

# **8th World Chess Composing Tournament of the FIDE (WCCT) 2005-2008**

## **Results**

Draft of the Award Booklet  
Regensburg/Jurmala, August 2008  
Hans Gruber, Director

The judgment of the 8th WCCT is completed. This draft is sent to all team captains and PCCC delegates for a final check concerning misprints etc. PCCC confirmation of the awards is scheduled at the PCCC congress in Jurmala (Latvia), August/September 2008.

The final formatting and an English language check will be made after confirmation. The awards booklet will then be sent to the team captains. Additional orders of booklets can be made during the WCCC or by contact with the Director (Hans Gruber, Ostengasse 34, D-93047 Regensburg, Germany, hg.fee@t-online.de).

## **In Memoriam**

The following composers participated in the 8th WCCT. They deceased during the tournament period. We will sincerely keep them in memory.

Jaques Fulpius (Switzerland): born xxx, deceased xxx.

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## **Foreword**

President of the PCCC and Spokesman of the WCCT Subcommittee, Uri Avner

To be added.

## **Introduction**

Hans Gruber, Director of the 8th WCCT

The 8th World Chess Composing Tournament of the FIDE (WCCT) 2005-2008 is completed. 38 countries participated in the tournament, with 545 compositions in 7 groups.

The way of judging was the same as in the 7th WCCT, with a few refinements. Judges from five countries were working in each group. Reserve judges were included in the sections F (Selfmates) and G (Fairies), because one country was unable to submit its scores. Thanks to Sweden and Slovenia for quick work. The refinements made were some extra feedback rounds which aimed to be aware of eventual errors: All team captains received a PDF proof file of their submissions in order to control the correct submission. After judging was completed, lists of all problems were sent to the judging countries, in which large discrepancies were discovered between single scores. Some judging countries made adjustments of some scores, and — most important — some errors in submission of the scores were discovered and could be changed. Some large discrepancies still exist concerning some compositions; these discrepancies are qualified, however, because all judging countries confirmed all scores printed in this booklet, although some are quite different from the other countries' scores. This is a result of artistic freedom.

The tournament started with the following invitation sent to all FIDE members.

### **Invitation**

The World Chess Compositions Tournament is a long-established team event that enables composers from all over the world to compete at international level with new chess problems and studies on set themes. Seven such tournaments have been held to date, with enthusiastic worldwide participation. The 8th WCCT is now announced, and I have pleasure in inviting all countries affiliated to FIDE to register for this competition and take part in an event that promises to be even more popular and successful than its predecessors.

John Rice

President, FIDE PCCC

October 2005

### **Introduction by the WCCT Subcommittee**

A year ago, composers all over the world were asked to propose themes for the 7 sections of the 8th WCCT. The response was excellent, and ultimately we had a good number of themes to choose from.

The final selection was made during the PCCC meeting in Eretria, Greece (September 2005); many of the themes that were left out could easily have been equally clever choices! We are grateful to all those who made the effort to submit these first-class themes and ideas.

That is a good start, but the ultimate test will be the power of the selected themes to inspire all of us to come up with top quality compositions for the event.

The revolutionary rules of the previous WCCT will be maintained for the 8th WCCT. Five countries will judge each section, and we all hope for nothing less than the best and most reliable awards.

The 8th WCCT is open for all FIDE member Federations.

The tournament Director is Hans Gruber (Germany). Registrations for the 8th WCCT should be submitted to him by March 1st, 2006, including the name and e-mail address of the country's Team Leader.

Questions about the themes should also be forwarded to the Director (by the Team Leader only). The Director will consult the WCCT Subcommittee and then provide answers.

The closing date for entries in all composing sections is March 1st, 2007.

Hans Gruber's addresses:

E-mail: hg.fee@t-online.de

Postal: Ostengasse 34, D-93047 Regensburg, Germany

Telephone: +49-941-5841612

The themes and all other relevant information can be found on the PCCC website: <http://www.saunalahti.fi/stniekat/pccc/>

We wish all participants marvellous ideas and good luck!

Uri Avner

Spokesman of the WCCT subcommittee

Ramat Gan, October 12th, 2005

The time table of the tournament could strictly be followed, because all participants co-operated perfectly.

- October 2005: Announcement
- March 1st, 2007: Deadline for submitting entries
- April 15th, 2007: Booklet with entries (printed earlier)
- July 15th, 2007: Protests
- August 1st, 2007: Distribution of protests
- October 15th, 2007: Replies to protests
- November 1st, 2007: Distribution of replies to protests
- March 1st, 2008: Judging completed
- June 15th, 2008: Award booklet prepared
- PCCC congress 2008: Celebration of the winners

A total of 38 countries participated. The submissions of Mongolia were posted in time. An unreasonable long delay in post delivery was responsible that the entries were received by the Director only when the booklet with the entries was already printed. In agreement with the President and with the team captains of all participating countries, Mongolia's participation in the 8th WCCT was accepted.

All entries not included in this booklet are at the disposal of the authors.

Most important: Congratulations to the team of Russia who won this tournament, closely followed by the enormous strong Slovakian team and the Serbian team. Thanks to all composers involved who contributed to make the 8th WCCT a memorable event.

## **The Winners**

Place 1 and winner: Russia, 252 points

Place 2: Slovakia, 249.5 points

Place 3: Serbia, 193 points

## **The most successful composers**

1. Peter Gvozdják (Slovakia): 107.76 points

2. Dragan Stojnić (Serbia): 88 points

3. Marjan Kovačević (Serbia): 81.5 points

## **The best three teams in detail**

To be added.

## Overall Score

Country	A	B	C	D	E	F	G	Total	Rank
Russia	12+2	24+18	24+21	23+16	20+11	23+22	23+13	252	1
Slovakia	23+21	22+17	18+17	20+5.5	21+17	21+11	24+12	249.5	2
Serbia	24+15	20+19	19+13.5	3	15+14	19+17	10.5+4	193	3
Germany	20+14	11+6	23+20	24+21	2	17+13	8+5	184	4
Israel	9+8	23+16	16+15		18+13	20	22+20	180	5
Ukraine	13+11	8+1	22+10	10+5.5	24+23	12+9	10.5+7	166	6
Belarus	19+16		13.5+6	11	9	24+17	19+9	143.5	7
France	22+10	7			10	10+8	21+14	102	8
Switzerland		12+10	4		19+2	4.5	17+15	83.5	9
Poland		15+2	7.5+1.5	19+12		7	2	66	10
USA		21+14	3	17.5+9			1	65.5	11
Macedonia	7+4	3	7.5+5		16	14+2		58.5	12
Austria	0.5	13+9	11.5	17.5				51.5	13
Hungary				15			18+16	49	14
Great Britain	17+3				4	15+4.5		43.5	15
Georgia				22+7.5	7.5			37	16
Italy					22+5			27	17
Romania	5		1.5	1.5+1.5	12	4.5		26	18
Finland		4.5		13+7.5				25	19
Slovenia	18				6			24	20
Czechia				14			6	20	21
Lithuania			9			4.5+1		14.5	22
Armenia	0.5		11.5					12	23
The Netherlands		4.5		4				8.5	24
Brazil	6				2			8	25
Croatia					7.5			7.5	26
Latvia							3	3	27



## List of Authors (sorted by points)

- (1) Gvozdják, Peter: 107.76 points.
- (2) Stojnić, Dragan: 88 points.
- (3) Kovačević, Marjan: 81.5 points.
- (4) Sovík, Štefan: 71.76 points.
- (5) Rudenko, Valentin: 61.5 points.
- (6) Kuzovkov, Aleksandr: 56 points.
- (7) Papack, Daniel: 55 points.
- (8) Loustau, Jean-Marc: 48.5 points.
- (9) Khramtsevich, Mikhail: 47.08 points.
- (10) Avner, Uri: 44 points.
- (11) Caillaud, Michel: 42.5 points.
- (12) Shavyrin, Valery: 42 points.
- (13) Feoktistov, Aleksandr: 40.67 points.
- (14) Rice, John: 38 points.
- (15-17) Evseev, Georgy; Gavrilovski, Zoran; Grinblat, Arie: 35.5 points each.
- (18) Volchek, Viktor: 34.25 points.
- (19) Salai Jr, Ladislav: 34.18 points.
- (20-21) Kirchner, Imre; Zidek, Alexander: 34 points each.
- (22) Bulavka, Aleksandr: 30.58 points.
- (23) Bourd, Evgeni: 29.5 points.
- (24) Parrinello, Mario: 27 points.
- (25) Hurme, Harri: 25 points.
- (26) Kwiatkowski, Marek: 24.5 points.
- (27) Aschwanden, Reto: 23.5 points.
- (28) Minski, Martin: 22.5 points.
- (29) Akobia, Iuri: 22 points.
- (30) Dyachuk, Vasyl: 21.75 points.
- (31) Rusinek, Jan: 21.33 points.
- (32-34) Burger, Robert; Nastran, Janez; Richter, Frank: 21 points each.
- (35) Mladenović, Miodrag: 20.5 points.
- (36) Tribowski, Marcel: 20 points.
- (37) Pervakov, Oleg: 19.5 points.
- (38) Witztum, Menachem: 19 points.
- (39) Lačný, L'udovít: 18.76 points.
- (40) Maeder, Thomas: 18.5 points.
- (41) Prcic, Mike: 18 points.
- (42-45) Amann, Günter; Becker, Richard; Semenenko, Aleksandr; Semenenko, Valery: 17.5 points each.
- (46) Janevski, Živko: 16 points.
- (47) Hoffmann, Martin: 15.5 points.
- (48) Bennó, Pál: 15 points.
- (49-50) Matouš, Mário; Paslack, Rainer: 14 points each.
- (51) Jasik, Andrzej: 13.5 points.
- (52) Sonntag, Gunter: 12 points.
- (53-57) Axt, Hemmo; Grolman, Lev; Kozyrev, Vasily; Manweljan, Aleksandr; Wüthrich, Ruedi: 11.5 points each.
- (58-60) Hirschenson, Aharon; Robert, Philippe; Rotenberg, Jacques: 11 points each.
- (61) Bruch, Wieland: 10.5 points.
- (62) Didukh, Sergey: 10 points.
- (63) Murărașu, Ion: 9.5 points.
- (64) Klemanič, Emil: 9.43 points.
- (65-67) Einat, Paz; Jones, C. Bill; Juozenas, Ramutis: 9 points each.
- (68) Vasilenko, Anatoly: 8.75 points.
- (69) Belchikov, Nikolai: 8.33 points.
- (70-72) Mikholap, Aleksandr; Shanshin, Valery; Sidorov, Boris: 8 points.
- (73-78) Chkhetiani, Temur; Crișan, Vlaicu; Gurgenez, David; Lyubashevsky, Leonid; Makaronez, Leonid; Tominić, Ivo: 7.5 points each.
- (79) Stolev, Nikola: 7 points.
- (80-81) Gurov, Valery; Nefyodov, Vladislav: 6.67 points each.
- (82) Sickinger, Peter: 6.5 points.
- (83-90) Dučák, Ján; Handloser, Chris; Huber, Eric; Kopyl, Valery; Reitzen, Evgeny; Shamir, Shaul; Slesarenko, Anatoly;

Zalokotsky, Roman: 6 points each.

(91-94) Bartosh, Uladzimir; Bondar, Ivan; Melnichenko, Viktor; Paliulionis, Viktoras: 5.5 points each.

(95) Vieira, Ricardo: 5 points.

(96-97) Kupper, Josef; Uitenbroek, Hans: 4.5 points each.

(98-102) Beine, Arnold; Gockel, Hubert; Jones, Christopher; Schneider, Matthias; van der Heijden, Harold: 4 points each.

(103-107) Ilinčić, Borislav; Ketris, Ilja; Klasinc, Marko; Trommler, Sven; Zarur, Almiro: 3 points each.

(108-110) Kekely, L'uboš; Syzonenko, Viktor;; Topko, Leonid: 2.75 points each.

(111-112) Golha, Ján; Labai, Zoltán: 2.43 points each.

(113-114) Szczep, Zbigniew; Tura, Waldemar: 2.33 points each.

(115) Bantysh, Nikalai: 2.25 points.

(116-117) Szwedowski, Leopold; Zaitsev, Viktor: 2 points each.

(118-119) Răican, Paul; Reeves, Christopher: 1.5 points each.

(120-121) Micu, Nicolae; Nestorescu, Virgil: 0.75 points each.

(122) Gasparjan, Aleksej: 0.5 points.

## List of Authors (sorted by number of compositions in the awards)

Only composers are listed with more than one composition in the awards.

**12 compositions:** Gvozđjak, Peter

**9 compositions:** Rudenko, Valentin; Stojnić, Dragan

**8 compositions:** Sovík, Štefan

**7 compositions:** Caillaud, Michel; Khramtsevich, Mikhail

**6 compositions:** Avner, Uri; Kovačević, Marjan; Papack, Daniel; Salai Jr, Ladislav; Volchek, Viktor

**5 compositions:** Bulavka, Aleksandr; Gavrilovski, Zoran; Klemanič, Emil; Kuzovkov, Aleksandr; Lačný, L'udovít; Lous-tau, Jean-Marc; Rice, John

**4 compositions:** Bourd, Evgeni; Dyachuk, Vasyi; Evseev, Georgy; Grinblat, Arieh; Murăraşu, Ion; Richter, Frank; Zidek, Alexander

**3 compositions:** Einat, Paz; Feoktistov, Aleksandr; Gurov, Valery; Hurme, Harri; Kwiatkowski, Marek; Maeder, Thomas; Pervakov, Oleg; Prcic, Mike; Vasilenko, Anatoly

**2 compositions:** Aschwanden, Reto; Belchikov, Nikalai; Crişan, Vlaicu; Hirschenson, Aharon; Hoffmann, Martin; Janevski, Živko; Jasik, Andrzej; Kirchner, Imre; Minski, Martin; Mladenović, Miodrag; Nastran, Janez; Nefyodov, Vladislav; Paliulionis, Viktoras; Parrinello, Mario; Rusinek, Jan; Semenenko, Aleksandr; Semenenko, Valery; Shamir, Shaul; Shanshin, Valery; Shavyrin, Valery; Vieira, Ricardo; Wüthrich, Ruedi; Witztum, Menachem

# Rules of the 8th WCCT

The General Rules were accepted at Pula in September 1972 by the Permanent Commission of the FIDE for Chess Compositions (PCCC) and modified and added to in September 1978 in Canterbury, in August 1984 in Sarajevo, in September 1990 in Benidorm, in August 1991 in Rotterdam, and in August/September 1993 in Bratislava. Further amendments have been made in the light of changes approved at Pula 2000, Wageningen 2001 and Eretria 2005.

## General rules

1. The WCCT (World Chess Composition Tournament) is organised with the authority of the PCCC.
2. The WCCT is open to all member federations of the FIDE (participating countries).
3. The WCCT includes the following sections: A) Two-movers, B) Three-movers, C) More-movers, D) Endgame studies, E) Helpmates, F) Selfmates, G) Fairies.
4. The PCCC regulates the procedure for proposing and selecting themes. The PCCC also approves the procedure to be used for judging. The final choice of themes and the countries to be asked to judge each section lies with the PCCC.
5. Constructional tasks or any theme stipulating a limit to the number of pieces should be avoided. Twin form, duplex form and compositions with more than one solution are accepted only in accordance with the definitions. Promoted pieces in the diagram positions are allowed only if they are substitutes for captured pieces of the same value. It should be noted that a King's Bishop cannot be a substitute for a Queen's Bishop. Fairy pieces or other fairy conditions which do not correspond with the theme definitions will not be accepted.
6. The member federations of the FIDE are to be given adequate opportunity to report in advance their intention to participate.
7. Each participating country appoints a team-leader. The Tournament Director and the team-leader must be different persons.
8. A dated announcement of the WCCT will be made which sets out the rules and which carries theme definitions with diagrammed illustrations. There should be at least 10 months between the date of the announcement and the closing date for entries.
9. Three compositions in each of the seven sections are allowed from each participating country, but only the two highest-placed compositions will score points in the final award. Any one composer may participate with three compositions for each section. Joint compositions are permitted.
10. The organising country may participate in the WCCT provided that sealed copies of that country's entries are sent to the President of the PCCC two weeks before the last legal sending date.
11. The last legal sending date of the entries is to be defined clearly. This closing date must not be changed.
12. Entries for the WCCT are to be printed or stamped on uniform diagrams with the section, composer's name and country, and full solution clearly written on the front of each diagram. The algebraic notation is to be used.
13. The entries are to be acknowledged by the Tournament Director who will produce a booklet containing all the entries on diagrams with the full solution but without composers' names and countries. Each diagram will bear a number for reference purposes. The booklet will be sent to the team-leaders for checking, and the Tournament Director must be informed of any misprints or claims of anticipation or unsoundness within three months.
14. The Tournament Director will inform all judging countries and team-leaders of any misprints, any entries deemed to be unsound, and any claims of anticipation, so that six weeks may be given for checking these claims.
15. Each judging country will allocate points to all sound compositions in the section which it has agreed to judge, except entries from the judging country itself, using a scale from 0 to 4 including half-points. The Tournament Director will calculate the average points gained by each composition by dividing the total points by 5 (or by 4 in the case of compositions from a judging country). In addition, any individual score (0, 0.5, 1, 1.5, . . . , 3.5, 4) may be allocated a suffix of either „+“ (plus), or „-“ (minus), or else it could remain without a suffix (e.g., a problem may get a score of 1+, 2, 2.5-, 3.5, 4+ . . .). The number of pluses minus the number of minuses divided by the number of judgments will decide in the case of entries getting the same overall score.
16. The Tournament Director will rank the top entries in each section on the basis of the average of the points awarded. However, in accordance with para. 9 above, the third-placed entry of any one country will not contribute to that country's score, though it will appear in the final awards booklet. The Tournament Director's decision is final in respect of ranking.

17. In each section the top 24 compositions (excluding any 3rd placed entries from a single country) will be awarded scores from 24 down to 1. Scores will be divided equally among compositions with equal ranking. The overall winner of the Tournament is the team with the highest total of scores from all sections.
18. If a judging country does not make its award within a reasonable time (or in the case of other irregularities), the Tournament Director may appoint another country to act as judge, making use in the first instance of the list of reserves drawn up by the WCCT sub-committee. The President of the PCCC shall be informed.
19. Diagrams of all ranked compositions, together with their solutions, will be included in the final award, and published. The awards will be made available to every participating country and composer. The unpublished compositions will be available to their composers for publication elsewhere, once the final award has appeared.
20. The official documents (announcement and award) are to be written in at least one of the official languages of the FIDE.
21. The three countries with the highest points totals and the composers of the three best compositions in each section will be awarded a certificate of honour.

## 8th WCCT — Number of Entries per Country

Country	A	B	C	D	E	F	G	Total
Argentina	1	-	-	-	3	1	-	5
Armenia	2	1	2	2	3	2	1	13
Austria	3	3	3	3	3	3	1	19
Azerbaijan	-	3	1	2	3	-	-	9
Belarus	3	3	3	3	3	3	3	21
Belgium	3	1	3	3	2	-	3	15
Brazil	3	1	1	-	3	1	1	10
Croatia	3	-	3	3	3	-	1	13
Czech Republic	3	3	2	3	3	3	1	18
Denmark	3	3	3	2	3	1	2	17
Finland	2	1	3	3	3	3	1	16
France	3	2	2	3	3	3	3	19
Georgia	3	3	2	3	3	2	2	18
Germany	3	3	3	3	3	3	3	21
Great Britain	3	3	3	-	3	3	3	18
Greece	-	-	-	-	1	-	-	1
Hungary	3	3	3	3	3	3	3	21
Israel	3	3	3	3	3	3	3	21
Italy	3	-	-	3	3	1	-	10
Japan	-	-	-	-	-	-	1	1
Kazakhstan	-	-	2	-	1	2	1	6
Latvia	-	2	-	-	1	-	1	4
Lithuania	3	3	3	1	3	3	-	16
Macedonia	3	3	3	3	3	3	-	18
Moldova	-	1	1	1	1	1	-	5
Mongolia *	-	2*	-	2*	2*	-	-	6*
The Netherlands	3	3	3	3	3	3	3	21
Norway	2	1	1	-	3	-	-	7
Poland	3	3	3	3	3	3	3	21
Romania	2	3	3	3	3	3	3	20
Russia	3	3	3	3	3	3	3	21
Serbia	3	3	3	3	3	3	3	21
Slovakia	3	3	3	3	3	3	3	21
Slovenia	2	-	1	1	3	-	-	7
Sweden	2	2	1	-	3	-	-	8
Switzerland	1	3	3	1	3	2	3	16
Ukraine	3	3	3	3	3	3	3	21
USA	3	3	3	3	3	2	3	20
Sum	83	77*	79	75*	101*	69	61	545*

38 countries.

\*: Mongolia's entries were submitted timely, but were received by the Director only after the booklet with the entries had been printed. The six diagrams were distributed among all team captains. The total number of compositions thus is larger (by six) than the number of compositions printed in the booklet.

## Judging Countries

**Two-Movers:** Croatia, Great Britain, Russia, Serbia, Slovakia

**Three-Movers:** Israel, Russia, Serbia, Sweden, Ukraine

**More-Movers:** The Netherlands, Russia, Sweden, Switzerland, Ukraine

**Endgame Studies:** Belarus, Finland, Georgia, Israel, Romania

**Helpmates:** Czech Republic, France, Greece, Italy, Macedonia

**Selfmates:** Israel, Macedonia, Poland, Sweden, Ukraine

**Fairies:** France, Japan, Slovakia, Slovenia, Switzerland

## **Results per section**



## 8th WCCT — Section A: Two-Movers

### Theme

A synthesis of black correction and change of function of white moves is required as follows:

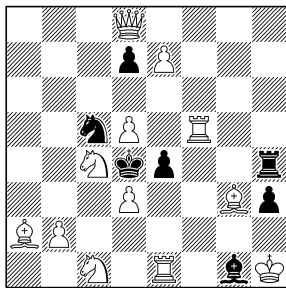
In the actual solution, a random and at least one correction move by the same black piece are answered by white mating moves. These white moves must appear as first move(s) and/or threat(s) in at least one try.

### Judging Countries

Croatia (HR), Great Britain (GB), Russia (RUS), Serbia (SRB), Slovakia (SK)

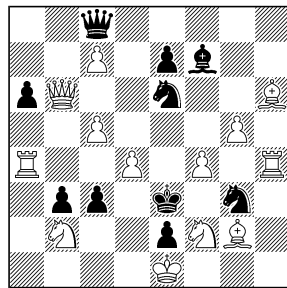
SRB: General remarks: Only a small number of entries brought something new comparing to existing examples, most of which was presented on the official PCCC site. Some of old achievements would have been placed very high in this award! In order to have a more realistic picture one should analyse at least following remarkable predecessors: (1) V. Rudenko, 3rd Prize, *Vecherniy Leningrad TT*, 1976; (2) V. Pilchenko & V. Schavyrin, 5th Hon. Mention, *Szachy*, 1979; (3) S. Burmistrov & E. Permjakov, 3rd Prize, *Tihookeanskiy Komsomolets*, 1985; (4) H. Knuppert, 2nd Prize, *Die Schwalbe*, 1986; (5) V. Shanshin, 1st Prize, *BAZ 50 JT*, 1993; (6) P. Robert, 1st Prize, *StrateGems*, 2001; (7) P. Olszewski, 4th Prize, *The Problemist*, 2003; and (8) all problems from the award of the *Team Championship of Ukraine*, 2002. These excellent works largely reduce marks for around 80% of the entries for the 8th WCCT.

**1st Place (24 points): A57**  
(Score=3.5, D=-0.25)  
**Marjan Kovačević**  
Serbia



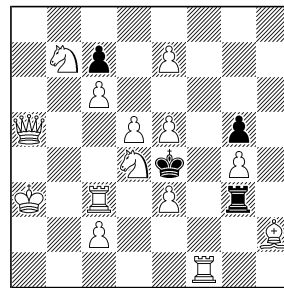
#2vvv C+ (12+7)

**2nd Place (23 points):**  
**A31 (Score=3.0, D=-0.25)**  
**Peter Gvozdják**  
Slovakia



#2vvv C+ (13+10)

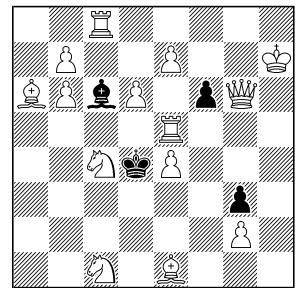
**3rd Place (22 points): A1**  
(Score=2.9, D=0.6)  
**Philippe Robert**  
**Michel Caillaud**  
France



#2vv(\*) C+ (14+4)

**4th Place (21 points): A76**  
(Score=2.875, D=-0.25)

**Emil Klemanič**  
**Štefan Sovík**  
**Peter Gvozdják**  
Slovakia



#2vv(\*) C+ (14+4)

**(1st Place (24 points): A57 (Score=3.5, D=-0.25)) 1.Sa5? [2.Le5 (A)#]**

1.– S~ (a) 2.Sab3#

1.– S×d3! (b) 2.Sc3 (C)#

1.– Tf4/d6 2.Dh8/Sc6#

but 1.– Lh2!

1.Td1? [2.Se2 (B)#]

1.– S~ (a) 2.Sc3 (C)#

1.– S×d3! (b) 2.Db6 (D)#

but 1.– e×d3!

Secondary Dombrovskis.

1.Da5! [2.Dc3#]

1.– S~ (a) 2.Le5 (A)#

1.– S×d3! (b) 2.Se2 (B)#

Dombrovskis-Hannelius-Zagoruiko 3×2.

1.Db6 (D)? [2.Df6#] Th6 2.T×e4#, but 1.– d6!

6 moves change functions: S~, S×d3, Le5, Se2, Sc3, Db6.

GB: An elegant, economical blending of the theme with Zagoruyko after the random and correction moves, between the two tries and the post-key play, in which those moves lead, thematically, to the threats from the tries. Attractive mix of unblock, line, pin, ambush and white interference motifs.

RUS: Contest of the highest difficulty, but not very good key and underuse of WR1.

SK: Two thematic moves (threats) as well as a thematic random move and black correction of one unit (knight) in all phases. Altogether the composition contains three-phase change in two variations (of two mates with one repetition, Z-32-25) and a synthesis of Dombrovskis and Hannelius themes after defences. The phase 1.Db6? is a proper addition. The defence motif against primary threats is the same in all phases: flight-giving square-vacation. Defences against secondary threat in try-phases loosen the mate-net as well but through capturing, whereas in the solution it is a direct guard of the mating-square.

Among positive motifs (attacking and error) mainly line-opening and line-closing are of interest. The construction is very good, although white queen is brought into play in the key. Excellent combination of the theme with other strategic and neo-strategic content and with balanced play in all phases.

**(2nd Place (23 points): A31 (Score=3.0, D=-0.25)) 1.c6 (A)? [2.Sc4 (E)#]**

1.- Se6~ (a) 2.d5 (B)#  
1.- S×d4! (b) 2.D×d4#  
1.- S×f4?! (c) 2.d5 (B)#  
but 1.- Sc5!  
1.d5 (B)? [2.Sg4 (F)#]  
**1.- Se~ (a) 2.c6 (A)#**  
**1.- Sd4! (b) 2.Sc4 (E)#**  
1.- S×f4?! (c) 2.c6 (A)#  
1.- Se4 (d) 2.Ta×e4#  
but 1.- Lh5!  
**1.g6 (C)? [2.Sg4 (F)#]**  
1.- Se~ (a) 2.f5 (D)#  
1.- S×d4?! (b) 2.f5 (D)#  
1.- S×f4! (c) 2.L×f4#  
but 1.- Sg5!  
1.f5! (D) [2.Sc4 (E)#]  
**1.- Se~ (a) 2.g6 (C)#**  
1.- S×d4?! (b) 2.g6 (C)#  
**1.- Sf4! (c) 2.Sg4 (F)#**  
1.- S×g5! 2.L×g5#  
1.- Se4 (d) 2.Th×e4#  
1.- c×b2 2.D×b3#

Theme doubled, in four phases. Black random, correction and „non-correction“ moves. Four-phase changed mates after (b) and (c) defenses.

GB: The double half-battery produces unmissable tries with good refutations, and great richness. There are two complete systems: Try and threat of 1.c6? recur after 1.d5? S~, Sd4!; and try and threat of 1.g6? recur after 1.f5! Se~, Sf4! Amazingly, after 1.- S×f4, S×d4, the four phases also introduce a 4×2 Zagoruyko! There is by-play, with a further correction, the WQ used after the key, and a further change after 1.- Se4. However, the extreme symmetry has a mechanical quality. (One can save BPa6 by moving WR to b5 and shifting the position one file left, though WQ is then useless post-key.)

RUS: Task, theme doubled, contents of the highest difficulty, but total symmetry and underuse of WQ in the solution.

**(3rd Place (22 points): A1 (Score=2.9, D=0.6)) (\* 1.- K×e5 2.e8=D,T#**

**1.Sf5 (A)? Zz.**  
1.- T~ (a) 2.Tc4 (C)#  
1.- T×e3! (b) 2.T×e3#  
but 1.- K×e5!  
**1.Sb3 (B)? Zz.**  
1.- T~ (a) 2.Sd2#  
1.- T×e3! (b) 2.Tc4 (C)#  
1.- K×e5 2.e8=D,T#  
but 1.- Tg2!  
1.Tc4! (C) Zz.  
**1.- T~ (a) 2.Sf5 (A)#**  
**1.- T×e3+! (b) 2.Sb3 (B)#**  
1.- K×e3/K×e5 2.De1/e8=D,T#

GB: A successful Zagoruyko between play after the key and after two tries, which thematically become mates post-key after 1.- T~/T×e3! However, WSb7 is underused. If it were replaced by BBh4 and BPd6, the problem would have been worth a better score.

RUS: Contents of the highest difficulty with excellent key, but poor refutation of the first phase and rather schematical play.

SRB: The best one out of 3 thematic Banny-Zagorujko 3×2 examples. There are 2 additional variation after king-flights, one of which is allowed by the very good key-move. The matrix is familiar but it was an achievement to make it work in this way.

SK: Two thematic moves (keys) are — together with random move and black correction of one unit (rook) — equally spread to all three phases. From the neo-strategy point of view the composition contains three-phase change of two variations (two mates with one repetition, Z-32-25) and doubled reciprocal change of first move and mate in variation (in jargon two-times Salazar). Because it is a Zugzwang composition, a primary defence motif in black moves is missing. There are defence motifs against secondary threats: move incapacitating by pinning, vacation of square in the mate-net by capturing, and checking; as error motifs are interesting closing of mate-net by opening a line and blocking. The key gives a flight, nice mate after the

king's move but with regard to Zugzwang less economical construction and weakly exploited Sb7 (only in a minor variation).

**(4th Place (21 points): A76 (Score=2.875, D=-0.25))** (\*) 1.- L~ (a)/L×e4! (b) 2.Td5/D×e4#

**1.Te6 (A)?** Zz. Kc5 2.Sb3#

1.- L~ (a)/L×e4! (b) 2.D×f6 (C)/D×e4#

but 1.- f5!

**1.Tf5 (B)?** Zz. K×e4 2.Dg4#

1.- L~ (a)/L×e4! (b) 2.Td5/D×f6 (C)#

but 1.- L×b7!

1.D×f6! (C) Zz.

**1.- L~ (a) 2.Te6 (A)#**

**1.- L×e4+! (b) 2.Tf5 (B)#**

Keys of the tries as thematic moves. Multi-phase changes on random and correction move of black bishop. Key-mate reversal, doubled.

GB: The tries become mates post-key after 1.- L~, L×e4! and this completes a Zagoruyko for the thematic defences. The two tries also give distinct flights and prepare new mates for them. Elegant and convincing. The set play is a pity, clouding the changes; 1.- L×e4 is a maintenance of defence, rather than a full correction, after 1.Tf5, but this does not happen after the key, so it does not obscure the WCCT-8 theme.

RUS: Contents of the highest difficulty, but poor key, schematical play.

SRB: Banny-Zagorujko 3×2 with flight-giving tries leading to additional play. Obvious solution, weaker than tries, makes this example weaker than the other one (A1).

**5th Place (no points): A67**

**(Score=2.875, D=-0.5)**

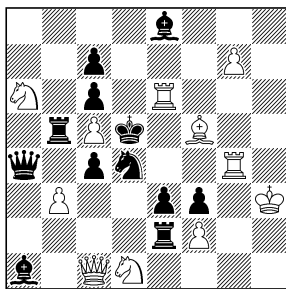
**L'udovít Lačný**

**Juraj Brabec**

**Emil Klemanič**

**Peter Gvozdják**

Slovakia



#2vv

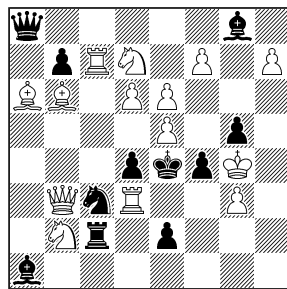
C+ (11+12)

**6th Place (20 points): A50**

**(Score=2.8, D=0.2)**

**Daniel Papack**

Germany



#2vvvv

C+ (14+11)

**7th Place (19 points): A65**

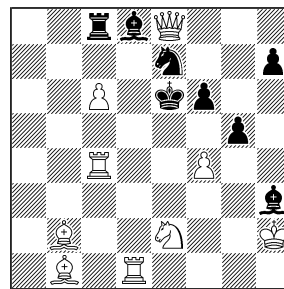
**(Score=2.7, D=0.4)**

**Mikhail Khramtsevich**

**Nikalai Belchikov**

**Aleksandr Bulavka**

Belarus



#2vvv

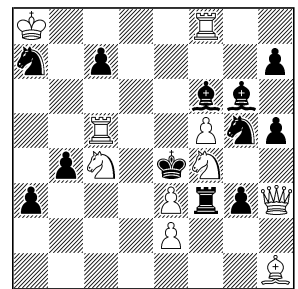
C+ (9+8)

**8th Place (18 points): A9**

**(Score=2.7, D=-0.4)**

**Janez Nastran**

Slovenia



#2vv

C+ (10+12)

**(5th Place (no points): A67 (Score=2.875, D=-0.5))** 1.D×e3? [2.Te5 (A)#]

1.- S~ (a) 2.S×c7#

1.- S×e6! (b) 2.L×e6#

but 1.- c×b3!

1.g8=D? [2.Le4 (B)#]

1.- Sd4~ (a) 2.T×e8#

1.- S×e6! (b) 2.D×e6#

but 1.- e×f2!

1.Dc3! [2.T×d4#]

**1.- Sd4~ (a) 2.Te5 (A)#**

**1.- S×e6! (b) 2.Le4 (B)#**

1.- c×b3/L×c3/Td2/D×a6 2.S×c7/S×c3/S×e3/D×c4#

Dombrovskis and Hannelius, both in defense form, Z-32-26.

