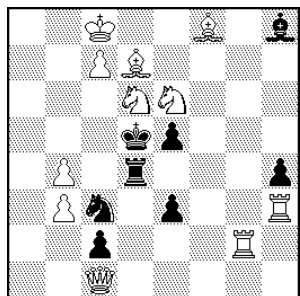
The rook a1 is unemployed, thus the logical tries are plausible. ♙d7 refutes by unpinning.

1. ♖a4? A (2. b5#), 1... ♙:c6! x
 1. ♖d1? B (2. ♖d4# & 2. ♙:d5#), 1... ♙:e6! y
 1. ♗h4! (2. f:e5+ f4 3. ♗:f4# C)
 1... ♙:e6 y 2. ♖a4 A (3. b5#) e:f4 3. ♗:f4# C
 1... ♙:c6 x 2. ♖d1 B (3. ♖d4#) ♗:f4+ 3. ♗:f4# C
 1... g5 2. f:g5+ f4 3. ♗:f4#

Two *Dresdens* after *Banny*, this is a good but well-known structure, and the same mate 2. ♗:f4 occurring three times is a flaw.

2nd Honorary Mention: Original № 6 in “Aim justifies the means?! Or maybe not?”, p. 21 of *TMP* 66

Zoran Gavrilovski

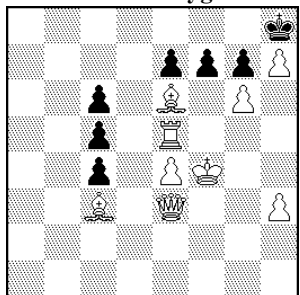


#3 * 11+8

- * 1...e2 x 2. ♖:c3 (3. ♖c5#) ♖c4 3.b:c4#
1. ♖h1! (2. ♗f4+ A e:f4/♖:f4 3. ♖g5# B/♖d2# C)
 1...e4 2. ♖g5+ B ♗e5 3. ♗f4# A
 1...♖e4 y 2. ♖d2+ C e:d2 3. ♖d3# D
 1...♗e4 z 2. ♖:c2 (3. ♖c5#) ♖c4 3.b:c4#
 1...e2 x 2. ♖g5+ ♖e4 y/♗e4 z 3. ♖d3# D/♗f4# A
 1...♗e2/♖d3 2. ♖g5+ ♖e4/♗e4 3. ♖:e4#

An interesting interpretation of *Rudenko* paradox, with battery play and pin mates. A third defence to e4 also leads to a pin mate. But the key is obvious.

Commendation: № 2520
 Aleksandr Sygurov



#3 * vvv 9+7

- 1...f5 2. ♖d2 f:e4 3. ♖d8#
1. ♖d2? (2. ♖d8#) f:g6! x
1. ♖h5? (2. ♖d2 ~ 3. ♖d8#)
 1...f:g6 x 2. ♗:g7+ ♗:g7 3.h8♖#
 1...f:e6! y
1. ♗f3? (zugzwang) f5! z
1. ♗g3! (zugzwang)
 1...f:g6 x 2. ♖g5 ♗:h7 3. ♖h4#
 1...f:e6 y 2. ♖h6 g:h6 3. ♖:e6#
 1...f5 z 2. ♖f4 f:e4 3. ♖f8#
 1...f6 2. ♖d2 ~ 3. ♖d8#

In the *Winchloe* Database four possible moves by a ♗ are named *Albino black* [*Pickaninny*] and there are more than 35 problems by A. Sygurov showing *Albino* white or black. Here is a duel between the queen and pawn with the choice of the right key move. But a duel ♗-♖ has already been shown in a twomover, so a higher placement is not possible.

Congratulations to the authors of the awarded problems.

INFORMAL TOURNEY OF THE MACEDONIAN PROBLEMIST 2021: H#2

AWARD by *Vladislav Nefyodov*

21 problems were published in 2021. The awarded problems are quite interesting.

Remarks about non-honoured problems:

№ 2429: Compare with *A* and *B* in the Appendix.

№ 2432: White mating pawns play once in each of the three solutions. If we talk about an interesting matrix, the author already had such a matrix (see *C* in the Appendix). Interference is made by the same white knight. It would be nice to choose other mating pieces, used in all three solutions so that an interesting matrix becomes a high-class problem. Why didn't the author put the black queen on g7 and remove the ♗b6, C+? (see *D* in the Appendix).

№ 2433, № 2434, № 2471, № 2472, № 2475:

- there is no wholeness of an idea ... What to award? Many diverse mating positions ...;
- lack of harmony in the play of both sides.

№ 2474: the knight c4 in the 3rd solution is not necessary.

№ 2476: there are at least two superfluous pieces on the board: ♖a2 and ♖g2.

№ 2478: repetition of the move ♗d5; capture on d6; disharmony ...

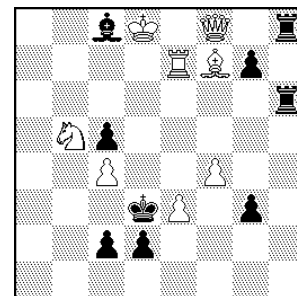
№ 2470: it was interesting 63 years ago (see *E-H* in the Appendix and many others).

№ 2539: choice of interference square. There is no purity of aim. After 1. ♖a4? (B1), the h4 mating square is immediately taken under control and there is no point in discussing further about unpinning the knight! In the second solution, everything is fine, since the choice of unpinning by the bishop occurs only on the second move (B2).

I propose the following ranking:

1st–2nd Prize *e.a.*: № 2473

Zoran Gavrilovski

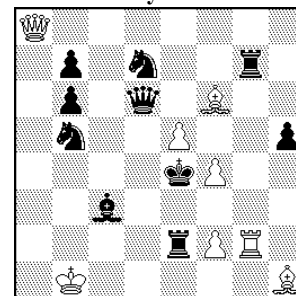


H#2 4 solutions 8+9

1. ♗e6 ♖g8 2. ♗:c4 ♗:c4#
 1. ♖e6 ♖e8 2. ♖:e3 ♖:e3#
 1. ♗g4 ♗g8 2. ♗:e2 ♖f5#
 1. ♖h2 ♖e8 2. ♖:e2 ♖d6#

1st–2nd Prize *e.a.*: № 2537

Valery Gurov

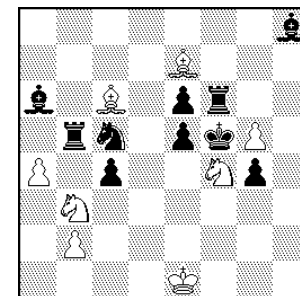


H#2 3 solutions 8+10

1. ♖:e5 [♖e6?] ♖b8 2. ♖f5
 2... ♖g3#
 1. ♗:e5 [♗c5?] ♖c8 2. ♗d3
 2... ♖g4#
 1. ♗:e5 [♗d2?] ♖a3 2. ♗:f4
 2... ♖g5#

Honorary Mention: No. 2477

Ivo Tominić



H#2 b) ♗f5→b4 8+10

- a) 1. ♖g6 ♗f6 2.e:f4 ♗d4#
 [1...♗d3? 2.e4 ♗d4+?!]
 b) 1. ♖a5 ♗b5 2.c:b3 ♗d3#
 [1...♗d2? 2.c3 ♗d3+?!]

1st–2nd Pr. *e.a.*: № 2473, Zoran Gavrilovski

A rare integrity for HOTF problems when the same thematic pieces play in both pairs of solutions, belonging to White, which has occurred earlier (for comparison, see *I* in the Appendix) and, especially, belonging to Black. Namely, the new thematic connection of pairs attaches some originality to the problem in a popular matrix. “HotF with: I) play on the same square at B1 move and black sacrificial *Bristol*; II) unpin of ♖ with line opening at W1 move and a self-block on the same square at B2 move. The white line opening is bicolor in the 1st pair, and by White in the 2nd pair. White plays twice on g8 and twice on e8 at W1 move.” (Author)

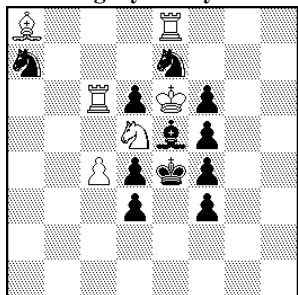
1st–2nd Pr. *e.a.*: № 2537, Valery Gurov

In the initial position, the black king has 6 free squares! A bishop from the mating battery takes control of two squares diagonally. Black, through the annihilation of a pawn, involves the second white bishop in the play. There are 3 more squares left, for the control of which the white queen, rook and one of the three thematic black pieces on B2 (second move) must work hard! The cyclic mechanism works like clockwork! Mathematics is an exact science! This is the beauty of the problem. Decorated with artistic elements: one-square play with line opening for the queen. The ambush play indicated by the author takes place in only one solution, therefore it is not relevant. “Cyclic play on the squares f5, f4 and d3: a self-block at the B2 move, control at the W1 move and control at the W2 move. [...]. Play by Black on the same square” [at B1, × 3]. (Author)

Honorary Mention: № 2477, Ivo Tominić

Distant twinning transfer of the ♔ in a chameleon echo position. Interesting chains of moves in the solution, coupled with tries. It is possible to improve the position as follows: ♔e1→h3, -♙g4, C+. “B1 move anticipates loss of a white knight’s control upon a square in the black king’s domain, but also adds line-opening to the B2 move as another harmful effect (besides an existing unblock) – the try provides only for the latter! There is *Umnov* (on the 1st move) and passive *Zilahi* by ♗s.” (Author)

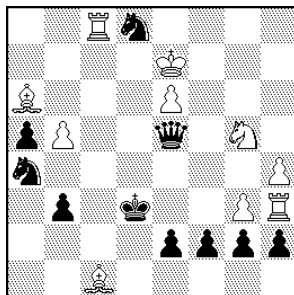
**Honorary Mention: № 2536
Aleksandr Pankratiev &
Evgeny Gavryliv**



H#2 2 solutions 6+11

1. ♗:d5 ♖:d6 2. ♕:d6 ♔:d6#
1. ♗:e6 ♗:f6+ 2. ♕:f6 ♔:f6#

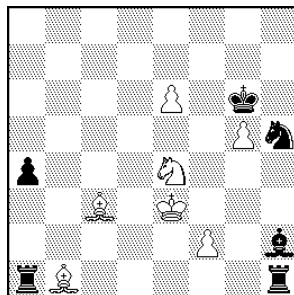
**Honorary Mention: № 2540
Vitaly Medintsev**



H#2 b) -♗g5 10+10

- a) 1. ♖:g3 ♕:e3
2. ♗b8! [♗~?] b6#
b) 1. ♖:b5 ♖:c4
2. ♗h5! [♗~?] g4#

**Special Hon. Mention: № 2430
Ivo Tominić**



H#2 2 solutions 7+6

1. ♖a3 A ♔f4 [♕f6??]
2. ♕g1+ B ♗f2#
1. ♕g1 B ♕f6 [f4??]
2. ♖a3+ A ♗c3#

Honorary Mention: № 2536, Aleksandr Pankratiev & Evgeny Gavryliv

All moves involve a capture! There is a certain harmony! “Active sacrifices by Black and White, anticipatory self-pin and exchange of functions of ♗d5/♖c6 (line opening with active sacrifice/captured), hideaways, *Kniest* theme and 2 pin mates.” (Authors)

Honorary Mention: № 2540, Vitaly Medintsev

Indirect unpinning of the black queen which differs from a similar problem (see *J* in the Appendix) by the queen’s pendulum play that replaces the *Grimshaw* with long range hideaways!

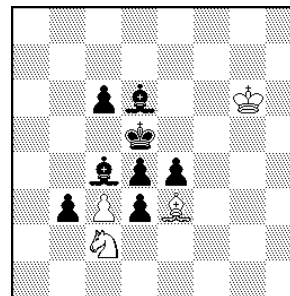
Special Honorary Mention: № 2430, Ivo Tominić

A version with analogy in the black play play is possible (compare with *K* in the Appendix). A good example rendering an analogous idea, but with a black half-battery, has been shown in an older problem (see *L* in the Appendix).

Commendation: № 2431, Živko Janevski

In any problem with 3 solutions, one can single out an analogy between pairs of solutions and pass it off as a theme of the future. Here the concept is helped by the play by the same two black pieces – the bishop and the king!

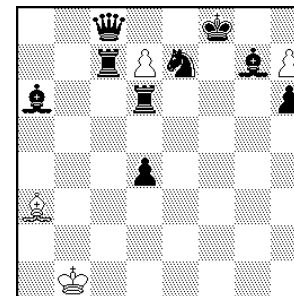
**Commendation: № 2431
Živko Janevski**



H#2 3 solutions 4+8

1. ♕b5 ♕:d4 A 2. ♖c4 ♗e3#
1. ♖c5 ♗a3 2. ♕d5 ♕:d4# A
1. ♖e5 ♗b4 2. ♕e6 c:d4#

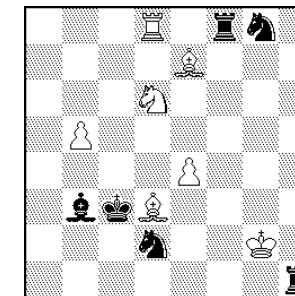
**Commendation: № 2535
Miroslav Svítek**



H#2 2 solutions 4+9

1. ♗a8 h8 ♗ 2. ♗c8 d8 ♗#
1. ♕e5 d8 ♗ 2. ♖f6 h8 ♗#

**Special Comm.: No. 2538
Zoran Gavrilovski**



H#2 4 solutions 7+6

1. ♖b1 b6 2. ♖b2 ♗b5#
1. ♗c4 e5 2. ♗b2 ♗e4#
1. ♖b4 ♗e8+ 2. ♖a4 ♖a8#
1. ♖d4 ♗f7+ 2. ♖e3 ♕g5#

Commendation: № 2535, Miroslav Svítek

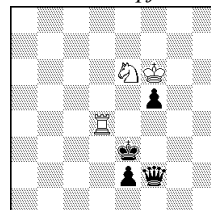
Change of functions of the half-pinned black rook and knight. Slight imbalance of the play.

Special Commendation: № 2538, Zoran Gavrilovski

Quite interesting play by the white pieces! The play by varied and little used black pieces is essentially serial.

APPENDIX

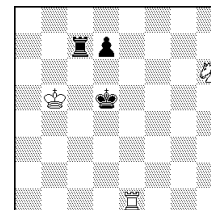
**A) Pál Benkő
Feladvan. Lapja 1971**



H#2 * 2 solutions 3+4

- 1... ♗c5 2.f4 ♖d3#
1. ♗f4 ♖d3+ 2. ♖e4
2... ♗c5#
1.f4 ♗g7 2.f3 ♗f5#

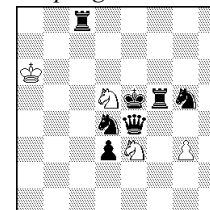
**B) Eligiusz Zimmer
Šachova skladba 1971**



H#2 * 2 solutions 3+3

- 1... ♖e5+ 2. ♖d6 ♗f7#
1. ♖c4 ♗f7 2. ♖d4
2... ♖e5#
1. ♖d4 ♖e3 2.d5
2... ♗f5#

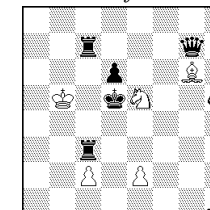
**C) Vladimír Kočí
Springaren 2013**



H#2 3 solutions 4+7

1. ♗f7 ♗f4 2. ♗d6
2... ♗g4#
1. ♗h7 ♗c7 2. ♗f6
2... ♗c4#
1. ♗f3 ♗c4+ 2. ♖e4
2... ♗c3#

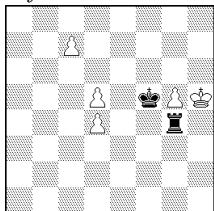
**D) Vladislav Nefyodov
Version of № 2432**



H#2 3 solutions 5+7

1. ♖e3 ♗c6 2. ♖e6
2... c4#
1. ♗f4 ♗f3 2. ♗e6
2... e4#
1. ♕e4 ♗d7 2. ♗d4
2... ♕f7#

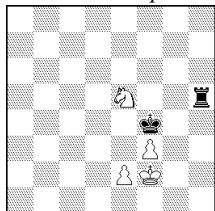
E) Hans Peter Rehm
feenschach 1958



H#2 2 solutions 5+2

1. ♖f4 c8 ♖2 2. ♖e4
2... ♖f8#
1. ♖e4 c8 ♗2 2. ♖f4
2... ♗d6#

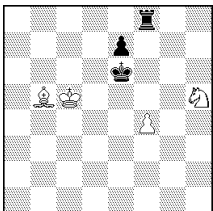
F) Jenc Ban
Ideal mate chess pr. 1966



H#2 2 solutions 4+2

1. ♖f5 e4 2. ♖g5
2... ♗d3#
1. ♖g5 ♗f7 2. ♖f5
2... e3#

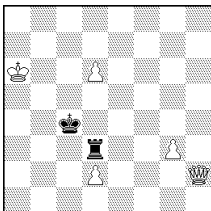
G) Angel Zlatanov
The Problemist 1994



H#2 2 solutions 4+3

1. ♖f6 ♖a6 2. ♖f7
2... ♖c8#
1. ♖f7 ♖e8 2. ♖f6
2... ♗g7#

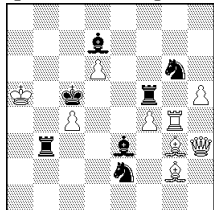
H) Helmut Zajic
Problem Forum 2004



H#2 2 solutions 5+2

1. ♖d5 ♖h5 2. ♖d4
2... ♖b5#
1. ♖d4 ♖h8 2. ♖d5
2... ♖c3#

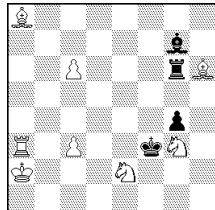
I) Vladislav Nefyodov
Sp. Pr. Shah. komp. 2013



H#2 4 solutions 9+7

1. ♗e:f4 ♖h2 2. ♗d3
2... ♖:e3#
1. ♗g:f4 ♖h4 2. ♗e6
2... ♖:f5#
1. ♗:f4 ♖h2 2. ♗:d6
2... ♗:d6#
1. ♖:f4 ♖h4 2. ♖:c4
2... ♖:c4#

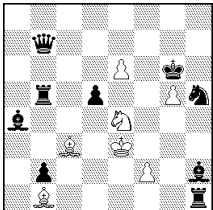
J) Jorge M. Kapros
Telescacco 92 1994



H#2 b) ♗e2→f4 8+4

- a) 1. ♗:c3 ♗e3
2. ♗f6 c7#
b) 1. ♖:c6 ♗e4
2. ♖f6 c4#

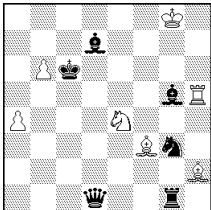
K) Vladislav Nefyodov
Version of № 2430



H#2 2 solutions 7+9

1. ♖b3 f4 2. ♗g1+
2... ♗f2#
1. ♗g1 ♖f6 2. ♖b3+
2... ♗c3#

L) Toma Garai
Mat 1987



H#2 2 solutions 7+6

1. ♗e2 ♖c7 2. ♗d2+
2... ♗g3#
1. ♗d2 ♖b5 2. ♗e2+
2... ♗g5#

INFORMAL TOURNEY OF THE MACEDONIAN PROBLEMIST 2021: FAIRIES

AWARD by **Hans Gruber**, Regensburg (Germany), International Judge of the FIDE

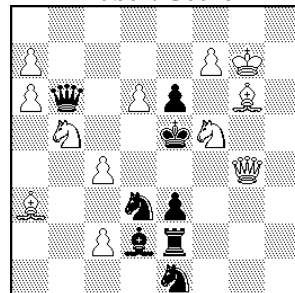
List of participating problems:

- Issue 64 (I-IV/2021): 2450, 2451, 2452 [3].
- Issue 65 (V-VIII/2021): 2500, 2501, 1183v, 2502, 2503, 2504, 2505, 2506, 2507 [9].
- Issue 66 (IX-XII/2021): 2556, 2557, 2558, 2559, 2560, 2561; p. 22, nos. 2, 3 [8].

