

Schwalbe
deutsche Vereinigung
für Problemschach



**WORLD CHESS
COMPOSITION TOURNAMENT
OF
THE F.I.D.E.**

6. W C C T

1996 - 2000

Preisberichte - awards

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Diese Broschüre geht an die FIDE-Delegierten, die Mannschaftsführer aller teilnehmenden Länder sowie die Richter.

Weitere Exemplare können für DM 15.- (incl. Versand) bezogen werden bei

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Foreword

No fewer than 36 countries have participated in the 6th World Chess Composing Tournament. This competition, which resembles the Olympic Games in our beautiful art-form, is still very popular among hundreds of chess composers all over the world. The only disadvantage of such an event is that fewer participants are satisfied than are dissatisfied with the outcome. Nevertheless, in my opinion it is not the ranking or the points that are important, but all the cleverness and ingenuity expressed in those hundreds of compositions. We all like strategy, logic, beauty of mates, surprise and originality. One can only regret that so many interesting and valuable compositions must have been excluded from this impressive competition.

I should like to express my thanks to all participating composers, team-leaders and judges, particularly to Director Hemmo Axt and his team, for their efforts and hard work: well done! And let me not forget my hearty congratulations to the Russian team on its great success in achieving a record number of points!

Bratislava, 24th November 2000

Bedrich Formánek PCCC President

Ein zweites Vorwort

Beim 39. Kongress der Permanenten Kommission der FIDE für Schachkompositionen in Tel Aviv im Oktober 1996 wurden die deutschen Problemisten mit der Organisation des 6. WCCT beauftragt. Zum letzten Mal wurde es in der bisherigen Weise durchgeführt.

Im Januar 1997 ging die Broschüre mit der Turnierausschreibung an alle Mitgliedsländer der FIDE. Daraufhin erhielt ich von 36 Ländern innerhalb der gegebenen Frist die Anmeldung zur Teilnahme.

Bis zum 1. Mai 1998 sollten von den Teamleitern die Kompositionen bei mir eingesandt werden. In der Abteilung D (Studien) wurde dann eine Fristverlängerung notwendig, weil erst Unklarheiten in der Themenstellung beseitigt werden mußten. Ende Juni 1999 konnte die Broschüre mit allen teilnehmenden Aufgaben verschickt werden.

Die Phase mit Einsprüchen und Anmerkungen zu den Einsprüchen lief bis Ende Februar 2000.

Die Entscheide der Richter erbat ich bis Ende Juni 2000. Diese Frist konnte nicht ganz eingehalten werden. Beispielsweise gab es Verzögerungen, weil Postsendungen an Teamchef und Richter nach Georgien nicht eintrafen und dies nicht sofort bemerkt wurde. Bis Oktober 2000 lagen dann alle Ergebnisse vor, so daß mit der Arbeit an der vorliegenden Broschüre begonnen werden konnte.

Ich möchte allen Teams für ihre Teilnahme danken. Vor allem aber möchte ich der russischen Mannschaft gratulieren zu ihrem großartigen Erfolg! Und hervorzuheben ist sicher auch der bemerkenswerte Einzelerfolg von Milan Vukcevic, der den 8. Platz der USA fast im Alleingang holte.

Ein besonderer Dank geht natürlich auch an die Preisrichter, die eine sicher nicht ganz einfache Arbeit zu tun hatten. Außerdem danke ich allen Problemfreunden meines Landes, die mich bei meiner Tätigkeit als Direktor unterstützten.

Frasdorf, November 2000

Hemmo Axt

Einsendungen

Land	Abteilung							Total
	A	B	C	D	E	F	G	
Argentinien	3	2	-	1	2	2	2	12
Armenien	3	3	3	3	3	3	3	21
Belgien	3	1	1	3	-	1	-	9
Brasilien	1	-	-	-	2	-	3	6
Deutschland	3	3	3	2	3	3	3	20
Finnland	3	3	3	3	3	3	3	21
Frankreich	3	3	2	3	3	3	3	20
Georgien	3	3	3	3	3	3	3	21
Großbritannien	3	3	3	-	3	3	3	18
Indien	-	-	-	-	-	-	3	3
Israel	3	3	2	3	3	3	3	20
Italien	3	2	-	3	3	1	-	12
Jugoslawien	3	3	3	3	3	3	3	21
Kroatien	3	3	2	3	3	1	3	18
Lettland	3	3	3	1	3	3	3	19
Litauen	2	2	-	-	3	3	1	11
Mazedonien	3	3	3	3	3	3	3	21
Marokko	-	-	-	-	2	-	-	2
Moldawien	2	1	-	-	3	2	-	8
Mongolei	3	1	1	1	3	2	-	11
Neuseeland	-	-	-	1	-	-	-	1
Niederlande	3	3	3	1	3	3	3	19
Österreich	2	3	2	3	3	3	3	19
Polen	3	3	3	3	3	3	3	21
Rumänien	3	3	3	3	3	3	3	21
Rußland	3	3	3	3	3	3	3	21
Schweden	3	3	3	3	3	3	3	21
Schweiz	3	-	-	-	2	-	2	7
Slowakei	3	3	3	3	3	3	3	21
Slowenien	3	-	-	1	3	3	3	13
Spanien	-	-	-	3	-	-	-	3
Tschechien	3	3	3	3	3	2	3	20
Ukraine	3	3	3	3	3	3	3	21
Ungarn	3	3	3	3	3	3	3	21
USA	3	3	3	2	3	3	3	20
Weißrußland	3	3	3	3	3	3	3	21
Total	91	78	67	73	92	80	83	564

Ergebnisse

Platz	Land		A	B	C	D	E	F	G	Total
1.	Rußland	RUS	36	20	41	25	46	46	47	261
2.	Ukraine	UA	18,5	21	46	31	13	39	13	181,5
3.	Deutschland	D	42	23	26	-	7	40	28	166
4.	Polen	PL	5,5	-	31	30	23	20	39	148,5
5.	Slowakei	SK	-	25	7	24	20	26	37	139
6.	Israel	IL	11	18	-	15	19	31	19	113
7.	Jugoslawien	YU	2	23	13	23	16	10	18	105
8.	USA	USA	17	10	40	-	5	7	23	102
9.	Weißrußland	BY	44	22	-	32	-	-	-	98
10.	Niederlande	NL	30	29	19	-	-	2	7	87
11.	Mazedonien	MK	-	15	11	15	17	16	-	74
12.-13.	Frankreich	F	21	3	-	3	14	9	19	69
12.-13.	Großbritannien	GB	14	20	-	-	21	-	14	69
14.	Ungarn	H	16	19	13	-	-	-	20	68
15.	Rumänien	RO	11	-	29	-	19	5	-	64
16.	Schweden	S	10	21	4	-	-	18	4	57
17.	Österreich	A	-	-	6	25	-	14	1	46
18.	Georgien	GE	-	-	-	44	-	-	-	44
19.	Armenien	ARM	-	13	-	26	-	4	-	43
20.	Italien	I	10	-	-	4	22	-	-	36
21.	Finnland	FIN	12	-	3	-	20	-	-	35
22.	Tschechien	CZ	-	11	-	-	20	-	-	31
23.	Argentinien	RA	-	7	-	-	3	13	-	23
24.	Brasilien	BR	-	-	-	-	15	-	-	15
25.	Mongolei	MGL	-	-	9	-	-	-	-	9
26.	Slowenien	SLO	-	-	-	-	-	-	6	6
27.	Kroatien	HR	-	-	-	-	-	-	3	3
28.-29.	Lettland	LV	-	-	2	-	-	-	-	2
28.-29.	Schweiz	CH	-	-	-	-	-	-	2	2
30.-36.	Belgien	B	-	-	-	-	-	-	-	0
30.-36.	Indien	IND	-	-	-	-	-	-	-	0
30.-36.	Litauen	LT	-	-	-	-	-	-	-	0
30.-36.	Marokko	MA	-	-	-	-	-	-	-	0
30.-36.	Moldawien	MD	-	-	-	-	-	-	-	0
30.-36.	Neuseeland	NZ	-	-	-	-	-	-	-	0
30.-36.	Spanien	E	-	-	-	-	-	-	-	0
	Einzelwertung		A	B	C	D	E	F	G	Total
1.	Vukcevic	USA	17	10	40	-	-	7	23	97
2.	Rusinek	PL	-	-	15	30	-	2,67	39	86,67
3.	Rudenko	UA	15,75	9	46	-	4,5	9	-	84,25
4.	Gurow	RUS	-	-	-	-	46	-	23,5	69,5
5.	Lačný	SK	-	6	7	-	-	-	37	50
6.-7.	Nešić	YU	-	23	-	-	16	-	9	48
6.-7.	Manolescu	RO	-	-	24	-	19	5	-	48
8.	Feoktistow	RUS	-	2	20	-	-	24	-	46
9.	Avner	IL	-	9	-	-	6,33	20	9,5	44,83
10.-11.	Gurgenidze	GE	-	-	-	44	-	-	-	44
10.-11.	Janevski	MK	-	-	11	-	17	16	-	44

At least two black defences change their motives against the **same threat**, with mates changed between at least one try and the solution. The following defensive motives are regarded as distinct: guard; pin; unpin; line-closing; unblock; capture; check; anticritical move.

Da der Preisrichter konservative Ansichten vertritt, ließ er keine überflüssigen weißen Figuren in der Lösung zu (A24, A68, A91) und maß dem Schlag schwarzer Figuren im Mattzug und allgemein der Konstruktionsqualität der Aufgaben wesentliche Bedeutung zu. Weil es sich hier um ein Thematurnier handelte, spielte die Anzahl der thematischen Varianten eine grundlegende Rolle. Darum wurden Aufgaben mit einfachen Mattwechseln in zwei Varianten nicht berücksichtigt.

Die vorgegebene Formulierung des Themas führte praktisch zum Ausschluß aller Aufgaben mit zwei Varianten aus dem Wettbewerb. Ich denke, daß zukünftig das Thema vom Richter selbst bestimmt (oder von ihm ausgesucht) werden sollte. Im vorliegenden Fall reichte es aus, für die dreifache(!) Aufgabenstellung einfach „in zwei Varianten“ zu ergänzen, und sofort wurden alle Mannschaften zu wetteifernden Konkurrenten. Diese große Dummheit des Maximalismus machte die Bewertung des Turniers jedoch absolut widersprüchlich.

So gibt es effektiv nur zwei Preisaufgaben — A16 und (A6, A14, A31), die übrigen Aufgaben sind vom Gesichtspunkt der Neuerungen, ganz abgesehen von ihrer Ästhetik, völlig unbedeutend, und ihre höchste Auszeichnung in einem Turnier wäre ein Lob!

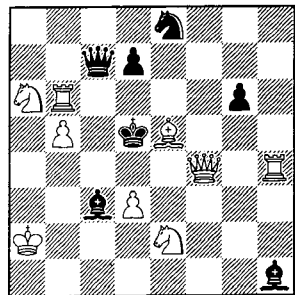
Daher drängt sich der Schluß auf, daß das Turnier in der 2#-Abteilung nicht vollständig gelungen ist.

Aufgrund von Vorgängern wurden die folgenden Bewerbungen ausgeschlossen: A7: M. Caillaud „Paisley T.“ 1996 (v), Preis. Kg7, Dd6, Ta4, Lc7g2, Se5f7, Be2h3 — Kf5, Ta5g3, La6c1, Sd2g8, Bb2c5e6e7g5, 1.Sf3. A36, A45, A53, A17: N. Nadezhdin „Schachmatna Mis!“ 1984. Kb7, Dd3, Te2e7, Lf1, Sa4h5, Bb4d4e6f3 — Kd5, Dg7, Ta2g4, La7, Sb1, Bc3d6f7. 1.Tc7? Lc5! 1.Td2.

Als inkorrekt erwiesen sich noch A87, A88. — Die Resultate:

1. Platz A16

Nikolaj Beltschikow
W. Tichankow
Weißrußland

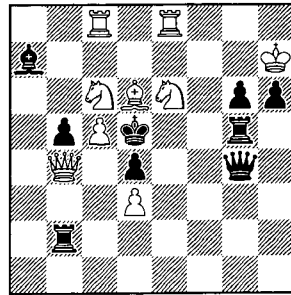


#2 *v

(9+7)

2. Platz A37

Gerhard Maleika
Rainer Paslack
Deutschland

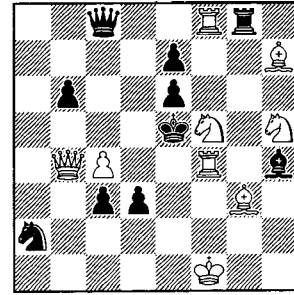


#2 v(v)

(9+9)

3. Platz A50

Hans Schogt
Niederlande



#2 *v

(9+10)

1. Platz — A16 Nikolaj Beltschikow & W. Tichankow (BY, 24p.)

Zweifacher Mattwechsel in Sagoruike-Form. Zuerst Blocks, dann direkte Verteidigungen und Ablenkung, und zum Schluß wunderschöne Verteidigungen „à la“ Barulin (A) mit Selbstfesselungen.

Satzspiel: 1.– D:e5 2.Dc4#, 1.– L:e5 2.Df7#. Verführung: 1.De3? (2.Sf4#) 1.– D:e5 (Deckung) 2.Dc5#, 1.– L:e5 (Deckung) 2.Sb4#, 1.– Le4/Dc4+ 2.D:e4/d:c4#, 1.– g5! Lösung: 1.Dg5! (2.Sf4#) 1.– D:e5 (Schlag zwecks Fluchtfeldgabe) 2.S:c3#, 1.– L:e5 (Schlag zwecks Fluchtfeldgabe) 2.Td4#, 1.– Ld2/Dc4+ 2.Td4/d:c4#.

2. Platz — A37 Gerhard Maleika & Rainer Paslack (D, 23p.)

Darstellung des Themas in vier Varianten. Das Maximum?! Nur leider, als Aufgabe in ihrer Gesamtheit absolutes Mittelmaß.

Verführungen: 1.De1? (2.Se7#) 1.– De2 (Linienverstellung) 2.Sf4#, 1.– De4 (Linienverstellung) 2.D:e4#, 1.– Te2 (Linienverstellung) 2.Sb4#, 1.– Te5 (Linienverstellung) 2.D:e5#, 1.– D:e6 2.D:e6#, 1.– L:c5! (1.Lf4? (2.D:d4#) 1.– T:b4/D:f4/L:c5 2.S:b4/S:f4/D:c5#, 1.– Dg1! 1.Se~? (2.Se7#), 1.– Dd7+!). Lösung: 1.Sg7! (2.Se7#) 1.– De2 (Deckung) 2.D:d4#, 1.– De4 (Deckung) 2.d:e4#, 1.– Te2 (Deckung) 2.Db3#, 1.– Te5 (Deckung) 2.T:e5#, 1.– De6 2.D:d4# (Mattwechsel), 1.– L:c5/Dd7 2.D:c5/D:d4#. Fortgesetzter Angriff.

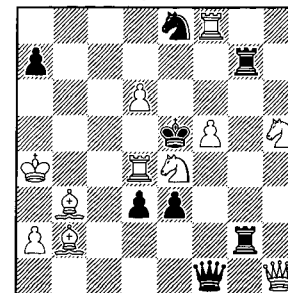
3. Platz — A50 Hans Schogt (NL, 22p.)

Wiederum ein Sagoruike, im Unterschied zum ersten jedoch mit eher elementaren Motiven.

Satzspiel: 1.– D:f8 2.Db5#, 1.– T:f8 2.T:h4#. Verführung: 1.Sf6? (2.Te4#) 1.– D:f8 (Schlag zwecks Fluchtfeldgabe) 2.Sd7#, 1.– T:f8 (Schlag zwecks Fluchtfeldgabe) 2.Sg4#, ferner 1.– L:f6/e:f6 2.Tg4/Dd6#, 1.– Tg6! Lösung: 1.S:e7! (2.Te4#) 1.– D:f8 (Fesselung) 2.Sc6#, 1.– T:f8 (Fesselung) 2.Sg6#, ferner 1.– Tg6 2.S:g6#. Motivwechsel von Beseitigung eines Deckungssteins zu Fesselung; Sagoruike.

4. Platz A60

Wjatscheslaw Piltschenko
Alexandr Kusowkow
Rußland

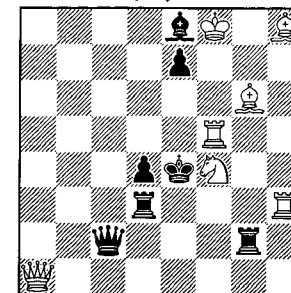


#2 v

(11+8)

5. Platz A03

M. Chramzewitsch
Weißrußland

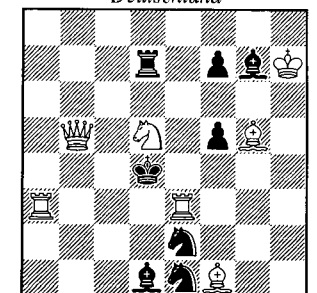


#2 v

(7+7)

6. Platz A06

Udo Degener
Wieland Bruch
Daniel Papack
Deutschland



#2 v(vv)

(7+8)

4. Platz — A60 Wjatscheslaw Piltschenko & Alexandr Kusowkow (RUS, 21p.)

Verführung: 1.Dh4? (2.Td5#) 1.– Df4 (Linienverstellung) 2.D:f4#, 1.– T2g4 (Linienverstellung) 2.Tb4#, 1.– T7g4 (Linienverstellung) 2.De7#, 1.– D:f5! Lösung: 1.Sc5! (2.Td5#) 1.– Df4 (Fesselung) 2.S:d3#, 1.– T2g4 (Fesselung) 2.Dd5#, 1.– T7g4 (Fesselung) 2.Sd7#.

5. Platz — A03 M. Chramzewitsch (BY, 20p.)

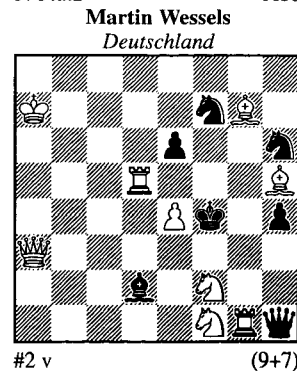
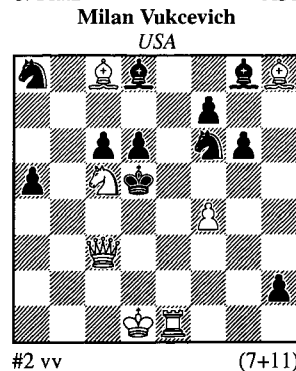
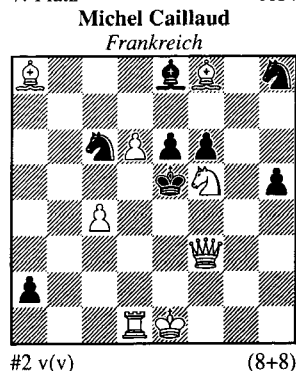
Identische Schemata, trotzdem ist das Spiel in A60 intelligenter.

Verführung: 1.Se6? (2.Te5#) 1.– Df2 (Fesselung) 2.Sc5#, 1.– Tf2 (Fesselung) 2.Sg5#, 1.– Tf3 (Fesselung) 2.D:d4#, 1.– T:h3/Tdg3 2.D:d4#, 1.– Tgg3! Lösung: 1.Df1! (2.Te5#) 1.– Df2 (Linienverstellung) 2.D:d3#, 1.– Tf2 (Linienverstellung) 2.Tf7#, 1.– Tf3 (Linienverstellung) 2.D:f3#.

6. Platz — A06 Udo Degener, Wieland Bruch & Daniel Papack (D, 19p.)

Verführungen: 1.Tac3? (2.Dc4,Dc5,Tc4#), 1.– Tc7! 1.Ta5? (2.Db4,Dc5#) 1.– Sd3/Lf8 2.D:d3/Lf6#, 1.– Tc7! 1.S~? (z. B. 1.Sb6?) (2.Db4#), 1.– Lb3! 1.Sb4? (2.Sc6#) 1.– Tc7 2.Dd5#, 1.– Td6! 1.Sc3? (2.Db4#) 1.– S:c3 (a) (Schlag zwecks Fluchtfeldgabe) 2.Dc4# (A), 1.– Sf4 (b) (Linienverstellung) 2.Db6# (B), 1.– Sd3/Sc2 2.T(e):d3/T(e)d3#, 1.– Lb3/f4/Tb7,Tc7 2.S:e2/Te4/Dd5#, 1.– Lf8! Lösung: 1.Sf4! (2.Db4#) 1.– Sc3 (a) (Linienverstellung) 2.Db6# (B), 1.– S:f4 (b) (Schlag zwecks Fluchtfeldgabe) 2.Dc4# (A), 1.– Sd3/Sc2 2.Ta:d3/Tad3# (jeweils Mattwechsel), 1.– Lb3/Tb7,Tc7/Lf8 2.S:e2/Dd5/Lf6#. Fortgesetzter Angriff.

7. Platz A14 8. Platz A31 9. Platz A18



7. Platz — A14 Michel Caillaud (F, 18p.)

Verführungen: 1.S~? (2.De3#) 1.– f5 2.Lg7#, 1.– Lg6! 1.Sd4?! (2.De3#) 1.– Se7 (a) (Linienverstellung) 2.Dg3# (A), 1.– S:d4 (b) (Schlag zwecks Fluchtfeldgabe) 2.De4# (B), 1.– Lg6 2.S:c6#, 1.– f5! Lösung: 1.Se7! (2.De3#) 1.– S:e7 (a) (Schlag zwecks Fluchtfeldgabe) 2.De4# (B), 1.– Sd4 (b) (Linienverstellung) 2.Dg3# (A), 1.– f5/Lg6 2.Lg7/S:c6#. Fortgesetzter Angriff.

8. Platz — A31 Milan Vukcevic (USA, 17p.)

Wiederum analoge Mechanismen, hier wird die Reihung durch die Anzahl der Figuren bestimmt.
Verführungen: 1.S~? (1.Sa6,a4,b3?) (2.Dd3#) 1.– c5 2.Lb7#, 1.– Lb6! 1.Se4?! (2.Dd3#) 1.– S:e4 (a) (Schlag zwecks Fluchtfeldgabe) 2.Dd4# (A), 1.– Sd7 (b) (Linienverstellung bzgl. e6) 2.Db3# (B), 1.– Lb6 2.S:f6#, 1.– c5! (2.Lb7+? Ke6!). Lösung: 1.Sd7! (2.Dd3#) 1.– Se4 (a) (Linienverstellung bzgl. e6) 2.Db3# (B), 1.– S:d7 (b) (Schlag zwecks Fluchtfeldgabe) 2.Dd4# (A), 1.– Lb6/c5 2.S:f6/Lb7#.

9. Platz — A18 Martin Wessels (D, —p.)

Die Varianten 1.– Df3,Dh3 mit thematischen Matts sind bedauerlich.
Verführung: 1.Td4? (2.Sd3#) 1.– D:e4 (a) (Schlag zwecks Fluchtfeldgabe f5) 2.Df3# (A), 1.– D:g1 (b) (Schlag zwecks Fluchtfeldgabe g5) 2.Sh3# (B), 1.– Df3/Dh3/Sg4/Se5 2.D:f3/S:h3/T:g4/L:h6#, 1.– Dg2! Lösung: 1.Te5! (2.Sd3#) 1.– D:e4 (a) (Deckung) 2.Sh3# (B), 1.– D:g1 (b) (Fesselung) 2.Df3# (A), 1.– Df3/Dh3/Sg4/S:e5/Le3+ 2.D:f3/S:h3/T:g4/L:h6/D:e3#.

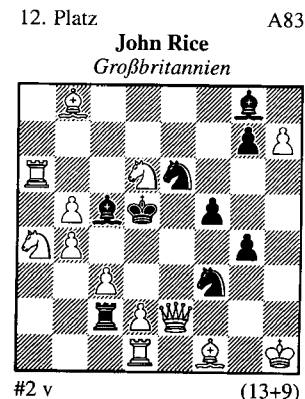
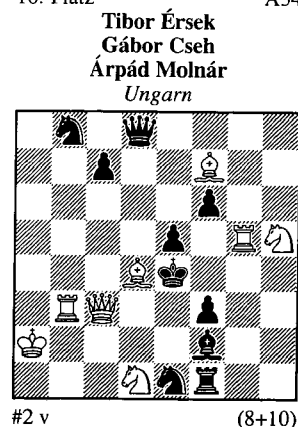
10. Platz — A34 Tibor Érsek, Gábor Cseh & Árpád Molnár (H, 16p.)

Die Aufgabe mit den allerbesten Matts ohne Schlagfälle schwarzer Figuren, man vergißt jedoch, daß die Widerlegung der Verführung eigentlich auch eine Variante ist.
Verführung: 1.Dd2? (2.Sc3#) 1.– D:d4 (Deckung) 2.S:f6#, 1.– L:d4 (Deckung) 2.Sg3#, 1.– e:d4 (Deckung) 2.Df4#, 1.– Sd3 2.D:d3#, 1.– f:g5! Lösung: 1.Dc4! (2.Sc3#) 1.– D:d4 (Schlag zwecks Fluchtfeldgabe) 2.Ld5#, 1.– L:d4 (Schlag zwecks Fluchtfeldgabe) 2.Te3#, 1.– e:d4 (Schlag zwecks Fluchtfeldgabe) 2.De6#, 1.– f:g5 2.Lg6#.

11. Platz — A51 Juri Wachlakow, Anatoli Slesarenko & Wjatscheslaw Kopajew (RUS, 15p.)

Vier Varianten, 1.– Se4 in der Lösung wirkt jedoch gekünstelt.
Verführung: 1.Dc6? (2.Sg2#) 1.– Dd5 (Linienverstellung) 2.Dc1#, 1.– Ld5 (Linienverstellung) 2.Df6#, 1.– e4 (Linienverstellung) 2.Tf7#, 1.– Se4 (Linienverstellung) 2.D:e4#, 1.– L:g4 2.Df6#, 1.– S:f3! Lösung: 1.Sg1! (2.Sg2#) 1.– Dd5 (Deckung) 2.S:e2#, 1.– Ld5 (Deckung) 2.Df5#, 1.– e4 (Entblockung) 2.Tc3#, 1.– Se4 (Entblockung) 2.Sh3#, 1.– Sf7,Sf3,Sh3 2.S:(h3)3#.

10. Platz A34 11. Platz A51

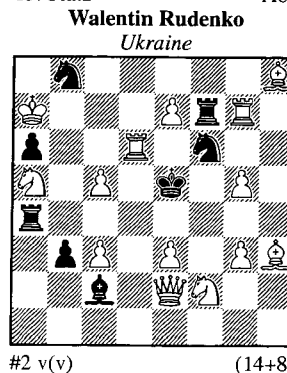


Des weiteren folgt nun eine Serie mit der bekannten Selbstfesselungsphase nach einem weißen Bauernzug. In diesen Fällen unterschieden sich die Aufgaben nur in Nuancen, die Platzierung ist bedingt durch den persönlichen Geschmack des Richters.

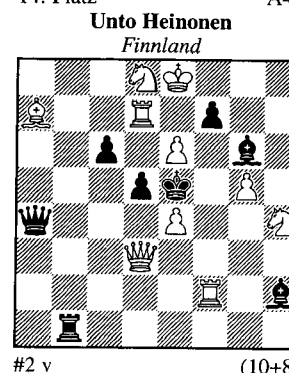
12. Platz — A83 John Rice (GB, 14p.)

In der Verführung kommt es zu Lewman-Verteidigungen.
Verführung: 1.Se8? (2.Dc4#) 1.– Sf4 (Linienverstellung) 2.De5#, 1.– Se4 (Linienverstellung) 2.Sc7#, 1.– Ld4 (Linienverstellung) 2.Td6#, ferner 1.– Se5/Sc7/Ld6 2.D:e5/S:c7/T:d6,Sb6#, 1.– T:c3! Lösung: 1.d4! (2.Dc4#) 1.– Sf4 (Schlag zwecks Fluchtfeldgabe) 2.Lg2#, 1.– Se:d4 (Schlag zwecks Fluchtfeldgabe) 2.h:g8D,L#, 1.– L:d4 (Schlag zwecks Fluchtfeldgabe) 2.Sb6#, ferner 1.– T:c3/T:e2/Sd2,Se5/L:d6 2.S:c3/c4/D:(c5)5/T:d6,Sb6#.

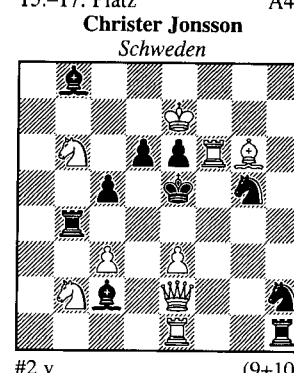
13. Platz A84



14. Platz A43



15.–17. Platz A49



13. Platz — A84 Walentin Rudenko (UA, 13p.)

Grimshaw-Vertstellungen in der Verführung.
Verführungen: 1.c4? (2.Te6#) 1.– Lf5/T:c4/T:e7+/Sc6+ 2.Db2/S:c4/T:e7/S:c6#, 1.– Sg4! 1.Df3? (2.Te6#) 1.– Te4 (Linienverstellung) 2.Df5#, 1.– Le4 (Linienverstellung) 2.Df4#, 1.– Se4 (Linienverstellung) 2.Sg4#, 1.– Lf5/Sg4/T:e7+/Sc6+ 2.D:f5/Dd5/T:e7/S:c6#, 1.– Tg4! Lösung: 1.e4! (2.Te6#) 1.– T:e4 (Schlag zwecks Fluchtfeldgabe) 2.Sc4#, 1.– L:e4 (Schlag zwecks Fluchtfeldgabe) 2.Sd3#, 1.– S:e4 (Schlag zwecks Fluchtfeldgabe) 2.T:f7#, 1.– Sg4 2.S:g4# (Mattwechsel), 1.– T:e7+/Sc6+ 2.T:e7/S:c6#.

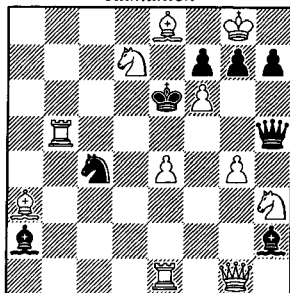
14. Platz — A43 Unto Heinonen (FIN, 12p.)

Der Bauer ist unbeweglich, gleichzeitig ist dies auch die Tendenz des weißen Spiels.

Verführung: 1.De3? (2.Sf3#) 1.– D:e4 (Schlag zwecks Fluchtfeldgabe) 2.Ld4#, 1.– L:e4 (Schlag zwecks Fluchtfeldgabe) 2.Tf5#, 1.– d:e4 (Schlag zwecks Fluchtfeldgabe) 2.Dc5#, 1.– Lh5/f5+, f6+, f:e6+ 2.Tf5/S:g6#, 1.– Dd1! (1.Lc5? Db4!). Lösung: 1.Tf6! (2.Sf3#) 1.– D:e4 (Deckung) 2.S:c6#, 1.– L:e4 (Deckung) 2.S:f7#, 1.– d:e4 (Deckung) 2.Dd6#, 1.– Tf1/Lf5, Lh5/f:e6+/Dd1 2.Lb8/T(:)f5/S:g6/S:c6, Ld4#.

15.–17. Platz A58

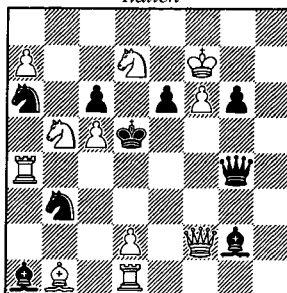
Emilian Dobrescu
Rumänien



#2 v (11+8)

15.–17. Platz A71

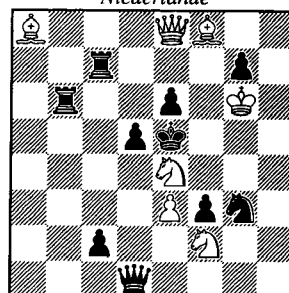
Mario Parrinello
Italien



#2 v (11+9)

18. Platz A21

Piet le Grand
Niederlande



#2 v (7+10)

Drei Aufgaben mit gleichartigen Mechanismen, es erscheint daher nicht möglich, eine Unterscheidung vorzunehmen.

