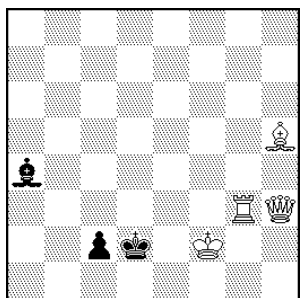


ORIGINAL PROBLEMS, edited by Zoran Gavrilovski

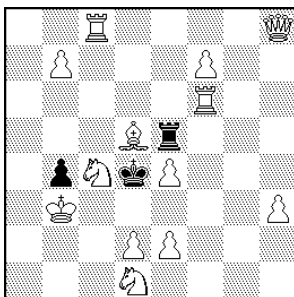
#2 / JUDGE: PAZ EINAT (ISRAEL)

2508 Branislav Djurašević
Belgrade (Serbia)



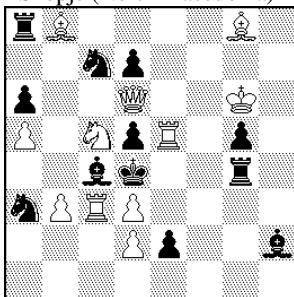
#2 v 4+3

2511 Zoran Gavrilovski
Skopje (North Macedonia)



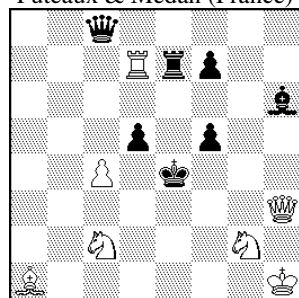
#2 * v v v v 13+3

2514 Georgi Hadži-Vaskov
& Zoran Gavrilovski
Skopje (North Macedonia)



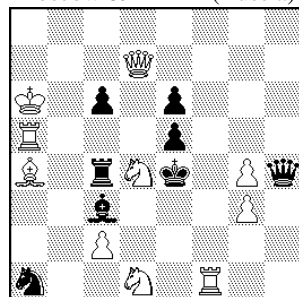
#2 * v 11+12

2509 Jean-Marc Loustau &
Gérard Doukhan
Puteaux & Médan (France)



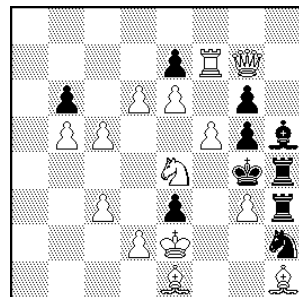
#2 * v v v 7+7

2512 Viktor Chepizhny &
Pavel Murashev
Moscow & Himki (Russia)



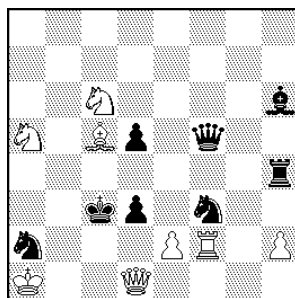
#2 v v 10+8

2515 Zoran Gavrilovski
Skopje (North Macedonia)



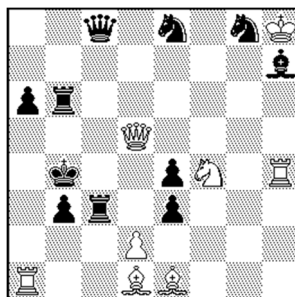
#2 * v v 14+10

2510 Viktor Syzonenko
Kryvyi Rih (Ukraine)



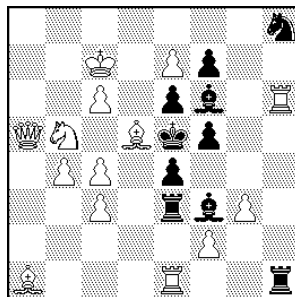
#2 v 8+8

2513 Marjan Kovačević
Zemun (Serbia)



#2 * v v [v] 8+11

2516 Pavel Murashev
Himki (Russia)



#2 v v v 14+10

2508 B. Djurašević
1. ♖f1? (2. ♖e1#) c1 ♗! x
1. ♖b3! (2. ♖e3#)
1...c1 ♗/c1 ♗ x 2. ♖d3# / ♖c3#
Three Bristol mates. (Author)

2509 J.-M. Loustau &
G. Doukhan
1... ♖:c4 2. ♖:e7#
1. ♗h4? (2. ♖f3# A, ♖:f5# B)
1... ♖f4!
1. ♗ge1? (2. ♖f3# A, ♖d3+? C)
1...f4/♗f4 2. ♖d3# C / ♖h4#
1...d4!
1. ♗d4? (2. ♖:f5# B, ♖f3+? A)
1... ♖e5/♖:d7! 2. ♖f3# A/?
1. ♖:d5! (2. ♖d3# C, ♖:f5+? B)
1... ♖:c4/♗e3 2. ♖:f5# B / ♖:e3#

2510 V. Syzonenko
1.e3? (2. ♖b3#) ♖b4!
1... ♗c1/♗d2 4 2. ♖:c# / ♖:d2#
1.e4! (2. ♖b3#)
1... ♗c1/♗d2 4 2. ♗b4# / ♗:d4#
Double control of squares
on two black lines. (Author)

2510 V. Syzonenko
1.e3? (2. ♖b3#) ♖b4!
1... ♗c1/♗d2 4 2. ♖:c# / ♖:d2#
1.e4! (2. ♖b3#)
1... ♗c1/♗d2 4 2. ♗b4# / ♗:d4#
Double control of squares
on two black lines. (Author)

2511 Z. Gavrilovski
1... ♖e6/♖f5z/v 2. ♖:e6# / ♖:f5#
1. ♖d8? (2. ♖b6#) ♖e6! z
1... ♖:d5/♖:e4 2. ♖:d5# / ♗e6#
1. ♖h4? (2. ♖f2#) ♖f5! v
1... ♖:d5x/♖:e4y 2.e5# / ♖:e4#
1. ♗de3? (2. ♗c2#) ♖:d5! x
1. ♗f2? (2.e3#) ♖:e4! y
1. ♗c3! (2. ♗b5#)
1... ♖:d5/♖:e4 2. ♖d6# / ♖f4#
1...b:c3 2.d:c3#
Zagoruiko 3x2, exchange of
functions, ♖-cross, Bikos. (Z.G.)

2512 V. Chepizhny &
P. Murashev
1. ♗b3? (2. ♖d3#) ♗:c2! x
1... ♖d4/♗d4/♖:g3, ♖d8
2. ♗c5# / ♗bd2# / ♖h7# A
1. ♗f5? (2. ♖d3#) ♖d8! y
1... ♖d4/♗d4/♖:g3
2. ♗:c3# / ♗fd6# / ♗:g3# [2.A?]
1. ♗f3! (2. ♖d3#)
1... ♖d4/♗d4/♖:g3
2. ♖:e5# / ♗fd2# / ♗g5# [2.A?]
1... ♗:c2x/♖d8y 2. ♗:c2# / ♖h7#

Zagoruiko 3x3, the 11th WCCT
theme, exchange of 1...x/y as a
refutation/defence with White
combination, Somov (B2), duel
of the queens. (Authors)

2513 M. Kovačević
1... ♖3~ 2. ♗:(d:)d3# A
1... ♖c4! 2. ♖a5# B
1... ♖c5! 2. ♖:b3#
1... ♖g4x, ♖f5y, ♖e6z 2.d:c3#
1.d:e3? [=1.d2~?] (2. ♗d3# A)
1... ♖c4 2. ♖a5# B
1... ♖c5 2. ♖:b3# C
1... ♖g4! x
1.d3? (2. ♖a5# B, 2. ♗d3+?)
1...e:d3 2. ♗:d3# A – Threat
Correction (TC)
1... ♖c5 2. ♖:b3# C
1... ♖f5y 2. ♖c4#
1... ♖b5!