GB: Identical pattern to A57 (Zagoruyko after the random and correction moves, between two tries and post-key play, where those moves lead, thematically, to the threats from the tries) but with four more pieces and less elegant play. Good ambushes by 1.D×e3? and 1.Dc3! and good refutations to tries. The post-key play is best, as it should be, but the setting is heavy and ugly.

RUS: Contents of the highest difficulty, but the setting is heavy and the first phase with Q promotion.

SRB: The thematic Dombro-Zagorujko 3×2 is more difficult and paradoxical than the Banny-Zagorujko 3×2 seen in A1, A47, and A76. However, it is here achieved with a help of promoted force, and the overall content is much inferior to the only other example (A57).

**(6th Place (20 points): A50 (Score=2.8, D=0.2))** 1.L×d4? [2.Sc5 (A)/Sf6 (B)#] Sd5! (b)

1.g×f4? [2.Sc5 (A)/Sf6 (B)#] Sd5 (b) 2.T×d4 (C)#, but 1.– g×f4!

1.h8=D? [2.Sc5 (A)# (not 2.Sf6 (B)??)]

1.– S~ (a) 2.T×d4 (C)#

but 1.– Sb5!

1.Tc5? [2.Sf6 (B)# (not 2.Sc5 (A)??)]

1.– Sd5 (b) 2.D×d5 (D)#

but 1.– Dd8!

1.Sc4! [2.T×d4 (C)#]

**1.– S~ (a) 2.Sf6 (B)#**

**1.– Sd5! (b) 2.Sc5 (A)#**

(1.– Kd5/K×d3/Td2 2.Sd2/Sc5/S×d2#

Barnes, Sushkov, le Grand, changed mates, Dombrovskis element.

GB: 2.Sc5/Sf6 are double threats after 1.L×d4?, separated by threat-avoidance after 1.h8=D? and 1.Tc5? (Barnes-Sushkov).

They reappear post-key (WCCT-8 theme) after 1.Sc4! S~/Sd5! Also 2.Sc5 and 2.T×d4 are reciprocally changed (le Grand) between 1.h8=D? and 1.Sc4! A rich mix, but very heavy; 1.Tc5? 2.Sc5???, as a Sushkov, does not convince; and 1.h8=D? is a dubious try (if it worked, so would 1.h8=L). Most seriously, the try 1.g×f4, crudely defeated by 1.– g×f4, replicates and clouds the threats of 1.L×d4.

HR: The problem is very rich. Interesting thematic play!

SRB: After noticing the set-play (1.– S~ 2.Td4#) that was not declared, this appears as an interesting set-to-actual change, overshadowed by the artificial and confusing try-play. At least six pieces were added for the banal attempt 1.g×f4? g×f4! and the dualistic 1.h8=D? (1.h8=L?), while the mentioned themes, Barnes and Sushkov, only formally exist.

SK: Two thematic elements in two tries occur as double threat but in two further try-phases individually with reciprocal dual avoidance — Sushkov theme. In one try-phase a thematic random move but in the second try-phase a black correction of the same unit are the defences. In the solution both threat mates follow after those defences in reverse order, which makes the Hannelius theme. If we take into account also the phases with two thematic threats, the composition shows also two threat-paradoxes D and H, as well as le Grand theme. The excellent key gives two flights but the construction is not fully ideal and black play is less clear-cut.

**(7th Place (19 points): A65 (Score=2.7, D=0.4))** 1.La3? [2.Td6 (A)#]

1.– Lc7 (a) 2.D×e7#

1.– T×c6 2.T×c6#

but 1.– g×f4! (b)

1.Td7? [2.Sd4 (B)#]

1.– g×f4 (b) 2.S×f4#

1.– Lb6 2.D×e7#

but 1.– f5! (c)

1.L×h7? [2.Te4 (C)#]

1.– f5 (c) 2.Lg8#

1.– Lg2 2.f5#

but 1.– Lc7! (a)

1.Df8! [2.D×f6#]

**1.– S~ 2.Td6 (A)#**

**1.– Sd5! 2.Sd4 (B)#**

**1.– Sf5! 2.Te4 (C)#**

GB: Elegant, with excellent unity and balance. There is a cycle of refutations and variations in three tries, a stylish addition, though not thematic and involving little by way of change. The two anticritical tries threaten mates that reappear as white interferences after post-key self-blocks by the unpinned BS. Good by-play is squeezed out of the position.

SRB: The content is not particularly ambitious, but the interpretation is very pleasant, with long line-moves and thematic refutations. The fact that each refutation leads to by-variation in other phases makes the difference between attempts and tries.

SK: Thematic content based on three white moves (threats) in the try phases and random move as well as two black corrections of the knight in the solution, is completed by three-phase cyclic change of refutations, defences and non-defences in minor variations. From the motivation point of view the anti-critical moves in the two tries are of interest. The composition has an airy construction and good key, although rather frequently used and rather poor neo-strategic content.

**(8th Place (18 points): A9 (Score=2.7, D=-0.4))** 1.Sf~? [2.Dh4 (A)#] Le5/L×f5/Sg~/ 2.T×e5/D×f5/L×f3#, but 1.– g2!

1.Sg2!? [2.Sd2 (B)#, not 2.Dh4?] T×e3 2.Dh4 (A)#, but 1.– Lc3!

1.Sd5! [2.S×f6#, not 2.Sd2?, not 2.Dh4?]

**1.– Lf~ 2.Dh4 (A)#**

**1.– Le5! 2.Sd2 (B)#**

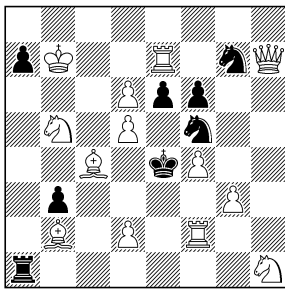
The threat/threat form of the required theme is naturally extended to the tertiary threat correction sequence which includes replacing of threats from previous phases with new threats and return of all superseded threats in variations.

GB: Convincingly renders a theme difficult in itself, tertiary (white) threat correction, and wittily shows its natural affinity to the WCCT-8 theme. The key, carrying whites tertiary threat, turns the threats in the tries (primary and secondary threats) into variations after black's random and correction moves. This implies a minimal rendering of the WCCT-8 theme, with only one black correction post-key, and therefore only two try-phase moves (threats) becoming post-key mates after 1.– Lf~/corrects. However, thematic quality partly makes up for lack of quantity.

SRB: A clear-cut presentation of the theme in a tertiary threat correction form, with one additional change after thematic 1.– Le5. The only example of its kind in the tourney and a very good one. It is a pity that Ph7 prevents 1.– Sh7 2.Lf3# that could have given some role to Lh1 and Tf3 in the solution.

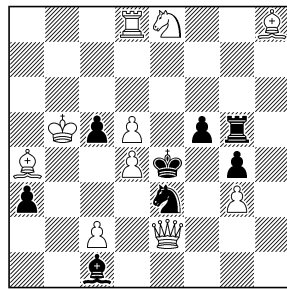
SK: Black correction by black bishop is here accompanied by white correction by white knight with dual avoidance in selection of threats. Prescribed thematic elements (two threats, one black unit and one black correction) are completed by only poor neo-strategic content (practically without change of variations — in the three phases only one mate transference and one change of a mate, and only with one free change of move function), but on the other hand with rather rich strategic motivation.

**9th Place (17 points): A16**  
(Score=2.625, D=0.25)  
**John Rice**  
Great Britain



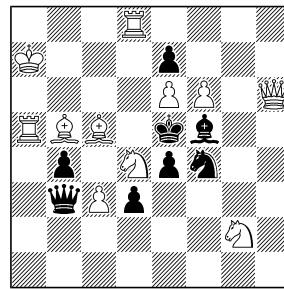
#2vvvvv C+ (13+8)

**10th Place (16 points): A14**  
(Score=2.6, D=0.2)  
**Mikhail Khramtsevich**  
Belarus



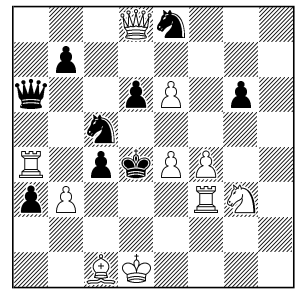
#2vvv C+ (10+8)

**11th Place (15 points): A8**  
(Score=2.5, D=0)  
**Dragan Stojnić**  
Serbia



#2v C+ (11+8)

**12th Place (14 points): A23**  
(Score=2.5, D=-0.4)  
**Rainer Paslack**  
Germany



#2vvv C+ (10+9)

**(9th Place (17 points): A16 (Score=2.625, D=0.25))** 1.Sd4? [2.Te2 (A)#] Te1!

1.g4? [2.Sg3 (B)#] T×h1 2.D×h1#, but 1.– Tg1!

1.Ld4? [2.d3 (C)#] Td1!

1.L×f6? [2.Sc3 (D)#] e5 2.T×e5#, but 1.– Tc1!

1.d7? [2.Sd6 (E)#] Se8 2.T×e6#, but 1.– Ta6!

1.Dh5! [2.Df3#]

1.– Sf~ 2.Te2 (A)#

1.– S×g3! 2.S×g3 (B)#

1.– Se3! 2.d3 (C)#

1.– Sd4! 2.Sc3 (D)#

1.– S×d6+! 2.S×d6 (E)#

1.– S×h5 2.T×e6#

The threats of five tries return, after a good key, as mates after the random move and four corrections by the unpinned BS. While less complex than some entries, and the dual after 1.g4? Sh5 is a tiny defect, this is a splendid task. The fact that all five tries fail to moves of the same BR gives it clarity and unity, which some otherwise good entries lack.

SRB: Thematic record with 5 variations and 5 attempts refuted by different moves of the black rook. The Realisation is mechanical and far less interesting than in many similar mechanisms, including one with triple B theme (H. Knuppert, 2nd Prize, *Die Schwalbe*, 1986).

SK: Five simple tries with five thematic threats are homogeneously refuted by the same black rook. In the solution those threats occur as variation mates after the random move and four black corrections of the knight that is unpinned in the key. Vacation of a square in the mate net by unblocking is a defence motif against the primary threat but the defence motifs against the secondary threat (direct attacking, preparatory guarding, checking) as well as the error motifs (closing a mate net by blocking, direct liquidation of guarding) are very heterogeneous. In respect to the content the construction is airy; in the composition one finds a good key unpinning a black unit and record execution of a known mechanism.

**(10th Place (16 points): A14 (Score=2.6, D=0.2))** 1.K×c5? [2.Sf6 (A)/Sd6 (B)#] Tg6!

1.c4? [2.Sd6 (B)/Lc2 (C)#] Tg7!

1.c3? [2.Lc2 (C)/Sf6 (A)#] c×d4!

1.Df2! [2.Df4#]

1.– S~ 2.Sf6 (A)#

1.– S×d5! 2.Sd6 (B)#

1.– S×c2! 2.L×c2 (C)#

GB: Each of three tries on the c-file has two effects, favourable to white, out of the following three: guarding d5, guarding d4, unblocking c2. So each try makes two threats, in a cycle AB-BC-CA: 2.Sf6 A when it is safe to cut h8-d4; 2.Sd6 B when it is safe to cut d8-d5, and 2.Lc2 C when c2 is unblocked. But black can defeat each pair of threats, so the three tries fail. The key unpins the BS and ambushes behind him, so his random defence opens f2-d4; his corrections block d5 and unblock c2. So the cyclic trio of double threats from tries returns as thematic post-key mates. Excellent unity and execution of a difficult cyclic concept, but WBa4 and WRd8 play a sorry role.

RUS: Cycle of threats. The scheme is well known.

SK: Three homogeneous tries lead always to a different pair of three thematic threats which mutually create a cycle and are incapacitated by homogeneous refutations. The key unpins black knight, which transforms those threats into variation-mates by its random move and two black corrections. Simple, understandable and attractive content, nice harmony of positive and negative motifs connected with attacking and loosening the squares d4 and d5 but also well-known mechanism with black unit unpinning.

**(11th Place (15 points): A8 (Score=2.5, D=0)) 1.Lc4 (A)? [2.Ld6 (B)/Sc6 (C)]#**

1.– Sg6 2.L×e7 (D)#

1.– Lg6 2.D×f4 (E)#

1.– Sd5 2.T×d5#

but 1.– e3!

1.L×e7 (D)! [2.D×f4 (E)]#

**1.– S~ 2.Lc4 (A)#**

**1.– Sd5! 2.Ld6 (B)#**

**1.– S×e6! 2.Sc6 (C)#**

Pseudo Lender extended to five moves.

GB: On top of the theme (try and its double threat become post-key variations after random and correction defences), the key and its threat are variations after the try. This interesting reciprocity, recalling the Lender combination, is a meritorious enhancement of the theme. However, clarity is harmed by recurrence: 1.Lc4? S~ or Se6 2.Bd6, Sc6 and 1.Le7, L×g6 2.Df4.

RUS: Contents of medium difficulty with extra variation and extra change of move functions. The key is poor.

SK: Two-phase composition in which three thematic white moves (key and double threat) from the try-phase correspond with two moves (key and simple threat), but already not thematic, from the real phase. As well as the prescribed theme in three variations there is in addition a reciprocal function change of the key to the variation-mate — Salazar theme (unfortunately 2.Lc4# in the solution follows not only after 1.– Sg6, but also after 1.– S~) and, taking into account the double threat in the try phase also a reciprocal change of one threat to variation mate after a different defence (in jargon pseudo le Grand) and one threat paradox with regard to the second threat. Good strategy, solid construction and rich but not very homogeneous content.

**(12th Place (14 points): A23 (Score=2.5, D=-0.4)) 1.Te3? [2.Se2 (A)]# Sc~! (a)**

1.Kc2? [2.Le3 (B)]# S×e4! (b)

1.Dg5? [2.Dd5 (C)]# Dc6/S×e4/Sc7(Sf6) 2.T×c4/Se2/D(×)f6#, but 1.– Sd3! (c)

1.Da5! [2.Dc3#]

**1.– Sc~ (a) 2.Dd5 (C)#**

**1.– Sd3! (c) 2.Le3 (B)#**

**1.– S×e4! (b) 2.Se2 (A)#**

1.– D×a5 2.T×c4#

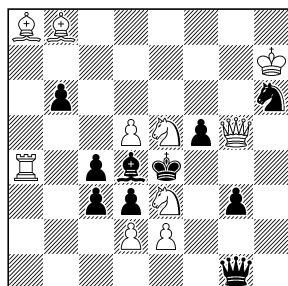
Theme with two black correction moves and cyclic change of functions (refutation-variation; threat-mating move).

GB: The try threats after 1.Dg5?/Te3?/Kc2? reappear as post-key mates after, respectively, S~, S×e4, Sd3! Fully integrating this with the cyclic Hannelius pattern, these very BS moves defeat, respectively, the tries 1.Te3?/Kc2?/Dg5? A brilliant conception, but a small weakness is that the solver cannot grasp the problem unless he accepts that the arrival refutations 1.Kc2? S×e4! and 1.Dg5? Sd3! are different — because differently motivated — from the same moves included in the departure refutation 1.Tc3? S~!

RUS: Threefold Hannelius.

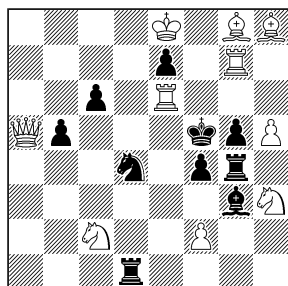
SRB: There is a thematic dual in the refutation 1.Te3? S~! This ruins the whole concept of the „cycle“ of refutations, because 1.Te3? is also refuted by both 1.– Sd3! and 1.– Se4! Furthermore, the first two tries are only attempts, with no play at all, and the strongest white piece WQd8 does not participate in them.

**13th Place (13 points):**  
**A78 (Score=2.4, D=0.2)**  
**Vasyl Dyachuk**  
 Ukraine



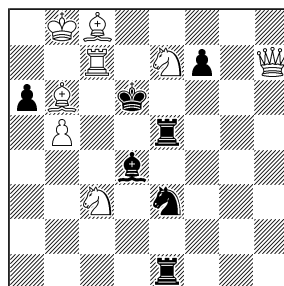
#2v(\*) C+ (10+10)

**14th Place (12 points):**  
**A36 (Score=2.375, D=-0.5)**  
**Valery Shanshin**  
**Anatoly Slesarenko**  
 Russia



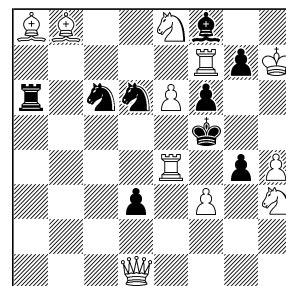
#2vvvv C+ (10+10)

**15th Place (11 points):**  
**A18 (Score=2.3, D=0.2)**  
**Viktor Melnichenko**  
**Valentin Rudenko**  
 Ukraine



#2vv(\*) C+ (8+7)

**16th Place (10 points):**  
**A79 (Score=2.3, D=0)**  
**Jean-Marc Loustau**  
 France



#2v C+ (11+9)

**(13th Place (13 points): A78 (Score=2.4, D=0.2) (\* 1.- f4/Sf7 2.d6 (A)/D×f5#**

1.S3×c4? [2.d6 (A)/e×d3 (B)#]

1.- L~ 2.Se3#

1.- L×e5! 2.Sd6 (C)#

but 1.- Lc5!

1.S×f5! [2.Sd6 (C)#]

1.- L~ 2.e×d3 (B)#

1.- L×e5! 2.d6 (A)#

1.- Sf7 2.Dg4#

Changed functions of three thematic moves: 2.d6#, 2.e×d3#, 2.Sd6#. Themes: Dombrovskis, le Grand, Rudenko, Zagoruiko. RUS: Contents of highest difficulty (Mochalkin combination), but key is poor.

SRB: Nice and compact mechanism, based on several kinds of help: Capturing moves with different departure fields for mates, double threat and free interpretation of black correction (1.- L~ 2.Se3).

SK: After random move and black correction of a bishop in the solution there follow both mates from the double threat in the try phase. To this thematic content is properly added in the solution the third threat (2.Sd6#) as well, which creates with the try phase one self-contained and two crossed threat paradoxes. A proper addition is also the set phase with changed mate after 1.- Sf7 and mate transference with thematic mate 2.d6, which with try phase and real phase creates a three phase change Z-2,2,3-46. But motifs of separate moves do not have a clear-cut inner unity; the construction is in correspondence with the content.

**(14th Place (12 points): A36 (Score=2.375, D=-0.5) 1.K×e7? [2.Tf7 (A)/Lh7 (B)#] Th4 2.T×g5#, but 1.- S×e6!**

1.Da2? [2.Tf7 (A)/Lh7 (B)#] S×e6 2.D×e6#, but 1.- Sb3!

1.De1? [2.Tf7 (A)/Lh7 (B)/De5 (C)/De4 (D)#] Th4/T×e1 2.T×g5/S×d4#, but 1.- Se2!

1.Dc3? [2.Dc5#]

1.- S~ (Se2) 2.De5 (C)#

1.- S×e6! 2.Lh7 (B)# (2.Tf7?)

but 1.- Sf3!

1.Db4! [2.Dc5#]

1.- S~ (Se2) 2.De4 (D)#

1.- S×e6! 2.Tf7 (A)# (2.Lh7?)

1.- Th4/Te1/f3 2.T×g5/S×d4/Se3#

Fourfold Dombrovskis, two thematic corrections in two phases, change of mates.

GB: A correct fourfold Dombrovskis is D. N. Kapralos, 3rd Prize, *Probleemblad*, 1985, with four Dombrovskis transferences of mates, from threats in „donor“ try-phases, to variations in the „recipient“ key-phase after the defences that defeated the try-threats: Try 1.A? (W) a! Try 1.B? (X) b! Try 1.C? (Y) c! Try 1.D? (Z) d! Key 1.E! a/b/c/d 2.W/X/Y/Z. To integrate this with the set theme, as claimed, would be an achievement, and A36 is loosely related. But how can a solver-analyst grasp the idea? He must (a) see that a/b/c/d stop 1.K×e7/Da2/De1/Dc3 (plausible); (b) pick, after 1.K×e7/Da2/De1, the „composer's choice“ threat, ignoring the others; (c) see the try 1.Dc3? and the key 1.Db4, as joint „recipients“ of the Dombrovskis transferences (with 1.Dc3? as both „donor“ and „recipient“ phase); (e) after 1.Dc3? and 1.Db4! choose from 1.- S~ just the four defences that defeat the tries (S×e6, Sb3, Se2, Sf3), ignoring other S~ moves. That's too much to expect without hints or a written solution, even from sophisticated solvers. So this problem does not speak clearly for itself.

SK: A try 1.K×e7? with two threats but only one thematic threat is refuted by capturing of white unit 1.- S×e6! but this move acts in the solution as a black correction. Moreover, in the second try 1.Da2? (with fine refutation) a mate follows after this move, which can excuse the capture. Unfortunately in the third try 1.De1? (with equally nice refutation), when two other threats are added to the original two threats (four mates are threatened), there is a dual in the variation 1.- S×e6 2.D×e6#

and 2.Tf7#. But this dual need not be considered as a major dual. However, there is again only one thematic threat from those two added threats but without this phase (with this threat) the prescribed theme would not be fulfilled. In the composition there is one more try phase thematically copying the real phase, in which are „thematic“ just those threats which are not thematic in the real phase. The content is rich but the general impression is confused.

**(15th Place (11 points): A18 (Score=2.3, D=0.2))** (\*) 1.– f5 2.Tc6 (B)#

1.Dh2? [2.Se4 (A)#] L×c3/Se~ 2.Lc5/Sf5#, but 1.– f5!

1.D×f7? [2.Tc6 (B)/Td7 (C)#]

1.– T5~ 2.De6#

1.– T×e7! 2.D×e7#

but 1.– Te4!

1.Dh8! [2.Dd8#]

1.– T5~ 2.Se4 (A)#

1.– T×e7! 2.Tc6 (B)#

1.– Te6! 2.Td7 (C)#

Three-phase change of play, thematic function change of three white moves: 2.Se4#, 2.Td7#, 2.Tc6#, Rudenko and Dombrovskis themes.

SRB: The standard combination of double threat and 2×2 thematic changes (reminding on V. Rudenko's 1. Place, *Komandno pervenstvo Ukraini*) is extended to 3 thematic variations. Elegant geometry of queen moves and two by-variation using thematic pinning, give an artistic impression, rarely seen in other examples.

**(16th Place (10 points): A79 (Score=2.3, D=0))** 1.De1? [2.Tf4 (A)/f×g4 (B)#]

1.– Se5 (a) 2.T×e5#

1.– S×e4 (b) 2.D×e4#

but 1.– g×h3!

1.Te7! [2.S×d6#]

1.– Sc~ 2.f×g4 (B)#

1.– Se5! (a) 2.Tf4 (A)#

1.– Sd~ 2.Tf4 (A)#

1.– S×e4! (b) 2.f×g4 (B)#

1.– L×e7 2.S×g7#

GB: Double threats AB in try become mates ABBA after post-key reciprocal correction. Here, the correction moves are also changed from try to key, a big extra, though the try variations are very simple. The WQ is pure spoof after the key, preventing a higher mark.

**17th Place (no points):**

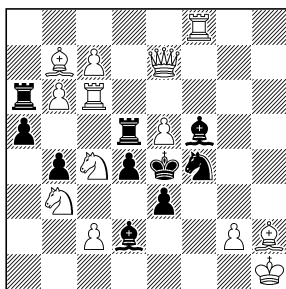
**A59 (Score=2.3, D=-0.2)**

Vasyl Dyachuk

Mark Basisty

Anatoly Vasilenko

Ukraine



#2vvvvv(\*) C+ (13+10)

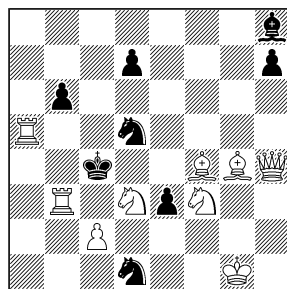
**18th Place (no points):**

**A48 (Score=2.25, D=0)**

Marjan Kovačević

Dragan Stojnić

Serbia



#2v(v) C+ (9+8)

**19th Place (9 points): A62**

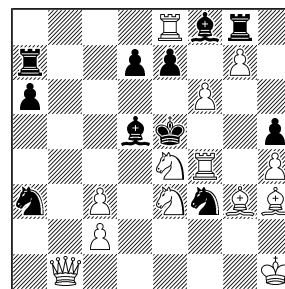
**(Score=2.2, D=0.2)**

Aharon Hirschenson

Paz Einat

Uri Avner

Israel



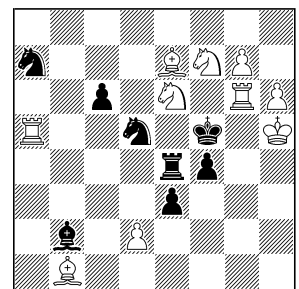
#2vvv C+ (13+11)

**20th Place (8 points): A73**

**(Score=2.2, D=-0.2)**

Aharon Hirschenson

Israel



#2v(v) C+ (10+8)

**(17th Place (no points): A59 (Score=2.3, D=-0.2))** (\*) 1.– T×e5/Lf~ 2.D×e5/T×f4#

1.Te6 (A)? [2.Sc5 (D)/Sd6 (E)#] S×g2!

1.Td6 (B)? [2.Sc5 (D)#] S×g2 2.L×d5#, but 1.– d3!

1.Tc5 (C)? [2.Sd6 (E)#] S×g2 2.L×d5#, but 1.– T×b6!

1.Dg5? [2.D×f5/D×f4#] Td~!

1.Df7? [2.D×f5#]

1.– Td~ 2.Sc5 (D)#

1.– T×e5! 2.Sd6 (E)#

1.– Lf~ 2.D×f4#

but 1.– Tb5!



1.Dh4! [2.D×f4#]

**1.– Td~ (vertical) 2.Td6 (B)#**

**1.– Td~ (horizontal) 2.Tc5 (C)#**

**1.– T×e5! 2.Te6 (A)#**

1.– Lg4/e2 2.T×f4/Sb×d2#

Two move function change systems:

1. „first move — mating move“: white moves Te6, Td6, Tc5

2. featuring Rudenko and Barnes themes: mating moves 2.Sc5#, 2.Sd6#.

GB: A doubling of the Barnes theme: 1.Te6? [2.Sc5/S×d6], 1.Td6? [2.Sc5], 1.Tc5? [2.Sd6], and 1.Dg5? [2.D×f5/D×f4], 1.Df7? [2.D×f5], 1.Dh4! [2.D×f4]. The tries 1.Td6?/Tc5? also contain a simple Sushkov threat avoidance (2.Sd6?/Sc5?).

Post-key, the try moves Td6/Tc5 recur post-key after 1.– Td~ vertical/horizontal, and the try move Te6 after and 1.– T×e5. Further, doubling the idea, after the try 1.Df7? T~/T×e5 we see 2.Sc5/Sd6, the threats from the tries 1.Te6/d6/c5! An intense engagement with the theme. However, can 1.– T×e5 be a true correction/continued defence vis-à-vis vertical and horizontal BR moves? Somewhat harmed by Rice's partial anticipation.

SK: The composition contains three thematic tries with first moves that will appear in the solution after the defences of a unit as variation mates. Try phases create an aggregate reminiscent of a white correction. When in one try two mates threaten, black has a refutation against them. However, white can correct his attack by preparing an answer also after this defence. But these defences alternately block one of the squares where the double threat has occurred, so that only one mate is threatened, namely on the second of those squares. The try-phase after 1.Df7? is, however, not thematic but except for first moves also two threats from try phases are integrated to the play in the same way, which is in good harmony with the thematic content. Good exploitation of battery Lb7-Tc6, rich content but also too much technical material.

**(18th Place (no points): A48 (Score=2.25, D=0)) 1.Le5 (A)? [2.Le6 (B)#]**

1.– Sf4 (b) 2.Tb4 (C)#

1.– L×e5 2.Sd×e5 (D)#

1.– Sf2,S1c3 2.Sb2#

but 1.– Lf6!

1.L×d7! [2.Lb5#]

**1.– S5~ (a) 2.Le5 (A)#**

**1.– S×f4! (b) 2.Le6 (B)#**

1.– S5c3! (c) 2.Tb4 (C)#

1.– Sf6! (d) 2.Sde5 (D)#

1.– S1c3 2.Sb2#

Dombrovskis, changed and transferred mates.

(1.T×b6? [2.Tc5#] d6/Kc3 2.Tc6/Tc5#, but 1.– Ld4!)

GB: Use of half-battery is neat and un-mechanical (no sequence reversal). The transferences of 2.Tb4 and 2.Sde5 from the try-play, to further corrections after the key, add value. However, this is rather slight as a setting of the WCCT-8 theme.

**(19th Place (9 points): A62 (Score=2.2, D=0.2)) 1.Db4? [2.T×f3 (A)/Dd6 (B)#] Sc4!**

1.Db6? [2.Dd6 (B)/Tg4 (C)#] Lc6!

1.Lf5? [2.Tg4 (C)/T×f3 (A)#] L×e4!

1.Dd1! [2.D×d5#]

**1.– Ld~ 2.Dd6 (B)#**

**1.– L×e4! 2.T×f3 (A)#**

**1.– Le6! 2.Tg4 (C)#**

1.– Sd2/Sd4 2.D×h5/D(c)×d4#

GB: Three tries each make two of three threats, cyclically. After the key, these threats reappear after random and two correction moves of BBd5. An ambitious and well-made idea. However, much of the thematic post-key play (i.e. the try threats) still works after some or all tries when black plays 1.– Ld~, L×e4, Le6; the major post-key dual after the correction 1.– Sd4 is a pity; and there is little unity among either the tries or their refutations.

RUS: Interesting.

**(20th Place (8 points): A73 (Score=2.2, D=-0.2)) 1.d4 (A)? [2.Tf6 (B)/Sd6 (C)#] L×d4 2.S×d4#, but 1.– Sb5!**

(1.Sfd8? [2.Tg5 (D)#] Lf6! (b))

1.d3! [2.d×e4#] and now:

1st system. Random and corrections along the 4th rank:

**1.– Ta4,Tb4** (thematic random) **2.d4 (A)#** change of function key/variation

**1.– Td4!** (thematic correction) **2.Tf6 (B)#** change of function threat/variation

1.– Tc4! (correction) 2.d×c4#

2nd system. Random and correction by closing the Lb2 line:

**1.– Td4** (thematic random) **2.Tf6 (B)#** change of function threat/variation

**1.– Te5!** (thematic correction) **2.Sd6 (C)#**

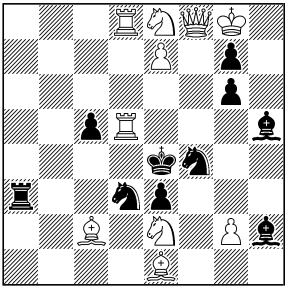
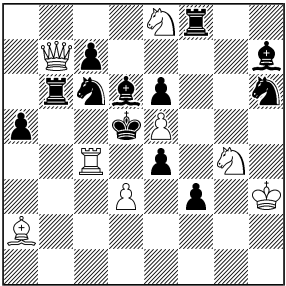
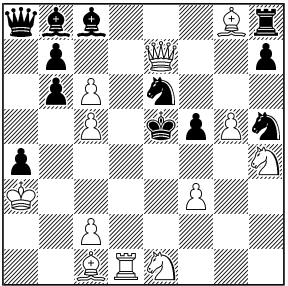
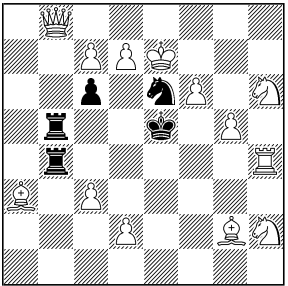
[1.– T×e6 2.Tg5 (D)#]

The same black move 1.– Td4 is a random move in system 2 and a correction move in system 1.

GB: The sequence 1.– Td4, Te5! is true correction as claimed, and so is 1.– Ta4, Tc4! Only the first sequence is thematic, but suffices to fulfil the WCCT-8 theme. The sequence 1.– Ta4, Td4 — also claimed as a correction — would, together with 1.– Td4, Te5!, illustrate what Holladay calls „chain correction“. However, 1.– Td4 doesn't correct (or even continue/maintain the defence of) 1.– Ta4, but simply fails to cross the critical square d4. This is a good problem, but in the context of the set theme it is slight.

RUS: Interesting.

SK: A simple try 1.d4? brings to the scene three thematic white moves (the first move and two threats) but this is all. The second try 1.Sfd8? adds one more move — the threat 2.Tg5#. Much more interesting is the solution, in which the unpinned black rook e4 plays a solo. After its random move and three black corrections the rook changes the function of all four white moves to variation mates. The content is completed also by the fourth (not thematic) black correction 1.– Tc4 with the mate 2.b×c4. Thematically saturated but without neo-strategic content and with only one interesting phase.

<p><b>21th Place (7 points): A55</b> (Score=2.1, D=-0.4) <b>Nikola Stolev</b> Macedonia</p>  <p>#2vv                      C+ (10+10)</p>	<p><b>22th Place (6 points): A68</b> (Score=2.0, D=0.2) <b>Ricardo Vieira</b> <b>Almiro Zarur</b> Brazil</p>  <p>#2v                        C+ (8+12)</p>	<p><b>23rd Place (5 points): A2</b> (Score=2.0, D=0) <b>Ion Murărașu</b> Romania</p>  <p>#2vvvvv                      C+ (12+12)</p>	<p><b>24th Place (4 points): A34</b> (Score=2.0, D=-0.2) <b>Zoran Gavrilovski</b> Macedonia</p>  <p>#2vvv(*)                      C+ (13+5)</p>
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**(21th Place (7 points): A55 (Score=2.1, D=-0.4))** 1.Lc3? [2.Te5 (A)#] Sf~ (a)/T×c3 2.L×d3/S×c3#, but 1.– S×d5! (b) 1.Df7? [2.Sd6 (B)#] S×d5! (b)/Ta6 2.D×d5/Sc3#, but 1.– Sf~! (a) 1.Lg3! [2.D×f4#]  
**1.– Sf~ (a) 2.Te5 (A)#**  
**1.– S×d5! (b) 2.Sd6 (B)#**  
 1.– g5/L×g3 2.Df5/S×g3#

GB: Another problem linking the WCCT-8 theme, in the form where the threats of two tries become, after the key, responses to a random and correction defence — to the Hannelius theme, here in its „ideal“ form where each refuting defence gives changed play following (a) the key, (b) the try that it does not refute. Good that, due to the ambush key, the thematic mates do not follow 1.– Sf~, S×d5 except after the key. However, the key-piece is out of play, and makes 1.Df7 an implausible try. Respectable, but not marvellous for 20 pieces.