15.–17. Platz — A49 Christer Jonsson (S, 10p.)

Verführung: 1.Dg2? (2.Sd7#) 1.– Se4 (Linienverstellung) 2.T:e6#, 1.– Le4 (Linienverstellung) 2.Dg3#, 1.– Te4 (Linienverstellung) 2.D:g5#, ferner 1.– La4/T:b6/Sgf3 2.D:g5, Sd3/Sbc4/T:e6#, 1.– Shf3! Lösung: 1.e4! (2.Sd7#) 1.– S:e4 (Schlag zwecks Fluchtfeldgabe) 2.Dh5#, 1.– L:e4 (Schlag zwecks Fluchtfeldgabe) 2.Sd3#, 1.– T:e4 (Schlag zwecks Fluchtfeldgabe) 2.Sbc4#, ferner 1.– La4/T:b6 2.Sd3/Sbc4#. Weitere Verführungen: 1.Dc4? (2.Sd7#) 1.– La4/T:c4 2.Sd3/Sb:c4#, 1.– T:b6! 1.Dd3? (2.Sd7#) 1.– L:d3/Td4/T:b6 2.S:d3/e:d4/Sbc4#, 1.– La4!

15.–17. Platz — A58 Emilian Dobrescu (RO, 10p.)

Verführung: 1.Dd4? (2.Sf8#) 1.– De5 (Linienverstellung) 2.L:f7#, 1.– Le5 (Linienverstellung) 2.Dd5#, 1.– Se5 (Linienverstellung) 2.Dd6#, 1.– Dc5 2.L:f7, S:c5#, 1.– Ld6! Lösung: 1.e5! (2.Sf8#) 1.– D:e5 (Schlag zwecks Fluchtfeldgabe) 2.Sg5#, 1.– L:e5 (Schlag zwecks Fluchtfeldgabe) 2.Sf4#, 1.– S:e5 (Schlag zwecks Fluchtfeldgabe) 2.Db6#, 1.– D:g4 2.D:g4#.

15.–17. Platz — A71 Mario Parrinello (I, 10p.)

Verführung: 1.De3? (2.Sb6#) 1.– Sd4 (Linienverstellung) 2.De5#, 1.– Ld4 (Linienverstellung) 2.D:b3#, 1.– Dd4 (Linienverstellung) 2.D:e6#, 1.– Le4/c:b5 2.D:b3/a8D,L#, 1.– De4! Lösung: 1.d4! (2.Sb6#) 1.– S:d4 (Schlag zwecks Fluchtfeldgabe) 2.Da2#, 1.– L:d4 (Schlag zwecks Fluchtfeldgabe) 2.Sc3#, 1.– D:d4 (Schlag zwecks Fluchtfeldgabe) 2.D:g2#, 1.– c:b5 2.a8D,L#.

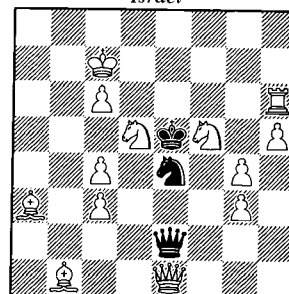
18. Platz — A21 Piet le Grand (NL, 8p.)

Technischer Läufer auf a8.

Verführung: 1.Sg5? (2.Sg4#) 1.– Tb4 (Deckung) 2.D:e6#, 1.– Tc4 (Deckung) 2.Sf7#, 1.– Dd4 (Deckung) 2.S:f3#, 1.– Dd3+ 2.S:d3#, 1.– Te7! Lösung: 1.Da4! (2.Sg4#) 1.– Tb4 (Linienverstellung) 2.Ld6#, 1.– Tc4 (Linienverstellung) 2.L:g7#, 1.– Dd4 (Linienverstellung) 2.D:d4#. Motivwechsel von Deckung zu Linienverstellung in drei Themavarianten.

19. Platz A19

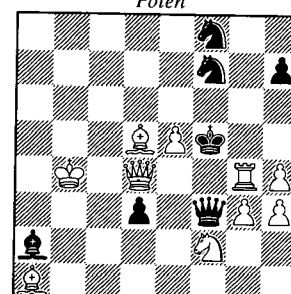
Aharon Hirschenson
Israel



#2 v (13+3)

20.–21. Platz A28

Waldemar Mazul
Polen



#2 v (10+7)

20.–21. Platz A55

Jewgeni Bogdanow
Walentin Rudenko
Ukraine



#2 v (11+8)

19. Platz — A19 Aharon Hirschenson (IL, 7p.)

Symmetrie.

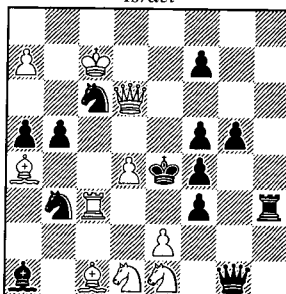
Verführung: 1.D:e2?? Patt, 1.Sf4? (2.Te6#) 1.– D:g4 (a) (Schlag) 2.D:e4# (A), 1.– D:c4 (b) (Deckung) 2.Ld6# (B), ferner 1.– S:g3, Sg5, Sf6 2.Ld6#, 1.– Sc5! Lösung: 1.Sd4! (2.Te6#) 1.– D:g4 (a) (Deckung) 2.Ld6# (B), 1.– D:c4 (b) (Schlag) 2.D:e4# (A), ferner 1.– S:c3, Sc5/Sg5, Sf6 2.Sf3/Ld6#. Reziproke Mattwechsel.

20.–21. Platz — A28 Waldemar Mazul (PL, 5.5p.)

Verführung: 1.e6? (2.Df6#) 1.– De4 (Fesselung) 2.D:e4#, 1.– Df4 (Fesselung) 2.D:f4#, 1.– D:g4 (Fesselung) 2.D:g4#, 1.– Se5 (Linienverstellung) 2.D:e5#, 1.– Sd7! Lösung: 1.Db6! (2.Df6#) 1.– De4+ (Schachgebot) 2.L:e4#, 1.– Df4+ (Schachgebot) 2.T:f4#, 1.– D:g4+ (Schachgebot) 2.h:g4#, 1.– S:e5 (Schlag der Deckungsfigur) 2.Tg5#, ferner 1.– Sd6/Sd7, Se6 2.Tg5/D(:)e6#.

22. Platz A86

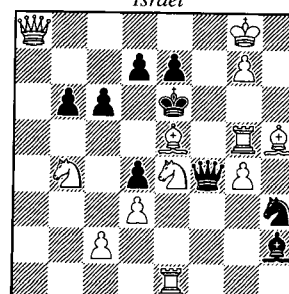
Aharon Hirschenson
Israel



#2 v (10+13)

23. Platz A81

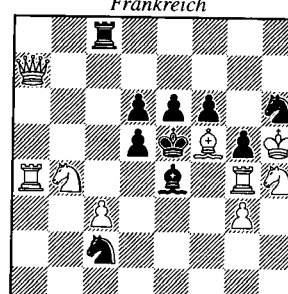
Aharon Hirschenson
Israel



#2 v (12+9)

24. Platz A48

Philippe Robert
Frankreich



#2 v (9+10)

20.–21. Platz — A55 Jewgeni Bogdanow & Walentin Rudenko (UA, 5.5p.)

Beides Aufgaben mit vier Varianten, die Varianten mit Schachgeboten sind allerdings uralt.

Verführung: 1.d5? (2.De5#) 1.– Dd3 (Fesselung) 2.D:d3#, 1.– De3 (Fesselung) 2.D:e3#, 1.– Df3 (Fesselung) 2.D:f3#, 1.– Sd4 (Linienverstellung) 2.D:d4#, 1.– Sg4! Lösung: 1.Da5! (2.De5#) 1.– Dd3+ (Schachgebot) 2.L:d3#, 1.– De3+ (Schachgebot) 2.T:e3#, 1.– Df3+ (Schachgebot) 2.g:f3#, 1.– S:d4 (Schlag der Deckungsfigur) 2.Sc3#, 1.– c5/Sc5/Sg4 2.Da8/S:c5/Df5#.

22. Platz — A86 Aharon Hirschenson (IL, 4p.)

Schwere Konstruktion.

Verführung: 1.S:f3? (2.D:c6#) 1.– D:d4 (Deckung) 2.S:g5#, 1.– Sc:d4 (Deckung) 2.De5#, 1.– Sb:d4 (Deckung) 2.Sd2#, ferner 1.– T:f3/Sc– 2.e:f3/D(:)e5#, 1.– Th6! Lösung: 1.Tc4! (2.D:c6#) 1.– D:d4 (Schlag) 2.Sf2#, 1.– Sc:d4 (Schlag) 2.a8D,L#, 1.– Sb:d4 (Schlag) 2.Lc2#, ferner 1.– L:d4/Th6/b:c4/Sc– 2.Sc3/e:f3/L:c6/D(:)e5#.

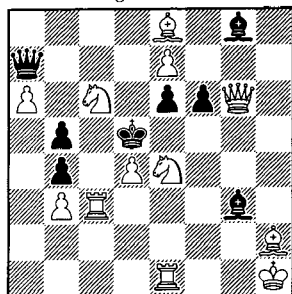
23. Platz — A81 Aharon Hirschenson (IL, —p.)

Ein Anwärter auf die ersten drei Plätze, in der Lösung sind neben 1.– De5 jedoch auch 1.– D:d6, Df7, D:g5 möglich, dies ist sehr unbefriedigend für den Wechselmechanismus.

Verführung: 1.Sd6? (2.Da2#) 1.– D:e5 (a) (Schlag) 2.Tg6# (A), 1.– De4 (b) (Deckung) 2.Lf7# (B), (1.– Df8+/Df7+/c5/e:d6 2.g:f8S/L:f7/Dd5/De8#), 1.– Df3! Lösung: 1.Ld6! (2.Da2#) 1.– De5 (a) (Deckung) 2.Lf7# (B), 1.– D:e4 (b) (Schlag) 2.Tg6# (A), (1.– Df8+/Df7+, D:g5, D:d6/Df5/c5/e:d6 2.g:f8S/L(:)f7/g:f5/Dd5/De8#). Reziproke Mattwechsel.

25. Platz A74

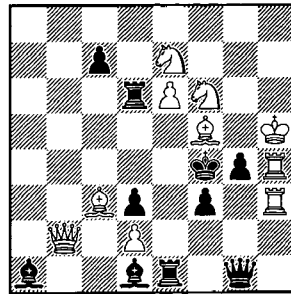
Mihailo Stojnić
Jugoslawien



#2 v (12+8)

26. Platz A69

Ion Murărașu
Rumänien



#2 v (10+10)

24. Platz — A48 Philippe Robert (F, 3p.)

Ein schwerwiegender Verlust des thematischen Läufers gerade in der Lösung.

Verführung: 1.Df2? (2.Sg6#) 1.– L:f5 (a) (Deckung) 2.Sf3# (A), 1.– Lf3 (b) (Linienverstellung) 2.Sd3# (B), 1.– g:h4/Tg8 2.Df4/Sc6#, 1.– e:f5! Lösung: 1.T:g5! (2.Sg6#) 1.– L:f5 (a) (Schlag zwecks Fluchtfeldgabe) 2.Sd3# (B), 1.– Lf3+ (b) (Schachgebot) 2.S:f3# (A), 1.– e:f5/f:g5/Tg8 2.De7/Dg7/Sc6#.

25. Platz — A74 Mihailo Stojnić (YU, 2p.)

Verführung: 1.D:f6? (2.S:b4#) 1.– D:d4 (direkte Deckung) 2.D:d4#, 1.– L:e1 (Schlag zwecks Fluchtfeldgabe) 2.De5#, 1.– e5 (Linienverstellung) 2.Dd6#, 1.– Dc5 2.T:c5#, 1.– Le5/D:e7 2.D:e5/S:e7#, 1.– Ld6! Lösung: 1.Td3! (2.S:b4#) 1.– D:d4 (Schlag zwecks Fluchtfeldgabe) 2.T:d4#, 1.– L:e1 (direkte Deckung) 2.S:f6#, 1.– e5 (Entblockung) 2.D:g8#, 1.– Dc5 2.d:c5# (Mattwechsel), 1.– Ld6/D:e7 2.S:f6/S:e7#.

26. Platz — A69 Ion Murărașu (RO, 1p.)

Verführung: 1.Db5? (2.Sg6#) 1.– Dc5 (Linienverstellung) 2.T:g4#, 1.– Td5 (Linienverstellung) 2.Sf:d5#, 1.– Te5 (Linienverstellung) 2.D:e5#, aber 1.– c5! Lösung: 1.L:g4! (2.Sg6#) 1.– Dc5+ (Schachgebot) 2.Lf5#, 1.– Td5+ (Schachgebot) 2.Se:d5#, 1.– Te5+ (Schachgebot) 2.L:e5#, 1.– D:g4+ 2.T:g4#.

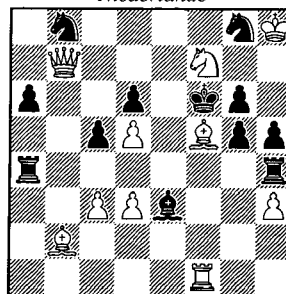
B. 3# — Dreizüger**Richter: Robin C. O. Matthews**

The same line is guarded by two black line-moving pieces (T+T or D+L or D+T). In at least two variations, self interferences occur on this line, either at Black's first move or at Black's second move.

I was a bit afraid that the stipulation might prove to be too narrow. However, the top ten or a dozen problems turned out to be very interesting and original. Their composers showed great imagination as well as technical virtuosity. They found ways of showing the theme that had not occurred to me at all beforehand. But anticipation took a heavier toll than usual; the existence of the predecessor squeezed some of the affected problems of the top 24 although they were by no means completely anticipated. The theme made for heavy positions — only 28 out of 78 entries had less than 21 units. Many of the entries were closely alike. There seemed to me to be little to choose in merit among the entries that I have placed lower in the award, and indeed between them and some that were not placed at all. A different judge would undoubtedly have produced a different ranking. My congratulations to the successful composers and my condolences to the others.

1. Platz B46

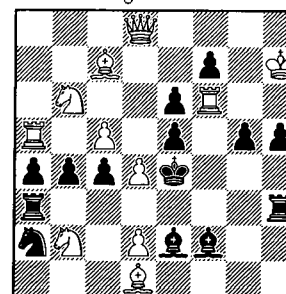
Henk le Grand
Piet le Grand
Niederlande



#3 (10+12)

2. Platz B72

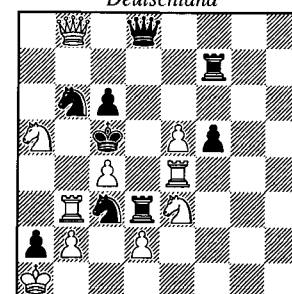
Milivoj Nešić
Jugoslawien



#3 (11+14)

3. Platz B16

Thorsten Zirkwitz
Deutschland



#3 (10+9)

1. Platz — B46 Henk le Grand & Piet le Grand (NL, 24p.)

The combination of black interference and self-pins with consecutive shut-offs makes this the most attractive problem in the tourney, even though there are only two thematic variations. It was an ingenious idea to have the sL reinforcing the sT's control of the batteries. Impeccable construction. A flight is thrown in during one of the thematic variations, and there is a difficult quiet continuation in the by-play (1.– g:f5 2.Sh6).

1.Dc7! (2.D:d6+ Kf7 3.L:g6#) Ld4 2.Lg4+ Lf2 3.c4#, 1.– Lf4 2.c4+ Le5(K:f5) 3.Lg4(S:d6)#, (1.– g:f5 2.Sh6 3.Dg7,D:d6#).

2. Platz — B72 Milivoj Nešić (YU, 23p.)

Several entries featured consecutive interferences by different black pieces on the same line. This is the most sophisticated of them. Interferences are carried out by S/Lf2, Le2/Lf2, Le2/S, followed by a different mate in each case. Good by-play 1.– Lf3 2.L:e5.

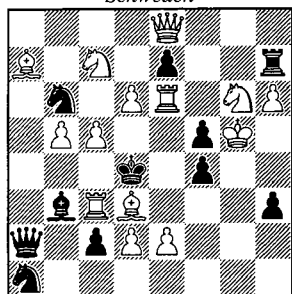
1.T:f7! (2.Da8+ K:d4 3.Td7#, 1.– Sc3 2.D:g5! (3.D:e5#) Lg3(L:d4) 3.De3(Dg6)#, 1.– Ld3 2.Dd6! (3.D:e5#) Lg3(L:d4) 3.Lf3(Dc6)#, 1.– Lf3 2.L:e5! (3.Da8#) Sc3(L:d4) 3.Lc2(D:d4)#.

3. Platz — B16 Thorsten Zirkwitz (D, 22p.)

The two interferences on d5 lead to Umnovs, with dual-separation. An unusually complicated way of displaying the theme.

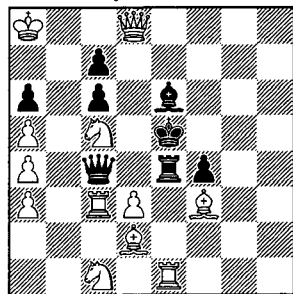
1.Sc2! (2.Tb5+ S/B:b5 3.b4#), 1.– Scd5 2.Tc3! (3.Sb3#) T:c3 3.d4#, 1.– Sbd5 2.Tb6! (3.Sb3,T:c6#) D:b6 3.Dd6#, (1.– Sc4 2.Db4+ Kd5 3.D:c4#).

4. Platz B75
Bo Lindgren
Schweden



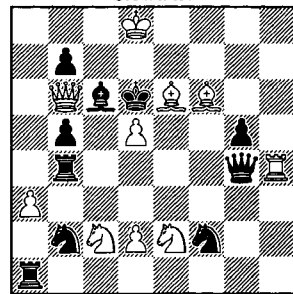
#3 (14+11)

5. Platz B28
Don Smedley
Brian Edwards
Großbritannien



#3 (12+8)

6. Platz B23
Miroslav Brada
Slowakei



#3 V (10+10)

4. Platz — B75 Bo Lindgren (S, 21p.)

A kind of pursuit theme. The sL opens the line for the sD, and the sS then interferes with the sL, sticking to it as closely as possible.

1.Dc6! (2.D.Te4+ f:e4 3.T.De4#), 1.– Lc4 2.D:b6! (3.c6#) Sb3(D:a7) 3.T:c4(T:c4)#, 1.– Ld5 2.K:f4! (3.e3#) Sc4 3.D:d5#, 1.– L:e6 2.Df3! (3.Df2,D:f4#) Sd5 3.S:e6#.

5. Platz — B28 Don Smedley & Brian Edwards (GB, 20p.)

Successive interferences by the sK. It simplifies the theme that the thematic checks and mates occur on the squares occupied by the black line-movers, but this is a legitimate interpretation of the stipulation.

1.De7! ZZ Kd5 2.D:e6+!(2.d:c4+?) Kd4/K:c5 3.T:c4 (3.T:e4?)/Sb3#, 1.– Kd4 2.T:e4+!(2.T:c4+?) Kd5 3.d:c4# (3.D:e6?), (1.– Kf5 2.Dg7 3.Lg4#, 1.– Dd5 2.Dg7+ Kd6/Kf5 3.Sb7/Lg4#, 1.– D:c3 2.L:c3+ Kd5/Kf5 3.L:e4/Df6#, 1.– D:c5 2.T:c5+ Kd4 3.T:e4,Lc3#, 1.– D:d3 2.D:e6+ Kd4 3.S1,5b3#, 1.– Db3 2.Sd7+ Kf5/Kd4,d5 3.Df6/Dc5#, 1.– Db4 2.D:e6+ Kd4 3.T,D:e4#).

6. Platz — B23 Miroslav Brada (SK, 19p.)

It is an impressive achievement to show a cyclic le Grand in this theme, but the symmetry rather reduces the interest.

1.Se3? (2.Dc7+(A) Kc5 3.Le7#), 1.– Sc4 2.d4!(B) D:d4 3.Sf5#, 1.– Se4 2.Le7+(C) Ke5 3.S:g4#, 1.– Df4! 1.Sc3! (2.Le7+(C) Ke5 3.Dc7#), 1.– Sc4 2.Dc7+(A) Kc5 3.a:b4#, 1.– Se4 2.d4!(B) T:d4 3.S:b5#, (1.– D:e6 2.Dc7+ Kc5 3.a:b4#).

7. Platz — B71 Menachem Witzum & Uri Avner (IL, 18p.)

Two doubly guarded lines, with the sD placed at the point of intersection, are both subjected to two interferences.

1.S:d6! (2.Dh8+ Sg7 3.L:c5#) 1.– Sd3 2.c3+(A) T:c3 3.L:c3#(B), 1.– Sb3 2.Lc3+(B) D:c3 3.Se2#(C), 1.– Sb7 2.Se2+(C) D:e2 3.Td5#(D), 1.– Se4 2.Td5+(D) L:d5 3.Sdf5#(E).

8. Platz — B51 Árpád Molnár (H, 17p.)

The interferences 1.– Sd3 and 1.– Le3 (correction) allow familiar Siers play, here embellished by reciprocal change of mate between the two sub-variations.

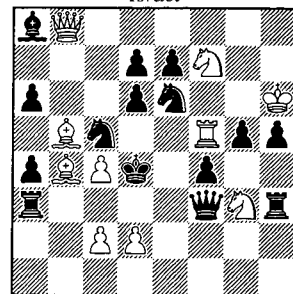
1.– Sd3,Le3 2.S:c3+ Kd6 3.e8S#, 1.Sd6! (2.Tb5+ K:d6 3.e8S#), 1.– Sd3 2.Se5+ K:e5(a)/Kd4(b) 3.L:c3(A)/S:f3(B)# (2.Sd4+? K:d4!), 1.– Le3 2.Sd4+ K:d4(b)/Ke5(a) 3.L:c3(A)/S:f3(B)# (2.Se5+? K:e5!).

9. Platz — B49 Alexandr Kusowkow (RUS, 16p.)

An unusual form of reciprocal change: change between set-play and solution in continuations, but no changes in tactics (Treppunkt and critical play).

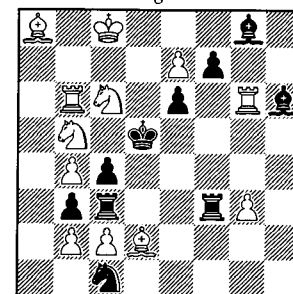
1.– Le4 2.Db4! (3.Db8#) Sf5 3.D:e4#, 1.– De4 2.Da5! (3.Dc7#) Sf5(D:e3) 3.Sg6(T:d5#), 1.Tc4! (2.Lf4+ L:f4 3.e:f4#), 1.– Le4 2.Da5! Sf5 3.T:e4#, 1.– De4 2.Db4! Sf5 3.Sg6#, 1.– Sg6 2.Tf5+! L:f5 3.Sf7#.

7. Platz B71
Menachem Witzum
Uri Avner
Israel



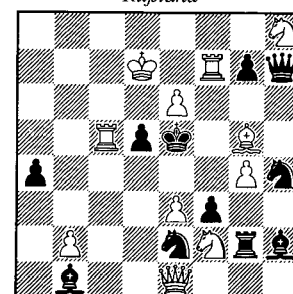
#3 (10+15)

8. Platz B51
Árpád Molnár
Ungarn



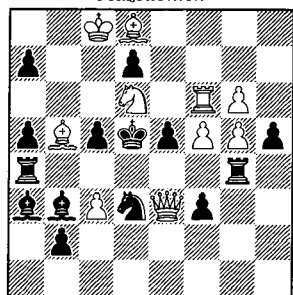
#3 * (12+10)

9. Platz B49
Alexandr Kusowkow
Rußland



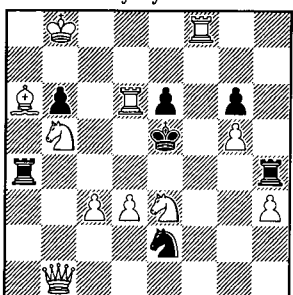
#3 * (11+11)

10. Platz B67
Zoran Gavrilovski
Mazedonien



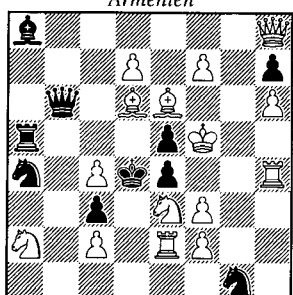
#3 (10+14)

11. Platz B07
W. Sirow
Weißrußland



#3 (11+7)

12. Platz B76
S. Tschobanjan
A. Gasparjan
Armenien



#3 (15+10)

10. Platz — B67 Zoran Gavrilovski (MK, 15p.)

The best of the small number of entries to show five thematic variations — in this case two Treffpunkt + interference, two consecutive interferences, and one interference + white shut-off. A sixth variation is related but unfortunately cannot rank as thematic, because it does not involve a black interference along the fourth rank.

1.Se8? e4! 1.Sb7? e4! 1.Sf7? c4! 1.g7? T:g5! 1.K:d7? e4! 1.Lc7? c4! 1.Le7! (2.Sc4 3.Td6#), 1.– Tae4 2.g7! (3.g8D,L#) Sf4/T:g5 3.D:e4#, 1.– Tge4 2.K:d7! (3.Lc6#) Sb4 3.D:e4#, 1.– e4 2.Sf7! (3.Td6#) c4 3.Dd4#, 1.– c4 2.Se8! (3.Sc7#) e4 3.Dd4#, 1.– Sf2 2.Sc4! (3.D:e5,Td6#) Se4 3.Dd3#, (1.– Tab4 2.Se4! (3.Td6#) T:b5 3.D:d3#).

11. Platz — B07 W. Sirow (BY, 14p.)

Here there are six thematic variations, but two of them are introduced by the same white continuation and one is a simple recapture. A light setting, considering the amount of play.

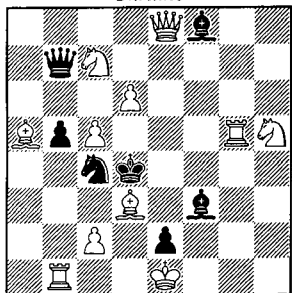
1.Dh1! (2.Td5+ e:d5 3.D:d5), 1.– Tae4 2.Lc8! (3.T:e6#) Sd4/Sf4 3.Sc4/D:e4#, 1.– The4 2.Tf6! (3.T:e6#) Sd4/Sf4 3.D:e4/Sg4#, 1.– Tad4/Thd4 2.Dc6! (3.T:e6#) Sf4 3.c:d4/Sg4#, 1.– Sf4 2.d4+ T:d4 3.c:d4#, 1.– S:c3 2.Dh2+ Taf4/Thf4 3.Sc4/Sg4#.

12. Platz — B76 S. Tschobanjan & A. Gasparjan (ARM, 13p.)

The composer teases the judge by showing that the stipulation can be met by an ordinary Holzhausen, before which there is no double guard along a line. The bQ is then forced to substitute for the sT or sL, allowing self-interference by the wK (Munich).

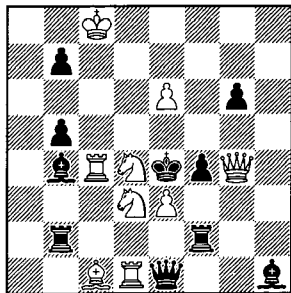
1.Sc1! (2.Ld5! L/T:d5 3.D:e5/T:e4#), 1.– Db7 2.Kf6! (3.Sf5#) Td5 3.T:e4#, 1.– Db5 2.Kg4! (3.Sf5#) Ld5 3.D:e5#, 1.– Tb5 2.Sb3+ T:b3 3.D:e5#, (1.– Lc6 2.L:e5+ Kc5/T:e5 3.Df8,f8D,L/D:e5#).

13. Platz B08 Michail Marandjuk Ukraine



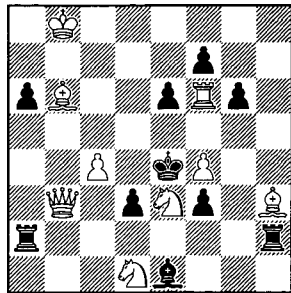
#3 (11+7)

14. Platz B14 Ivan Skoba Tschechien



#3 (9+10)

15. Platz B13 Milan Vukcevic USA



#3 (9+10)

13. Platz — B08 Michail Marandjuk (UA, 12p.)

Four variations with anti-Bristol and pin-mate. Two of the continuations appear elsewhere as logically needed though non-thematic mates. The out-of-play key piece detracts.

1.Sg3! (2.Se6+ Ke3 3.Sf5#), 1.– Dd5 2.S:b5+ K:c5 3.Dc8#, 1.– Ld5 2.c3+ K:c5 3.Se4#, 1.– De4 2.Lc3+ Ke3 3.Sd5#, 1.– Le4 3.S:e2+ Ke3 3.Tg3#.

14. Platz — B14 Ivan Skoba (CZ, 11p.)

Elaborate rather than vivid: mutual interferences between sD and sT and between sT and sL, with second interference and pin-mates. Again a poorish key.

1.e7! (2.De6#), 1.– Dd2 2.S:f2+ K:e3(D:f2) 3.De2(De6)#, 1.– Tbd2 2.S:b4+ K:e3 3.Sc2#, 1.– Tfd2 2.D:g6+ K:e3 3.T:e1#, 1.– Ld2 2.S:b2+ K:e3 3.Sc2#.

15. Platz — B13 Milan Vukcevic (USA, 10p.)

Critical play leads to Nowotnys. In addition unguard of files allows exploitation of Treffpunkts.

1.Sf1! (2.Sc3+/Sg3+ L:S 3.Sg3/Sc3#), 1.– Tag2 2.Sf2+ T/L:f2 3.Sg3/Sd2#, 1.– Thc2 2.Sd2+ T/L:c2 3.Sc3/Sf2#, 1.– Tac2 2.Da4! (3.Dc6#) d2 3.D:c2#, 1.– Thg2 2.Dc3! (3.Dd4,De5#) f2(L:c3) 3.L:g2(S:c3)#.

16. Platz — B43 Walentin Rudenko (UA, 9p.)

The same theme as B67, but shown rather less successfully.

1.Lf5! (2.Dd3+ Ta/hd4 3.c4/Lc4#), 1.– Tad4 2.Sa6 (3.Sc7#) c4 3.Sb4#, 1.– Thd4 2.Sg6 (3.Sc7#) e4 3.Sf4#, 1.– c4 2.Df3+ B/T/Ke4 3.Dd1/D:e4/c3#, 1.– e4 2.Se6 (3.Sc7#) c4 3.Dd4#.

17. Platz — B40 N. Bantik (BY, 8p.)

Again like B67 and B43, though with only four variations. However the different position of the sK gives freshness by permitting some rather different tactics.

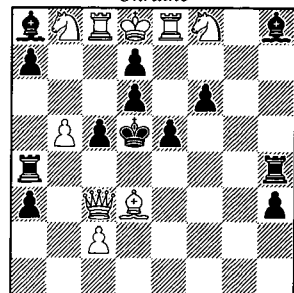
1.Dc6! (2.g6+ Tg5 3.Sg4#), 1.– Dd3 2.Sf7+ Kd4 3.c3#, 1.– Td3 2.Sg4+ Kd4 3.Le3#, 1.– De3 2.De6+ Kf4 3.Sd3#, 1.– Te3 2.g6+ Kf4 3.g3#, (1.– L:c6 2.S:c6+ Ke6 3.d8S#, 1.– Le7 2.g6+ Lg5 3.Dd6#).

18. Platz — B66 Jorge Kapros & Jorge Lois (RA, 7p.)

Two anti-Bristols at the second move, with four mates.