[1.d:c3+? ♖:c3+! 2. ♗d3+?]
1.d4! (2. ♖:b3# C, 2. ♗d3+?)
1...e:d3 e.p. 2. ♗:d3# A – TC,
Caprice theme, Albino
1... ♖c4 2. ♖a5# B
1... ♖e6z 2. ♖c5#

The content is unified by 4 ♗-
moves, 3 thematic mates, and 3
♖-moves behind threatening
pieces. Black corrections in the
set-play + 2 threat corrections
compensating for the lost set-
mate 2.d:c3#. Geometrical O/D
correspondence of the moves
by ♖ & ♖, play on the same
squares c4 (x3) and c5 (x3),
and 4 pin-mates. (Author)

2514 G. Hadži-Vaskov &
Z. Gavrilovski
1... ♗:d3+ 2. ♖:d3#
1. ♖b6? A (2. ♗:d7#)
1... ♖:e5/♗:d3+/♗e6
2. ♖f6# B / ♗:d3/♗:e6#
1... ♖:b8!
1. ♖f6! B (2. ♖:d5#)
1... ♖:c5/♗:d3+/♗e6, ♗:e5
2. ♖b6# A / ♖e4# / ♖f2#
White battery creation with
flight-giving, pseudo reversal
and changed mates. (Authors)

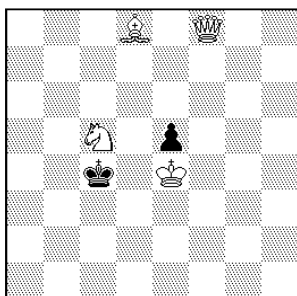
2515 Z. Gavrilovski
1...g:f5 2. ♖:g5# C
1. ♖h6? (♖:g5# C) ♖:g3! x
1. ♖e5? (zugzwang) b:c5! y
1...e:d6/e:d2/g:f5/♖:g3 x
2. ♗f6# A / ♗f2# B / ♖:f5# / ♖:g3#
1. ♖d4! (zugzwang)
1...e:d6/e:d2/g:f5/♖:g3 x
2. ♗:d6# / ♗:d2# / ♗f6# A / ♗f2# B
1...b:c5y 2. ♗:c5#

Ideal Rukhlis with changed
motifs of 4 black defences, 5
battery (2 Somov) mates. (Z.G.)

2516 P. Murashev
1. ♗d6? A (2. ♗:e4# C, ♗:e6+?)
1... ♖:c3x/e:d5 2. ♗:c3# / ♖:d5#
1... ♖d3! y
1. ♗d4? B (2. ♗:e6# D, ♗:e4+?)
1... ♖:c3x/e:d5 2. ♗:f3# / ♖:d5#
1... ♗:e7! z
1. ♗:e6? D (2. ♗d4# B, ♗d6+?)
1... ♗:e7z 2. ♗d6# A
1... ♖:e6 2.e8 ♖(♖)#
1... ♖:c3! x
1. ♗:e4! C (2. ♗d6# A, ♗d4+?)
1... ♖d3y 2. ♗d4# B
1... ♖:e4/♗:e4/♖:c3
2. ♖:e3#/f4# / ♗:c3#

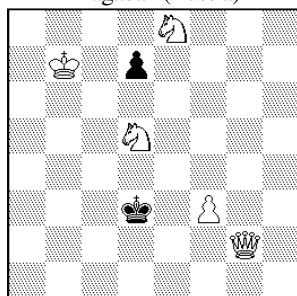
Half-battery, Banny, pseudo-
le Grand, Urania (x2), reversal
II (x2), Sushkov, a flight giving
key (x2); exchange of x and z
as a defence and refutation; self-
pinning (x3). (Author)

2517 Vladimir Kozhakin
Magadan (Russia)



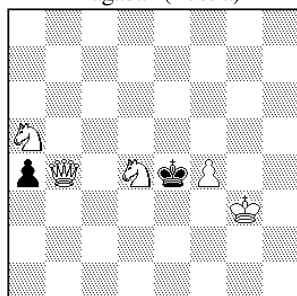
#3^v 4+2

2518 Vladimir Kozhakin &
Anastasiya Bazhan
Magadan (Russia)



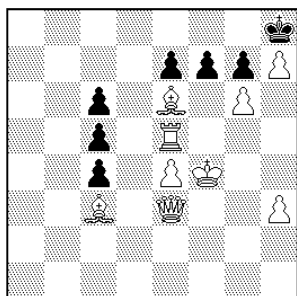
#3^{v v v} 5+2

2519 Vladimir Kozhakin &
Anastasiya Bazhan
Magadan (Russia)



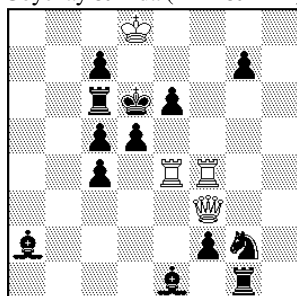
#3^{v v} 5+2

2520 Aleksandr Sygurov
Pohvistnevo (Russia)



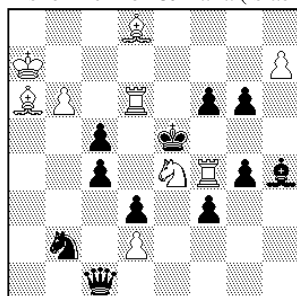
#3^{* v v v} 9+7

2521 Vidadi Zamanov &
Viktor Volchek
Goychay & Lida (AZE & BLR)



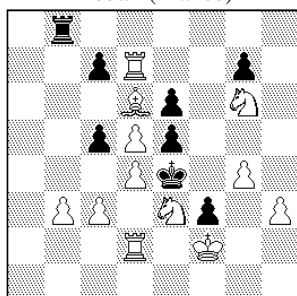
#3 4+13

2522 Leonid Ljubashevsky
& Leonid Makaronez
Rishon Le Zion & Haifa (Israel)



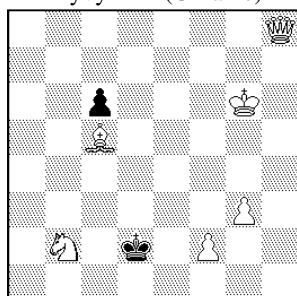
#3 9+11

2523 Gérard Doukhan
Médan (France)



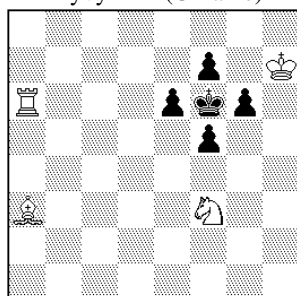
#3^{v v v v} 12+8

2524 Viktor Syzonenko
Kryvyi Rih (Ukraine)



#4^v 6+2

2525 Viktor Syzonenko
Kryvyi Rih (Ukraine)



#4 4+5

2517 V. Kozhakin

1. ♗f2? (zugzwang)
1... ♖c3 2. ♘d5 ~ 3. ♙a5#
2... ♜b4 3. ♗b2#
1... ♜b5 2. ♘d5 ~ 3. ♗b2#
1... ♜b4!
1. ♗f3 (zugzwang)
1... ♜b4,5 2. ♘d5 ~ 3. ♗b3#
1... ♖c5 2. ♗b3 (zz)
2... ♜c6, ♜d6 3. ♗d5#