The participating 20 problems were a vivid multiplicity of current fairy chess composition attempts. It was rewarding to study the submissions, and a large percentage made it into the award.

1st Prize: № 2501

Hubert Gockel



#2 ^{v v v} Breton 12+8

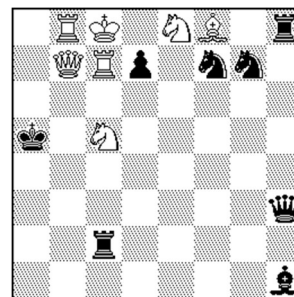
1. ♗h4? (2. ♖e4#, ♖g5#)
1... ♗:c2[- ♗e3]/♖:d6[- ♗e3]/♖:a6[- ♗e3]/♖:a7[- ♗e3]!
2. ♗f3#/♗:d6#/♖d4#/?
1. ♗e7? (2. ♖e4#, ♖g5#)
1... ♖:d6[- ♗e3]/♖:a6[- ♗e3]/♖:a7[- ♗e3]/♗:c2[- ♗e3]!
2. ♗:d6#/♖d4#/♗c6#/?
1. ♗fd4? (2. ♖e4#, ♖g5#)
1... ♗:c2[- ♗e3]/♖:a7[- ♗e3]/♖:d6[- ♗e3]/♖:a6[- ♗e3]!
2. ♗f3#/♗c6#/♗:d6#/?
1. ♗:e3![- ♗d6] (2. ♖e4#, ♖g5#)
1... ♗:e3[- ♗e1] 2. ♖e4#
1... ♖:e3[- ♗e1] 2. ♖g5#
1... ♖:e3[- ♗e1] 2. ♗d6#

1st Prize: No. 2501, Hubert Gockel

In the three tries 1. ♗h4?/♗e7?/♗fd4?, White threatens 2. ♖e4#, ♖g5# and the scheduled mates are 1... ♗:c2[- ♗e3] 2. ♗f3#, 1... ♖:a6[- ♗e3] 2. ♖d4#, 1... ♖:a7[- ♗e3] 2. ♗c6# (and 1... ♖:d6[- ♗e3] 2. ♗:d6#). Each try is refuted by one defence, 1... ♖:a7[- ♗e3]!/♗:c2[- ♗e3]!/♖:a6[- ♗e3]!, respectively. The key solves the “e3 problem” differently: 1. ♗:e3![- ♗d6] (2. ♖e4#, ♖g5#) 1... ♗:e3[- ♗e1]/♖:e3[- ♗e1]/♖:e3[- ♗e1] 2. ♖e4#/♖g5#/♗d6#. *Breton Nowotny* in which the condition is splendidly used in the thematic moves. Black pieces disappear as intended side-effects of capturing defences in the tries with cyclic refutations. An excellent and original presentation of the rich effects the condition can offer.

2nd Prize: № 2556

Zoran Gavrilovski

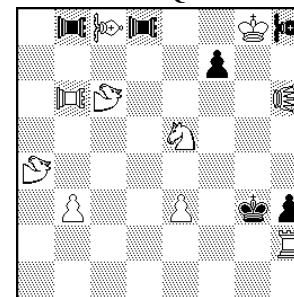


HS#2½ b) ♗g7=♗g7 7+8

- a) 1... ♗:e8![♗e6?] 2. ♗:d7
2... ♗:c7 3. ♖b5+ ♗:b5#
b) 1... ♗:f8![♗d4?] 2. ♖:d7
2... ♗:c5 3. ♖a7+ ♗:a7#

1st Honorary Mention: № 2506

James Quah



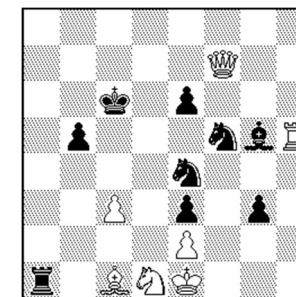
#2 ^v 10+6

♖=lion, ♗, ♗=bishop-lions,
♖, ♖=rook-lions, ♗=rose-lions

1. ♗g4? A (2. ♖:h3# B) ♗b2!
1... f5 2. ♖g6# C
1... f6 2. ♖d6# D
1. ♖g6! C (2. ♖d6# D)
1... f5 2. ♖:h3# B
1... f6 2. ♗g4# A

2nd Honorary Mention: № 2558

Zoran Gavrilovski



HS#3½ 2 solutions 7+9

- 1... ♗c5 2. ♗:e3 A ♗:e3
3. ♖:e6 ♗d1 4. ♗e3+B ♗:e3#
1... ♗d5 2. ♗:e3 B ♗:e3
3. ♖c7 ♗c1 4. ♗e3+A ♗:e3#

2nd Prize: № 2556, Zoran Gavrilovski

Excellent harmony and economy with a splendid strategic content. There are two white half-pins. The annihilation of a white piece turns the horizontal one into a pin (in dual-avoidance tries Black abstains from capturing and thus fails to create the pin). The vertical half-pin transforms into a black battery and a pin on the diagonal. Finally, the newly created battery delivers double-pin mates. The twinning mechanism is elegant and appropriate.

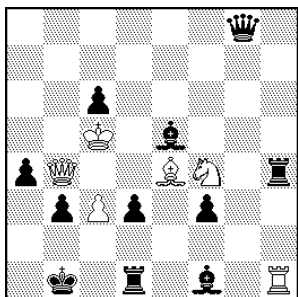
1st Honorary Mention: № 2506, James Quah

Obviously, ♖c6 is considered guarding the square h4, using itself as a hurdle over which it hops. (C+ according to *Winchloe*, no solution according to Popeye.) Among the (cyclic) letter themes, those are particularly challenging that involve key, threat and mates. Here we see the doubled *Erochin* theme, an appealing form with four thematic moves, in which key and threat in one phase are the variation mates after the same defences in the other. This interesting theme here is presented with good economy and with the usage of only one family of fairy pieces.

2nd Honorary Mention: № 2558, Zoran Gavrilovski

Good play of the white half-pin and of the (anticipatory) black half-pin so that a black piece gets pinned so that the other one, which formed a black battery, has to deliver the mate, when White attacks square e3 a second time, then with check. Possibly, the thematic effect of using the same square 2×2 times, thus creating an exchange of the second and fourth white moves, contributes to the impression of a rather stiff position.

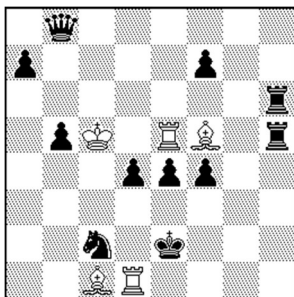
3rd H.M.: TMP 66, p. 22, № 3 Zoran Gavrilovski



HS#3 b) ♖b1→c1 6+11

- a) 1. ♖a3 ♖f8+ [♙d6+?]
2. ♘c4 ♙e2 3. ♙:d3+ ♙:d3#
b) 1. ♖:b3 ♙d6+ [♖f8+?]
2. ♘d4 ♖d2 3. ♗:d3+ ♖:d3#

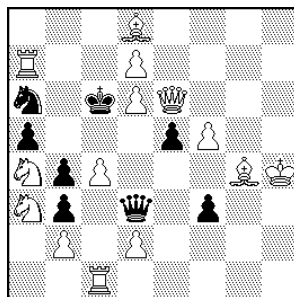
1st Commendation : № 2557 Zoran Gavrilovski



HS#3 2 solutions 5+11

1. ♙d2 ♖d3 2. ♖:e4 ♖f8+
3. ♖e7+ ♖:f5#
1. ♖d2+ ♖e3 2. ♙:e4 ♖c8+
3. ♙c6+ ♖:e5#

2nd Commendation: № 2500 Hubert Gockel



#2 Breton adverse 14+8

1. ♙:a5! [- ♙b4!] (2.d8♗#)
1... ♖:d2 [- ♗d7] 2. ♖d7#
1... ♖:f5 [- ♗d7]!?! 2. ♖d5#
[2. ♖d7+? ♖:d7!]
1... ♖:d6 [- ♗d7]!?! 2. ♙:f3 [- ♙e5]#
[2. ♖d7+/♖d5+? ♖:d7/♖:d5!]
1... ♖:c4 [- ♗d7]!?! 2.d7#
[2. ♖d7+? ♖d5!, 2. ♙:f3 [- ♙e5]??]
1... ♙c5 2. ♖c7#
[2.d8♗+? ♙:a4 [- ♗d8]!]

3rd Honorary Mention: TMP 66, p. 22, № 3, Zoran Gavrilovski

Harmonious phases with good stepwise play of the mating pieces, making use of the pinned black pieces on the 1st rank and of the pinned white pieces on the 4th rank, and play on the same square.

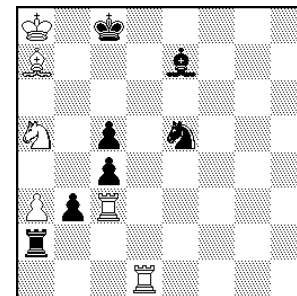
1st Commendation: № 2557, Zoran Gavrilovski

Good harmony between the phases. The *Grimshaw* appears a bit artificial, because the scheme of black king's squares is in addition to the half-pin play rather than being intrinsically interwoven.

2nd Commendation: № 2500, Hubert Gockel

After 1... ♖:d2 [- ♗d7] 2. ♖d7#, d7 is vacated and the ♖ can mate there; after 1... ♖:f5 [- ♗d7]!?! 2. ♖d5# there is black loss of control of d5 (2. ♖d7+? fails due to a rear guard of d7); after 1... ♖:d6 [- ♗d7]!?! 2. ♙:f3 [- ♙e5]#! there is loss of control of f3-d5 (2. ♖d7+?/♖d5+? fail due to *Nietvelt* guard of d7 or d5); after 1... ♖:c4 [- ♗d7]!?! 2.d7# there is loss of control of e6-d6 and f3-d5 (but the latter cannot be utilised – 2. ♙:f3 [- ♙e5]#?? is impossible because ♙g4 is pinned; 2. ♖d7+? ♖d5!). *Breton adverse* is a violent condition, and the more thematic effects a problem shows, the more violent the problem is. Here is an example in which this effect can be observed. The content is quite satisfying, however. A 3rd degree correction of the black queen is implemented to compensate for the primary error of vacating the square d7, that Black happily seems to accept, because the threatening promotion disappears.

3rd Comm.: TMP 66, p. 22, № 2 Zoran Gavrilovski



HS#3 b) + ♗b4 6+7

- a) 1. ♙:c5 A ♙:c5 2. ♗:c4 B ♙:a3 3. ♗:e5+ ♙c5#
b) 1. ♗:c4 B ♙:c4 2. ♙:c5 A ♙:a3 3. ♙:e7+ ♙c4#

Every move captures except the mating moves – thus a black battery on the a-file and a white battery on the c-file can be created. Both phases are analogous, including play on the same square, but regrettably also including the coarse third white move.

ANNOUNCEMENT OF TOURNEYS OF THE MACEDONIAN PROBLEMIST

The Macedonian Problemist (TMP) announces:

- Informal toumeys for 2022: #2 – Paz Einat; #3 – Oleg Efrosinin; #4-n – Anatoly Styopochkin; studies – Steffen Nielsen; H#2 – Ricardo Vieira; H#2.5-3 – Thomas Maeder; H#3.5-n – Zoran Gavrilovski; S#2-n – Sven Trommler; fairies – Manfred Rittirsh; retros (2022-?) – Hans Gruber.
 - *TMP League 2022* (a formal tourney, free themes, awards in 2022): #2 – Pavel Murashev; #3 – Aleksandr Syurov; S#2-n – Hartmut Laue; H#3,5-7 – Viktor Syzonenko.
 - *Tode Ilievski MT*: H#2 – Valery Gurov; H#2.5-3 – Predrag Žuvić; H#3.5-n – Hans Gruber.
- Entries until 1.12.2022 for inf. ty; 30.8.2022 for the other toumeys to zoran.gavrilovski@gmail.com.

WFCC REPORT ON THE VOTING ON SANCTIONS IN REACTION TO HOSTILITIES IN UKRAINE

In response to the hostilities in Ukraine, the FIDE Executive Council by its Official Statement of 27.02.2022 “expressed grave concern about the military action started by Russia in Ukraine” and decided that “[n]o official FIDE chess competitions and events will be held in Russia and Belarus” and that “no Russian and Belarusian national flag be displayed or anthem be played in all FIDE-rated international chess events. Instead – the national chess federation’s flag or the official symbol/logo shall be used.” (<https://www.fide.com/news/1603>). The Council by its Official Statement of 16.03.2022 “suspends the national teams of Russia and Belarus from participation in official FIDE tournaments until further notice. In the individual tournaments of the FIDE World Championship cycle, players from these countries will be able to participate under the FIDE flag” (<https://www.fide.com/news/1638>). The World Federation for Chess Compositions (WFCC) conducted a series of Zoom meetings (3rd, 8th and 15th March) for delegates in which a variety of views were put forward, leading to the preparation of a questionnaire with a series of statements in order to define the WFCC stance regarding the participation of Russia/Belarus (RUS/BLR) and their nationals in events organised by, or associated with, the WFCC (points 1-8 below). For each topic one of the two or more options needed to receive more than 50% of the votes to be adopted as the position of the WFCC. If no one statement for a topic received the required majority, then a 2nd round of voting was to be conducted, with the alternatives being the two statements which received the highest number of votes in the 1st round.

Thirty countries participated in the voting, the results of which (available online at: <https://www.wfcc.ch/wp-content/uploads/WFCC-questionnaire-final-result-310322.pdf>) are as follows:

1. Magazines and other outlets

Acknowledging that publishers and editors are independent of the WFCC:

- *The WFCC should not make any statement regarding the publication of originals in independent outlets* [18 votes];
- The WFCC should make a statement advising magazines and other outlets that they should refuse to accept original contributions by authors from Russia/Belarus until further notice [6 votes];
- The WFCC should make a statement advising magazines and other outlets that any originals published by authors from Russia/Belarus should only appear without country designations [5 votes];
- Abstain [1].

2. FIDE Album

- *Russia/Belarus nationals are allowed to participate in the FIDE Album 2019-21 as composers, directors, or judges* [23 votes];
- Russia/Belarus nationals are not allowed to participate in the 2019-21 FIDE Album as composers, directors, or judges [4 votes];
- Abstain [3].

3. World Championship in Composing for Individuals (WCCI)

- *Russia/Belarus nationals are allowed to participate in the 2019-21 WCCI as judges or composers provided no signs of flags or country designations are shown for them in the results* [14 votes];
- Russia/Belarus nationals are allowed to participate in the 2019-21 WCCI as judges or composers under the flags of their national chess federations (or FIDE) [7 votes];
- Russia/Belarus nationals are not allowed to participate in the 2019-21 WCCI as judges or composers [6 votes];
- Abstain [3].

World Chess Composition Tournament (WCCT)

- *Russia/Belarus nationals are not allowed at all to participate in the 11th WCCT. Compositions of RUS/BLR nationals are not listed in the results booklet at all and no team result is applicable* [16 votes];
- Russia/Belarus nationals and teams are allowed to participate in the 11th WCCT as judges or composers provided they use the logo/designation of their national chess federations (or FIDE) [8 votes];
- Abstain [4] (only 28 out of 30 voting countries voted in the 2nd round).

5. FIDE World Cup in Composing

This is a tournament for individuals organised by FIDE with the participation of the WFCC. From the regulations (https://www.wfcc.ch/competitions/composing/fidewcc_2022/) the extent of this participation comes down to:

- showing the announcement on the web site;
- showing the (anonymous) preliminary results on the web site so that claims can be made;
- presenting the prizes and certificates at the Congress.

All other aspects of the competition are handled by the organisers representing FIDE. FIDE have confirmed that Russia/Belarus nationals are allowed to participate provided they use the logo/designation of their national chess federations (or FIDE).

- *The WFCC will continue its association with the 10th FIDE World Cup in Composing 2022* [17 votes];
- The WFCC will not continue its association with the 10th FIDE World Cup in Composing 2022 [8 votes];
- Abstain [5].

6. World Solving Cup (WSC) and other rated tournaments

1. Should solving tournaments organised in Russia and Belarus be excluded from the schedule of WS tournaments?
Yes – 25; No – 2; Abstain – 3.
2. Would Russian/Belarus solvers participating in a tournament outside RUS/BLR without a country designation (or under the FIDE flag) be eligible for WSC points?
Yes – 18; No – 9; Abstain – 3.
3. Should results of new solving tournaments organised in Russia/Belarus be included in the calculation of solvers’ ratings?
Yes – 8; No – 18; Abstain – 4.

7. European Chess Solving Championship (ECSC)

- *Individual solvers from Russia/Belarus are allowed to participate in ECSC 2022 if they appear without country designations (or under the FIDE flag). No RUS/BLR team result is applicable* [16 votes];
- Russia/Belarus nationals are not allowed at all to participate in ECSC 2022 [12 votes];
- Abstain [2].

8. World Chess Solving Championship (WCSC)

- *Individual solvers from Russia/Belarus are allowed to participate in WCSC 2022 if they appear without country designations (or under the FIDE flag). No RUS/BLR team result is applicable* [17 votes];
- Russia/Belarus nationals are not allowed at all to participate in WCSC 2022 [11 votes];
- Abstain [2].

FIDE ALBUM 2019-2021

ANNOUNCEMENT

The WFCC invites composers to submit their highest-quality compositions for selection in the FIDE Album. Entry is open to compositions published during 2019-2021 (the announcement of 13.1.2022 is available at: <https://www.wfcc.ch/fide-albums/fa1921sl/fa1921ann/>). For informal tourneys the date of publication of the issue containing the composition is decisive; for formal tourneys the date of appearance of the award is decisive (NB: **not** the closing date of the tourney).

If a composition has been published in a magazine which is labelled 2018 on the front but it appeared in 2019-2021, the composition is eligible for the 2019-21 album provided that the composer had not submitted the composition to the 2016-18 album.

If a composition has been published in a magazine which is labelled 2021 on the front but it appeared in 2022, the composition is eligible for the 2019-21 album provided that the magazine was published before the deadline for submission to the 2019-21 album.