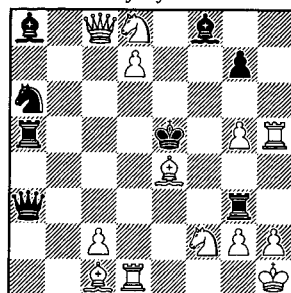
1.Se5! (2.c3+ b:c3 3.b:c3#), 1.– S:b3 2.Td8+ Ld5/Dd5 3.Sc6/Df4#, 1.– S:c2 2.Df4+ Le4/De4 3.Td8/Sf3#, (1.– S:c4 2.T:c4+ Kd5 3.Dd8#, 1.– S:d3 2.T:d3+ Ke4 3.Dg4#).

16. Platz B43 Walentin Rudenko Ukraine



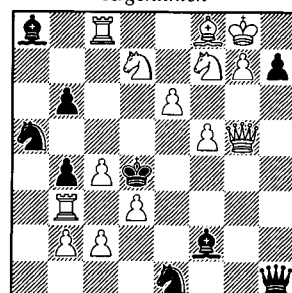
#3 (9+13)

17. Platz B40 N. Bantik Weißrußland



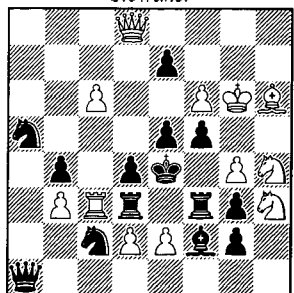
#3 (13+8)

18. Platz B66 Jorge Kapros Jorge Lois Argentinien



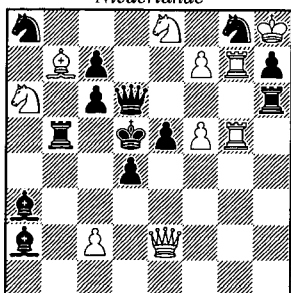
#3 (14+9)

19. Platz B77 Ľudovít Lačný Slowakei



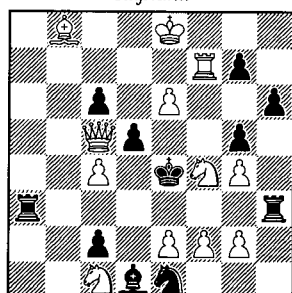
#3 (12+14)

20. Platz B58 Henk le Grand Piet le Grand Niederlande



#3 (10+13)

21. Platz B60 Aleksandr Feoktistow Michail Kusnezow Rußland



#3 (12+11)

19. Platz — B77 Ľudovít Lačný (SK, 6p.)

Banny theme. The tries 1.Tc5/S:g2 can be met by bad defences (1.Se3/Be3) or by good defences (1.– e6/e:f6). When Black gives up a good defence, White can afford to give up the mate set against one of the bad defences. Interesting, but terribly heavy.

1.Tc5? (2.Dd5#) e6! 2.S:g2 (3.Sg5#) Le3! 1.S:g2? (2.Sg5#) e:f6! 2.Tc5 (3.Dd5#) Se3! 1.Dd7! (2.Sg5+ Kf4 3.D:f5#), 1.– e6 2.S:g2! Le3 3.e:d3# (e:f3?), 1.– e:f6 2.Tc5! Se3 3.e:f3# (e:d3?).

20. Platz — B58 Henk le Grand & Piet le Grand (NL, 5p.)

The theme resembles that of B71, but is less intensive.

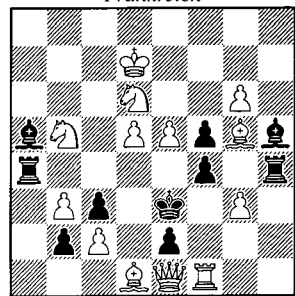
1.Tg4! (2.c4+ L:c4/d:c3 e.p. 3.De4/De4,Dd3,Dd1#), 1.– Sf6 2.D:b5+ D/Lc5 3.L:c6/Sb4#, 1.– Tb4 2.f:g8D,L+ D/Te6 3.Td7/Sf6#, (1.– Db4 2.f:g8D,L+).

21. Platz — B60 Aleksandr Feoktistow & Anatoli Kusnezow (RUS, 4p.)

Another entry with five variations, but this time two of them involve recaptures, which distinctly weakens the effect.

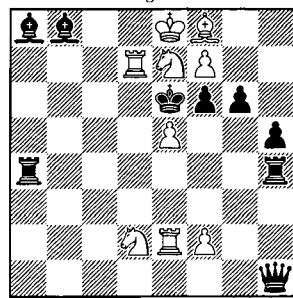
1.Tf5! (2.Te5+ K:f4 3.Dd4#), 1.– Sd3 2.f3+! T:f3 3.g:f3# (2.e3? L:g4!), 1.– Sf3 2.Sfd3! (3.De3#) T:d3 3.e:d3# (2.Sc4? c1D!), 1.– The3 2.Sh5! Sd3/Sf3 3.D:e3/Sg3# (2.S:d5? Sf3!), 1.– Tae3 2.S:d5! Sf3/Sd3 3.D:e3/Sc3# (2.Sh5? Sd3!), 1.– Tad3 2.Sg6! Sf3 3.e:d3# (2.Sh5? T:h5!), 1.– Thd3 2.Sh5! Sf3 3.Sg3#, (1.S:d5? Sf3!).

Michel Caillaud
Jean-Marc Loustau
Jacques Rotenberg
Frankreich



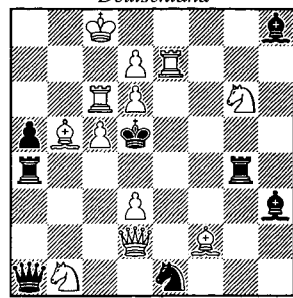
#3 (13+10)

Attila Korányi
Ungarn



#3 V (9+9)

Hemmo Axt
Deutschland



#3 (12+8)

22. Platz — B62 Michel Caillaud, Jean-Marc Loustau & Jacques Rotenberg (F, 3p.)

1.b4?(A) (2.D:c3#) L:b4!(a), 1.g4?(B) (2.D:e2#) L:g4!(b), 1.Ke6! (2.S:f5+ Ke4 3.Sbd6#), 1.– Lb4(a) 2.g4!(B) 3.L:f4,D:e2#, 1.– Lg4(b) 2.b4!(A) 3.L:f4,D:c3#.

The tries by successive Nowotnys cause the actual solution to be in Banny form.

23. Platz — B05 Attila Korányi (H, 2p.)

The change between try and solution is very piquant. The sK is on different squares in the two phases, and hence the continuations are checks in one phase and quiet moves in the other. This and the next problem are the best of several entries that would have been placed higher but for the existence of a much earlier threemover: E. Plesnivý, 1. Pr. „Národní Politika“ 1932. Kd1, Df2, La5d7, Sd5f1, Bd4e5g3 — Ke4, Df8, Tc2c8, La3, Sc1h5, Ba7d2d3f7g5. 1.Lb6! (2.Dg2) Lc5/Dc5/T8c5/T2c5 2.Sb4/Se7/Sc7/Sc3+. 1.Lh6? (2.f8S#) Tae4/The4/Le4/De4 2.f8S+ K:e5 3.Sc4/f4/Td5/Sf3#, 1.– f:e5! 1.Lg7! (2.f8S#) Tae4/The4/Le4/De4 2.Sc4/f4/Td5/Sf3 3.f8S#.

24. Platz — B27 Hemmo Axt (D, 1p.)

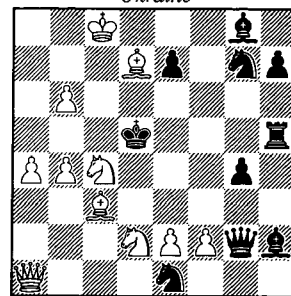
Much the same idea as in the preceding problem, with the difference that there is a fifth variation instead of a try. Less witty than B5, but the double interferences after 1.– Tad4 and 1.– Ld4 are a plus.
1.Tc7! (2.Lc6#), 1.– Dd4 2.Sc3+ D:c3 3.Lc6#, 1.– Tgd4 2.Sf4+ T:f4 3.L:c6#, 1.– Tad4 2.Da2+ Tc4/D:a2 3.Lc6/Sc3#, 1.– Ld4 2.Dg5+ Le5/T:g5 3.Lc6/Sf4#, 1.– S:d3 2.D:d3+ Dd4/Tgd4/Tad4/Ld4 3.Sc3/Sf4/Lc4/Te5#.

C. n# — Mehrzüger

Richter: Michail Marandjuk

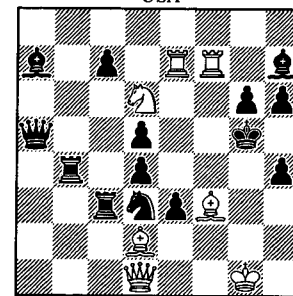
In a problem of mate in 4 or more moves, a black line (actual, potential, or prospective) is opened without harmful effect after the respective black line-piece has been neutralized, or the ground has been prepared for its neutralization. The manner of neutralization is free (shut-off by either side, pin, withdrawal, annihilation, etc.).

Valentin Rudenko
Ukraine



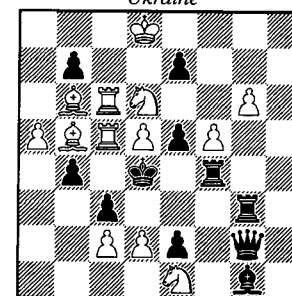
#4 (11+10)

Milan Vukcevic
USA



#5 (7+14)

Valentin Rudenko
Ukraine



#4 (13+11)

1. Platz — C19 Valentin Rudenko (UA, 24p.)

Two variations with four thematic bifurcations. The mechanism used here involves three lines controlled by the sD, sT and sLg8. The same pawn successively neutralises three line-pieces. I would like to emphasise the subtlety of the first-move defences 1.– e6 and 1.– e5, both of which are based on remote square vacation, and the interesting device of black valves on the 2nd move 2.e5! and 2.– e4! White's play is also homogeneous: the checkless 2nd moves 2.Lf6! and 2.Kd8! taking control of e7 are followed by S-battery play on the 3rd move and the use of line closure behind the K on the mating move. Commendable is the full-length battery threat; the content is enhanced by the variation 1.– Te5, with interference and elements of logic. Altogether, an original idea characterised by excellent harmony of form and content.

1.b7? Lc7! 1.Da2! (2.e4+ D:e4 3.Se3+ Kd6 4.S:e4#), 1.– Te5 2.b7! Se8 3.b8D, 1.– e6 2.Lf6! (3.Se3+ Kd6 4.Sdc4#) e5! 3.Sa3+ Kd6 4.Sb5#, 1.– e5 2.Kd8! (3.Sa3+ Kd6 4.Sb5#) e4! 3.Sa5+ Kd6 4.Sb7#.

2. Platz — C50 Milan Vukcevic (USA, 23p.)

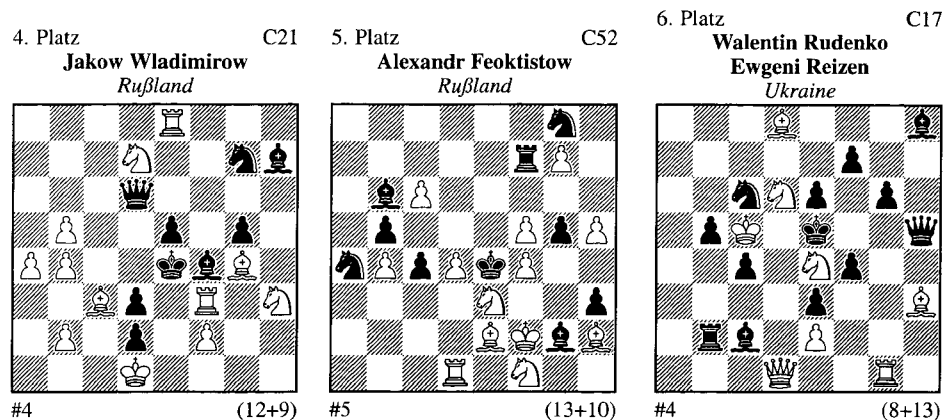
Three thematic variations with a cyclical shift of White's 2nd, 3rd and 4th moves. For the D-mate to be achieved, the respective file and diagonal have to be cleared of three white and three black pieces. An original conception in which lines controlled by the sD, sTb4 and sTc3 are opened in a cyclical fashion, providing for dual avoidance in White's play. In the initial position, black piece command is underlined by tries. An elegant position devoid of white pawns.

1.Se4+? 1.L:e3+? 1.T:e5+? 1.Kh2! (2.Dg1#), 1.– Da1 2.Se4+(A) d:e4 3.L:e3(B) d:e3 4.Te5+(C) S:e5 5.Dd8#, 1.– Tb1 2.L:e3(B) d:e3 3.Te5+(C) S:e5 4.Se4+(A) d:e4 5.Dd8#, 1.– Tc1 2.Te5+(C) S:e5 3.Se4+(A) d:e4 4.L:e3+(B) d:e3 5.Dd8#.

3. Platz — C40 Valentin Rudenko (UA, 22p.)

Three variations, including the threat, with wT-battery play and six thematic bifurcations. In the threat, White resorts to Nowotny on his 3rd move, bringing about mutual neutralisation of the sTf4 and sLg1. In the basic variations, the 3rd moves demonstrate pseudo-le-Grand and the mating moves make use of line closure behind the sK. Good is the additional variation 1.– De4, which ends in battery play on the mating move.

1.Kd7! (2.Tc4+ K:d5 3.Td4+ T:d4/L:d4 4.Tc5/Lc4#), 1.– e4 2.Sf7! (3.Tc3+ K:d5 4.Lc4#) e3 3.Tc4+ K:d5 4.T6c5#, 1.– Df2 2.Sd3! (3.Tc4+ K:d5 4.S:b4#) e4 3.T:c3+ K:d5 4.Lc4#, (1.– De4 2.Ld3 D:f5+ 3.S:f5+).



4. Platz — C21 Jakow Wladimirow (RUS, 21p.)

Two thematic variations featuring the opening of lines prospectively controlled by the sD along with a simultaneous clearance of a line for the wT. The solution begins with a striking ambush key and the two variations are noted for great integrity. The threat and the variation 1.– De7 form a second play pattern, which is an important addition to the main content.

1.Td8! (2.T:f4+ e:f4 3.Sg5+ Kd5 4.Sb6#), 1.– Lf5 2.Sf6+! (2.Sc5+?) D:f6 3.Te3+! (3.T:f4+?) L:e3 4.f3# (D:f3?), 1.– Sf5 2.Sc5+! (2.Sf6+?) D:c5 3.T:f4+! (3.Te3+?) e:f4 4.S:g5# (D:g5?), (1.– De7 2.Te3+! L:e3 3.f3+ Kd5 4.Sb6#, 1.– Kd5 2.Sb6+ Ke4 3.Te3+,T:f4+).

5. Platz — C52 Alexandr Feoktistow (RUS, 20p.)

White opens lines so that he can make critical moves with his T and L. But as this happens crucial lines are also cleared for their black counterparts: sTf7 and sLb6, which can be seen in the logical tries. An original interpretation of the theme. Good is the additional variation 1.– Sb2.

1.Sd2+? K:d4 2.Sb1+ Ke4 3.Td5? L:e3+! 1.Sg3+? K:f4 2.Sf1+ Ke4 3.Ld6? T:f5+! 1.c7! (Tf6 2.c8D Sc5 3.Da8+ Sb7 4.D:b7+ Tc6 5.D:c6#), 1.– L:c7 2.Sd2+! K:d4 3.Sb1+ Ke4 4.Td5! -/c3 5.Sd2/Ld3#, 1.– T:c7 2.Sg3+! K:f4 3.Sf1+ Ke4 4.Ld6! -/L:f1 5.Sg3/Lf3#, (1.– Sb2 2.Lf3+! L:f3 3.Sg3+ K:f4 4.Se2+ Ke4 5.Sc3#, 1.– Se7 2.g8D).

6. Platz — C17 Walentin Rudenko & Ewgeni Reizen (UA, —p.)

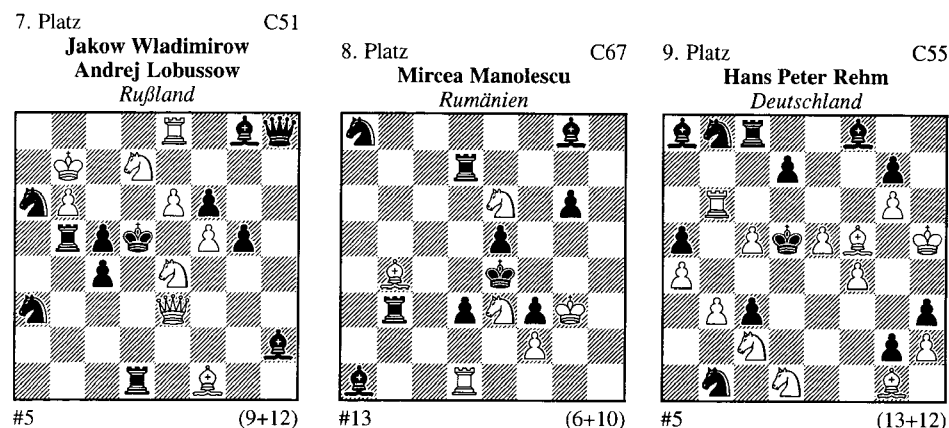
A task with a total of five variations (counting the threat), with Siers battery play forming the background. The central variations 1.– f6 and 1.– f5, in which the wD is sacrificed on the 2nd move, demonstrate the use of the closure of two controlled lines at once. The interesting points include wS switchback in the threat (4.Sd6#) and wQ sacrifice on the 3rd move in the variation 1.– f3.

1.Lc7! (2.Tg5+ D:g5/f5 3.S:f7+/S:f5+ K:e4 4.S:g5/Sd6#), 1.– f6 2.Dd5+! e:d5 3.S:b5+ K:e4 4.Sc3#, 1.– f5 2.Dd4+! S:d4 3.S:b5+ K:e4 4.Sc3#, 1.– f3 2.Sf5+ K:e4 3.Dd5+ e:d5 4.Sg3#, 1.– Lf6 2.Dd5+ ed 3.Se8+ K:e4 4.S:f6#.

7. Platz — C51 Jakow Wladimirow & Andrej Lobussow (RUS, —p.)

The first two variations present consecutive play of wS battery after the diversion of the sDh8 and sTb5. The third variation 1.Dh4 2.Td8, in which Black stops guarding the f6-square, is of a supplementary nature. I would like to emphasize the 5-move–long threat, which is consonant to the basic variations, and the change of play after 1.– Dh5,Dh4.

1.– T:b6+ 2.S:b6+ Ke5 3.Sc3+ Kd6/K:f5 4.Sb8/De4#, 1.– Dh5,Dh4 2.L:c4+! S:c4 3.Sc3+ Kd6 4.S:b5+ Kd5 5.S:f6#, 1.Td8? Dg7! 1.Lg2! (2.S:g5+ Kd6 3.Se4+ Kd5 4.Sg3+ Kd6 5.Df4#), 1.– Dh5,Dh6,Dh3 2.Se:f6+ Kd6 3.Se4+ Kd5 4.Sg3+ Kd6 5.De5#, 1.– Dh4 2.Td8! Dh7 3.Se:f6+ Kd6 4.Se8+ Ke7 5.D:g5#, 2.– Lc7 3.Se:f6+ Kd6 4.De5+ Ke7 5.Te8#, 1.– Tb2 2.S:c5+ Kd6 3.Se4+ Kd5 4.Sd2+ Kd6 5.Dd4#.



8. Platz — C67 Mircea Manolescu (RO, 19p.)

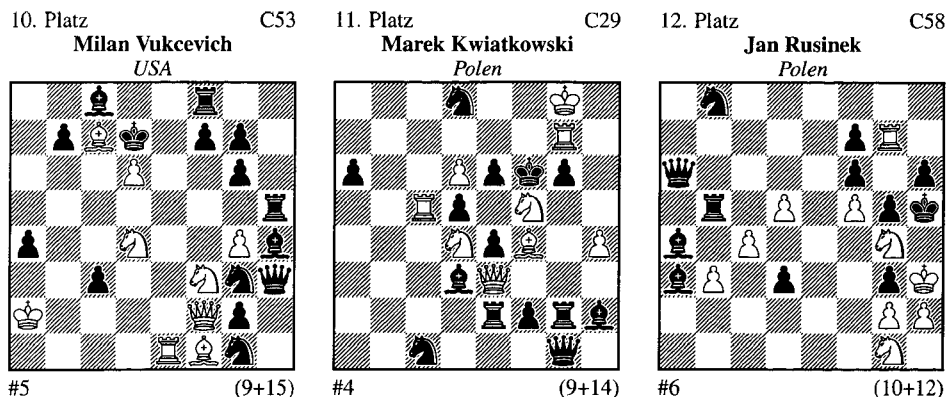
The longest moverover of the tournament. The line controlled by the sLg8 is successively opened twice. The interesting points include the methods employed for the neutralization of the sL, the long-term manoeuvres of the wS, and the model mate finale.

1.Th1! (2.Th4#) Tf7 2.Sc5+ Kd4 3.S:b3+ Ke4 4.Sc5+ Kd4 5.Se6+ Ke4 6.Tc1 Tc7 7.Tc4+ T:c4 8.Sg5+ Kd4 9.S:f3+ Ke4 10.Sd2+ Kd4 11.Sb3+ Ke4 12.Ld2 13.f3#, 1.– Th7 2.T:h7 L:h7 3.Sg5+ Kd4 4.S:f3+ Ke4 5.Sd2+ Kd4 6.S:b3+ Ke4 7.Ld2 8.f3#, 1.– d2 2.Sc5+ Kd4 3.Th4+ e4 4.T:e4#.

9. Platz — C55 Hans Peter Rehm (D, 18p.)

The tries 1.Sc3+? and 1.Sb4+? are refuted because of the opening of lines controlled by the sTc8 and sLf8. In the two thematic variations, these pieces are neutralized by the shut-off moves 1.– Lc6 and 1.– d6. Good are the 5-move–long threat and the additional variation 1.– Lb7. The content is amplified by the try 1.c6?

1.S:c3+? S:c3 2.Se3+ Kd4? 3.Sd1+ Kd5 4.S:c4#, 2.– K:c5! 1.Sb4+? a:b4 2.Se3+ Kd4? 3.Sc2+ Kd5 4.S:b4#, 2.– K:c5! 1.c6? (2.S:c3+ S:c3 3.Se3+ Kc5,Kd4 4.Sd1+ Kd5 5.S:c3#, 1.– Lb4 2.S:b4+ a:b4 3.Se3+ Kc5,Kd4 4.Sc2+ Kd5 5.S:b4#, 1.– Lc5! 1.Kg4! (2.Ld3 (3.Kf5 4.Le4,Lc4# and 3.Lc4+ Ke4 4.Sf2#) L:c5 3.Sde3+ L:e3 4.Td6+ Kc5 5.L:e3#), 1.– Lc6 2.S:c3+ S:c3 3.Se3+ K:c5,Kd4 4.Sd1+ Kd5 5.S:c3#, 1.– d6 2.Sb4+ a:b4 3.Se3+ K:c5,Kd4 4.Sc2+ Kd5 5.S:b4#, (1.– Lb7 2.Sde3+ K:c5 3.Tb5+ Kc6 4.Sd5 Lc5 5.T:c5#, (1.– L:c5 2.Sde3+ 3.Td6+ 4.L:e3#, 1.– Tc6,Sc6 2.Sde3+ 3.Tb5#).



10. Platz — C53 Milan Vukcevic (USA, 17p.)

The Nowotny key interferes with the thematic sTh5 and sLh4; in response, Black resorts to an analogous interference on e2. Once one of the black pieces has been shut off White clears the respective lines.

1.Sg5! S1e2! 2.L:e2! T:g5 3.Df6! g:f6 4.Lb5+ 5.Te7#, 1.– S3e2! 2.T:e2! L:g5 3.Df5+! g:f5 4.Te7+ L:e7 5.Lb5#.

11. Platz — C29 Marek Kwiatkowski (PL, 16p.)

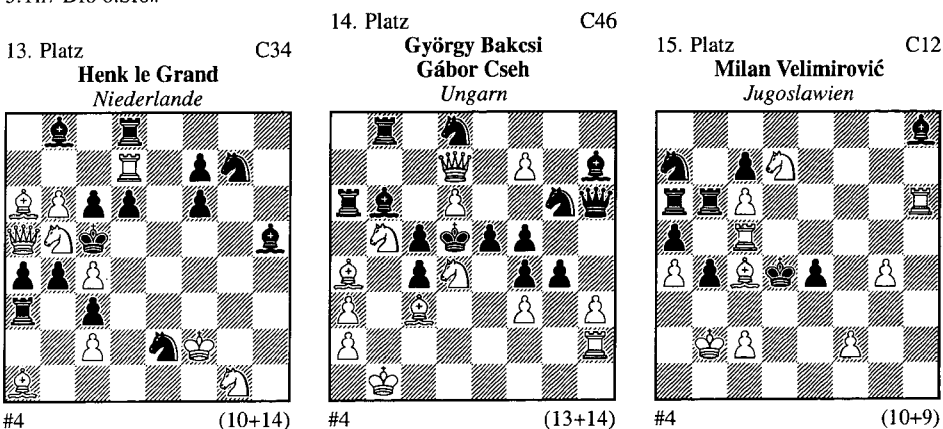
With the key White shuts off the thematic sTg2 and sLh2; then he clears the lines in question, only to close them again with his other pieces.

1.Sg3! (2.Tc7 3.Tf7+ S:f7 4.T:f7#), 1.– Lb5 2.S:e4+ d:e4 3.Dg3 T:g3/L:g3 4.Le5/Lg5#, 1.– Tb2 2.Sh5+ g:h5 3.Lg3 T:g3/L:g3 4.Df4/Dg5#.

12. Platz — C58 Jan Rusinek (PL, 15p.)

A many-sided logical problem with four thematic lines controlled by sTb5, sLa3 and sLa4.

1.Sf6? D:f6! 1.Th7? Lf8! 1.d6? D:d6?/T:f5! 2.Th7? 1.c5? Tc5 2.Th7, 1.– Lc5 2.d6! 1.– Tb4! 2.Th7 Tg4! 1.b4? Tb4 2.Th7, 1.– Lb4 2.Se2 d:e2 3.c5! 1.– Ld1! 1.Se2! (2.Sg3#) d:e2 2.b4 L:b4 3.c5 L:c5 4.d6 D:d6 5.Th7 Df8 6.Sf6#



13. Platz — C34 Henk le Grand (NL, 14p.)

Battery play involving the formation and activation of new batteries results in the opening of lines controlled by sTa3 and sLb8. Black's defences prospectively shut off one thematic piece or the other from the remote

g3-square.

1.Sh3! (2.Sa7 Kd4 3.S:c6 Ke4 4.Dd5), 1.– Lf3 2.S:c3 Kd4 3.S:e2 Ke4 4.Sg3#, 1.– Sf4 2.S:d6 Kd4 3.Sf5 Ke4 4.Sg3#.

14. Platz — C46 György Bakcsi & Gábor Cseh (H, 13p.)

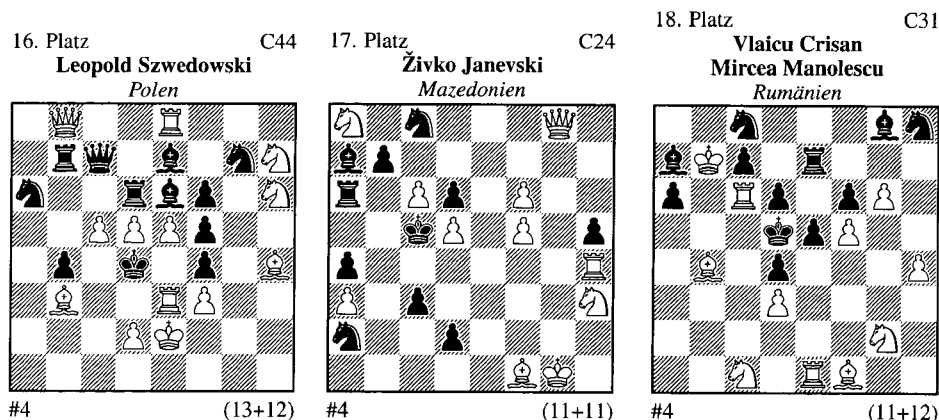
A unique scheme that features the clearance of two lines in each variation, with a total of four black thematic pieces: sD and sLh7, sTa6 and sTb8. However, there are certain constructive faults: the key leaves much to be desired, the threat is short, the wTh2 has very little work to do, and the problem position is quite cumbersome.

1.S:f5! (2.Td2#), 1.– Se6 2.Lc2 g:f3 3.Se7+ S:e7 4.d:e7#, 1.– Sc6 2.Lb2 e4 3.Sc7+ L:c7 4.d:c7#, 2.– c3 3.S:c3+ Kc4 4.Lb5#.

15. Platz — C12 Milan Velimirović (YU, 12p.)

A logical problem with two Dresden theme variations. A symmetrical diagonal mechanism is used, with one thematic line which is controlled by the sL.

1.Le6? T:c6! 2.Td5+ Kc4+! 1.Lb3? T:b5! 2.Tc4+ Kd5+! 1.g5! (T:c6 2.Th1 T:c5 3.Kb3 T:c4 4.Td1#), 1.– S:c6 2.Le6! Se5 (T:c6?) 3.Td5+ Kc4 4.Td6#, 1.– Sb5 2.Lb3! Sc3 (Tb5?) 3.Tc4+ Kd5 4.T:b4#.



16. Platz — C44 Leopold Szwedowski (PL, —p.)

Two variations demonstrating the play of two indirect halfpins, with the thematic sDc7 and sTd6 forming one of them.

1.Tc3 (Ld5 2.Lf2+ Ke5 3.d4+ Ke6 4.Sf8#), 1.– D:c5 2.Td3+ Ke5 3.Sf7+ (Lf6+?) Lf7 4.Lf6#, 1.– T:d5 2.Tc4+ Ke5 3.Lf6+ (Sf7+?) Lf6 4.Sf7#, (1.– K:e5 2.T:e7 D:e7 3.D:d6+ D:d6 4.Lf6#).

17. Platz — C24 Živko Janevski (MK, 11p.)

The theme is presented in two phases, the variation 1.– Sb6 2.Se4+ being repeated. The mechanism used here features one thematic line controlled by the sL.

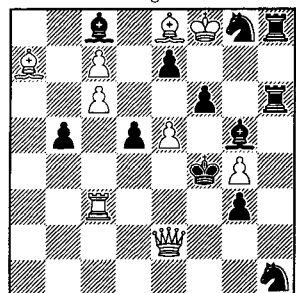
1.Sf2! (2.Tc4+ Kb5 3.Tb4+ Ka5/Kc5 4.Tb5/Se4,Sd3#), 1.– Tb6 2.Sd3+ (2.Se4+?) Kb5 3.Sb2+ Kc5/Ka4 4.S:a4/T:a4#, 1.– Sb6 2.Se4+ (2.Sd3+?) Kd4 3.Sd6+ Ke3/Ke5/Kc5 4.Dg3/De6/Sb7#, (1.– b:c6 2.Tc4+ Kb5 3.T:c6+ Ka5 4.T:a6#, 1.– T:c6 2.T:a4 Sb4 3.T:b4 4.Se4#), 1.Sg5? (2.Se6+ 3.Sd4+) b5/Sb6 2.Se4+, 1.– Se7! 1.Sf4? Sb6!

18. Platz — C31 Vlaicu Crisan & Mircea Manolescu (RO, 10p.)

Three variations in which the lines being opened are the ones that were previously controlled by sTe7, sLa7 and sLg8.

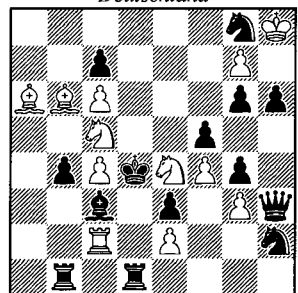
1.Sa2! (2.Te4 3.Se3+ d:e3 4.Sc3#), 1.– Sb6 2.Sc3+ d:c3 3.Se3+ Kd4 (L:e3?) 4.Lc3#, 1.– Le6 2.Sf4+ e:f4 3.Lg2+ f3 4.L:f3# (4.Te4?)#, 1.– Sf7 2.Se3+ d:e3 3.Sc3+ Kd4 4.Tc4# (4.L:c4?), (1.– e4 2.Sf4+ Ke5 3.T:e4+ K:f5 4.Lh3#).