2518 V. Kozhakin &
A. Bazhan

1. ♘d6? (zugzwang) ♜d4!
1. ♗b2? (zugzwang) ♜c4!
1...d6 2. ♘c6 ♜c4 3. ♗c3#
& 2. ♘ec7 ♜c4 3. ♗c3#
1. ♘b6? (zugzwang) d6!
1... ♖c4 2. ♗c2+
2... ♜d4, ♜:d5 3. ♗e4#
1... ♜d4 2. ♗c2 & ♗e2
2... ~ 3. ♗e4#

1. ♘ec7! (zugzwang)
1... ♜d4 2. ♗d2+
2... ♜c4 3. ♗c3#
2... ♜c5 3. ♗b4#
2... ♜e5 3. ♗f4#
1... ♜c4 2. ♗c2+ ♜d4
3. ♗c3#
1...d6 2. ♗b2 ♜c4 3. ♗c3#

Hearty welcome to the 10-year old composer and her mentor. (Z.G.)

2519 V. Kozhakin &
A. Bazhan

1. ♗c3? (zugzwang) ♜d5!
1...a3 2. ♘b3 ~ 3. ♗f3#
2... ♜d5 3. ♗c6#
1. ♘b7? (zugzwang) a3!
1... ♜d5 2. ♘f3 a3 3. ♗c5#
1... ♜e3 2. ♘c5 a3 3. ♗c3#
1... ♜d3 2. ♘f3 ~ 3. ♘c5#
& 2. ♘c5+ ♜e3 3. ♗c3#
1. ♘ac6! (zugzwang)
1... ♜d5 2. ♘f3 a3 3. ♘e7#
1... ♜d3 2. ♘f3 a3 3. ♘e5#
1... ♜e3 2. ♗c3+ ♜e4
3. ♗f3#
1...a3 2. ♗b3 a2 3. ♗f3#

2520 A. Sygurov

1...f5 2. ♗d2 f:e4 3. ♗d8#
1. ♗d2? (2. ♗d8#) f:g6! x
1. ♘h5? (2. ♗d2 ~ 3. ♗d8#)
1...f:g6x 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#

A duel between ♜ and ♗, ♗-arrow d2-e3-f4-g5-h6. (Author)

The author has composed a number of problems (mostly #4s) with *Pickaninny*, some of which have ♜-♗ duel. (Z.G.)

2521 V. Zamanov &
V. Volchek

1. ♗f5! (2. ♗:e6+ ♜:e6 3. ♗:d5#)
1...c3 2. ♗:d5+ B ♜:d5 3. ♗d3#
2...e:d5, ♘:d5 3. ♗f8#
1...d:e4 2. ♗d1+ ♘d2 3. ♗:d2#
1...e:f5 2. ♗g3+ f4 3. ♗g6#
2... ♗f4 3. ♗:f4#
1...e5 2. ♗f6+ g:f6 3. ♗:f6#
1... ♗e3, ♗f4 2. ♗:f4+ e5 3. ♗:e5#

Sacrifices by ♗s, line opening, mates on opened lines. (Authors)
Good white economy. (Z.G.)

2522 L. Ljubashevsky &
L. Makaronez

1. ♘c7! (2. ♗d7+ ♜e6 3. ♘:c5#)
1... ♗g1 2. ♗:f6+ ♜d ~ 3. ♘c3#
1... ♘f2 2. ♘:f6! (3. ♗c6#)
2... ♗:f4 3. ♗d5#
1... ♗:f4 2. ♗d4+ A ♜f5 3. ♘c8# B
1... ♗a4 2. ♘c8 B (3. ♗:d3#, ♗d8#)
2... ♗:f4 3. ♗d4# A
1...f5 2. h8♗ ~ 2. ♘:g6#

Battery play, play on the same square, ♗-cross. (Authors)
A well-constructed threemover with interesting content. (Z.G.)

2523 G. Doukhan

1. ♘f1? ♜:d5!
1.d:e5? A (2. ♘f1 ~ 3. ♘g3#) e:d5!
1... ♗h8 x 2. ♘:c5 B ~ 3. ♗d4#
1... ♗b4 y 2. ♗f7 ~ 3. ♗f4#
1. ♘:c5? B (2. ♘f1 ~ 3. ♘g3#)
1... ♗h8x, ♗d8 2.d:e5 A ~ 3. ♗d4#
1... ♗b6! z
1.d:c5? C (2. ♘f1 ~ 3. ♘g3#)
1... ♗h8 x 2. ♘:e5 D ~ 3. ♗d4#
1...e:d5 2. ♗e7 ~ 3. ♗d4#, ♗:e5#
1... ♗b4! y
1. ♘:e5! D (2. ♘f1 ~ 3. ♘g3#)
1... ♗h8x, ♗d8 2.d:c5 C ~ 3. ♗d4#
1... ♗b6 z 2. ♗f7 ~ 3. ♗f4#

Quiet moves, White correction 1.d:c5? → 1.d:e5? & 1. ♘:c5? → 1. ♘:e5!, very rare; 4 white moves after 1... ♗h8 lead to the same finale, but three tries fail (a false symmetry); reversal (*Salazar*) doubled, very rare. (Author)

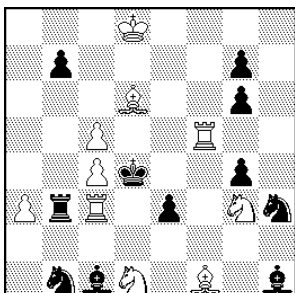
2524 V. Syzonenko

1. ♗a8? (zugzwang)
1... ♜e2 2. ♗a1 (3. ♗d1#)
2... ♜f3 3. ♗h1+ ♜g4 4. ♗h5#
2... ♜d2 3. ♘d4 ~ 4. ♗d1#
1... ♜c1(e1), ♜c3 2. ♗a1+
2... ♜c2 3. ♘d4 (4. ♗d1#)
3... ♜b3 4. ♗a4#
1... ♜c2! 2. ♗a1? ♜c3!
1. ♗h1! (2. ♘d4 ~ 3. ♗d1#)
1... ♜c3 2. ♗a1 (zugzwang)
2... ♜c2 3. ♘d4 ~ 4. ♗d1#
2... ♜b3 3. ♘d4 (4. ♗a4#)
3... ♜c2 4. ♗d1#
1... ♜c2 2. ♘d4 (3. ♗d1#)
2... ♜b3 3. ♗a1 ~ ♜c2
4. ♗a4#/♗d1#
♗-manoeuvres along extreme lines: ♗h8-h1-a1-a4# & ♗h8-a8-a1-h1-h5#! (Author)