If a composition has been published in a magazine which is labelled 2022 on the front but it appeared in 2021, the composition is **not** eligible for the 2019-21 album.

If the date of publication is in doubt, the directors should ask the composer for evidence.

Anyone entering compositions by another living composer should obtain the agreement of that composer beforehand. Compositions by deceased composers may be entered unless it is known that the deceased composers would not be willing to contribute their compositions to the Album. A composer is entitled to submit joint compositions even if his co-author(s) disagree.

Those who published large numbers of compositions during this period are strongly urged to make a selection consisting of only their very best work.

A composer may submit to each of the 8 sections (A: twomovers, B: threemovers, C: moremovers, D: endgame studies, E: helpmates, F: selfmates, G: fairies, H: retros) no more than 30 compositions published in the defined three-year period, or up to 3 times the number of his/her compositions that were selected in this section in any previously published album, whichever is greater.

With regard to joint compositions, if a composer A includes in his PDF file joint compositions with some other composer B, then these compositions count for the quota of composer A only (and **not** for the quota of composer B).

Entries must be sent to the directors by e-mail and in PDF format only.

In section D (endgame studies) composers **must** also submit a PGN file of their entries.

In section G (fairies) composers must provide the definitions for the less common fairy elements.

In each section composers have to submit one PDF file, which will include all their entries to this section with **one composition per page**. The solution may extend to more than 1 page if needed.

In sections E (helpmates) and G (fairies), composers **must** submit a separate file for each group E1 (helpmates in 2), E2 (helpmates in 2,5 and 3), E3 (helpmates in more than 3), G1 (fairies without fairy conditions) and G2 (fairies with fairy conditions).

The compositions must be in diagrams of uniform size, with the author's name, publication data, any award, stipulation, full solution and a comment if desired. Algebraic notation is to be used. Entries not complying with these requirements will be rejected.

Compositions that receive 8 points or higher in the 2019-21 WCCI qualify for the FIDE album automatically, however they must also be submitted by the composers to the album in order to be published in it and count for points. If a problem qualifying from the WCCI is claimed cooked or anticipated, it should be reviewed by the Album judges too and be excluded, if confirmed defective. Then any Album points gained by the problem are subtracted, however if the composer had already been awarded a title based on these points then the title should not be taken away.

Attention! Compositions of the 11th WCCT should NOT be submitted to this album.

The WFCC makes the following recommendations:

- Cyrillic names of composers should be written in Cyrillic capital letters and preferably also transcribed into Latin letters.

- The source of each composition should, if possible, include not only the magazine and year of publication but also the month or magazine number and/or the number of the composition. A reference to the award (issue of a printed magazine or a web link) should be provided, if known.
- In joint compositions the order of authors' names should be written as in the original publication.
- The exact date and source of publication of the version should be indicated.
- Position should be also given in FEN notation.
- WinChloe ID should be given if the composer knows it.
- Computer-tested compositions should be indicated by the symbol C+. In section G, authors should also indicate the testing program and its version.
- In compositions with the Anticirce condition (and similar variations), the author should specify if Cheylan or Calvet type is used (Calvet is considered as default).

Directors and judges

A) Twomovers

- Director: Udo Degener, udo-degener@gmx.de

- Judges: Marco Guida, Vasil Markovtsy, Pavel Murashev

B) Threemovers

- Director: Igor Agapov, igoragapov64@mail.ru

- Judges: Miodrag Mladenović, Valery Shavyrin, Viktor Volchek

C) Moremovers

- Director: Aleksandr Kuzovkov, askuzovkov@yandex.ru

- Judges: Ralf Krätschmer, Mikhail Marandiyuk, Aleksandr Sygurov

D) Endgame Studies

- Director: Martin Minski, m.minski@web.de

- Judges: Branislav Djurašević, Steffen Slumstrup Nielsen, Árpád Ruzs

E) Helpmates

- Director: Harry Fougiaxis, loyaldragon@gmail.com

Helpmates in 2 moves

- Judges: János Csák, Vitaly Medintsev, Francesco Simoni

Helpmates in 2.5 and 3 moves

- Judges: Ofer Comay, Christopher Jones, Valery Semenenko

Helpmates longer than 3 moves

- Judges: Torsten Linß, Aleksandr Semenenko, Boris Shorokhov

F) Selfmates

- Director: Jiří Jelínek, jjelinek@atlas.cz

- Judges: Mikhail Khramtsevich, Valery Kopyl, Andrey Selivanov

G) Fairies

Director: Eric Huber, hubereric@yahoo.fr

Fairies without fairy conditions

- Judges: Václav Kotěšovec, Franz Pacht, Jacques Rotenberg

Fairies with fairy conditions

- Judges: Thomas Maeder, Tadashi Wakashima, Kjell Widlert

H) Retros

- Director: Vlaicu Crișan, vlaicu_crisan@yahoo.com

- Judges: Dmitrij Baibikov, Silvio Baier, Henrik Juel

EXTENSION OF FIDE ALBUM SUBMISSION DEADLINE

On 20.3.2022 the WFCC decided to extend the date of submission of compositions to the FIDE Album 2019-21 to **1.8.2022**, in order to provide sufficient time to the Ukrainian problemists to prepare their submissions. (source: <https://www.wfcc.ch/extension-fa-submission/>)

WCCI AND WCCT

LINKS FOR ENTRIES

WCCI 2019-21 attracted just over 250 composers with >2600 chess compositions (the entries can be found at: <https://www.wfcc.ch/competitions/composing/wcci-2019-21-entries/>).

35 countries sent: 86 compositions in the section A, 75 in B, 67 in C, 74 in D, 92 in E, 71 in F, 54 in G and 79 in H (the entries, as well as the claims and replies thereto are available at: <https://www.wfcc.ch/competitions/composing/11-wcct/>).

REPLACEMENT OF JUDGING COUNTRIES

As a result of the recent WFCC sanctions to BLR/RUS for the WCCT-11, these judging countries had to be replaced as of 7.4.2022: Section A (#2) – Israel instead of Russia; Section B (#3) – Switzerland instead of Belarus; Section C (#4-n) – Finland instead of Russia; Section F (S#) – North Macedonia and Slovakia instead of Belarus and Russia; Section G (fairies) – India instead of Belarus (source: <https://www.wfcc.ch/wcct11-new-judging-countries/>).

EXTENSION OF WCCI AND WCCT JUDGING DEADLINES

In the light of the hostilities in Ukraine and the risk to which Ukrainian problemists are faced, the WFCC on 8.3.2022 considered that “it is unreasonable we keep the original time schedule of WCCI 2019-21 and WCCT-11”. Thus, the deadline for WCCI judges and WCCT judging countries is rescheduled for **1.8.2022** (source: <https://www.wfcc.ch/extension-wcci-wcct-judging-deadlines/>).

10TH FIDE WORLD CUP IN COMPOSING 2022:

REGULATIONS ON HOLDING THE TENTH FIDE WORLD CUP IN COMPOSING 2022

Approved by the President of the International Chess Federation (FIDE)

A. V. Dvorkovich, February 2022

1. TASKS AND OBJECTIVES

The Tenth FIDE World Cup in Composing is held with the aim to:

- develop and promote chess;
- develop and promote chess composition as a constituent of chess culture;
- expand the geography of participants;
- decide the winners.

2. ORGANIZERS

The organizers are the International Chess Federation (www.fide.com) with the participation of the World Federation for Chess Composition (www.wfcc.ch).

The holding of the tournament is the direct responsibility of the Director and the Panel of Judges:

- The Director of the tournament is **Aleksey Oganessian**.

- The sections and judges are as follow:

A. Twomovers – Judge: **Vjacheslav Pilchenko**

B. Threemovers – Judge: **Sergey Ivanovich Tkachenko**

C. Moremovers – Judge: **Oto Mihalč**

D. Endgame studies – Judge: **Iham Aliev**

E. Helpmates – Judge: **Marko Klasinc**

F. Selfmates – Judge: **Andrey Selivanov**

G. Fairies – Judge: **Narayan Shankar Ram**

H. Retros (Proofgames) – Judge: **Kostas Prentos**.

3. THE TIME FRAME OF THE EVENT

The tournament will be conducted from **March 1 to November 1, 2022**.

The closing date for submitting the entries is **July 1, 2022**.

The director will send all compositions to the judges on uniform and anonymous diagrams by **July 15, 2022**. All judges are to submit their awards by **September 1, 2022**.

4. PARTICIPANTS

Anyone wishing to take part in the tournament can do so.

5. PROCEDURE FOR PARTICIPATION

In each section, only one composition by each author is acceptable and joint compositions are not allowed.

The theme is free in all sections. In the fairies section (G), there is no restriction on stipulations, conditions, the use of fairy pieces, or the number of moves.

In the retro section, only orthodox Proof Games (based on standard rules of chess, i.e. no fairy PGs!) will be accepted this time.

In the moremovers section (C), selfmate section (F) and fairies section (G), only computer-tested problems (using Alybadix, Popeye, WinChloe, or Gustav) are allowed; the participants should specify the version of the program they used to test their entry.

Entries must be sent on diagrams with complete solution and any comments **by e-mail only** to the Director's address: alexeioganesyan@gmail.com

Participants should mention their **postal address** in the email.

6. TOURNAMENT AWARD

After receiving the entries in anonymous form from the Director, the judges consider the submitted compositions, determine their originality, difficulty, aesthetic appeal, search for possible anticipations, and decide their ranking in the tournament. In each section, compositions in first, second, and third places must be determined, as well as entries receiving honorary mentions and commendations. It is also possible to specify prize-winning compositions (no more than three per section). After ranking the entries, the judges are to send, within the preset period, their award, with the indication of numbers of the compositions in the award and related comments, to the Director of the tournament. After receiving the awards from the judges, the Director is to provide the preliminary results without the authors' names for publication on the websites of FIDE and WFCC before **September 5, 2022**. During one month after the publication of the preliminary results, claims of unsoundness and anticipations – but no other – can be sent to the Director, who will accumulate and forward them to the judges. The Director shall have the right to dismiss any claims that in his opinion are unrelated to unsoundness or anticipations.

After receiving the claims, the judges will take the final decision on the results of the World Cup and send the final award to the Director.

7. PUBLICATION OF RESULTS

The final results of this competition will be published on the FIDE and WFCC websites **no later than November 1, 2022**.

8. PRIZE-GIVING

In each section, the Cup winner will be entitled to a money prize of 500 Euro, a Cup, a medal, and a certificate. Composers in 2nd and 3rd places will be awarded medals and respective certificates. The certificates for 1st-3rd places will be signed by the President of FIDE. The prizes and other distinctions are to be presented to the laureates at the closing ceremony of the World Chess Composition Congress 2022 in Fujarah (United Arab Emirates).

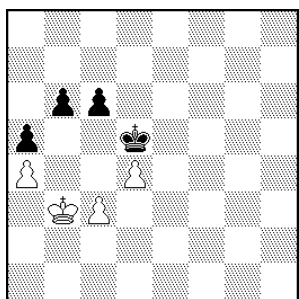
9. ORGANIZATIONAL ISSUES

These Regulations shall constitute an official invitation to the tournament.

UKRAINIAN DEDICATION STUDIES

A STUDY BY VLADISLAV TARASIUK WITH A MESSAGE OF WORLD PEACE

Vladislav Tarasiuk, a leading study composer from Kharkiv (Ukraine), composed a pawn endgame study with the following message of piece: “Let us love the peoples of the world and respect their rights!” (https://www.arves.org/arves/index.php/en/?fbclid=IwAR3Gp_KM-b86QZ-ZJwZnlbgeEeVzdxiLln0_SbiqWZIU3yOBxpHiVVHuX0).



1. ♖b2!! [1. ♖c2? ♖c4 zz 2. ♖b2 b5! (2...c5? 3.d:c5! b:c5 4. ♖c2=) 3.a:b5 ♖:b5 4. ♖b3 a4+ 5. ♖a3 ♖c4 6. ♖:a4 ♖:c3 7. ♖a5 ♖:d4 -+] 1... ♖c4 2. ♖c2 zz 2...c5! [2...b5 3.a:b5 ♖:b5 4. ♖d3 a4 5.c4+ ♖b4 6.d5! c:d5 7.c:d5 a3 8. ♖c2! (Try: 8.d6? a2 9.d7 a1 ♖ 10.d8 ♖ ♖d1 -) 8...a2 9. ♖b2 =] 3.d5! [3.d:c5? b:c5 4. ♖b2 ♖d3 5. ♖b3 c4+ 6. ♖b2 6... ♖d2 -+] 3... ♖:d5 4. ♖d3 c4+ 5. ♖d2! ♖d6! [5...b5 6.a:b5 ♖c5 7. ♖c2 ♖:b5 8. ♖b2 ♖a4 9. ♖a2=; 5... ♖e4 6. ♖e2! zz] 6. ♖d1!! [6. ♖c2? ♖e6(e5) 7. ♖d2 ♖f5 8. ♖e2 ♖e4! zz 9. ♖d2 ♖f3 10. ♖d1 10... ♖e3 11. ♖c2 ♖e2 12. ♖c1 ♖d3 13. ♖b2 ♖d2 -+] 6... ♖e5 [main 6... ♖e6 7. ♖e2! (7. ♖e1? ♖e5! +- zz) 7... ♖f6 8. ♖f2! ♖e6 9. ♖e2 positional draw] 7. ♖e1! zz [7. ♖e2? ♖e4! +- zz] 7... ♖f5 8. ♖f1! ♖e5 9. ♖e1 positional draw.

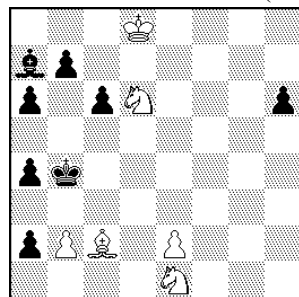
The study's position resembles the Globe and the peaceful outcome of the study matches the author's wish for peace in the whole world (“мир у всьому світі”, Ukr.; «мир во всем мире», Rus. («мир»/“mir” in Russian and Ukrainian means a “peace” and in Russian it also means a “world”), as shown at the cover page of this issue. Tarasiuk in a comment of 13.4.2022 upon the re-publication of the above study (12.4.2022) at Yochanan Afek's Facebook profile wrote that his first chess composition was a fivemover that participated in the 1984 formal tourney *Za mir* (“For Peace”).

A UKRAINIAN TRIO'S STUDY DEDICATED TO AND CONCERNED FOR IGOR YARMONOV

In spite of feeling a constant fear for their own lives and their families' lives after the Russian invasion to Ukraine and living in harsh conditions involving destruction of houses and lack of supplies and energy, three Ukrainian composers expressed their concern for their fellow composer Igor Yarmonov from Mariupol (with whom they lost any contact for more than a week as of mid-April 2022) with the following study (published at www.arves.org/):

Taras Rudenko, Vladislav Tarasiuk & Vladimir Samilo

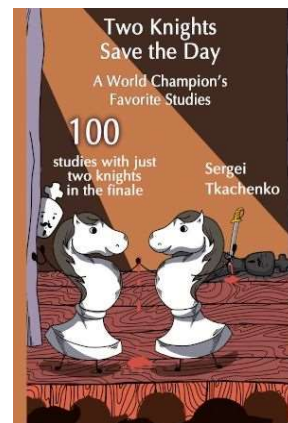
Problemist Ukraini 2022 (dedicated to and concerned for Igor Yarmonov)



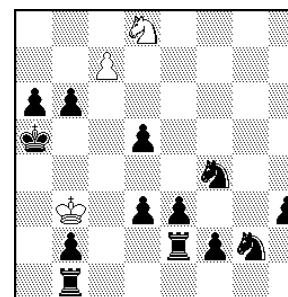
1. ♖d3+ ♖a5 2. ♖c7 ♖b8+! [2...a1 ♖ 3. ♖:b7+ ♖b5 4. ♖d6+ 4... ♖a5 5. ♖:c6 ♖a2 6. ♖b7#] 3. ♖:b8 a1 ♖ 4. ♖b1! [4. ♖c4+? 4... ♖b5 5. ♖a3+ ♖b6! (5... ♖a5? 6. ♖b1! ♖b6 7. ♖e1! see the main line) 6. ♖c4+ ♖b5 7. ♖d6+ ♖b6! positional draw] 4... ♖b6 [4... ♖b1 5. ♖c4+ ♖b5 6. ♖a3+ fork 6... ♖b6 7. ♖:b1 -+] 5. ♖c4+ 5... ♖b5 6. ♖a3+ ♖b6 7. ♖e1! [7. ♖e5? ♖c5 8.e4 ♖d6 =] 7... ♖c5 8.e4! [8. ♖ec2? ♖:b2 -+] 8... ♖d6 [8...h5 9. ♖c7! h4 10. ♖d3+ ♖d4 11. ♖c2+ fork 11... ♖:d3 12. ♖:a1 +; 8...b5 9. ♖c7! 9... ♖:b2 10. ♖d3+ fork 10... ♖d4 11. ♖:b2 -+] 9. ♖ec2 ♖:b2 10. ♖c4+ fork 10... ♖c5 11. ♖:b2 wins.

BOOK REVIEWS: *TWO KNIGHTS SAVE THE DAY*; & *TWO BISHOPS SAVE THE DAY*, 2022

The publishing house “Elk and Ruby” (<https://www.elkandrubby.com/>) at the beginning of 2022 released the 8th and 9th book in the *World Champion's Favorite Studies* series by the Composing IM Sergei N. Tkachenko [the books's back cover page refers to the author as a member of the Ukrainian team that had won the 5th WCCT in 1997 (hence the series sub-title refers to the “World Champion”), but in fact only Sergey I. Tkachenko scored points for Ukraine in the said WCCT].



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?



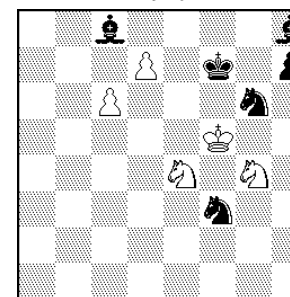
+ v 3+13

1. c8 ♖? ♖c1! 2. ♖b7+ ♖b5 3. ♖d6+ ♖a5 4. ♖b7+, thus 1.c8 ♖!! ♖b5! [after 1...f1 ♖ there's a mate in two moves: 2. ♖b7+ ♖b5 3. ♖a7#]; then 2. ♖a7+ ♖c5 3. ♖b7+ ♖d4 4. ♖c6+ ♖e4 5. ♖d6+ ♖f3 6. ♖e5+ ♖g3 7. ♖f5+ ♖h2 8. ♖f3+ ♖h1 9. ♖g3#!

Cavalry gets in time to finish the job by chasing the ♖ to h1 and giving a model mate.