SK: Thematic threats of try-phases are defended by random move and black correction of the knight f4. But while in one phase those moves act as an ineffective defence and refutation, in the second phase it is contrariwise. At first sight nice but it is necessary to realise that in the refutation 1.– Sf4~! (after 1.Df7?) four concrete moves are hidden! Try phases together with the solution then create a synthesis of Dombrovskis theme (after defences) with Hannelius theme (after refutations). The white Lc2 is weakly exploited.

**(22th Place (6 points): A68 (Score=2.0, D=0.2))** 1.d4? [2.Se3 (A)/Tb4 (B)#] e3!  
 1.D×c7! [2.D×d6#]  
**1.– Ld~ 2.Se3 (A)#**  
**1.– Lc5! 2.Tb4 (B)#**  
**1.– Sc~ 2.Tb4 (B)#**  
**1.– S×e5! 2.Se3 (A)#**  
 1.– Sd4/Sf7/Sf5 2.Tc5/Sef6/d×e4#

GB: The two threats after 1.d4? recur as the two paired mates in variations after reciprocal correction. Well made, with good by-play, but the try has little interest, and it is slightly irritating that 1.d4 L~/Lc5 allows (as duals) the same mates as after the key.

**(23rd Place (5 points): A2 (Score=2.0, D=0))** 1.c4? [2.Td5 (A)#] b×c6!  
 1.Td6? [2.Sd3 (B)#] Da6!  
 1.Seg2? [2.Lb2 (C)#] Da5!  
 1.c7? [2.Dd6 (D)#] L×c7!  
 1.Df7? [2.D×f5#] Sc7!

1.Df8! [2.D×f5#] Sg3,Sf6,Sg7 2.D(×)f6#

1.– Se~ 2.Td5 (A)#

1.– Sd4! 2.Sd3 (B)#

1.– Sef4! 2.Lb2 (C)#

1.– Sc7! 2.Dd6 (D)#

GB: Four tries carry threats which reappear as mates after the key unpins BSe6 for random and three correction moves. Good content and key, but put into the shade by A16. Unlike A16, the tries here are diffuse and lack unity.

**(24th Place (4 points): A34 (Score=2.0, D=-0.2))** (\*) 1.– Td5 2.Sf3 (A)#

1.L×c6? [2.Sf3 (A)#]

1.– Tf4,Tg4,T×h4 2.Ld6#

1.– Sd4 2.Te4 (B)#

but 1.– S×g5! (c)

1.c4? [2.Sf3 (A)/Te4 (B)#]

1.– T×c4 2.Ld6#

1.– S×g5 2.d4#

but 1.– Sf4! (a)

1.Tc4? [2.S2g4 (C)#]

1.– T×c4 2.Ld6#

but 1.– Sd4! (b)

1.Dg8! [2.D×e6#]

1.– Tg4,T×h4 2.Ld6#

1.– S~ 2.Sf3 (A)#

1.– Sd4! (b) 2.Te4 (B)#

1.– Sf4! (a) 2.S2g4 (C)#

1.– S×g5 (c) 2.D×g5#

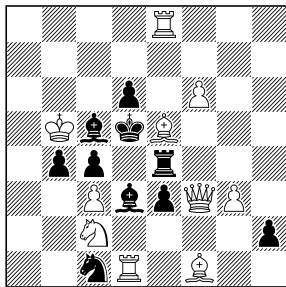
**25th Place (3 points): A13**

(Score=2.0, D=-0.25)

John Rice

Christopher Reeves

Great Britain



#2vuv

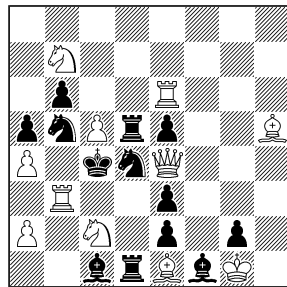
C+ (10+10)

**26th Place (2 points): A47**

(Score=2.0, D=-0.5)

Valery Shanshin

Russia



#2vuv

C+ (11+13)

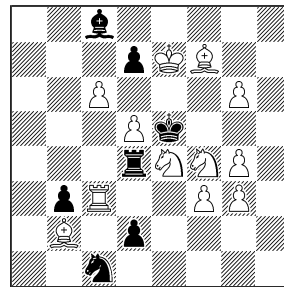
**27th-28th Place (0.5**

points): A33 (Score=1.9,

D=0)

Alexander Zidek

Austria



#2vvvvvv

C+ (12+7)

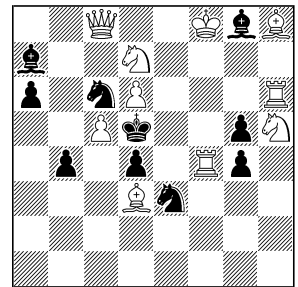
**27th-28th Place (0.5**

points): A43 (Score=1.9,

D=0)

Aleksej Gasparjan

Armenia



#2vv(\*)

C+ (10+10)

**(25th Place (3 points): A13 (Score=2.0, D=-0.25))** 1.Lf4 (A)? [2.D×e4#] Ld4 2.S×b4#, but 1.– h1=D!

1.Ld4? [2.S×e3 (B)#] L×c2 2.L×c4#, but 1.– b×c3!

1.Lg2 (C)? [2.D×e4#] d×e5!

1.Df5! [2.De6#]

1.– T~ 2.Lf4 (A)#

1.– Td4! 2.S×e3 (B)#

1.– T×e5! 2.Lg2 (C)#

1.Lg2? and 1.Lf4? threaten 2.D×e4. Each deals with one of two defences, h1=D and d×e5, but fails to the other. 1.Ld4! is a threat correction of both these tries, unpinning BBd3 (2.D×e4?) but cutting c5-e3 (2.Sc2×e3!). However, choosing this threat means that the threat S unguards d4; so 1.Ld4!?, by removing the B guard from d4, makes a secondary error and fails to the capture of the third guard (1.. b×c3!). The key unpins Re4 instead, and its play brings back two of the tries and the „corrected“ threat (2.S×e3) from the third. A quite different marriage of threat correction and the WCCT-8 theme, but suffers because 1.– T×e5 merely fails to abandon e5, rather than abandoning it and correcting that error (as 1.– Td4! does).

**(26th Place (2 points): A47 (Score=2.0, D=-0.5))** 1.Ld2? [2.S×e3 (A)/Dd3 (B)#] e1=D!

1.c×b6 (C)? Zz. T5~/Tc5! 2.Tc6 (D)/S×a5#, but 1.– Td6!

1.Lf7 (E)? Zz. T5~/T×c5! 2.Td6/Tc6 (D)#, but 1.– Td7!

1.Tc6 (D)! Zz.

1.– T5~ 2.c×b6 (C)#

1.– T×c5! 2.Lf7 (E)#

1.– L~ 2.S×e3 (A)#

1.– Ld2! 2.Dd3 (B)#

1.– T1~ 2.Dd3 (B)#

1.– Td2! 2.S×e3 (A)#

1.– b×c5/S~ 2.S×a5/Tc3#

Double sequence reversal in Zagoruiko, double reciprocal correction (Feldman theme). Three thematic corrections in the solution.

GB: Ambitious, but essentially the first-rank cluster is a plain BR Grimshaw in a zugzwang position, where R and B can also move off the Grimshaw lines and commit an unguard error avoided, not corrected, by the Grimshaw moves. That isn't full-value correction, reciprocal or other. As for the other BR, the Zagoruyko after 1.– T~/T×c5 is valuable, but only by sleight-of-mind does 1.– T×c5 (unlike the non-thematic 1.– Td6) make, let alone make and correct, the error of other R moves (to d7 or d8).

SRB: Artificially added variation in the bottom part do not improve the well known mechanism.

SK: Two try phases with the solution create a nice entity, in which we can find a three phase change of two mates with one repetition (Z-32-25) and double reciprocal function change of the key and mate in variation (Salazar theme). If we take into account also the try with double threat and Nowotny theme, the composition contains as many as four thematic white moves (two threats and two keys) and three thematic black units. But this is also a weakness because variations after random moves and black corrections of two of those units are prepared already in the initial position, being incorporated into the thematic content in a primitive way and not linked up to the content in other phases.

**(27th-28th Place (0.5 points): A33 (Score=1.9, D=0)) 1.Tc4 (A)? [2.L×d4#] Se2 2.Sd3#, but 1.– d1=D,T!**

**1.Td3 (B)? [2.L×d4#] S×d3 2.S×d3#, but 1.– Se2!**

**1.Tc5 (C)? [2.d6#] Sd3 2.S×d3#, but 1.– d6!**

**1.Te3 (D)? [2.Se~#] d1=S!**

1.d6? [2.Tc5 (C) #] Tc4 2.T×c4#, but 1.– Sd3!

1.S×d2? [2.Te3 (D)#] Td3 2.T×d3#, but 1.– Sd3!

1.g7! [2.Sg6#]

**1.– Td~ 2.T(×)c4 (A)#**

**1.– Td3! 2.T×d3 (B)#**

**1.– T×d5! 2.Tc5 (C)#**

**1.– T×e4! 2.Te3 (D)#**

SK: 1. The low score was given mainly because of very low originality of the matrix. Then, also other flaws can be seen: 2. The same refutation of two thematic tries. 3. Random move threat in one thematic phase. (It is always unpleasant, if after 1.S×d2 the threat is 2.Te3, but after 1.Te3 any move of Se4 threatens.) 4. Very unbalanced phases (comparing tries with solution). 5. Everything is prepared in the set position, the key does not add anything new but threat.

SRB: The nature of the „black correction“ is quite artificial: 1.g7! Td~ 2.Tc4#. Why not 2.Td3#, too?

**(27th-28th Place (0.5 points): A43 (Score=1.9, D=0)) (\* 1.– Sc~ (a)/Se5! (b)/Le6/Sc4 2.T×d4/Sdf6/Shf6 (A)/Le4 (B)#**

**1.Te4? [2.Shf6 (A)#] L×c5!**

1.D×a6? [2.Le4 (B)#] Lh7!

1.Se5! [2.D×c6#]

**1.– Sc~ (a) 2.Le4 (B)#**

**1.– Se5! (b) 2.Sf6 (A)#**

GB: Just two threats, one from each try, become mates after 1.– Sc~, Se5! Not intensive enough for higher marks, but the reasons why the „wrong“ moves fail, at each stage, involve unusually interesting line-play. The complete Rukhlis between set and post-key play is a bonus, perhaps slightly clouded because, if played after the key, 1.– Le6/Sc4 still allow the set mates.

RUS: Duals.

SRB: There is a dual-major after 1.Te4? Se5 2.T×e5/Shf6#.

## 8th WCCT — Final Judgment Section A (Two-Movers)

Judging Countries: Croatia (HR), Great Britain (GB), Russia (RUS), Serbia (SRB), Slovakia (SK)

no.	HR	GB	RUS	SRB	SK	Sum	Mean	+ -	D Score	Rank	Points
57	3	3.5	3.5	–	4-	14	3.5	-	-0.25	1	24
31	3	3.5-	3.5	2	–	12	3	-	-0.25	2	23
1	3	2.5	3+	3+	3+	14.5	2.9	+++	0.6	3	22
76	3	3	3-	2.5	–	11.5	2.875	-	-0.25	4	21
67	3.5	2.5-	3-	2.5	–	11.5	2.875	--	-0.5	5	-
50	4	3+	2.5	1.5+	3-	14	2.8	++-	0.2	6	20
65	3.5	3+	2-	2.5+	2.5+	13.5	2.7	+++ -	0.4	7	19
9	2.5	3	2	3.5-	2.5-	13.5	2.7	--	-0.4	8	18
16	3.5	–	2+	2.5-	2.5+	10.5	2.625	++-	0.25	9	17
14	3	3+	2.5-	2+	2.5	13	2.6	++-	0.2	10	16
8	2.5	3	2.5-	–	2+	10	2.5	+-	0	11	15
23	3	3.5	2.5	1.5-	2-	12.5	2.5	--	-0.4	12	14
78	2.5	2+	3	1.5+	3-	12	2.4	++-	0.2	13	13
36	3	2	–	2-	2.5-	9.5	2.375	--	-0.5	14	12
18	2	2-	2.5+	3	2+	11.5	2.3	++-	0.2	15	11
79	3.5	2.5+	2.5	1.5-	1.5	11.5	2.3	+-	0	16	10
59	2.5	2.5-	2.5-	1.5	2.5+	11.5	2.3	+ - -	-0.2	17	-
48	2.5	2.5	2	–	2	9	2.25		0	18	-
62	2.5	2.5	2.5+	1.5-	2+	11	2.2	++-	0.2	19	9
73	2	2.5-	2.5	1.5+	2.5-	11	2.2	+ - -	-0.2	20	8
55	2	2.5-	2-	1.5	2.5	10.5	2.1	--	-0.4	21	7
68	3	3-	1.5+	1	1.5+	10	2	++-	0.2	22	6
2	3	2.5	1.5	1+	2-	10	2	+-	0	23	5
34	3	2	2-	1.5-	1.5+	10	2	+ - -	-0.2	24	4
13	2.5	–	2	1.5	2-	8	2	-	-0.25	25	3
47	2	2.5	–	0.5-	3-	8	2	--	-0.5	26	2
33	3.5	1.5	2	1.5	1	9.5	1.9		0	27-28	0.5
43	1.5	3	1.5	2-	1.5+	9.5	1.9	+-	0	27-28	0.5

## 8th WCCT — Section B: Three-Movers

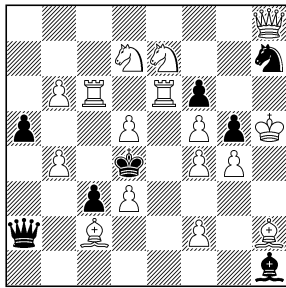
### Theme

On the second move a white piece makes a non-checking move pinning a black piece which has just made a move to the square on which it is then pinned. The pinning must be direct, i. e. created by the move of the pinning piece itself. At least two variations are required.

### Judging Countries

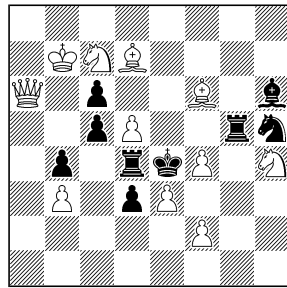
Israel (ISR), Russia (RUS), Serbia (SRB), Sweden (SWE), Ukraine (UKR)

**1st Place (24 points): B69**  
(Score=3.625, D=0)  
**Aleksandr Kuzovkov**  
Russia



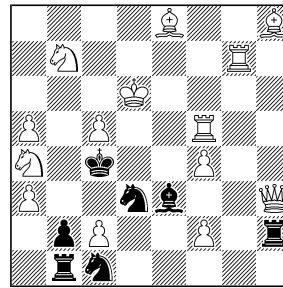
#3v(\*) C+ (16+8)

**2nd Place (23 points):**  
**B29 (Score=3.125,**  
**D=0.25)**  
**Arieh Grinblat**  
**Evgeny Bourd**  
Israel



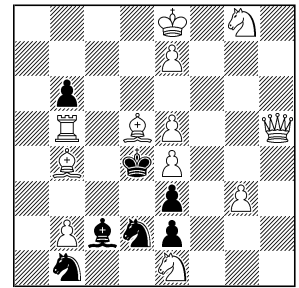
#3v(\*) C+ (11+9)

**3rd Place (22 points): B45**  
(Score=3.0, D=0.2)  
**L'udovít Lačný**  
**Štefan Sovík**  
**Peter Gvozdják**  
Slovakia



#3(\*) C+ (14+7)

**4th Place (21 points): B51**  
(Score=2.9, D=0.4)  
**Robert Burger**  
USA



#3vv(\*) C+ (12+7)

**(1st Place (24 points): B69 (Score=3.625, D=0))** (\*) 1.– D×d5 2.Ted6! (A) [3.Tc4#]

1.– L×d5 2.Tcd6! (B) Dc4 3.Te4#

1.Sc5? [2.f3/Te4+]

1.– Lf3 2.Te4+ L×e4 3.Se6#

1.– D×d5 2.Tcd6! (B) a×b4/a4 3.Sb3/Sc6# (2.Dd8? a4!, 2.Ted6? g×f4!)

1.– L×d5 2.Dd8! (C) [3.Te4#] (2.Tcd6? a×b4!, 2.Ted6? g×f4!)

but 1.– D×c2!

1.Se5! [2.Lg1! 3.f3#]

1.– D×d5 2.Dd8! (C) [3.Tc4#] (2.Ted6? g×f4!)

1.– L×d5 2.Ted6! (A) [3.Sf3#] (2.Dd8? f×e5!, 2.Tcd6? a×b4!)

1.– g×f4 2.L×f4 [3.Le3#]

Dual avoidance, Rice cycle („cyclic Zagoruiko“).

ISR: The best problem in the section and the only one deserving 4 points from us. A very subtle mechanism is used to realize this wonderful achievement of the Rice cycle.

SRB: Cyclic Zagoruiko (Rice cycle) between set-play, try and solution. There are some double threats.

SWE: A cyclic Zagoruiko (Rice cycle) is a great achievement, even though the matrix is symmetrical. The choice of pinning moves requires some thought (note the double role of BPa5). The quiet threat of the solution is a stroke of genius, well worth the addition of WBh2 which is idle in the other two phases (but brings some welcome asymmetry).

**(2nd Place (23 points): B29 (Score=3.125, D=0.25))** (\*) 1.– Td×d5 (a) 2.L×c6 (A) 3.Dc4#

1.– Tg×d5 (b) 2.Lg4 (C) 3.Lf3#

1.Se8? [2.Sd6+ K×d5 3.D×c6#]

1.– Td×d5 (a) 2.Dc4+ (D) Td4 3.Sd6#

1.– Tg×d5 (b) 2.D×c6 (B) [3.Sd6/Lf5#] L×f4,Lf8/Sg3,Sg7 3.Lf5/Sd6#

but 1.– Lf8!

1.Se6! [2.S×c5+ K×d5 3.D×c6#]

1.– Td×d5 (a) 2.D×c6 (B) [3.S×c5#] Lf8 3.S×g5#

1.– Tg×d5 (b) 2.L×c6 (A) [3.S×c5#] Lf8/Tc4 3.Sg5/D×c4#

1.– Lf8 2.S×g5+ K×d5 3.D×c6#

Zagorujko; split reciprocal changes AB-BA between set, try and solution.

RUS: Zagoruiko. Theme shown in four variation distributed in three phases. Splintered exchange of moves 2.D×c6 and 2.L×c6. The pin is always used both in threat and after defenses. Good flight-giving key. Light setting for such an idea.

SRB: Three phase changes of variations with four thematic variations between tries and solution. Partial reciprocal change.

SWE: A mostly quiet Zagoruiko incorporating a reciprocal change of continuations split between the three phases. Only four

of the six W2 moves are thematic, fortunately both variations in the solution are. The choice of W2 move is often subtle, and the separation of try and key is excellent (1.- Lf8 defends both, but the right key provides for it).

**(3rd Place (22 points): B45 (Score=3.0, D=0.2))** (\*) 1.- Lxc5+ (a) 2.Txc5+ (A) Sxc5 (b) 3.Dc3#

1.- Sxc5 (b) 2.Tc7! (B) Lxf4+ (c) 3.Txf4#

1.- Lxf4+ (c) 2.Txf4+ (C) Sxf4 (d) 3.Dc3#

1.- Sxf4 (d) 2.Tg4! (D) Lxc5+ (a) 3.Txc5#

(1.- Kd4 2.Dxe3+ Kc4 3.De4#)

1.Ke6! [(1.- Ld2) 2.Sd6+ Kd4 3.Td5#]

1.- Lxc5 (a) 2.Tc7! (B) Sxf4+ (d) 3.Txf4#

1.- Sxc5+ (b) 2.Txc5+ (A) Lxc5 (a) 3.Dc3#

1.- Lxf4 (c) 2.Tg4! (D) Sxc5+ (b) 3.Txc5#

1.- Sxf4+ (d) 2.Txf4+ (C) Lxf4 (c) 3.Dc3#

Double reciprocal change of white 2nd moves. Cycle of black 1st and 2nd moves in both phases. Pioneer problem for such combination.

ISR: In each phase only 2 of 4 variations are thematic. A reminiscence of some old checking/unchecking mechanisms related to the Tura theme.

RUS: In check-based mechanism there are two reciprocal exchanges on 2nd white move and cycles of black 1st and 2nd moves in setplay and solution. Good „letter“ contents, but chess play is poor. Only two variations from four are thematic. The mark would have been higher, if the cycles would have been clean, without unneeded by-play. The multiple duals after 1.- Kd4 in the solution are also unpleasant.

SRB: Double reciprocal changes but only two thematic variations in each phase. Also, mating moves are repeating in both phases.

SWE: The composer has found a sensational method of bending the famous and almost trivial check-or-no-check-of-wK mechanism for showing double or even triple Turas, to use pins instead of checks in half of the play, producing two cycles of black 2nd and 3rd moves together with the expected double reciprocal change of white 2nd moves. The play is necessarily somewhat mechanical, but with the strong white and weak black force needed, it is a miracle that this works at all.

**(4th Place (21 points): B51 (Score=2.9, D=0.4))** (\*) 1.- Lxe4 2.Dh4 (A) Zz. Kxe5/Sb~/Sd~/ 3.Df6/Lc3/Dxe4#

1.- Sxe4 2.Dg4 (B) Zz. Kxe5/Sb~/L~/Ld3 3.Sf3/Lc3/Dxe4/Sf3#

1.Sh6! [2.Sf5+ Kxe5 3.Dh8#]

1.- Lxe4 2.Dg4 (B) Zz. Kxe5/Sb~/Sd~/ 3.Dg7/Lc3/Dxe4#

1.- Sxe4 2.Dh4 (A) Zz. Kxe5/Sb~/L~/Ld3 3.Sf3/Lc3/Dxe4/Sf3#

1.Dg6? Sc4!

1.Dxe2? La4!

The main theme is combined with reciprocal change and black zugzwang.

ISR: Amazing how the f5/f6 guard/unguard leads to this subtle mechanism of reciprocal change. The e5 flight works like magic and the 3 mates on the f6-h8 diagonal add harmony.

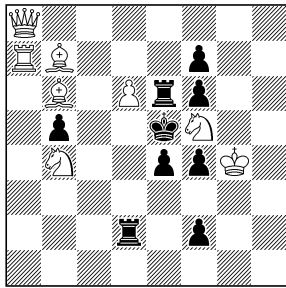
RUS: Reciprocal exchange of 2nd moves in setplay and solution. All variations are thematic. The pin is used only once. The specific feature of this problem is zugzwang after thematic pin, but the play after it is too similar, though clean.

SRB: Very good threemover with nice, long threat, and beautifully changed mates after reciprocal flight-giving continuations. Light construction and perfectly working mechanism.

SWE: The best of the fairly large group of reciprocal changes. An unassuming S move far away from the center of the action very neatly causes the interchange of the white continuations. The lovely mechanism is mainly based on the control of f5 and f6. The zugzwang positions after W2 also make this one stand out from the rest.

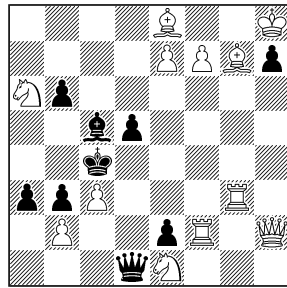
**8th Place (17 points): B41**  
 (Score=2.7, D=0)  
 Štefan Sovík  
 Zoltán Labai  
 Ján Golha  
 L'udovít Lačný  
 Emil Klemanič  
 Ladislav Salai Jr  
 Peter Gvozdják  
 Slovakia

**5th Place (20 points): B61**  
 (Score=2.875, D=0.25)  
 Miodrag Mladenović  
 Dragan Stojnić  
 Serbia



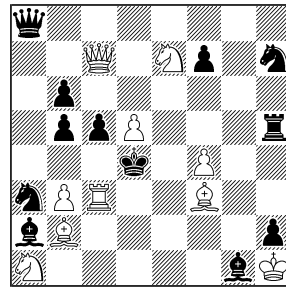
#3v(\*) C+ (8+9)

**6th Place (19 points): B72**  
 (Score=2.75, D=0.25)  
 Dragan Stojnić  
 Marjan Kovačević  
 Serbia

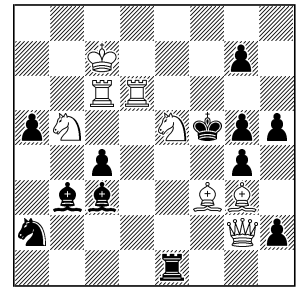


#3vvvv(\*) C+ (12+9)

**7th Place (18 points): B64**  
 (Score=2.75, D=-0.5)  
 Valery Shavyrin  
 Russia



#3v C+ (10+12)



#3(\*) C+ (8+12)

**(5th Place (20 points): B61 (Score=2.875, D=0.25))** (\*) 1.- Td×d6 (a) 2.Db8 (A) [3.Ld4#] Te~ 3.D×d6#

1.- Te×d6 (b) 2.Lc7 (B) [3.De8#]

1.- e3 2.Lf3 [3.De4/Sc6#] (Bristol)

1.Lc8! [2.Dd5+ T×d5 3.Sc6#]

1.- Td×d6 (a) 2.Lc7 (B) [3.Dd5#]

1.- Te×d6 (b) 2.Db8 (A) [3.Te7#]

Reciprocally changed thematic continuations and changed thematic threats.

1.- e3 2.Df3 [3.Df4/Sc6#] T~×d6/f1=D 3.Df4/Sc6#

Changed continuations.

1.La6? e3!

ISR: An interesting mechanism of reciprocal changes with changed thematic threats. The added change, with both replies to f3, is a welcome bonus. Excellent construction.

RUS: Light position with good reciprocal exchange of 2nd moves with different pinmates. Additional change in 1.- e3 variation (but without differentiation of mates in setplay). Clean play, which unfortunately ends on 2nd move.

SWE: Good interchange of the pins after R captures on d6 with an extra change after 1.- e3. The key is a little too strong, bringing both Qa8 and Ra7 into play.

**(6th Place (19 points): B72 (Score=2.75, D=0.25))** (\*) 1.- Dd4 (a) 2.Tf4 (A) [3.De2#]

1.- Ld4 (b) 2.Tg4 (B) [3.Dc7#] D×e1 3.T×d4#

1.Tf4+? d4! 2.f8=D Kd5!

1.Tg4+? d4! 2.f8=D D×e1!

1.Dh4+? Ld4!

1.Dh6? Dd4!

1.Dh3! [2.Dd7 [3.Db5#] d4 3.De6#]

1.- Dd4 (a) 2.Tg4 (B) [3.Dd3#]

1.- Ld4 (b) 2.Tf4 (A) [3.Dc8#]

Reciprocal white moves and changed mates.

ISR: This reciprocal change mechanism is based on the relative position of the wQ and wRs. The 3rd move mates are different in each phase.

RUS: Reciprocal exchange of 2nd moves in setplay and solution. Thematic tries of logical character. Different, but similar pinmates. Unfortunately, the play ends on 2nd move.

SWE: As in B41, two pinning R moves on the same line are interchanged. The mechanism is a bit more labored here, but the black thematic moves are non-capturing which adds a paradoxical flavour (checks on the fourth rank are weaker than pins on the same rank).

**(7th Place (18 points): B64 (Score=2.75, D=-0.5))** 1.b4! [2.Tb3+ Kc4 3.Le2#]

1.- T×d5 2.Dd7! [3.Sf5 (A)#] Lb1 3.Sb3 (B)# (2.Dd6,Dd8? Dc8!)

1.- L×d5 2.Dd6! [3.Sb3 (B)#] Da4/c4 3.Sc6 (C)/D×b6# (2.Dd7? c4!, 2.Dd8? D×d8!)

1.- D×d5 2.Dd8! [3.Sc6 (C)#] Th6 3.Sf5 (A)# (2.Dd6,Dd7? D×D!)

1.Lg2? Le3!

Dual avoidance, cyclic pseudo le Grand.

ISR: Three captures on d5 met by three replies to different square by the wQ. Good cyclic pseudo le Grand and dual



avoidance.

SWE: The best of the group showing a choice of three pins on the same line. White must consider the choice between three wQ moves very carefully (nothing is automatic), and Black has second-move defences that form a pseudo le Grand pattern of third-move threats and mates. The second-move threat is very nice, too.

**(8th Place (17 points): B41 (Score=2.7, D=0))** (\*) 1.– T×e5 (a) 2.Td5! (A) [3.Le4#] Lc2! 3.D×c2#

1.– L×e5 (b) 2.Tc5! (B) [3.Sd4#] g×f3! 3.D×f3#

1.Kd7! [2.Tf6+ g×f6 3.Sd6#]

1.– T×e5 (a) 2.Tc5! (B) [3.Le4#] Lc2! 3.D×c2#

1.– L×e5 (b) 2.Td5! (A) [3.Sd4#] g×f3! 3.D×f3#

Reciprocal changes of white continuations, dual avoidance, four mates using pin of black thematic units.

ISR: An impressive reciprocal change of continuations. The good key leading to an obvious change (1.– T×e5 2.Td5? T×d5+) and a much less obvious one (1.– L×e5 2.Tc5? La4!!). Two pin mates in each variation.

RUS: As in B25 and B72, reciprocal exchange of 2nd moves. But the pinmates are the same. Check-based mechanism of exchange is not new, though more often knight/bishop pair is used. Antidual choice of 2nd moves. Clean play in good setting.

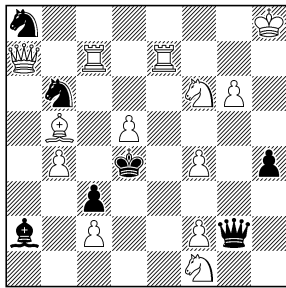
SWE: A fairly simple reciprocal change of two pins on the same line, completely based on the position of the WK. The additional pinmates after 2.– Lc2/g×f3 are a valuable bonus.

**9th Place (16 points): B74**

(Score=2.625, D=0.25)

Arieh Grinblat

Israel



#3(\*)

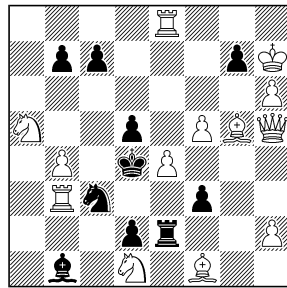
C+ (13+7)

**10th Place (15 points):**

**B71 (Score=2.6, D=-0.4)**

Marek Kwiatkowski

Poland



#3v(\*)

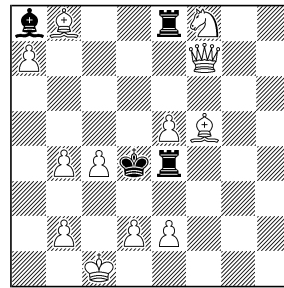
C+ (13+10)

**11th Place (14 points):**

**B34 (Score=2.5, D=0.4)**

Mike Prcic

USA



#3v

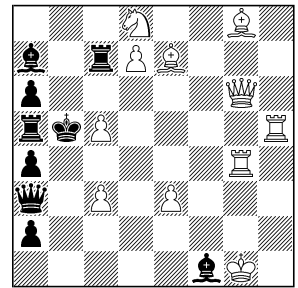
C+ (12+4)

**12th Place (13 points):**

**B57 (Score=2.5, D=0)**

Alexander Zidek

Austria



#3

C+ (11+9)

**(9th Place (16 points): B74 (Score=2.625, D=0.25))** (\*) 1.– L×d5 (a) 2.Ted7 (A) [3.Tc4#] S×c7/D×f1 3.D×b6/T×d5#

1.– D×d5 (b) 2.Tcd7 (B) [3.Te4#]

1.Sd2! [2.Te3 3.Td3#]

1.– L×d5 (a) 2.Tcd7! (B) [3.Sb3#] c×d2 3.Da1#

1.– D×d5 (b) 2.Ted7! (A) [3.Sf3#] c×d2 3.c3#

Reciprocal changes.

RUS: Reciprocal exchange of 2nd moves in setplay and solution. Clean problem with symmetrical play. Pinmates are different, but appear only in threats.

SRB: Excellent key-move. Reciprocal change between set-play and solution.

SWE: Compared to B61 with a similar pin setup, this is clearly a smaller work. But the way the sacrificial key changes the continuations (by allowing potential flights on c3/e3 but introducing new mates on b3/f3) is noteworthy, as is the quiet threat.

**(10th Place (15 points): B71 (Score=2.6, D=-0.4))** (\*) 1.– Kd3 2.T×c3+ Kd4 3.Sb3#

1.Kg7? [2.Lf6+ Kd3 3.Tc3#]

1.– S×e4 2.Dg4 [3.Lf6#]

1.– T×e4 2.Dh4 Sd1/Tg4 3.Lf6/Df2#

1.– Kd3 2.Tc3+ Kd4 3.Sb3,Lf6#

but 1.– Tg2!

1.h×g7! [2.Lf6+ Kd3 3.Tc3#]

1.– Se4 2.Dh4 [3.Lf6#]

1.– Te4 2.Dg4 Sd1,Tf4 3.Lf6#

1.– Kd3 2.Tc3+ Kd4 3.Sb3,Lf6#

Reciprocal change.

ISR: A reciprocal change mechanism based on the relative position of the WK and BR. The two variations are combined with white line opening protecting d3.

RUS: Reciprocal exchange of white queen 2nd moves in style of E. Visserman. Mating move Lf6 repeats itself in all variations. The key is not good, though thematic in a sense. The setting is too heavy for an idea. A lot of unneeded by-play.

SWE: The access of the BR to the g and h files on the second or fourth rank, together with the position of the WK on the g or h file, very nicely determines the reciprocal change of the W2 moves. A fine mechanism.

**(11th Place (14 points): B34 (Score=2.5, D=0.4))** Logical try: 1.Dc7? [2.Dc5#]

1.- T4×e5 (a) 2.e3+ (A) T×e3 3.Dc5#

1.- T8×e5 (b) 2.Se6+ (B) T×e6 3.Dc5#

but 1.- Lc6!

1.b3! [2.Dd7+ Ld5 3.D×d5#]

**1.- T4×e5 (a) 2.Dg7!** [3.e3 (A)#] Le4 3.Dg1# (2.Df6?)

**1.- T8×e5 (b) 2.Df6!** [3.Se6 (B)#] Ld5 3.Db6# (2.Dg7?)

Two thematic (Gamage) variations with dual-avoidance. Checks in try become threats in thematic variations. Side variations:

1.- Lc6 2.a8=D L×a8/T×e5 3.Da7/Da1#

1.- Te7 2.D×e7 Ld5 3.Dc5# (2.- T4×e5 3.L×e5,D×e5#)

1.- T×b8 2.Se6+ K×e5 3.a×b8D#

Five mates by Df7 and two mates by two promoted queens. Position without black pawns. Queen mates on a1-a7-b6-b8-c5-d5-e5-h1, two queen promotions on a8 and b8, dual avoidance and Gamage interferences in thematic variations.