2525 V. Syzonenko

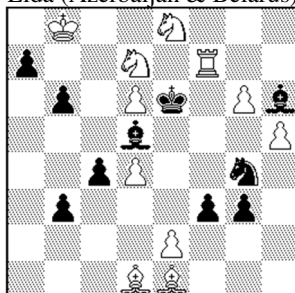
1. ♗a5! (zugzwang)
1...f4 2. ♗g5 e5 3. ♗:e5 ~ 4. ♘e7#
1...g5 2. ♘e5 g4 3. ♘h6 ~ 4. ♘d7#
Quiet play. (Author)

2526 Zoran Gavrilovski
Skopje (North Macedonia)



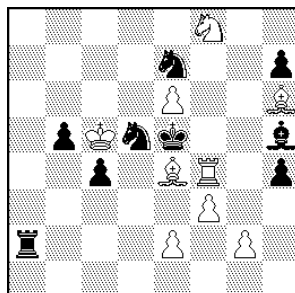
#4 ♘♙ 10+11

2527 Salman Javadzade,
Vidadi Zamanov & Viktor
Volchek, Ganja, Gochay &
Lida (Azerbaijan & Belarus)



#4 11+10

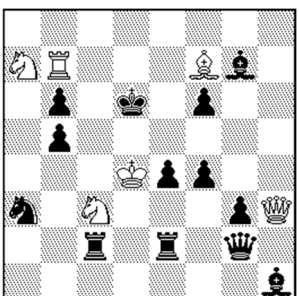
2528 Aleksandr Pankratiev
Khabarovsk (Russia)



#6 * 9+9

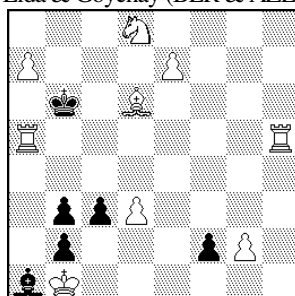
S#2-N / JUDGE: PREDRAG ŽUVIC (CROATIA)

2529 Hartmut Laue
Kronshagen (Germany)



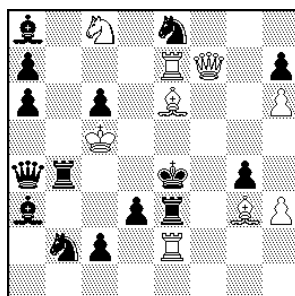
S#2 ♘♙ 6+13

2530 Viktor Volchek &
Vidadi Zamanov
Lida & Goychay (BLR & AZE)



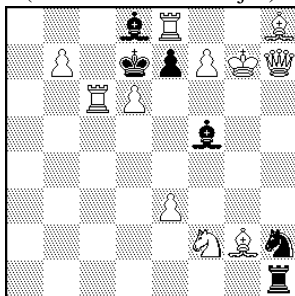
S#3 9+6

2531 Waldemar Tura
Adamów (Poland)



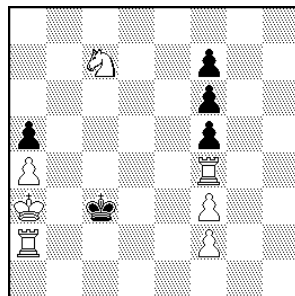
S#3 ♘♙ 9+15

2532 Zoltan Labai, Salman
Javadzade & Vidadi Zamanov
Velký Kur, Ganja & Gouchay
(Slovakia and Azerbaijan)



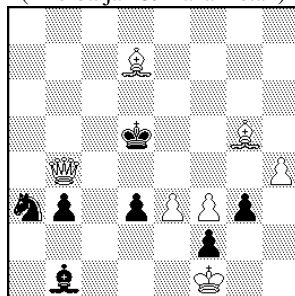
S#7 11+6

2533 Dieter Müller†
Oelsnitz (Germany)



S#8 7+5

2534 Vidady Zamanov &
Sergey Smotrov
Goychay & Semipalatinsk
(Azerbaijan & Kazakhstan)



S#18 ♘ 7+7

2526 Z. Gavrilovski

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... b6y 2. ♘f8 A g:f5 3. ♘d6
3...~ [3... ♘b6?]? 4. ♘:g7#

Play on e5 & d3 at W2 & W3
moves, annihilation of ♘s,
switchbacks, *Umnov* mates,
changed functions of 3 moves.
(Z.G.)

2527 S. Javadzade,
V. Zamanov &
V. Volchek

1. e:f3! (2. ♘:g3 ♘f6
3. ♘e7+ A ♘f5 4. ♘e5# B)
1... ♘g7 2. ♘b4 C (3. ♘:g7#/
♘c7#) ♘f6 3. f:g4 (4. ♘c7#)
3... ♘e7 4. ♘:e7# A
1... ♘f6 2. ♘e7+ A ♘f5
3. ♘e5+ B ♘f4 4. ♘d2#
1... ♘a8, ♘b7 2. ♘c7+ ♘:d6
3. ♘b4+ C ♘c6 4. d5#

Interference of ♘ by its own
king and changed functions of
three white pieces. (Authors)

2528 A. Pankratiev

1... h3 2. g3 ~ 3. ♘g7+ ♘f6
4. ♘:f6#
1. g3! (2. ♘g7+ ♘f6 3. ♘:f6#)
1... h:g3 2. e3! (3. ♘g7+ ♘f6
4. ♘:f6#) 2... ♘:e3 3. ♘d7+
3... ♘:e6 4. ♘f8+! ♘e5
5. ♘g7+ ♘:f4 6. ♘e6#

Sacrifices provoke distant self-
blocks, used in the mate. ♘e4 is
a promoted unit. (Predrag Žuvić)

2529 H. Laue

1. ♘f5? (2. ♘:f6+ ♘:f6# 2. ♘e5+
2... f:e5# 2. ♘c5+ b:c5#) e3! x
[1... ♘:c3 2. ♘:f6 ♘:f6#]
1. ♘h5!? (2. ♘e5+ f:e5#,
2. ♘c5+ b:c5#) ♘:c3! y
1... e3 x 2. ♘e4+ ♘:e4#
1. ♘c8! (2. ♘c5+ b:c5#)
1... e3 x 2. ♘e4+ ♘:e4#
1... ♘:c3 y 2. ♘:b5+ ♘:b5#

Three-phase corrective threat
reduction. (Hartmut Laue)

2530 V. Volchek &
V. Zamanov

1. a8 ♘! (zugzwang)
1... f1 ♘ 2. e8 ♘ [2. ♘f3?] ♘h2/
♘g3/♘e3 3. ♘:h2/♘:g3/♘:e3 c2#
1... f1 ♘ 2. ♘f3 [2. e8 ♘?]
2... ♘:g2/ ♘e2 3. ♘: ♘ c2#
Bicolour minor promotions,
anti-duals, zugzwang. (Authors)

2531 W. Tura

1. ♘d6? (2. ♘:h7+ etc.) ♘g7!
1. ♘c7? (2. ♘:h7+ etc.) ♘a5+!
1. ♘b8! (2. ♘:h7+ ♘f3
3. ♘:g4+ ♘:g4#)
1... g:h3 2. ♘f5+ ♘f3
3. ♘h5+ ♘g4#
1... d:e2 2. ♘f4+ ♘d3
3. ♘d4+ ♘:d4#
1... ♘:e2 2. ♘f5+ ♘e3
3. ♘f4+ ♘:f4#
1... ♘f6 2. ♘d7+ ♘f3
3. ♘:g4+ ♘:g4#
1... ♘c4 2. ♘:g4+ ♘e5
3. ♘c4+ ♘:c4#
1... ♘e~ 2. ♘d6+ ♘e5
3. ♘:e3+ ♘e4#

Adabashev complex (3 x 2):
I) threat and 1... g:h3 – exchange
of functions of ♘f6 & ♘e6 on
diagonal lines h7-e4 and h5-f3;
II) 1... d:e2/♘:e2 – unblocks with
play by ♘; III) 1... ♘f6/♘c4 –
pins of ♘s with play of the
♘/♘ battery. (Author)

A fine and rich matrix, pairs I &
II particularly clear-cut. (H.L.)