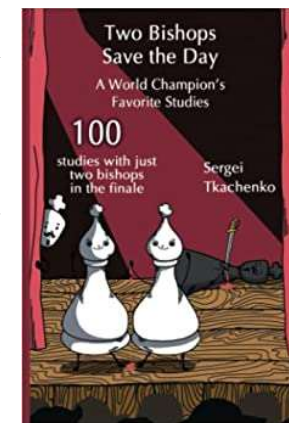
Two Knights Save the Day and *Two Bishops Save the Day* (both with 206 pp., 10.2 cm in width and 15.3 cm in length; 7.99 \$ each, <https://forwardchess.com/>), each collect 100 studies whose common theme is that White ends up with just two knights or two bishops. Most of the studies are short (up to six moves), so experienced chess players can analyze them from the diagrams while newbies can gain deeper understanding how the two pairs of pieces can be effectively used.

Mark Liburkin
1940

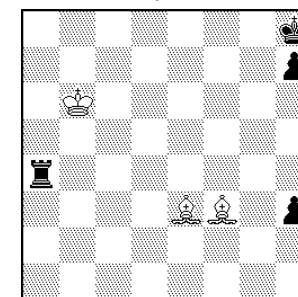


+ v 5+6

1. ♖g5+! [Try: ♖d6+? ♖g7 2.d:c8 ♖ ♖e7+ 3. ♖e4 ♖g5+ 4. ♖f4 ♖:c8 5. ♖:c8 ♖e6+ 6. ♖e5 ♖f7+ 7. ♖d5 ♖c7+ 8. ♖d6 ♖e6 and Black holds] 1... ♖g5 [1... ♖g7? 2. ♖e6+ ♖f7 3. ♖h6+ ♖e7 4.d8 ♖#; 1... ♖e7? 2.d:c8 ♖ ♖e7?? (no fork) -+] 2. ♖h6+ ♖g7 3. ♖:g5 ♖:d7 4.c:d7 ♖f8! 5.d8 ♖! [5.d8 ♖? ♖e6+; 5. ♖f5+? ♖f7] 5... ♖d7 6. ♖e6#.



Leonid Kubel
1911



+ 3+4

White uses the flawed position of Black to achieve domination over the ♖ by 1. ♖b5! ♖a3 [other squares are also unsafe: 1... ♖h4 2. ♖g5 ♖d4 3. ♖f6+ ♖g8 4. ♖:d4; 1... ♖a2 2. ♖d4+ ♖g8 3. ♖d5+; 1... ♖a1 2. ♖d4+] 2. ♖d4+ ♖g8 3. ♖d5+ ♖f8 4. ♖c5+, and White wins the rook by fork. The “snipers” can shoot after dragging away the heavy gun from the 4th row.

STRIP OR MESSAGE? TWO WAYS OF CREATING STUDIES FROM GAMES

By Steffen Slumstrup Nielsen

When Carlsen, Firouzja and the rest of the speed brains get together at super tournaments, I like following the live streams to be entertained and inspired. I am often struck by a beautiful move, a series of moves or an unusual tactical device from top games and indeed from games at all levels. Over-the-board games are one of four inspirations for me as a study composer. The others are: 1) previous studies/problems; 2) lines suggested by my computer; and 3) toying around with the pieces until something interesting occurs.

Surprisingly often I watch sequences of moves in games that do not remind me of anything from my previous chess memory. When this happens I hurry to the board – well, to the computer – hoping to put the idea from the game into a good form that is suitable for an (endgame) study.

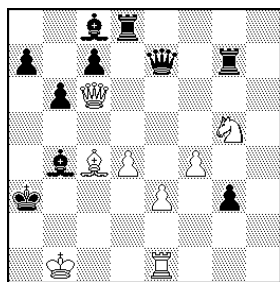
Strip – the well proven method

The traditional way to deal with a promising game fragment is to strip it. By this I mean removing all the units that are not necessary for showing the idea. It is important, of course, to do this and to show the idea as economically as possible. Over-the-board players are not limited by such refined worries in their games, and it is often possible to remove a large number of pawns and even pieces from the game position without destroying the idea. Experienced study composers can do this fairly quickly, improving both the economy and weeding out possible side solutions. In the process the position might be shifted or even rotated, but the main aim is to lower the number of pieces involved. I don't consider this process to be particularly creative, but rather somewhat mechanical.

When you use the strip method, most of your creative powers are used in the second part of creating the study. Once you have stripped the board of unnecessary units, you still need to create an introduction leading up to the idea borrowed from the game. Creating a good introduction is not a top quality of mine. Apart from the creative aspect of working backwards from a given position and creating play with pieces that are not on the board anymore, generating introductions is also exceptionally hard work. Duals are everywhere and often can only be dealt with by adding extra material, captures and even piece exchanges. Keeping the introduction clean and interesting is a real craft. The masters manage to add extra ideas to the introduction, but more often than not, composers are happy to make a workable introduction at all, and even that is hard work.

1) Daniil Dubov - Rasmus Svane

Batumi 2019



Position after 35...c3 8+10

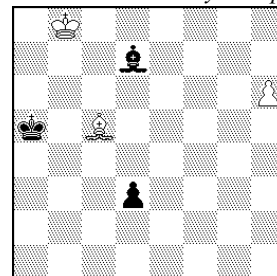
Here is a boiled-down illustration of such a composing process involving stripping away pieces.

After a highly eventful game, Dubov finished off his opponent by **36. ♖b3!!** with a threat of mate on a4. At the same time, the bishop opens the line from c6-c2, preparing for **36... ♗b3** **37. ♖c2+ ♕a3** **38. ♖a2#**. Therefore, Svane resigned.

In my view, the move played by Dubov is perfectly suitable for stripping. In fact, it can be shown with only six pieces, removing no less than 12 pieces from the game position. The following is the final product by Martin Minski and me.

2) Steffen Nielsen & Martin Minski

7th Pr Chess Artistry Competition 2021



Position after 7...b1

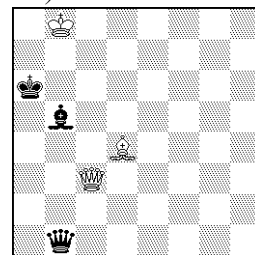
The starting position looks almost like a joke. Surely nothing exciting can happen?

1.h7 d2 2.h8 ♖ d1 ♖ 3. ♖c3+ ♕a6 4. ♖b2! ♗b5 5. ♖f6+ ♕a5 6. ♖c3+ ♕a6. As a result of **4. ♖b2!**, the bishop has been lured to b5, where it is beautifully placed from White's point of view

7. ♗d4! threatens **8. ♖c5**

7... ♖b1.

2.a) S. Nielsen & M. Minski



Position after 7...b1

Here we have the Dubov position, perfectly stripped.

8. ♗b6!! (Dubov's move)

8... ♕b6 [or **8... ♖a2 9. ♖c8+ ♕b6 10. ♖c7+ ♕a6 11. ♖a7#** or **8... ♖h7 9. ♖a5#**]

9. ♖c7+ ♕a6 10. ♖a7#

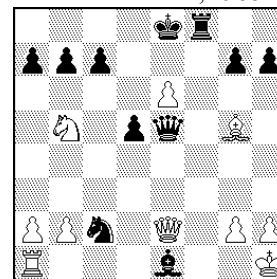
Dubov's idea from the game is perfectly kept and thanks to Martin's skills we managed to create an introduction without a single capture and with the extra point of **4. ♖b2!**

Message – altering the idea

I suggest that the alternative to the established strip method should be called message. It is best explained with an example.

3) Mikhail Tal - Jack Miller

Anaheim Simul, 1988



Position after 20...e5 10+11

In a simul game the unknown Miller played the creative **20... ♖d6-e5!**, hoping for a mate on f1. But he was up against Mikhail Tal.

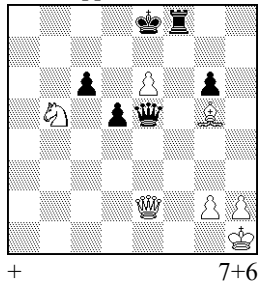
21.h4!!

covering **♗g5**, and showing that Black has a mate to worry about himself on c7. White is totally winning. The game continued:

21... ♖g3 22. ♖d1 ♖f2 23. ♖f2 ♗f2 24. ♖d5 ♖h4+ 25. ♗h4 25... ♗h4 26. ♗c7+ ♕f8 27. ♖f5+ ♗f6 28. ♖d5 a5 29. ♖d7 ♗b4 30. ♖f7+ ♕g8 31. ♖f6 ♗c6 32. ♖f7 g6 33.e7 1-0

A wonderful game and combination, showing that even average players can strive for immortality.

3a) Tal – Miller
Stripped version



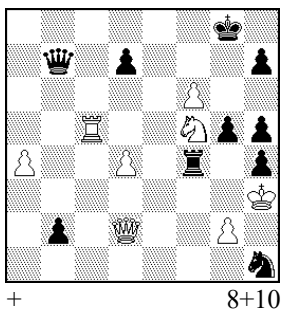
This is what Tal's 21.h4! might look like after stripping. Here **1.h4!** is the only winning move.

The diagram is the result of 10 minutes of work on my part. To make h2-h4 the only winning move, I still need 13 pieces! Of course, I could now go about creating an introduction, which inevitably would involve even more pieces. And when that was done, would h4! really be a sufficiently striking finale to merit 13 pieces on the board? The mate after 1...♚:e2 2.♘c7# would be nowhere near ideal (in either meaning of the word).

Instead of stripping, there is another route to travel, namely to stand back and try to decipher what Tal's 21.h4 is really all about, looking at the position abstractly rather than concretely. My interpretation is that the move is fundamentally about "leaving pieces en prise and playing elsewhere". This is no profound idea in itself, but imagine that Miller had the chance to react in a similar way, doubling the idea. Imagine he had some way to cover h2 so that the back rank would still be weak and the queen on e5 would still be immune. And imagine that Tal had a counter-counter, still leaving the queens to stare at each other in a perfect act of suspense.

I am far too unstructured to be able to retrace the steps that followed as I tried to create a study from Tal's beautiful move. But basically I tried to turn the game brilliancy into a situation where both kings were potentially under threat of mate. Weak back ranks are perfectly suitable for creating and maintaining this kind of tension (and better suited than the threat on c7 in the game). After some months of work – where I probably ate and slept as well – I had the following study on my screen.

4) Steffen Nielsen
Schach 2001



1.♘h6+ ♚f8 2.♚:b2
Black's back rank is weak. 2...♙c8? ♚:c8 3.♚b4+ d6+ (check!) would be unfortunate.

2...♞f2+ 3.♞h2 ♞g4+ 4.♞g1
[4.♘:g4? ♚:b2]

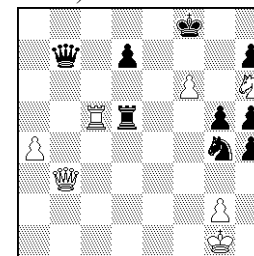
4...♙:d4
White's back rank is weak as well.

5.♚b3!
On an abstract level this is equivalent to Tal's 21.h4. White covers the back rank mate while at the same time prolonging the uncertainty. Black is not one to back down, either. He calmly covers f7 and g8 by interfering on White's queen line from b3.

5...♙d5!

Now three pairs of pieces stare at each other. In the diagram 4.a after **6.a5!** Black is in zugzwang (White has no threat, as 7.a6? will be met by 7...♚b6!). Now Black has two apparently good waiting moves.

4.a) S. Nielsen



Position after 5...♙d5

MAIN A:

6...♚e8

The weakness of this move is that it allows 8.♚e3+ with check.

7.a6!

[7.♚c2? ♚a7 8.♚e4+ ♙e5 9.♞h1 ♞f2+ 10.♞h2 ♞g4+ 11.♚:g4 11...♙:c5 12.♚e4+ ♚d8 13.♚e7+ ♚c7 =]

7...♚b6 8.♚e3+! ♞:e3 9.♙c8+ ♚d8 10.f7+ ♚e7 11.♙:d8 1-0

MAIN B:

6...d6

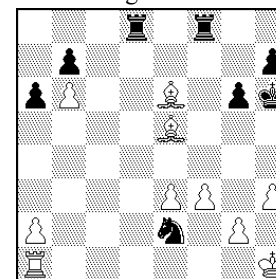
The weakness of this move is blocking the b8-h2 diagonal.

7.♙c1! ♙d1+ 8.♚:d1 ♚a7+ 9.♞h1 ♞f2+ 10.♞h2 ♞:d1 (10...♚b8+ is not possible) 11.♙c8#

Notice that the final position still involves 14 pieces, which is roughly the same as after the attempt at strip shown above. The economy suffers.

My study came about by massaging the original game fragment. Massaging involves a more comprehensive change to the original position. One may argue that it is a change to the content/idea whereas stripping is a mere change of the form. The change when massaging can take many shapes: doubling the idea, adding black counterplay, diagonal/orthogonal change etc. In the present case, the idea of leaving the queen en prise was expanded by a number of moves. In the process an extra idea of leaving other (in fact all) pieces en prise was added as well. It is not uncommon that massaging an idea from a game ends up in an entirely different idea that has almost no connection to the original game fragment.

5) "ShinkarovAtem" – Steffen Nielsen
Blitz game 2020



Position after W26 10+8

The next game example is not by Tal or anyone of his class. It is rather a Lichess blitz game of mine against a player with the handle ShinkarovAtem.

With Black I played **26...♙de8**, optimistically convinced that I was winning a piece. But my opponent showed a highly amusing idea based on several counterthreats.

27.♞d6 ♙f6 28.♞d7 ♙d8 29.♞e7

And in fact, I had lost the exchange.

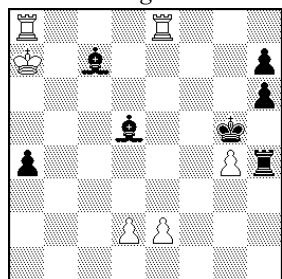
The escape of the bishops was very appealing and I felt it was suitable for a study. Again, stripping was possible, but I felt that what I really wanted was to prolong the escape of the bishops to more than the three moves shown by my opponent in the game.

Some massaging went on and relatively early in the process I stumbled on an ambitious idea. What if the bishops would be able to eternally escape? Or alternatively: what if a rook was able to eternally harass the bishops?

The idea that such a mechanism could even exist was probably very optimistic. In fact, this is often the worst part of composing with the massage method. Some abstract idea is conceived, but there is no guarantee that it is achievable.

This time, I was lucky. An extra rook was required and in fact also the active involvement of the king. Within a day I managed to compose a workable study

6) Steffen Nielsen *Original*



White, well down on material, draws by constant harassment of the bishops.

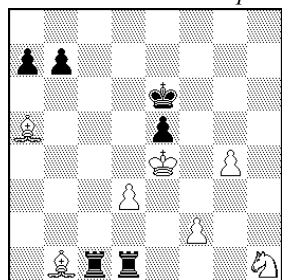
1. ♖ac8 ♕d6 2. ♜cd8 ♕e6 3. ♜c6 ♕e7 4. ♜e8 ♕d7 5. ♜g8+ 5... ♔f4 6. ♜c7 ♕e6 7. ♜e8 ♕d6 8. ♜c6 ♕d7 9. ♜c4+ ♔g5 10. ♜d8 ♕e6 11. ♜c6 ♕e7 12. ♜e8 ♕d7 13. ♜g8+ and draws, as we are back to the position after White's 5th move.

In this first version, two rooks manage to draw by eternally threatening to win a piece. It has a clear weakness, however, as the rook on h4 is basically only on the board for soundness. Besides, I felt that ideally the bishops should succeed as this was the case in the game. Additionally, eternal escape is a more pleasing scenario than eternal harassment.

The next version is more pleasing.

7) Steffen Nielsen

1st H.M. FIDE World Cup 2021



1. ♕a2+ ♔d7 2. ♘g3

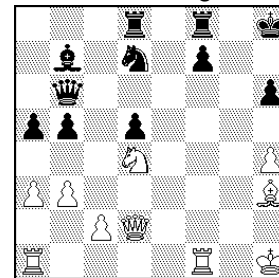
Material has been saved, at first, but the rooks begin their (fruitless) work:

2... ♜a1 3. ♕b3 ♜db1 4. ♕c3 ♜a3 5. ♕c2 ♜c1 6. ♕b2 ♜e1+ 7. ♔d5 ♜a2 8. ♕c3 ♜c1 9. ♕b3 ♜a3 10. ♕b2 ♜a5+ 11. ♔e4 ♜b1 12. ♕c3 ♜a3 13. ♕c2 and we have the same position as after 5. ♕c2. The bishops will keep escaping for eternity.

All pieces move and the position resembles a game. The White knight on g3 provides just the right balance to make the study sound. If a bishop is lost, Black wins. If the bishops remain unharmed White has sufficient material for a draw.

The final game example is quite extraordinary, because I believe a fundamentally new idea was found at the board. It is an idea that is perfectly suitable for studies, but which apparently had never been done before Valentina Gunina sat down to her first-round game in the Grand Swiss Tournament in Riga in 2021.

8) Valentina Gunina – Thanh Trang Hoang Grand Swiss, Riga 2021



Position after 25... ♜cd8 10+11

In the diagram, White has several winning moves, but Gunina found the best and most beautiful move.

26. ♕e6! ♔h7

Clearly forced as the king cannot move to the g-file.

27. ♕f5+

The sacrificed bishop moves away from e6.

27... ♔h8 28. ♘e6

Another piece is offered on e6, not fearing the discovered check.

28...d4+ 29. ♔h2 ♜d6+ 30. ♔h3

And here we have the explanation for 26. ♕e6! If White had sacrificed the knight first with 26. ♘e6?, Black would have drawn by 26...d4+ 27. ♔h2 ♜d6+ and the bishop would block the white king's access to h3. Therefore the bishop first had to be transferred to f5.

30... ♕g2+ 31. ♜:g2 f:e6 32. ♜g6

and Black resigned.

Gunina's idea is easily defined:

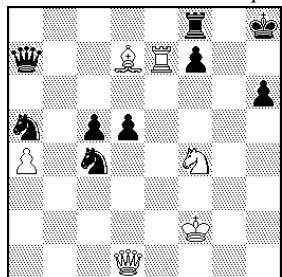
1. Piece A and piece B can both be sacrificed on square X.
2. Piece A is sacrificed on square X. The sacrifice is declined.
3. Piece A moves away.
4. Piece B is sacrificed on square X.
5. The sacrifice by piece A in some way logically prepares for the second sacrifice.

Having identified this concept, it would be a shame to use the strip method to find a study letzform of Gunina's combination. In other words, the scheme used by Gunina (Black's queen on b6 protecting square h6, but being interfered with on e6) is only one possible rendering of the theme and therefore massage is a more suitable method.

As it happened, the scheme from the game proved to be so excellent that it worked for an expansion even without the usual shifting around and remolding that is so typical of massage. In fact, the game may have been sent from heaven.

9) Steffen Nielsen

Chess Problems and Compositions 2021



In the diagram Black may be three pawns up, but his king is remarkably naked. But (of course) there is only one route to conquer it. And that is a detour to the queen-side.

1. ♖a1+!

White needs to close the diagonal from b2 to g7, before attacking on the king-side.

1...d4 2. ♖h1 ♜b6

Now, White must choose from three possible sacrifices on e6.

3. ♖e6!

The rook is sacrificed on e6. 3. ♗e6 ♜b2+ ruins everything and the knight sacrifice meets with a rather obvious refutation, that I will let the reader unravel for him or herself.