19. Platz C18
Gombosurengin Lhagvasuren
Mongolei



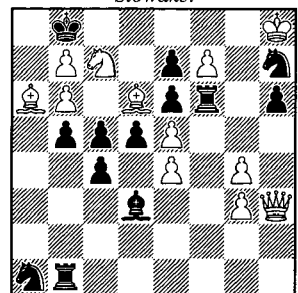
#4 (9+12)

20. Platz C45
Thorsten Zirkwitz
Deutschland



#4 (12+14)

21. Platz C41
Ľudovít Lačný
Slowakei



#4 (12+13)

19. Platz — C18 Gombosurengin Lhagvasuren (MGL, 9p.)

The sB on the 2nd rank acts as a line-piece; there is nothing wrong about that, once we recall the term „pawn Grimshaw“.

1.Tf3+? K:g4 2.Tf1+ Kh4 3.T:h1? 1.Le3+? K:e5 2.L:g5+ Kd6 3.Lf4+? 1.e6? (2.Tf3+ and Le3+) Th2! 1.Lf7! (2.Df3+ K:e5 3.D:d5+ Kf4 4.Dd4#), 1.– e6 2.T:f3+ K:g4 3.Tf1 Kh4 4.T:h1#, 1.– Le6 2.Le3+ K:e5 3.L:g5+ Kd6 4.Lf4#, (1.– Lf5/L:g4 2.Df3+/De3+, 1.– Lh4 2.Tf3+ Kg5 3.Tf5+ 1.– Sf2 2.De3+.

20. Platz — C45 Thorsten Zirkwitz (D, 8p.)

The four thematic variations appear to be quite a panoramic achievement. However, the mechanism of play that the problem is based on has been already used on many occasions and in many combinations.

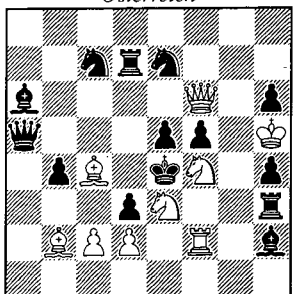
1.S:c3? b:c3! 1.Sf2? e:f2! 1.Sg5? h:g5+! 1.Sf6? S:f6! 1.Sd6? c:d6! (1.L:c7? (2.Le5#) Sf3!), 1.La7! (2.Sf2 (3.Sc~#) e:f2 3.Sd3+ Ke4 4.S:f2#), 1.– Le1 2.Sf6 S:f6 3.Sd7+ Ke4 4.S:f6#, 1.– Tf1 2.Sd6 c:d6 3.Sb7+ Ke4 4.S:d6#, 1.– Df1,Dg2 2.Sg5 h:g5 3.Sce6++ Ke4 4.S:g5#, 1.– Ta1 2.S:c3 b:c3 3.Sa4+ Ke4 4.S:c3#.

21. Platz — C41 Ľudovít Lačný (SK, 7p.)

The three thematic variations are united by wS play.

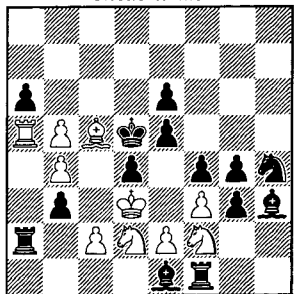
1.S:b5+? e:d6 2.Sa7 T:b6! 1.S:d5+? e:d6 2.Se7 L:e4! 1.S:e6? e:d6 2.Sd8 d:e5! 1.Df1! (2.D:f6) Tb:f1/L:f1/ Tf:f1 2.S:b5+/S:d5+/S:e6+! 3.Sa7/Se7/Sd8 4.Sc6#.

22. Platz C30
Alexander Zidek
Österreich



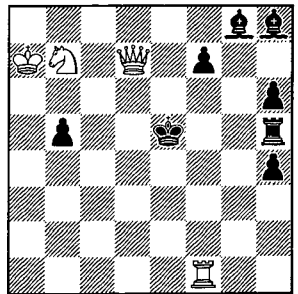
#4 (9+14)

23. Platz C35
Piet le Grand
Niederlande



#4 (10+14)

24. Platz C01
Christer Jonsson
Schweden



#4 (4+8)

22. Platz — C30 Alexander Zidek (A, 6p.)

In response to Black's Grimshaw, White resorts to Plachutta interference.

1.– Dd5 2.c:d3+ D:d3 3.D:e5#, 1.– Td5 2.D:e5 T:e5 3.c:d3#, 1.Sed5? D:d5 2.c:d3+ T:d3! 1.– T:d5 2.D:e5+

T:e5 3.c:d3+ T:d3! 1.Sfd5? D:d5 2.c:d3+ T:d3 3.D:e5 L:e5! 1.– T:d5 2.D:e5+ L:e5! 1.Dg7! (2.Dg2+ Tf3 3.D:f3#) 1.– Lg3 2.Sed5! (2.– L:f2 3.Dg2+) T:d5/D:d5 3.D:e5+/c:d3+ T:e5/D:d3 4.c:d3/D:e5#, 1.– Tg3 2.Sfd5 T:d5/D:d5 3.D:e5+/c:d3+ T:e5/D:d3 4.c:d3/D:e5#, 2.– Tg5+ 3.D:g5 T:d5 4.Dg2#, (1.– e:f4 2.D:e7+, 1.– Tf3 2.Dg2+, 1.– Sg6 2.D:g6 e:f4 3.Dc6+).

23. Platz — C35 Piet le Grand (NL, 5p.)

Double line clearance in each variation. The key is obviously bad and the short threat is to be deplored; but what makes things even worse, the indicated tries 1.Sde4? and 1.Sfe4? are nonexistent on account of a second refutation 1.– a:b5!

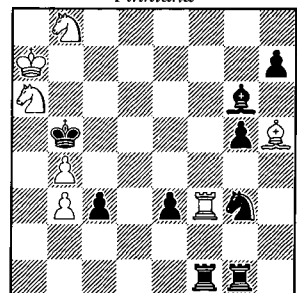
1.c4+? d:c3 e.p.! 1.e4+? f:e3 e.p.! 1.Sde4? L:b4! 1.Sfe4? T:f3+! 1.T:a6! (2.Td6#), 1.– T:a6 2.c4+ d:c3 e.p. 3.Sde4 (3.– L:b4/T:d2?) 4.Sf6#, 1.– Sf5 2.e4+ f:e3 e.p. 3.Sfe4 (3.– T:f3?) 4.Sf6#.

24. Platz — C01 Christer Jonsson (S, 4p.)

A Meredith featuring a double valve mechanism and the use of line closure behind the sK.

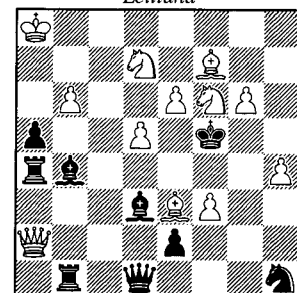
1.Dd2 (2.Tf4 3.Dd6#), 1.– f6 2.De3+ Kd5 3.Td1+ Kc4/Kc6 4.Td4/Db6#, 1.– f5 2.Dd6+ Ke4 3.Sc5+ Ke3 4.Dd3#, (1.– Lh7/Lg7 2.Tf4).

25. Platz C56
Pauli Perkonoja
Finnland



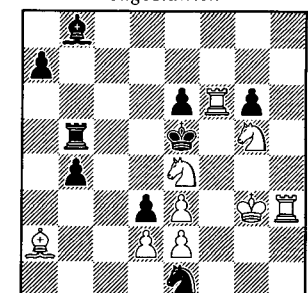
#6 (7+9)

26. Platz C22
Roberts Zalitis
Lettland



#4 (12+9)

27. Platz C08
Milan Velimirović
Jugoslavien



#4 (9+9)

25. Platz — C56 Pauli Perkonoja (FIN, 3p.)

Successive opening of lines for sT on different files in a single variation.

1.T:e3? Tf7+! 1.Lg4! (2.Ld7#) Lf5 2.T:e3 Te1 3.Lf3! Le4 4.T:c3 Tc1 5.Sc6 (6.Sc7,Sd4#) T:c3/Sf5/L:c6 6.Sd4/Sc7/L:c6#, 3.– Se4 4.T:c3 Ld7 5.L:e4 Tc1/T:e4 6.Ld3/Tc5#.

26. Platz — C22 Roberts Zalitis (LV, 2p.)

A logical problem that features the withdrawal of Ta4 and Tb1.

1.Sg8? Lf8 2.g7 (2.Da1? Tb:a1!) T:h4! 1.Se8? Lf8 2.e7 (2.Da1? Ta:a1!) T:b6! 1.Da1! Ta:a1 2.Sg8 Lf8 3.g7 L:g7 4.Se7#, 1.– Tb:a1 2.Se8 Lf8 3.e7 L:e7 4.Sg7#.

27. Platz — C08 Milan Velimirović (YU, 1p.)

On account of the obviousness of the key the claim to „Roman“ tries is actually invalid.

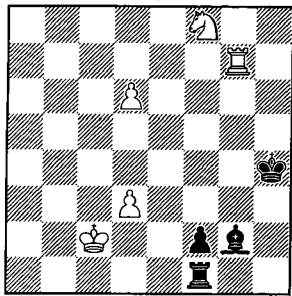
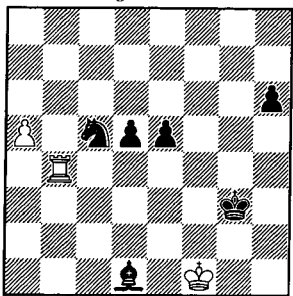
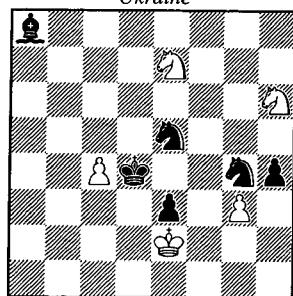
1.Lb3! (2.e:d3 S:d3 3.Th4 Sf4 4.d4#), 1.– 2.Th4+/Kg4? Tb7/Tb6! 1.– Tc5 2.Th4! Tc7 3.T:e6+ Kf5 4.Tf4#, 1.– Td5 2.Kg4! Td6 3.Sf7+ K:e4 4.Tf4#.

D. Studien

Richter: Welimir Kalandadse

In order to gain or lose a tempo, White refuses to capture a piece (not a pawn). Win or draw.

In dieser Abteilung konkurrierten 73 Studien. Auffallend ist das allgemein niedrige Niveau dieser Studien, was nach meiner Meinung auf die Eigentümlichkeit des Themas zurückzuführen ist. Von den eingegangenen Studien schieden 36 wegen Inkorrektheiten aus. Nicht themagerecht waren 7 Studien (7, 17, 25, 26, 44, 45, 54). Vorgänger gibt es zu 6 Studien (15, 20, 21, 24, 61 und 56 — Vorgänger Siehe EG 11577). Zum Schluß verblieben 24 Studien, welche nach genauerer Betrachtung gewertet wurden.

1. Platz David Gurgendze Georgien  Gewinn (5+4)	2. Platz Mirko Miljanić Jugoslawien  Remis (3+6)	3. Platz Sergej Tkatschenko Nikolaj Rezwow Ukraine  Remis (5+6)
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1. Platz — D19 David Gurgendze (GE, 24p.)

1.d7 Tc1+! 2.Kd2! Td1+! 3.Ke3! T:d3+! 4.K:f2! Tf3+ (4.– Lc6 5.Sg6+ +-) 5.Kg1!! (5.K:g2 T:f8 ZZ) 5.– Tf1+ 6.Kh2! T:f8 7.K:g2 Kh5 8.Kg3 Kh6 9.Te7 Td8 10.Kf4 +-

2. Platz — D14 Mirko Miljanić (YU, 23p.)

1.Tb5 Se6! (1.– Sd3? 2.a6 e4 3.Tb1! Lf3 (3.– La4 4.Tb6! =) 4.Tb3! Sc5 5.a7 S:b3 6.a8D =; 1.– Se4 2.T:d5 Le2+ 3.Ke1! =; 1.– Sa6/Sb3 2.T:d5 =) 2.T:d5 (2.a6? Le2+! -+; 2.Tb6? Sf4 3.T:h6 (3.a6 Le2+ 4.Ke1 L:a6 -+) 3.– e4 4.a6 Lf3 (4.– e3! 5.a7 e2+ 6.Ke1 Sg2+ 7.Kd2 e1D -+) 5.a7 e3 6.a8D Sg2 (6.– e2+! 7.Ke1 Sg2+ -+)) 2.– Le2+! 3.Ke1 (3.Kg1? Sf4 4.Td2 (4.Kh1 Sh3 5.Td8 Lf3+) 4.– Sh3+ 5.Kh1 Lf3+ 6.Tg2+ L:g2+) 3.– Sf4 4.T:e5 (4.Td6? e4! 5.a6 e3 6.a7 Lf3 -+) 4.– Sd3+ 5.Kd2!! (5.K:e2? S:e5 6.a6 Sc6 7.Kf1 h5 8.Kg1 h4 9.Kh1 h3 10.Kg1 h2+! 11.Kh1 Sb4 12.a7 Sd3 13.a8D Sf2#) 5.– S:e5 6.K:e2 Sc6 7.a6 h5 (7.– Kg2 8.Kd3! h5 (8.– Sb4+ 9.Ke4 =) 9.Kc4 h4 10.Kc5 h3 11.K:c6 h2 12.a7 h1D 13.Kb7 =; 7.– Sa7 8.Kf1 Sc8 9.Kg1! = (9.Kc2? Kg2! -+ (9.– h5? 10.Kf1! =))) 8.Kf1 h4 9.Kg1 h3 10.Kh1 =

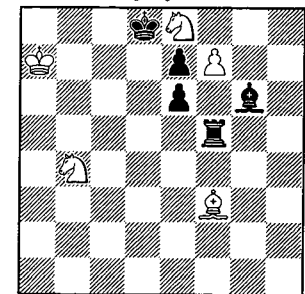
3. Platz — D32 Sergej Tkatschenko & Nikolaj Rezwow (UA, 22p.)

1.Sef5+! (1.S:g4? Lf3+ 2.Ke1 Sd3+ 3.– e2+ -+; 1.Shf5+? Kc5 2.S:h4 Le4 3.– Ld3+ -+) 1.– Ke4 2.Sd6+ Kd4 3.Sdf5+! Kc5! 4.S:g4 Lf3+! (4.– S:g4 5.g:h4 6.S:e3 =) 5.K:e3 S:g4+ 6.Kf4!! (6.K:f3?! h3 ZZ 7.S~ Se3! 8.~ h2 9.~ h1D -+) 6.– h3 7.K:f3 ZZ 7.– K:c4 (7.– Kb6/Kb4 8.Se7! Se3 9.Sd5+! =; 7.– Kc6 8.Sd4+ Kc5 K~ 9.Se2 Se3 10.g4 h2 11.Sg3 =) 8.Sg7! (8.Sh6?! S:h6 9.g4 Sf7! 10.Kg3 Sg5 -+; 8.Sd6+? Kd4! 9.Se4 Se5+ 10.Kf4 h2 11.Sf2 Sd3+! -+) 8.– Se3! (8.– Kd3 9.Sh5! Se3 10.g4 h2 11.Sg3 =) 9.Sf5!! Sg4! (9.– h2? 10.S:e3+! K~ 11.Kg2 +-) 10.Sg7! Se3 11.Sf5 S:f5 12.g4 Se3! 13.Kg3 =

4. Platz — D23 Grigori Slepjan (BY, 21p.)

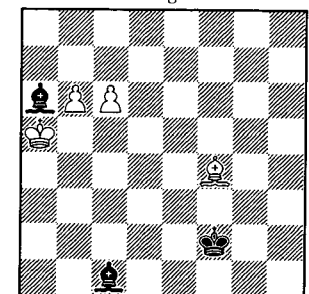
1.Sc6+ Kd7 2.Se5+ Kd8 3.Sg7 T:f3! 4.S:e6+ Kc8 5.f8D+! T:f8 6.Sc4!! Kd7 7.S:f8+ K~ 8.S:g6 + (5.Sc4? Ta3+! 6.S:a3 L:f7 =)

4. Platz
Grigori Slepjan
Weißrußland



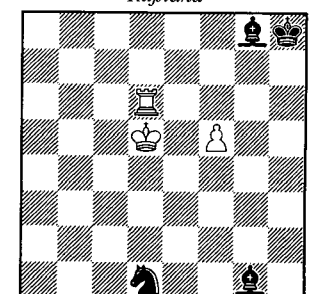
Gewinn (5+5)

5. Platz
David Gurgendze
Georgien



Gewinn (Schwarz am Zug) (4+3)

6. Platz
Boris Gusew
Karen Sumbatjan
Rußland



Remis (3+4)

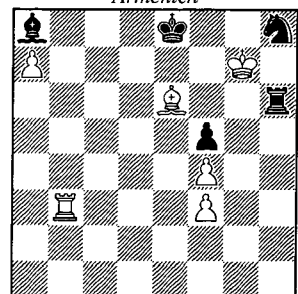
5. Platz — D10 David Gurgendze (GE, 20p.)

1.– Lb7!! (1.– L:f4? 2.K:a6 +-) 2.Lg3+!! (2.c:b7? L:f4 3.Ka6 Lb8 4.Kb5 Ke3 5.Kc6 Kd4 6.Kd7 Kc5 =) 2.– K:g3 3.c:b7 Lf4 4.Ka6 Lb8 5.Kb5 Kf4 6.Kc6 Ke5 7.Kd7 Kd5 8.Kc8 +-

6. Platz — D07 Boris Gusew & Karen Sumbatjan (RUS, 19p.)

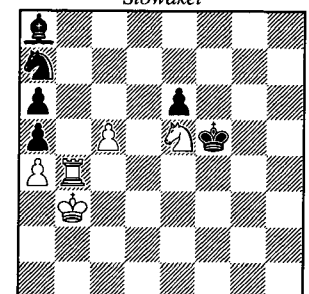
1.Kc6! (1.Ke5? Lh2+!; 1.Ke4? Sc3+!) 1.– Se3 (1.– Sc3 2.Th6+ Lh7 3.f6 Ld4 4.Kd6 Se4+ 5.Kd5 L:f6 6.T:h7+ K:h7 7.K:e4 =) 2.Th6+ (2.Tg6? Lf2 3.f6 Lf7 4.Tg7 Sc4 5.Kd7 Se5+ 6.Ke7 Lc5+ 7.Kd8 Lf8!) 2.– Lh7 (2.– Kg7? 3.Tg6+ Kf7 4.T:g1 =) 3.Th1 (3.f6? Sg4 4.Th1 Le3 5.f7 Se5+ 6.Kc7 S:f7 -+) 3.– Lf2 4.f6 Sg4 (4.– Sf5? 5.f7 Se7+ 6.Kb5 Sg6 7.Tf1 =) 5.f7 Se5+ 6.Kd5 (6.Kb7? S:f7 7.Tf1 Sd6+ -+; 6.Kc7? S:f7 7.Tf1 Lg3+ -+) 6.– S:f7 7.Tf1 Lg3 8.Tf3! (8.T:f7? Lg8 9.Ke6 Lh4 -+) 8.– Le1 9.Tf1! La5 (9.– Lh4 10.T:f7 Lg8 11.Ke6 Ld8/Lg5 12.Kd7/Kf5 =) 10.T:f7 Lg8 11.Ke6 Ld8 12.Kd7 =

7. Platz
A. Manweljan
Armenien



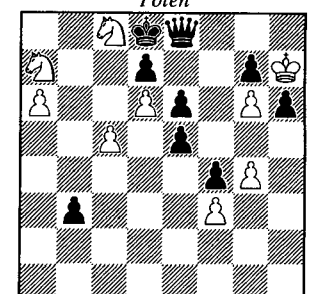
Gewinn (Schwarz am Zug) (6+5)

8. Platz
Bohuslav Sívák
Michal Hlinka
Slowakei



Gewinn (5+6)

9. Platz
Jan Rusinek
Polen



Gewinn (9+9)

7. Platz — D40 A. Manweljan (ARM, 18p.)

1.– Tg6+! (1.– Ke7 2.K:h6 K:e6 3.Tb8 Sf7+ 4.Kg7 L:f3 5.a8D L:a8 6.T:a8 +-; 1.– Te6 2.Tb8+ Kd7 3.T:a8 Te8 (3.– Te7+ 4.Kf6 +-) 4.T:e8 -+) 2.Kh7!! T:e6 (2.– Ke7 3.Tb8 L:f3 (3.– Lc6 4.L:f5! Tg1 5.K:h8! Ta1 6.Le4 L:e4 7.f:e4 Ta7 8.Tb4 -+) 4.Lc8! Tg2 5.Lb7 Th2+ (5.– Kf7 6.L:f3 -+) 6.Kg7 Tg2+ 7.K:h8 Kf7 8.Tf8+ K:f8 9.a8D Kf7 10.Ld5+! -+) 3.Tb8+ Kd7! (3.– Kf7 4.T:a8) 4.T:a8 Te7+! 5.Kg8!! (5.K:h8? Ke6!

ZZ 6.Kg8 Kf6! 7.Tf8+ Kg6! 8.Tf6+ (8.a8D Tg7+ 9.Kh8 Th7+ =) 8.– K:f6 9.a8D Te8+ 10.D:e8 =; 5.Kh6? Ke6 6.K~ Kf7) 5.– **Ke6 6.K:h8 ZZ 6.– Kf6!** (6.– Kf7 7.Tg8 +-) 7.**Tf8+ Kg6!** 8.**Tg8+!** (8.a8D? Th7+ =; 8.Tf6+? K:f6 9.a8D Te8+! 10.D:e8 =) 8.– **Kh6!** 9.Tg6+! (9.a8D? Th7#) 9.– K:g6 10.a8D +-

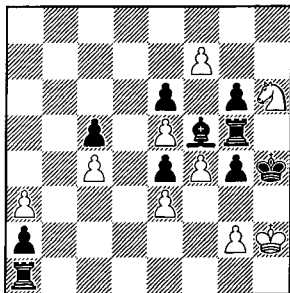
8. Platz — D34 Bohuslav Sivák & Michal Hlinka (SK, 17p.)

1.**Tb8 Ld5+** (1.– K:e5 2.T:a8 Sc6 3.Kc4! Sb4 4.Td8 +-) 2.**Sc4 Sc6 3.Th8!** (3.Tf8+? Ke4 4.Kc3 L:c4 5.K:c4 Se5+ 6.Kc3 Kd5 7.Ta8 K:c5 8.T:a6 Sc6 9.Ta8 Kd5 10.Te8 e5 11.Ta8 =) 3.– **Se5!** (3.– Ke4 4.Kc3! L:c4 5.K:c4 Se5+ 6.Kc3 Kd5 7.Th5! Ke4 8.T:e5+! K:e5 9.Kc4 as in the main play) 4.**Th5+** (4.Th4? L:c4+ 5.T:c4 S:c4 6.K:c4 Ke5! ZZ +; 4.c6? S:c4 5.c7 Sd6+ 6.Kc3 Lb7!) 4.– **Kf6 5.T:e5 L:c4+ 6.Kc3!** (6.K:c4? K:e5! ZZ) 6.– **K:e5** (6.– Lb5 7.a:b5 K:e5 8.b:a6 +; 6.– Ld5 7.Kd4 Lb3 8.Te1 L:a4 9.Ta1 +-) 7.**K:c4! ZZ 7.– Kf6 8.c6 Ke7 9.Kc5 Kd8!** (9.– e5 10.Kb6 e4 11.c7 Kd7 12.Kb7 +-) 10.**Kd6!** (10.Kb6? Kc8 11.K:a6 Kc7 12.Kb5 e5! =) 10.– Kc8 (10.– e5 11.K:e5 +-) 11.K:e6 Kc7 12.Kd5 Kc8 13.Kd4! (13.Kc5? Kc7 14.Kd5 Kc8 dauert länger) 13.– Kd8 (13.– Kc7 14.Kc5! +-) 14.Kc4! Kc8 15.Kd5! Kc7 (15.– Kd8 16.Kd6 Kc8 17.c7 Kb7 18.Kd7 +-) 16.Kc5 Kc8 17.Kb6 Kb8 18.K:a6! (18.K:a5? Kc7 19.K:a6 K:c6! =) 18.– Kc7 19.Kb5 +-

9. Platz — D67 Jan Rusinek (PL, 16p.)

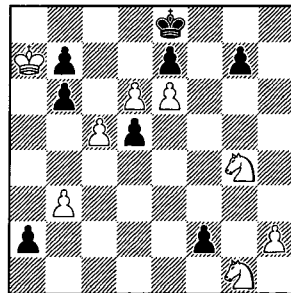
1.**Sb6!** (1.Sb5? K:c8 2.K:g7 e4 +; 1.c6? d:c6 +) 1.– **b2** (1.– D:g6+ 2.K:g6 b2 3.c6! b1D (3.– d:c6 4.S:c6+ Ke8 5.d7+ +-) 4.K:g7 D:b6 5.c7+ D:c7 6.d:c7+ K:c7 7.Sb5+ Kb8 8.a7+ +-) 2.**Sc6+! d:c6 3.a7 D:g6+! 4.Kg8!** (4.K:g6? b1D+ 5.K:g7 Da2 6.a8D Da8 7.S:a8 e4 8.K:h6 (8.Sb6 e3!; 8.Sc7 e:f3!) 8.– e:f3 =) 4.– **Dh7+!** 5.**Kf8!** (5.K:h7? b1D+ 6.K:g7 Da2 7.a8D Da8 8.S:a8 e4 9.K:h6 =; 5.Kf7? g5+ =) 5.– **Dh8+ 6.Kf7 De8+ 7.K:g7 Dg6+ 8.K:g6 b1D+ 9.K:h6 Da2 10.a8D+ D:a8 11.S:a8 e4 12.g5 +**

10. Platz D72 Zlatko Mihajloski (Mazedonien)



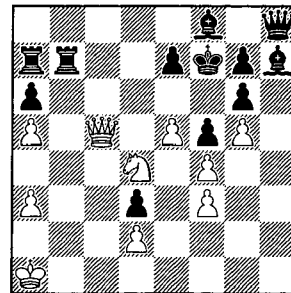
Gewinn (9+10)

11. Platz D65 Jan Rusinek (Polen)



Gewinn (8+8)

12. Platz D73 Alexander Zidek (Österreich)



Gewinn (10+12)

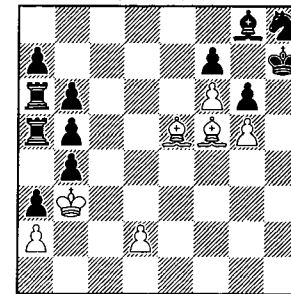
10. Platz — D72 Zlatko Mihajloski (MK, 15p.)

1.**g3+ Kh5 2.Sg8!** (2.f8D? Tc1 3.Da8 Tc2+ 4.Kg1 a1D#) 2.– **Th1+ 3.Kg2 Tg1+ 4.Kf2 Tf1+ 5.Ke2 Te1+ 6.Kd2 Td1+ 7.Ke2!** (7.Kc3? a1D+!) 7.– **Tc1+ 8.Kb3 Tc3+ 9.Ka4!** (9.K:a2 T:a3+ 10.Kb2 Tb3+ 11.Kc2 Tc3+ 12.Kd2 Td3+ 13.Ke2 Td2+ =) 9.– **T:a3+ 10.Kb5 Ta5+ 11.Kb6/Kc6 Ta6+ 12.K:c5 Ta5+ 13.Kb4!** (13.Kd4 a1D+!) 13.– **Ta4+ 14.Kb3 Ta3+ 15.Kc2 Tc3+ 16.Kd2 Td3+ 17.Ke2 Td8! 18.Sf6+ Kh6 19.Se8 Kh7! 20.f8D T:e8! 21.Df7+!! +** (21.D:e8? Th5! 22.Da8 a1D 23.D:a1 Th2+ 24.Kd1 Th1+ =)

11. Platz — D65 Jan Rusinek (PL, 14p.)

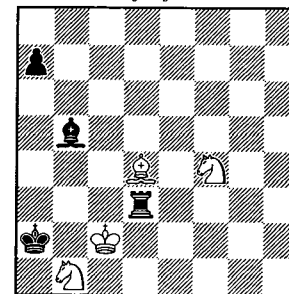
1.**d7+ Kd8 2.K:b7 f1D!** (2.– a1D 3.c6 Dc3 4.Se2 f1D 5.S:c3 Df4 6.S:d5/b5 +; 2.– f:g1D 3.c6 Dc5 4.Se5 +-) 3.**Se2!** (3.c6? Df4! +; 3.Se5? Da6+ 4.Kb8 Da8+ 5.K:a8 a1D+ 6.– D:e5) 3.– **D:e2** (3.– a1D 4.c6 Dc3 (4.– Dc1 5.Se5) 5.S:c3 +-) 4.**c6 Da6+! 5.Kb8!!** (5.K:a6? a1D+ 6.Kb7 Dc3 7.b4 b5 8.h3/h4 Dg3) (8.– S~ Dc5; 8.– Kb6 Dd4+) 5.– **Da7+ 6.K:a7 a1D 7.Kb8! Dc3 8.Kb7! b5 9.b4 d4** (9.– g6/g5 10.Sh6 +-) 10.**Se5 +**

13. Platz D69 Friedrich Ziak (Österreich)



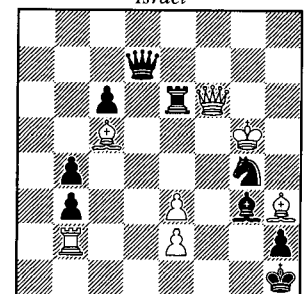
Gewinn (7+12)

14. Platz D12 Grigori Slepjan (Weißrußland)



Gewinn (4+4)

15. Platz D62 Shuki Nachshoni & Hillel Aloni (Israel)



Gewinn (Schwarz am Zug) (7+9)

12. Platz — D73 Alexander Zidek (A, 13p.)

1.**Dc4+!** Ke8 2.**Dc8+ Kf7 3.e6+ Kg8 4.De8 Tb1+ 5.Ka2!** Tb2+ 6.**K:b2 Tb7+ 7.Sb5 T:b5+ 8.Kc3! Tc5+** (8.– Tb3+ 9.Kd4 Tb4+ 10.Ke3 Te4+ 11.f:e4 f:e4 12.Df7#) 9.**Kb3 Tb5+ 10.D:b5 a:b5 11.a6 b4 12.a7 b:a3 13.a8D a2 14.De8 +**

13. Platz — D69 Friedrich Ziak (A, 12p.)

1.**Lc8 Ta4 2.Ld6** (2.L:a6? =) 2.– **T6a5 3.La6!! T:a6 4.Lf8 T6a5 5.Lg7 a6 6.L:h8 K:h8 7.d4 +** 7.– Lh7 8.d5 Kg8 9.d6 Kf8 10.d7

14. Platz — D12 Grigori Slepjan (BY, 11p.)

1.**Se2!** (1.S:d3? L:d3+ 2.K:d3 K:b1 =) 1.– **T:d4!** (1.– Td2+ 2.K:d2! L:e2 3.Sc3+ Kb3 or 3.– K~ 4.S:e2 +-) 2.**Sc1+** (2.Sbc3+? Ka3 3.S:b5+ Kb4 4.Sb:d4 Kc4!! 5.Kb2 Kd3! =) 2.– **Ka1 3.Sb3+ Ka2 4.Sc3+ Ka3 5.S:b5+ Kb4** (5.– Ka2 6.S5:d4 a5 7.Sb5 a4 8.Sc1+ Ka1 9.Sc3 a3 10.Sb3#) 6.**S5:d4 a5 7.Kb2 a4 8.Sc2+ Kc4/Kb5 9.Sa3 +**