2532 Z. Labai
S. Javadzade &
V. Zamanov

1. b8 ♘+ ♘e6 2. f8 ♘+ ♘e5
3. ♘bd7+ ♘:d7 4. ♘h5+ ♘f5
5. ♘:e7+ ♘:e7 6. ♘h6+ ♘f6
7. ♘g4+ ♘:g4#

Promotions to ♘, a pin model
mate, switchback. (Authors)

2533 D. Müller†

1. ♘a6! (zz) ♘d3 2. ♘c5+ ♘c3
3. ♘b4 f4 4. ♘e4 f5 5. ♘:f4 f6
6. ♘b4 f4 7. ♘e4 f5 8. ♘b4 a:b4#

2534 V. Zamanov &
S. Smotrov

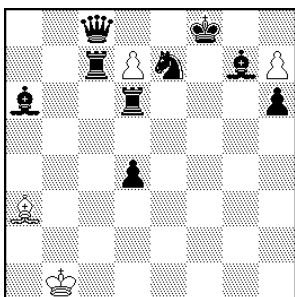
1. e4+? ♘e5 2. ♘c3 ♘d6!
1. ♘e4+ ♘d6 [1... ♘c5
2. ♘c6+ ♘b4 3. ♘e7+! etc.]
2. ♘c6+ ♘e5 3. ♘f6+ ♘d5
4. ♘e6+ ♘c5 5. ♘c6+ ♘b4
6. ♘e7+! ♘a5 7. ♘c7+
7... ♘a6 8. ♘c8+ ♘b5
9. ♘c5+ ♘a4 10. ♘a7+
10... ♘b5 11. ♘d7+ ♘c4
12. ♘c7+ ♘d5 13. ♘d6+
13... ♘c4 14. ♘b4+ ♘d5
15. e4+ ♘e5 16. ♘c3+
16... ♘f4 17. ♘g5+ ♘:f3
18. ♘:d3+ ♘:d3#

Switchbacks by white pieces,
a logical manoeuvre ♘g5→e7.
It was partially tested. (Authors)

An instructive example for the
difference between the logical
style (in general) and the more
specific new-German school's
style. The main plan: 1.e4+?
♘e5 2. ♘c3+ does not work
for two reasons: 1) the ♘ cannot
go to f4; 2) the ♘ can go to d6.
Therefore, the transfer of ♘g5
to e7 removes two obstacles
simultaneously, which violates
the principle of "purity of aim".
Regrettably, for the sake of
correctness the ♘g5 cannot
simply be placed on d8, which
would otherwise have provided
purity of aim. (H.L.)

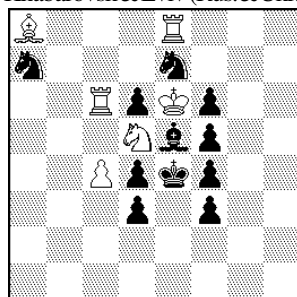
H#2 / JUDGE: VLADISLAV NEFYODOV (RUSSIA)

2535 Miroslav Svíték
Snežnica (Slovakia)



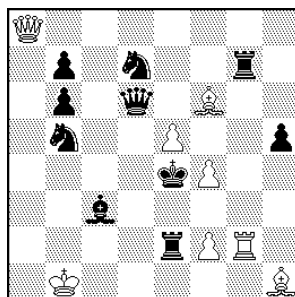
H#2 2 solutions 4+9

2536 Aleksandr Pankratiev & Evgeny Gavryliv
Khabarovsk & Lviv (Rus. & Ukr.)



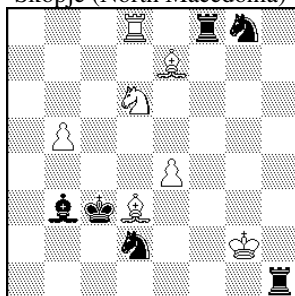
H#2 2 solutions 6+11

2537 Valery Gurov
Moscow (Russia)



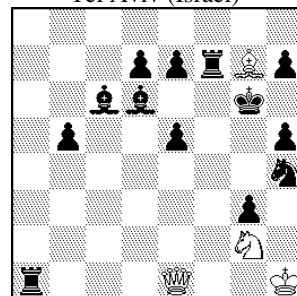
H#2 3 solutions 8+10

2538 Zoran Gavrilovski
Skopje (North Macedonia)



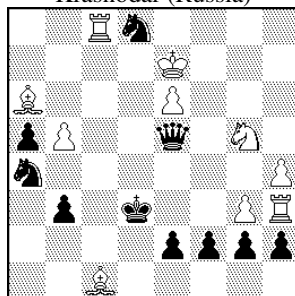
H#2 4 solutions 7+6

2539 Menachem Witztum
Tel Aviv (Israel)



H#2 b) ♠b5→a2 4+13

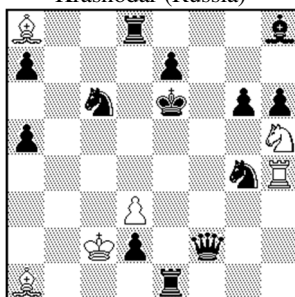
2540 Vitaly Medintsev
Krasnodar (Russia)



H#2 b) -♗g5 10+10

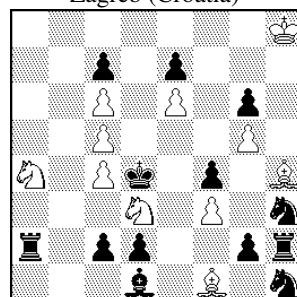
H#2½-3 / JUDGE: NIKOLA STOLEV (NORTH MACEDONIA)

2541 Vitaly Medintsev
Krasnodar (Russia)



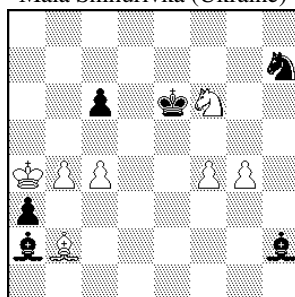
H#2½ 2 solutions 6+13

2542 Predrag Žuvić
Zagreb (Croatia)



H#2½ b) ♗a4→d5 11+13

2543 Mykola Vasyuchko
Mala Snihurivka (Ukraine)



H#3 2 solutions 7+6

2535 M. Svíték

1. ♖a8 h8 ♗2. ♜c8 d8 ♖♙♙
1. ♟e5 d8 ♗2. ♜f6 h8 ♖♙♙

An interesting combination of black half-pin and promotions. The 1st moves of Black are not harmonious – square vacation in one solution and a critical move in the other one, but anyway the problem is nice. (Z.G.)