Promoted white bishop.

ISR: Try's short threat makes things a lot easier. Interesting dual avoidance in solution with Gamage interferences.

RUS: Change of play in two variations of try and solution. Not quite clean — in the try, 2.Se6+ is also a threat. In the solution, the variations are thematic and contain Gamage and antidual choice. This pleasant light setting contains a lot of unneeded by-play.

SWE: Deserves high marks for its extraordinary economy, and for its highly thematic differentiation of two pins by Gamage defences: Black interferes with Re5 so that White can safely unpin it directly; White must choose the pinning move that allows such an unpinning mate. A nice detail demonstrating the brilliance of the construction is the role of WPa7, which is needed on a7 to force 2.Df6, but also promotes on both a8 and b8 in the by-play. The try 1.Dc7? is not thematic and the variations really just delay the short threat, but it fits in very nicely.

**(12th Place (13 points): B57 (Score=2.5, D=0))** 1.- D×c5 (a) 2.Tb4 (A)#

1.- T×c5 (b) 2.Dc6 (B)#

1.- L×c5 2.L×c5! [3.Db6#] D×c5/T×c5 3.Tb4 (A)#/Dc6 (B)#

1.Th6! [2.Db6+ L×b6 3.T×b6#]

**1.- D×c5 (a) 2.Df5!** [3.Tb4 (A)#] Lc4 3.L×c4# (2.Th5? Dg5!)

**1.- T×c5 (b) 2.Th5!** switchback [3.Dc6 (B)#] Lg2 3.Lc4#

**1.- L×c5 2.Tg5!** [3.Db6#] Tb7(Tc6) 3.D(×)c6#

Mates in the set change to threat mates in the solution.

ISR: The key abandons the pin line and the immediate pin-mates. The thematic defenses are met with dual avoidance pins. Compared to B13, the dual avoidance is far more related to the overall idea and the position is lighter.

RUS: The idea is very similar to B13 (which is slightly better). Good setplay variation 1.- L×c5, all the black and white pieces, used in thematic pinning are different. Thematic key, light setting.

SWE: Very elegant differentiation of three pins on the fifth rank by different pieces. A fine key leaving the thematic pinline.

**13th-14th Place (no points): B13 (Score=2.5, D=-0.2)**

Štefan Sovík

L'udovít Lačný

Ladislav Salai Jr

Emil Klemanič

Peter Gvozdják

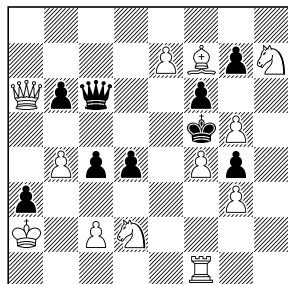
Slovakia

**13th-14th Place (12 points): B7 (Score=2.5, D=-0.2)**

Martin Hoffmann

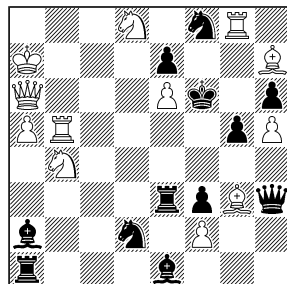
Chris Handloser

Switzerland



#3v

C+ (12+9)



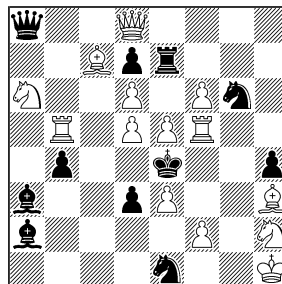
#3(\*)

C+ (12+12)

**15th Place (11 points): B67 (Score=2.4, D=0.6)**

Daniel Papack

Germany



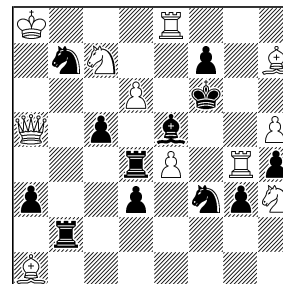
#3

C+ (14+11)

**16th Place (10 points): B19 (Score=2.4, D=0.2)**

Thomas Maeder

Switzerland



#3

C+ (11+12)

**(13th-14th Place (12 points): B7 (Score=2.5, D=-0.2))** 1.g6? [2.Th1 [3.Th5#] D×h1 3.Dc8#]

1.– De6 (a) 2.Db5+ (A) De5/Dd5 3.f×e5/D×d5#  
 1.– Dd5 (b) 2.Dc8+ (B) Dd7/De6 3.D×d7/D×e6#  
 but 1.– De8!  
 1.S×c4! [2.Sd6+! D×d6 3.Dd3#]  
**1.– De6 (a) 2.Dc8! (B)** [3.D×e6#] D×c8 3.Sd6#  
**1.– Dd5 (b) 2.Db5! (A)** [3.D×d5#] D×b5 3.Sd6#  
 1.– Ke4 2.Sd6+ Ke3 3.Dd3#  
 1.– D×c4+ 2.D×c4  
 1.– d3 2.Se3+ Ke4 3.D×d3#  
 1.– b5 2.D×c6 3.Dd5/Dd6/De6#  
 Reciprocal change of continuations.

ISR: Reciprocal change of continuations based on a flight-giving key. The try play is not thematic and there are no pin-mates in the solution. However, the prevention of e.g. checks from the BQ gives meaning to the pins. The minor duals in try bring undesirable chaotic elements into play where the opposite, i.e. the clarification of the setplay is aimed at.

RUS: Reciprocal exchange of 2nd moves in try and solution. Interesting duel of queens. Harmonious unpin of white knight in the solution — so the flight-giving key is thematic. Better to write the solution underlining use of the pin: 1.– De6 2.Dc8! [3.D×e6#] Dd7 3.Sd6#, 2.– Ke4 3.D×e6#; 1.– Dd5 2.Db5! [3.D×d5#] Dc5/De5 3.Sd6#, 2.— Ke4 3.D×d5#. Unfortunately, the problem contains a lot of unnecessary by-play.

SWE: Only the solution is thematic in this reciprocal change, but the key-move causing the change is excellent (giving e4 but gaining Sd6#) and the non-capturing thematic black moves are also a strength of the matrix. Good to see a real try supporting the setplay.

**(13th-14th Place (no points): B13 (Score=2.5, D=-0.2))** (\*) 1.– D×e6 2.Tf5#

1.– T×e6 2.Le5#  
 1.– L×e6 2.Sd5#  
 1.Db7! [2.T×f8+ Kg7 3.D×e7#]  
**1.– D×e6 2.Dc6!** [3.Tf5#] Te5/Ld5 3.L×e5/S×d5#  
**1.– T×e6 2.Db6!** [3.Le5#] Ld5/Df5 3.S×d5/T×f5#  
**1.– L×e6 2.Da6!** [3.Sd5#] Df5/Te5 3.T×f5/L×e5#

Paradoxical key that leaves the pin-line. White thematic moves based on dual-avoidance. Complete pseudo le Grand in variations.

ISR: The key abandons the pin-line and short set mates to reoccupy this line after Black's defenses with „Fata Morgana“ effect. Unfortunately, the separation between the WQ replies looks alienated to the rest of the thematic content.

RUS: The presence of pinmates in diagram position makes the key thematic (this is also true for problems B14, B57). Black have only defenses for which there were immediate pinmates initially, creating a spirit of paradox. Antidual choice of second white move uniformly based on check prevention. Complete cyclic pseudo le Grand. Very good problem. The existence of Visserman's problem is worth no more than 0.5 point subtraction, and additional 0.5 points are subtracted for unclean byplay and rough mates with capture.

SRB: Cyclic pseudo le Grand between three thematic variations. Thematic black moves in set play are self-pinnings with changed mates in solution. White destroys battery with a key move and then builds pinnings on the same line three times.

SWE: Like B64, this has a choice of three WQ pins on the same line. The differentiation is much simpler here, and the play on Black's second move is trivial. The key is excellent and thematic, however.

**(15th Place (11 points): B67 (Score=2.4, D=0.6))** 1.Th5! [2.Lf5+ K×e5 3.Sg4#]

**1.– T×e5 2.De7!** [3.Lf5#] T×e7/S×e7 3.Sc5/T×h4#  
**1.– D×d5 2.Da8!** [3.Sc5#] D×a8/b3 3.Lf5/D×d5#

Umnov, theme B, pseudo le Grand.

ISR: Umnov with mutual line opening. The idea is similar to that of B36 but the Umnov and the higher unity achieved with the self-interfering mates (Somov B1) makes a better problem.

RUS: Natural realisation of theme with Umnov, Somov (Theme B) and pseudo le Grand. Clean play, but the setting is heavy.

SWE: The same basic idea as in B36, with much heavier force but embellished with Umnov effects (White moves to the square that Black just left) and with theme B mates. Also a good work.

**(16th Place (10 points): B19 (Score=2.4, D=0.2))** 1.h6! [2.Tg6+ f×g6 3.Tf8#]

**1.– T×d6 2.Db6** [3.Sd5 (A)#] Tb×b6 (a) 3.Tf4 (B)# (2.Da6? T×a6+!)  
**1.– L×d6 2.Da6** [3.Tf4 (B)#] Tb6 (a) 3.Sd5 (A)# (2.– Td5, T×e4 3.Sd5 (A)#) (2.Db6? Ta4+!)  
 1.– S×d6/Sd8 2.Sd5+ T×d5+ 3.D(×)d8#  
 1.– Sg5 2.Sf4 [3.Sh5#] L×f4 3.T×f4#

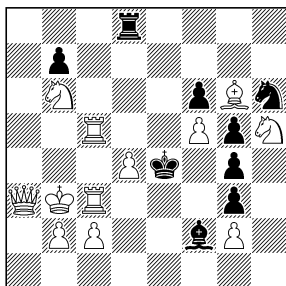
Le Grand based on black third-pin.

ISR: Third pin nicely used to show the le Grand with dual avoidance and good utilization of pins.

RUS: Only two variations, but very rich ones. Le Grand with the use of third-pin (the latter is not often used in a threemover). Antidual choice, though a simple one. Thematic pins are used twice — in the threat and after defence. Three by-play variations are clean enough and do not overload the problem.

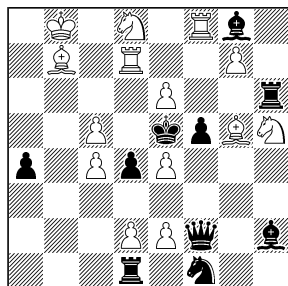
SRB: Two different pinnings by white queen with dual-avoidance play and le Grand theme.

**17th Place (no points):**  
**B25 (Score=2.4, D=-0.2)**  
**Roland Baier**  
 Switzerland



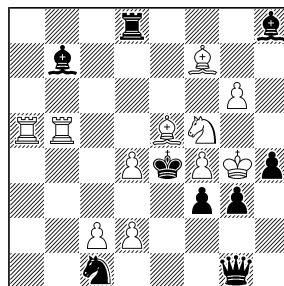
#3v C+ (12+9)

**18th Place (no points):**  
**B31 (Score=2.375, D=0.5)**  
**Aleksandr Kuzovkov**  
 Russia



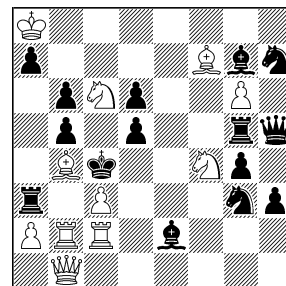
#3v C+ (14+10)

**19th Place (9 points): B60**  
**(Score=2.3, D=0)**  
**Alexander Zidek**  
 Austria



#3 C+ (11+9)

**20th Place (8 points): B14**  
**(Score=2.25, D=0.25)**  
**Valentin Rudenko**  
 Ukraine



#3(\*) C+ (11+15)

**(17th Place (no points): B25 (Score=2.4, D=-0.2))** 1.Da5? [2.Te5+ f×e5 3.D×e5#; 2.– K×d4 3.Dc5/Tc4/Td3# and 2.Db5 [3.Dd3#] T×d4 3.De8#]

1.– T×d4 2.T5c4! 3.Dd5#

1.– L×d4 2.T3c4! (Ke3) 3.De1#

1.– Td5 2.S×f6+ Kf4/K×d4 3.Sb×d5/T×d5#

(1.– K×d4 2.Da4/Db4/T5c4#)

but 1.– Sf7!

1.Ka2! [2.Te3+ L×e3 3.Dd3#; 2.– K×d4 3.Dc3/Tc4#]

1.– T×d4 2.T3c4! 3.Dd3#

1.– L×d4 2.T5c4! Te8/Ke5 3.Te3/De7#

1.– Ta8 2.S×f6+ Kf4 3.Sbd5#; 2.– K×d4 3.Td5/T3c4/Td3#

(1.– K×d4 2.Da4/Db4/T3c4#)

Reciprocal change of continuations.

ISR: Reciprocal changes where both try and solution show thematic variations. An interesting, non trivial mechanism.

RUS: Reciprocal exchange of 2nd moves in try and solution. All thematic mates are different and use pinning. Good key.

Unclean play in try because of the double threat (the solution is cleaner).

**(18th Place (no points): B31 (Score=2.375, D=0.5))** 1.Ka8! [2.Td5 (A)+ K×e4 3.Td×f5#]

1.– Se3 2.Sc6 (B)+ K×e4/K×e6 3.T×d4/Te7#

1.– L×e6 2.Te8! [3.Sf7#] f×e4/Tf6 3.Td5 (A)/L×f6# (2.Te7? d3!; 2.– f×e4 3.Sc6 (B)#)

1.– T×e6 2.Te7! [3.Lf6#] f×e4/Dh4 3.Sc6 (B)/T×f5# (2.Te8? Dh4!; 2.– f×e4 3.Td5 (A)#)

1.– d3 2.e×d3! [3.Td5 (A)#] L×e6/Se3 3.Sc6 (B)/d4#

1.– Lf7 2.S×f7+

1.Ka7? d3! 2.e×d3 D×c5+!

Pin, dual avoidance, theme B2, change of functions of white moves.

ISR: Good key and subtle dual avoidance in the variations, which include 2 pin mates each. The change of function is a nice addition.

SWE: The differentiation of the two pins and the new pinmates after 2.– f×e4 separate this from most of the other two-thematic-variations-only examples.

**(19th Place (9 points): B60 (Score=2.3, D=0))** 1.Tb3? (C) [2.d3+ S×d3 3.c×d3#]

1.– D×d4 (a) 2.Ta4 (A) S×b3/Sd3 3.d3/c×d3#

1.– T×d4 (b) 2.Tb4 (B) Lc8/L×e5 3.Ld5/T×e5#

but 1.– La6!

1.Ta4? (A) [2.d5+ Dd4 3.T×d4#]

1.– D×d4 (a) 2.Tb3 (C) [3.Te3#] S×b3/Sd3 3.d3/c×d3#

1.– Td5 2.L×d5+ L×d5 3.Sd6#

1.– T×d4 (b)? 2.Sd6#

but 1.– Ld5!

Salazar effect in the tries (1.C a 2.A; 1.A a 2.C)

1.Ta3! [2.d3+ S×d3 3.c×d3#]

1.– D×d4 (a) 2.Tb4 (B) [3.Te3#] Sb3/Sd3 3.d3/c×d3#

1.– T×d4 (b) 2.Ta4 (A) [3.Sd6#] Lc8/L×e5 3.Ld5/T×e5#

Reciprocal second white moves.

ISR: Certain composers regard arrival moves by the same piece coming from different squares as quite different moves. We may disagree with this generalisation, but not in the present case. The impression is of a reciprocal change made easy, by letting the thematic pieces in each phase start from different squares.

RUS: Reciprocal exchange of 2nd move in try and solution. The pin is used in both in threat and after the defenses. But the play after the second move is static, and the change is purely geometrical.

**(20th Place (8 points): B14 (Score=2.25, D=0.25))** (\*) 1.– T×c3 2.a3! [3.Da2#]

1.– L×c3 2.Dg1! [3.Dd4#] Sf5 3.L×d5#

1.– Ld4 2.c×d4+ Tc3 3.T×c3#

1.Td2! [2.Se5+! T×e5/L×e5 3.Td4/L×d5#]

**1.– T×c3 2.Tbc2!** [3.Db3#]

**1.– L×c3 2.Dc2!** [3.Td4#] Ld3/Sf5 3.D×d3/L×d5#

1.– T×g6! 2.S×d5! Te6/D×d5 3.Se3/L×d5#

Changed play by selfpin; paradox of set pin elimination and same pin line restoration.

ISR: Quiet set variations exploiting immediate self pins on c3 are substituted by moves from two other pieces (after desertion of the pin-line by the key piece) performing pin restoration. The variation 1.– T×g6 is a good addition.

RUS: Very interesting problem. There are two variations with selfpin in the diagram position. Making the key the rook leaves the pin line. In the variations we see the pinning with other pieces from the same square c2. Good paradox. Unfortunately, the theme itself is not emphasised, and the setting is heavy.

SRB: Two changed variations between set play and solution with changed mates. Good concept of play — white quits line of pinning which is exploited in both set play and solution. Nowotny threat.

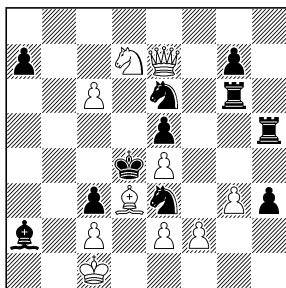
**21st Place (7 points): B33**

(Score=2.2, D=0)

Michel Caillaud

Jean-Marc Loustau

France



#3(\*)

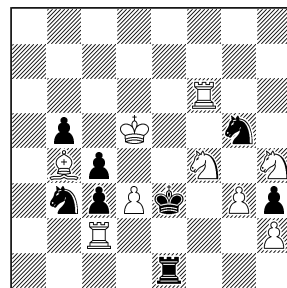
C+ (10+11)

**22nd Place (no points):**

**B44 (Score=2.125, D=0.5)**

Srećko Radović

Serbia



#3

C+ (9+8)

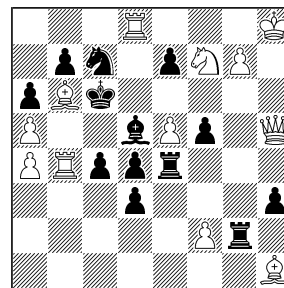
**23rd Place (6 points): B73**

(Score=2.1, D=0.4)

Sven Trommler

Frank Richter

Germany



#3

C+ (12+13)

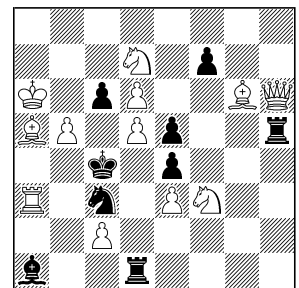
**24th-25th Place (4.5**

**points): B10 (Score=2.1,**

**D=0)**

Hans Uitenbroek

The Netherlands



#3

C+ (12+9)

**(21st Place (7 points): B33 (Score=2.2, D=0))** (\*) 1.– Sd5 (a) 2.Db4+ (A) S×b4/Lc4 3.e3/D×c4#

1.– Sc4 (b) 2.Dd6+ (B) S×d6 3.e3#

1.Sf8! [2.S×e6+ T,L×e6 3.D×a7#]

**1.– Sd5 (a) 2.Dd6 (B)** [3.e3#] T×g3 3.S×e6#

**1.– Sc4 (b) 2.Db4 (A)** [3.e3#] T×g3 3.S×e6#

1.– Sc7,c5 2.f×e3+ K×e3 3.D(×)c5#

ISR: Reciprocal changes with non-thematic set. The mechanism is simple but effective.

RUS: Reciprocal exchange of white queen's moves. Thematic pin is seen only in the solution. The play in fact ends on the 2nd move — all mates are the same.

**(22nd Place (no points): B44 (Score=2.125, D=0.5))** (\*) 1.– c×d3 2.Sfg2+ h×g2 3.S×g2#

1.Tc6! Zz.

**1.– c×d3 2.T6×c3** [3.T×d3#] Td1 3.Te2#

**1.– Sd4 2.Lc5** [3.L×d4#] Sge6/Sgf3 3.T×e6/Sf5#

**1.– Se4 2.Te6** [3.T×e4#] Sd2(Sc5) 3.L(×)c5#

White to play, four pin mates.

ISR: Three variations with pin mates. Not as simple as it looks.

RUS: Three uniform variations: Three black pieces are pinned by two white along file, rank and diagonal. Four pinmates, reciprocal exchange of 2nd and 3rd move in two variations. Change of play in one variation. Light and clean zugzwang setting.

SWE: A harmonious White-to-play position with one changed line and three thematic variations in the solution! In all three lines White threatens a simple capture, but there is at least one defence allowing a pinmate. The style may be old-fashioned, but the problem fits the stipulated theme perfectly.

**(23rd Place (6 points): B73 (Score=2.1, D=0.4))** 1.e6! [2.Td6+ e×d6 3.Sd8#]

1.– T×e6 2.Dg6! [3.Se5#] Tg×g6 3.T×c4# (2.Dh6? T×h6+!)

1.– L×e6 2.Dh6! [3.T×c4#] Tg6(Te5) 3.S(×)e5# (2.Dg6? Th4+!)

1.– S×e6 2.Se5+ T×e5 3.De8#

Le Grand, dual avoidance, black third pin, pin mates.

ISR: This is very similar to B19 showing 2 variations with third pin and le Grand. While this one is less economic and the position looks messier, the thematic key is of high value.

RUS: The contents is the same as in B19, but with another threat and two more pieces. The result: The problem has no unthematic by-play, which justifies the addition of material.

**(24th-25th Place (4.5 points): B10 (Score=2.1, D=0))** 1.Df8! [2.Sb6 Kc5 3.d7#]

1.– S×d5 2.L×f7 (2.D×f7? c×b5!) [3.Ta4 (A)#] Tb1/c×b5/Lc3 3.Sd2 (B)/Dc8/T×c3#

1.– T×d5 2.D×f7 (2.L×f7? e×f3!) [3.Sd2 (B)#] Sb1/e×f3/Th2 3.Ta4 (A)/Ld3/S×e5#

1.– Th8 2.S×e5 K×d5 3.L×f7#

1.– Sa4/S×b5 2.T(×)a4 K×d5 3.L×f7#

Six thematic pin mates, dual avoidance, pseudo le Grand theme, black knight and rook defenses on the same squares (b1 and d5).

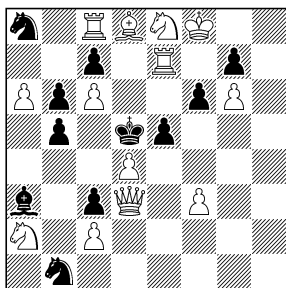
ISR: A solid key leading to two variations differentiated by dual avoidance, each with 3 pin mates.

RUS: Two thematic variations with good contents. Every pin is used three times — in threat and after two defenses. Antidual choice with thematic rufutations. Pseudo le Grand with uniform paly (defenses on same square on the 1st and 2nd move).

**24th-25th Place (4.5 points): B55 (Score=2.1, D=0)**

**Harri Hurme**

Finland



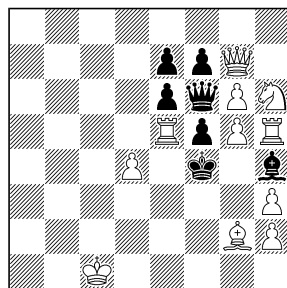
#3

C+ (13+11)

**26th Place (3 points): B36 (Score=2.0, D=-0.4)**

**Zoran Gavrilovski**

Macedonia



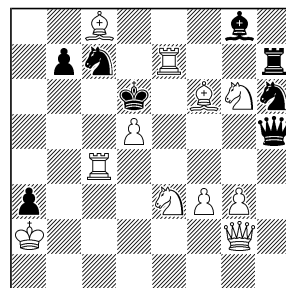
#3

C+ (11+7)

**27th Place (2 points): B4 (Score=1.9, D=0.4)**

**Leopold Szwedowski**

Poland



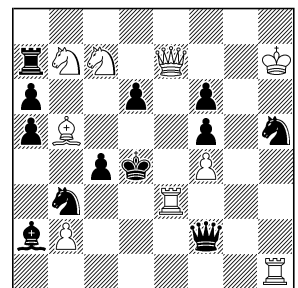
#3

C+ (11+8)

**28th Place (1 point): B70 (Score=1.875, D=0)**

**Valentin Rudenko**

Ukraine



#3(\*)

C+ (9+12)

**(24th-25th Place (4.5 points): B55 (Score=2.1, D=0))** (\*) 1.– K×c6 2.De4#

1. Kf7! Zz.

1.– Lc5 2.D×b5! (A) [3.Td7 (B)#] e×d4 (a) 3.Sb4 (C)#

1.– Ld6 2.Td7! (B) [3.Sb4 (C)#] e×d4 (a) 3.D×b5 (A)#

Djurašević cycle.

Side variations:

1.– e×d4,e4 2.D×b5+

1.– f5/Se2 2.T×e5+/S×c3+

1.– b4 2.Td7+

1.– L×e7 2.K×e7 as in set

Tries: 1.d×e5+? Kc5 2.Te6! [3.Le7#], but 1.– K×c6!

In solution after 1.– Lc5 neither 2.Td7+? (B) K×c6! nor 2.d×e5+? Ld4!

In solution after 1.– Ld6 neither 2.D×b5+? (A) K×d4! nor 2.d×e5+? Kc5!

ISR: Good use of flight play (c6 and d4) to realise the intricate Djurašević cycle in the framework of the tourney's theme. The construction is quite costly probably due to the required Zugzwang.

RUS: Good Djurašević cycle well integrated with the proposed theme. Antidual choice. The thematic play is clean. Unfortunately, this zugzwang setting is heavy and contains unneeded variations and underused pieces.

SRB: This is not a task-record, or an original content, to compensate for the cluster of technical pieces in NW corner: BSA8, WRc8, WBd8.

SWE: The cyclic change of key, threat and mate after a particular black defence (Djurašević) in the two thematic lines is a hard theme requiring subtle effects but also a heavy position. The need for WBd8 to stop Td8+ is unfortunate, but the non-capturing black thematic moves enhance the subtlety of the mechanism. The Djurašević theme is hard with a number of inherent paradoxes, which shows here in the unusually subtle motivations, why D×b5/Td7 do not work as immediate checks but do work after Lc5/Ld6 when they are no longer checking. Alas, the difficulty of the theme shows also in the

heavy construction, especially Tc8 (only to pin Bc7) and Ld8 (only to stop Tc8-d8).

UKR: a) Availability of white „off-play“ Ld8, b) very weak load on the non-thematic white Tc8, c) there is no Djurašević cycle, since in a threemover, mutually related variants must be 3-move-long.

**(26th Place (3 points): B36 (Score=2.0, D=-0.4))** 1.S×f5! [2.T×h4+ (A) K×g5 3.Dh6#]

1.– D×g6 2.Te4+ (B) K×f5 3.De5#

**1.– D×g5 2.Dh6** [3.T×h4 (A)#] D×h6 3.Te4 (B)# (2.– Lh~ 3.D×g5#)

**1.– D×f5 2.D×f7** [3.Te4 (B)#] D×f7 3.T×h4 (A)#

1.– D×g7 2.S×g7 [3.T×h4 (A)/Te4 (B)#] f5 3.S×e6#

1.– L×g5 2.Sg3 [3.Te4/Sd2#] D×e5 3.D×e5#

1.– Le1/Lf2 2.Te4+ K×f5 3.g×f6#

ISR: Mutual line opening by the BQ leading to pseudo le Grand.

RUS: Two variations where queen pins queen. Pseudo le Grand. Good uniform play: The pin is used in threat and line opening for rook — after the defenses. The tight setting is not very pleasant (though the number of pieces is not too big). The capture key is not justified. The play is somewhat unclean.

SWE: The basic idea is the same as in B67: The BQ can capture its pinner, but then opens a line of one of the rooks for the other one to use. The construction is memorable here, with almost every black move forming a separate variation.

**(27th Place (2 points): B4 (Score=1.9, D=0.4))** 1.Dc2! [2.Tc6+ b×c6 3.D×c6#]

**1.– D×d5 2.Dd3** [3.Le5#] Dd4/Sf7 3.Le5/Sf5#

**1.– L×d5 2.Dd2** [3.Db4#] Sa6 3.Te6#

**1.– S×d5 2.Td4** [3.Dc7#] T×e7 3.L×e7#

ISR: Three variations with dual avoidance elements in a good construction. Two variations show 2 pin-mates and the 3rd only one.

RUS: Three clean variations with good geometry. Interesting theme-like pinning of white pieces (rook and queen). Unfortunately, threat mate after pinning of black bishop (1.– L×d5) does not use a pin, in contrast to the other two variations. Good light setting.

SWE: Three pins on the same line neatly differentiated. It is a great advantage that there is an additional pinmate in each variation, achieved without strain.

**(28th Place (1 point): B70 (Score=1.875, D=0))** (\*) 1.– D×f4 2.Td1+ Sd2 3.T×d2#

1.– a×b5 2.S×b5+ Kd5 3.D×d6#

1.– D×e3 2.D×d6+ Ke4 3.Lc6#

1.– De2 2.T×e2 Kd3 3.De3#

1.– De1 2.Th×e1 [3.D×d6#] d5/S×f4 3.Se6/D×f6#

1.Tc3! [2.D×d6+ Ke4 3.Lc6#]

**1.– D×f4 2.Th4!** [3.De3#] De4 3.D×d6#

**1.– Dd2! 2.Td1!** [3.De3#] Dd3 3.T×c4#

1.– a×b5 2.De6! T×b7 3.Dd5#

1.– d5 2.Se6+ Ke4 3.Sd6#

1.– S×f4 2.D×f6+ Ke4 3.S×d6#

Mates twice involving black piece pins along each theme line. Five times changed play.

## 8th WCCT — Final Judgment Section B (Three-Movers)

Judging Countries: Israel (ISR), Russia (RUS), Serbia (SRB), Sweden (SWE), Ukraine (UKR)

no.	ISR	RUS	SRB	SWE	UKR	Sum	Mean	+ -	D Score	Rank	Points
69	4	–	3.5	3.5	3.5	14.5	3.625		0	1	24
29	–	3	3+	3	3.5	12.5	3.125	+	0.25	2	23
45	3+	3-	3	3.5+	2.5	15	3	++ -	0.2	3	22
51	3.5	2.5+	3	3+	2.5	14.5	2.9	++	0.4	4	21
61	3.5	3	–	2+	3	11.5	2.875	+	0.25	5	20
72	3+	2.5+	–	2.5-	3	11	2.75	++ -	0.25	6	19
64	3-	–	2.5-	3	2.5	11	2.75	--	-0.5	7	18
41	3.5	2.5	2	2.5	3	13.5	2.7		0	8	17
74	–	2.5+	3+	3-	2	10.5	2.625	++ -	0.25	9	16
71	3-	2	2-	3	3	13	2.6	--	-0.4	10	15
34	2.5	2.5	2+	3+	2.5	12.5	2.5	++	0.4	11	14
57	3	3	2	2.5	2	12.5	2.5		0	12	13
7	2.5	2.5-	2-	2.5+	3	12.5	2.5	+ - -	-0.2	13-14	12
13	2.5-	3+	3-	2	2	12.5	2.5	+ - -	-0.2	13-14	-
67	2.5+	3+	1.5	2+	3	12	2.4	+++	0.6	15	11
19	2.5+	2.5+	2.5-	2	2.5	12	2.4	++ -	0.2	16	10
25	3	2.5-	1.5	2	3	12	2.4	-	-0.2	17	-
31	2.5	–	2+	2+	3	9.5	2.375	++	0.5	18	-
60	2+	2.5-	2+	2-	3	11.5	2.3	++ - -	0	19	9
14	2.5	2.5+	2.5	1.5	–	9	2.25	+	0.25	20	8
33	2.5+	2-	1.5	2	3	11	2.2	+ -	0	21	7
44	2+	2+	–	2.5	2	8.5	2.125	++	0.5	22	-
73	2.5+	2.5	2	1.5+	2	10.5	2.1	++	0.4	23	6
10	2.5-	2.5+	2+	2-	1.5	10.5	2.1	++ - -	0	24-25	4.5
55	3+	2.5	2-	2.5	0.5	11	2.1	+ -	0	24-25	4.5
36	2.5-	2-	1.5	2.5	1.5	10	2	--	-0.4	26	3
4	2	2.5	1+	2+	2	9.5	1.9	++	0.4	27	2
70	2.5	2	1+	2-	–	7.5	1.875	+ -	0	28	1



## 8th WCCT — Section C: More-Movers

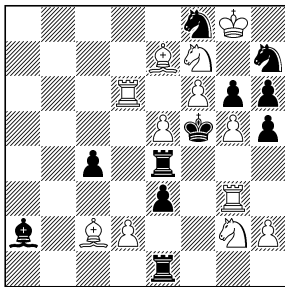
### Theme

Mate in four moves is required, where in the actual solution there are at least two variations showing switchback of a white piece either to the square it occupied in the diagram position or to a square it previously visited in the course of the solution. The key is allowed as part of the switchback mechanism. The threat may be one of the thematic variations. A *Rundlauf* instead of a simple switchback is permitted.

### Judging Countries

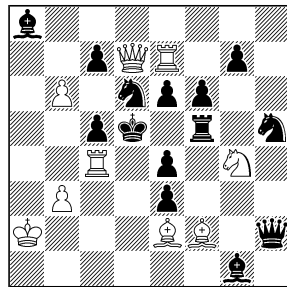
The Netherlands (NL), Russia (RUS), Sweden (SWE), Switzerland (CH), Ukraine (UKR)

**1st Place (24 points): C65**  
(Score=3.5, D=-0.25)  
**Valery Shavyrin**  
Russia



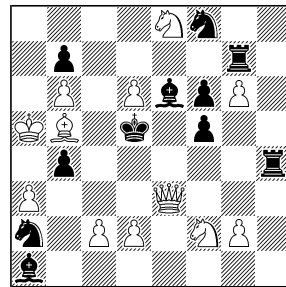
#4(\*) C+ (12+11)

**2nd Place (23 points): C4**  
(Score=3.2, D=-0.6)  
**Hemmo Axt**  
**Frank Richter**  
Germany



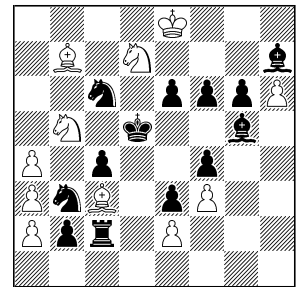
#4 C+ (9+14)

**3rd Place (22 points): C8**  
(Score=3.125, D=-0.5)  
**Valentin Rudenko**  
Ukraine



#4(\*) C+ (12+11)

**4th Place (21 points): C41**  
(Score=3.0, D=0.5)  
**Aleksandr Kuzovkov**  
Russia



#4(\*) C+ (11+13)

**(1st Place (24 points): C65 (Score=3.5, D=-0.25))** (\*) 1.– S×f6+ 2.T×f6#

1.e6! [2.Td5+ K×e6 3.Sf4+ T×f4 **4.Td6#**]

1.– c3 2.S×h6+ Ke5 3.d4+ T×d4 **4.Sf7#**

1.– Tf1 2.Sh4+ Kf4 3.d×e3+ T×e3 **4.Sg2#**

1.– h×g5 2.Tf3+ Kg4 3.Se5+ T×e5 **4.Tg3#**

1.– S×f6+ 2.L×f6 h×g5 3.L×g5 [4.Sh4#]

Black rook cross.