15. Platz — D62 Shuki Nachshoni & Hillel Aloni (IL, 10p.)

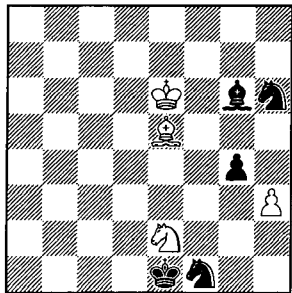
1.– **Lh4+!** (1.– Dd5+? 2.K:g4 De4+! 3.K:g3 T:f6 4.Tb1+! D:b1 5.Lg2+ Kg1 6.e4+ Tf2 7.L:f2+; 1.– Te5+? 2.D:e5! Dd8+ 3.De7! Dg8+ 4.Kh5! Dh8+ 5.K:g4 +; 1.– Lf4+!? 2.e:f4! Dd5+ 3.K:g4 De4 (3.– D:c5 4.D:e6 Dg1+ 5.Kf3 +-) 4.Kg3! T:f6 5.Tb1+ D:b1 6.Lg2#) 2.**K:h4 Dh7+ 3.Kg3!** (3.K:g4? T:f6! +) 3.– **D:h3+!!** (3.– T/S:f6? 4.Lg2+ Kg1 5.e4+ +; 3.– Dc7+? 4.Df4! +-) 4.**K:h3 Sf2+! 5.D:f2** (5.Kg3? Se4+ 6.Kh3 (6.Kf3? T:f6+ 7.K:e4 Kg2 +-) 6.– Sf2+ =) 5.– **Th6+ 6.Dh4!!** (6.Kg4/3? 6.– Tg6+ 7.Kf4/3 7.– Tf6+ =) 6.– **T:h4+ 7.Kg3!!** (7.K:h4? Kg2 8.Tb1 h1D 9.T:h1 K:h1 10.Ld4 c5 +) 7.– **Tg4+!** (7.– Th3+? 8.Kf2 Tf3+ 9.K:f3) 8.**Kf3!** (8.Kf2? Tf4+/Kg2+ =) 8.– **Tf4+!** (8.– Tg5? 9.Tb1+ Tg1 10.T:b3 Tf1+ 11.Kg3 Kg1 12.e4+ Kh1 13.e5 Tg1+ 14.Kh3 Tg8 15.Tb1+ Tg1 16.L:g1 h:g1D 17.T:g1+ K:g1 18.e6 b3 19.e7 b2 20.e8D b1D 21.De3+ Kf1 22.Df3+ Ke1 23.Dh1+ +-) 9.**K:f4** (9.e:f4?? =) 9.– **Kg2 10.Tb1 h1D** (10.– b2!? 11.Ld4! +-) 11.**T:h1 K:h1 12.Ld4 c5** (12.– Kg2? 13.e4 c5 14.La1! Kf2 15.e5 c4 16.Ke4! K:e2 17.Kd4 +-) 13.**La1! c4 14.Ke4 Kg2 15.Kd4 c3 16.L:c3!** (16.Kd3? b2 17.L:b2 c:b2 18.Kc2 Kg3 =) 16.– **b:c3 17.K:c3** (17.Kd3?? Kf2 (17.– b2 18.Kc2 Kf2 19.e4) 18.e4 b2 19.Kc2 K:e2 +-) 17.– **Kg3 18.K:b3 +**

16. Platz — D16 Sergej Tkatschenko & Nikolaj Mansarlinski (UA, 9p.)

1.**Sf4!** (1.Sg1? g3 +) 1.– **Lf5+ 2.Kf6 g:h3 3.Kg5 Sf7+!** (3.– h2 4.Sg2+ Kf2 5.L:h2 S:h2 6.Sh4 =) 4.**K:f5 Sg3+ 5.Kg4 h2 6.Sd3+ Kf1! 7.Sf2 S:e5+** (7.– K:f2 8.L:g3+ = 9.L:h2) 8.**Kh3!!** (8.K:g3? Sg4!! 9.Sh1 Kg1 +-) 8.– **Sg4! 9.K:g3! Kg1 10.Sh3+ Kf1 11.Sf2! =**

16. Platz D16

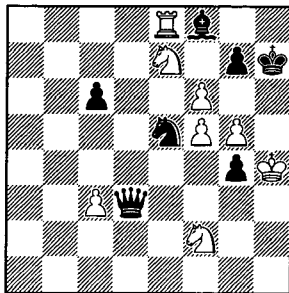
Sergej Tkatschenko
Nikolaj Mansarliniski
Ukraine



Remis (4+5)

17. Platz D58

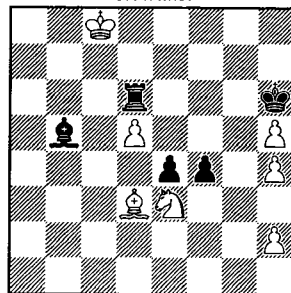
A. Gasparjan
Armenien



Gewinn (Schwarz am Zug) (8+7)

18. Platz D48

Ján Tazberik
Michal Hlinka
Slowakei



Remis (7+5)

17. Platz — D58 A. Gasparjan (ARM, 8p.)

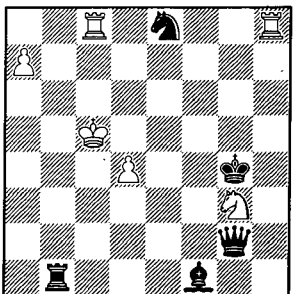
1.- **De4!** (1.- L:e7?! 2.S:d3 +; 1.- Sg6+? 2.f:g6+) 2.g6+! (2.T:f8? g3+) 2.- **Kh6** 3.Sg8+!! D:g8 4.S:g4+! (4.f7?! Le7+?! (4.- S:g6+! 5.f:g6 Dh8 6.Te6 Le7+!) 5.Kg3 Df8 6.S:g4+ S:g4 (6.- Kg5 7.S:e5 Ld6 8.Kf3 K:f5 9.Sd7 +)) 4.- **S:g4** 5.f7! Le7+ (5.- Dh8? 6.K:g4 +; 5.- D:f7 6.g:f7 +) 6.Kg3!! (6.K:g4? Df8 7.c4 c5! ZZ; 6.f6? S:f6 = (6.- L:f6+? 7.K:g4 +)) 6.- **Df8** 7.K:g4 ZZ c5 (7.- L~ 8.Te3 +) 8.c4! **Ld6** 9.Te3! + (9.Te1? Da8! =)

18. Platz — D48 Ján Tazberik & Michal Hlinka (SK, 7p.)

1.Sf5+! (1.L:b5? f:e3! +) 1.- **K:h5** 2.L:e4! (2.S:d6? L:d3! +; 2.L:b5? T:d5 3.Le8+ Kg4! +) 2.- **Ld7+** (2.- Tf6 3.Lf3+ Kg6 4.Se7+ Kf7 5.Sc6+ =) 3.Kc7 **L:f5** 4.Lf3+! (4.L:f5? T:d5! +; 4.K:d6? L:e4 5.Ke5 f3 6.d6 Lc6! +) 4.- **Lg4** 5.K:d6 **L:f3** 6.Ke5 Kg4 7.h5! (7.d6? Lc6 8.h5 f3 9.h6 f2 10.h7 f1D 11.h8D Da1+! +) 7.- **L:d5!** 8.h3+!! (8.K:d5? K:h5 9.Kd4 Kh4 10.Kd3 Kh3 11.Ke4 Kg4 ZZ 12.Kd4 Kf3 13.h4 Kg2 14.h5 f3 15.h6 f2 16.h7 f1D 17.h8D) 8.- **Kg5** 9.h4+ Kg4 10.K:d5 **K:h5** 11.Ke4 Kg4 12.h5 f3 13.h6 **f2** 14.h7 f1D 15.h8D De2+ (15.- De4+ 16.Ke3 =) 16.Kd5 =

19. Platz D43

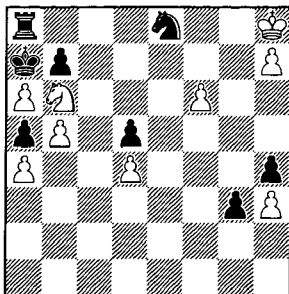
Ján Tazberik
Michal Hlinka
Slowakei



Remis (6+5)

20. Platz D66

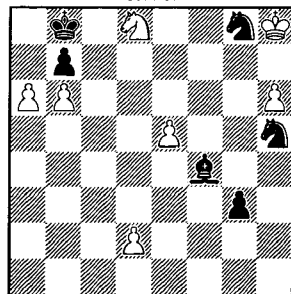
Boris Sidorow
Rußland



Remis (9+8)

21. Platz D50

Yochanan Afek
Israel



Remis (7+6)

19. Platz — D43 Ján Tazberik & Michal Hlinka (SK, —p.)

1.Tg8+ (1.a8D?? Tb5+) 1.- **Kh3** (1.- Kf4/Kh4 2.Sh5+; 1.- Kf3 2.a8D +) 2.Th8+! **K:g3** (2.- Kg4 3.Tg8+ Kh3 4.Th8+) 3.Tg8+ **Kh3!** 4.Th8+! (4.T:g2? Tc1+ 5.Kb6 T:c8 6.Ta2 Lg2! +) 4.- **Kg4** 5.Tg8+ **Kf5!**

6.T:g2 **Tb5+!** (6.- Tc1+ 7.Kb6 T:c8 8.Tf2+ =) 7.Kc6 **L:g2+ 8.d5!** (8.K:b5? Sd6+ 9.Ka6 S:c8! +; 8.Kd7? Sf6+ 9.Kd8! Td5+ (9.- Ta5 10.Tc5+! T:c5 11.d:c5 Sg4 12.c6 L:c6 13.Kc7 Se5 14.Kb8 =) 10.Kc7 (10.Ke7 Td7+ +) 10.- Ta5 + (10.- Td7+ +)) 8.- **T:d5!** (8.- L:d5+ 9.K:b5 Sd6+ 10.Kc5 S:c8 11.K:d5 =) 9.Kb6! (9.T:e8? Td8+! +; 9.a8D? Ta5+ 10.Kd7 T:a8 11.T:e8 (11.T:a8 Sf6+! 12.Ke7 L:a8 +) 11.- Lc6+ 12.K:c6 T:e8 +) 9.- **Tb5+!** 10.Ka6! (10.K:b5? Sd6+ 11.Ka6 S:c8 +) 10.- Te5 11.Kb6! (11.a8D? L:a8 12.T:a8 Sc7+! +) 11.- Tb5+ 12.Ka6 Te5 13.Kb6 Te6+ 14.Kc5! = (14.Ka5? Te1 15.Kb6 Tb1+ 16.Ka5 Sd6 17.Tb8 Ta1+ 18.Kb6 Kc6 +; 14.Kb5? Sd6+! +))

20. Platz — D66 Boris Sidorow (RUS, 6p.)

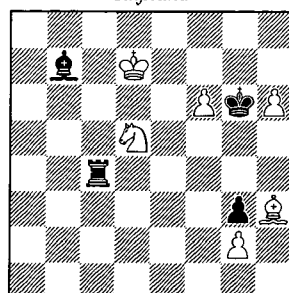
1.f7! (1.S:a8? S:f6 2.- S:h7!) 1.- **Sd6+** (1.- K:b6 2.f8D Sc7 3.D:a8 S:a8 4.Kg7 g2 5.h8D g1D 6.Kh7 Db1+ 7.Kg7 Dg1+ (7.- Sc7 8.Dc8!) 8.Kh7!) 2.S:a8 **S:f7+ 3.Kg8!!** (3.Kg7!? Sh8! 4.b6+ Kb8! 5.a7+ K:a8 6.Kg8! Sg6! (6.- g2 7.K:h8 g1D =) 7.Kg7 g2 (7.- Sh8!? 8.Kg8) 8.K:g6 g1D 9.Kf7 D:d4 +) 3.- **Sh8!** 4.b6+! (4.K:h8? g2 5.b6+ Kb8! 6.a7+ K:a8 7.Kg7 g1D 8.- D:d4+; 4.Sc7 g2 5.Se6 (5.S:d5 g1D 6.K:h8 D:d4+ 7.Kg8 D:d5+ 8.Kg7 Dg5+ 9.Kf7 Dh6 10.Kg8 Dg6+ 11.Kh8 Df7 12.b6+ K:b6 +) 5.- g1D 6.K:h8 Dg6 7.Sf8 Df7 8.Sg6 Df6+! 9.Kg8 D:g6+ 10.Kh8 Df7 11.b6+ K:b6! 12.- Df8#) 4.- **Kb8!** (4.- K:a8? 5.K:h8 g2 6.a7! g1D =; 4.- K:a6 5.Sc7+ K:b6 6.S:d5+ 7.Sf4) 5.a7+ **K:a8** 6.Kg7! **g2 7.K:h8! g1L!** (7.- g1D =) 8.Kg7! (8.Kg8? Ld4 9.Kf7 Lh8! 10.Kg8 Le5 11.Kf7 d4 12.Ke6 Lh8!) 8.- L:d4+ 9.Kg6 (9.Kh6!? Lf6! 10.Kg6! (10.Kh5? d4 11.Kg4 d3 12.Kf3 Ld4! +)) 9.- Lh8 10.Kf5/Kg5 =

21. Platz — D50 Yochanan Afek (IL, 5p.)

1.a7+ (1.d4? b:a6 +) 1.- **Ka8** 2.d4! (2.h7? L:e5+ 3.K:g8 g2 +) 2.- **L:e5+!** (2.- Se7? 3.Se6 Sd5 4.Sc7+ S:c7 5.b:c7 +; 2.- Lg5?! 3.h7! (3.Se6? Ld8!) 3.- Se7 4.Se6 +) 3.d:e5 **Sf4!** 4.Se6!! (4.K:g8? g2 5.~ g1D+; 4.h7?! Sh6!! (4.- Se7? 5.Se6! Seg6+ (5.- S:e6; 5.- Sfd5? 6.Kg7 +) 6.Kg7! S:e6+ 7.K:g6 Sf8+ 8.Kf5! S:h7 9.e6 +) 5.Se6! (5.Kg7? g2 6.h8D g1D 7.Kf6! Sg8+! 8.Kf5 (8.Kf7? Dg6+ 9.Kf8 D:b6 10.Ke8 Db5+ 11.Kf7 Dd7+ +) 8.- Se7+! 9.Ke4 De1+ 10.Kd4 Db4+ 11.Ke3 Dc3+ 12.Kf2 Dd2+ +) 5.- Sf7+! 6.Kg7 S:e6+ 7.K:f7 Sg5+ 8.Kg7 S:h7 +) 4.- **S:e6** (4.- Sd5? 5.h7 Sge7 6.Kg7 +) 5.h7! (5.K:g8? g2 +) 5.- **Sf6!** (5.- Sh6 =) 6.e:f6 **Sd8!** (6.- g2? 7.f7! Sf8 (7.- g1D? 8.f8D S:f8 =) 8.Kg8 g1D 9.K:f8 =) 7.f7! (7.Kg8? g2 8.h8D g1D 9.Dg7 (9.Kh7 D:b6! 10.f7 Dc7 +) 9.- D:b6! 10.f7 De6 +) 7.- **S:f7+ 8.Kg8!** (8.Kg7? Sh8 9.Kg8! (9.K:h8? g2 10.Kg7 g1D 11.Kf7 Dd4 12.Kg8 D:b6 +) 9.- Sg6! 10.Kg7 g2! +) 8.- **Sh8** 9.Kg7! **g2 10.K:h8 g1D/T**

22. Platz D28

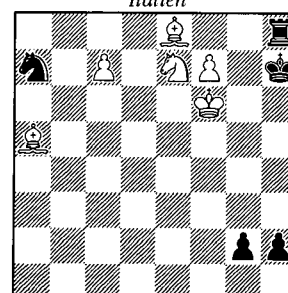
Anatoli Kusnezow
Ewgeni Kolesnikow
Rußland



Gewinn (6+4)

23. Platz D36

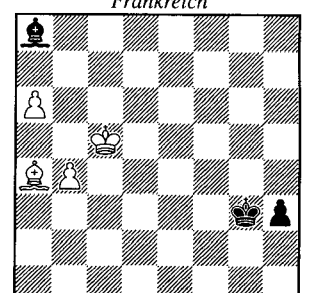
Marco Campioli
Italien



Remis (6+5)

24. Platz D08

Alain Pallier
Frankreich



Remis (4+3)

22. Platz — D28 Anatoli Kusnezow & Ewgeni Kolesnikow (RUS, —p.)

1.Lf5+! (1.h7? K:h7 2.f7 Kg7 3.Ke7 Te4+ 4.Le6 Te6+ 5.K:e6 L:d5+ 6.K:d5 K:f7 7.Kc4 Kg6 8.Kf4 Kf6 9.K:g3 Kg5 =) **1.– K:f5** (1.– K:h6 2.f7 (2.h7? Te8! 3.Se7+ K:f6 4.S:c8 Kg7) 2.– Tc8 3.Ke7 Th8 (3.– Tb8 4.Sb6 L:g2) 4.Sf6 Kg7 5.Se8+ Kh6 6.Lh3! Th7 7.Sf6 Tg7 8.Ke8 Lc6+ 9.Sd7 L:d7+ 10.L:d7 11.f8D +) **2.f7 Tc8 3.Se7+ Kf6 4.S:c8 L:c8+** (4.– K:f7 5.Sd6+) **5.Ke8! Ld7+ 6.Kf8! Lf5** (6.– Le6 7.h7) **7.Kg8 Lh7+** (7.– Le6? 8.h7 L:f7+ 9.Kf8) **8.Kh8!** (8.Kf8 Lg6! 9.h7 L:h7 10.Ke8 Lg6 –; 8.K:h7 K:f7 9.Kh8 Kf8 10.h7 Kf7 =) **8.– K:f7** (8.– Ke7? 9.Kg7! 10.f8D!) **9.K:h7 Kf8 10.Kg6 Kg8 11.Kg5 Kh7 12.Kh5 Kh8 13.Kg4 Kh7 14.K:g3 +**

23. Platz — D36 Marco Campioli (I, 4p.)

1.c8D! (1.La4? g1D 2.Lc2+ Kh6 3.Ld2+ (3.Sf5+ Kh5 4.Sg7+ Kg4 5.Lf5+ Kf3 –; 3.Sg8+ T:g8 4.Ld2+ Kh5 –) 3.– Kh5 4.Lg6+ Kh4 5.Sf5+ Kh3 –; 1.Ld7? g1D 2.Lf5+ Kh6 3.Ld2+ (3.Sg8+ T:g8 4.Ld2+ Kh5 5.f:g8D D:g8 –) 3.– Kh5 4.Lg6+ Kg4 5.Lf5+ Kf3 –; 1.Sg6? g1D 2.f8S (2.f8D Df2+ 3.Ke7 T:f8 –; 2.S:h8 Dg7+ 3.Ke6 h1D –) 2.– Kh6 3.Ld2+ Kh5 4.S:h8+ Kg4 5.Ld7+ Kg3 –; 1.Sg8? T:g8 2.f:g8D K:g8 3.Lf7+ Kh8 4.Lc3 g1D –) **1.– S:c8** (1.– g1D 2.Dh3+; 1.– h1D 2.Df5+ (2.Dc2+ Kh6 3.Dg6+) 2.– Kh6 3.Ld2+ (3.Dg6+) **2.Lc6!** (2.La4? g1D 3.Lc2+ Kh6 4.Ld2+ (4.Sf5+ Kh5 5.Sg7+ Kg4 6.Lf5+ Kf3 –; 4.Sg8+ T:g8 5.Ld2+ Kh5 –) 4.– Kh5 5.Lg6+ Kh4 6.Sf5+ Kh3 –; 2.Lb5? S:e7 3.Ld3+ Kh6 4.Ld2+ Kh5 5.Lc2+ Kh4 6.Lg5+ Kg3 –; 2.Ld7? g1D 3.Lf5+ Kh6 4.Ld2+ (4.Sg8+ T:g8 –) 4.– Kh5 5.Lg6+ Kg4 6.Lf5+ Kf3 –; 2.Sg6? g1D 3.S:h8 Dg7+ 4.Ke6 h1D –; 2.Sg8? T:g8 3.f:g8D K:g8 4.Lf7+ Kh8 5.Lc3 g1D –) **2.– g1D** (2.– h1D 3.Le4+ Kh6 4.Sf5+ (4.Sg8+? Kh5 5.Lf3+ Kh4 –) 4.– Kh7 (4.– Kh5 5.Lf3+) 5.Sg3+ Kh6 6.Ld2+) **3.Le4+ Kh6 4.Sf5+** (4.Ld2+? Kh5 5.Lf3+ (5.Lg6+ Kg4 6.Lf5+ Kf3 –) 5.– Kh4 6.Sg6+ (6.Sf5+ Kh3 –) 6.– Kg3 –; 4.Sg8+? T:g8 –) **4.– Kh5** (4.– Kh7 5.Sg3+ (5.Sg7+) 5.– Kh6 6.Ld2+ Dc3 7.L:c3+) **5.Lf3+** (5.Sg7+? Kg4 6.Lf5+ Kf3 7.L:c8 Dd4+ –) **5.– Dg4 6.Sg3+!** (6.L:g4+? K:g4 7.Sg3 Sd6 8.Sh1 (8.Lc7 S:f7 9.Sh1 (9.K:f7 Th7+ 10.Ke6 T:c7 –) 9.– Kf3 10.Lg3 Kg2 11.K:f7 K:h1 –) 8.– Tf8 9.Ke6 T:f7 10.K:d6 Tf1 11.Ke6 T:h1 –; 6.Sg7+? Kh4 7.Sf5+ Kh3 8.L:g4+ K:g4 9.Sg3 Sd6 10.Sh1 (10.Lc7 S:f7 –) 10.– Tf8 –) **6.– Kh4 7.L:g4** (7.Le1? Th6+ 8.Ke5 Te6+ 9.Kd5 Sb6+ 10.Kc5 Dc4+; 7.Sf5+ Kh3 8.L:g4+ K:g4 9.Sg3 Sd6 10.Sh1 (10.Lc7 S:f7 11.Sh1 (11.K:f7 Th7+ 12.Ke6 T:c7 –) 11.– Kf3 –) 10.– Tf8 11.Ke6 T:f7 12.K:d6 Tf1 13.Ke5 T:h1 –) **7.– K:g3** (7.– K:g4 8.Lc7 Sb6 9.L:b6 K:g3 10.Lc7+ Kg2 11.L:h2 Tf8 12.Ld6 T:f7+ 13.K:f7 =; 7.– Sd6 8.Lc7 K:g3 9.L:d6+ K:g4 10.L:h2 T:h2 11.f8D Tf2+ 12.Ke7 T:f8 13.K:f8 =) **8.Lc7+** (8.Kg7? h1D –; 8.L:c8? h1D 9.Lc7+ Kh4 –; 8.f8D? T:f8+ 9.Kg7 h1D –) **8.– K:g4** (8.– Kg2 9.L:h2 (9.Kg7? h1D –) 9.– K:h2 10.Kg7 Td8 11.f8D T:f8 12.K:f8 =) **9.L:h2** T:h2 10.f8D/Kg7 Tf2(+) 11.Kg7/f8D T:f8 12.K:f8 =

24. Platz — D08 Alain Pallier (F, 3p.)

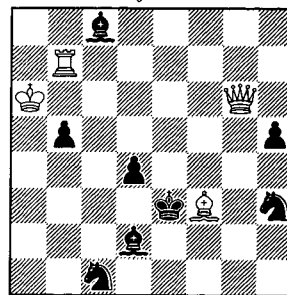
1.Lc6! (1.b5? h2 –) **1.– L:c6 2.b5!! L:b5** (2.– h2 3.b:c6! h1D 4.Kb6!! (4.a7? Dg1+ 5.Kd6 (5.Kd5 D:a7 6.Kd6 Dd4+) 5.– Dd4+ 6.Kc7 (6.Ke7 D:a7+ 7.Kd6 Dd4+) 6.– D:a7+ 7.Kd8 Db8+ 8.Kd7 Db5 9.Kd6 Kf4! 10.c7 Df5 –; 4.c7? Dh6! 5.a7 (5.c8D Dc1+ –; 5.Kb5 De6! 6.a7 Dd5+! 7.Kb6 Da8 8.Kc5 Kf4 9.Kd6 Kf5 10.Kd7 D:a7 11.Kd8 Kf6 12.c8D De7#) 5.– Da6 6.Kd5 (6.a8D D:a7 7.Kd6 Dc8 –) 6.– Kf4 –; 4.Kd6? Kf4 5.a7 (5.c7 Da8 6.Kd7 Da7 7.Kd8 Dd4+ 8.Kc8 Ke5 9.Kb7 Dd5+ 10.Kb8 Db5+ 11.Ka7 Dc6 12.Kb8 Db6+ 13.Kc8 Kd6 –; 5.Kc7 Ke5) 5.– Da1 6.Kd7 D:a7+ 7.c7 Ke5 8.Kd8 Kf6 9.c8D De7#) 4.– Db1+ 5.Kc7! (5.Ka7? Df5! 6.Kb7 Db5+ – (6.c7 Dc8 –) 5.– Da2 6.Kd7! (6.Kd6? D:a6 –; 6.Kb6, Kb7 6.– Db2+ 7.Kc7 Da3 8.Kb6/7 Db4+ 9.Kc7 Da5+ 10.Kd7) 6.– Dd5+ 7.Kc7 Da5+ 8.Kd7 Dd5+ 9.Kc7 Kf4 10.a7 Da5+ 11.Kb8 Db6+ 12.Ka8 Da6 13.Kb8 Db6+ 14.Ka8 D:c6+ 15.Kb8 =; 2.– La8 3.b6 h2 4.b7 h1D 5.b8D =) **3.a7!** (3.K:b5? h2 4.a7 h1D –) **3.– Lc6 4.K:c6 h2 5.Kb7, Kc7** = (5.a8D? h1D+ –)

E. H# — Hilfsmatts

Richter: Harry Fougiaxis

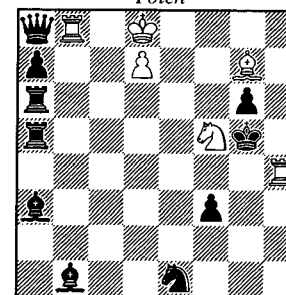
In each of at least two phases, a white/black manoeuvre fails through the actual, potential, or prospective closure of a white line by Black and/or black line by White. The thematic line(s) may exist in the diagram position or be created during the play. Helpmates in 2 are required; no zeropositions.

1. Platz E15 Waleri Gurow Rußland



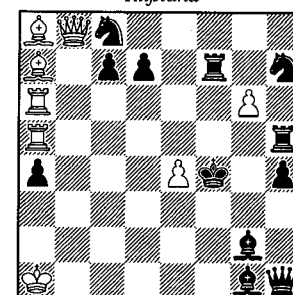
H#2 3.1;1.1 (4+8)

2. Platz E50 Witali Kwiatkowski Polen



H#2 3.1;1.1 (6+10)

3. Platz E83 Waleri Gurow Rußland



H#2 b) wBe4 → e5 (8+12)

1. Platz — E15 Waleri Gurow (RUS, 24p.)

The sLc8 has to unpin the wT and it should choose one of the three available squares across the diagonal (d7 is meaningless, since it shuts off the wT line altogether). Each move closes a potential wT line of guard and a preset wD line of mate, yielding a very accurate dual avoidance cycle. Marvellous and airy setting (Meredith), with free wD and no white pawns. The long-range wD moves are particularly pleasant, while the mate on b6 is well hidden and would certainly impose great difficulties to any solver. A pearl of excellent value!

1.Ld7? Te7,Tf7,Tg7?

- 1.Lg4 Tf7 2.d3 Db6#, 1.Lg4 Tg7? 2.Kf4 De4+ 3.Kg3, 1.Lg4 Te7? 2.Kf2 Dg2#?
- 1.Lf5 Te7+ 2.Kf2 Dg2#, 1.Lf5 Tf7? 2.d3 Db6+ 3.Kf4/K:f3, 1.Lf5 Tg7 2.Kf4 De4#?
- 1.Le6 Tg7 2.Kf4 De4#, 1.Le6 Te7? 2.Kf2 Dg2+ 3.Kel/Ke3, 1.Le6 Tf7? 2.d3 Db6#?

2. Platz — E50 Witali Kwiatkowski (PL, 23p.)

In the same spirit as E15, the sD has to unpin the wTb8 and she should choose one of the three available squares across the diagonal (b7 is meaningless, since it shuts off the wT line altogether). Each move closes a potential wT line and a preset black line, yielding a very accurate dual avoidance cycle. The black self-interferences are of course not thematic, but in any case they are integral part of the mechanism and blend together harmoniously. The construction is impeccable, although the composer would most certainly wish he had saved the extra white pawn (unfortunately, this is not feasible for the wK should stand on d8 and not further on the eighth rank, so as the wT cannot reach f8).

- 1.De4 Tb5 2.Tf6 Lh6#, 1.De4 Tb4? 2.Tf5 Tbg4#? 1.De4 Tb6? 2.Lf5? Lf6#?
- 1.Dd5 Tb6 2.L:f5 Lf6#, 1.Dd5 Tb5? 2.Tf6 Lh6#? 1.Dd5 Tb4? 2.Tf5? Tbg4#?
- 1.Dc6 Tb4 2.T:f5 Tg4#, 1.Dc6 Tb6? 2.Lf5 Lf6#? 1.Dc6 Tb5? 2.Tf6? Lh6#?

3. Platz — E83 Waleri Gurow (RUS, 22p.)

The black Th5 / Lg2 have to help their King to move to the squares e4 / e5, by crossing over them along the lines a5–h5, a8–h1 and simultaneously stopping the white Ta5 / La8 guards on these squares. In their attempt to do so and if they stay somewhere in between, they interfere with three other white lines, with the side effect either to grant a flight to the sK or to hinder the first / second white moves. Therefore, they have to pick the only remaining alternative; to capture the obtrusive white pieces! Awesome modern strategy,

impressive line play and striking long-range moves. One may argue that there are a lot of cook-stoppers scattered around, however the construction has the hallmark of a master. The composer had evidently to overcome a lot of technical difficulties to reach a sound setting.

- a) 1.T:a5 Le3+ 2.Ke5 Db2#, 1.Td5? Le3+ 2.Ke5 Db2+ 3.K:e4, 1.Tc5? Le3+ 1.Tb5? Le3+ 2.Ke5 Db2#?
b) 1.L:a8 Tf6+ 2.Ke4 Db1#, 1.Ld5? Tf6+ 2.Ke4 Db1+ 3.K:e5, 1.Lc6? Tf6+? 1.Lb7 Tf6+ 2.Ke4 Db1#?

4. Platz E79 Mario Parrinello Italien
H#2 (11+8)
b) wTd1 → b5 c) wTd1 → f8

5. Platz E89 Štefan Sovík Slowakei
H#2 3.1;1.1 (7+16)

6. Platz E63 Menachem Witztum Shaul Shamir Uri Avner Israel
H#2 2.1;1.1 (6+11)

4. Platz — E79 Mario Parrinello (I, 21p.)

The wS has to move randomly to guard the square where it stands. Each time only one of the three available squares is correct, since if it lands on any of the other two, it either closes the line of the black piece that is trying to sacrifice itself (so as to permit the mate), or it closes the line of the wT. The latter is not thematic, but it is an interesting and inherent portion of the mechanism of the cycle. The thematic black lines are created during the course of the play.

- a) 1.Ta5 Sf6 (1.– Sc5? 1.– Sd2?) 2.T:d5 T:d5#
b) 1.Th6 Sd2 (1.– Sf6? 1.– Sc5?) 2.T:e6+ d:e6#
c) 1.Lc1 Sc5 (1.– Sd2? 1.– Sf6?) 2.Lf4 g:f4#.