2536 A. Pankratiev & E. Gavryliv

1. ♜:d5 ♜:d6 2. ♟:d6 ♖:d6♙
1. ♜:e6 ♗:f6+ 2. ♟:f6 ♖:f6

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)

A good problem with a mix of strategic themes. (Z.G.)

2537 V. Gurov

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

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. Ambush by the white queen. Play by Black on the same square. (Author)

Anti-dual play that is based on annihilation of ♟e5 in order to allow ♟ to control d4. (P.Ž.)

A rich problem with strategic motifs. The best helpmate in this issue. (Nikola Stolev)

2538 Z. Gavrilovski

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

Self-blocks on b2 and arrival of ♗ on a vacated square with white battery opening in two solutions; and play by the ♖ in the other pair with interference on a black line by ♗. (P.Ž.)

Cf. Abdelaziz Onkoud, 10th Comm. *M. Persson MT 2012*, 1q3b2/1BR5/p1S3p1/P5r1/p3P2r/2Bk3P/2p1s2P/7K, 1. ♜c4 ♗:b8+ 2. ♜b5 ♟:a6#, 1. ♜:e4 ♗d8+ 2. ♜f5 ♜f7#, 1. ♜g3 ♟a8 2. ♜e3 ♗e5#, 1. ♟c5 ♜c8 2. ♟e3 ♗b4#.

2539 M. Witztum

- a) 1. ♜a3 [♜a4?] ♖:e5
2. ♜af3 ♗:h4#
b) 1. ♟b5 [♟a4?] ♗e3
2. ♟f1 ♖:g3#

Exchanged functions of ♜a1/♟c6 (interference / interfered and ♖e1/♗g2 (guard / mate). (Author)

Direct unpin at B1 move and indirect unpin with reciprocal interference of ♜a1 and ♟c6 at B2 move. (P.Ž.)

2540 V. Medintsev

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

Pin-unpin of ♖. A good h#2 with harmonious play. (N.S.)

White indirectly unpins a ♖ which self-pinned herself by capturing a front piece of one battery. Then the ♖ leaves the former pin line by long-range hideaway, thus allowing the other battery to fire. (P.Ž.)

2541 V. Medintsev

- 1... ♗f6 2. ♜h2 [♜~?] ♜c4
3. ♜d6 ♜:c6#
1... ♟f6 2. ♜b8 [♜~?] ♟f3
3. ♜f5 ♟:g4#

Excellent unity of the play with exchanged functions of ♗h5/♟a1 (play at W1 move/ square control); ♜g4/♜c6 (hideaway / captured) and of ♟a8/♜h4 (square control / mate) (Z.G.)

A dynamic and matching play. The Russian expert's artistry is proven again by a well-conceived idea and good realisation. (Z.G.)

2542 P. Žuvić

- a) 1... ♗c1 A 2.d:c1 ♟
2... ♟e1 B 3. ♟e3 ♟c3#
b) 1... ♟e1 B 2.d:e1 ♜
2... ♗c1 A 3. ♜e5 ♗b3#

Exchange of white 1st and 2nd moves, *Zilahi* and self-blocks by promoted pieces. (P.Ž.)

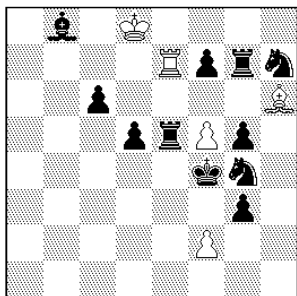
2543 M. Vasyuchko

1. ♟:c4 ♗:h7 2. ♖d5 f5
3. ♟d6 ♗f6#
1. ♟:f4 ♟:a3 2. ♖e5 c5
3. ♟e6 ♟b2#

Exchange of functions of ♟b2/♗f6 (passive guard / mate) & ♟c4/♟f4 (captured / line opening with guard). Switchback of ♟ or ♗ with captures and 2 model mates. (Author)

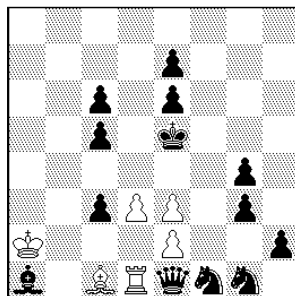
Excellent unity of the play and good economy. The captures of black pieces are inherent in the matrix and necessary to avoid random flight-granting moves by ♗ or ♟. (Z.G.)

2544 Zoran Gavrilovski
Skopje (North Macedonia)



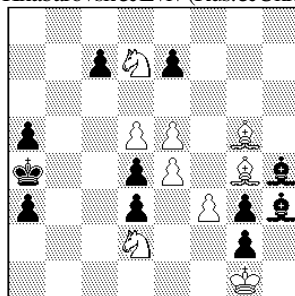
H#3 2 solutions 5+11

2545 János Csák
Gyula (Hungary)



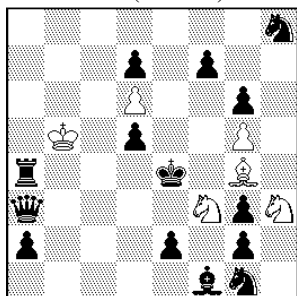
H#3 2 solutions 6+13

2546 Aleksandr Pankratiev
& Evgeny Gavryliv
Khabarovsk & Lviv (Rus. & Ukr.)



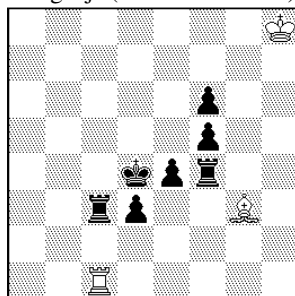
H#3 2 solutions 9+11

2547 Evgeny Gavryliv
Lviv (Ukraine)



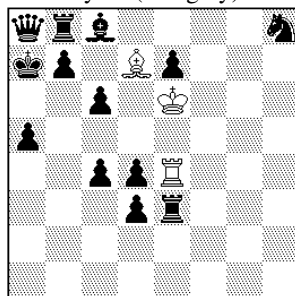
H#3 3 solutions 6+14

2548 Živko Janevski
Gevgelija (North Macedonia)