3... ♜b2+ 4. ♖e2

The rook moves away. The queen cannot go to d4 or further up the diagonal because of White's prophylactic first move.

4... ♜b6 5. ♗e6!

The bishop is sacrificed on e6. Black must cover h6.

5... ♗h7 6. ♗f5+

The bishop moves away.

6... ♗h8 7. ♗e6!

Finally, the knight is sacrificed on e6. As a result of the two preparatory sacrifices on e6, Black's next move will not happen with check.

7...f:e6 8. ♜:h6+ 1-0

The obvious follow-up question is whether the Gunina-theme can be shown in another manner? Can there, for instance, be four sacrifices on the same square each preparing the following? Or might the piece from the first sacrifice return to the key square on the third sacrifice? I have no answers for such questions yet, but I know that only the message method will be able to provide them.

Below I attempt to sum up the different characteristics of the strip and message methods. Of course, there is no clear dividing line between the two methods and the composer may end up using a mixture of both.

Characteristics of strip:

- Structured, mechanical process
- Goal-oriented
- Perfecting the form
- High emphasis on economy, searching for a "letzform"

- Limited change in material used
- Emphasis on building a fitting introduction
- Few pieces on the board
- The study features tactics and manoeuvres typical of the endgame
- Pointed finish (climax)
- Guaranteed end product once you have the idea.

Characteristics of message:

- Chaotic, organic process
- Process-oriented (curiosity driven)
- Perfecting/Expanding the idea
- Low(er) emphasis on economy
- Large change in material used
- Emphasis on building both introduction, main play and afterplay (*nachspiel*)
- Many pieces on the board
- The study features tactics and sequences typical of the middlegame
- Often the high point (climax) of the study comes early and the finish may be unsatisfactory.
- No end product guaranteed.

Without a doubt there is still plenty of fascinating novelty to be found in miniatures and other studies with relevance to endgame theory. The endgame remains the main scene of studies. Nevertheless, the middlegame study is definitely here to stay. In the recent *Timman 70 JT* the average piece count of the six prize-winning studies was 13!

Not surprisingly, the middlegame study finds a perfect inspiration in games. In my view, composers who seek their inspiration from games will be best served by using the message method. The process is much more fun (though at times frustrating) and I am convinced the method is ultimately better suited for expanding the horizons of chess and producing better, more ambitious studies.

This article is a version of a short lecture originally given at the 2021 WCCC in Rhodes. (Steffen S. Nielsen)

Thanks to our new contributor Steffen S. Nielsen for his excellent and thought-provoking article (Steffen is one of the leading study composers in the world, an International Master of the FIDE for Chess Compositions with 58.23 points in the last two (!) FIDE Albums, of which 46.56 in the FIDE Album 2016-2018!). Let's hope that the article will inspire endgame study composers and even over-the-board players to compose endgame studies based on real games and to send their original studies for the informal tourney of *The Macedonian Problemist* for 2022 (please send entries to the editor zoran.gavrilovski@gmail.com until 1.12.2022), which will be judged by Steffen himself. (Editor)

WITH A LITTLE HELP FROM MY FRIENDS: WEASELS

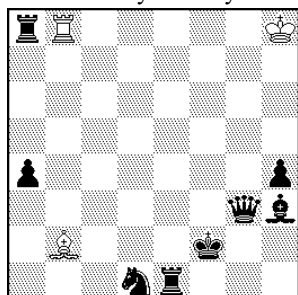
By Zoran Gavrilovski

The judge of our 2021 informal tourney in the H#2 section, in addition to improving the positions of a few entries from the said tourney (see above pp. 9 and 10), also submitted versions of problems from earlier issues of *The Macedonian Problemist* (TMP).

1. Christer Jonsson

TMP 2020 (№ 2401)

Version 1 by V. Nefyodov

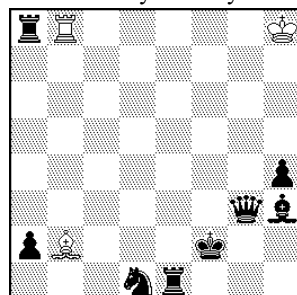


H#3 3 solutions 3+8

2. Christer Jonsson

TMP 2020 (№ 2401)

Version 2 by V. Nefyodov

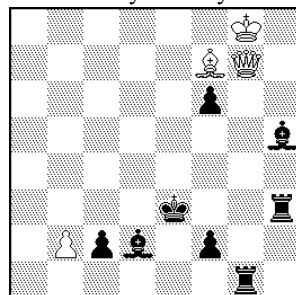


H#3 4 solutions 3+8

3. János Csák

3rd H.M. Stojoski MT 2021

Version by V. Nefyodov



H#2 2 solutions 4+8

№ 1 is a more economical setting of № 2401 from issue 63 (September – December 2020) of *TMP*, which had ♖a2 (instead of ♖a4), as well as ♗d3 and ♕a1. It is solved as follows: 1. ♖f3 ♕g7 2. ♖g3 ♖g8 3. ♗f2 ♕e5#; 1. ♕g2 ♕f6 2. ♗c3 ♖f8 3. ♗e2 ♕d4#; 1. ♖f1 ♕e5 2. ♖e1 ♖e8 3. ♖f2 ♕c3#. Vladislav saw that the pinning of ♕b2 by ♕a1 is not necessary to attain the intended solutions. The black bishop is thus a “weasel” – a term defined in the eponymous article in issue 43 (January – April 2014) of *TMP* at p. 9 as “a piece which in a certain problem is unnecessary or stronger than required” and yet it is placed at the board “to make the solution more difficult or to add an artistic effect to a particular move, sequence of moves or the whole solution, or to ensure a better harmony of the play”. Vladislav’s “friendly help” further extends to referring to the possibility of another ♕/♖ battery-creation by removing the ♗d3 (see № 2): 1. ♖a3 ♖a8 2. ♖f3 ♖a2 3. ♕f1 ♕d4#. The fourth solution repeats a double check mate from the author’s position, which may explain why the author decided not to pursue a richer content at such a cost.

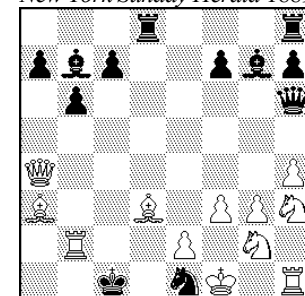
№ 3 removes ♖a3 and ♗b3 from the author’s position that was published within a tourney brochure as a supplement to issue 66 (September – December 2021) of *TMP*. Even without the aforementioned heavy aristocratic pieces, the solutions 1. ♖d3 ♖g4 2. ♖e3 ♕c4# and 1. ♕e2 ♖g5+ 2. ♖f3 ♕d5# still work, though without the effect of giving the mates by the pinned white piece moving through the pin line (*Pelle* moves). Therefore, the said two pieces are “weasels”. Vladislav considers that their presence on the board is hardly justified and submitted his claim, but the tourney judge Nikola Stolev did not alter the award.

By today’s standards the “addition of a white aristocratic ‘weasel’ is a constructional flaw” (“Secrets of Composing (1): Weasels”, p. 9 in issue 43 of *TMP*), while, on the other hand, Samuel Loyd in his book *The Chess Strategy* (1878) had stated that nothing stands in the way of his intention to show something specific, as “anything can be placed on the chessboard: superfluous pieces, duals, an illegal setting and so on. Purity of a mate and everything else cannot be compared with ideas, ideas!” (quoted from Nenad Petrović’s introduction at p. 3 of *Problemi Sama Loyda*, Sportska tribina 1985). This ostensibly careless stance of the “Puzzle king” is illustrated by a problem (called an “American Indian” by the author) in which several aristocratic pieces are passive by-standers after a far-away flight-giving ambush key which abandons a white battery

(№ 4): 1. ♕f8! (2. ♖a1#), 1... ♕:b2 2. ♕:h6#, 1... ♖:b2 2. ♖a3#, 1... ♗c2 2. ♖:c2#. A lateral version without “weasels” by J. Lauborn, *Nationaltinde* 1891 (♖e1, ♖b8, ♖e5, ♕e4, ♗c1, ♗e6 (6), ♖e3, ♖a3, ♖a4, ♗:b7, f5, h4 (6), 1. ♖a5! ~/: ♖:e4 2. ♖f4# ♖:a3#) was upgraded by Loyd (№ 5): 1. ♖a6! (2. ♖f1#), 1... ♖:f5 2. ♖:a4#, 1... ♖:f5 2. ♖f6#, 1... ♖:f5, ♗:f5 2. ♕g5#, 1... ♖a1, ♖a2 2. ♖e4#, 1... ♗g4 2. ♖:g4#, 1... e2 2. ♖f2# (♗c7 & ♗h2 can replace ♗b7 and ♗h1).

4. Samuel Loyd

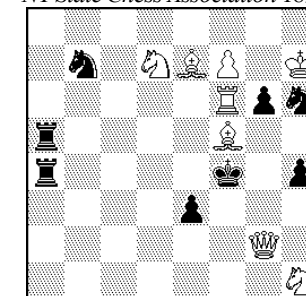
New York Sunday Herald 1889



#2 12+12

5. Samuel Loyd

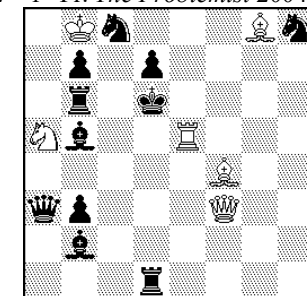
NY State Chess Association 1892



#2 8+8

6. Sally Lewis & Tony Lewis

1st Pr. *The Problemist* 2004



#2 * vvv 6+11

№ 6 “is not an attempt to refresh the ‘dry’ old theme, but a natural fusion of Beauty and Logic”, in which “we could sense the real power of the battery in all tries and the set-play” (a statement by the tourney judge Marjan Kovačević in *The Problemist*, November 2006, p. 560): 1... ♗e7 2. ♖d5# A, 1... ♖c5 2. ♖e6# B; 1. ♖e4? (2. ♖d5# A), 1... ♕:e5 2. ♖:e5#, 1... ♖:a5!; 1. ♖e3? (2. ♖d5# A), 1... ♖:a5 2. ♖c5#, 1... ♗f7!; 1. ♖h5? (2. ♖e6# B), 1... ♗f7 2. ♖g6#, 1... ♖d5!; 1. ♕c1! (2. ♖f6#), 1... ♕:e5 2. ♕:a3#, 1... ♖:e5 2. ♖f4#, 1... ♖d5 2. ♖:d5#, 1... ♕c4 2. ♗:c4#. The only pity is that ♕b5 is a promoted piece (a legacy of the Loyd’s emphasis on *ideas*?).

SOLVING NEWS

THE 18TH INTERNATIONAL SOLVING CONTEST (ISC), 23 JANUARY 2022

The 18th ISC (23.1.2022) involved 44 simultaneously organised solving tourneys in 20 countries with 585 participants divided into three categories:

- *Category 1* (94 solvers), the main sub-category and the *Juniors* sub-category were won by Danila Pavlov; the *Women* sub-category was won by Anna Shukhman; and the *Seniors* sub-category (solvers above 60 years) was won by John Nunn;
- *Category 2* (166 solvers with rating up to 2,000) was won by Bogdan Zolotov;
- *Category 3* (325 solvers born after 31.12.2008) was won by Taras Rudenko.

The results of the 18th ICS, presented by the Central controller Alex Steinbrink, are available at <https://www.wfcc.ch/competitions/solving/isc2022/>.

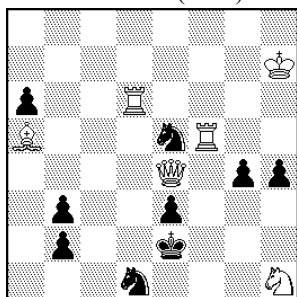
SOLVING PORTAL AT THE W FCC’S WEB SITE

The Solving Committee introduced a Solving Portal website (<https://solving.wfcc.ch/>) which presents the solving tournaments in a calendar view (<https://solving.wfcc.ch/calendar/y2022-q1.html>), as well as the solving norms (<https://solving.wfcc.ch/docs/Solving-Norms.pdf>), the solving rules (<https://solving.wfcc.ch/rules.html>) and the lists of other rated solving tournaments (<https://solving.wfcc.ch/tourneys/2022/other-rst-2022.html>). In addition, the portal has links for all important solving tournaments (WCSC, ECSC, WSC) and rating lists from the W FCC website.

ORIGINAL PROBLEMS, edited by Zoran Gavrilovski

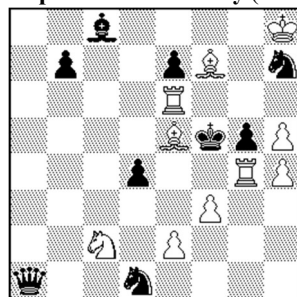
#2 / JUDGE: PAZ EINAT (ISRAEL)

2562 Kabe Moen
Tuscaloosa (USA)



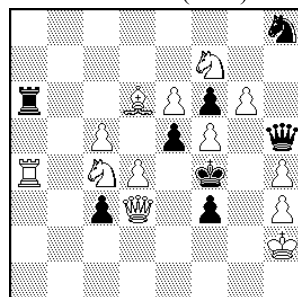
#2 * v v 6+9

2563 S. I. Tkachenko, F.
Kapustin & P. Novitsky (Ukr.)



#2 * v v 10+9

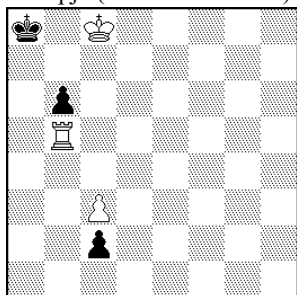
2564 Kabe Moen
Tuscaloosa (USA)



#2 v v 13+8

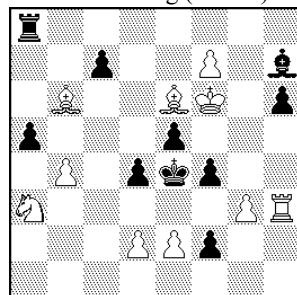
#4-N / JUDGE: ANATOLY STYOPCHKIN (RUSSIA)

2565 Zoran Gavrilovski
Skopje (North Macedonia)



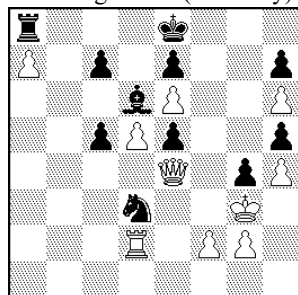
#4 v 3+3

2566 Valery Shavyrin
Ekaterinburg (Russia)



#4 v v 10+10

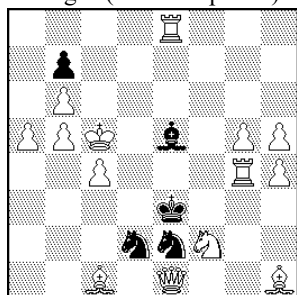
2567 Ralf Krättschmer
Neckargemünd (Germany)



#9 v 10+11

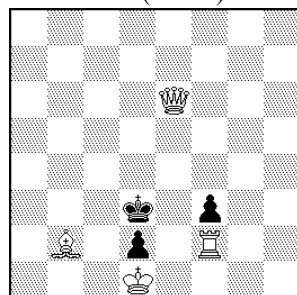
#2-N / JUDGE: SVEN TROMLER (GERMANY)

2568 A. Fica & J. Jelinek
Prague (Czech Republic)



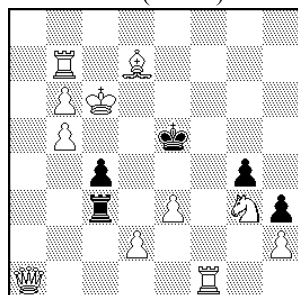
S#6 b) ♖c5→g2 14+5

2569 Anatoly Styopochkin
Tula (Russia)



S#9 4+3

2570 Anatoly Styopochkin
Tula (Russia)



S#11 v 11+5

2562 K. Moen

1... ♗f2 x 2. ♖:f2#
1... ♗d3 2. ♖:g4# C, ♖:d3# D
1. ♖f4? (2. ♖f1# A) ♗f2! x
1... ♗f3 2. ♖c4#
1. ♖b4? (2. ♖e1# B) ♗c3! y
1... ♗f3/♗d3 2. ♖c4#, ♖:g4# C
1. ♖b1! (2. ♖:d1#)
1... ♗f2 x/♗c3 y/♗d3
2. ♖e1# B/♖f1# A/♖:d3# D
Hannelius and Ellerman-Makihovi themes. Kharkov-2 theme. 1... ♗f2 acts as a refutation and is changed in the set and main play. (Author)

2563 S. I. Tkachenko,
F. Kapustin &
P. Novitsky

1... ♗c3 a 2. ♗:d4# A
1... ♗f6 c 2. ♖:g5#
1. ♖:e7? (2. ♖g6# B) ♗e6! b
1... ♗f8 2. ♖:g5#
1... ♖a6 2. ♗:d4# A
1. ♗g7? (2. ♖e5# C) ♗f6! c
1... d3 x 2. e4# D
1... ♗:e6 b 2. ♗g6# B
1... ♖a5 2. ♗:d4# A
1. ♗:d4! (2. e4# D)
1... ♗f6 c 2. ♖e5# C
1... ♖:d4+ 2. ♗:d4# A
1... ♗c3 a, ♗f2 2. ♗c3#

Pseudo le Grand (CxD-DcC) & Dombrovskis' theme twice (Bb!-bB. Cc!-cC), change of mates and defences. (Authors)

A good #2 by Sergey, Fedir and Petro! (Zoran Gavrilovski)

2564 K. Moen

1. ♗e3? (2. ♗d5#) ♖:d6! x
1. ♗c:e5? (2. ♗c6#) ♗:f7!
1... ♖:d6 x/♖:f5/♗:g6/f:e5
2. d5#/♖:f3/#/♗:g6/#/♗:e5#
1. d:e5! (2. ♗a5#)
1... ♖:d6 x/♖:f5/♖:a4/♖:b6
2. ♗c:d6#/♖:e3#/e:f6#/♗:b6#
A white half-battery with additional battery formation and changed mates. (Author)

2565 Z. Gavrilovski

1. ♖b3? A (2. ♖a3#) c1 ♖!
1... c1 ♗ 2. ♖b1 B (3. ♖a1+, ♖:c1)
2... ♖a7 3. ♖a1+ ♗a3 4. ♖:a3#
2... ♗b2 3. ♖:b2 ♖a7 4. ♖a2#
1. ♖b2! (2. ♖a2#)
1... c1 ♗ 2. ♖b1 B (3. ♖a1+, ♖:c1)
2... ♖a7 3. ♖a1+ ♗a2 4. ♖:a2#
2... ♗b3 3. ♖:b3 A ~ 4. ♖a3#
Holst. Cf. Werner Speckmann, Der Tagesspiel 1956, #4: ♖c8, ♖f1, ♖g7; ♖e8, ♗:c2, c6, d6;
1. ♖g3? c1 ♖(♗)!, 1. ♖g2! c1 ♗
2. ♖g3 ♗d3 3. ♖:d3 ~ 4. ♖e3#.