SWE: In a sense, the ultimate demonstration of the motif „line-opening by decoy of a black piece unpinned by a BK move“: There are four such variations, forming a BR cross. The symmetry of the matrix is not too apparent. The great thematic content excuses the heavy — but adequate — construction.

CH: Excellent construction with 4 concise switchbacks in the mating move assorted with cross of the BR, uniform in the 3rd move, for the purpose of 4-fold line-opening. No weaknesses typical of many task problems.

**(2nd Place (23 points): C4 (Score=3.2, D=-0.6))** 1.b4! [2.T×c5+ (A) Kd4 **3.Tc4+** Kd5 4.D×e6# (B)

1.– c×b6 2.D×e6+ (B) Kc6 **3.Dd7+** Kd5 4.S×e3# (C)

1.– Sf4 2.S×e3+ (C) Ke5 **3.Sg4+** Kd5 4.T×c5# (A)

Threefold setting, cycle of the second and fourth white moves, line openings, distance blocks.

RUS: Clean cycle of 2nd and 4th white moves with distant blocks and annihilation of black pawns. Very uniform play without unthematic by-play. There were several problems with similar cycles in this competition. No one of them contains external threat and uniform defensive errors in thematic variations.

SWE: Cycle of W2 and W4 with good unity: opening of white lines by capture of black Ps; distant self-blocks by Black.

CH: 3 switchbacks with 3-fold cycle of the White's 2nd + 4th moves and 2 distant blocks. Not of highest originality, but very uniform annihilation of the b pawn for line-opening, including a beautiful threat.

**(3rd Place (22 points): C8 (Score=3.125, D=-0.5))** (\*) 1.– Ld4 2.Df3+ Te4 3.Db3+ Ke5 4.Sd3#

1.– Sd7 2.Sc7+ K×d6 3.D×e6+ Kc5 4.Dd5#

1.Sd3! [2.Dc5+ Ke4 **3.Sf2+** Kf4 **4.De3#**]

1.– Ld4 2.S×b4+ Kc5 **3.Sd3+** Kd5 4.c4#; 2.– S×b4 3.c4+ Kc5 4.a×b4#

1.– Td4 2.S×f6+ K×d6 **3.Se8+** Kd5/Ke7 4.De5/Dg5#

1.– Tc4 2.L×c4+ Kc6 **3.Lb5+** Kd5 4.Sf4#

Four thematic variations. Threat: consecutive switchback of two white pieces. Variations: consecutive use of twofold Grimshaw line closing. Two changes of play.

RUS: 5 thematic switchbacks, Grimshaw, good tactical contents (rare in this competition). Unfortunately, this problem also has significant drawbacks. The main one — this problem is in fact a prolonged two-mover, in contrast to other best problems of this section. Also the play is not uniform.

SWE: Two main variations with Grimshaw interceptions used in both W2 and W4, plus another thematic line with a more crude motivation (L×c4), miraculously with two additional switchbacks in the threat.

CH: 5 different switchbacks in 4 variations, with 2 utilising a fine Grimshaw. Rather strong key (without try) and unprovided Rd4; capture of black pieces guarding mates.

**(4th Place (21 points): C41 (Score=3.0, D=0.5))** (\*) 1.– Sd2 2.Sb6+ (A) Kc5 3.Ld4+ S×d4 **4.Sd7#**

1.– f5 2.Sc7+ (B) Kd6 3.Le5+ S×e5 **4.Sb5#**

1.Lb4! [2.Ld6! (C) e5 3.Sb6+ (A) Ke6 4.Lc8#]

1.– Sd2 2.Sc7+ (B) Kd4 3.Lc5+ (D) Kc3 **4.Sb5#**

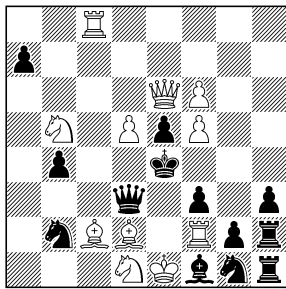
1.– f5 2.Sb6+ (A) Ke5 3.Ld6+ (C) Kf6 **4.Sd7#**

1.– Sc5 2.L×c5! (D) c3 3.Sc7+ (B) Kc4 4.La6#

CH: Impressive reciprocal continuations (set/play), concerning the switchbacks underlining the thematic stipulation. Double ABBA (2nd + 3rd w moves). Symmetrical construction with many pawns.

**5th Place (20 points): C36**  
(Score=2.9, D=0)

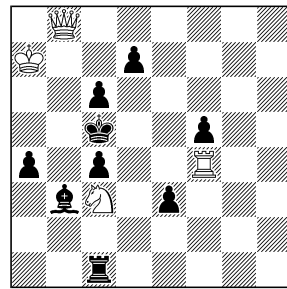
**Marcel Tribowski**  
Germany



#4 C+ (11+13)

**6th Place (19 points): C12**  
(Score=2.8, D=0.6)

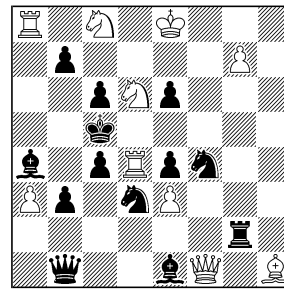
**Marjan Kovačević**  
Serbia



#4vv C+ (4+9)

**7th Place (18 points): C39**  
(Score=2.8, D=0.2)

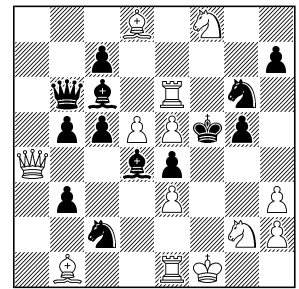
**Ladislav Salai Jr**  
**L'udovít Lačný**  
Slovakia



#4 C+ (10+13)

**8th Place (17 points): C45**  
(Score=2.8, D=-0.4)

**Štefan Sovík**  
Slovakia



#4v(\*) C+ (13+13)

**(5th Place (20 points): C36 (Score=2.9, D=0))** 1.Dg8! [2.Te2+ f×e2 3.Sf2+ Kf3/K×f5 4.Dg4/Dg5#]

1.– Le2! 2.Dg4+ K×d5 3.Se3+ D×e3 **4.Dg8#** (2.Sd6+? Kd4 3.Le3+ D×e3 4.Sb5+ L×b5+!)

1.– Se2! 2.Sd6+ Kd4 3.Le3+ D×e3 **4.Sb5#** (2.Dg4+? Sf4!)

Defences on the threat square (Umnov II), white third moves to the same square, switchbacks at mating move, dual avoidance.  
RUS: Two switchbacks on mating move. Good key. Excellent threat and Umnov II based on black halfbattery. Unpin of black queen and opening of line for white bishop. Antidual choice. But the setting looks quite heavy.

SWE: The strong Umnov motif (defences on the threat square) overshadows the switchback theme, which is a drawback in a tourney like this, but the key-move makes a great impression.

CH: Beautiful flightgiving key guiding to 2 Umnov II variations on the same square. Intelligent dual avoidance and 2-fold line-opening for wLc2.

**(6th Place (19 points): C12 (Score=2.8, D=0.6))** 1.Df8+? d6! 2.Db8 d5 3.Df8#, but 2.– T×c3!

1.T×f5+? d5 2.T×d5+ c×d5 3.Db6#, but 1.– Kd4! 2.Dd6+ K×c3!

1.Ka6! [2.Ka5 [3.Db4#] T×c3 3.De5+ d5 4.De7#]

1.– Tf1 2.Df8+! d6 **3.Db8!** [4.Db6#] d5 **4.Df8#**

1.– T×c3 2.T×f5+! d5 **3.Tf4!** [4.Df8#] d4 **4.Tf5#**

2.– Kd4 3.Dd6+ Ke4 **4.Tf4#**

2×2 consecutive switchbacks in logical form.

1.– Lc2 2.Ka5 (2.Df8+? d6 3.Db8 Tb1!) Le4 3.De5+ Ld5/d5 4.S×a4#

RUS: Logic problem with two main plans underlined with two try plays. Double switchback of queen and rook in thematic variations. A pleasant uniform black play is based on use black rook and pawn d7. Light position without white pawns, good key, quiet play define a high mark for this problem. Unfortunately the variations are not balanced and the defensive errors are different. If the first variation had an additional mate Db8#, this problem would have received 4 points even with the second drawback.

CH: Very beautiful and classical light construction, with logically motivated 2×2 switchbacks. 1.– T×c3 unprovided in set play.

**(7th Place (18 points): C39 (Score=2.8, D=0.2))** 1.Tb8! [2.S×b7+ (A) Kb5 **3.Sbd6+** Kc5 4.S×e4 (B)#

3.– Ka5, Ka6 **4.Ta8#]**

1.– T×g7 2.S×e4+ (B) Kb5 **3.Sed6+** Kc5 4.T×c4 (C)#

3.– Ka5, Ka6 **4.Ta8#**

1.– Sb2 2.T×c4+ (C) Kd5 **3.Td4+** Kc5/Ke5 4.S×b7 (A)/D×f4#

Cycle of white second and fourth moves, switchbacks in third move. Defences open the hidden lines. Additional switchback of the key piece.

RUS: Cycle of 2nd and 4th white moves. Three main switchbacks and two additional (4.Ta8#). Annihilation of black pawns on lines, previously opened by black. Poor use of white bishop, but this is specific for this kind of mechanics. There are by-play continuations in variations in cycle, but they are twice countered by additional switchbacks.

SWE: Another cycle of W2 and W4 with line-opening by removal of black Ps, very fittingly following a second opening of the thematic white lines in B1. It is a slight pity that Se5 produces the same line as Sb2, except that the extra task for WQ (3.– Ke5 4.D×f4#) vanishes. The fourth switchback in the threat (4.Ta8#) seems incidental but it a nice little addition.

CH: Good key with 3 switchbacks. Cycle of the 2nd and 4th white moves. Uniform white line-openings — by White and Black — leading to a harmonious whole.

**(8th Place (17 points): C45 (Score=2.8, D=-0.4))** (\*) 1.– L×e3 (a) 2.Tf6+ (A) K×e5 **3.Te6+** K×d5 (c)/Kf5 4.D×e4 (C)#

1.– S×e3+ (b) 2.S×e3+ (B) Kf4 **3.Sg2+** Kf3 (d)/Kf5 4.L×e4 (D)#

1.Te2? [2.Tf2+] L×e3/S×e3+ 2.Tf6+/S×e3+, but 1.– Sf4! 2.Tf2 L×e3!

1.Kg1! [2.Tf1+ Sf4 3.Sh4+ g×h4 4.T×f4# or 3.T×f4+ g×f4 4.Sh4#]

1.– L×e3+ (a) 2.S×e3+ (B) Kf4 **3.Sg2+** Kf3 (d)/Kf5 4.D×e4 (C)#

1.– S×e3 (b) 2.Tf6+ (A) K×e5 **3.Te6+** K×d5 (c)/Kf5 4.L×e4 (D)#

Reciprocal changes in second white move based on line openings. Another reciprocal change of mates in fourth move. Set supporting try.

RUS: Exchange of 2nd and 3rd white moves in set play and solution with preservation of mating moves. The try 1.Te2? underlines set play. Standard check-based exchange mechanism. Heavy setting.

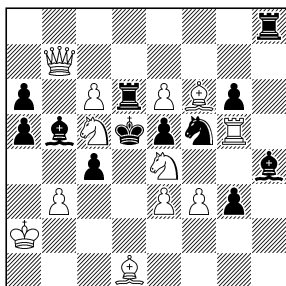
CH: Fine try leading to the set mates! In the solution — with full threat — admirable doubled reciprocal continuations in the 2nd/4th white moves. Not so light construction, because the WQ has to be kept under control.

**9th Place (no points): C3**

**(Score=2.75, D=0.5)**

**Aleksandr Kuzovkov**

Russia



#4

C+ (12+12)

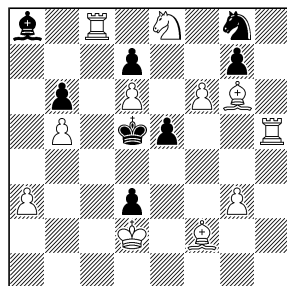
**10th Place (16 points):**

**C31 (Score=2.7, D=0.6)**

**Arieh Grinblat**

**Evgeni Bourd**

Israel



#4

C+ (11+8)

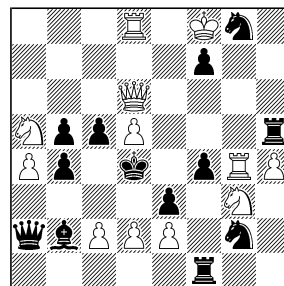
**11th Place (15 points):**

**C52 (Score=2.6, D=0)**

**Leonid Lyubashevsky**

**Leonid Makaronez**

Israel



#4

C+ (12+13)

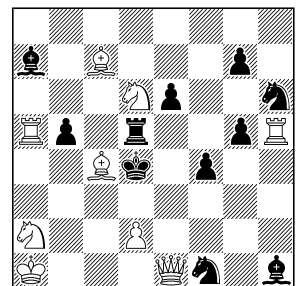
**12th-13th Place (13.5**

**points): C2 (Score=2.5,**

**D=0)**

**Viktor Volchek**

Belarus



#4

C+ (9+11)

**(9th Place (no points): C3 (Score=2.75, D=0.5))** 1.Sd7! [2.Sc3+ K×e6 **3.Sc5+** K×f6 **4.Se4#]**

1.– K×e6 **2.Sc5+** Kd5 3.Df7+ K×c6/Te6 **4.Db7/D×e6#**

1.– S×e3 2.T×e5+ Kd4 **3.Tg5+** Kd3 **4.Sc5#**

1.– c×b3+ 2.L×b3+ Lc4 3.L×c4+ K×c4 4.Db3#

CH: Unconventional 3×2 switchbacks (4 different ones; 3×Sc5) after king flights in somewhat heavy position.

**(10th Place (16 points): C31 (Score=2.7, D=0.6))** 1.Tc3! [2.T×d3+ (A) Kc4 3.Sc7 (B) **4.Tc3#**; 2.– Ke6 3.f7]

1.– Se7 2.Sc7+ (B) K×d6 3.Lf7 (C) **4.Se8#**

1.– S×f6 2.Lf7+ (C) Ke4 3.T×d3 (A) **4.Lg6#**

(1.– Ke6 2.f7! etc.)

Cyclic white 2nd-3rd moves AB-BC-CA.

RUS: A cycle of 2nd and 3rd white moves. Original feature — quiet 3rd moves, integrated in the cycle. Good form. The play is not very interesting and practically ends on the 3rd move. Unthematic by-play and unprovided answer to king's flight are also unpleasant.

SWE: Like in C25, the switchback mates are preceded by quiet white moves — but they simply guard the former BK square so that the B3 move is irrelevant. On the other hand, this produces an unusual cycle of W3 and W4. Economical construction with fine play by Sg8.

CH: Cycle of 2nd and 3rd white moves in light position with consistent switchbacks in the 4th move. Nice silent 3rd moves, that unfortunately do not allow any further black play.

**(11th Place (15 points): C52 (Score=2.6, D=0))** 1.Tc8! [2.D×c5+ Ke5 3.Sc6+ Kf6 **4.Dd6#]**

1.– D×d5 2.Sb3+ Kc4 3.T×c5+ D×c5 **4.Sa5#**

1.- T×d5 2.Sf5+ Ke4 3.d3+ T×d3/K×f5 **4.Sg3/Tg5#**  
 1.- Se7 2.D×c5+ Ke5 3.D×e7+ K×d5/Kd4 **4.Td8/De4#**

RUS: Four thematic variations of different quality. Two main remarkable variations contain pinning and unpinning of black queen and rook. The threat and additional variation are not so good. The setting is somewhat heavy for the idea.

SWE: Two switchback mates are enabled by the decoy of black pieces unpinned by BK moves, with the special difference that the pins are produced by selfpins on B1 (Nietvelt defences). The two extra switchback mates come in very naturally. A wonderful problem.

CH: 2×line-opening after Nietvelt defences, used by openings that resemble Weissauer clearances; original effects! 4 different switchbacks overall.

**(12th-13th Place (13.5 points): C2 (Score=2.5, D=0))** 1.Db1! [2.Db2+ Kc5 3.D×b5+ Kd4 **4.Db2#**]

1.- S×d2 2.Dg1+ Ke5 3.D×g5+ Kd4/Sf5 **4.Dg1/D×g7#**

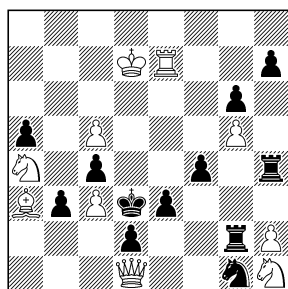
1.- T×d6 2.Dd3+ Ke5 3.D×d6+ Ke4/Kf5 **4.Dd3/D×e6#**; 2.- Kc5 3.T×b5+ Kc6 4.D×d6#

1.- Ke5 2.Se4+ Td6 3.L×d6+ Kf5 4.T×g5#

RUS: Three thematic variations with return of white queen to the square visited on second move. A good flight-giving key by thematic piece. A light setting. Comparing to C23 which received better mark here the play is less interesting and contains unpleasant by-play in thematic variations.

**12th-13th Place (13.5 points): C34 (Score=2.5, D=0)**

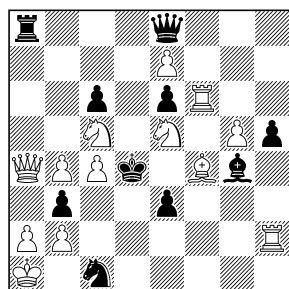
**Dragan Stojnić**  
Serbia



#4vv C+ (10+12)

**14th-16th Place (11.5 points): C1 (Score=2.5, D=-0.2)**

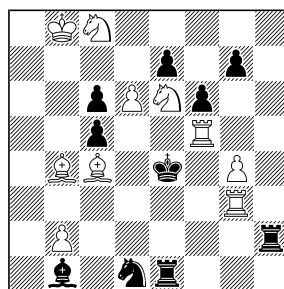
**Aleksandr Manveljan**  
Armenia



#4 C+ (13+10)

**14th-16th Place (no points): C25 (Score=2.5, D=-0.2)**

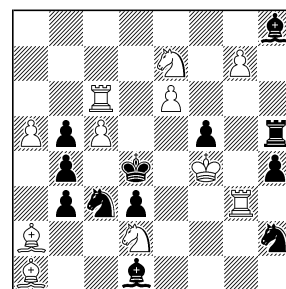
**Arieh Grinblat**  
**Evgeni Bourd**  
**Uri Avner**  
Israel



#4 C+ (10+10)

**14th-16th Place (11.5 points): C46 (Score=2.5, D=-0.2)**

**Alexander Zidek**  
Austria



#4vv C+ (11+12)

**(12th-13th Place (13.5 points): C34 (Score=2.5, D=0))** 1.K~? Sf3!

1.Ke6? e2!

1.Kc6! [2.Sb2+ (A) K×c3 3.Td7 (B) **4.Sa4#**]

1.- Sf3 2.Td7 (B)+ (2.Db1?) Ke4 3.Db1 (C)+ Ke5 **4.Te7#**

1.- f3 2.Db1 (C)+ (2.Td7?) Ke2 3.Sb2 (A) [**4.Dd1#**]

Cyclic white moves, distant selfblocks with dual avoidance, WK correction.

RUS: Cycle of 2nd and 3rd white moves. Selfblock on f3. Choice of key. Clean play, but antidual choice is doubtful. Also Black is quite helpless after the 3rd move in all variations.

SWE: A similar cycle of W3 and W4 as in C31, but in one case with W3 checking. Unity is achieved by two selfblocks on f3 with unsubtle dual-avoidance.

CH: 3 switchbacks with 3-fold cycle of the 2nd and 3rd white moves. The choice in the key and the dual-avoidance are positive points. wLa3 only plays in the threat.

**(14th-16th Place (11.5 points): C1 (Score=2.5, D=-0.2))** 1.Te2 [2.L×e3+ K×e5 **3.Lf4+ Kd4 4.Te4#**]

1.- S×e2 2.S×b3+ Ke4 **3.Sc5+ Kd4 4.Dd1#**

1.- L×e2 2.S×e6+ Ke4 **3.Sc5+ Kd4 4.Td6#**

1.- Dg6 2.S×c6+ K×c4 **3.Se5+ Kd4,Kd5 4.Dd7#**

1.- Lf5 2.T×f5 e×f5 3.S×e6+ Ke4 4.T×e3#; 2.- S×e2 3.Sf3+ K×c4 4.a×b3#

RUS: Four thematic variations with switchback of three minor pieces and mates by queen or rook. In every variation black pawn is captured to open line for the mating move. The same defensive error (loss of control) in all variations. Well-integrated complex with minimal by-play. The idea, nevertheless, is not new. For example in three variations it can be seen in a problem of A. Slesarenko & V. Shanshin (1988). But this problem has better contents and form.

CH: 4 switchbacks after BP annihilation for white line openings, but twice Sc5. Seems rather conventional.

**(14th-16th Place (no points): C25 (Score=2.5, D=-0.2))** 1.b3! [2.Ld3+ L×d3 3.S×c5+ Kd4 4.T×d3#]

1.- Td2 2.S×c5+ Kd4 3.Sa7 [4.S×c6#] Le4 **4.Se6#**

1.– Th3 2.Tf4+ Ke5 3.L×c5 [4.Ld4#] Te4 4.Tf5#

(1.– Te3 2.Tf4+ Ke5 3.T×e3+)

Selfblock + Grimshaw on e4.

RUS: Switchback of two white pieces in two variations. The variations are thematically identical and enhanced with diversion of Th2 and Grimshaw with selfblock on e4.

SWE: Unusually, the switchback mates are enabled by blocks on the former BK square, forced by quiet threats. Excellent construction with unity through the play of BRh2.

**(14th-16th Place (11.5 points): C46 (Score=2.5, D=-0.2))** 1.Td6+? K×c5 2.Tc6+ Kd4 3.S×b3+ L×b3!

1.S×b3+? Kc4 2.Sd2+ Kd4 3.g×h8=D,L+ T×h8 4.S×f5#, but 1.– L×b3!

1.Tg5! [2.S×f5+ (A) Kd5 3.Se7+ Kd4 4.Td6# (B)]

1.– Lg4 2.Td6+ (B) K×c5 3.Tc6+ Kd4 4.S×b3# (C)

1.– Lf3 2.S×b3+ (C) Kc4 3.Sd2+ Kd4 4.S×f5# (A)

1.– T×g5? 2.g×h8=D,L+ Tg7 3.D×g7 Dd8/L×g7#

Cycle of white moves.

RUS: Clean cycle of 2nd and 4th moves of thematic pieces. The idea and construction is close to the problem of V. Shavyrin (2002).

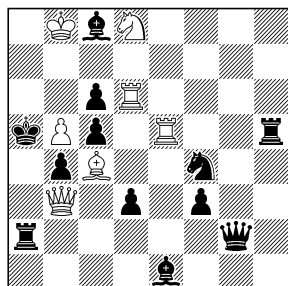
SWE: Removal of black Ps in two cases and removal of a WP (c5) in the third case.

CH: 3 switchbacks in the 3rd move with 3-fold cycle of the 2nd and 4th white moves. Good key, showing 2 tries. Simple dual avoidance by the same BB. No further surprises. Minor dual in the promotion (Q/B).

**17th Place (10 points): C23 (Score=2.5, D=-0.25)**

**Valentin Rudenko**

Ukraine



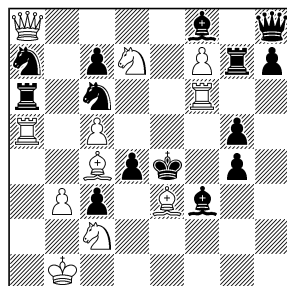
#4

C+ (7+12)

**18th Place (no points): C17 (Score=2.4, D=0.4)**

**Štefan Sovik**

Slovakia



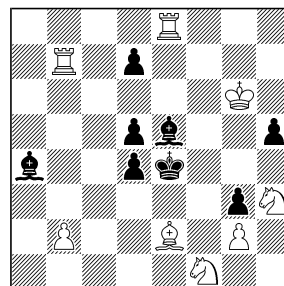
#4

C+ (11+14)

**19th Place (9 points): C64 (Score=2.3, D=0.2)**

**Ramutis Juozenas**

Lithuania



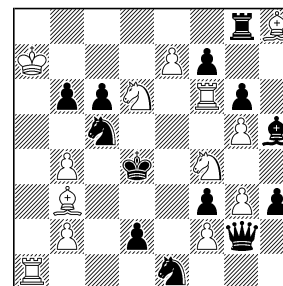
#4vuv

C+ (8+8)

**20th-21st Place (7.5 points): C13 (Score=2.2, D=0.2)**

**Marek Kwiatkowski**

Poland



#4(\*)

C+ (13+13)

**(17th Place (10 points): C23 (Score=2.5, D=-0.25))** 1.b6! [2.S×c6+ K×b6 3.S×b4+ Ka5 4.Sc6#]

1.– Th6 2.T×c5+ K×b6 3.T×c6+ Ka5 4.Tc5#

1.– K×b6 2.T×c6+ Ka5 3.T×c5+ Kb6 4.Tc6#

1.– Lb7 2.Ka7! La8 3.b7! f2 4.D×a2#

Task: Three white pieces' switchback to squares visited twice in previous play.

RUS: Three thematic variations with switchback to the visited square. Annihilation of two black pawns in every thematic variation with line opening. Good additional variation with quiet play. Better setting and use of pieces in comparison with C2. Additional remark. In this and similar problems black play is very simple and have little tactical contents — in fact only the king moves.

**(18th Place (no points): C17 (Score=2.4, D=0.4))** 1.Ta4! [2.Ld5+ Kd3 3.T×d4+! S×d4/Ke2 4.Lc4#]

1.– T×a4 2.Te6+ Kf5 3.S×d4+! S×d4 4.Tf6#

1.– L×c5 2.S×c5+ Ke5 3.L×d4+! S×d4 4.Sd7#

(1.– Sb5 2.T×a6 Sba7 3.T×a7 [4.D×c6#]; 2.– Sa3+ 3.T×a3 [4.D×c6#])

Delayed switchback in three thematic variations (including threat). Cyclic types of switching-back and sacrificing (on d4) units: bishop-rook, rook-knight, knight-bishop.

RUS: Three switchbacks of white pieces on mating move. Uniform variations are unified by line opening for white queen and sacrifices on the same square. The mark was slightly lowered for heavy setting. Additional remark. Several problems exist where similar sacrifices are used for square blocking (I. Soroka & E. Gavrilov, 1991; E. Bogdanov & L. Makaronez, 2001; E. Bogdanov & L. Makaronez, 1978). But we have not found any problem with line opening sacrifices. So, this problem and other problems with similar contents (C36, C76) are considered original.

SWE: Unpin by K move followed by line-opening, with great unity through the cycle of sacrificing (on d4) and mating pieces, in an open position with lively play. Bad luck that the composer had to use the crude recapture on c5. The matrix with cyclical play around d4, and with BK fleeing in three directions, is wonderful. However, the bland key, the limited use of Da8 (only for the — highly thematic — opening of the diagonal a8-e4), and especially the brutal introduction of the variation

S×c5, make it impossible to give more points. The beautiful matrix compensates for the weaknesses.

CH: 3-fold line opening for the WQ with delayed switchbacks and 3 sacrifices on d4 (BSR). Uncommon cycle of pieces performing switchback and sacrifice (BR/RS/SB). Suboptimal construction: WQ as bishop, mediocre key.

UKR: The thematic variation 1.–L×c5 2.S×c5+ with brutal mutual captures of pieces is inadequate, compared to the other variants.

**(19th Place (9 points): C64 (Score=2.3, D=0.2))** 1.Tc7? [2.Lf3+ Kd3 3.Sf4+ L×f4 **4.Le2#**]

1.–Lc6 2.Sg5+ Kf4 3.Lf3 **4.Sh3#**, but 1.–d3!

1.Tb6? Ld1,Lb5 2.Sg5+ Kf4 3.Tf6+ L×f6 **4.Sh3#**, but 1.–d6!

1.b3? [2.Sg5+ Kf4 3.Lf3+ **4.Sh3#**] Lb5!

1.Tb4! [2.Sg5+ Kf4 3.T×d4+ L×d4 **4.Sh3#**]

1.–Lc2 2.Lf3+ Kd3 3.Sf4+ L×f4 **4.Le2#**

RUS: Two variations with switchback are united with opening e-file by active sacrifices. The tries with the same switchbacks do not really add anything to the contents.

SWE: The actual solution is good enough, with Le5 twice unpinned and then decoyed for White to control e4. But the problem is enhanced enormously by the natural tries, with 1.Tc7? inverting threat and variation in pseudo le Grand fashion (and adding the nice 1.–Ld1 2.Ld3+) and 1.Tb6? adding another decoy of Le5. Perfect construction!

**(20th-21st Place (7.5 points): C13 (Score=2.2, D=0.2))** (\*) 1.–Ke5 2.Te6#

1.–Ta8+ 2.Ka8 Sed3 3.Se2+ f×e2 4.Tf4#

1.Lg7! [2.e8=D,T Te8 3.Te6+ f6 4.Lf6#]

1.–Df1 2.Se2+! Kd3 3.Tf3+ Lf3/Ke2 **4.Sf4/Ld1#**; 2.–De2 3.Tf4+ Kd3 4.Td4#

1.–Lg4 2.Sf5+! Ke4 3.Te6+ Se6/Kf5 **4.Sd6/Te5#**; 2.–Lf5 3.Td6+ Ke4 4.Td4#

1.–d1=D,T 2.Td1+ Sed3 3.Se2+ f×e2 4.Tf4#

Keller paradox, cascade self-block.

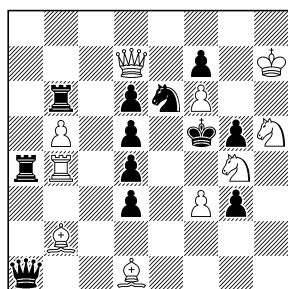
RUS: Two switchbacks of white knights with Keller paradox. Sequential distant block of squares f1-e2 and g4-f5, though in by-play. The position is too heavy for this contents, a lot of by-play hides the main idea. We think that the highest scores in thematic tournaments should be given to problems in which the given theme is realised very well, and the level of realisation should be close to the idea. From the thematic side (but not generally), the idea is not very difficult. 26 pieces are too many. There is symmetry in the active play, and some additional variants are not clear.

SWE: The position is heavy and a bit symmetrical, with only two thematic variations. In such a position, the Keller paradox loses much of its charm.

CH: Very original problem with superb key, Keller paradox, self blocks and harmonious switchbacks, stipulated by the way by an ornamental initial position. Little function of the WRa1.

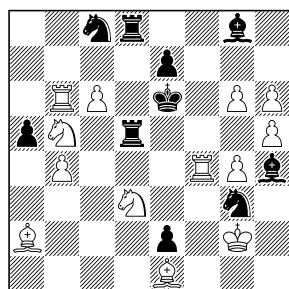
UKR: a) Complete symmetry of play in the thematic variants, b) complete symmetry of the thematic matrix (Tf6, Sd6, Sf4 - Kd4), c) weak load on the non-thematic white Ta1, d) dual in the threat 2.e8=D and 2.e8=T, e) threat prolongation 3.–f6 4.L×f6#, f) absence of Keller Paradox: The pawn captures 2.–f×e2 and 2.–g×f5 preserve their initial role.

**20th-21st Place (7.5 points): C76 (Score=2.2, D=0.2)**  
Zoran Gavrilovski  
Macedonia



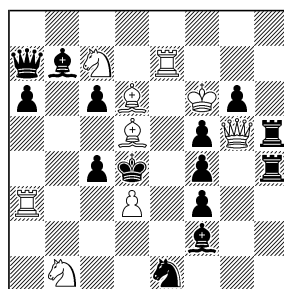
#4vvvv C+ (10+12)

**22nd Place (6 points): C57 (Score=2.2, D=0)**  
Viktor Volchek  
Viktor Zaitsev  
Nikolai Belchikov  
Belarus



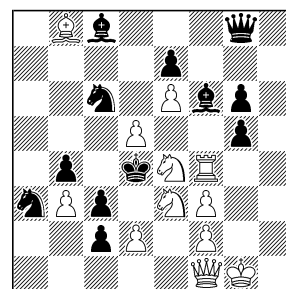
#4 C+ (13+10)

**23th Place (no points): C49 (Score=2.125, D=-0.5)**  
Valentin Rudenko  
Anatoly Karamanits  
Ukraine



#4 C+ (9+14)

**24th Place (no points): C53 (Score=2.1, D=0.2)**  
Dragan Stojnić  
Serbia



#4 C+ (12+12)

**(20th-21st Place (7.5 points): C76 (Score=2.2, D=0.2))** 1.T×d4? (A) T×d4!

1.L×d4? (B) D×d4!

1.T×a4? [2.T×d4 (A)] D×b2!

1.L×a1? [2.L×d4 (B)] T×b4!

1.Kh6! [2.D×f7! Sc7 **3.Dd7+ Se6 4.Dh7#**]

1.–Ta8 2.Sg7+ Kf4 3.T×d4+! (A) S×d4 **4.Sh5#**

1.–D×d1 2.Se3+ Ke5 3.L×d4+! (B) S×d4 **4.Sg4#**

RUS: Integral problem of logical character. Three switchbacks: Queen returns in threat and knights in variations (using opening of line to square f5). Moves T×d4 and L×d4 are used as tries, threats and sacrifices in the solution.

CH: Refreshingly different, with fine key and — perhaps a little „rough“ — tries. 2×fine line openings with blocks and WB/R sacrifices on the same square.

UKR: a) The primitive tactics — distraction of black pieces from the square d4 — is unrelated to the switchback effect, b) weak load on the non-thematic white Ld1, c) prolongation of the three-move threat 2.D×f7 3.Dh7# owing to the „cooperative“ move 2.– Sc7 3.Dd7+ Se6 4.Dh7# cannot be regarded as a thematic four-move variant.