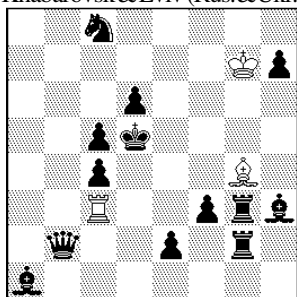
H#3 b) -♙e4 3+7

2549 János Csák
Gyula (Hungary)



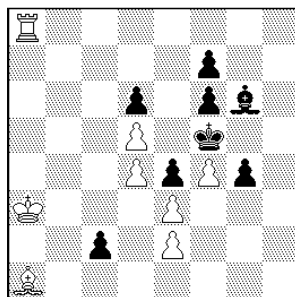
H#3 b) ♖a7→c2 3+13

2550 Aleksandr Pankratiev
& Evgeny Gavryliv
Khabarovsk & Lviv (Rus. & Ukr.)



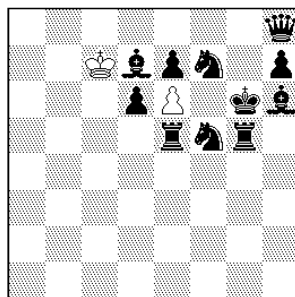
H#3 b) ♗d6→c6 3+13

2551 Predrag Žuvić
Zagreb (Croatia)



H#3 b) ♘a1→d2 8+8

2552 Vladislav Nefyodov
Chelyabinsk (Russia)



H#3 b) ♙e7→e4 2+11
c) ♙e7→h5

2544 Z. Gavrilovski

1. ♖:e7! ♘:g5+ 2. ♗e5 f4+
3. ♗d6 ♘:e7#
1. ♗:h6! ♖e6 2. ♗g4 f3+
3. ♗h4 ♖:h6#

Zilahi theme, arrival of the ♗ on a square vacated by ♖e5 or ♗g4, delayed sacrifices by Black, orthogonal-diagonal transformation of the play and model mates. (Z.G.)

2545 J. Csák

1. ♗:e2 ♖d2 2. ♗d4 e:d4+
3. ♗f4 ♖f2#
1. ♗:e3 ♘d2 2. ♗c4 d:c4
3. ♗d6 ♘f4#

Original masked *Grimshaw* hidden by ♖e3 or ♖d3 (which must accept a black sacrifice in order to open the c1-f4 or d1-d6 line), used as a ♖/♘ or ♘/♖ battery after ♗g1 or ♗f1 has opened the d2-f2 or c1-f4 line. (Z.G.)

In the first solution the effect of capturing the ♗ on d4 is not completely pure because the capturing ♖ also guards e5 in addition to opening a line to the ♘. (P.Ž.)

2546 A. Pankratiev & E. Gavryliv

1. ♘:g4 ♗b3 2. ♘:d7 ♘d2
3. ♘b5 ♗c5#
1. ♘:g5 ♘h5 2. ♘:d2 ♘e8
3. ♘b4 ♗c5#

Exchange of functions of ♘h3/♘h4 (passive/self-block), mate on the same square and passive *Zilahi*. (Authors)

The purity of *Zilahi* theme is spoiled by a double check-mate in one solution. (P.Ž.)

2547 E. Gavryliv

1. ♗e3 ♗h:g1 2. ♗f2 ♘h5
3. ♗e3 ♗h3#
1. ♗:d6 ♗f:g1 2. ♗e5 ♘:d7
3. ♗e4 ♗f3#
1. f5 ♘h5 2. f4 ♗f2+
3. ♗f5 ♘g4#

Tempo play by ♘ in 2 solutions leave a stronger impression than switchback of ♗s after capture of ♗g1 that controls f3 and h3 (a similar motif exists in №2543). I wonder whether the 3rd solution is superfluous owing to different motivation of switchback by ♘ in comparison with switchbacks by ♗s. (P.Ž.)

2548 Ž. Janevski

- a) 1. ♖c5 ♘h4 2. ♖d5 ♖c6
3. ♗e5 ♘:f6#
b) 1. ♗c4 ♖b1 2. ♖d4 ♘d6
3. ♖d5 ♖b4#

Changed roles of ♖ and ♘. Self-block of d5 by a different black rook and opening of a line to a white piece that supports the mate. (P.Ž.)

2549 J. Csák

- a) 1. b6 ♗f5 2. ♘a6 ♖:e7
3. ♗b7 ♘e6#
b) 1. d2 ♗:e7 2. ♖c3 ♘f5
3. ♗d3 ♖e6#

♗b7 or ♗d3 opens a line for ♘c8 or ♖e3 to allow it to block a square and then the ♗ arrives on a square vacated by ♗ (b7 or d3); ♗e6 opens a line for ♖e4 or ♘e7 to allow it to create a ♖/♘ or ♘/♖ battery and the front battery piece arrives on a square vacated by the ♗ (e6) in order to interfere with a black line. (P.Ž.)

2550 A. Pankratiev & E. Gavryliv

- a) 1. ♗:c3+ ♗f7 2. ♗e5
2... ♘:c8 3. ♘d4 ♘b7#
b) 1. ♖:g4+ ♗f6 2. ♖d4
2... ♖e3 3. ♗d6 ♖e5#

Annihilation, passive *Zilahi* with exchanged functions of ♖c3/♘g4 (captured/mate) and impure *Bristol* in one solution. (Authors)

Attractive and unexpected checking moves are followed by self-blocks at B2 and B3 moves. It would have been good if another *Bristol* was possible. (Z.G.)

2551 P. Žuvić

- a) 1. c1 ♖a6 2. ♖c5 d:c5
3. d:c5 ♖:f6#
b) 1. c1 ♗e8 2. ♗d3 e:d3
3. e:d3 e4#

Sacrifice by a promoted black piece (*Ceriani-Frolkin*) for the purpose of opening of a white line in the first twin and release of a mating square in the other twin. (P.Ž.)

2552 V. Nefyodov

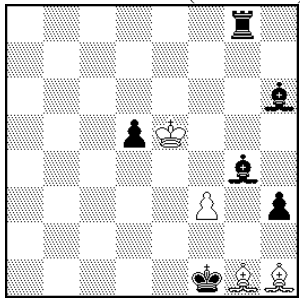
- a) 1. ♗g7 ♗:d7 2. ♗g8 ♗e8
3. ♘g7 e:f7#
b) 1. ♗g7 e7 2. ♘g4 e8♗
3. ♗f5 ♗:f7#
c) 1. ♘g7 e:d7 2. ♗h6 d8♗
3. ♖g6 ♗:f7#

A triple black play on g7 at the B1 move and 3 model mates on f7. The diagram position looks like a duck. (Author)

A nice white minimal. (Z.G.)

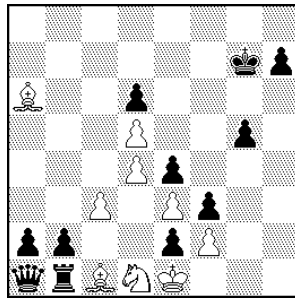
H#3½-N / JUDGE: ZORAN GAVRILOVSKI (NORTH MACEDONIA)

2553 Aleksandr Pankratiev & Evgeny Gavryliv
Khabarovsk & Lviv (Rus.&Ukr.)



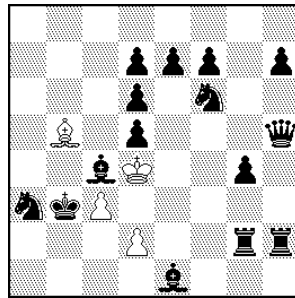
H#3½ 2 solutions 4+6

2554 Evgeny Gavryliv
Lviv (Ukraine)



H#4 2 solutions 9+11

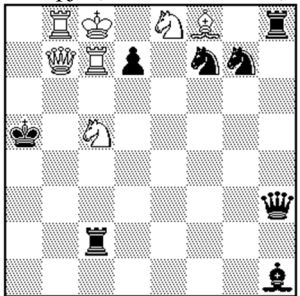
2555 Viktor Syzonenko
Kryvyi Rih (Ukraine)