2566 V. Shavyrin

1.g4? (2.d3#) d3 2.e:d3#
1... f3 2. ♖:f3 d3! 3.e:d3+?
1. ♖h5? (2. ♖:e5#) f:g3 2. ♖h4#
1... ♗f5 2. ♖:f5 f:g3! 3. ♖h4??
1. ♗b5! (2. ♗c3+ d:c3 3.d3#)
1... ♖d8 2.g4! f3 3. ♖:f3
3... d3 4. ♗c3#
1... a:b4 2. ♗:c7! ♖d8 3. ♖h5
3... ♗f5/f:g3 4. ♗:f5#/♖h4#
2... ♖a5 3. ♗c4! ~ / ♖a3
4. ♗d3#/♗d5#

Doubling of the 11th WCCT logical theme. (Author)

2567 R. Krättschmer

1. ♖:h7? (2. ♖g8#, ♖h8#)
1... e4+ 2. f4 ♗:f4#, e:f3 e.p.#
1. ♖b2! (2. ♖b8+ ♖:b8 3.a:b8 ♖(♖)#)
1... ♗:b2 [1... ♗b4? 2. ♖:h7 e4+
3.f4 e:f3 e.p.+ 4. ♗f2 ♗d3+ 5. ♗f1
5... f:g2+ 6. ♖:g2 ~ 7. ♖g8#, ♖h8#
1... c6? 2. ♖b8+ ♗:b8 3. ♖:h7 ♗d8
4.a:b8 ♖(♖)+ ♖:b8 5.d6 ♖c8
6. ♖:e7 ♖b7 7. ♖e8, ♖f8# 1... ♖d8?
2. ♗h2 ♗:f2 3. ♖:h7 g3+ 4. ♗g1
4... ♗h3+ 5.g:h3 ~ 6. ♖f7(g8,h8)#
2. ♖:h7 (3. ♖g8#, ♖h8#) e4+
3.f4 e:f3 e.p.+ [3... ♗:f4+? 4. ♗:f4
4... ♗d3+ 5. ♗~ 0-0-0 6.a8 ♖#]
4. ♗f2 ♗d1+ 5. ♗e1 f2+
6. ♗e2 f1 ♖+ 7. ♗:f1 ♗e3+
8. ♗e2 (9. ♖g8#, ♖h8#) 0-0-0
9.a8 ♖#

Valladao task + Berlin theme. (Author)

2568 A. Fica & J. Jelinek

a) 1. ♖g1! ♖f4 2. ♖:d2+
2... ♖f5 3. ♖f8+ ♗f6
4. ♖:f6+ ♖e5 5. ♖f4+
5... ♗:f4 6. ♗d3+ ♗:d3#
b) 1.a6! b:a6 2. ♗h3 a5
3. ♗g2 a4 4. ♖:d2+
4... ♖:f2 5. ♖e3+ ♖e1
6. ♖g1+ ♗:g1#
Thanks to Alexander and Jiri for the selfmate twins with dynamic varied play and nice mates by the ♗s. (Z.G.)

2569 A. Styopochkin

1. ♖g4! (zugzwang)
1... ♖e3 2. ♖h4 ♗d3
3. ♗e5 ♖e3 4. ♗h2 ♗d3
5. ♖a4 ♖e3 6. ♗g1 ♗d3
7. ♖b4 ♖e3 8. ♖e2+ ♗d3
9. ♗f2 f:e2#
[5... ♖c3 6. ♗e5+ ♗d3
7. ♖c2+ ♖e3 8. ♖e2+ f:e2#]

The position is seemingly familiar, and yet the play is well-pointed and hopefully original. I especially like the pendulum play by the ♖ and the battery creation by the ♗. The ideal mate is a fine addition to this interesting miniature. (Z.G.)

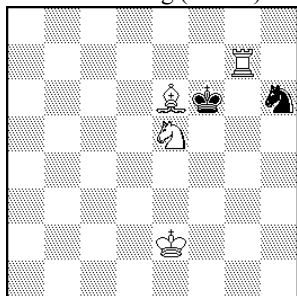
2570 A. Styopochkin

1.d4+? c:d3 e.p.+ 2. ♖:c3#
1. ♗e8! (zugzwang)
1... ♖e6 2. ♗f7+ ♖e5
3. ♗h5 ♖e6 4. ♗:g4+ ♖e5
5. ♖f5+ ♖e6 6. ♖f7+ ♖e5
7. ♖g7 ♖f6 8. ♗h5+ ♖e5
9. ♖gd7 ♖e4 10. ♖h1+
10... ♖e5 11.d4+ c:d3 e.p.#

The main plan can work only after the ♖ no longer controls the black battery which is activated by e.p. capture. The play by four white pieces is interesting and complex. (Z.G.)

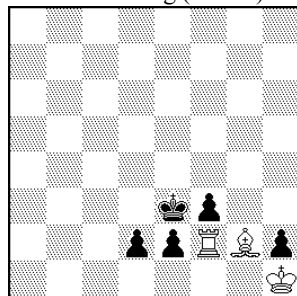
H#2½-3 / JUDGE: THOMAS MAEDER (SWITZERLAND)

2571 Aleksey Ivunin
Ekaterinburg (Russia)



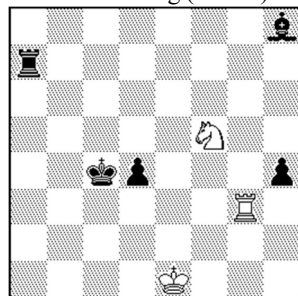
H#2½ 4 solutions 4+2

2572 Aleksey Ivunin
Ekaterinburg (Russia)



H#3 2 solutions 3+5

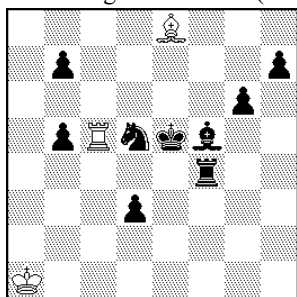
2573 Valery Barsukov
St. Petersburg (Russia)



H#3 2 solutions 3+5

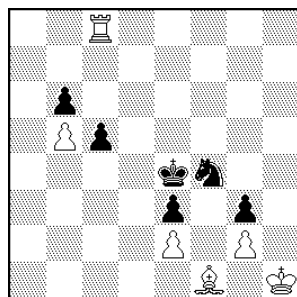
H#3½-N / JUDGE: ZORAN GAVRILOVSKI (NORTH MACEDONIA)

2574 Aleksey Ivunin &
Aleksandr Pankratiev
Ekaterinburg & Khabarovsk (Rus.)



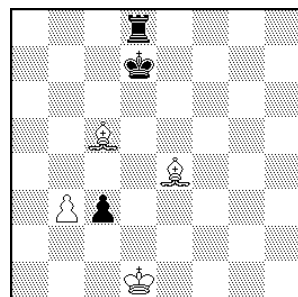
H#3½ 4 solutions 3+9

2575 Christopher Jones
Bristol (United Kingdom)



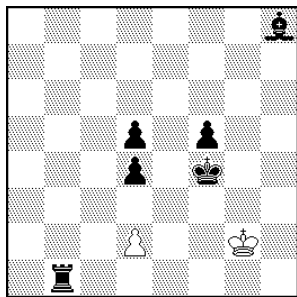
H#3½ b) ♖b5→d4 6+6

2576 Kabe Moen
Tuscaloosa (USA)



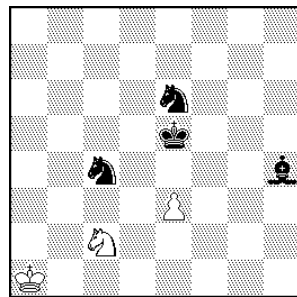
H#4 4+3

2577 Valery Barsukov
St. Petersburg (Russia)



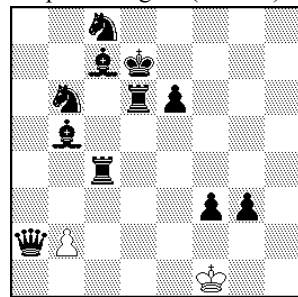
H#4 b) ♕h8→h2 2+6

2578 Valery Barsukov
St. Petersburg (Russia)



H#5 b) ♘c2→g2 3+4

2579 Dražen Čvorović &
Predrag Žuvić
Split & Zagreb (Croatia)



H#5 b) ♞b6→e7 2+11
c) ♞c8→e4

2571 A. Ivunin

- 1... ♖h7 2. ♖g5 ♘f7+
3. ♗h5 ♖:h6#
- 1... ♗g8 2. ♖f5 ♕h7+
3. ♗f4 ♘d3#
- 1... ♘f7 2. ♖e7 ♘d6+
3. ♗d8 ♖d7#
- 1... ♗f7 2. ♖e7 ♖h7
3. ♗f8 ♘g6#

Consecutive play by the ♖ allows four model mates. The repeated move 2. ♖e7 is not good, of course, but it is still acceptable in the context of the elegant and light setting. (Z.G.)

2572 A. Ivunin

- 1.e1 ♕ ♖:f3+ 2. ♖e2 ♖c3
3. ♗d1 ♗f3#
- 1.d1 ♞ ♕:f3 2. ♗d2 ♗g2
3. ♖e1 ♖:e2#

A well-matched play with black minor promotions and arrival of the ♖ on the square vacated by a ♞. (Z.G.)

2573 V. Barsukov

1. ♖a2 ♘:h4 2. ♖c2 ♘f3
3. ♗d3 ♘d2#
1. ♖a3 ♗d1 2. ♖f3 ♘d6+
3. ♗d3 ♖:f3#

Gravure without white pawns and with active play by the black rook according to the *Chumakov* theme, as well as model mates. (Author)

The varied play is justified merely by the thematic role of the ♖ (once self-blocking a square, once captured), but the repeated B3 move is hardly justifiable. (Z.G.)

2574 A. Ivunin &
A. Pankratiev

- 1... ♖:b5 2. ♗e4 ♖a5
3. ♗f5 ♗b5 4. ♞f6 ♗d7#
- 1... ♗c6 2. ♖d4 ♗:b7
3. ♖e4 ♖c6 4. ♞f4 ♖e6#
- 1... ♗b2 2.b4 ♗a4
3. ♗d4 ♖:d5+ 4. ♖c4 ♗b3#
- 1... ♗f7 2. ♗f6 ♖c6+
3. ♗g7 ♖:g6+ 4. ♗h8 ♖g8#

Battery mates with double check mate in two solutions and continuous play by the black king in the other two solutions. (Z.G.)

2575 C. Jones

- a) 1... ♖d8 [♖:c5?] 2. ♞:e2 ♖d5
3. ♞f4 ♗e2 4.c4 ♗f3#
- b) 1... ♖a8 [♖:c5?] 2. ♞:g2 ♖a5
3. ♞f4 ♗h3 4.c:d4 ♗f5#

The eminent English author shows two ways of letting the ♗ out of the cage, by means of elimination of ♖s by the ♞f4 which then returns to f4. The ♖ must not capture the ♞c5 because Black would not have a waiting move in the first twin or would not be able to self-block the square d4 in the second twin. (Z.G.)

2576 K. Moen

1. ♖e6+ ♗d3 2. ♗d5 ♗b5
3. ♖e4+ ♗d7 4. ♗d3 ♗f5#
- Self-pin unpin doubled and *Umnov* effect with the ♖ and ♗ exchanging places on their third move. (Author)

Interesting play in a light position. It would be really good if a second phase could be achieved. (Z.G.)

2577 V. Barsukov

- a) 1. ♖e4 ♗g3 2. ♗e5+ ♗f2
3. ♖f1+ ♗e2 4. ♖f4 d3#
- b) 1. ♖e1 ♗f2 2. ♖e5 ♗f1
3. ♖e4 ♗e2 4. ♗f4 d3#

A minimal gravure and ideal echo mates. (Author)

I like the exchange of the squares of self-blocking, as well as the tempo play by the white king. The same mate is given in positions which are different, but the pieces are not placed in an echo-like manner. (Z.G.)

2578 V. Barsukov

- a) 1. ♞d6 ♗b2 2. ♗d8 ♗c3
3. ♗b6 ♗d3 4. ♗d4
- 4...e:d4+ 5. ♗d5 ♘b4#
- b) 1. ♗f5 ♗a2 2. ♞e5 ♗b3
3. ♞g4 ♗c4 4. ♗f6
- 4... ♗d5 5. ♞g5 ♘h4#

Miniature and ideal mates. (Author)

Different routes of the ♗ and black self-blocks in a light position. (Z.G.)

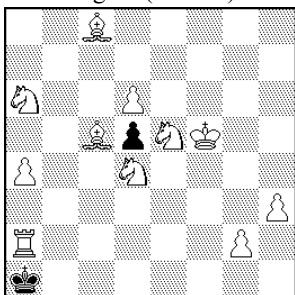
2579 D. Čvorović &
P. Žuvić

- a) 1. ♖c6 ♗e1 2. ♗d5 ♗d1
3. ♖cc6 ♗d2 4. ♖c5+
- 4... ♗c3 5. ♖d5 b4#
- b) 1. ♗d8 b4 2. ♗e8 b5
3. ♗d7 b6 4. ♗d8 b7
5. ♖c7 b8 ♘#
- c) 1. ♞a4 b4 2. ♗a5 b:a5
3. ♖c8 a6 4. ♗d7 a7
5. ♖c7 a8 ♖#

A white minimal with a waiting move in a), *Klasinc* theme in b) and *Excelsior* in the last two twins. (Z.G.)

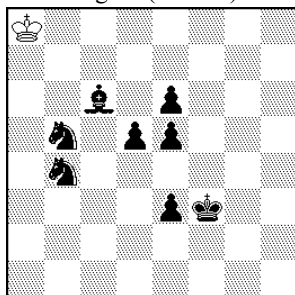
FAIRIES / JUDGE: MANFRED RITTIRSCH (GERMANY)

2580 Branko Koludrović
Zagreb (Croatia)



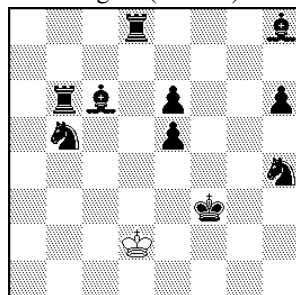
Ser.H#111 Circe 11+2

2581 Branko Koludrović
Zagreb (Croatia)



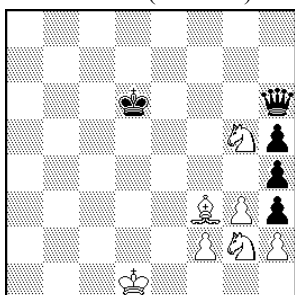
Ser.! = 63 Circe 1+8

2582 Branko Koludrović
Zagreb (Croatia)



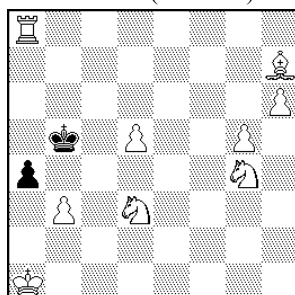
Ser.! = 75 Circe 1+10

2583 L'uboš Kekely
Snežnica (Slovakia)



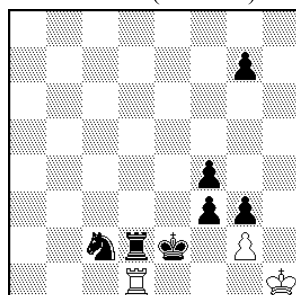
Ser.H=11 7+5
Transmuting kings

2584 L'uboš Kekely
Snežnica (Slovakia)



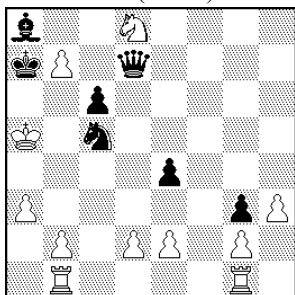
Ser.HS+21 9+2
Bicolores

2585 L'uboš Kekely
Snežnica (Slovakia)



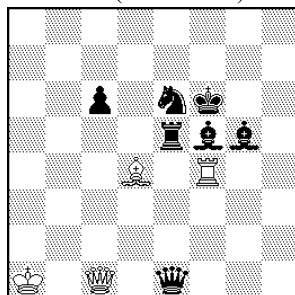
P.Ser.S=14 3+7

2586 Anatoly Styopochkin
Tula (Russia)



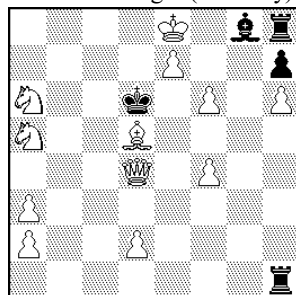
H#2 Elsass Circe 11+7
2 solutions

2587 Thomas Maeder
Bern (Switzerland)



H#2½ Breton 4+7
2 solutions

2588 Hubert Gockel
Neckartenzlingen (Germany)



HS#2 Bolero 12+5
2 solutions

2580 B. Koludrović

1. ♖b1 ... 16. ♔:c8 [♙f1] ...
27. ♖:f1 ... 40. ♘:a6 [♘b1] ...
57. ♖:b1 ... 58. ♘:a2 [♙h1] ...
76. ♖:a4 [♙a2] ... 94. ♘:a2 ...
111. ♖a5 ♙a1#

Series helpmate: White plays a series of n moves to reach a position where White can mate in one; Black can give check only on the last move in the series.

Circe: when captured, a piece (other than king) is reborn on its game-array square. If the said square is occupied, the captured piece disappears, as in a normal capture.

2581 B. Koludrović

1. ♖b8 17. ♖:b4 [♙b8] ...
32. ♖:b8 ... 49. ♘:c6 [♙c8] ...
63. ♖:e5 [♙e7] !=

Series autostalemate: White plays a series of n moves in order to put himself in a stalemate position. Black does not move at all.

2582 B. Koludrović

1. ♖e1 6. ♖:h4 [♙b8] ...
11. ♖:d8 ... 26. ♖:b6 ...
38. ♖:h6 [♙h7] ... 39. ♖:h7 ...
40. ♖:h8 [♙f8] ... 42. ♖:f8 ...
46. ♖:b8 62. ♖:c6 [♙c8] ...
75. ♖:e5 [♙e7] !=

2583 L'. Kekely

1. ♖e5 2-5. ♗b6-:f2-:g3-:h2
6. ♗:g2 7-10. ♖f4-g3-h2-h1
11. h2 ♘h3=

Transmuting kings: a king, when in check, takes the power of the checking unit in place of its own.

Meredith. Model stalemate with pin of the ♗. (Author)

2584 L'. Kekely

1. ♖b6 2-6. ♖c7-d6-:d5-d4-c3
7-13. ♖d2-e2-f3:g4:g5:h6:h7
14-19. ♖g6-f5-e4-:d3-c3-b4
20. ♖a3 ♙:a4+ 21. ♖:b3+

Series help self-check: Black plays a series of n moves to reach a position where help self-check (HS+) is possible [helpselfmate (HS#): White plays first and after black help the last move must be forced, as in a selfmate].

Bicolores: a king is in check if it is attacked by an enemy unit or if it is observed by a friendly unit. Moves leading to observation of one's own king are not permitted; if a move by the opponent leads to such observation, it must be cancelled immediately.