5. Platz — E89 Štefan Sovík (SK, 20p.)

This is differentiated completely from all other entries that feature a wS that avoids closing three black lines (refer to E06, E18, E79). The squares, which the wS has to choose from, are not three common appearing in a cycle, but three different pairs (e1/e5, h2/d2, g1/g5), while the black units carry out pure interferences of other units, and not selfblocks or sacrifices to permit the mate. I have to stress that the composer has managed to show this difficult idea without twinning. Of course the construction looks heavy, but despite all my efforts, I was not able to reach a more economical setting; after all, „to get to the Moon, you have to use space fuel!“

- 1) 1.T:e6 Sfe1 (1.– Se5?) 2.Te4 S:d3# 2) 1.Lf4 Sh2 (1.– Sd2?) 2.Lc1 Tf1#
3) 1.Ld8 Sg1 (1.– Sg5?) 2.Lh4 S:h3#.

6. Platz — E63 Menachem Witztum, Shaul Shamir & Uri Avner (IL, 19p.)

The sSb6 has to open the gate for the wT; it has six squares at its disposal, with four of them ruled out altogether because of checks to the wK, or capture of the mating piece. So, it has to play either to c4 or d7, each time closing the lines a4–e4 or c8–g4 respectively. The wT should choose the appropriate ambush accordingly, avoiding the potential unpin of Tb4 / Df5 that will become evident after the sK move. Double-pin model mates, exchange of white roles and very good construction are also to be praised.

- 1) 1.Sc4 Tg6 2.Kg4 Dd1#, 1.Sc4 Te6? 2.Ke4 L:b7#? 1.S:a4? Tg6 2.Kg4 Dd1#?
2) 1.Sd7 Te6 2.Ke4 L:b7#, 1.Sd7 Tg6? 2.Kg4 Dd1#? 1.S:c8? Te6 2.Ke4 L:b7#?

7. Platz E69

Michal Dragoun Vladislav Buňka Tschechien
H#2 b) sK:g6 → e2 (5+13)

8. Platz E34 Živko Janevski Mazedonien
H#2 3.1;1.1 (7+7)

9. Platz E81 Milivoj Nešić Jugoslawien
H#2 4.1;1.1 (6+14)

7. Platz — E69 Michal Dragoun & Vladislav Buňka (CZ, 18p.)

Well matched orthogonal / diagonal correspondence and reciprocal change of both white and black roles with black / white and white / black interferences. Each of the two black units Da3 / La8 unpins or parries the check of the W1 move, by sacrifice. In each phase, Black has to avoid two out of three possible squares (1.Db3? / 1.Dd3? / 1.Dg3! and 1.Ld6? / 1.Le5? / 1.Lg3!) and White must choose the right route towards the mate square (Lc6? / Lc2+! and Tb3? / Te6+!). This is very elegant indeed, although strategically perhaps not very deep. The sK shift twinning does not disturb at all and in fact it is the only way to have six thematic lines (a4–c2, c2–e4, a8–e4 and b6–e6, e6–e3, a3–e3) appearing in the solutions with model mates.

- a) 1.Dg3 Lc2+ (1.– Lc6?) 2.Le4 L:e4#
b) 1.Lg3 Te6+ (1.– Tb3?) 2.De3 T:e3#.

8. Platz — E34 Živko Janevski (MK, 17p.)

Three anticipatory selfpins with the black units having each time to choose carefully the arrival square on the pin line, to avoid interference on a second line. Exemplary construction and 3 solutions form are particularly pleasing. However, there are some inconsistencies to be pointed out; there is no false manoeuvre due to closure of the wLf1 line and consequently the white pieces do not exchange their roles in cyclic fashion. Without this flaw, the problem would have been placed higher.

- 1) 1.Sc4 (1.– Sd3?) Td6+ 2.Kb5 T:b6#
2) 1.Dd2 (1.– Dd4?) e5 2.Kd5 Lg2#
3) 1.Se3 (1.– Sd4?) Lb5+ 2.Kc5 Td5#.

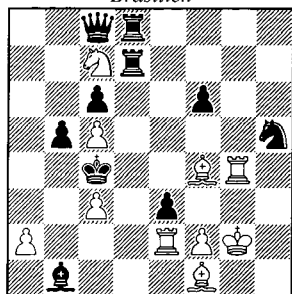
9. Platz — E81 Milivoj Nešić (YU, 16p.)

Gate openings for the wD along the lines a7–a1 and a7–h7, with the B1 moves differentiating the lines that the wD will pick for the mate. B2 moves are consistently gate openings, too. Admittedly this seems slightly mechanical, yet a qualitative task achievement (without twinning) cannot be left out of the award, even if not ranked among the very top.

- 1) 1.Lc1 Da2 2.Lb1 De2#, 1.Lc1 Da1? 2.T:d3 De1?
2) 1.Lb2 Da1 2.T:d3 De1#, 1.Lb2 Da2? 2.Lb1 De2?
3) 1.f5 Dg7 2.e4 Dd4#, 1.f6 Dh7? 2.Sgf4 De4?
4) 1.f6 Dh7 2.Sf4 De4#, 1.f5 Dg7? 2.e4 Dd4#?

10. Platz E86

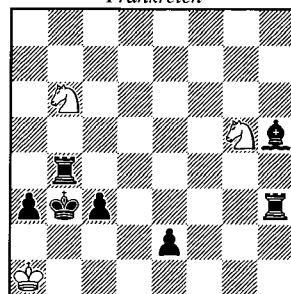
Ricardo de Mattos Vieira
Brasilien



H#2 2.1;1.1 (10+10)

11. Platz E06

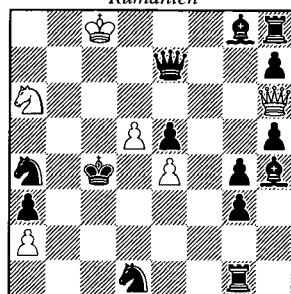
Michel Caillaud
Frankreich



H#2 3.1;1.1 (3+7)

12. Platz E80

Mircea Manolescu
Rumänien



H#2
b) sSd1 → c5 c) sBg3 → c3 (6+14)

10. Platz — E86 Ricardo de Mattos Vieira (BR, 15p.)

Familiar wT/L and wL/T batteries setup, with the core of the mechanism being the need to guard the squares c3 / c5 and override the control of sL/T. Black must play quickly to pass over the critical squares c2 / d6 (black / white anticritical moves) and White has to choose where to guard from, so as not to be closed by the B2 move. Pin-mates and AB-BA white play. Noteworthy idea, although perhaps not so impressive.

- 1) 1.Ld3 Tc2 2.Sg7 Ld6#, 1.Sg7 Tc2+ 2.Ld3? 1.Sg7 T:e3+ 2.Ld3 Ld6?
- 2) 1.Td4 Ld6 2.e:f2 Tc2#, 1.e:f2 Ld6+ 2.Td4? 1.e:f2 L:e3+ 2.Td4 Tc2?

11. Platz — E06 Michel Caillaud (F, 14p.)

Neat and clean cyclic avoidance of interferences in exceptional construction. The lower placed E80 is undoubtedly more challenging (wD as thematic piece), however E06 is more economical and uses no twinning.

- 1) 1.c2 Se4 (1.- Sf3?) 2.Tc3 Sd2#
- 2) 1.Lf7 Sf3 (1.- Se6?) 2.Lc4 Sd4#
- 3) 1.Lg6 Se6 (1.- Se4?) 2.Lc2 Sc5#.

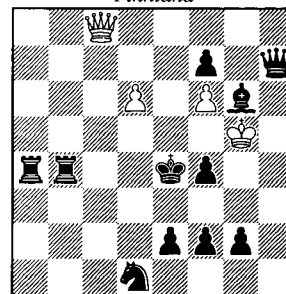
12. Platz — E80 Mircea Manolescu (RO, 13p.)

In each phase, the wD could reach the mate square from two out of the three thematic squares b6, d2 and e3, but each time should be careful not to interfere with the black piece that is trying to block. The thematic lines are created during the solutions. A difficult and good achievement, considering that this is the only example of a cycle with the wD as the thematic unit.

- a) 1.Da7 De3 (1.- Db6?) 2.Dd4 Db3#
- b) 1.Td1 Db6 (1.- Dd2?) 2.Td3 Db4#
- c) 1.Lf2 Dd2 (1.- De3?) 2.Ld4 De2#.

13. Platz E38

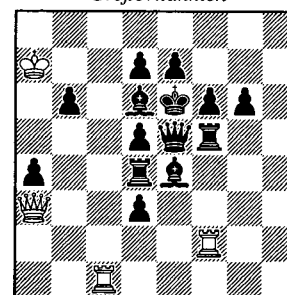
Hannu Harkola
Jorma Paavilainen
Finnland



H#2 b) +wBc2 (4+11)

14. Platz E67

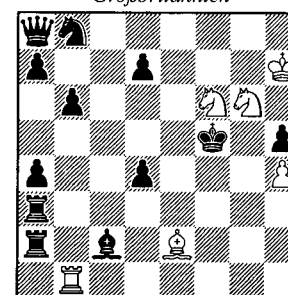
Christopher Jones
Großbritannien



H#2 b) wLc1 (4+14)

15. Platz E73

Christopher Jones
Großbritannien



H#2 2.1;1.1 (6+12)

13. Platz — E38 Hannu Harkola & Jorma Paavilainen (FIN, 12p.)

Astonishing orthogonal / diagonal echo play and impressive geometry. Each time the wD cannot move towards the mate squares d3 / f4 via c4 / f5; she either hinders the sT/L to carry out the Grimshaw on e4, or she is obstructed herself by the same black pieces. The negative aspects of the arrival moves Dc4? / Df5? change reciprocally, a very pleasant effect that adds considerably to the unity of the problem. It is to be noted that this is the only entry, among those with wD as the thematic piece, where the white lady can reach the target from three alternative squares (c4 / f5 always fail, leaving c1 / a6 as the only good option).

- a) 1.Kf3 Dc1 2.Le4 D:f4#, 1.Kf3 Df5? 2.Le4? 1.Kf3 Dc4? 2.Le4 D:f4?
- b) 1.Ke3 Da6 2.Te4 Dd3#, 1.Ke3 Dc4? 2.Te4? 1.Ke3 Df5? 2.Te4 Dd3?

14. Platz — E67 Christopher Jones (GB, 11p.)

The black Ld6/Tf5 have to move away to enable the sK to move to the mate square, but if they make short steps, they close two white lines (one pre-set, the other created during the solution). Therefore, they should land at the end of the line, capturing at the same time the inactive white piece. Zilahi fits perfectly in this matrix. A clear improvement over Chris Feather, „Moultings“ 1991, Ka8, Da6, Tc8d7, La7, Be6 — Kd3, Dd4, Te8, Lc4, Sa1c3, Ba4e3e7, H#2, 2.1;1.1, 1.L:a6 (1.Lb5?) Tb8 2.Kc4 T:d4 and 1.D:d7 (1.Dd6?) Lb8 2.Kd4 D:c4, which has only one potential closure, but surely less ambitious than E83, which shows three off.

- a) 1.L:a3 (1.- Lc5? 1.- Lb4?) Tb2 2.Kd6 T:b6#
- b) 1.T:f2 (1.- Tf4? 1.- Tf3?) D:d3 2.Kf5 Dh3#.

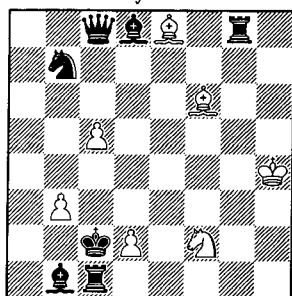
15. Platz — E73 Christopher Jones (GB, 10p.)

Black can close the line a8-f3 with either 1.d5 or 1.Sc6 and each of these possibilities closes in turn the potential white lines c4-e6 or b6-f6, differentiating accordingly the sequence to be followed. Moreover, the order of the black moves is determined by further obstructions on the pre-set lines b1-b6 and e2-c4, namely Lc2 and pd4 should wait for the W1 move to be carried out first and then play. All in all, very interesting interplay.

- 1) 1.d5 (1.Sc6? 1.Lb3?) T:b6 2.Lb3 Ld3#
- 2) 1.Sc6 (1.d5? 1.d3?) Lc4 2.d3 Tf1#.

16. Platz E33

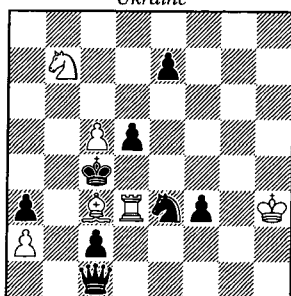
Wiktor Tschepischni
Rußland



H#2 (7+7)
2.1;1.1 b) wTe8

17. Platz E31

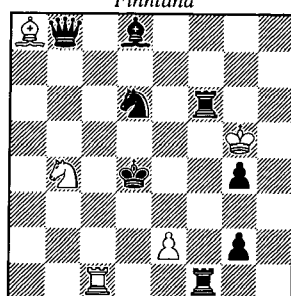
Juri Gordian
Walentin Rudenko
Ukraine



H#2 (6+8)
b) wTd3 → b3 c) sSe3 → b5

18. Platz E23

Joose Norri
Finnland



H#2 b) sDb8 → h3 (5+8)

16. Platz — E33 Wiktor Tschepischni (RUS, —p.)

Two pairs of solutions with smart differentiation of white moves order in each phase, based on black / white and white / black interferences. The strategy, although straightforward and rather simple (Black must block b3 or d2) is well unified.

- a1) 1.Dd7 b4 2.D:d2 La4#, 1.Dd7 La4?
a2) 1.La5 La4 2.L:d2 b4#, 1.La5 b4? 2.L:d2?
b1) 1.De6 d3 2.D:b3 Te2#, 1.De6 Te2?
b2) 1.Tg3 Te2 2.T:b3 d3#, 1.Tg3 d3? 2.T:b3?

17. Platz — E31 Juri Gordian & Walentin Rudenko (UA, 9p.)

Avoidance of mutual bicolor interferences, among the sD and the pair of wL/wT, on focal squares. With three phases involved, this is thematically more challenging than E26 / E39, although I have to admit that parts (a) and (b) are practically symmetrical, which of course somehow diminishes the value of the problem.

- a) 1.Db1 (1.Db2?) La1 (1.– Lb2?) 2.Db5 Td4#
b) 1.Dd1 (1.Dd2?) Le1 (1.– Ld2?) 2.Dd3 Tb4#
c) 1.Dg1 (1.De3?) T:f3 (1.– Te3?) 2.D:c5 Sa5#.

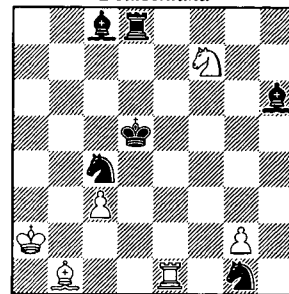
18. Platz — E23 Joose Norri (FIN, 8p.)

Black has to choose carefully which piece will block on e5 / e3; if we try with Sd6 / Tf1 via c4 / f3 respectively, then wT/L are obstructed and cannot play. Therefore, it is the sD that has to move on these flights, although she directly attacks wK from there. Thus, Sd6 / Tf1 have to foresee the potential checks and they should close these lines in advance. The theme is also presented with the white pieces avoiding to close the sD lines in their attempt to cross the critical squares c2 / c6 (only Tc8 / L:g2 work and not Tc7? / Lf3?) and this element fits naturally in the matrix. Model mates round off this fine piece of art.

- a) 1.Sf5 Tc8 (1.– Tc7?) 2.De5 Sc2#, 1.Sc4? Tc8? 2.Se5 Sc2#
b) 1.T1f4 L:g2 (1.– Lf3?) 2.De3 Sc6#, 1.T1f3? L:g2? 2.Te3 Sc6#

19. Platz E17

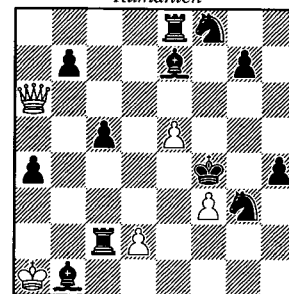
Ulrich Ring
Deutschland



H#2 b) sKd5 → f4 (6+6)

20. Platz E56

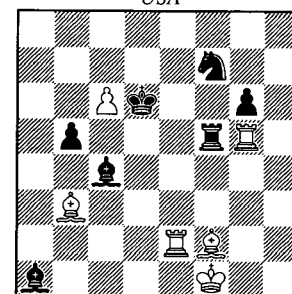
Mircea Manolescu
Rumänien



H#2 2.1;1.1 (5+12)

21. Platz E25

Daniel Meinking
USA



H#2 b) sBc6 (6+7)

19. Platz — E17 Ulrich Ring (D, 7p.)

More or less similar play to E23, but without the feature of the anticipatory check avoidance. Despite the sK shift twinning, the setting is economical, even if one regrets the white pawns (nevertheless, these cannot be replaced by black pawns on d4 / f3, since the sT alternative route towards g3 via d3 is blocked). There are no models, but the formal bonus of having the mates on the same square compensates.

- a) 1.Lf8 (1.Le3?) Te8 (1.– Te7?) 2.Lc5 Le4#
b) 1.Tg8 (1.Td3?) Lh7 (1.– Lg6?) 2.Tg3 Te4#.

20. Platz — E56 (and 24. Platz E55) Mircea Manolescu (RO, 6p.)

Both problems use the same concept of the wD having to choose the appropriate route towards the mate square, and Black avoiding closing her path with his first move. E56 has slightly more strategic elements (gate openings in B1 move, alternative block / guard of e5 / f5) and better construction (free wD, two solutions instead of twin), nevertheless both are surpassed by E38.

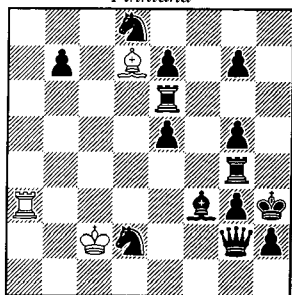
- 1) 1.Tb2 (1.Tc4?) De2 (1.– Dd3?) 2.Lf5 De3#
2) 1.Ld8 (1.Ld6? 1.Lf6? 1.Lg5?) Dg6 (1.– De6?) 2.T:e5 Dg4#.

21. Platz — E25 Daniel Meinking (USA, 5p.)

Direct white unpins combined with avoidance of interferences on the lines f2–b6 / e2–e7 and reciprocal exchange of both black and white roles. A nice, though non–thematic, add–on is that sTf5 / sLc4 should be careful not to obstruct each other on d5. More or less the same mechanism as of E12 and E69, differentiated by the passive captures of wTg5 / Lb3.

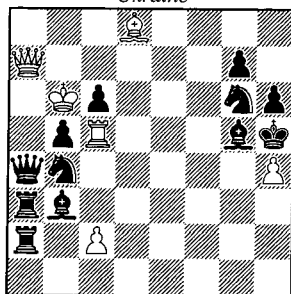
- a) 1.T:g5 (1.Tc5? 1.Td5? 1.Te5?) Lb6 2.Le6 T:e6#
b) 1.L:b3 (1.Ld5? 1.Le6?) Te7 2.Tc5 L:c5#.

22. Platz E53
Jorma Paavilainen
Finnland



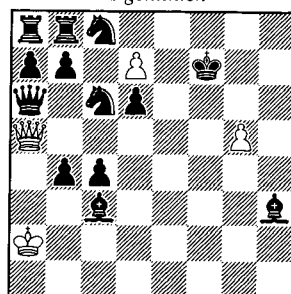
H#2 b) sDg2 → h4 (3+14)

23. Platz E71
G. Schinkarenko
R. Zalokozki
Ukraine



H#2 (6+12)
b) sLb3 ↔ wBc2
c) sSb4 → g4

24. Platz E55
Jorge Kapros
Jorge Lois
Argentinien



H#2 b) sSc8 → d4 (4+13)

22. Platz — E53 Paavilainen, Jorma (FIN, —p.)

Once more unpin avoidance (see also the entries E54 and E63), but this time less spectacular, since the effect (being activated in the B2 move) is direct and not anticipatory. The theme is also presented in the B1 move (wT/L should not be obstructed). As a conclusion, the black strategy is quite interesting (critical B1 moves), yet the white play is rather dull.

- a) 1.Tb6 (1.Ta6?) Ta8 2.Sc6 (2.Te6?) Th8#
b) 1.Ld5 (1.Lc6?) Lb5 2.Se4 (2.Tf3) Lf1#,

23. Platz — E71 G. Schinkarenko & R. Zalokozki (UA, 4p.)

Black replacement selfpins yield cyclic avoidance of closure on the wD lines d7–d1, e7–e2 and f7–f3. Like E85, this is interesting but a bit mechanical, too.

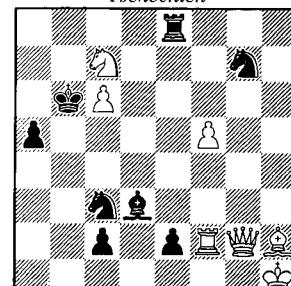
- a) 1.Ld5 Df7 (1.– De7? 1.– Dd7?) 2.Le3 Df3#
b) 1.Lf5 De7 (1.– Dd7? 1.– Df7?) 2.Ld2 De2#
c) 1.Se5 Dd7 (1.– Df7? 1.– De7?) 2.Lf4 Dd1#.

24. Platz — E55 Jorge Kapros & Jorge Lois (RA, 3p.)

See comments above.

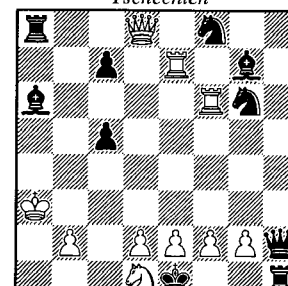
- a) 1.Db5 Dd8 2.Lg7 De8#, 1.Db6? De5 2.Lg7?
b) 1.Db6 De5 2.Tg8 Df6#, 1.Db5? Dd8 2.Tg8?

25. Platz E42
František Sabol
Michal Dragoun
Tschechien



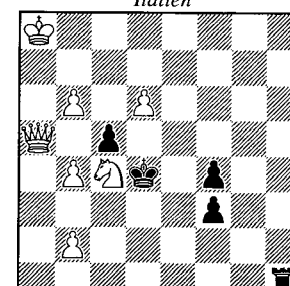
H#2 2.1;1.1 (7+8)

26. Platz E85
František Sabol
Tschechien



H#2 (10+10)
b) wSd1 → c1 c) wSd1 → b1

27. Platz E18
Mario Parrinello
Italien



H#2 (7+5)
b) wDa5 → a3 c) wDa5 → g4

25. Platz — E42 František Sabol & Michal Dragoun (CZ, 2p.)

Black has to get rid of the wBf5, to clear the path of the wT, and then to close the line of the sT. Depending on which piece (Ld3 or Sg7) carries out the manoeuvre, White has to be careful with what piece (Dg2 or Lh2) he should create the battery. He has to abandon the guard of the square (c6 or c7), that he would be able to control again when he fires the battery. Nice interplay and good construction.

- 1) 1.L:f5 Lg1 2.Le6 Tf7#, 1.L:f5 Dg1? 2.Le6 Tf7?
2) 1.S:f5 Dg1 2.Se7 Tf6#, 1.S:f5 Lg1? 2.Se7 Tf5?

26. Platz — E85 František Sabol (CZ, —p.)

Three phases with successive gate openings and avoidance of interference on four thematic lines: each one of 1.Sh4? / Lh6? / 1.Sh7? prevents the white piece from reaching the mate square, while the sD should move away taking care not to close the guard lines. Interesting mechanism, but it still gives a slightly mechanical impression.

- a) 1.Sh8 (1.Sh4?) Th6 2.Df4 T:h1#
b) 1.Lh8 (1.Lh6?) Th7 2.De5 T:h1#
c) 1.Sd7 (1.Sh7?) Dh8 2.Dd6 D:h1#.

27. Platz — E18 Mario Parrinello (I, 1p.)

Nice mechanism based on the cyclic guard / block of sK flights d3, d5 and e4. In each phase, the wS has to avoid interfering with the sT, so as to allow the selfblock in the B2 move. Elegant, but less impressive than E06, E79 and E89.

- a) 1.Te1 Se5 2.Te4 D:c5#, 1.Td1? Sd2 2.? D:c5#
b) 1.Th5 Sd2 2.Td5 Dc3#, 1.Te1? Se3 2.? Dc3#
c) 1.Td1 Se3 2.Td3 D:f4#, 1.Th5? Se5 2.? D:f4#.

In a selfmate in 3 or 4 moves a black move has a defensive motive which White exploits to his own advantage.

It would have been much easier for me to write this award in German, my native language. I decided however to use a language which bears a strong resemblance to English, because it is important that as many chess friends as possible understand what I have to say about the problems. There is much to say, and therefore poor English is better than perfect German.

In comparison with the directmate, selfmates show a much wider range both of possible reasons why a black move defeats the threat and of possible harmful effects it can cause. The most interesting case occurs when the defensive motive of a black move and its harmful effect are the same, and this was the theme of this tourney — the best selfmate theme that was ever stipulated in a WCCT!

„The same“ — what does that mean? Let us suppose that Black defeats a threat by a move (e. g. 1.– f6-f5) which opens the diagonal h8–c3 for a black Lh8. If White exploits this opening by enforcing the move Lh8–c3, there is no doubt that defensive motive and harmful effect are exactly the same. But what if White exploits this opening by enforcing the move Lh8–d4? Here defensive motive and harmful effect are almost the same: opening of the same diagonal, but to two different squares.

Both examples in the tourney announcement cover the first case only, the „perfect form“ of the theme. However, during the PCCC-meeting at Pula 1997 the members of the WCCT subcommission expressed their desire that I should regard both cases as fully thematic and even as equal. I confess that, from the first moment, I was very unhappy about this decision and even considered resigning from the post of judge. The fact that the question „perfect form or pseudo form“ ought to have no influence to the ranking annoyed me very much.

It became easier to obey as soon as I had received the 80 problems and saw that there were some really excellent problems in both groups. Careful examination of all entries was necessary to decide which ones deserved to be placed, and I apologize to all those who believe that judging means above all counting the number of thematic variations. However, originality of the thematic motive (apart from good construction, of course) was much more essential for me.

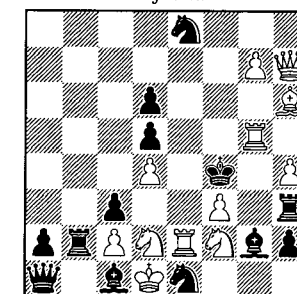
Some participants seem to have misunderstood the theme — maybe they got a bad translation in their language? So, for example, F66 is a zugzwang problem — but the black moves in a zugzwang problem don't have any defensive motive at all! Also F7, F16, F42, F49, F52, F67 and F68 must be considered as non-thematic. Some of them are quite good, but were sent to the wrong tourney!

Some other entries had to be excluded for various other reasons: F1 uses a matrix which is very well known from various selfmates in two (where it can be seen even with 3 thematic variations, e. g. Sorokin & Moutecidis, „Problemista“ 1969). F4 and F35 have no solution. Both of them could easily be corrected by adding a pawn, but would nevertheless fail to reach a good place. F11 is anticipated by M. Keller, 2. Pr. „Schach“ 1982 (No 269 in the Keller-book) which is much superior. F31 is anticipated by H. Laue, „Die Schwalbe“ 1996 and additionally spoilt by several duals and impure motivations of thematic moves. F51 is a marvellous problem showing the Lačný theme, but unfortunately with set play and solution. The black moves in the set play cannot have any defensive motive and must therefore — in this tourney! — be regarded as non thematic, so that F51 would not reach a place among the top ten, while in any other tourney it will be surely a prizewinner. Therefore the best way is to release this masterpiece so that the composer can publish it elsewhere. F61 is anticipated by M. Keller, 1. Pr. „Die Schwalbe“ 1987 (No 271 in the Keller-book) which uses the same Le Grand mechanism. F80, a very interesting reciprocal change of White's second moves, is a similar case to F51 because it has set play instead of a thematic try. Again I prefer to release the problem, so that it can receive in another tourney the prize which it surely deserves.

And now let's start the show!

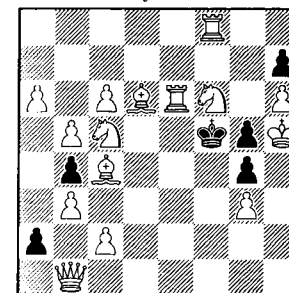
3. Platz F57

Alexandr Kusowkow
Andrej Seliwanow
Wjatscheslaw Kopajew
Rußland



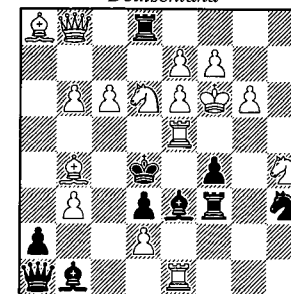
S#3 (12+13)

1. Platz F71
Alexandr Feoktistow
Rußland



S#4 (15+6)

2. Platz F64
Hartmut Laue
Deutschland



S#3 V (16+10)

1. Platz — F71 Alexandr Feoktistow (RUS, 24p.)

A quiet threat allows Black time enough for the underpromotions on a1 with the intention to selfpin the promoted Bishop on f6 or the promoted Knight on c2. White enforces these selfpins indeed, but in a way that avoids the danger of stalemate. A fascinating and original idea in a very clever construction! Even the byplay 1.– a1d is thematic, and there are also some fine tries (especially 1.a7? a1T!). This masterpiece can easily bear the little flaw that in the variation 1.– a1S 2.c3+ White exploits also the fact that Black gave away the possibility of 2.– a:b1. Such a thematic impurity would seriously reduce the value of problems with rather ordinary motives (for example: F74/75 with creation of flights for the black King), but it cannot push a problem of outstanding originality from the top position.

1.c7! (2.c8D 3.De8 4.Dg6+ h:g6#), 1.– a1S (2.c8D? S:c2 3.De8 patt) 2.c3+ Sc2 3.Tg8 b:c3 4.Tg6 h:g6# (4.– S~??), 1.– a1L (2.c8D? L:f6 3.De8 patt) 2.S:g4+ Lf6 3.Se5 g4 4.Sg6 h:g6# (4.– L~??), 1.– a1d (2.c8D? D:f6 3.De8 Df7,D:f8!) 2.Te5+ D:e5 3.Sd5+ Df6 4.Tf7 D:f7#, (1.a7? a1T! 1.Db2? a1L!).

2. Platz — F64 Hartmut Laue (D, 23p.)

26 pieces — but they are justified by very rich content. All the play in try and solution is concentrated on the square e5, and the defensive motives which White exploits to his own advantage consist partially in elimination of white force, partially in calling in an additional guard to e5. The impressive results are a Le Grand (formed by the threats and the defence 1.– T:b8) and a reciprocal change of White's second moves (formed by the defences 1.– Le~ and 1.– T:d6). The try is refuted by a black correction. Excellent!

1.Ta5? (2.Sb5+ A Ke4+,Kd5+ 3.De5+ D:e5#), 1.– T:b8 (... 3.De5+??) 2.Sdf5+ B Ke4+ 3.Tae5+ D:e5# (4.D:e5??), 1.– Le~ (... 4.T:e5) 2.Lc5+ C Kd5+ 3.Te5+ D:e5#, 1.– T:d6 (2.Sb5+??) 2.Shf5+ D Ke4+ (3.S:e4??) 3.Tae5+ D:e5#, 1.– L:d2! 1.Tg5! (2.Sdf5+ B Ke4+,Kd5+ 3.De5+ D:e5#), 1.– T:b8 (... 3.De5+??) 2.Sb5+ A Ke4+ 3.Tge5+ D:e5# (4.D:e5??), 1.– Le~ (... 4.T:e5) 2.Shf5+ D Ke4+ 3.Tee5+ D:e5#, 1.– T:d6 (2.Sf5+??) 2.Lc5+ C Ke4+ 3.Tge5+ D:e5#, (1.– S:g5 2.Sb5+ Ke4+,Kd5+ 3.De5+ D:e5#).

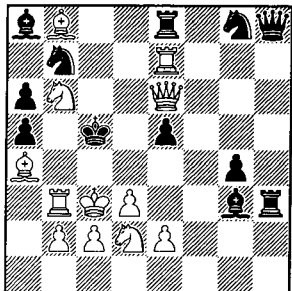
3. Platz — F57 Alexandr Kusowkow, Andrej Seliwanow & Wjatscheslaw Kopajew (RUS, 22p.)