H#5 4+15

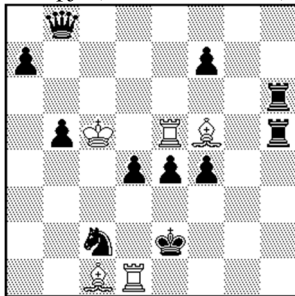
FAIRIES / JUDGE: HANS GRUBER (GERMANY)

2556 Zoran Gavrilovski
Skopje (North Macedonia)



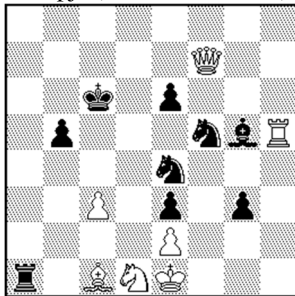
HS#2½ b) ♜g7=♙g7 7+8

2557 Zoran Gavrilovski
Skopje (North Macedonia)



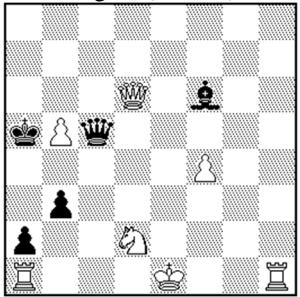
HS#3 2 solutions 5+11

2558 Zoran Gavrilovski
Skopje (North Macedonia)



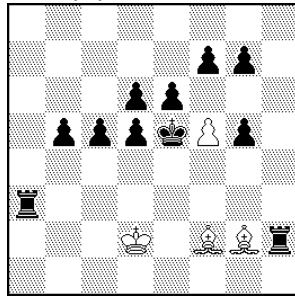
HS#3½ 2 solutions 7+9

2559 Predrag Žuvić
Zagreb (Croatia)



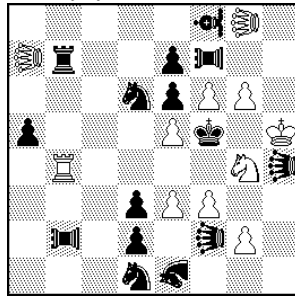
HS#3 b) ♚a5→g3 7+5

2560 Viktor Syzonenko
Kryvyi Rih (Ukraine)



HS=4 2 solutions 4+11

2561 Viktor Syzonenko
Kryvyi Rih (Ukraine)



#3 ♚=leos ♜=nao ♞=pao ♝=vao 11+15

2553 A. Pankratiev & E. Gavryliv

- 1...♙f2 A 2. ♙g7+ ♚f4
3. ♙:f3 ♚:f3 4.h2 ♙g2# B
1...♙g2+ B 2. ♙:g2 f:g4
3. ♙g3 ♚f5 4. ♙h4 ♙f2# A

Active sacrifice (by Black in one solution, and by White in the other one), exchange of W1 and W4 moves, reciprocal captures (♙f3/♙g4), and two model mates. (Authors)

2554 E. Gavryliv

- 1.b:c1 ♙ ♙b5 2. ♙:e3 ♙e8
3. ♙c1 ♚e3 4. ♙h6 ♚f5#
1.e:d1 ♙ ♙c8 2. ♙:e3 ♙e6
3. ♙d1 ♙:g5 4. ♙h8 ♙f6#

Annihilation (x2), exchange of functions of ♙c1/♚d1 (captured/mate), i.e. passive *Zilahi*, white pin-unpin (x2), play on the same square at B2 move, black promotions, switchbacks by black pieces after captures, and two model mates. (Author)

2555 V. Syzonenko

1. ♙d3 ♚e3 2. ♙c2 ♙f1
3. ♙f2+ ♚e2 4. ♙c4 d4
5. ♙b3 ♚d2#
[1...c4? 2. ♙b4 ♚:d3 3. ♙c5
3...♙c3 4. ♙:c4 ♙a4
5. ♙b6 d4?? (pin)]
1. ♙:b5? ♚e3 2. ♙c4 ♚e2??
3. ♙f2 ♚d1 4. ♙c2 ♚:c2
5. ♙c5 d3?? (pin)

Exchange of places of two pairs of pieces: ♙d2/♙d4 and ♙c4/♙b3. (P.Ž)

The try fails on 2 grounds – inability of the ♚ to step onto e2 at W2 move and pin of ♙d2. (Z.G.)

2556 Z. Gavrilovski

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

Help-selfmate: White moves first and is mated; Black helps until his final move, which must be forced as in a selfmate.

Annihilation of white pieces turns one white half-pin into pin [thus the tries fail] and the other white half-pin becomes a black battery which delivers double pin mates. (Z.G.)

2557 Z. Gavrilovski

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

Grimshaw, reciprocal white creation and self-pin of the front battery piece. (Z.G.)

2558 Z. Gavrilovski

- 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#

Play on the same square (e3) with exchange of W2 and W4 moves, *Umnov* effect (B3-W4 moves), and switchback of a black piece at B4 move. The indirect half-pin allows only a black unpinning piece from the masked black battery to give a mate. (Z.G.)

2559 P. Žuvić

- a) 1. ♙h5 ♙b6 2.0-0 ♙e7
3. ♙a3+ ♙:a3#
b) 1. ♙d5 ♙c6 2.0-0 ♙h4
3. ♙g2+ ♙:g2

Castlings and *Bristol* mates are not new, but still no direct anticipation is known. (Author)

2560 V. Syzonenko

1. ♙d4+ ♙:f5 2. ♙c3 g4
3. ♙e3 g5 4. ♙e4 d:e4=
1. ♙:d5 e:f5 2. ♙b3 f4
3. ♙d3 f5 4. ♙d4+ c:d4=

Transformation of white half-pin into echo chameleon pin stalemates. (Author)

2561 V. Syzonenko

1. ♙g7! (2. ♚h6+ ♙(♙):h6 3.g4#)
1...♙c2 2. ♙f4+A ♙:f4/♙h:f4
3. ♙c5# B/♙h7# C
1...♙e2 2. ♙h7+C ♙:h7/♙:h7
3. ♙f4# A/♙c5# B
1...♙hg3 2. ♙c5+B ♙:c5/♙:c5
3. ♙h7# C/♙f4# A
1...♙:b4 2. ♙d7+ ♙:d7 3. ♙:d7#

Leo: the Chinese queen, which moves like a normal queen, but captures like a lion.

Nao: the Chinese nightrider, which moves like a nightrider, but captures like a nightrider-lion.

Pao: the Chinese rook, which moves like a normal rook but captures like a lion, on rook-lines only.

Vao: the Chinese bishop, which moves like a normal bishop but captures like a lion, on bishop-lines only.

Thematic black lines: ♙f2-c5/f4, ♙h4-f4/h7, ♙e1-h7/c5. This year I created 4 fairy #3s with the *Jacobs* cycle. In this problem I could not overcome technical difficulties, there is a “parasitic” defence 1...♙fg3 – it is a “net” equivalent of 1...♙-e2. (Author)

This is reminiscent to the 11th WCCT theme. (Z.G.)

The problems in this issue were computer tested by their authors and/or the editor. (Z.G.)