**(22nd Place (6 points): C57 (Score=2.2, D=0))** 1.Kf3! [2.Sc5+ Ke5 3.Lc3+ Td4 4.Sd3#]

1.– Se4 2.T×e4+ Kf6 3.L×h4+ Tg5 4.Tf4#

1.– a×b4 2.Sd4+ Kd6 3.L×b4+ Tc5/Tc7 4.Sb5/Tb7#

RUS: Three switchbacks in three variations. All three switchback mates use the pin of black rook on different squares. Clean play, but the variation 1.– Se4 is rough.

**(23th Place (no points): C49 (Score=2.125, D=-0.5))** 1.Tc3! [2.T×c4+ K×d3 3.Tc3+ Kd4 4.Le5#]

1.– c×d5 2.Se6+ Ke3 3.S×f4+ Kd4 4.Se6#

1.– Dc5 2.Le5+ Ke3 3.L×f4+ Kd4 4.Le5#

RUS: Three switchbacks in three variations. Uniform black defenses (selfblocks). Line opening for white queen using different batteries. Tries 1.Se6?+, but 1.– K×d5!; 1.Le5?+, but 1.– Kc5!, can be included in the solution giving the problem a logical character.

**(24th Place (no points): C53 (Score=2.1, D=0.2))** 1.Lc7! [2.S×g5+ Kc5 3.d4+ S×d4/L×d4 4.Se4#]

1.– g×f4 2.Lb6+ Ke5 3.d4+ S×d4 4.Lc7#

1.– c×d2 2.Da1+ Kd3 3.Sc5+ Ke2 4.Df1#

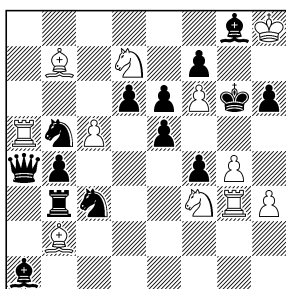
1.– D×e6 2.S×c2+ K×d5 3.Dd3+ Ld4/Sd4 4.Se3/S×b4#

Distant selfblocks, four switchbacks.

RUS: Four uniform thematic variations with switchbacks of different pieces. Clean play with use of selfblocks in all variations. 0.5 points were subtracted for repetition of the move 3.d4+.

**25th Place (5 points): C79 (Score=2.1, D=0)**

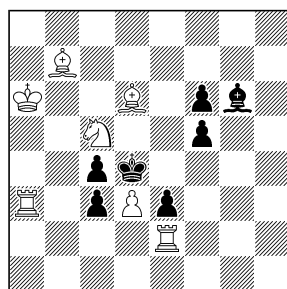
Zoran Gavrilovski  
Macedonia



#4v C+ (11+14)

**26th Place (4 points): C11 (Score=2.0, D=0.25)**

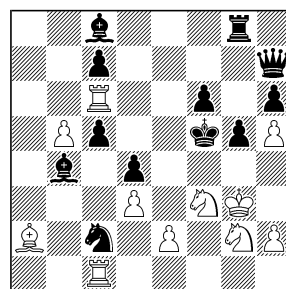
Matthias Schneider  
Switzerland



#4 C+ (7+7)

**27th Place (3 points): C59 (Score=2.0, D=-0.4)**

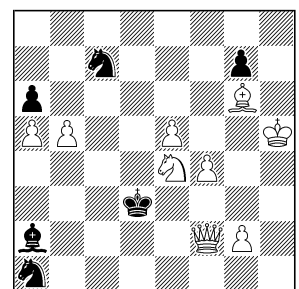
Mike Prcic  
USA



#4v C+ (11+12)

**28th Place (no points): C70 (Score=1.9, D=0.2)**

Aleksandr Varitskij  
Belarus



#4 C+ (9+6)

**(25th Place (5 points): C79 (Score=2.1, D=0))** 1.h4? h5!

1.c×d6! [2.h4 h5 3.Sf×e5+ Kh6 4.g5#]

1.– Sb~ 2.Sf×e5+ Kg5 3.Sf3++ Kg6 4.Sh4# (2.Sd×e5+? K×f6 3.Sd7+? D×d7 4.?)

1.– Sd5 2.Sd×e5+! K×f6 3.Sd7++ Kg6 4.Sf8# (2.Sf×e5+? Kg5 3.Sf3+? T×f3 4.?)

1.– h5 2.Sf8+ K×f6 3.g5+ Kf5 4.Sh4#

(1.– e4? 2.L×e4+ S×e4 3.Sf8#)

RUS: Two knights' switchbacks in two good variations. Double line opening (by Black and White) for rook and bishop. Antidual choice. Good threat, but the key is poor. Heavy setting.

SWE: The dual avoidance by line-opening is not very deep, and the key and Lb7 are both weak.

CH: White opens 2 w guarding lines with fine dual avoidance of the pieces performing switchbacks, differentiated by black line openings and analogous utilisation of the white line openings. The multi-purpose key is easy to see.

UKR: a) The key move is very weak, on account of excessive consolidation of White's position: Capture of the black pawn guarding the thematic square e5 and line-opening for the initially „incarcerated“ thematic white Ta5, b) weak load on non-thematic white pieces Tg3 and Lb7.

**(26th Place (4 points): C11 (Score=2.0, D=0.25))** 1.Lf4! [2.L×e3+ Ke5 3.d4+ Kd6 4.Lf4#]

1.– K×c5 2.Ta5+ Kb4 (2.– Kd4? 3.Td5#) 3.Ld6+ Kb3 4.Ta3#

1.– c×d3 2.Se6+ Kc4 3.Ta4+ Kb3 4.Sc5#

RUS: Four switchbacks of three pieces in three variations. Very good key, light setting. There is no by-play in this problem, but the thematic play is not expressive.

**(27th Place (3 points): C59 (Score=2.0, D=-0.4))** 1.e4+? d×e3 e. p.!

1.Tf1! [2.S×d4+ Ke5 3.Sf3+ Kf5 4.e4#]

Not 2.Sfh4+ Ke5 3.Tf5+ L×f5 4.Sf3#, but 3.– D×f5!

Not 2.S×g5+ Ke5 3.Sf3+?? (pinned knight)

1.– Le1+ 2.S×e1+! Ke5 3.Sf3+ Kf5 4.T×c5#

1.– Te8 2.S×g5+! Ke5 3.Sf3+ Kf5 4.Sgh4#; 2.– K×g5 3.h4+ K×h5 4.Sf4#

1.– De7 2.Sfh4+! Ke5 3.Tf5+ L×f5 4.Sf3#

1.– Se3 2.S×d4+! Ke5 3.Sf3+ Ke5 4.S×e3#

1.– c4 2.S×d4+ Ke5 3.Sf3+ Kd5/Kf5 4.L×c4/d4#

Six thematic variations, one on a mating move. Seven different full-length mates. Siers battery play in all six variations. Three different mates by Sg2.

RUS: The scheme with Siers battery is not original. Two variations do not really refute a threat. No initial answer to the check 1.– Le1+.

**(28th Place (no points): C70 (Score=1.9, D=0.2))** 1.Db2! [2.Dc3+ Ke2 3.Dd2+ Kf1 4.Df2#]

1.– Kc4 2.Lf7+ Kd3 3.Dd2+ K×e4 4.Lg6#; 2.– Se6 3.Dc3+ K×b5/Kd5 4.Le8/Dd3#

1.– Sd5 2.Sf2+ Kc4 3.Ld3+ Kc5 4.Se4#; 2.– Ke3 3.Sg4+ K×f4 4.Df2#

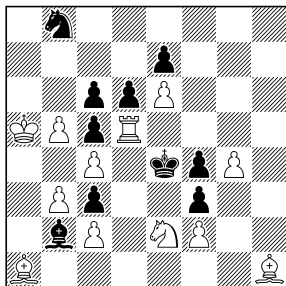
1.– Sb3 2.Sd6+ Ke3 3.Sc4+ K×f4 4.Df2#

RUS: Five switchbacks in four variations, but the play is not uniform and uninteresting. The value of problem would have been higher, if the variations could end with model mates.

SWE: In complete contrast to most other entries, this has no thematic subtleties, but has switchback mates by three pieces in a nice and easy style. Rich content for this material.

**29th-30th Place (1.5 points): C9 (Score=1.9, D=-0.2)**

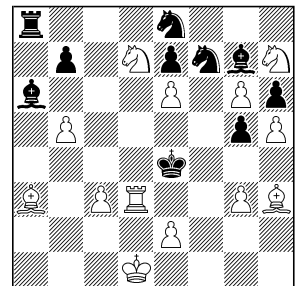
**Ion Murărașu**  
Romania



#4 C+ (12+10)

**29th-30th Place (1.5 points): C30 (Score=1.9, D=-0.2)**

**Andrzej Jasik**  
Poland



#4 C+ (13+10)

**(29th-30th Place (1.5 points): C9 (Score=1.9, D=-0.2))** 1.Tf5! [2.Sg1 3.L×f3+ Kd4 4.Se2#]

1.– c×b5 2.Sg3+ f×g3 3.L×f3+ Kd4 4.Td5#

1.– La3 2.S×c3+ Kd4 3.Se2+ Ke4 4.T×f4#

1.– Sd7 2.T×f4+ Ke5 3.Tf5+ Ke4/K×e6 4.L×f3/Sf4#

RUS: Four switchbacks of two pieces in four variations (on 3rd and 4th moves, making problem more diverse). The key is thematic. The problem has no by-play, but the play is not uniform and not expressive.

**(29th-30th Place (1.5 points): C30 (Score=1.9, D=-0.2))** 1.Lg4! [2.Lf3+ Kf5 3.e4+ K×e6 4.Lg4#]

1.– Sed6 2.Sc5+ Ke5 3.e4 [4.Td5#] S×e4 4.Sd7#

1.– Sf6 2.Td4+ Ke3 3.Ke1 [4.Lc1#] Se4 4.Td3#

RUS: Three switchbacks of white pieces in three variations. Good quiet 3rd moves with the following selfblocks. The contents is not very rich, but the problem is very clean and well integrated.



## 8th WCCT — Final Judgment Section C (More-Movers)

Judging Countries: The Netherlands (NL), Russia (RUS), Sweden (SWE), Switzerland (CH), Ukraine (UKR)

no.	NL	RUS	SWE	CH	UKR	Sum	Mean	+ -	D Score	Rank	Points
65	4-	–	3.5	4	2.5	14	3.5	-	-0.25	1	24
4	3.5-	3-	3-	3.5	3	16	3.2	---	-0.6	2	23
8	3	3-	3.5-	3	–	12.5	3.125	--	-0.5	3	22
41	3	–	2+	3.5+	3.5	12	3	++	0.5	4	21
36	2	2.5	3.5-	3.5+	3	14.5	2.9	+ -	0	5	20
12	3+	3	2.5+	3.5+	2	14	2.8	+++	0.6	6	19
39	3	2.5+	3	3.5	2	14	2.8	+	0.2	7	18
45	3-	2.5-	2.5-	3.5+	2.5	14	2.8	+ - - -	-0.4	8	17
3	3	–	2+	3+	3	11	2.75	++	0.5	9	-
31	3+	3	3+	3+	1.5	13.5	2.7	+++	0.6	10	16
52	2.5	2.5	3.5	2.5	2	13	2.6		0	11	15
2	2+	2.5	2.5	2.5-	3	12.5	2.5	+ -	0	12-13	13.5
34	3-	2.5	3+	2.5	1.5	12.5	2.5	+ -	0	12-13	13.5
1	3	2.5	2-	2.5	2.5	12.5	2.5	-	-0.2	14-16	11.5
25	3-	2.5	3	2	2	12.5	2.5	-	-0.2	14-16	-
46	3-	2+	3-	2.5	2	12.5	2.5	+ - -	-0.2	14-16	11.5
23	2.5-	3+	2	2.5-	–	10	2.5	+ - -	-0.25	17	10
17	2.5+	2.5+	3	3	1	12	2.4	++	0.4	18	-
64	2+	2	3	2	2.5	11.5	2.3	+	0.2	19	9
13	2.5-	2+	1.5+	4	1	11	2.2	++ -	0.2	20-21	7.5
76	2-	2+	3	3+	1	11	2.2	++ -	0.2	20-21	7.5
57	2.5+	2.5-	2	2.5	1.5	11	2.2	+ -	0	22	6
49	2.5-	2	1.5	2.5-	–	8.5	2.125	--	-0.5	23	-
53	2+	3	2.5	2	1	10.5	2.1	+	0.2	24	-
79	2+	2	2-	3.5	1	10.5	2.1	+ -	0	25	5
11	2+	2	2.5	–	1.5	8	2	+	0.25	26	4
59	2.5-	1.5	2	2.5-	1.5	10	2	--	-0.4	27	3
70	2	1.5+	3	2	1	9.5	1.9	+	0.2	28	-
9	2+	2-	1.5	2-	2	9.5	1.9	+ - -	-0.2	29-30	1.5
30	2-	2	2.5	2	1	9.5	1.9	-	-0.2	29-30	1.5

## 8th WCCT — Section D: Endgame Studies

### Theme

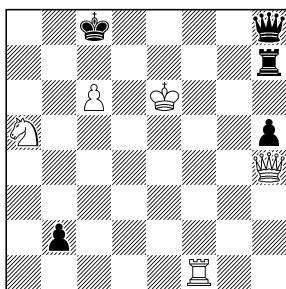
In a position in the main line of a win or draw study where an unprotected white or black piece A is directly attacked, White or Black instantaneously (right on the following move) places another piece B (of the same colour as A) en-prise (again unprotected and directly attacked). This thematic move resulting in the two white or the two black pieces A and B hanging, must be a quiet one, i. e. not a check, nor a capture. A and B may be any piece except pawns.

### Judging Countries

Belarus (BY), Finland (FIN), Georgia (GE), Israel (ISR), Romania (RO)

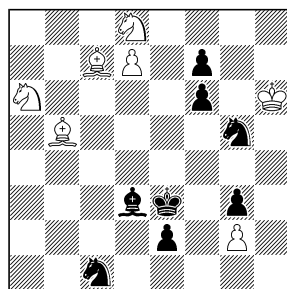
ISR: WCCT-8 is a theme tourney. In particular, the judges' instructions refer to the intensive realisation of the theme. I will herein explain what constitutes intensive to this judge. Intensity can be brought about in many ways. Increasing the number of thematic occurrences in a study is one obvious way. Alternatively, we can improve the quality of a given thematic occurrence. For example, a phantastic move such as 6.Df6!! (D40) increases the intensity of the thematic expression far more than the pale second variation in the same study! There is lot more to consider here. If White's material advantage is great, the thematic sacrifice provides far less paradox, lessening the impact. Similarly, a queen sacrifice as in the example above carries greater impact than a knight sacrifice, all else being equal. How the thematic elements fit within the study also changes the way we perceive intensity. For example, if the thematic element appears in the introductory play which otherwise is of little importance, than the impact of that thematic element will be lessened. If, on the other hand, the introduction carries large significance to the end of the study, such as a logical try and solution, this would enhance the impact. Similarly, logically connected thematic elements produce a stronger intensity than a similar number of unrelated thematic elements, all other things being equal. In short, thematic intensity is far more subtle than some would have you believe. Like all art, it is dependent on multiple other attributes outside of itself and so does not lend itself to mere counting. Using this introduction as a guide will allow the reader to understand my evaluation of the studies.

**1st Place (24 points): D40**  
(Score=3.4, D=-0.2)  
**Martin Minski**  
**Gunter Sonntag**  
Germany



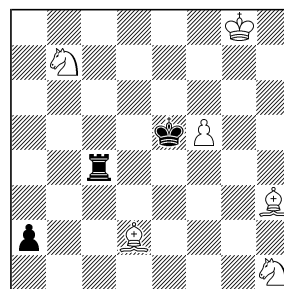
Win (5+5)

**2nd Place (23 points):**  
**D71 (Score=3.1, D=0.2)**  
**Vasily Kozyrev**  
**Oleg Pervakov**  
Russia



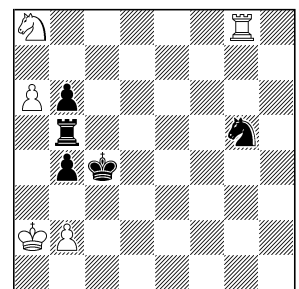
Win (7+8)

**3rd Place (22 points):**  
**D59 (Score=3.0, D=0)**  
**Iuri Akobia**  
Georgia



Draw (6+3)

**4th Place (21 points): D5**  
(Score=2.8, D=0.4)  
**Wieland Bruch**  
**Martin Minski**  
Germany



Win (5+5)

**(1st Place (24 points): D40 (Score=3.4, D=-0.2))** 1.Sc4! [a] b1D! [b] 2.T×b1 [e] Th6+ (2.– Dg8+ 3.Ke5! ±) 3.Kd5 Dg8+ 4.Kc5! [d] T×c6+! [e] 5.K×c6 and now two main variations: 5.– Dg6+ (A) and 5.– De6+ (B)  
(A) First variation: 5.– Dg6+ 6.Df6! [f] D×f6+ (6.– D×b1 7.Df8+) 7.Sd6+ Kd8 8.Tb8+ Ke7 9.Te8#  
(B) Second variation: 5.– De6+ 6.Kc5! [g] Df5+ [h] 7.Se5! [i] D×e5+ [j] 8.Kc4 De2+ 9.Kb4! [k] Dd2+ 10.Ka3! [l] Dd3+ (10.– De3+ 11.Tb3 ±) 11.Tb3 ±

a) 1.Kd5? Tg7! 2.Df6 (2.Dh3+ Tg4) Dd8+ 3.D×d8+ K×d8 4.Sb3 (4.Sc4 Kc7 5.Tb1 Tg5+ 6.Se5 Tg2 7.Sf3 h4 =) Kc7 5.Sd4 Tg5+ 6.Kc4 Kb6 =; 1.Dh3? Dd4 2.Df5 Dg4 3.Tb1 Th6+ 4.Ke5+ D×f5+ 5.K×f5 h4 =; 1.Sb7? Dg8+! 2.Kd6 Dg6+ 3.Kc5 Dc2+ =

b) 1.– Tg7 2.Sb6+ ±; 1.– Th6+ 2.Kd5! ±; 1.– Dg8+ 2.Kd6! b1=D (2.– Th6+ 3.Kc5! ±) 3.Dh3+! (3.T×b1? Dg6+! =) Kd8 4.T×b1 Th6+ 5.Ke5! (5.Kc5? T×c6+ 6.K×c6 D×c4+ =) De8+ 6.Kd4 ±

c) 2.Sd6+? Kc7 3.T×b1 Th6+ 4.Kf7 Dh7+ =

d) 4.Kd4? Dg7+! 5.Kc5 T×c6+ 6.K×c6 Db7+! 7.Kc5 (7.T×b7 stalemate) D×b1 8.Sb6+ (8.Sd6+ Kd7) Kb7 =

e) 4.– Df8+ 5.Kb5! Df5+ 6.Ka6! T×c6+ 7.Sb6+ T×b6+ 8.T×b6 ±

- f) 6.Kc5? D×b1! 7.Sd6+ Kd7! =; 6.Kd5? Df5+! 7.Se5 (7.Kc6 Dg6+) D×b1 8.Dh3+ Kb7 =; 6.Sd6+? D×d6+ 7.K×d6 stalemate
- g) 6.Kb5? Dc6+! 7.Ka5 (7.K×c6 stalemate) Da8+! 8.Kb4 Db7+ 9.Kc5 D×b1 10.Sb6+ (10.Sd6+ Kd7 =) Kb7 =
- h) 6.– Dc6+!? 7.Kd4! ± (7.K×c6? stalemate)
- i) 7.Kd4? D×b1 =; 7.Kd6? D×b1 =; 7.Kc6? De6+
- j) 7.– D×b1 8.Dh3+ (or 8.Dc4) Kb7 9.Dg2+ Kc8 10.Dg8+ Kb7 11.Dd5+ Ka7 12.Sc6+ Ka6 13.Sb4+ ±
- k) 9.Kd4? Dd2+! =; 9.Kc3? De3+ 10.Kc4 De2+; 9.Kb3? Dd3+! 10.Kb2 Db5+ =; 9.Kd5? Dd3+! =
- l) 10.Ka4? Da2+! =; 10.Kb3? Dd3+! =

BY: 2 white thematic moves.

FIN: A harmonic study with 2 clear thematic variations.

ISR: 6.Df6!! is so spectacular, that the second variation (7.Se5) adds little, other than a nominal doubling of the theme.

RO: Good construction; 2 thematic moves.

**(2nd Place (23 points): D71 (Score=3.1, D=0.2))** 1.Lb6+! [a] Kf4! [b] 2.La5 L×b5 3.Sc6! Se6 4.Sc7 [c] Sd8! 5.S×b5 [d] S×c6 [f] 6.Sd4! Sb3! [g] 7.S×b3! [h] S×a5 [i] 8.d8=D e1=D 9.D×f6+ Ke3 [j] 10.Df3#!

- a) 1.L×g3? L×b5 2.Sc6 Se6; 1.La5? L×b5 2.Sc6 Se6
- b) 1.– Ke4 2.Sc5+ Kf4 3.La5 L×b5 4.Sc6 ±
- c) 4.Sc5? Sd8 5.S×d8 L×d7 6.Ld2+ Kg4 7.S×d7 Sd3 8.S×f6+ Kf5 9.Sh5 e1=D 10.L×e1 S×e1 11.S×g3+ Kg4 12.Se2 S×g2 =
- d) 5.Sd5+ Kf5 6.Sd4+ [e] Ke5 7.S×b5 K×d5 8.L×d8 e1=D 9.L×f6 Kc6 10.d8=D K×b5 =
- e) 6.S×d8 L×d7 7.Se3+ Ke4 8.Sc2 Sd3 9.S×f7 Sf4 10.Se1 Lc6 11.Sd6+ Ke3 =
- f) 5.– e1=D 6.L×e1 S×c6 7.Ld2+ Ke5 8.L×c1 Ke6 9.Sd4+ K×d7 10.S×c6 K×c6 11.Kg7 Kd5 12.K×f7 f5 13.Kf6 Ke4 14.Kg5 Kd3 15.K×f5 Ke2 16.Kg4 Kf2 17.Kh3 ±
- g) 6.– e1=D 7.L×e1 Sd8 8.La5 Sb7 9.Ld2+ Ke4 10.Sb5 Sb3 11.Sd6+ ±; 6.– S×a5 7.S×e2+ S×e2 8.d8=D ±
- h) 7.S×c6? S×a5 8.d8=D e1=D 9.D×f6+ Ke3 10.Df3+ Kd2! =
- i) 7.– Ke5 8.Le1 Kd6 9.Sd4 K×d7 10.S×c6 K×c6 11.Kg7 f5 12.L×g3 f4 13.Lf2 Kd5 14.K×f7 Ke5 15.Kg6 Ke6 16.Kg5 Ke5 17.Kg4 Ke4 18.Le1 Ke3 19.Lh4 Ke4 20.Lf2 ±
- j) 9.– Ke4 10.De7+ ±; 9.– Kg4 10.Dg5#

BY: 2 white thematic moves, 2 black thematic moves.

FIN: A sacrifice-mill. Certainly, 4.Sc7 is not thematic because La5 guards this knight. Nor is 3.Sc6 essential — the purpose of this move: To preserve the necessary d-pawn.

ISR: Four thematic moves.

RO: Good construction; 4 thematic moves.

**(3rd Place (22 points): D59 (Score=3.0, D=0))** 1.Lh6! [a] Tc8+ 2.Kh7 [e] Tc7+ 3.Lg7+ T×g7+ [f] 4.K×g7 a1=D 5.Sf2 with two thematic lines:

5.– Dd4 6.Sc5! Kd5+ 7.f6 =

5.– Dg1+ 6.Sg4+ K×f5 7.Sc5 Dg3 [g] 8.Sd3! D×h3 [h] 9.Sh6+ Kg5 [i] 10.Sf7+ Kh4 [j] 11.Sde5 De6,Df5 12.Sg6+ =

- a) Try: 1.Sd8!? a1=D! [b] 2.Sf7+ Kd5! [c] 3.Lg2+ Kd4 4.Sg3 [d] Tc8+ 5.Kg7 Kd3+ 6.f6 K×d2 ±; 1.Sa5!? Tc8+ 2.Kg7 a1=D ±
- b) 1.– Tc8!? 2.Kg7 a1=D 3.Sf7+ Kd5+ 4.f6 Dg1+ 5.Sg5 Td8 6.Lf4 D×h1 7.f7 Da1+ 8.Kg6 =
- c) 2.– Kd4!? 3.f6 Kd5 4.Kg7 D×h1 5.Sg5 Th4 6.f7 Da1+ 7.Kg6 Dh8 8.Lg2+ Kd6 9.Se4+ =
- d) 4.Lh6 Tc8+ 5.Kh7 Da2 6.Lg7+ Kc5 ±
- e) 2.Kf7!? Tc7+ 3.Kg6 a1=D 4.Sf2 Da6+ 5.Kg5 Df6+ ±
- f) 3.– Kf4 4.Sd8 a1=D 5.Se6+ Kf3 6.S×c7 D×h1 7.f6 =
- g) 7.– D×c5 8.Sf2+ Kg5 9.Se4+ =; 8.– Kf4 9.Sd2+ =; 8.– Ke5 9.Sd3+ =

h) 8.– D×d3 9.Sf2+ =

i) 9.– Ke4 10.Sf2+ =; 9.– Ke6 10.Sf4+ =

j) 10.– Kg4 11.Sf2+ =

FIN: The theme is shown in 2 variations with an unusual material combination.

ISR: Two thematic variations but White's material abundance removes any paradox.

RO: Perfect construction; 2 thematic lines; 2 thematic moves.

**(4th Place (21 points): D5 (Score=2.8, D=0.4))** 1.a7! [a] Ta5+ [b] 2.Kb1 and now two main variations: 2.– T×a7 (A) and 2.– Te5 (B)

(A) First variation: 2.– T×a7 [c] 3.S×b6+ Kb3! [d] 4.Te8! (thr. 5.Te3#) [e] Se6! [f] 5.T×e6! **Te7! 6.Sa4!** (6.T×e7? stalemate; 6.Sd7? T×d7 =) Tc7 [g] 7.Ta6 (7.Sb6? Te7) Th7 8.Sc5+ Kc4 9.Tc6! [h] Kb5 [i] 10.Tc8 ±

(B) Second variation: 2.– Te5! 3.Kc2! [j] b3+ 4.Kd1! [k] Sf3! 5.S×b6+ **Kb5** [l] **6.Tg5!** [m] K×b6 [n] 7.T×e5 ± e. g. 7.– K×a7 (7.– S×e5 8.a8=D) 8.Te3 Sd4 9.Td3 ...

a) 1.Tc8+? Kd3! (1.– Kd4? 2.Sc7 Tc5+? 3.a7 Ta5+ 4.Kb3 T×a7 5.Sb5+ ±) 2.Sc7 Tc5! (2.– Ta5+? 3.Kb3! Sf3 4.Td8+! Ke4 5.Td6 ±) 3.Kb1 (3.a7 Ta5+ 4.Kb3 T×a7 =; 3.Kb3 Se6! 4.a7 Sd4+! 5.Ka4 Ta5+ =) Se6! (3.– Ta5? 4.Td8+ Ke4 5.Td5! T×a6 6.T×g5 ±) 4.a7 S×c7 5.T×c7 Ta5! =; 1.S×b6+? T×b6 =; 1.Kb1? Te5 (or 1.– Tf5) 2.S×b6+ Kb3 =

b) 1.– b3+ 2.Kb1 Te5 3.S×b6+ (3.Tc8+? Kb4 4.S×b6 Sf3 5.Tc4+ Kb5 6.Tc1 K×b6 7.a8=D Sd2+ 8.Ka1 Ta5+ 9.D×a5 K×a5 =) Kb4 4.Sd5+! T×d5 5.Tb8+ Kc4 6.Tc8+ Kb4 7.a8=D ±

c) 2.– Kb3 3.Te8! (3.S×b6? Te5! 4.Kc1 Te1+ 5.Kd2 Sf3+ 6.Kd3 Se5+ 7.Kd2 Sf3+ 8.Kd3 Se5+ 9.Kd4 Sc6+ 10.Kd5 S×a7 =) T×a7 4.S×b6 entering the main variation

d) 3.– Kb5 4.Sc8! ±; 3.– Kd4 4.T×g5 ±

e) 4.T×g5? Tg7! 5.T×g7 stalemate; 4.Td8? Se4! 5.Td3+ Sc3+ 6.b×c3 b×c3 =

f) 4.– Se4? 5.T×e4 Te7 6.T×b4+! (or 6.Sc4!) K×b4 7.Sd5+ ±

g) 6.– T×e6 7.Sc5+; 6.– Th7 7.Sc5+ Kc4 8.Tc6! ± (8.Te5? b3! 9.Kc1 Kd4! =; 8.Se4? Th1+! 9.Kc2 b3+)

h) 9.Ta5? b3! =; 9.Se4? Th1+! 10.Kc2 b3+ 11.Kd2 Th2+ 12.Kc1 Th1+ =

i) 9.– Th1+ 10.Ka2 b3+ 11.S×b3+ ± (11.Ka3? Ta1+)

j) 3.Kc1? Te1+ 4.Kc2 b3+ 5.Kd2 Sf3#; 3.S×b6+? Kb3! 4.Kc1 Te1+ 5.Kd2 Sf3+ 6.Kd3 Se5+ 7.Kd2 Sf3+ 8.Kd3 Se5+ 9.Kd4 Sc6+ 10.Kd5 S×a7 =; 3.Tc8+? Kb3! =; 3.Tf8? Kb3! 4.Tf1 Se4! =; 3.T×g5? T×g5 4.S×b6+ Kb3! =

k) 4.Kd2? Sf3+ 5.Kd1 Te1#; 4.Kc1?? Te1+ 5.Kd2 Sf3#

l) 5.– Kd3 6.Td8+! ± (6.Tg1? Ta5! =)

m) **6.Tg1?** Te8! 7.a8=D T×a8 8.S×a8 S×g1 =; 6.a8=D?? Te1#

n) 6.– T×g5 7.a8=D±; 6.– S×g5 7.a8=D±

BY: Two main variations.

FIN: A very attractive study. The composer has succeeded in carrying out 2 thematic variations with small material. In each variation the thematic part takes place after several moves from beginning. This study shows the theme in very natural and harmonic way in two variations. We consider this one to be the best study of the tournament.

ISR: Two thematic moves.

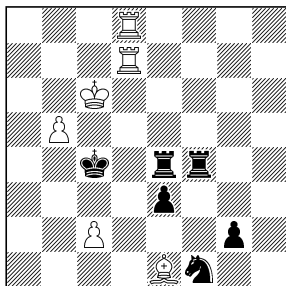
RO: 2 thematic moves; good construction.

**5th Place (20 points): D29**

(Score=2.6, D=0.2)

**Ladislav Salai Jr**

Slovakia



Draw

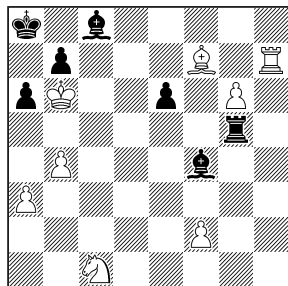
(6+6)

**6th Place (19 points): D24**

(Score=2.6, D=-0.2)

**Jan Rusinek**

Poland



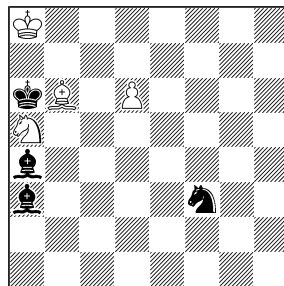
Win

(8+7)

**7th-8th Place (17.5 points): D16 (Score=2.5, D=0)**

**Richard Becker**

USA



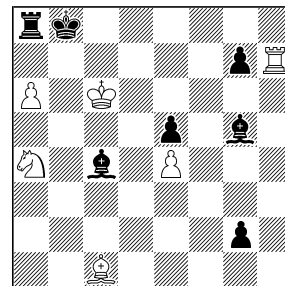
Draw

(4+4)

**7th-8th Place (17.5 points): D28 (Score=2.5, D=0)**

**Günter Amann**

Austria



Win

(6+7)

**(5th Place (20 points): D29 (Score=2.6, D=0.2))** 1.Tg8! [a] **Tg4** 2.Te7! Tef4 [c] 3.Tf7! Td4 [d] 4.Ta7! [e] Td6+! 5.K×d6 T×g8 6.Ta4+ K×b5 7.Tb4+ Ka6 8.Ta4+ Kb7 9.Tb4+ Kc8 10.Tc4+ Kd8 11.La5+! [f] Ke8 12.Te4+ Kf7 13.Tf4+ Kg6 14.Tg4+ Kh7 15.Th4+ Kg6 16.Tg4+ =

a) 1.Tg7? **Tg4** 2.Te8 Td4 3.Ta8 Td6+! 4.K×d6 T×g7 5.Ta4+ K×b5 6.Tb4+ Ka6 7.Ta4+ Kb7 8.Tb4+ Kc8! [b] 9.Tc4+ Kd8! 10.La5+ Ke8 ±, e.g. 11.Te4+ Kf8 12.Tf4+ Kg8 ±

b) 8.– Ka8 9.Ta4+ Ta7? 10.Tg4 Ta1 11.Kc6! T×e1 12.Tg8+ Ka7 13.Tg7+ Ka6 14.Tg8 Ka5 15.Kc5 =

c) 2.– g1=D 3.T×e4+ T×e4 4.T×g1 =

d) 3.– g1=D 4.T×f4+ T×f4 5.T×g1 =

e) 4.Tf5? Sd2 5.Tc5+ Kb4 ±

f) 11.Lh4+? Ke8 12.Te4+ Kf7 13.Tf4+ Kg6 14.Tg4+ Kh7 ±

Theme shown in try and in solution. At the end, a subtle reasoning for which rook to start with.

BY: 2 white thematic moves. Theme shown in try and in solution. At the end a subtle reasoning for which rook to start with.

FIN: The solution and try have identical play, but the essential thing is the existence of the try. Even if the solution is long, most of the moves are very forced, for both parties. The try 1.Tg7? is clever, but it is not particularly adding the value of the actual thematic play. This is the case, because the theme is presented in both cases with the same principles, and the reason why one move is the solution and the other one is only a try, comes from a different reason.

ISR: A logical study with an excellent thematic try and significant depth. Although the thematic moves themselves carry less impact for lack of sacrifice, this is compensated for by the harmonious relationship between try and solution.

RO: Good construction; 2 thematic moves.