Long walk of the black king with switchbacks. (Author)

2585 L'. Kekely

1. ♙c1 2. ♙:c2 3. ♙c7 4. ♙:g7
5. ♙:g3 6. ♙:f3 7-10. g4-g7
11. g8 ♗ 12. ♗g1 13. ♙e3+
13...f:e3 14. ♗f1+ ♖:f1=

Parry series selfstalemate: White plays a series of moves to reach a position where he can force selfstalemate; a check by White can be given on any move of the series, and in such a case Black must immediately make a move parrying the check. The white series then resumes.

Meredith. Excelsior. (Author)

2586 A. Styopochkin

1. ♗d3 b:a8 ♙ [♙c8]
2. ♗:b1 [♙h1] ♘c6 [♙c7]#
1. ♗d4 h4 2. ♗:g1 [♙a1]
2...b8 ♙#

Elsass Circe: Play by Circe rules, but no move may lead to a position that would be illegal in orthodox chess.

2587 T. Maeder

1...♙b2 2. ♗c3 ♗g1 3. ♙:f4 [-♙e5]
3... ♗g7# [4. ♖:g7? [-♗c3]??]
1... ♙f1 2. ♗f2 ♗c4 3. ♙:d4 [-♙f5]
3... ♗f7# [4. ♖:f7? [-♗f2]??]

Breton: when a piece is captured, a piece of the same type belonging to the capturing side has to disappear as well. If there is no such piece, the capture is orthodox. If there are two or more such pieces, the capturing side decides which one disappears.

Critical move and interception lead to a Breton specific removal of the piece originally intercepting the line, which allows a Breton specific model mate. (Author)

2588 H. Gockel

1. ♙b2 ♙c1 2. ♙b3 ♙:b3#
as the ♙c1 is spiked, Black has to mate under zugzwang [not 2. ♙c4? ♙:c4!]

1. ♙c3 ♙b1 2. ♙c4 ♙:c4#
[not 2. ♙b3? ♙:b3!]

Bolero (see *StrateGems* 88/2019 p. 193f): all capturing moves by all pieces are orthodox. Pieces other than Ks or Ps make their non-capturing moves according to the file they occupy: units on the files a- and h- move like rooks; units on the files b- and g- move like knights; units on the files c- and f- move like bishops; units on the d-file move like queens. Units on the e-file move like kings [but do not become royal].

♙g8, as a 'knight', has no silent (non-capturing) moves. 1... ♙:d5# would be legal, but how to force Black to do so on B2? [in the tries on B2 the ♙ can escape the self-inflicted bishop cage]. The initial ♗/♙ arrangement is twice echoed to the south-west. The ♗ has to make W1, as otherwise the ♖ is checked. The ♙ can't go to e6 (2... ♖:e6!), nor to f7 [2... ♙:f7+ 3. ♖:f7!]. (Author)

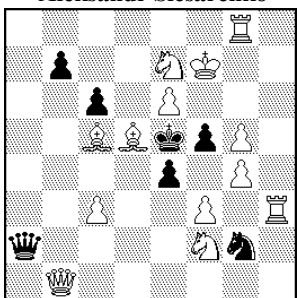
SELECTED AWARDS



by Zoran Gavrilovski

SUPERPROBLEM 2021/#2, informal ty, 55 problems: 9 Pr, 10 HM, 15 C. Judge: *Givi Mosiashvili*

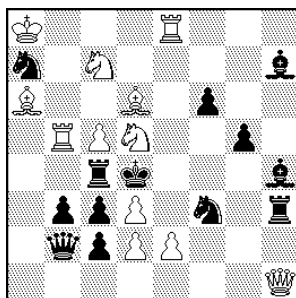
1st Pr. Pavel Murashev & Aleksandr Slesarenko



#2 vvvv 13+7

- 1.f:e4? (2. ♖e6#A, ♗d3#B) ♜f4!
 1... ♗f4/f:e4 2. ♖d6#C ♜e4#D
 1. ♗:e4? (2. ♖d6#C) ♜a3!
 1... ♗f4/f:e4 2. ♗g6#A/♜:e4#
 1. ♖d8? (2. ♗g6#A, ♖d6#C) ♜f4!
 1. ♜d3? (2. ♗g6#A) ♜h4!
 1... ♗f4/e:d3/f:e4/♜f4
 2. ♖d6#C/♗:d3#B/♜:e4#D/♜d4#
 1. ♜b4! (2. ♖d6#C)
 1... ♗f4/♜:d5 2. ♗d3#B/♗g6#A

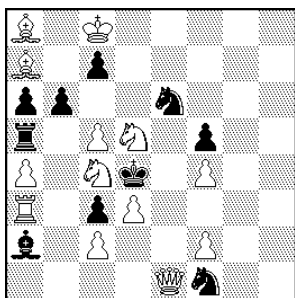
2nd Pr. Pavel Murashev



#2 *vv 12+13

- 1... ♜f- / ♖:d3 2. ♗e6#A/e3#B
 1. ♜f1? (2.e3#B) ♜e5!
 1... ♜f-(:d2)/♗f2 2. ♜:f6#♜:f2#
 1. ♗b4? (2. ♗e6#A, e3#B)c:d2!
 1... ♜:d2/♜:b4/♖e4+
 2. ♖d5#/♜:b4#C/♜:e4#
 1. ♜b4! C (2. ♖:c4#)
 1... ♜:d2/♜:b4 2. ♗e6#A/e3#B
 [1... ♜e5/♖:d3 2. ♗e6#e3#]

4th Pr. Zoran Gavrilovski

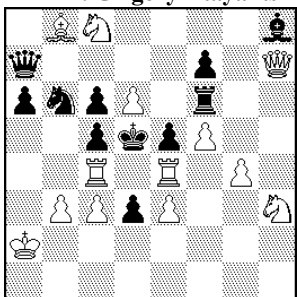


#2 *vv 13+10

- 1... ♜:c5x 2. ♜e5#A/♜:c3#B
 1. ♗:c3? (2. ♜e5#A) ♜:c5! y
 1... ♜:c5x/♜e3 2. ♗e2#/♜:e3#
 1. ♗:c:b6? (2. ♜:c3#B) ♖c4!
 1... ♜:c5x/♜:c5y/♜d2
 2. ♜e5#A/♗c4#/♜e3#C
 1. ♗d:b6! (2. ♜e5#A)
 1... ♜:c5x/♜:c5y/♜e3
 2. ♜:c3#B/♗d5#/♜e3#C

SUPERPROBLEM 2021/#3 (>7 pieces), inf. ty, 32 problems: 4 Pr, 5 HM, 5 C. Judge: *Gennady Ignatenko*

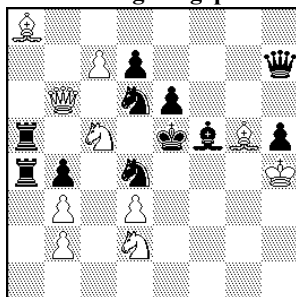
1st Pr. Grigory Atayants



#3 * 13+11

- 1... ♜:f5 2. ♜:f5 ~ 3. ♗f4#
 1. ♗g5! (2. ♜h1 ~ 3. ♖ed4#)
 1... ♜a4 2. ♜:c5+ ♜:c5/♜:c5/♜:c5
 3. ♜:e5#/♗e7#/c4#
 1... ♜:f5 2. ♜:e5+ ♜:e5/♖:e5/♜:e5
 3. ♜:f5#e4#/♜:d3#
 1... ♜h6 2. ♜:f7+ ♜:f7/♜e6
 3. ♗:b6#/♜:e6#

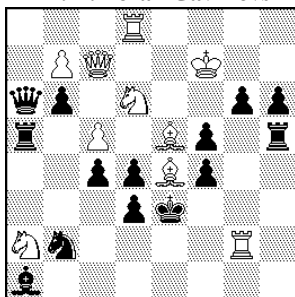
2nd Pr. Igor Agapov



#3 * 10+11

- 1... ♜:a8 2. ♗:d7+ ♖d5 3. ♜c5#
 1. ♗a6! (~ ♖h3 2. ♜:d6+A
 2... ♜:d6/♖f5 3. ♗c4#B/♖e4#)
 1... ♜:d3 2. ♜:d4+C ♜:d4/♖f5
 3. ♗f3#D/♜f6#
 1... ♜b7 2. ♗c4+B ♖d5 3. ♜d6#A
 1... ♜c6 2. ♗f3+D ♖d5 3. ♜d4#C

4th H.M. Zoran Gavrilovski

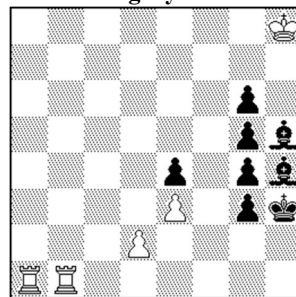


#3 v 10+14

1. ♖d5? (2. ♖:f4+, ♗:c4+) ♜h4!
 1. ♖c6! (2. ♖:f4+A ♖:f4 3. ♗:c4#B)
 1... ♜:c5 2. ♖d4+C ♖d4 3. ♗:f5#D
 1... ♜b7 2. ♗:c4+B ♖c4 3. ♖:f4#A
 1... ♜h4 2. ♗:f5+D ♖f5 3. ♖:d4#C
 “Kniest theme in the first two variations ... change of functions in the other variations.” (Judge)

STATIC TY (CHESSSTAR) 2021/#n, formal ty, 18 problems: 3 Pr, 3 HM, 2 C. Judge: *Ferhat Karmil*

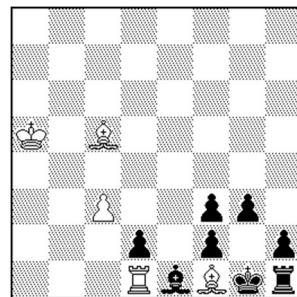
1st Pr. Evgeny Fomichev



#14 5+8

1. ♜h1+! ♖g2 2. ♖ae1!
 [2. ♖ad1?] ♖f~ 3. ♖hf1+ ♖g2
 4. ♖g7! ♖h~ 5. ♖h1+ ♖g2
 6. ♖f6! ♖f~ 7. ♖hf1+ ♖g2
 8. d3!! [d4?] e:d3 9. ♖e5! ♖h~
 10. ♖h1+ ♖g2 11. ♖ef1! d2
 12. ♖e4 d1 ♖ 13. ♖:d1 ♖f2
 14. ♖d2# Bristol&anti-Bristol

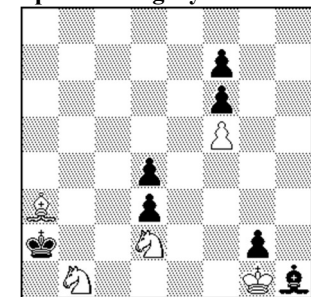
2nd Pr. Boško Milošeski



#13 v 5+8

1. ♖a6?(zz) ♖g2!/g2? 2. ♗b5 ...
 1. ♖h3! g2 2. ♖c8 ♖f1
 3. ♖a6+ ♖g1 4. ♖b5 ♖f1
 5. ♖b4+ ♖g1 6. ♖c4 ♖f1
 7. ♖d4+ ♖g1 8. ♖d3 ♖f1
 9. ♖c2+ ♖g1 10. ♖b1 d1 ♖+
 11. ♖:d1 ♖:c3 12. ♖c2+ ♖e1
 13. ♖:e1# Herlin manoeuvre

Spec. Pr. Evgeny Fomichev

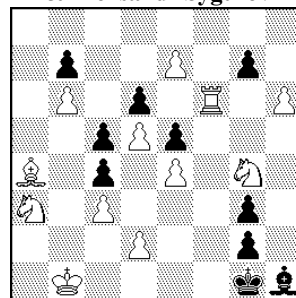


#9 * 5+7

- 1... ♖a1 2. ♖c1 ♖a2 3. ♗a3
 3... ♖a1 4. ♗b5 ♖a2 5. ♗:d4
 5... ♖a1 6. ♗b5 ♖a2 7. ♗c3+
 7... ♖a1 8. ♗b3#
 1. ♖c1! (zz) ♖a1 2. ♗a3 ♖a2
 3. ♗c4! [♗b5?] ♖a1 4. ♗b2! ♖a2
 5. ♗:d3 ♖a1 6. ♗b4! d3 7. ♗d5!
 7... ♖a2 8. ♗c3+ ♖a1 9. ♗b3#

SUPERPROBLEM 2021/#4-6, informal ty, 35 problems: 5 Pr, 5 HM, 6 C. Judge: *Viktor Volchek*

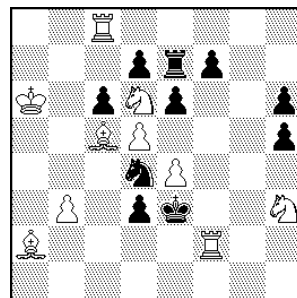
1st Pr. Aleksandr Derevchuk & Aleksandr Syurov



#5 v 12+10

1. ♖b5? g5/g:f6 2. ♖c6/♖:c4
 2... ♖c6/f5 3.e8 ♜:e5, 1... ♖g:h6!
 1. ♖d1! (zugzwang)
 1... ♖f6 2. ♖e2! f5 3.e:f5 e4
 4.e8 ♜e3 5. ♜:e3#
 1... ♖g5 2. ♖b3! c:b3 3.e8 ♜ c4
 4. ♜a4 b2 5. ♜d1#
 1... ♖g:h6 2. ♗c2! h5 3. ♗e1 h4
 4. ♖e2 ~ 5. ♗f3#, 3... h:g4
 4. ♖:g4 ♖h2 5. ♗f3#
 1... ♖g6 2.e8 ♜ g5 3. ♖f3! ♖f1
 4. ♜a4 ~ 5. ♜d1

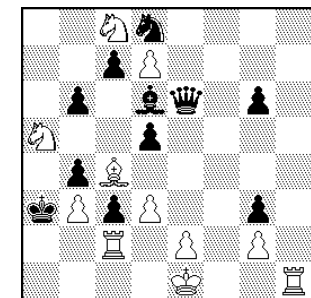
2nd Pr. Aleksandr Feoktistov



#4 vv 10+10

1. ♖a7? (2. ♗c4+ etc.) e5!
 1. ♖g8? (2. ♖g3#) h4!
 1. ♖b4! (2. ♗c4+A ♖:e4
 3. ♖f4+B ♖:d5 4. ♖:d4#)
 1... d2 2. ♖b1! C c:d5 3.e:d5
 3... ~e:d5 4. ♗c4#A/♗f5#D
 1... e:d5 2. ♗f5+D ♖:e4 3. ♖:d4
 1... e2 5. ♗g8! h4 3. ♗f5+D
 3... ♖:e4 4. ♖g4#
 1... c:d5 2. ♖a7! ~ 3. ♖c1 (4. ♖e1#)
 3... d2 4. ♖c3#

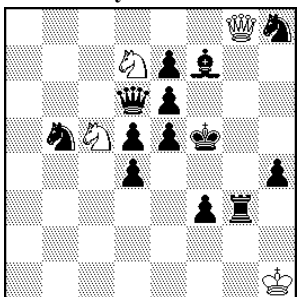
2nd H.M. Boško Milošeski



#6 v 11+11

- 1.0-0? (2. ♖a1#) ♜e3+ 2. ♖h1
 2... ♜h6+ 3. ♖g1 ♜h2#
 1. ♗a7! (2. ♗b5#)
 1... ♜:d7 2. ♗b5+ [2.0-0?
 2... ♖c5+ 3. ♖h1 ♜h7#]
 2... ♖b5 3.0-0! (4. ♖a1#)
 3... ♜c5+ 4. ♖h1! (5. ♖a1#)
 4... ♜g1+ 5. ♖:g1 ~ 6. ♖a1#
 The main plan with castling does not work because of mate to the ♖ (Berlin theme).

1st Pr. Mykola Kolesnik

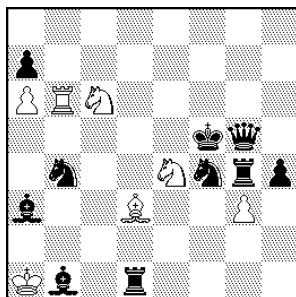


H#2 4 solutions 4+13

1. ♖:c5 ♖g5+ A 2. ♔e4 ♘:c5#
 1. ♖:d7 ♖g4+ B 2. ♔f6 ♘:d7#
 1. ♗g5 ♘:e5 2. ♔e5 ♖:g5# A
 1. ♗g4 ♘:e6+ 2. ♔e6 ♖:g4# B

In memoriam R. Zalokotsky.

2nd Pr. Francesco Simoni

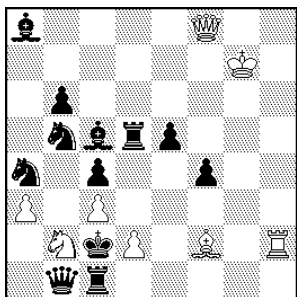


H#2 3 solutions 7+10

1. ♗f:d3 ♘f6[♘d2?] 2. ♗e5 ♘e7#
 1. ♗b:d3 ♘d2[♘f6?] 2. ♗e5 ♘d4#
 1. ♗c:g:h4 2. ♗e5 ♘g3#[♘d6?]
 [1. ♗g6 ?? 2. ♗e5 ♘d4#??]

Reciprocal dual avoidance.

Comm. Zoran Gavrilovski

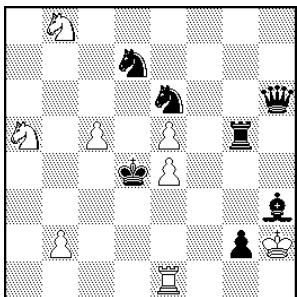


H#2 b) ♖f8→f7 8+12

- a) 1. ♗:f2 ♖b4 2. ♗c5 d4#
 b) 1. ♗:d2 ♖:c4 2. ♗d5 ♗d4#

“Bicolor Klasinc showing hide-away with critical moves. ♗a8 is a weakness.” (Judge)

1st Pr. Francesco Simoni

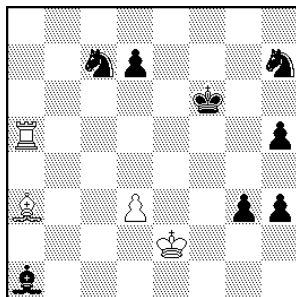


H#2½ v b) ♗e1=♗e1 v 8+7

- a) 1... ♘c4 2. ♗:e5 [♗d:e5?]
 2... ♘:e5 3. ♗d:c5 [♗e:c5?] ♘c6#
 [1... ♘:d7? 2. ♗:e5 ♘:e5
 3. ♗:c5 ♘ac6+ 4. ♖:c6!]
 b) 1... ♘a6 2. ♗e:c5 [♗d:c5?]
 2... ♘:c5 3. ♗e5 [♗:e5?] ♗f2#
 [1... ♘:d7? 2. ♗:c5 ♘:c5
 3. ♗:e5 ♗f2+ 4. ♖e3!]