19 entries used the creation of a flight square for the black King as the thematic motive, only five the prevention of the black King's flight, which is much more typical for selfmates. Among those five problems F57 is my favourite. Three times Black blocks f3 and separates the continuations with the help of clever dual avoidance: a very nice Stocchi-block. Additionally we get a complete cross of Tg5, and I believe that this stupendous blend of themes is a novelty.

1.Sc4! (2.Tg4+ K:f3 3.Df5+ Lf4#, 2.Tg6+? K:f3! 2.Tf5+? Kg3 3.Lf4+ K:f3!), 1.– S:f3 (2.Tg4?# Kf3??) 2.Tf5+ Kg3 3.Lf4+ L:f4# (2.Tg6+? Sg5!), 1.– L:f3 2.Tg6+ Kf5 3.Se3+ L:e3# (2.Tf5+? Kg3 3.Lf4+ Kg2! 2.Th5+? Kg3 3.Dg6+ Lg4!), 1.– T:f3 2.Th5+ Kg3 3.Dg6+ Lg5# (2.Tf5+? Kg3 3.Lf4+ T:f4! 2.Tg6+? Kf5 3.Se3+ T:e3!), (1.– S:g7 2.T:g7+ K:f3 3.Df5+ Lf4#).

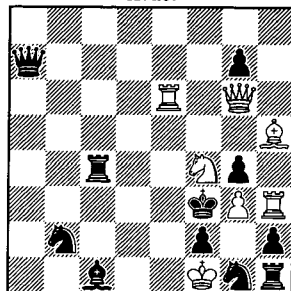
4. Platz F77 5. Platz F03 6. Platz F65

Juri Gordian
Ukraine



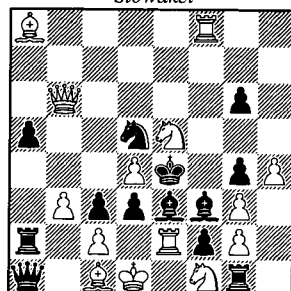
S#4 (12+12)

Uri Avner
Israel



S#3 (7+11)

Štefan Sovík
Slowakei



S#3 (14+13)

4. Platz — F77 Juri Gordian (UA, 21p.)

Here we see a very attractive idea which cannot be found in any of the other problems. The spectacular threat ends with 4.d4+, so Black pins this pawn by 1.- L~. White exploits this pin in a line ending with 4.Se4+. Therefore Black corrects by 1.- Le1!, pinning the Knight also — and there follows a mate which exploits both pins! There is also some good byplay.

1.Lc7! (2.Tb5+ a:b5 3.Dc4+ b:c4 4.d4+ e:d4#), 1.- L~ 2.Ld6+ S:d6 3.Tc7+ Lc6 4.Se4+ S:e4#, 1.- Le1! 2.Dd6+ S:d6 3.Sd7+ Kd5 4.e4+ S:e4#, 1.- Sd6 2.Dc4+ S:c4 3.Se4+ L:e4 4.d4+ e:d4#, 1.- Td8 2.Sd7+ T:d7 3.Db6+ Kd5 4.Dd4+ e:d4#.

5. Platz — F03 Uri Avner (IL, 20p.)

Only two thematic lines, but perfect construction and a rather unusual motive which occurs only twice among 80 problems: creation of a black battery to defeat the threat by a discovered check. White enforces other openings of these batteries, and it is nice that this happens with an exchange of his 2nd and 3rd moves (AB-BA).

1.Sd5! 2.Df5+ T:Lf4 3.g:f4+ S:h3#, 1.- Da1 (2.Df5+? Lf4+!) 2.D:g4+ (A) T:g4 3.Te3+ (B) L:e3#, 1.- Da6 (2.Df5+? Tf4+!) 2.Te3+ (B) L:e3 3.D:g4+ (A) T:g4#, (1.- Df7 2.D:f7+).

6. Platz — F65 Štefan Sovík (SK, 19p.)

It is a pity that the construction must be so heavy, otherwise this ambitious problem could have reached place 5. White threatens to enforce the mate by Sd5:e3 by sacrificing his Queen on e3. Three pinned white pieces also steal a glance at e3 so that Black can defeat the threat by unpinning one of them. But now it is just this unpinned piece which forces the Sd5 to mate on e3! I don't complain that the mating move is the same in all variations because this is an essential part of the idea.

1.Sd7! (2.De6+ K:d4 3.D:e3+ S:e3#), 1.- Db2 2.Dg6+ K:d4 3.L:e3+ S:e3#, 1.- T:g2 2.Sf6+ Kf5 3.S:e3+ S:e3#, 1.- L:g2 2.c:d3+ K:d3 3.T:e3+ S:e3#.

7. Platz — F21 Juri Gordian & Walentin Rudenko (UA, 18p.)

Black tries to disturb the quiet threat by a check on c3, d4 or d3. Exactly these moves are now enforced by White as mates. This motive seems to be less ambitious, but it occurred in two problems only and is here presented in three thematic lines, each of which contains two white sacrifices.

1.g5! (2.De4 3.L:d6+ c:d6#, 1.- Le1 2.T4:b5+ c:b5 3.Dc3+ L:c3#, 1.- e2 2.Tc4+ b:c4 3.Dd4+ L:d4#, 1.- S:b4 2.D:e3+ L:e3 3.Sd3+ S:d3#).

8. Platz — F34 Hemmo Axt (D, 17p.)

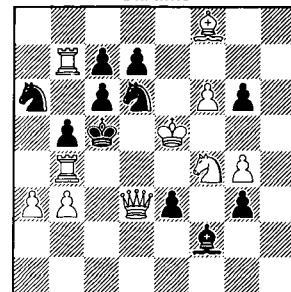
The creation of a flight square for the white King is a rather easy thematic motive which could be found in 8 entries, some of them more or less only copies of the theme example by Caillaud from the WCCT-announcement. F34 is the most pleasant of them with four thematic lines and a good variety of mates. I like especially the fact that the moves of the white King occur twice in the second and twice in the third move.

1.Te7! (2.Te6+ f:e6 3.Dd5+ e:d5#, 1.- c:b4 (... 4.Kd4) 2.Kd4+ D:f3 3.Dd5+ D:d5#, 1.- c:b3 (... 4.Kd3)

2.b5+ a:b5 3.Kd3+ D:f3#, 1.- f:e5 (... 4.K:e5) 2.K:e5+ D:f3 3.Dd6+ c:d6#, 1.- g5 (... 4.Kf5) 2.Sd4+ c:d4 3.Kf5+ D:f3#, (1.- Dh3 2.Te6+ D:e6+ 3.Dd5+ D:d5#).

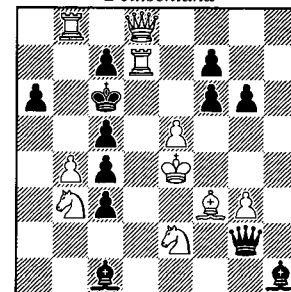
7. Platz F21

Juri Gordian
Walentin Rudenko
Ukraine



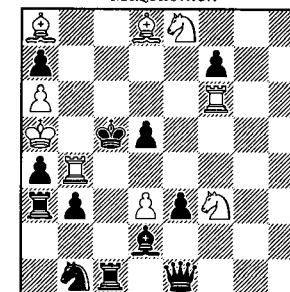
S#3 (10+11)

8. Platz F34
Hemmo Axt
Deutschland



S#3 (10+12)

9. Platz F17
Živko Janevski
Mazedonien



S#3 VV (9+12)

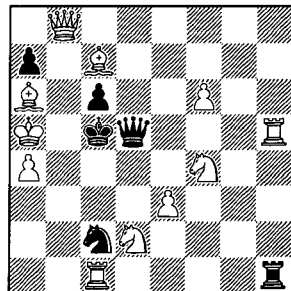
9. Platz — F17 Živko Janevski (MK, 16p.)

Here the theme is even staggered: Tb4 is first unpinned by Black and then pinned again! Both unpin and pin are exploited by White in succession, but the repetition of 3. Lb6+ is very boring. On the other hand the quiet second moves (very rare in this tourney!) and the excellent tries 1.Tf5? and 1.T:f7? add very much to the problem's credit so that a place among the top ten is justified. There was another rather similar entry (F08) which is less satisfying for various reasons.

1.Tf5? (2.Lb6+ a:b6#), 1.- Tc3 2.Sd4! (3.Tc4+ T:c4#) Tc~ 3.Lb6+, 1.- Sc3! 1.Tf7? (2.Lb6+), 1.- Sc3 2.Tc4+ d:c4 3.Lb6+, 1.- Tc3! 1.Sd4! (2.Se6+ f:e6 3.Lb6+), 1.- Sc3 2.Tf4! (2.Tf5?) (3.Tb5+ S:b5#) S~ 3.Lb6+, 1.- Tc3 2.Tf5! (2.Tf4?) (3.Tc4+ T:c4#) Tc~ 3.Lb6+, (1.Sg5? Sc3!).

10. Platz F02

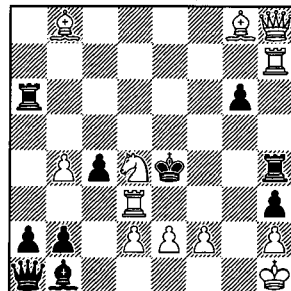
Christer Jonsson
Schweden



S#3 (11+6)

11. Platz F40

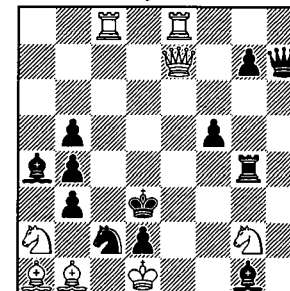
Heinrich Bernleitner
Helmuth Zajic
Österreich



S#3 (12+10)

12. Platz F10

Alexandr Feoktistow
Rußland



S#3 (8+12)

10. Platz — F02 Christer Jonsson (S, 15p.)

A rather „orthodox“ motive — unpin of a black piece — and only two thematic variations, but great economy, a good key and a quiet threat. Especially nice is the exchange of functions between white Queen and Knight.

1.Db2! (2.Lb8 3.Db6+ a:b6#), 1.- T:h5 2.Se4+ D:e4 3.Db4+ D:b4#, 1.- T:c1 2.Dd4+ S:d4 3.Sb3+ S:b3#.

11. Platz — F40 Heinrich Bernleitner & Helmut Zajic (A, 14p.)

The best of the 19 problems which are based on the creation of flight squares for the black King. The same black Rook interferes with three white line pieces which leads to nice pins. Pity about the repeated move T:h4+!

1.Tf3? Te6/Tf6? 2.T:h4+/Te3+! 1.– Ta3! 1.Tb3! (2.d3+ c:d3 3.e:d3+ L:d3#), 1.– Td6 2.f3+! (2.Te3+?) Kf4 3.Df6+ Lf5#, 1.– Te6 2.T:h4+! (2.f3+?) Kd5 3.e4+ L:e4#, 1.– Tf6 2.Te3+! (2.f3+?) K:d4 3.T:h4+ Le4#.

12. Platz — F10 Alexandr Feoktistow (RUS, —p.)

Exactly the same pretty idea (creation of black batteries) as in the „5. Platz“, but less successfully constructed. F10 needs two pieces more and, above all, instead of the white AB–BA exchange there is only a repetition of De3+ which is a serious flaw. On the other hand there is some good byplay.

1.De6! (2.Tcd8+ T/Ld4 3.L:c2+ b:c2#), 1.– Dh5! 2.De3+! (2.Tcd8+? Td4+!) L:e3 3.S:b4+ T:b4#, 1.– Dh1! 2.Sf4+! (2.Tcd8+? Ld4+!) T:f4 3.De3+ L:e3#, (1.– T/Ld4 2.Tc3+/Dc4+ b:c3/b:c4 3.L:c2+ b:c2#), (1.Lc3? (2.L:c2+) Lc5! 1.Ted8+? Td4? 2.Lc3! Dh5+ 3.De2+ D:e2#, 1.– Ld4! 2.Lc3 Dh1+!).

13. Platz F59

Jorge Lois
Jorge Kapros
Argentinien

S#3 (13+12)

14. Platz F63

Eugeniusz Iwanow
Ryszard Kapica
Władysław Rosolak
Waldemar Tura
Polen

S#3 (15+11)

15. Platz F43

Yoel Aloni
Israel

S#3 (10+13)

13. Platz — F59 Jorge Lois & Jorge Kapros (RA, 13p.)

Two pairs of thematic variations: two with the creation of flight squares for the black King, two with the attack on a white battery — this motive was found in three problems only. The five moves of Sd4 add a fine unity, but the key is obvious and Ta5 + La4 are rather lazy.

1.Df6! (2.S:c6+ K:c6 3.Td6+ L:d6#), 1.– c:b3 (2.– Kc4) 2.S:b5+ Kc4 3.Sd6+ L:d6#, 1.– e3 (2.– Ke4) 2.S:f5+ Ke4 3.Sg3+ L:g3#, 1.– Th3 (2.– Td3) 2.Se2+ Td3 3.Sf4+ L:f4#, 1.– Th2 (2.– Td2) 2.Sf3+ Td2 3.De5+ L:e5#.

14. Platz — F63 Eugeniusz Iwanow, Ryszard Kapica, Władysław Rosolak & Waldemar Tura (PL, 12p.)

F63 tells exactly the same story as F65 („6. Platz“), but unfortunately with a lousy key and in a cramped position which looks illegal at first sight; I consulted a Retro expert who confirmed that it is legal: Black has promoted on h1 and White on g8, and the black e-Pawn was captured on e7 by the white d-Pawn. It is a pity that this thematically excellent problem is rather spoiled by the key.

1.Sf5+? Ke5 2.S:d3+?? 1.Df6+? K:e4 2.L:d3+?? 1.e5+? Kd5 2.T:d3+?? 1.e8T? La3! 1.e8D! (2.Dhd8+ K:e4 3.D:d3+ S:d3#), 1.– Ta~ 2.Sf5+! Ke5 3.S:d3+ S:d3#, 1.– Dh2 2.Df6+ K:e4 3.L:d3+ S:d3#, 1.– La3 2.e5+ Kd5 3.Td3+ S:d3#.

15. Platz — F43 Yoel Aloni (IL, 11p.)

Here Black defeats the threat by moving away his Sf4 so that it no longer guards d5. But this enables White to force another black piece — twice the Queen, once the Pf7 — to d5. It is probably unavoidable that the two black corrections have also another harmful effect (which is not at the same time a defensive motive), therefore I don't complain about missing thematic purity in this special case. Altogether it is a very fine problem.

1.Lh7! (2.T:d5+ S:d5 3.De3+ S:e3#), 1.– Sf~ (2.T:d5?# S:d5??) 2.S:f7+ D:f7 3.T:d5+ D:d5# (S:d5??), 1.– Sg6! 2.Te6+ f:e6 3.T:d5+ e:d5# (S:d5??), 1.– Se6! 2.Ld6+ K:d6 3.T:d5+ D:d5# (S:d5??), 1.– Dg6,Df5,Dh1 2.De3+ De4+ 3.Dd4+ D:d4#, 1.– Dg5 2.D:f4+ D:f4+ 3.d4+ D:d4#, 1.– Dh3 2.De3+ D:e3 3.d4+ D:d4#, 1.– L:c5 2.Ld6+ L:d6 3.De3+ S:e3#, (1.Lg6? S~ 2.Te6+ f:e6 3.T:d5+, 1.– S:d3!).

16. Platz F22

Valentin Rudenko
Ukraine

S#3 (10+11)

17. Platz F19

Milan Velimirović
Jugoslawien

S#3 * (9+12)

18. Platz F54

Menachem Witztum
Israel

S#3 (10+15)

16. Platz — F22 Valentin Rudenko (UA, —p.)

A quiet threat leads to two separate pairs of thematic variations. The promotions to Bishop or Knight on b1 intend to disturb the threat by a check on d3 / d2, but exactly these moves are enforced as mates. The defences 1.– b6 / Lg4 create flight squares for the black King. In the circular letter No 3 there was a claim that 1.– b6 does not defeat the threat. Whoever sent this claim should look at this problem again and more carefully! I am not quite happy about Tg5 and Sg6 which are a little bit lazy.

1.e5! (2.e4 3.D:f2+ L:f2#), 1.– b1L 2.Dd3 3.e4+ L:d3#, 1.– b1S 2.De4+ d:e4 3.Sd2+ S:d2#, 1.– b6 2.Dd1+ K:e3 3.De2+ L:e2#, 1.– Lg4 2.D:d5+ K:g3 3.Dg2+ h:g2#.

17. Platz — F19 Milan Velimirović (YU, 10p.)

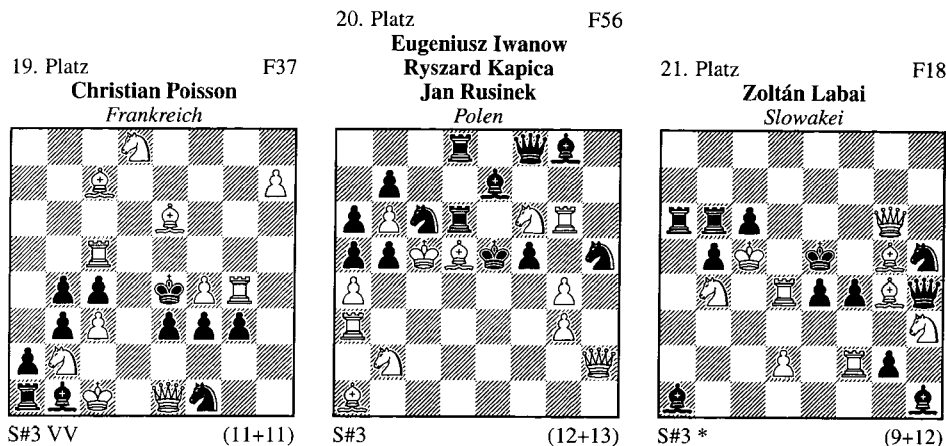
Prevention of the black King's flight is a good thematic motive which develops here not from selfblocks (as in the „3. Platz“) but from the opening of a white line. A very nice point is that immediate selfmates are set to Black's thematic moves, but the key forms a battery which compels White to look where he can get rid of his Queen before the Sd5 can move.

1.– S:a4/Sd1 2.Se3+/Sb6+ L:S#, 1.De6! (2.Sb6+ K:c3 3.De5+ Ld4#), 1.– Sa4 2.Dc6+ (2.D:e4+?) T:c6/Sc5 3.Se3+ L:e3#, 1.– Sd1 2.D:e4+ (2.Dc6+?) D:e4 3.Sb6+ L:b6#, (1.– Tc5 2.Tb:b2+ Tb5 3.Dc6+ Lc5#, 1.– L:d5 2.Tb6+ Kc5/K:c3 3.De3+/De5+ L:e3/Ld4#).

18. Platz — F54 Menachem Witztum (IL, —p.)

In two variations the pin of a white piece is thematic, once (after 1.– Le7,f8) it is the unguard of e5. I do not appreciate such mixed motivations very much, but there is rich strategy with enough typical selfmate elements.

1.D:f4! (2.D:e5+ A L:e5 3.T:e5+ B T:e5#, 1.– d2 (... 3.T:e5??) 2.T:d6+ K:d6 3.D:e5+ T:e5# (4.T:e5??), 1.– Tf3,D:f2 (... 2.D:e5+??) 2.T:d4+ e:d4 3.T:d6+ S:d6# (4.D:d6??), 1.– Le7,Lf8 (2.D:e5?# L:e5?? 1.T:e5+? T:e5+ 2.D:e5+ L:e5!) 2.T:e5+ B T:e5+ 3.D:e5+ D:e5#, (1.– Sf4 2.S:f4+ e:f4 3.T:d4+ K,S:d4#, 1.– T:e4/e:f4? 2.D:e4+/T:d4+ D:e4/K,S:d4#).



19. Platz — F37 Christian Poisson (F, 9p.)

The creation of flight squares for the black king is a rather ordinary motive, but here we find it three times in the solutions and twice in the tries. There were some claims to this problem which are not wrong, but (in my opinion) too exaggerated.

1.Tg6? (2.Te5+ C K:f4 3.Tf6+ Lf5#), 1.– f2 a 2.T:c4+ D Kf3 3.Ld5+ Le4#, 1.– b:c3! c, 1.L:c4? (2.Ld3+ L:d3#), 1.– e2 b 2.f5+ A Ke3 3.Te5+ C Le4#, 1.– f2! a, 1.Tcg5! (2.Lf5+ Kd5 3.Lg6+ Lf5#), 1.– f2 a (2.Lf5+? Kf3!) 2.f5+ A Kf3 3.Ld5+ B Le4#, 1.– e2 b (2.Lf5+? Ke3!) 2.Ld5+ B Ke3 3.Te5+ C Le4#, 1.– b:c3 c (2.Lf5+? Kd4!) 2.Te5+ C Kd4 3.f5+ A Le4#.

20. Platz — F56 Eugeniusz Iwanow, Ryszard Kapica & Jan Rusinek (PL, 8p.)

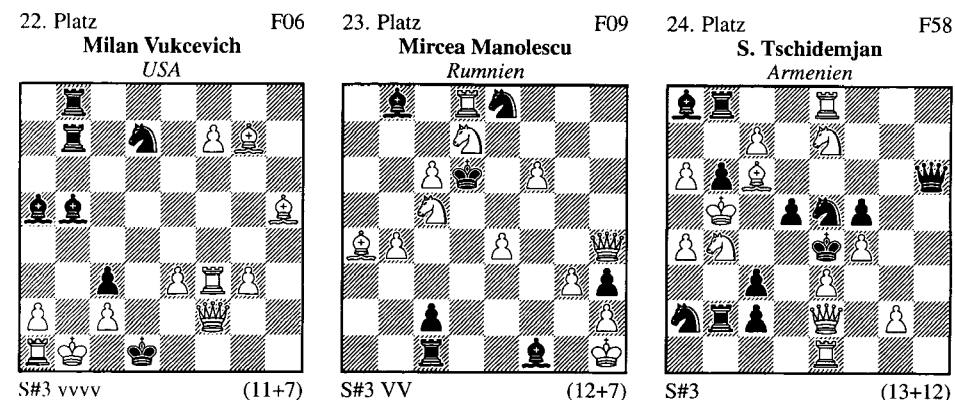
Fourfold flight of the black King. The position is heavy, but the play is lively, with 1.– L(D):f7 as the best variation.

1.Lf7! (2.Sd1+ Sd4 3.Ld4+ T:d4#), 1.– L(D):f7 (... 3.– Ke6!) 2.Sd3+ (2.Sc4+?) Ke6 3.Da2+ Td5#, 1.– S(L):f6 (... 3.– Ke4!) 2.Sc4+ (2.Sd3+?) Ke4 3.Sd2+ T:d2#, 1.– f:g4 (... 3.– Kf5!) 2.De2+ Kf5 3.De6+ T:e6# (2.Te3+? Kf5 3.Le6+ Kg6!), 1.– S:g3 (... 3.– Kf4!) 2.Te3+ (2.De2+? Se4+!) Kf4 3.Sd5+ T:d5#, (1.– Sd4 2.Sc4+ b:c4 3.Ld4+ T:d4#).

21. Platz — F18 Zoltán Labai (SK, 7p.)

Two nice lines with pin of Td4, leading to good pin mates. Key and threat are also fine. The fact that White's continuations are changed in comparison with the set play can be evaluated as „good byplay“ only because in the set the black moves don't have any defensive motive. If the author had succeeded in making the set variations work in a try the problem would have landed two or three places higher.

1.– D:f2 2.Lf6+ S:f6 3.D:e4+ S:e4#, 1.– g1D 2.Te4+ L:e4 3.d4+ L:d4#, 1.Te2! (2.Td5+ c:d5 3.d4+ L:d4#), 1.– Df2 2.Df6+ (2.L:f4+?) S:f6 3.Te:e4+ S:e4#, 1.– g1D 2.L:f4+ (2.Df6+?) S:f4 3.Sd3+ S:d3#.



22. Platz — F06 Milan Vukcevic (USA, 6p.)

A selfmate in logical style: immediate discovered checks (1.Tf4,f5,f6+) fail to 1.– Le2+! The threat forces Black to close the b-file so that the move Le2 is no longer a check — but this is exactly what White desired. The idea is good, and so are key, threat and economy. What I don't like about it is that the three thematic variations are so similar. If a solver finds just one variation, he will automatically see the other two, there is no more surprise. I tolerate the fact that Black's defences have an additional, non-thematic effect (guard of a square on the d-file) because this is strictly necessary to separate White's second moves.

1.Tf4+/Tf5+/Tf6+? Le2+! 1.Lh6! (2.Df1+ Kd2 3.Tf2+ Le2#), 1.– Lb6 2.Tf4+! Le2 3.Td4+ L:d4#, 1.– Sb6 2.Tf5+! Le2 3.Td5+ S:d5#, 1.– Lb4 2.Tf6+! Le2 3.Td6+ L:d6#.

23. Platz — F09 Mircea Manolescu (RO, 5p.)

Prevention of the black King's flight in two variations with selfblocks and dual avoidance. Not a great problem, but an attractive one.

1.Sb7+/Sf8+? Kc7! (Ke6/Ke5?), 1.f7! (2.f8L+ Kc7 3.Sa6+ L:a6#), 1.– Lc7 (2.f8L#? Kc7??) 2.Sb7+ Ke6 (2.– Kc7??) 3.Lb3+ Lc4#, 1.– Sc7 (2.f8L#? Kc7??) 2.Sf8+ Ke5 (2.– Kc7??) 3.Sd3+ L:d3#, (1.– Sf6/Kc7 2.f8D+/De7 Kc7/- 3.Sa6+ L:a6#).

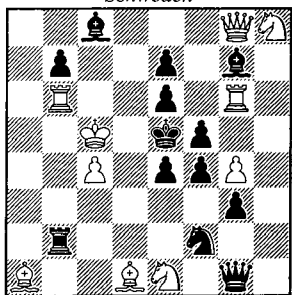
24. Platz — F58 S. Tschidemjan (ARM, 4p.)

One of the rare entries which use different motives in each variation, here the unpin of Se5 and the interference of La8. Normally this would not have had any chance to be included in this award — but there is something more: together with the threat the thematic variations form a cycle of White's second and third moves (AB–BC–CA)! This makes the problem attractive enough.

1.Sc8! (2.L:d5+ A L:d5 3.Dc4+ B L:c4#), 1.– De6 2.Dc4+ B S:c4 3.Sd6+ C S:d6#, 1.– Tb7 2.Sd6+ C D:d6 3.L:d5+ A D:d5#, (1.– S:b4 2.Df3+ Kd3 3.D:d5+ S:d5#).

25. Platz F44

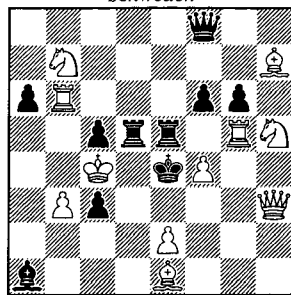
Christer Jonsson
Alexander Hildebrand
Schweden



S#3 (10+13)

26. Platz F69

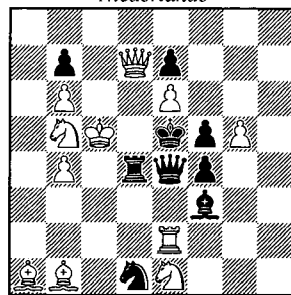
Bo Lindgren
Schweden



S#4 (11+10)

27. Platz F15

Henk le Grand
Niederlande



S#3 (11+9)

25. Platz — F44 Christer Jonsson & Alexander Hildebrand (S, 3p.)

Again creation of flight squares for the black King, the easiest way to do the theme. But the threat and three thematical variations show a nice variety of mates. The repetition of Dd4+ prevented a better place.

1.Dd8! (2.Tb:e6+ L:e6 3.Dd6+ e:d6#), 1.- e3 2.Sf7+ Ke4 3.Dd4+ L:d4#, 1.- f3 2.Dd4+ Kf4 3.Sd3+ S:d3#, 1.- f:g4 2.Dc7+ Kf5 3.L:g4+ S:g4#.

26. Platz — F69 Bo Lindgren (S, —p.)

The idea is funny and original: Black himself eliminates two guards of c5, White destroys the third so that his King can move to this square. This leads to mates which nobody would expect in the diagram position. Serious drawbacks are the short threat, the repetition of Sd6+ and the lazy white Bishops which are not involved in the thematic variations.

1.Tb4! (2.S:c5+ T/D:c5#), 1.- Td6 2.T:e5+ f:e5 3.K:c5+ Td4+ 4.Sd6+ D:d6#, 1.- Te7 2.Sd6+ T:d6 3.K:c5+ Td4 4.De6+ T:e6#, (1.- c:b4 2.Dg2+ Ke3 3.Df2+ Ke4 4.Dd4+ T:d4#, 1.- Td1/8 2.L:g6+ Tf5 3.S:c5+ D:c5#).

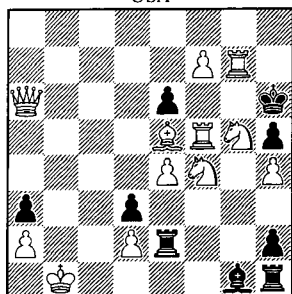
27. Platz — F15 Henk le Grand (NL, 2p.)

Also this very nice problem with unpins of black pieces is pressed down by a move repetition (3.Dd5+).

1.Sa7! (2.Sc6+ b:c6 3.Dd6+ e:d6#), 1.- Se3 (2.Sc6+? D:c6+) !2.S:f3+ D:f3 3.Dd5+ D:d5#, 1.- Sc3 (2.Sc6+ 3.- T:d6!) 2.Sd3+ T:d3 3.Dd5+ T:d5#.

28. Platz F26

Milan Vukcevic
USA



S#3 (12+9)

28. Platz — F26 Milan Vukcevic (USA, 1p.)

Very interesting, with interferences of Lg1, quiet second moves and switchbacks. In a flawless construction this problem would have reached a good place, but it shows the constructional difficulties too clearly: the promoted Tf8 is needed for the threat only, and the white Queen acts as a fourth (!) rook only.

1.f8T! (2.Tf6+ K:g7 3.Da7+ Lb6#), 1.- Tf2 2.Sg:e6 T~ 3.Sg5+, 1.- Te3 2.Sf:e6 T~ 3.Sf4+.

G. Märchenschach

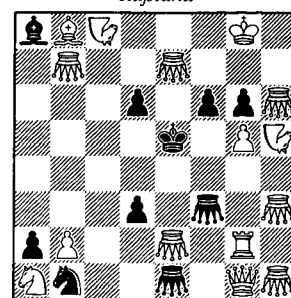
Richter: Michel Caillaud

Transmuting King (definition): An orthodox king which, when in check, moves like the checking unit(s). Direct-mate two-movers are required, with at least one transmuting king. Orthodox units, Grasshoppers and Nightriders may be used, but no other fairy units.

The level was high with a massive representation of modern „letter“ problems. But the value of something lies also in its rarity. So, „too many“ Lačnys tend to diminish the value of making one, and I eliminated those making too mechanical an impression (G59 and others). I was also inclined to give a bonus to problems showing some imagination and freshness of thought (getting away from the latest trends) by the composer, to avoid having all the same kind of problems in the award...

1. Platz G75

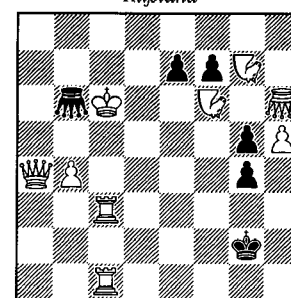
Waleri Gurow
Georgi Ewsejew
Rußland



#2 v (15+10)
Transmutierende Könige

2. Platz G19

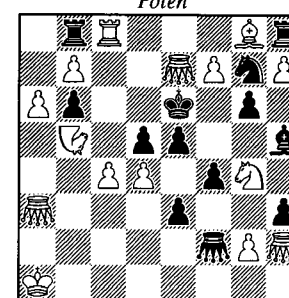
Waleri Gurow
Georgi Ewsejew
Rußland



#2 vv (9+6)
Transmutierende Könige

3. Platz G81

Jan Rusinek
Polen



#2 *v (15+13)
Transmutierende Könige

1. Platz — G75 Waleri Gurow & Georgi Ewsejew (RUS, 24p.)

4-fold Lačný displaying black King cross and half wheel by white Nightrider for the 4 thematical mates. The construction is brilliant with lines slashing across the whole board. Compared with the „2. Platz“ where once the matrix was found almost all work was done, here the composer had to show his skill and that he could master complicated elements. A (very) small flaw: Ge7 is used only in the try play.