**(6th Place (19 points): D24 (Score=2.6, D=-0.2))** 1.Le8 [a] Kb8! [b] 2.Sd3 [c] **Ld7!** [d] 3.Se5! Lc8! [e] 4.Sf3 Td5! [f] 5.La4! [g] Td6+ [h] 6.Kc5 b6+ [i] 7.Kc4 b5+ [j] 8.Kc3! ± [k], e.g. b×a4 9.g7 Td8 10.Th8

a) 1.a4? Kb8 2.Le8,Lg8 L×c1

b) 1.– L×c1 2.Tc7 [2.Kc7] Kb8 3.T×c1 e5 4.Tc7

c) 2.La4,Lc6? L×c1

d) 2.– Ld6 3.f4 [3.Sc5]

e) 3.– L×e8 4.Th8

f) 4.– Tg2 5.Kc5 [5.b5!]; 4.– Tf5 5.Lc6! b×c6 6.Sd4

g) 5.Lc6? b×c6 6.Tf7 [6.g7 Lc7+ 7.Kc6 Lb7#; 6.K×c6 Td3! 7.g7 Tc3+ 8.Kb6 Lc7#] Tb5+ 7.K×c6 Lb7+ 8.Kd7 L×f3 9.Tf4 Lh5; 5.a4? Ld6

h) 5.– e5 6.g7 Td6+ 7.Kc5 Tg6 8.Sh4! [8.Le8!]

i) 6.– b5 7.Lb3 Td8 8.Sd4 Lb7 9.Se6; 6.– Td8 7.g7

j) 7.– e5 8.g7 Le6+ 9.Kc3 Td8 10.Th8 Lg8 11.Lc2

k) 8.L×b5? a×b5+ 9.K×b5 La6+ 10.Kc5 Td5+; 10.Ka4 Ld3 11.Th8+ Kb7 12.g7 Tc6; 8.Kb3? Td3+

FIN: The thematic part is not impressive enough, but reciprocal Novotny interferences are a fresh addition.

ISR: A thematic black Novotny is defeated by a thematic white Novotny. In addition there are black and white critical moves (4.– Td5! 5.La4!). Superb technique to manage with just the thematic officers. I would have loved to see this in a positional draw setting.

RO: Not ideally economical; two thematic moves.

**(7th-8th Place (17.5 points): D16 (Score=2.5, D=0))** 1.Sc4! Se5 [a] 2.S×e5 [b] L×d6 3.La5 Zz. [c] Le8 4.Lb6 Zz. [d] Lb5 5.Ld8 Zz. La4 [e] 6.La5 Lc2 7.Sc6 Lf5 8.Ld8 [f] **Le4 9.Lc7** L×c7 stalemate

a) 1.– Lb4 2.Kb8 Lb5 3.Kc7 =

b) 2.S×a3? Sd7 ≠

c) 3.Ld8? Lb5 Zz. 4.Lb6 (4.La5 K×a5 ≠) Lf1 ≠

d) 4.Lc3? Lb5 5.Ld4 Lf1 ≠

e) 5.– Lf1 6.Sc6 Lg2 7.Lc7

f) 8.Lb4? Lg3 9.La5 Lc8 ≠

BY: 1 black thematic move. ZZ, stalemate.

FIN: Pin stalemate. From 2.– L×d6 on this is in six men tablebase and thus the end phase is obviously not composed but retrieved. But because only one country presented this we can say that it is not a trivial task to retrieve gems like this from tablebase. Twofold or may be threefold theme in the main line. But overall this study is very limited in the general scope and many of us did not like this at all. Thus no wonder that opinions vary between different countries, it should be allowed here.

ISR: Kajev, *Shakhmaty v SSSR*, 1932, is partially related. Here, though, the database MZZ seems new.

RO: Maximal economy; 2 thematic moves.

**(7th-8th Place (17.5 points): D28 (Score=2.5, D=0))** 1.a7+ [a] K×a7 [b] 2.T×g7+ Lf7! [c] 3.T×f7+ [d] Ka6 4.Sc5+ [e] Ka5 5.L×g5 Ta6+! [f] 6.S×a6 [g] **g1=D 7.Tf2!** [h] D×f2 [i] 8.Sc5! Dc2 [j] 9.Ld2+ D×d2 10.Sb3+ Kb4 11.S×d2±

a) 1.Sb6? Lb5+ 2.K×b5 T×a6 3.K×a6 g1=D

b) 1.– Kc8 2.Th8+ Ld8 3.Sb6#; 1.– T×a7 2.Th8+ ±

c) 2.– Kb8 3.Tb7+ Kc8 4.Sb6+ Kd8 5.L×g5+

d) 3.L×g5? Tc8+ 4.Kd7 g1=D; 3.T×g5? Le8+

e) 4.L×g5? Tc8+ 5.Kd7 g1=D

f) 5.– Tc8+ 6.Kd6 g1=D 7.Ld2+ Kb5 8.Tb7+ Kc4 9.Tb4#

g) 6.Kd5? g1=D 7.Ld8+ Tb6 8.L×b6+ K×b6

h) 7.Tf3? Db6+

i) 7.– Da1 8.Sc5±; 7.– D×g5 8.Ta2#; 7.– K×a6 8.Ta2#

j) 8.– Kb4 9.Sd3±

BY: 1 white, 1 black thematic move.

FIN: A double sacrifice by Black and White with interesting play.

GE: 1.a7 K×a7 2.Tg7 Lf7 is not thematic, because Lg5 is attacked earlier by Lc1.

ISR: Black first, then White show the theme. No depth, but 7.Tf2!! is nice.

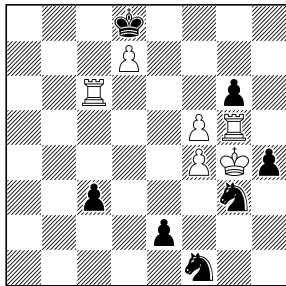
RO: Good construction; 2 thematic moves.

**9th Place (16 points): D53**

(Score=2.3, D=0.4)

**Oleg Pervakov****Boris Sidorov**

Russia

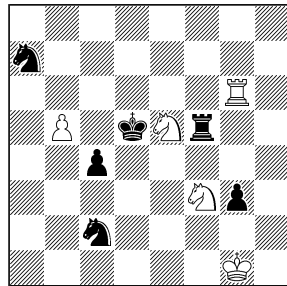


Draw

(6+7)

**10th Place (15 points):****D50 (Score=2.3, D=0.2)****Pál Bennó**

Hungary

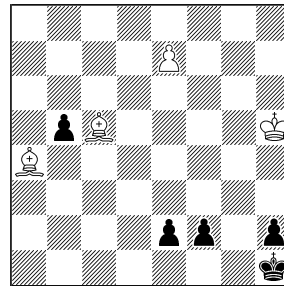


Win

(5+6)

**11th Place (14 points):****D68 (Score=2.3, D=0)****Mário Matouš**

Czech Republic

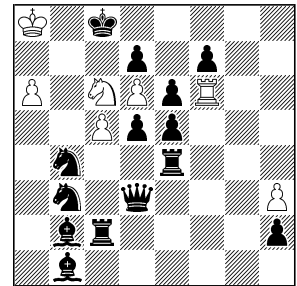


Win

(4+5)

**12th Place (13 points):****D18 (Score=2.25, D=-0.5)****Harri Hurme**

Finland



Win

(7+14)

**(9th Place (16 points): D53 (Score=2.3, D=0.4))** 1.Te6 c2! [a] 2.Tg×g6 [b] Sh2+ [c] 3.Kh3! [d] S×f5 4.Tg8+! [e] K×d7 5.Tc8! (theme in solution) Se3! [f] 6.Tcc6! [g] Sc4! 7.K×h2! [h] c1=D 8.Ted6+! Ke7 9.Te6+ Kf7 10.Tf6+ Kg7 11.Tg6+ Kh7 12.Th6+ Kg7 13.Thg6+ =

a) 1.– g×f5+? 2.Kh3 Se4 3.Tg7 ±

b) 2.f×g6? c1=D 3.g7 Sh2+ 4.Kh3 Df1+ 5.K×h4 D×f4+ 6.Kh3 D×g5 ∓

c) 2.– c1=D 3.Tg8+ K×d7 4.Tg7+ Kd8 5.Tg8+ =

d) 3.K×h4? S×f5+ ∓; 3.Kg5? Sf3+ 4.Kg4 (4.Kf6 Sh5+ 5.Kf7 e1=D ∓) S×f5! 5.Ta6 (5.K×f5 Sd4+ 6.Kf6 S×e6 7.Tg1 S×f4 ∓) c1=D 6.Tg8+ K×d7 7.Ta7+ Dc7 8.T×c7+ K×c7 9.Te8 e1=D 10.T×e1 S×e1 ∓

e) 4.Te8+?! K×d7 5.Tc6!? (theme in try; 5.Ta8 c1=D 6.Ta7+ Dc7 7.T×c7+ K×c7 8.Te6 Sf3! 9.T×e2 Sg1+ ∓) Se7! ∓; 4.Tg1? Sf1 ∓

f) 5.– K×e6 6.T×c2 Sd4 (6.– e1=D 7.Te2+ D×e2 =) 7.T×e2+ S×e2 8.f5+! Kf6 9.K×h4 =; 5.– K×c8 6.T×e2 c1=D 7.Tc2+ D×c2 =

g) 6.Tec6? Sd5! ∓

h) 7.f5? c1=D 8.Ted6+ S×d6 9.T×c1 Sf3 10.Kg4 Se5+ 11.K×h4 S×f5+ 12.Kg5 Sd3 13.Th1 Se3 ∓

BY: 1 white thematic move.

FIN: The thematic part is shown both in the try and in the solution.

ISR: The theme is shown in both try and solution. The initial position is unpleasant.

RO: Not ideally economical; 1 thematic move.

**(10th Place (15 points): D50 (Score=2.3, D=0.2))** 1.b6 Se1! [a] 2.b×a7 [b] S×f3+ 3.S×f3 [c] Tf8 4.Tg5+ Kc6 [d] 5.Se5+ Kb7 [e] 6.Tg7+ Ka6 7.Sc6 Ta8 8.Tg4 [f] Kb5 [g] 9.Tg8! T×g8 10.Sb8 ±

a) 1.– Sc6 2.S×c6 T×f3 3.b7 Se3 4.Sb4+ ±

b) 2.S×e1? T×e5 =

c) 3.Kh1? K×e5 4.a8=D g2+ 5.K×g2 Sh4+ 6.Kg3 S×g6 = (Nalimov EGTB)

d) 4.– Kd6 5.Sd2 c3 6.Se4+ Kc6 7.S×c3 ±

e) 5.– Kb6 6.Sd7+ K×a7 7.S×f8

f) 8.Kg2 Kb6

g) 8.– Kb6 9.T×c4

BY: 1 white, 1 black thematic move.

FIN: The thematic parts are combined in the solution in a natural way.

ISR: The introduction exists strictly to meet the tourney's thematic requirement.

RO: Good construction; 2 thematic moves.

**(11th Place (14 points): D68 (Score=2.3, D=0))** 1.e8=D [a] e1=D [b] 2.Da8+! [c] Kg1 3.Dg8+ Kh1 [d] 4.Dd5+ Kg1 5.Dg5+ Kh1 6.L×b5 Dd1+!? [e] 7.Kh4! [f] and now (A) 7.– Df3 8.Dc1+ f1=D 9.Lc6 or (B) 7.– f1=D 8.Lc6+ Ddf3 9.Dc1 or (C) 8.– Dff3 9.Dc1 D×c6 [g] 10.D×d1+ Kg2 11.De2+ Kh1 12.Df1#

- a) 1.L×f2? Kg2 2.e8=D h1=D+ 3.Lh4 e1=D 4.Dc6+ Kh2 5.Dd6+ Kg2 6.Dd5+ Kh2
- b) 1.– f1=D 2.De4+ Dg2 3.Lc2 b4 4.Kh4 b3 5.Ld3 b2 6.Lb1; 1.– Kg2 2.De4+ Kg1 (2.– Kg3 3.Dg4#; 2.– Kf1 3.Dh1#) 3.Dg4+ Kf1 4.Dh3+ Ke1 5.Lb4#
- c) 2.Dc6+? Kg1 3.Dg6+ Kh1 4.L×b5 De5+! So White has to choose another checking system.
- d) 3.– Kf1 4.L×b5+ De2+ 5.L×e2+ K×e2 6.Dc4+ Kd2 7.Df1
- e) guarding f3; 6.– f1=D 7.Lc6+
- f) 7.Kh6 f1=D 8.Lc6+ Ddf3 9.Dc1?! D×c6+
- g) 9.– Kg2 10.D×d1 D×c6 [h] 11.De2+ Kh1 12.Df1#
- h) 10.– h1=D+ 11.D×h1+ K×h1 12.L×f3+

BY: 3 white thematic moves.

FIN: An original treatment of the theme (2 black queens). In theory this presents the theme three times. However, the presentations are almost identical, they are differing very little, so they value is not much more than in a single presentation. The introduction play includes just natural game-like play with checks.

GE: All thematic moments really are the same.

ISR: Good economy but the claimed „multiple“ thematic variations show the same pattern.

RO: Very good construction, very original; 2 main lines, 2 thematic moves.

**(12th Place (13 points): D18 (Score=2.25, D=-0.5))** Main line A: 1.Sa7+! (1.Se7+?) Kd8 2.Th6 D×h3 (see main line B) **3.T×h3 Th4!** (see main line C) **4.T×h4 h1=D!** [a] **5.T×h1 Th2!** **6.T×h2 Lh7!** 7.T×h7 e4 (Black won the first battle by right timed thematic sacrifices, white rook cannot transfer to the g-file) 8.Th3! S×a6! [b] **9.Tg3!** [c, d] **Lg7!** [e] 10.Sb5! [f] Ke8! 11.Sc7+! Kf8 12.T×b3! (12.S×a6?⇒) S×c5 13.Tb8#

Main line B: 2.– Th4 **3.T×h4 Dh7!** (the first genuine thematic sacrifice) 4.T×b4 (2#). Not 4.T×h7? e4! Logically Black aims for a sacrifice at h7 because then he can simultaneously defend both the square h8 and against the white rook transferring to the g-file. This objective is reached only much later, and White has then new resources.

Main line C: **3.– h1=D** 4.T×h1 **Th2** 5.T×h2 **Th4** 6.T×h4 e4 7.Tg4! (2#): Making the thematical sacrifices in a different order, Black managed to close the fourth rank to b4 for the white rook. However the move e4 also closed the dearly opened Lb1-h7 line.

- a) A genuine thematic sacrifice because bSb4 was really threatened. Now 5.T×b4? is prevented by 5.– d4+!, because 1.Sa7+ blocked the otherwise winning move 6.Ka7!. In this sense 1.Se7+ would have been better, but of course it fails to 2.– Da6+.
- b) 8.– Le5 (preventing 9.Tg3, the alternative 8.– Lg7 is similar) 9.T×b3 S×a6 10.Tb6 Ld4! (10.– Sc7+ 11.Kb7! ±) 11.T×a6 L×c5 (the same position as in variation d), but White has the move) 12.Kb7 (now the threat is 13.Sc6+!) B×d6! (this radical way is the only one for Black) 13.T×d6 ± Note that the greedy white rook captured DTDTLSSL, and wants to get the pawns as dessert! The general result of this unusual ending of T+S versus 5 pawns is a White win if the pawns can be stopped. In this particular position, Black can play his pawns so that they are not lost nor blocked by rook and knight alone. The fluid pawn mass means that this is a race where an active white king is the important factor. Here the white king has a good position, White wins. The critical line, generated by human aided computer analysis: 13.– Ke7 14.Sb5 e3 (14.– f5 15.Kc7 ±) 15.Ta6 f5 16.Kb6 f4 (16.– d6 17.Kc6 f4 18.Sd4 e5 19.K×d5! ±) 17.Kc5 f3 18.Ta1 f2 19.Sc3! Kf6 20.Kd4 ±
- c) 9.T×b3? Ld4! 10.Tg3 (d) Sc7+ 11.d×c7+ (or 11.Kb7 Se8 12.Tg8 L×c5 13.Sb5 L×d6! 14.S×d6 Ke7 = The black pawns actually are here stronger than the misplaced white pieces); 11.– K×c7 12.Sb5+ Kc6 13.S×d4+ K×c5 = Here the black king dominates, and the white king is far away. So no wonder that also according to deep computer analysis Black has a clear draw. The critical line: 14.Sb3+ Kb4 15.Kb7 f5 16.Kc7 f4 17.Th3 f3 18.Sd2 Kc3 19.Sf1!? (19.S×f3 e×f3 20.T×f3+ Kc2 =) Kd4 20.Sh2 Ke3 21.Kd6 d4 22.Ke5 d6+! (Here Black needs all his pawns for the draw) 23.K×d6 d3 24.Ke5 d2 25.Sg4+ Ke2 26.Th2+ f2! 27.S×f2 e3! =
- d) (9.T×b3? Ld4!) and now a) 10.Tb6 L×c5 11.T×a6 (same position as in b) after 11.– L×c5, but here Black has the move, a crucial tempo!) 11.– e3 12.Sb5 (no time for 12.Kb7? L×d6!) f5 13.Kb7 Ke8=; or b) 10.c6 d×c6 11.S×c6+ Kd7 12.S×d4 K×d6 =
- e) In the main line White made an „in between move“ threatening back rank mate. By moving his rook white renews the threat on Sb3, the thematical requirement of proxiness is fulfilled. The move 9.– Lg7! is an „optically“ thematic sacrifice, because while this „threat“ on Sb3 is a potential legal move, in reality in the end it will prove to be a mistake if done. The alternative move 9.– Sc7+ is less good: 10.d×c7+ K×c7 11.T×b3 (the threat is 12.Tb8!) Ld4! 12.Tb7+ Kd8 13.c6 d×c6 14.S×c6+ Ke8 15.S×d4 ±



f) Neither 10.T×g7? nor 10.T×b3? [g]. Now the threat is 11.T×g7.

g) 10.T×g7? Sc7+! 11.Kb8 (11.d×c7+ K×c7 12.R×f7 S×c5=) Se8 12.Tg8 Sd4! =, e. g. 13.Kb7 e3 14.c6 d×c6 15.S×c6+ Kd7 16.S×d4 S×d6+ =; or 10.T×b3?, e. g. 10.– e3! and Black is better.

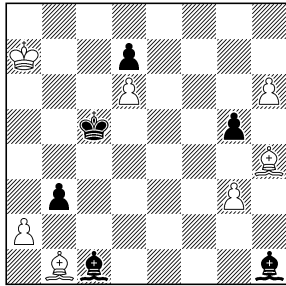
BY: 5 black thematic moves. Two main lines.

GE: Very heavy position.

ISR: At least 3 thematic moves by black but the content does not justify the material.

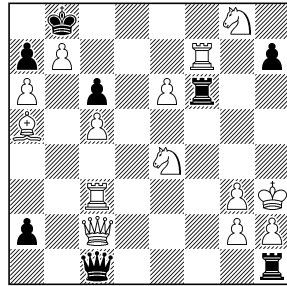
RO: Two main lines; no economy.

**13th Place (12 points):**  
**D14 (Score=2.2, D=0.2)**  
**Andrzej Jasik**  
Poland



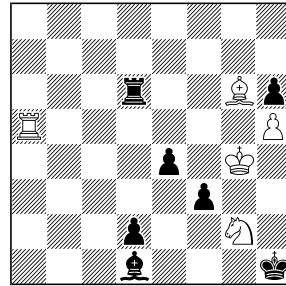
Draw (7+6)

**14th Place (11 points):**  
**D64 (Score=2.125, D=0)**  
**Ivan Bondar**  
**Uladzimir Bartosh**  
Belarus



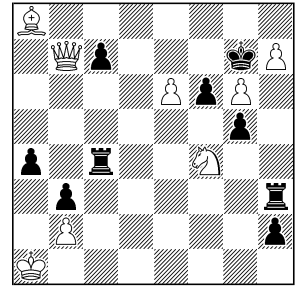
Win, Black to move (14+8)

**15th Place (10 points):**  
**D55 (Score=2.1, D=-0.2)**  
**Sergey Didukh**  
Ukraine



Draw (5+7)

**16th Place (9 points):** D3  
**(Score=2.0, D=0.6)**  
**C. Bill Jones**  
USA



Win (8+9)

**(13th Place (12 points): D14 (Score=2.2, D=0.2))** 1.h7 [a] Lb2 2.L×g5 [threatens 3.a×b3 ±] **Le4! 3.Lc1! [b]** Lh8! 4.La3+ **Kb5 5.Lb2!** b×a2 [c] 6.Ld3+! L×d3 7.L×h8 L×h7 [8.– Lf5 ±] 8.g4 =

a) 1.a×b3? g×h4 2.h7 Lb2 3.g×h4 K×d6

b) 3.L×e4? b×a2 ±; 3.Le3+? K×d6 4.Lf4+ Ke6 ±

c) 5.– L×b2 6.a4+! ±

BY: 2 white thematic moves.

FIN: Only one pure thematic presentation, but the play has some fine details.

RO: Economy loss; 2 thematic moves.

**(14th Place (11 points): D64 (Score=2.125, D=0))** 1.– T×h2+ 2.K×h2 Th6+ 3.S×h6 Dh1+ 4.K×h1 **a1=D+ 5.Db1 D×b1+ 6.Tc1 D×c1+ 7.Le1 D×e1+ 8.Tf1 D×f1+ 9.Kh2 De2 10.Sf6 D×e6 11.Shg4 Kc7 12.Se5 ±**

FIN: The introduction phase includes just a few crude checks where Black almost gets a stalemate position, only the queen is still moving. Thus the new queen a1 does not threaten to take any of the apparently hanging white pieces, but BQ will just try to sacrifice herself to reach stalemate. So in effect this does not show the theme properly, not even a single time. Perkonjoja compared this to the football situation where the attacker falls in the penalty area in the hope to get a penalty kick for his team. But modern referees see the actor falling without any true reason and give a yellow card to the „victim“. The right decision here is to give the composer a yellow card.

ISR: Consecutive 4-fold task. The effect is humorous.

RO: Not ideally economical; 4 thematic moves.

**(15th Place (10 points): D55 (Score=2.1, D=-0.2))** 1.Se3 f2+ [a] 2.Kg3 f1=S+! [b] 3.S×f1 Td3+ 4.Kh4 [c] Th3+! 5.K×h3 Lg4+ 6.Kh4! [d] **d1=D 7.Td5!** [e] D×f1 [f] 8.L×e4+ **Lf3 [g] 9.Td1!** D×d1 10.L×f3+ D×f3 stalemate  
Twofold consecutive theme rendition.

a) 1.– Le2 2.L×e4 Kh2 3.L×f3 Td4+ 4.Kf5 L×f3 5.Sf1+ Kg2 6.S×d2 T×d2 7.Ta6; 1.– Lc2 2.Ta1+; 1.– Kh2 2.S×d1 f2 3.Tf5

b) 2.– Kg1 3.Ta1 f1=D 4.S×f1 Td3+ 5.Kf4 Tf3+ 6.K×e4

c) 4.Kf4? Tf3+ 5.Ke5 T×f1 6.L×e4+ Kh2 7.Td5 Tf2

d) 6.Kg3? d1=D 7.L×e4+ Kg1 8.Se3 De1+ 9.K×g4 D×a5

e) 7.L×e4+? Kg1 8.Td5 De1+ 9.Sg3 Le2! 10.Kh3 Lf1+! 11.Kg4 Lg2

f) 7.– D×d5 8.L×e4+ D×e4 9.Sg3+

g) 8.– Kh2 9.K×g4 Dh3+ 10.Kf4 Dg3+ 11.Kf5 Dg5+ 12.Ke6 Dg4+ 13.Lf5 D×h5 14.Td3

FIN: The thematic play is doubled, the introductory play is less enjoyable.

ISR: Active black play and an uncommon appearance of the stalemate theme.

RO: Good construction; 2 thematic moves consecutive.

**(16th Place (9 points): D3 (Score=2.0, D=0.6))** 1.Dh1! [a)] T×f4 2.e7 Te3 3.h8=D+ K×h8 4.D×h2+ Th4 5.Dd2 [b)] Td4 [c)] 6.Le4 and:

6.– Td×e4 7.e8=D+ T×e8 8.Dh2+ ±

6.– Te×e4 7.Dh2+ Th4 8.e8=D+ ±

Two thematic moves combined with Plachutta interference. Bristol key.

a) 1.Se2? Tc2 ±

b) 5.Df2? Tf4 6.Dh2+ Th4 loss of time

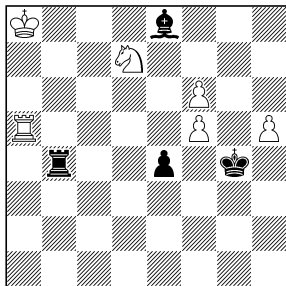
c) 5.– Tf4 6.Lf3 ±

BY: 1 black thematic move, 1 white thematic move.

FIN: A reciprocal presentation of the theme. A Plachutta interference.

**17th-18th Place (7.5 points): D20 (Score=2.0, D=0.25)**

**Harri Hurme**  
Finland

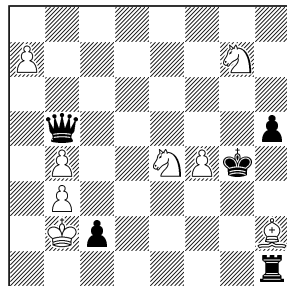


Win

(6+4)

**17th-18th Place (7.5 points): D23 (Score=2.0, D=0.25)**

**David Gurgenzidze**  
Georgia

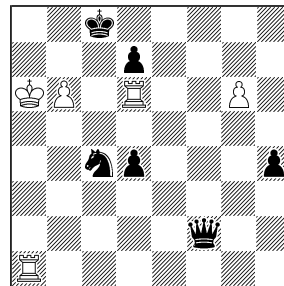


Win

(8+5)

**19th-21st Place (5.5 points): D10 (Score=2.0, D=0)**

**Leonid Topko**  
**Viktor Syzonenko**  
Ukraine

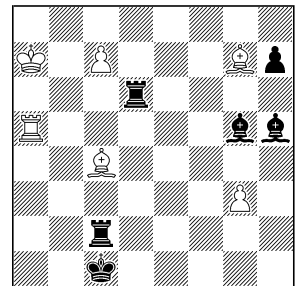


Win

(5+6)

**19th-21st Place (5.5 points): D13 (Score=2.0, D=0)**

**Ladislav Salai Jr**  
**L'uboš Kekely**  
Slovakia



Draw

(6+6)

**(17th-18th Place (7.5 points): D20 (Score=2.0, D=0.25))** 1.f7! A pawn sacrifice to win time for h-pawn advance. [a)] 1.– L×f7 2.h6! [b)] Tb1! 3.Se5+! [c)] K×f5! [d)] 4.h7! But now h-pawn advance is the right move, it will be protected by a series of trick moves. [e)] 4.– Ld5+! 5.T×d5 Ta1+ 6.Kb8! [g)] Th1 7.Sf7+! (7.Sd7+?) **Ke6! 8.Td1!** (theme in solution) [h)] 8.– T×d1/K×f7/T×h7 9.h8=D/T×h1/Sg5+ ± Now the reason not to play the natural 6.Kb7? is clear.

a) If at once 1.h6? then Black can take the unprotected Sd7: 1.– L×d7 2.h7 (2.Tc5 e3! =) Lc6+ 3.Ka7 Tb7+

b) White does not afford to fork the bishop because White's remaining pawn is not any stronger than Black's e-pawn: 2.Se5+? K×h5! =, e. g. 3.S×f7 e3 4.e5 (4.Sd6 Kg5! =) Tb6! 5.T×e3 Tf6 =

c) 3.h7? Again right timing for h-pawn advance is required: 3.– Th1 4.Se5+ Kg3! 5.S×f7 T×h7 =, e. g. 6.Sd6 e3 7.f6 e2 8.Te5 Kf2 9.Se4+ Kf3 10.Sg5+ Kf4 11.f7 Th8+ 12.Te8 e1=D=; 3.Sf6+? Kf3! (3.– Kf4 4.Sh5+!) 4.h7 Th1 5.Ta7 Lc4 6.Tc7 Ld3 7.Tc8 e3 8.h8=D T×h8 9.T×h8 L×f5 =

d) 3.– Kg3 4.S×f7 Th1 5.f6 ±

e) 4.S×f7+? **Kg6! 5.Th5!** (theme in try) Ta1+! 6.Kb8! Tb1+ 7.Kc8 Tc1+ 8.Kd8 (8.Kd7 Tf1! =) Ta1 9.h7 [f)] Ta8+ 10.Kc7 K×h5 11.Sd8 Ta7+ 12.Sb7 Ta8 =

f) 9.Ke8 Ta8+ =, e. g. 10.Sd8 Kh7 (complicated is 10.– Ta7!?) 11.Ke7 e3 12.Sf7 e2 13.Th1 Ta7+ 14.Ke6 Ta6+ 15.Kf5 Ta5+ 16.Ke4 Ta4+ 17.Ke3 Ta5 18.K×e2 Tf5 19.Tf1 T×f1 20.K×f1 Kg6 =

g) 6.Ta5? T×a5+ 7.Kb7 T×e5 8.h8=D e3! =; 6.Kb7?

**h)** 8.Td8? T×h7! 9.Sg5+ Ke7 =

BY: 1 white thematic move.

ISR: Economical and pleasant. The thematic element is not shown in the main line, since with 8.Td5-d1, the same two white pieces are attacked before and after the move. Showing the thematic element in a White try is even more questionable.

RO: Good construction; 1 thematic move.

**(17th-18th Place (7.5 points): D23 (Score=2.0, D=0.25))** 1.Sf2+ Kh4 2.Lg3+ K×g3 3.S×h1+ Kh4 4.a8=D [a] c1=D+ 5.K×c1 Df1+ 6.Kb2 **Dg2+** 7.**Sf2!** D×f2+ 8.Ka3! ±  
7.– D×a8 8.Sf5#

**a)** Try: 4.Sf5+? D×f5 5.a8=D c1=D+ 6.K×c1 Dc8+ 7.D×c8 stalemate

BY: 1 white thematic move.

ISR: The stalemate combination is refuted by the thematic Sf2. A new motive freshens up a well used mating mechanism. The introduction is unpleasant.

RO: Economy; 1 thematic move; not very original.

**(19th-21st Place (5.5 points): D10 (Score=2.0, D=0))** 1.g7 Dg2 [a] 2.Tf6! [b] **D×g7** [c] **3.Tg1!** Dh8 4.Tfg6 [d] S×b6 5.K×b6 [e] Dd8+ 6.Ka6 Kc7 [f] 7.Tc1+ Kb8 8.Tb6+ Ka8 9.Ta1! Dg5 10.Ta5! Dd2 11.Kb5+ D×a5+ 12.K×a5  
In post-key play, thematic rook sacrifice comes after black queen's attack on wRf6; in the try 2.Th6?, after black queen's attack on wRh6.

**a)** 1.– Df7 2.Tg1 S×b6 3.g8=D

**b)** 2.Th6? **D×g7** **3.Tg1** Df8!

**c)** 2.– Da8+ 3.Kb5 Dd5+ 4.Kb4 S×b6 5.T×b6 Kc7 6.Tg6 Dg8 (6.– Db7+ 7.Kc4) 7.Ta7+ Kb8 8.T×d7 Kc8 9.Ta7 Kb8 10.Te7

**d)** 4.Tgf1? S×b6 5.K×b6 Dd8+ 6.Ka6 De7 7.Tc1+ Kd8!

**e)** 5.Tg8+? D×g8 6.T×g8+ Kc7

**f)** 6.– De7 7.Tc1+ Kd8 8.Tg8+

BY: 1 white thematic move.

FIN: The rest of the solution is remarkably better than the thematic part.

ISR: Thematic try and solution.

RO: Economy; not very original.

**(19th-21st Place (5.5 points): D13 (Score=2.0, D=0))** 1.c8=D [a] Le3+ 2.Kb8 [b] Tb6+ 3.Db7 T×b7+ 4.K×b7 Lf3+ **5.Ld5 Ta2!** **6.Lh6!** [c] L×d5+ [d] 7.T×d5 L×h6 8.Th5! Le3! 9.Th1+! [e] Kc2 10.Th2+ Kb3 11.T×a2 K×a2 12.Kc6 Kb3 13.Kd5 Kc3 14.Ke4 Kd2 15.Kf3 =

**a)** 1.T×g5? T×c4 2.Le5 Ta4+ 3.Kb8 Tb6+ ±

**b)** 2.Tc5? T×c4 ±; 2.Ka8? Lf3+ ±

**c)** 6.T×a2 L×d5+ ±

**d)** 6.– T×a5 7.L×e3+ Kc2 8.L×f3 Ta3 9.Le4+ =

**e)** 9.T×h7? Ta7+ ±

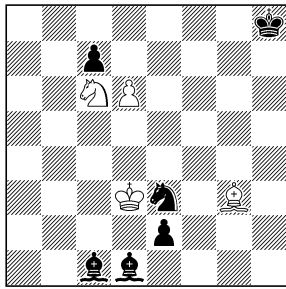
Black and White theme.

FIN: A thematic firework. A positive point is that tension lasts to the very end of the solution.

ISR: Consecutive thematic moves by both sides.

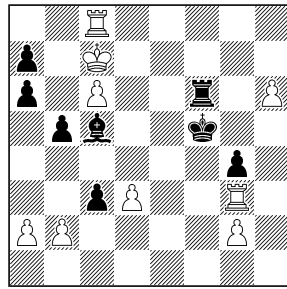
RO: Economy; black and white theme.

**19th-21st Place (no points): D33 (Score=2.0, D=0)**  
**Nikolaj Kralin**  
**Oleg Pervakov**  
 Russia



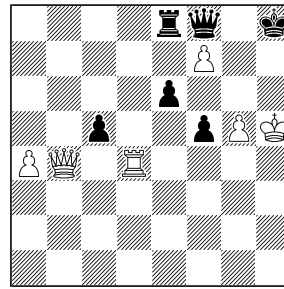
Win (4+6)

**22th Place (4 points): D30 (Score=1.9, D=0.2)**  
**Harold van der Heijden**  
 The Netherlands



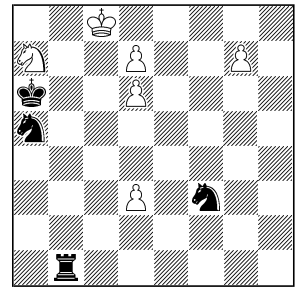
Win (9+8)

**23rd Place (3 points): D69 (Score=1.9, D=0)**  
**Borislav Ilinčić**  
 Serbia



Win (6+6)

**24th-25th Place (1.5 points): D31 (Score=1.875, D=0)**  
**Ion Murărașu**  
 Romania



Win, Black to move (6+4)

**(19th-21st Place (no points): D33 (Score=2.0, D=0))** 1.d7 [a] e1=S+! [b] 2.L×e1 Lc2+ 3.Ke2! [c] Ld1+ 4.Kf2 Sg4+ 5.Kg3! [d] Lg5 6.Ld2! Se5! [e] 7.S×e5 [g] Lf6! 8.Lg5! (again theme at the same squares!) [h] L×g5 9.Sf7+ Kg7 10.S×g5 ±

- a) 1.d×c7? Lc2+ 2.K×e2 Lf5 =
- b) 1.– Lc2+ 2.K×e2 Ld1+ 3.Ke1 Sg2+ 4.K×d1 Lg5 5.Ke2! Sh4 (5.– Kg8 6.Kf3 Sh4+ 7.Kg4 ±) 6.Lf4! Lf6 7.Le5 ±
- c) 3.Kd4? Sf5+ 4.Kc3 Lg5 5.K×c2 Kg8 6.Lb4 Kf7 =; 3.Kc3? Sd5+ 4.K×c2 Lg5 =
- d) 5.Kf1? Lg5 6.Ld2 Lh4! =
- e) 6.– Sh6!? 7.L×g5 Sf7 8.Se5! (theme at the same squares e5 and g5) [f] La4 9.S×f7+ ±
- f) 8.Lf6+? Kh7 9.Se5 La4! =
- g) 7.Lc3? La4! 8.L×e5+ Kh7 =
- h) 8.Lc3? Kg8 9.Sc6 Lg5 10.Lb4 Kf7 =

FIN: Lively play in the real spirit of the theme.  
 ISR: First Black, then White, display the thematic element. Nice tactics.  
 RO: Good construction; 2 thematic moves.