“Black has to be careful to sacrifice the right piece and has to block without opening a black line.” (Judge)

2nd Comm. Zoran Gavrilovski

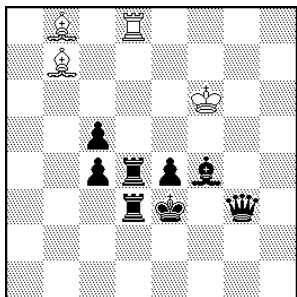


H#2½ 4 solutions 4+8

- 1... ♗c5 2. ♗e5 ♗d6++
 3. ♖d4 ♗e5#
 1... ♗c5 2. ♗e7 ♖b5+
 3. ♖d8 ♖b8#
 1... ♗e5 2. ♖g7 ♗b2
 3. ♖h8 ♖e8#
 1... ♗a4 2. ♖g5 ♗b4
 3. ♖h4 ♗e7#

Dedicated to F. Abdurahmanović.
 “... The stretched star connects the two pairs...” (Judge)

5th Comm. Zoran Gavrilovski

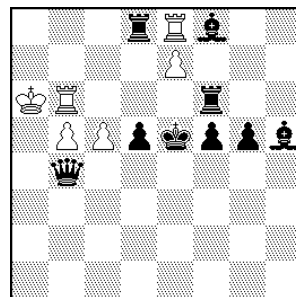


H#2½ 2 solutions 4+8

- 1... ♗:d4 A 2. ♖:d4 ♗:f4 B
 3. ♖e3 ♗e5#
 1... ♗:f4+ B 2. ♖:f4 ♗:d4 A
 3. ♗f3 ♗:e4#

“Zilahi with reciprocal moves and alternation of active and passive block for Black. ... the latter, combined with the ... thematically necessary white material raises the task above the similar ones. ... Light, airy [no] cook-stoppers.” (Judge)

Pr. Michel Caillaud

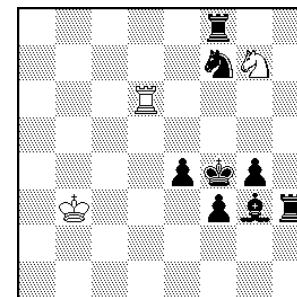


H#2 3 solutions 6+9

1. ♗f7 ♗e6+ 2. ♖e6 e:f8 ♘#
 1. ♗g6 ♗f6 2. ♖:f6 e:f8 ♖#
 1. ♖:c5 ♗d6 2. ♖:d6 e:d8 ♖#

“Triple sacrifice by pinned wR allows the bK to step onto the 6th rank, and then white promotion mates follow. This content partially excuses the variety of effects at B1 move...” (Judge)

5th H.M. Živko Janevski

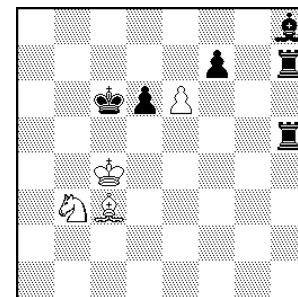


H#2 4 solutions 3+8

1. ♗g5 ♗d5+ 2. ♖h4 ♗h5#
 1. ♗h4 ♗d2 2. ♖g3 ♘h5#
 1. ♗e5 ♗d3 2. ♗f5 ♘e6#
 1. ♖e5 ♖c4 2. ♗f4 ♗e6#

“A well-constructed problem with two pairs of mates on the same squares.” (Judge)

Comm. Nikola Stolev

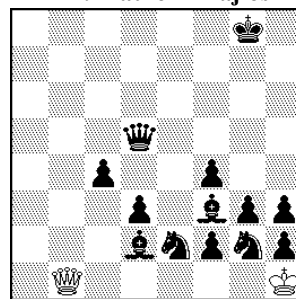


H#2 2 solutions 4+6

1. f6 ♗a5 2. ♗b7 ♘d4#
 1. f5 ♗d4 2. ♗c7 ♘a5#

“Bi valve at B1 moves and exchange of squares of arrival of white pieces.” (Judge)

1st Pr. Zlatko Mihajloski

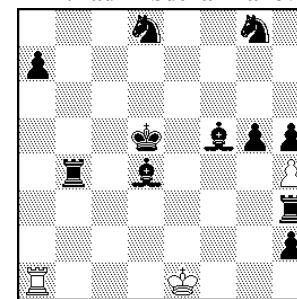


H#5 2+13

1. ♗h8 ♖b6 2. f1 ♗+ ♖g1
 3. ♗a1 ♖b1 4. ♗a8 ♖b6
 5. ♗g8 ♖h6#

“Triangulation by the white queen, bicolor Bristol, Klasinc and Rehm themes. A superb combination.” (Judge)

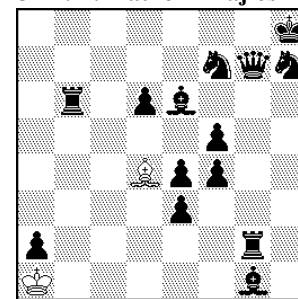
2nd Pr. Fadil Abdurahmanović



H#4 4 solutions 3+11

1. ♖c4 0-0-0 2. ♖b3 ♗d3+
 3. ♖a2 ♗:h3 4. ♖a1 ♗a3#
 1. ♖e4 ♗d1 2. ♖f3 ♗:d4
 3. ♖g2 ♗d1 4. ♖h1 ♖f2#
 1. ♖c6 ♗a5 2. ♖b7 ♗:f5
 3. ♖a8 ♗c5 4. ♗b7 ♗c8#
 1. ♖e6 h:g5 2. ♖f7 g6+
 3. ♖g7 ♗:a7 4. ♖h8 ♗h7#

5th H.M. Zlatko Mihajloski

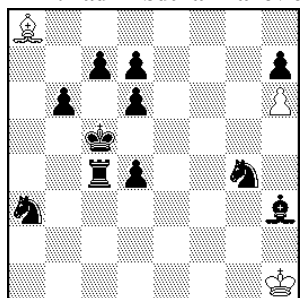


H#6½ 2+14

- 1... ♗b2 2. d5 ♖:a2 3. ♗d6
 3... ♖b3 4. ♖c3+ ♖:c3
 5. ♖g7 ♗a3 6. ♖f6 ♗c5
 7. ♖e5 ♗d4#

“Mihajloski theme with round-trip switchback of the white bishop on d4. ...” (Judge)

1st Pr. Fadil Abdurahmanović

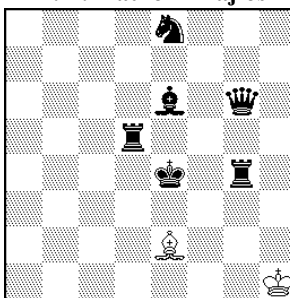


H#4½ 2 solutions 3+11

- 1...♔g1 2.♖:h6 ♕h1
 3.♕e6 ♔g2 4.♖d5 ♔f3
 5.c5 ♔f4#
 1...♕e4 2.♖b5 ♕g6
 3.h:g6 h7 4.♖c6 h8♔
 5.♔c5 ♖a8#
 [1...♕~ 2.♖b5 ♕~ 3.♖c6
 3...♕~ 4.♔c5 ♕a8#??]

“An original idea; corner-to-corner play in both solutions accomplished with mates from the corners. ... Zilahi.” (Judge)

1st H.M. Zlatko Mihajloski

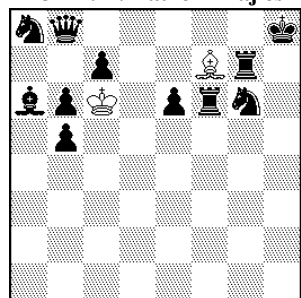


H#7 2 solutions 2+6

- 1.♔c5 ♔h2 2.♖d5 ♔h3
 3.♔d4+ ♕g4 4.♕f5 ♔h4
 5.♖c6 ♔g5 6.♖d6 ♔f6
 7.♕e4 ♕e6#
 1.♔f5 ♕f1 2.♔f6 ♕g2+
 3.♔f5 ♔g1 4.♖g7 ♔f2
 5.♖h5 ♔e3 6.♖f4 ♔d4
 7.♖g5 ♕e4#

“Reach and dynamic play in both solutions ends with ideal-mates. All pieces except ♔g4 play in both solutions (in 7 moves!).” (Judge)

2nd-3rd H.M. Zlatko Mihajloski



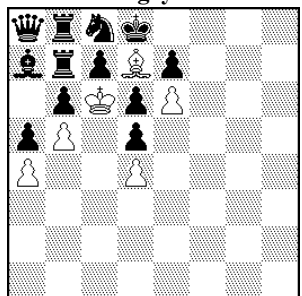
H#6½ 2+11

- 1...♕e8 2.♔h7 ♕d7 3.♖g8
 3...♕c8 4.♖g7 ♔d7 5.♖f8+
 5...♔d8 6.♖f7 ♕d7 7.♔g7
 7...♕e8#

“Five-move walk of the ♕ resulted in two presentations of Klasinc theme (♕-♔ and ♕-♖), prevented short two-move walk of the ♖h8 to f7, caused the third one (♔-♖). Additional anti-zielelements and Kozhakin theme make the impression stronger.” (Judge)

STRATEGEMS 2020/Stalemates: 27 problems, 3 Pr, 3 HM, 3 C. Judge: Zoran Sibinović

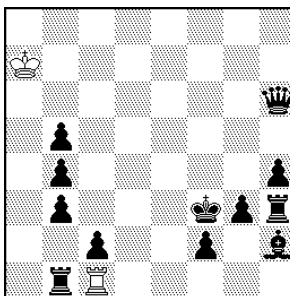
1st Pr. Sergey Smotrov



H=5½ 2 solutions 6+12

- 1...♖:d5 2.c6+ ♔c4
 3.♔:d7 e:d7 4.♖c7 d8♔
 5.c5 ♔e6+ 6.♖b7 d5=
 1...♕:c8 2.♖e8 ♕:b7
 3.♖d8 ♕:a8 4.♔b7 ♔:b7
 5.♕b8 ♔:b8 6.c6 ♕:c6=

2nd Pr. Gábor Tar

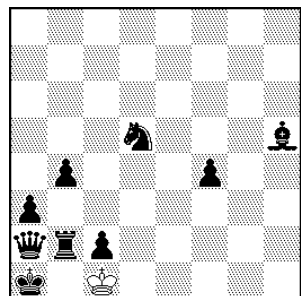


H=7 2+12

- 1.♔g2 ♔d1 2.♖c1 ♔d2
 3.♖h1 ♔b6 4.♔g1 ♔c5
 5.c1♖ ♔d4 6.♖e2+ ♔e3
 7.f1 ♕ ♔b2=

“Two minor promotions with Bristol. No captures.” (Judge)

3rd H.M. Boško Milošeski



H=7 1+9

- 1.♖e3 ♔d2 2.♖g8! ♔d3
 3.♕f7 ♔e4 4.♕a2 ♔:f4
 5.♕b1 ♔:e3 6.♖a2 ♔d2
 7.b3 ♔c1=

“Circling by the King with Umnov effects.” (Judge)

LET'S NOT FORGET...

By Nikola Stolev

Chess composers who with their works have left (or are leaving) their mark on one or more genres.

- 200 years**
 Fuller, William (1822.04.08 – 1889.03.11)
175 years
 Juchli, Joseph (1847.01.11 – 1905.01.02)
150 years
 Onitiu, Valerian (1872.04.08 – 1948.12.31)
 von Janisch, Karl Friedrich (1813.08.23 – 1872.03.17)

- 125 years**
 Barsdorf, Julius (1845.03.19 – 1897.03.23)
 Goldschmidt, Joseph (1897.02.13 – 1973.01.31)
 Guidelli, Giorgio (1897.03.14 – 1924.01.24)
 Gurvich, Abram (1897.02.12 – 1962.11.18)

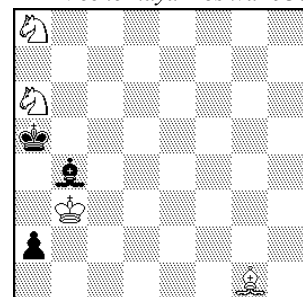
- 100 years**
 Haas, Josef (1922.01.28 – 2003.11.11)
 Hovgaard, Johannes (1867.12.10 – 1922.01.13)
 Visserman, Eeltje (1922.01.24 – 1978.03.23)

- 75 years**
 Aleshin, Igor (1921.07.03 – 1947.02.13)
 Feather, Christopher (1947.03.24)
 Konikowski, Jerzy (1947.01.24)
 Narayanan, Chithathur G.S. (1947.03.24)
 Plesnivý, Emil (1893.06.11 – 1947.02.16)
 Sphicas, George (1947.01.26)
 Trilling, Anton (1892.11.11 – 1947.02.16)
 Weenink, Henk (1947.02.22 – 2020.05.07)
 Wiehagen, Rolf (1947.01.19)

- 50 years**
 Dyachuk, Vasyl (1972.03.25)
 Nissl, Theodor (1878.01.21 – 1972.02.16)
 Rupp, Robert (1901.07.04 – 1972.03.28)

- 25 years**
 McWilliam, Robert (1919.07.12 – 1997.02.12)
 Siotis, Nikos (1925.09.25 – 1997.01.14)

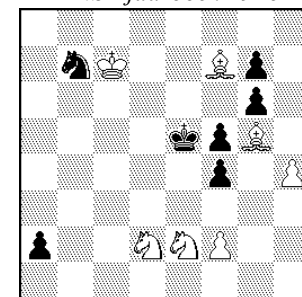
1. Abram S. Gurvich
 1st Pr. Vechernaya Moskva 1930



+ 4+3

1. 1.♖b6c7 a1♖+2.♖b2 ♖b3
 3.♔:b3 ♕c5 4.♕h2 ♕g1
 5.♕f4 ♕e3 6.♖b6 ♕:b6
 [6...♕:f4 7.♖c4#] 7.♕d2#
 2. 1.♕c4! (2.♕:f4+ ♔f6
 3.♕g5+ ♔e5 4.f4#)
 1...f3 2.♖:f3+ ♔e4#
 3.♖d2+ ♔e5 3.f4#

2. Eeltje Visserman
 KNSB jaarboek 1946



#4 7+7

GM/IM – Grandmaster/International Master for CC; IJ – International Judge; FA pts – FIDE Album points

PORTRAIT: VLADISLAV TARASIUK



<https://en.chessbase.com/>

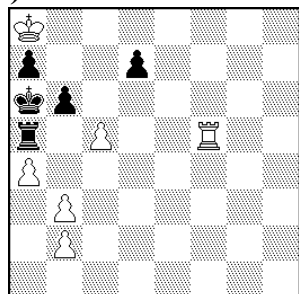
Born: Kharkiv, Ukraine 09.03.1968
 Studies: c. 400 (c. 100 prizes) 1985-2022
 FA points: 38.33 1986-2018
 Chess titles: IM for Chess Compositions 2020
 International Judge for Chess Comp. (e.g.) .. 2017
 Successes: 1st Pr. in the 6th FIDE World Cup 2018
 2nd Pr. in the 9th FIDE World Cup 2021
 4th Pr. in the 4th & 5th FIDE World Cup 2015, 2017
 6th Pl. in the 7th WCCI 2016-2018
 1st Pl. Ukrainian Championship 2016, 2018
 Book (ed.): *Shakhova kompozitsia Ukrainy: Album 2016-2018* 2020

Vladislav Tarasiuk had composed his first problem at the age of 16 (one of only six of his problems) before turning to endgame studies in 1985 (his first study is № 1). Vladimir Samilo was the first mentor on endgame studies to Tarasiuk, who also appreciates the composing style and approach of Sergey Didukh (whose advice helped him to elevate the quality of his composing opus) and of Oleg Pervakov.

He edits the column “Mate to you, Grandmaster” in *Problemist Ukrainy*. In the aftermath of the hostilities in Ukraine (24.2.2022-), he conveyed an inspiring message of peace, attached to his recent symbolic study (see pp. 1 & 20 in this issue).

Tarasiuk works in Kharkiv’s hospital as an immunologist MD. His struggle against the Covid-19 pandemic is lucidly reflected through his study “Noah’s Ark” (see issue 64 of *TMP*).

1) Comm. Bondarenko JT 1985

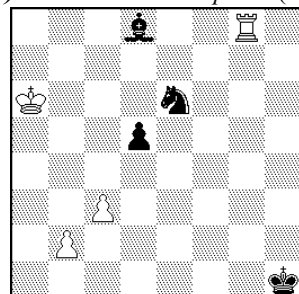


+ v 6+5

1.b4! [it is premature to apply the main plan 1. ♖f7? due to 1... ♗:c5 2. ♖:d7 ♗c8#] 1... ♗:a4 2.c6 d:c6 3.b5+ c:b5 4.b4! [4. ♖f7? b4 -+] 4... ♗:b4 5. ♖f7 ♗a5 6. ♗:a7#

Sacrifice of all four pawns to allow a nice model mate by the ♗.

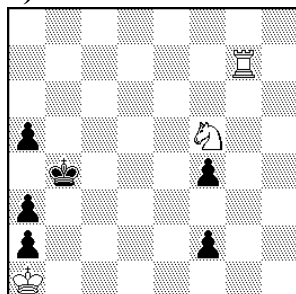
2) 4th Pr. FIDE World Cup 2015(v.)



+ vv 4+4

1.♖b7! [1. ♘b5? d4 2.c:d4 ♗:d4+=, 1.b4? ♘f6 2. ♗c8 ♘e5 3.b5 d4 4.c:d4 ♘:d4=] 1... ♘f6! [1... ♘g5? 2. ♗:g5 ♗:g5 3. ♘c6+; 1...d4 2.c:d4 (2. ♗h8+? ♘g2 3.c:d4 ♘f6 4. ♗g8+ ♗f3 5.d5 ♗f4 6.d6 ♘:b2=) 2... ♘f6 3.d5+] 2. ♗g6 [3. ♘c6? d4! =] ♗c5+ 3. ♘c6 3... ♗e4 4. ♗h6+! [4. ♗:f6? ♗:f6 5.b4 ♗e4 6.b5 ♗c3 7.b6 d4 8.b7 d3 9.b8 ♗d2 10. ♗h8+ ♗g2!] 4... ♗g2 [4... ♗g1? 5. ♗:f6 ♗:f6 6.b4 ♗e4 7.b5 ♗c3 8.b6 d4 9.b7 d3 10.b8 ♗d2 11. ♗g3++-] 5. ♗:f6 ♗:f6 6.b4 ♗e4 7.b5 ♗c3 8.b6 d4 9.b7 d3 10.b8 ♗d2 11. ♗b2! +-

3) 3rd Pr. The Problemist 2013



= 3+6

1. ♗b7+ ♗a4 2. ♗g3! [2. ♗e3? 2...f:e3 3. ♗:a2 e2 4. ♗b8 e1 ♗-+] 2...f:g3 3. ♗:a2 g2! [3...f1 ♗? 4. ♗b4+ ♗:b4=] 4. ♗b6! [4. ♗b8? 4...f1 ♘! 5. ♗g8 ♘c4+ -+; 4. ♗b3? 4...f1 ♗! -+; 4. ♗b1? f1 ♗(♘) 5. ♗:f1? g:f1 ♗! -+] 4...f1 ♗ 5. ♗b4+ ♗:b4= (stalemate)

Minor promotions defeat tries.