1.Gh2? (2.L:d6#), 1.- Ke6 2.Nf4# A, 1.- Kf5 2.Ng7# B, 1.- Ke4 2.Ng3# C, 1.- Kd5 2.N:f6# D, 1.- Sd2! 1.Db6! (2.L:d6#), 1.- Ke6 2.Ng7# B, 1.- Kf5 2.Ng3# C, 1.- Ke4 2.N:f6# D, 1.- Kd5 2.Nf4# A.

2. Platz — G19 Waleri Gurow & Georgi Ewsejew (RUS, 23p.)

Complete Shedei (or Dombro-Lačný) with the 3 thematical mates on the same square! The composer has found an excellent matrix, compared with the unlucky composer of G63 which G19 pushes down to the depths of the award. However he unfortunately seems to have stopped his work at the matrix and has not polished the construction. And there are 2 faults which cost him (maybe) the „1. Platz“: the use of Grasshoppers irrelevant to the mechanism and (less important) the key piece of the 2 tries playing no role in the solution. Here is a version (not perfect anyway) that shows that this could have been avoided: Ka3 Da4 Tc3c1 Bb6c5b4c4 Ng7f6b2 — Kg2 Th4 Sf7 Bg5g4, 1.Nd7? Se5! 1.Nf5? Th3! 1.Nd5!

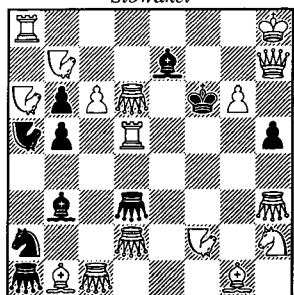
1.Nd5? (2.Dc2# A), 1.- Kf2 2.T1c2# B, 1.- Kh2 2.T3c2# C, 1.- Gb3! 1.Nd7? (2.T1c2# B), 1.- Kf2 2.T3c2# C, 1.- Kh2 2.Dc2# A, 1.- e5! 1.Nf5! (2.T3c2# C), 1.- Kf2 2.Dc2# A, 1.- Kh2 2.T1c2# B.

3. Platz — G81 Jan Rusinek (PL, 22p.)

Unconventional and original change scheme, where a super-AUW on the same square is divided between 2 phases after the 3 same black defences. The engineering is skilful. The additional setplay and variations do not add much.

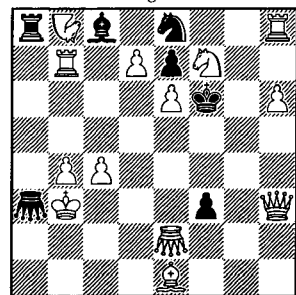
* 1.– Ke7 b 2.Nd6#, 1.– Kf5 c 2.Gf3#, 1.– Kd7 e 2.f8=S# A, 1.Sf6? (2.c:d5#), 1.– Gf5 a 2.f8=S# A (2.f8=N+? Ka4!), 1.– Ke7 b 2.f8=D# B (2.f8=L+? Kf6!), 1.– Kf5 c 2.f8=G# C, 1.– Kf6 d 2.f8=T# D (2.f8=D?), 1.– d:c4 2.d5#, 1.– Lf3! 1.Nc3! (2.c:d5#), 1.– Gf5 a 2.f8=N# E (2.f8=S+? Kd4!), 1.– Ke7 b 2.f8=L# F (2.f8=D+? Kd7!), 1.– Kf5 c 2.f8=T# D (2.f8=D?), 1.– Ke7 e 2.f8=S# A (2.f8=N+? Kb3!), (1.– d:c4/Kd6 2.d5/d:e5#).

4. Platz G78
Ľudovít Lačný
Slowakei



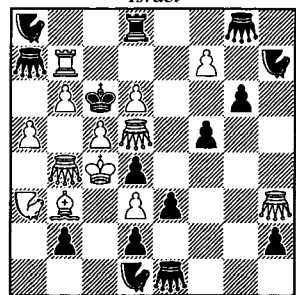
#2 v (16+10)
Transmutierende Könige

5. Platz G50
Árpád Molnár
Gábor Cseh
Ungarn



#2 (13+7)
Transmutierender König f6

6. Platz G80
Yosi Retter
Uri Avner
Israel



#2 * (13+15)
Transmutierender König c4

4. Platz — G78 Ľudovít Lačný (SK, 21p.)

6-fold Djurašević in acceptable construction (compared with the „monstrous“ G83). G78 and G83 (and also the eliminated G15) use the well-known mechanism of 2 thematic moves forming an anti-battery (not specific to transmuted Kings) but completing it for a long cycle is not so obvious, and makes a remarkable achievement. The fact that Gd~is dualistic in the try detracts a little. Also to be noted is that, in G78 and G83 the thematic move Tf5 (Tg5) is not played with identical departure square between the 2 phases.

1.G6d4? (2.Te5#), 1.– G:a6 2.Nfe4#, 1.– N:c6 2.Tf5#, 1.– Sc3 2.Gh6#, 1.– Ld5 2.Ne8#, 1.– Ld6! 1.Te5! (2.Nfe4#), 1.– G:a6 2.Tf5#, 1.– N:c6 2.Gh6#, 1.– Sc3 2.Ne8#, 1.– Ld5 2.G6d4#, (1.– K:e5 2.Gc7#).

5. Platz — G50 Árpád Molnár & Gábor Cseh (H, 20p.)

6 fairy promotions by the same Pawn introduced by a good key. Not a very modern problem but I like it.

1.Dh1! (2.Lh4#), 1.– Kf5 2.d:c8=G#, 1.– K:e6 2.d8=N#, 1.– Kg6 2.d:e8=G#, 1.– Ta5 2.d:c8=N#, 1.– T:b8 2.d8=G#, 1.– f2 2.d:e8=N#.

6. Platz — G80 Yosi Retter & Uri Avner (IL, 19p.)

A picturesque Lačný with homogeneous and typically transmuted effects.

* 1.– Gc3 2.La4# A (2.– G:a4??), 1.– Gc7 2.Ge6# B (2.– G:e6??), 1.– Gg5 2.Gh1# C (2.– Ge4??), (1.– N:b6+ 2.T:b6#), 1.K:d4! (2.Ne5#), 1.– Gc3 2.Gh1# C (2.– Nf3??), 1.– Gc7 2.La4# A (2.– Nb5??), 1.– Gg5 2.Ge6# B (2.– N:e6??), (1.– N:d5/Te8/G:c5 2.L:d5/f:e8=D/La4#), 1.L:d1? (2.La4#) b1=G!

7. Platz — G30 Milivoj Nešić & Marjan Kovačević (YU, 18p.)

The best example with 8 flights by black King, with the key giving 5 of them. The mates are unified with an Albino (although Pawn mates are rather trivial with transmuted Kings) and 4 promotions by wBf7.

1.Da8! (2.Sb3#), 1.– Kb4 2.b:a3#, 1.– Kc4 2.b3#, 1.– Kd4 2.b:c3#, 1.– Kb5 2.b4#, 1.– Kd5 2.f:e8=D#, 1.– Kb6 2.f8=N#, 1.– Kc6 2.f:e8=L#, 1.– Kd6 2.f8=G#.

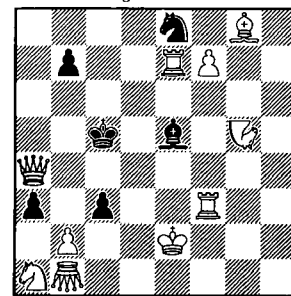
8. Platz — G38 Jan Rusinek (PL, 17p.)

Super-AUW with pleasant points in the play.

1.Sf8+?? 1.Ke8? c6! 1.Kc8! (2.Sd8#! not 2.f8=S? Kf5!), 1.– Te2 2.f8=N# (2.f8=S? Kd4!), 1.– c4 2.f8=S# (2.f8=N? Ka4!), 1.– Ke7 2.f8=D# (2.f8=L? Ke8! 2.f8=T? Tf7!), 1.– Kf5 2.f8=T# (2.f8=D?), 1.– Kd6 2.f8=L# (2.f8=D?), 1.– Gf6 2.f8=G#.

7. Platz G30

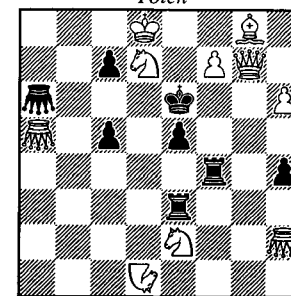
Milivoj Nešić
Marjan Kovačević
Jugoslawien



#2 (10+6)
Transmutierende Könige

8. Platz G38

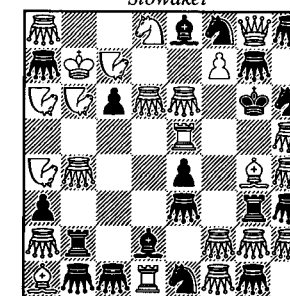
Jan Rusinek
Polen



#2 v (10+8)
Transmutierende Könige

9. Platz G83

Ľudovít Lačný
Slowakei



#2v (23+19)
Transmutierende Könige

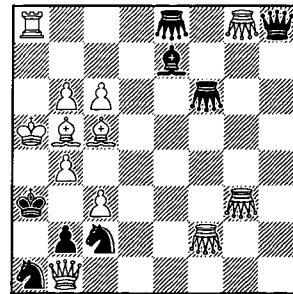
9. Platz — G83 Ľudovít Lačný (SK, 16p.)

This confirms the fact that (almost) everything can be done using fairy conditions and pieces. When evaluating the result, the means used to produce it are also to be considered. Although a 7-fold Djurašević cannot be ignored, having one variation fewer but much better balance means that G78 is more successful.

1.Tf5? (2.Ne2#), 1.– T:b4 2.D:g7#, 1.– T:g4 2.Tg5#, 1.– Gc5 2.G:e8#, 1.– Sd3 2.Nc8#, 1.– Ge5 2.G:e4#, (1.– L:b4,Lc3/Tf3/c5/S:e6 2.G:e8/Tg5/G:e8/Dh7#), 1.– S:g2! 1.G:e4! (2.Tf5#), 1.– T:b4 2.Ne2#, 1.– T:g4 2.D:g7#, 1.– Gc5 2.Tg5#, 1.– Sd3 2.G:e8#, 1.– Ge5 2.Nc8#, (1.– T:g2/Tf3/c5 2.D:g7,Nf4/D:g7/Tg5#).

10. Platz G48

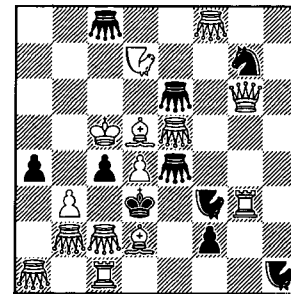
Karol Mlynka
Juraj Lörinc
Slowakei



#2 *vv (12+8)
Transmutierender König a5

11. Platz G71

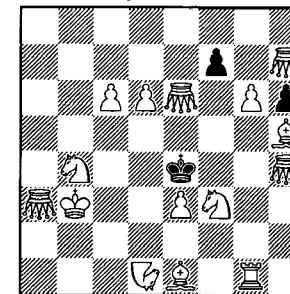
Manfred Rittirsch
Deutschland



#2 v (14+10)
Transmutierende Könige

12. Platz G41

John Rice
Großbritannien



#2 vvvv (15+3)
Transmutierender König e4

10. Platz — G48 Karol Mlynka & Juraj Lörinc (SK, —p.)

Although it is not a pure 4-fold Lačný with mates by the King hardly the same between the 2 phases, the overall impression is very pleasant with good transmuted play.

* 1.– Gf1! 2.D:b2!#, 1.– Gd8+ 2.Kc7#, 1.– Sb3+ 2.Kc4#, 1.– Sb4 2.Da2#, 1.c4? (2.D:b2!#, 1.– G:b6 2.K:b6#), 1.– Gf1! 1.Lc4? (2.Da2!#), 1.– Sb3+! 1.Ka6! (2.Kb7#, 1.– G:b5 2.K:b5#), 1.– Sb3+! 2.Da2!#, 1.– Gf1+ 2.Kc4#, 1.– Gd8+ 2.D:b2#, 1.– Sb4+ 2.Kc7#.

11. Platz — G71 Rittirsch Manfred (D, 15p.)

Specific changes with unified motivations and flight-giving keys.

1.Kb4? (2.L:c4#), 1.- f1=G 2.Gd1# (2.- K:d5??), 1.- K:d4 2.Le3# (2.- K:b2??), 1.- Sf5! (2.Nh5#??), 1.Kb5? (2.L:c4#), 1.- f1=G 2.Nc5# (2.- K:b2??), 1.- K:d4 2.Gac3# (2.- Kd6??), 1.- Sf5 2.Nh5#.

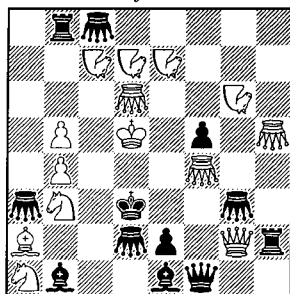
12. Platz — G41 John Rice (GB, 14p.)

White King star tries refuted by Pickaninny. Clearcut realisation. I placed this one higher than the similar G31 with one more try because of the more unified impression (and also Pickaninny was less common in this tourney than promotions...).

1.Kc4? f:e6! (2.Tg4?), 1.Kc2? f:g6! (2.L:g6?), 1.Ka2? f6! (2.Nf2?), 1.Ka4? f5! (2.g7?), 1.Kb2! ZZ, 1.- f:e6 2.Tg4#, 1.- f:g6 2.L:g6#, 1.- f6 2.Nf2#, 1.- f5 2.g7#.

13. Platz G76

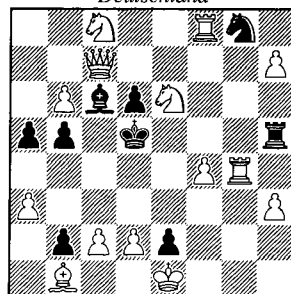
Lew Grolman
Georgi Ewsejew
Rußland



#2 * (14+12)
Transmutierende Könige

14. Platz G68

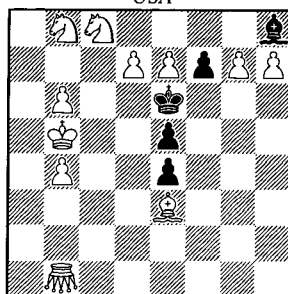
Hubert Gockel
Deutschland



#2 *v (14+9)
Transmutierender König d5

15. Platz G31

Milan Vukcevic
USA



#2 vvvvv (11+5)
Transmutierende Könige

13. Platz — G76 Lew Grolman & Georgi Ewsejew (RUS, —p.)

Changes (not very interesting set play) based on cross checks with interesting thematical key exposing wK to checks

* 1.- Kc3 2.G:a3#, 1.- Ke3 2.Gh6#, (1.- Df3??/D:g2??/Tb5??), 1.Sd4! (2.Lc4#), 1.- Kc3+ 2.Ka5# (2.- K:a2??/Gd5??), 1.- Ke3+ 2.Kg5# (2.- K:g2??/Gd5??), 1.- Df3+ 2.Kb3# (2.- Kd1??/Dd5?? 2.K:f5? Kd1!), 1.- D:g2+ 2.K:f5# (2.- Kh3??/Dd5?? 2.Kb3? Kh3!), (1.- L:a2+ 2.K:a2#, 1.- T:b5+ 2.K:b5#, 1.- Ge6 2.K:e6#).

14. Platz — G68 Hubert Gockel (D, 13p.)

Cyclic Sagoruiiko. Some parts of the mechanism („pre-unpin“ of Lc6) use orthodox effects, so that the problem doesn't give an intensive „transmuted“ impression.

* 1.- Kc4 a 2.f5# A, 1.- Ke4 b 2.S:d6# B, 1.Tg3? (2.Td3#), 1.- Kc4 a 2.S:d6# B (2.- K:a3??), 1.- Ke4 b 2.d3# C (2.S:d6+? K:g3!), 1.- T~h 2.Tg5# (2.Td3+? Kh5!), 1.- Sf6 2.Se7# (2.Td3+? Kf5!), 1.- b4! 1.Dg7! (2.Sc7#), 1.- Kc4 a 2.d3# C (2.f5+? Le4!), 1.- Ke4 b 2.f5# A (2.S:d6+? K:d6!), 1.- K:e6 2.h:g8=L# (2.h:g8=D+? Ke4!), Cyclic Sagoruiiko.

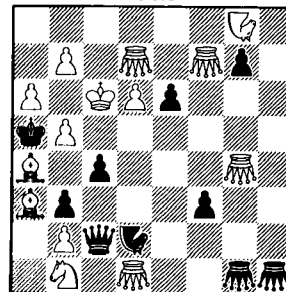
15. Platz — G31 Milan Vukcevic (USA, 12p.)

5 tries by the white King. In this kind of realisation, I find it preferable to unify the black refutations rather than the mates, hence a higher place for the „cousin“ G41.

1.Kc6? f6! 1.Kc5? L:g7! 1.Kc4? f5! 1.Ka6? Kf6! 1.Ka5? Kd5! 1.Ka4! 1.- f6 2.e8=T#, 1.- L:g7 2.d8=S#, 1.- f5 2.g8=L#, 1.- Kf6 2.d8=G#, 1.- Kd5 2.d8=T#.

16. Platz G69

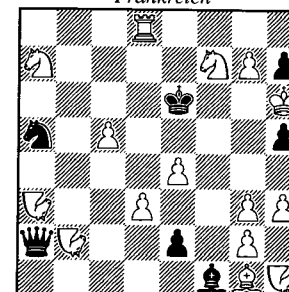
Milan Vukcevic
USA



#2 *vv (14+10)
Transmutierende Könige

17. Platz G64

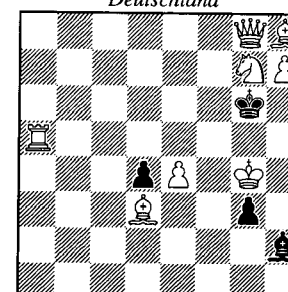
Yves Cheylan
Frankreich



#2 vvv (15+7)
Transmutierende Könige

18. Platz G08

Daniel Papack
Deutschland



#2 v (8+4)
Transmutierender König g6

16. Platz — G69 Milan Vukcevic (USA, 11p.)

Reciprocal change with good specific mechanism (not the control of flights used in many problems) but heavy construction.

* 1.- De4+ a 2.Kc7# A, 1.- Ge4 b 2.Kc5# B, 1.- Ne4 2.Ga7#, 1.Gc7? (2.Lb4#), 1.- Ge4 2.Kc5#, 1.- De4+! 1.Lc5? (2.Lb6#), 1.- De4+ 2.Kc7#, (1.- Ne4 2.Ga7#, 1.- K:a4 2.Kc7#), 1.- Ge4! 1.b6! (2.Lb4#), 1.- De4+ a 2.Kc5# B, 1.- Ge4 b 2.Kc7# A, (1.- Ne4 2.Gc7#, 1.- K:a4 2.Sc3#, 1.- K:a6 2.Lb5#).

17. Platz — G64 Yves Cheylan (F, 10p.)

Reciprocal change with promotions to N and S by the same pawn being the thematical mates. The try completing the Sagoruiiko is not very interesting with a flight-taking key.

1.Se5? (2.g8=L#), 1.- Kf6 a 2.Sd7# C, 1.- Ke7 b 2.Sc8# D, 1.- L:g2! 1.Sb5? (2.Sc7#), 1.- Kf6 a 2.g8=S# A, 1.- Ke7 b 2.g8=N# B, 1.- D:a3! 1.Tc8? (2.Sd8,Sg5#), 1.- Kd7 2.Tc7#, (1.- Ke7 2.g8=S#), 1.- Kf6! 1.d4! (2.Nf4#), 1.- Kf6 a 2.g8=N# B, 1.- Ke7 b 2.g8=S# A, 1.- K:f7 2.g8=L#, 1.- D:b2/D:a3 2.d5#.

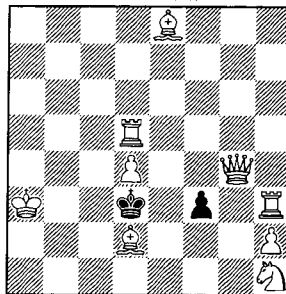
18. Platz — G08 Daniel Papack (D, —p.)

Shedei (not totally pure as Ta6 is not played from the same square) in an economical position.

1.Kh4? (2.Ta6# A), 1.- Kf6 2.e5# B, 1.- Kh6 2.Sf5# C, 1.- g2! 1.Ta3! (2.e5# B), 1.- Kf6 2.Sf5# C, 1.- Kh6 2.Ta6# A.

19. Platz G07

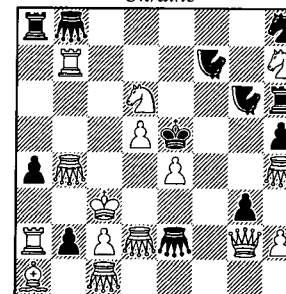
Christian Poisson
Frankreich



#2 v (9+2)
Transmutierende Könige

20. Platz G79

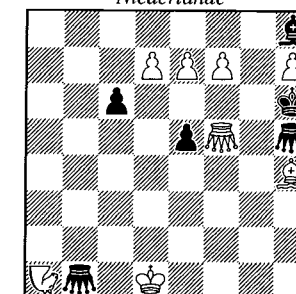
Andrej Wasilenko
Andrej Frolikin
Ukraine



#2 *vv (15+12)
Transmutierende Könige

21. Platz G13

Koen Versmissen
Dirk Borst
Niederlande



#2 (8+6)
Transmutierende Könige

19. Platz — G07 Christian Poisson (F, 9p.)

4-fold Lačný with black King star. Orthodox realisation.

1.Dg1? (2.Sf2#), 1.- Kc2 a 2.Lg6# A, 1.- Kc4 b 2.Tc5# B, 1.- Ke2 c 2.Lb5# C, 1.- Ke4 d 2.Te5# D, 1.- K:d2! 1.Dg5! ZZ, 1.- Kc2 a 2.Tc5# B, 1.- Kc4 b 2.Lb5# C, 1.- Ke2 c 2.Te5# D, 1.- Ke4 d 2.Lg6# A.

20. Platz — G79 Andrej Wasilenko & Andrej Frolkin (UA, 8p.)

A lot of letters, but also a lot of symmetry.

* 1.- b1=N,S+ 2.K:b1#, 1.- b:c1=G+ 2.K:c1#, (1.- b:a1=D,L+??), 1.K:b2? C (2.Kb1/Ka3#), 1.- Nf4+ a 2.Kc4# A, 1.- N:d6+ b 2.Kd3# B, (2.- Nb2??), 1.- a3+ 2.Kb3#, 1.- Nf8! 1.Kc4? A (2.Ge3#, 2.- K:e3??), 1.- Ng~ 2.D:g3# D, 1.- Nf4 a 2.L:b2# E (2.- N:b2??), 1.- Kf4+ 2.K:b2# C (2.- Nc4??), 1.- Ne7! 1.Kd3! B (2.Ge3#, 2.- Kc5??), 1.- Nf~ 2.D:g3# D (2.- Nf4??), 1.- N:d6 b 2.L:b2# E (2.- N:b2??), 1.- K:d6+ 2.K:b2# C (2.- Nd3??).

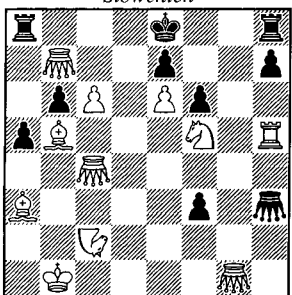
21. Platz — G13 Koen Versmissen & Dirk Borst (NL, 7p.)

Super-AUW on the same square. With better key and more subtlety in choices of promotions, G38 has a much higher placing.

1.d8=N! (2.f8=T#), 1.- Kg6 2.f8=N#, 1.- Kg7 2.f8=L#, 1.- K:h7 2.f8=S#, 1.- Lf6 2.f8=G#, 1.- Gg6 2.f8=D#, AUW.

22. Platz G54

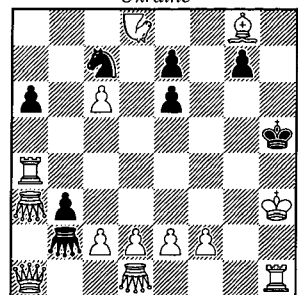
Janez Nastran
Slowenien



#2 v (11+10)
Transmutierender König e8

23. Platz G57

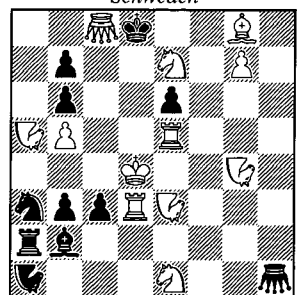
Jewgeni Bogdanow
Andrej Wasilenko
Juri Gordian
Ukraine



#2 v (13+8)
Transmutierende Könige

24. Platz G65

Göran Forslund
Schweden



#2 *vvvv (12+11)
Transmutierende Könige

22. Platz — G54 Janez Nastran (SLO, 6p.)

Shedei with the 2 castlings as the thematical moves. An ambitious idea but a great pity for the problem and its ranking that it uses a Nightrider out of the mechanism.

(1.Tg5? (2.Sg7# A & 2.c7# B), 1.- 0-0-0 2.c7# B & 2.S:e7# C, 1.- Kd8,Kf8 2.L:e7#, 1.- f:g5!), 1.Ga1? (2.Sg7# A), 1.- 0-0-0 2.c7# B, 1.- 0-0 2.S:e7# C, 1.- Kd8,Kf8 2.L:e7#, 1.- Tg8! 1.Th6! (2.c7# B), 1.- 0-0-0 2.S:e7# C, 1.- 0-0 2.Sg7# A, 1.- Kd8,Kf8 2.L:e7#, 1.- Td8 2.Na6#.

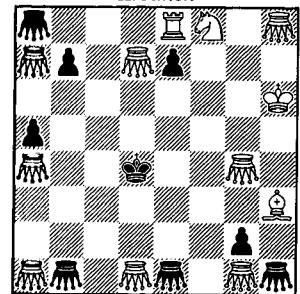
23. Platz — G57 Jewgeni Bogdanow, Andrej Wasilenko & Juri Gordian (UA, 5p.)

Unconventional 6-fold Lačný with checking keys. Symmetrical impression and doubtful use of Grasshoppers.

1.Th4+? 1.- Kg5 2.f4# A, 1.- Ke5 2.d4# B, 1.- Kc5 2.Nb7# C, 1.- Kf5 2.e4# D, 1.- Kd5 2.c4# E, 1.- Kb5 2.Nf7# F, 1.- Ka5! 1.Kg2+! 1.- Kg5 2.Nf7# F, 1.- Ke5 2.f4# A, 1.- Kc5 2.d4# B, 1.- Kf5 2.Nb7# C, 1.- Kd5 2.c4# D, 1.- Kb5 2.c4# E.

25. Platz G55

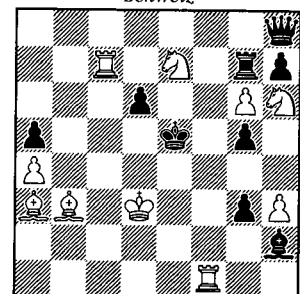
Savo Zlatić
Kroatien



#2 vvvvvvvvvv (12+9)
Transmutierende Könige

26. Platz G43

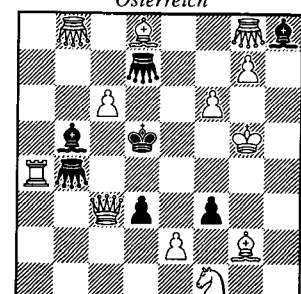
Thomas Maeder
Schweiz



#2 vvvvvv (10+9)
Transmutierende Könige

27. Platz G44

Alexander Zidek
Österreich



#2 *v (12+7)
Transmutierende Könige

24. Platz — G65 Göran Forslund (S, 4p.)

Cross checks with 4 tries by the wT. One expects a key by this T and the flight-giving key with block instead of threat is a surprise (but also detracts from the unity).

* 1.- Kd7 2.L:e6#, (1.- b:a5 2.Kc5#), 1.Tc5? (2.Ke5#) c2+! (2.K:b6??), 1.T:e6? (2.Ke5#) Sc2+! (2.K:e6??), 1.Tf5? (2.Ke5#) Ne2+! (2.Kh6??), 1.Tg5? (2.Ke5#) Gd1+! (2.Kh4??), 1.N:b3! ZZ, 1.- c2+ 2.K:b6# (2.- Ld4??), 1.- Sc2+ 2.K:e6# (2.- Sd4??), 1.- Nc2+ 2.Kh6# (2.- Nd4??), 1.- Gd1+ 2.Kh4# (2.- Gd4??), 1.- K:e7 2.T:e6#, (1.- S:b5+/Sb1,Sc4 2.K:b5/Kc4#), (1.- N:b3+/N:e3 2.K:b3/K:e3#), (1.- Ga8 2.Ke4#), (1.- Lc1 2.K:c3#).

25. Platz — G55 Savo Zlatić (HR, 3p.)

8 flights with G mates. Amusing.

1.Ge5+? Kf6! 1.Ge3+? Kf2! 1.Gd3+? Kd2! 1.Gc5+? b6! 1.Gc4+? Kb4! 1.Gc3+? Kb2! 1.Sg6? Kd5! 1.Gd5+? Kd6! 1.L:g2? Gf3! 1.Ge4+? Kf4! 1.T:e7? Kc5! 1.Kg6! (2.Ge5#), 1.- Kc3 2.Gb2#, 1.- Kd3 2.Gd2#, 1.- Ke3 2.Gf2#, 1.- Kc4 2.Gb4#, 1.- Ke4 2.Gf4#, 1.- Kc5 2.Gb6#, 1.- Kd5 2.Gd6#, 1.- Ke5 2.Gf6#.

26. Platz — G43 Thomas Maeder (CH, 2p.)

A neat diagonal-orthogonal echo

1.Sg4+?? 1.Lb2+? K:b2! 1.Te1+? K:e1! 1.Kc2? (2.Lb2/Sg4#) Ke4! 2.Ld5+?? 1.Kd2? (2.Te1/Sg4#) Kd4! 2.Tc4+?? 1.Kc3? (2.Sg4#), 1.- T:e7 2.Te1#! 1.- Ke4 2.Ld5#, 1.- Dc8! 1.Ke2! (2.Sg4#), 1.- T:e7 2.Lb2#, 1.- Kd4 2.Tc4#, 1.- Ke4 2.Ld5#, (1.- Dc8? 2.Sg4# D:g4??).

27. Platz — G44 Alexander Zidek (A, 1p.)

8 flights with g giving 5 flights and Albino. The unification of the 4 remaining mates is why G30 is more highly placed.

* 1.- Ke4 2.e:f3#, 1.- Kd6 2.c7#, 1.- Ke6 2.f7#, 1.Dc1? (2.Se3#), 1.- Kd4 2.e3#, 1.- Ke4 2.e:f3#, 1.- Ke5 2.g:h8=G#, 1.- Kd6 2.c7#, 1.- Ke6 2.f7#, 1.- d2! 1.Dd2! (2.Se3#), 1.- Ge1 2.e4#, 1.- Kc4 2.e:d3#, 1.- Kd4 2.e3#, 1.- Ke4 2.e:f3#, 1.- Kc5 2.Gc8#, 1.- Ke5 2.g:h8=G#, 1.- K:c6 2.L:f3#, 1.- Kd6 2.c7#, 1.- Ke6 2.f7#.

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