**(22th Place (4 points): D30 (Score=1.9, D=0.2))** 1.h7 [a] Tf7+ [b] 2.Kb8 [c] T×h7 [d] 3.c7 [e] T×c7! [f] 4.T×c7 [g] c×b2! [h] 5.T×c5+ [i] Kf4 [j] Now that black King moved to attack wTg3, White plays the thematic move 6.Te5! [k] b1=D [l] 7.Tge3 Dh1 8.g3#

- a) 1.b×c3? Tf7+ 2.Kb8 Ld6+ 3.c7 L×g3, or 2.Kd8 Tf8+ 3.Kd7 Tf7+ 4.Kd8 Tf8+ =; and not 4.Ke8? Ke6 ±
- b) 1.– Ld6+ 2.Kd7 ±, e.g. 2.– Le5 3.h8=D Tf7+ 4.Ke8 L×h8 5.b×c3 Th7 6.d4 b4 7.Tb8 b×c3 8.Tb7 c2 9.Tc3 L×d4 10.T×c2 Th8+ 11.Kd7 Th7+ 12.Kd6 Le5+ 13.Kd5
- c) 2.Kd8? T×h7 3.b×c3 Lb6+ 4.Ke8 Ke6 5.Kf8 Th8+ 6.Kg7 T×c8 ±
- d) 2.– Ld6+ 3.c7 T×h7 see f) (3.– Ld6)
- e) 3.b×c3? Ld6+ 4.c7 L×g3 5.Kb7 Tf7 6.Kc6 Tf6+ 7.Kb7 Tf7
- f) Black sacrifices his rook. 3.– Ld6 4.Te3 c×b2 5.Te1 Te7 6.Tb1 Te2 7.K×a7 Tc2 8.T×b2 T×c7+ 9.T×c7 L×c7 10.K×a6 ±, or 3.– Tf7 4.b×c3 Lf2 5.T×g4 K×g4 6.Tg8+ ±
- g) 4.d4? T×c8+ 5.K×c8 c×b2 6.Tb3 L×d4
- h) Black sacrifices another piece — with check! 4.– Ld6 5.Te3 c×b2 6.Te1 a5 7.Tb1 ±, or 4.– Kf4 5.d4 K×g3 6.T×c5 c×b2 7.Tc3+ K×g2 8.Tb3 ±
- i) 5.d4? b1=D 6.T×c5+ Kf4; 5.Tf7+? Kg5! 6.Tf1 Ld4 7.Kb7 Kh4 8.T×g4+ K×g4 9.K×a6 Kg3 10.K×b5 K×g2 11.Td1 Kf2 12.Kc4 Ke2 13.Th1 Lf6 14.d4 Kd2, but not 5.– Ke6? 6.Tf1 Ld6+ 7.K×a7 L×g3 8.K×a6 Lf4 9.Tb1 Lc1 10.K×b5 Kd5 11.a4 Kd4 12.a5 K×d3 13.a6 Kc2 14.T×b2+ K×b2 15.a7 ±

j) After 5.– Kf6 White wins by 6.d4! b1=D 7.Ta3 De4 8.T×a6 Kf7 9.Tc7+ Ke8 10.Ta×a7 with a mating attack.

k) 6.d4? b1=D

l) If Black captures one of the rooks, the other rook is able to stop the b-pawn: 6.– K×g3 7.Te1, or 6.– K×e5 7.d4+ K×d4 8.Tb3 ±

BY: 1 white thematic move.

ISR: The main idea with the thematic Te5!! is nice. However, the material, introduction and play can all be improved.

RO: Not ideally economical; 1 thematic move.

**(23rd Place (3 points): D69 (Score=1.9, D=0))** 1.Db7 [a] Te7 [b] 2.Td8! [c] and:

2.– D×d8 3.Db2+ e5 4.Db6! D×b6 5.f8=D+ Kh7 6.D×e7+ ±

2.– T×b7 3.T×f8+ Kg7 4.Th8! T×f7 5.g6! ±

Doubled sacrifices of white queen and white rook.

a) 1.D×c5? Df7! 2.g6 Db7!; 1.Th4? Kg7!; 1.Db5? Tb8!

b) 1.– Tb8 2.Dc7! ±

c) 2.Td7? Kg7

BY: 1 white thematic move.

FIN: A short, sharp play in 2 variations separating at once after the thematic part.

GE: Very weak play.

ISR: Two interesting deflections (Td8! Db6!).

RO: Perfect construction; 1 thematic move.

**(24th-25th Place (1.5 points): D31 (Score=1.875, D=0))** 1.– K×a7 2.d8=D Tb8+ 3.Kd7 Se5+ 4.Ke8 T×d8+ 5.K×d8 Sf7+ 6.Kc7 ±

1.– Tc1+! 2.Kb8 Tb1+ 3.Ka8 Tb7 4.Sb5 [a] K×b5 5.d8=D! [b] T×g7 6.Df8 [c] Td7 [d] 7.Df5+ [e] Se5 [f] 8.D×e5+ **Ka6 9.De7!** Sc4 10.Kb8! [g] Sb6 11.d4! ±

a) 4.d8=D? T×a7+ 5.Kb8 Sc6+ 6.Kc8 Ta8+ 7.Kc7 T×d8; 4.Sc8? Sc6! =

b) 5.g8=D? T×d7 6.De8 Kc6 =

c) 6.Df6? Tg8+ 7.Ka7 Sc6+ =

d) 6.– Tg1 7.d7 Sc6 8.Kb7! Ta1 9.Db8! S×b8 10.d8=D ±

e) 7.D×f3 T×d6 =

f) 7.– Kc6 8.D×a5 ±

g) 10.d×c4 Td8+ 11.D×d8= stalemate; 10.d4 T×e7 11.d×e7 Sd6 =

BY: 2 black thematic moves.

FIN: The variation 1.– K×a7 is worthless, the thematic part is at the end of the solution.

ISR: Familiar tactical elements.

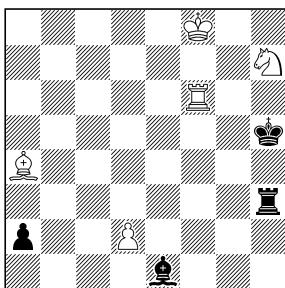
**24th-25th Place (1.5 points): D47**

**(Score=1.875, D=0)**

**Nicolae Micu**

**Virgil Nestorescu**

Romania



Win

(5+4)

**(24th-25th Place (1.5 points): D47 (Score=1.875, D=0))** 1.Ld1+ [a] Kh4 2.Ta6 L×d2 3.T×a2 [b] Ta3! (black thematic move) 4.T×d2 [c] Td3 5.Sg5! (white thematic move) [d] T×d2 6.Sf3+ 7.S×d2 ±

- a) 1.Le8+? Kg4 2.Ld7+ Kg3 3.Ta6 T×h7=; 1.Ta6? Tf3+ 2.Kg8 (2.Ke8 a1=D; 2.Ke7 Tf7+! 3.K×f7 a1=D) Tg3+ 3.Kf8 Tf3+ 4.Te7+ Tf7+! =
- b) 3.Ta4+? Lb4+! 4.T×b4 Kg3 5.Ta4 T×h7 =; 3.Kf7? Th1! =
- c) 4.Tb2? Ta8+ 5.Kf7 Ta7+ 6.Kg8 Tg7+! 7.Kh8 Lc3 =; 4.Tc2? Tc3 5.Tb2 Tc8+ 6.Kf7 Tc7+ =
- d) 5.T×d3? stalemate; 5.Th2+ Kg3 6.Le2 Te3! 7.Sf6 K×h2 8.Sg4+ Kg3 9.S×e3 Kf2=, but not 6.– Td2? 7.Sg5 K×h2 8.Sf3+ 9.S×d2 ±

FIN: A small, neat example of a reciprocal performance of theme.

ISR: The economy is appealing but Black's thematic 3.– Ta3? is too cooperative, losing in 3 moves whereas 3.– Lb4+ requires at least 61 (7 piece EGTB confirmed by Marc Bourzutchky).

## 8th WCCT — Final Judgment Section D (Endgame Studies)

Judging Countries: Belarus (BY), Finland (FIN), Georgia (GE), Israel (ISR), Romania (RO)

no.	BY	FIN	GE	ISR	RO	Sum	Mean	+ -	D Score	Rank	Points
40	4+	3-	2.5	3.5	4-	17	3.4	+ - -	-0.2	1	24
71	3.5+	3	2.5	2.5	4	15.5	3.1	+	0.2	2	23
59	3.5+	3-	-	2	3.5	12	3	+ -	0	3	22
5	3.5+	4	2	2.5	2+	14	2.8	++	0.4	4	21
29	3+	2-	2.5	3.5	2+	13	2.6	++ -	0.2	5	20
24	2.5	2	1.5	4	3-	13	2.6	-	-0.2	6	19
16	3.5	2	2	2	3	12.5	2.5		0	7-8	17.5
28	3.5	3	1.5	2.5	2	12.5	2.5		0	7-8	17.5
53	3+	2	2	2.5	2+	11.5	2.3	++	0.4	9	16
50	2.5	2.5	2	2	2.5+	11.5	2.3	+	0.2	10	15
68	2.5	2	1.5	2	3.5	11.5	2.3		0	11	14
18	3-	-	1.5	1.5	3-	9	2.25	--	-0.5	12	13
14	3	1.5	3	1.5	2+	11	2.2	+	0.2	13	12
64	-	1	2.5	2	3	8.5	2.125		0	14	11
55	0	2.5	2.5	2.5	3-	10.5	2.1	-	-0.2	15	10
3	2.5+	2+	2.5	1	2+	10	2	+++	0.6	16	9
20	3	-	1	2	2+	8	2	+	0.25	17-18	7.5
23	3+	1	-	2	2	8	2	+	0.25	17-18	7.5
10	2.5+	1.5	2	2	2-	10	2	+ -	0	19-21	5.5
13	0	3	1.5	2.5	3	10	2		0	19-21	5.5
33	0	3	2.5	2.5	2	10	2		0	19-21	-
30	3+	1	1.5	2	2	9.5	1.9	+	0.2	22	4
69	3	1.5	1	1.5	2.5	9.5	1.9		0	23	3
31	2.5-	1+	2	2	-	7.5	1.875	+ -	0	24-25	1.5
47	0	2	3	2.5	-	7.5	1.875		0	24-25	1.5

## 8th WCCT — Section E: Helpmates

### Theme

Helpmate in three moves. The white mating piece must arrive on a square that has been vacated by a black piece (not pawn) during the play. A mate by a direct battery is not allowed.

### Judging Countries

Czech Republic (CZ), France (F), Greece (GR), Italy (I), Macedonia (MAC)

### 1st Place (24 points): E46

(Score=3.4, D=0.4)

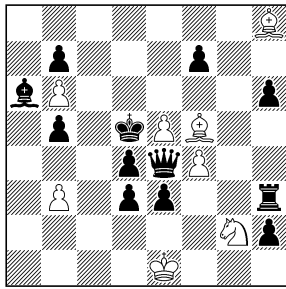
Aleksandr Semenenko

Valery Semenenko

Valery Kopyl

Roman Zalokotsky

Ukraine



H#3 C+ (8+12)  
3.1;1.1;1.1

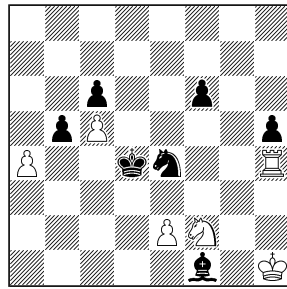
### 2nd Place (23 points):

E79 (Score=3.3, D=0.6)

Aleksandr Semenenko

Valery Semenenko

Ukraine



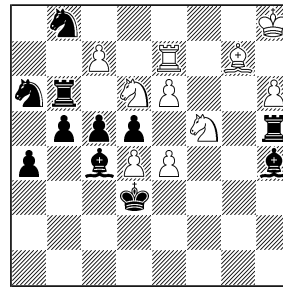
H#3 3.1;1.1;1.1 C+ (6+7)

### 3rd Place (22 points): E98

(Score=3.25, D=-0.25)

Mario Parrinello

Italy



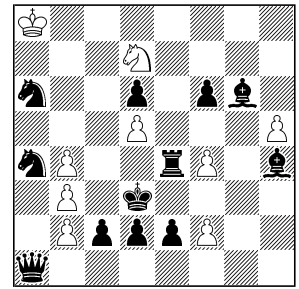
H#3 C+ (10+11)  
b) ♖e6→f6

### 4th Place (21 points): E16

(Score=3.2, D=0.6)

Štefan Sovík

Slovakia



H#3 C+ (9+12)  
4.1;1.1;1.1

(1st Place (24 points): E46 (Score=3.4, D=0.4)) 1.D×f5 Lf6 2.Dd7 S×e3 3.Ke6 f5#

1.D×f4 L×d3 2.Df6 b4 3.Dc6 Sf4#

1.D×g2 L×h3 2.Dc2 f5 3.Dc5 Lg2#

Three thematic solutions featuring cyclic Zilahi plus same black queen play pattern: move to thematic square; vacation of that square; black king's flight blocking.

CZ: Clearly the best cyclic Zilahi among the entries — nice analogy is achieved in blocks by black Queen, too.

MAC: An extraordinary combination of the theme with cyclic Zilahi and model mates.

(2nd Place (23 points): E79 (Score=3.3, D=0.6)) 1.K×c5 a5 2.Sc3 Ta4 3.Sd5 Se4#

1.Kd5 Sd3 2.Sg5 Tb4 3.Se6 e4#

1.Ke5 Sd1 2.Sd6 Sc3 3.Sf5 Te4#

Mates from the square occupied in diagram position by a pinned black piece. Homogeneous tactics: black king unpins black knight; unpinned black knight vacates thematic square; same black knight blocks black king's flight square.

CZ: Three homogenous solutions: Unpin of black knight by king's move in B1 with subsequent block by this knight, three model mates from the same square.

MAC: An excellent setting of delayed Umnov, black self-unpin and triple self-block by the unpinned BSe4 and mates on the same square.

(3rd Place (22 points): E98 (Score=3.25, D=-0.25)) a) 1.T×d6 c×b8=D 2.T×e6 (2.Td6~?) Dg3 3.K×e4 Sd6#

b) 1.T×f5 c8=D 2.T×f6 (2.Tf5~?) Dh3 3.K×d4 Sf5#

Zilahi, line openings, anticipatory selfpins, pin mates.

CZ: Zilahi with use of two white Knights and pin mates from the square vacated by capture in B1 are similar to E55, first white moves are here used for queen's promotions.

MAC: An original setting of annihilation capture of a white piece, black anticipatory self-pin, white promotion and anti-critical move by the white promoted piece.

(4th Place (21 points): E16 (Score=3.2, D=0.6)) 1.D×b2 Sb6 2.Dd4 Sc4 (2.– S×a4??) 3.Sc3 Sb2#

1.T×f4 Sf8 2.Td4 Se6 (2.– S×g6??) 3.Le4 Sf4#

1.L×f2 S×f6 2.Ld4 Sg4 (2.– S×e4??) 3.Te3 Sf2#

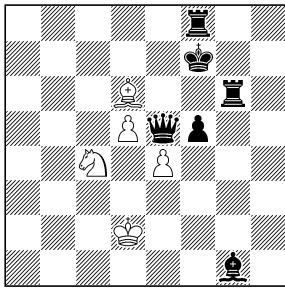
1.S×b4 Sb8 2.Sc6 Sa6 (2.– S×c6??) 3.Sd4 Sb4#

4×4: (1) Four-fold blocking on d4 by pieces of different types; (2) four mates with intersected black line; (3) four captures on the mating squares; (4) four anti-symmetric paths of white knight (where the capture of black piece has to be avoided)

CZ: In our opinion the best entry: In four solution form are presented four blocks on d4 with line closing and vacance of mating square by capture in B1. Only because a slight symmetry this problem did not achieve the highest mark.

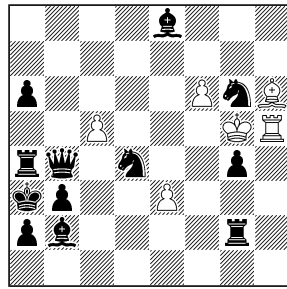


**5th Place (20 points): E38**  
 (Score=3.0, D=0.4)  
 Valery Gurov  
 Vladislav Nefyodov  
 Aleksandr Feoktistov  
 Russia



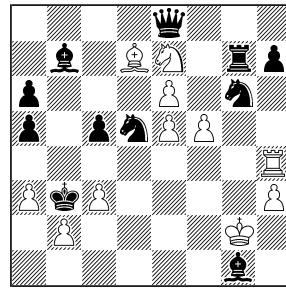
H#3 C+ (5+6)  
 b) ♖f8→h5  
 c) ♜g6→g8

**6th Place (19 points): E71**  
 (Score=2.9, D=0.2)  
 Ruedi Wüthrich  
 Martin Hoffmann  
 Switzerland



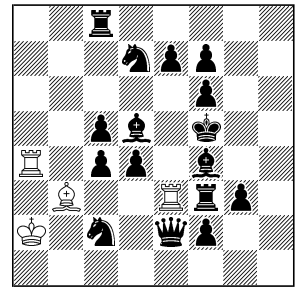
H#3 C+ (6+12)  
 2.1;1.1;1.1

**7th Place (18 points): E67**  
 (Score=2.9, D=-0.2)  
 Menachem Witztum  
 Paz Einat  
 Shaul Shamir  
 Israel



H#3 C+ (11+11)  
 b) ♙d7→f7

**8th Place (17 points): E5**  
 (Score=2.8, D=-0.2)  
 Štefan Sovík  
 Slovakia



H#3 C+ (4+16)  
 3.1;1.1;1.1

**(5th Place (20 points): E38 (Score=3.0, D=0.4))** a) 1.Dg7 Se5 (A)+! 2.Kf6 Sf3 3.Tf7 e5 (B)#

b) 1.De7 e5 (B)! 2.Thg5 e6+ 3.Kf6 Le5 (C)#

c) 1.De8 Le5 (C)! 2.Lc5 Lh8 3.Le7 Se5 (A)#

Black/white/white Umnov, cycle of white moves.

CZ: Cycle of white first and third moves on the same square in a very light setting.

F: An ambitious scheme with cyclical occupation of thematic square e5 by two white pieces in each solution. The unused wPe4 n c) (thematical in other solutions) is a drawback.

I: Cycle of 1st and 3rd white moves, so that there are three different mates on the same square. In our opinion a masterpiece.

MAC: Phenomenal combination of the theme with cyclic white moves and mates on the same square.

**(6th Place (19 points): E71 (Score=2.9, D=0.2))** 1.Ta5 Lf8 2.T×e5+ Kh6 3.Tc6 Ta5#

1.Lc1 Th3 2.L×e3+ Kh5 3.Lf2 Lc1#

ODT. The theme is deepened, because the thematic black pieces occupy the eventual mating squares during the play.

CZ: Nice diagonal-orthogonal analogy with pin mates, functions exchange of white pieces, multiple opening of white lines and line closing in B3.

**(7th Place (18 points): E67 (Score=2.9, D=-0.2))** a) 1.S×e5+ Sg6 2.Sg4 La4+ 3.Kc4 Se5#

b) 1.S×c3+ Sd5 2.Se4 e7 3.Ka4 Sc3#

Pinning and unpinning of a white piece; self pinning of the unpinning black piece.

CZ: Pin-unpin combination of white knight leads to pin mates. However, twin and second white move in B are drawbacks.

MAC: A complex setting of square vacation to White by capture of the white piece by Black, black anticipatory self-pin, white pin and consecutive Umnov effects.

**(8th Place (17 points): E5 (Score=2.8, D=-0.2))** 1.Ld6 Ta7 2.Se5 La4 3.Ke6 Ld7#

1.c3 T×d4 2.Le4 L×f7 3.Ke5 Td5#

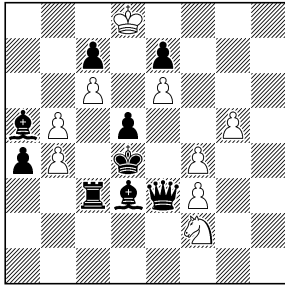
1.e5 T×e2 2.Se3 T×c4 3.Ke4 Lc2#

Three model mates, in which the black thematic units are pinned on the same file.

CZ: Three pin mates with black king on three different squares on e-file. Difficult achievement, but white play is not very balanced.

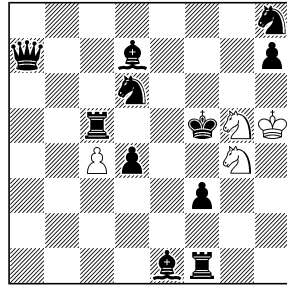
I: Three pins on the same line.

**9th Place (16 points): E43**  
 (Score=2.75, D=-0.5)  
**Zoran Gavrilovski**  
 Macedonia



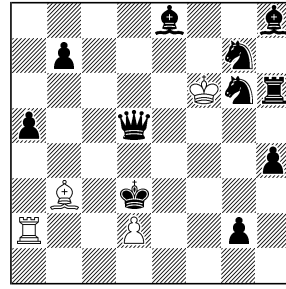
H#3 C+ (9+9)  
 b) ♖f4→c2  
 c) ♖f4→b3

**10th Place (15 points): E92**  
 (Score=2.7, D=0.4)  
**Marjan Kovačević**  
 Serbia



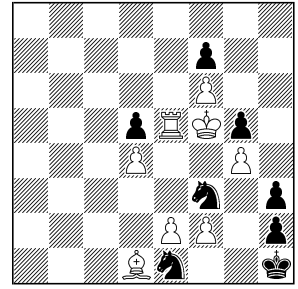
H#3 C+ (4+11)  
 2.1;1.1;1.1

**11th Place (14 points): E62**  
 (Score=2.7, D=0.2)  
**Marjan Kovačević**  
 Serbia



H#3 C+ (4+11)  
 b) ♖d2→e3

**12th Place (13 points): E61**  
 (Score=2.7, D=0)  
**Menachem Witztum**  
 Israel



H#3 C+ (8+8)  
 b) ♖e2→e3

**(9th Place (16 points): E43 (Score=2.75, D=-0.5))** a) 1.L×b5 Se4 2.Ld3 Sd6 3.Tc4 Sb5#  
 b) 1.T×c6 Sg4 2.Tc3 Se5 3.Lc4 Sc6#  
 c) 1.D×e6 Sh3 2.De3 Sf4 3.e5 Se6#

CZ: Switchback of three black pieces with their interferences. Although switchback was not realised in this content, the setting partly reminds to E16.

**(10th Place (15 points): E92 (Score=2.7, D=0.4))** 1.Lc6! (1.Lc8?) Sf6 2.Ke5 Kg4 3.Lb7! Sd7#  
 1.Tc6! (1.Tb5?) Se6 2.Ke4 Kg5 3.Tb6! Sc5#

Masked thematic lines, Model mates.

CZ: Interferences of black queen with moves choice in B1 — black has to unguard squares for the white king too. Functions exchange of both white knights.

**(11th Place (14 points): E62 (Score=2.7, D=0.2))** a) 1.Dg8! (1.D~?) T×a5 2.Se6+! (2.Sg~?) Kf5 3.Kd4 Td5#  
 b) 1.Dh5! (1.D~?) Ta3 2.Sf5+! (2.Sg~?) Ke6 3.Ke4 Ld5#

Critical moves and Black corrections.

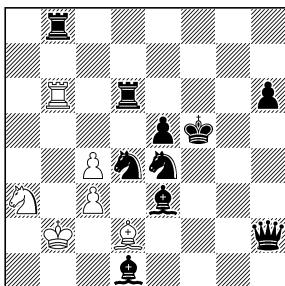
CZ: Mates from the same square after critical moves of black queen (freeing white king) and her interferences. The first white moves are not so interesting.

**(12th Place (13 points): E61 (Score=2.7, D=0))** a) 1.Sd3 e×d3 2.Se1 Lf3+ 3.Sg2 Te1# (2.Sg1? Te1 3.?? Lf3#)  
 b) 1.S×d4+ e×d4 2.Sf3 Te1+ 3.Sg1 Lf3# (2.Sg2? Lf3 3.?? Te1#)

Doubling the theme: Two black pieces evacuate the mating square; tries with a missed tempo.

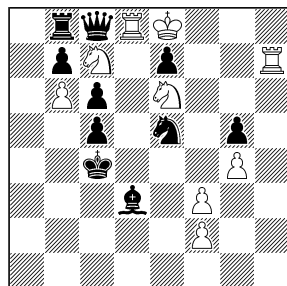
CZ: Doubling of the theme with capture of one black knight in W1 and careful choice of continuation because of missing black tempo is finished by pin mates.

**13th Place (12 points): E20**  
 (Score=2.7, D=-0.2)  
**Eric Huber**  
**Vlaicu Crişan**  
 Romania



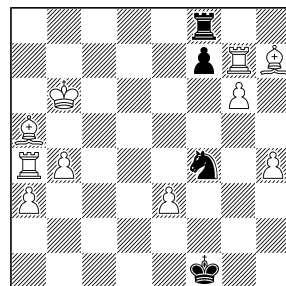
H#3 C+ (6+10)  
 b) ♜e4→g4

**14th Place (11 points): E55**  
 (Score=2.7, D=-0.25)  
**Georgy Evseev**  
 Russia



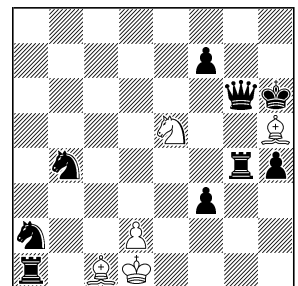
H#3 C+ (9+10)  
 2.1;1.1;1.1

**15th Place (10 points): E26**  
 (Score=2.625, D=0)  
**Michel Caillaud**  
 France



H#3 C+ (10+4)  
 b) ♜f4→d3

**16th-18th Place (no points): E37**  
 (Score=2.6, D=0.4)  
**Valery Gurov**  
**Vladislav Nefyodov**  
 Russia



H#3 2.1;1.1;1.1 C+ (5+9)

**(13th Place (12 points): E20 (Score=2.7, D=-0.2))** a) 1.Se2! (1.Sc2?) Sc2 2.Lc5 L×h6 3.Td4 Se3#  
 b) 1.Sb3! (1.Sb5?) Sb5 2.Td3 T×h6 3.Ld4 Sd6#

**(14th Place (11 points): E55 (Score=2.7, D=-0.25))** 1.D×c7 Tf7 **2.Dd6** Tf4+ 3.Kd5 Sc7#

1.D×e6 Th1 **2.Dd5** Tc1+ 3.Kd4 **Se6#**

Zilahi, anticipatory self-pin.

CZ: Zilahi with anticipatory selfpin of the black queen on two squares on d-file and mates from squares vacated by capture in B1. A little bit disappointing are first white moves.

**(15th Place (10 points): E26 (Score=2.625, D=0))** a) **1.S×g6** b5 2.Sf4 Ld3+ **3.Se2 Tf4#**

b) **1.S×b4** g×f7 2.Sd3 Tf4+ **3.Sf2 Ld3#**

CZ: Very economical setting with doubling of the theme achieved by switchback of black knight. Perfect analogy in opening of white lines, pin mates and functions exchange between Lh7 and Ta4, too.

**(16th-18th Place (no points): E37 (Score=2.6, D=0.4))** **1.Db1!** (1.D~?) L×f7 2.Tg6! d3+ (2.– d4+?) 3.Kh5 L×g6#

**1.Tc4!** (1.Tg~?) L×f3 2.Dg4! d4+ (2.– d3+?) 3.Kh5 L×g4#

Critical moves by Black and White, black/black and white/black Umnov, Maslar.

CZ: Interference of black pieces is combined with their functions exchange. The repetition of 3.– Kh5 is a slight flaw, but necessary inherent to the pattern.

F: Interesting strategy which includes an additional „reciprocal Umnov“ between black thematical pieces.

I: Enjoyable use of the double step by the pawn.

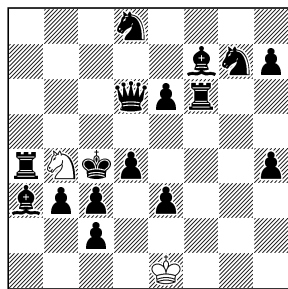
**16th-18th Place (no points): E45 (Score=2.6, D=0.4)**

Ján Kovalič

Emil Klemanič

Ladislav Salai Jr

Slovakia



H#3 C+ (2+16)

b) ♞c3→d3

c) =b) & ♜c4→g6

d) =c) & ♞g7→g5

**16th-18th Place (9 points): E83 (Score=2.6, D=0.4)**

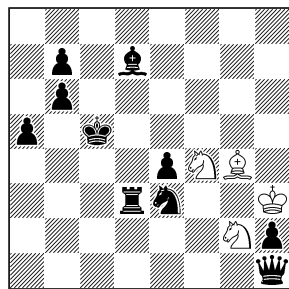
Mikhail Khramtsevich

Viktor Volchek

Nikalai Bantysh

Aleksandr Bulavka

Belarus



H#3 C+ (4+10)

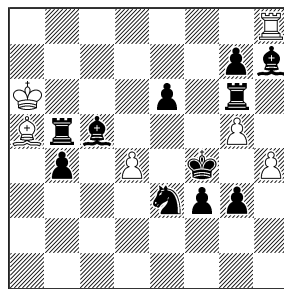
b) + ♞d4

c) ♞e4→c2

**19th-20th Place (7.5 points): E12 (Score=2.6, D=0)**

Temur Chkhetiani

Georgia



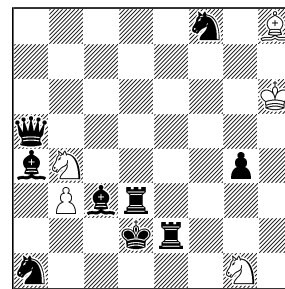
H#3 C+ (6+11)

b) ♞e3→g4

**19th-20th Place (7.5 points): E94 (Score=2.6, D=0)**

Ivo Tominić

Croatia



H#3 C+ (5+9)

b) ♞g1→h1

c) ♞h8→a2

**(16th-18th Place (no points): E45 (Score=2.6, D=0.4))** a) 1.Dd5 S×c2 **2.Lc5** Ke2 3.Tb4 **Sa3#**

b) 1.Kc3 Sa6 **2.Tc4** Sc5 3.Lb4 **Sa4#**

c) 1.Kh6 Sc6 **2.Lh5** S×d8 3.Tg6 **Sf7#**

d) 1.Kh5 Sd5 **2.Th6** Kf1 3.Lg6 **Sf6#**

Double Grimshaw with critical moves, white minimal, model mates.

CZ: Known matrix with white knight and black rook and bishop is extended here to four positions. Only a white knight is used, but it is easier with far shifting of the black king in c) and d).

F: Four phases in minimal form and elementary strategy. The ugly twinning is an important minus with distinct mating nets and important parts of the black material unused in each solution.

I: Four twins without repeated moves with only a WS. A masterpiece.

**(16th-18th Place (9 points): E83 (Score=2.6, D=0.4))** a) **1.Lb5** S×e3 (A) 2.La6 S×d3+ (B) 3.Kb5 **Ld7** (C)#

b) **1.Sc4+** S×d3+ (B) 2.Kd5 L×d7 (C) 3.Sd6 **Se3** (A)#

c) **1.Td6** L×d7 (C) 2.Sf5 Se3 (A) 3.Sd4 **Sd3** (B)#

CZ: Combination of prescribed theme with cycle of white moves.

F: The skilfulness of the composer can be admired, combining the theme with cyclical white moves. But the result is not the best cyclical white moves problem and not the most subtle exploitation of the theme. The fact that with wLe8 instead of d7, the solutions would be exactly the same (but of course a) would not be Umnov...) underlines the „forced aspect“ of the enterprise.

I: Complete cycle of white moves.

**(19th-20th Place (7.5 points): E12 (Score=2.6, D=0))** a) 1.L×d4 Td8 2.Tf5 Lc7+ 3.Le5 Td4#

b) 1.T×g5 Ld8 2.Le4 Tf8+ 3.Tf5 Lg5#

CZ: The first white move is colourless, blocks itself (even with pin of black pieces) are not so interesting, and both thematic pairs of black pieces are used only in one single solution.

F: A nice orthogonal-diagonal echo in classical style.

I: The play by the black batteries, line opening, passage and then interference is very pleasant. The twin is perfect.

**(19th-20th Place (7.5 points): E94 (Score=2.6, D=0))** a) 1.Kd1 S×e2 2.Le1 (A) Lb2 3.Tdd2 (B) Sc3#

b) 1.Ke1 Sg3 2.Tdd1 (B) L×c3 3.Ted2 (C) Sd3#

c) 1.Kc1 Sd5 2.Teb2 (C) Se3 3.Ld2 (A) Se2#

Two blocks in each solution. Blocking black pieces are cyclically changed. Three model mates on initial squares of the thematic pieces. The black king opens three black lines, the initial square of the black king is blocked by three different thematic black pieces. Pieces which move critically and close lines are cyclically changed.

CZ: Homogenous motivation for black moves — the king leaves d2 and black pieces Lc3, Td3 and Te2 cyclically move across this square and on it. The white play is not so deep.

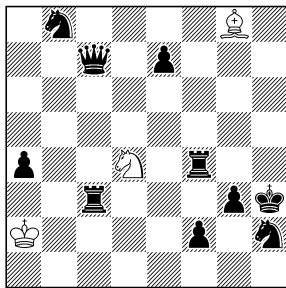
**21st Place (6 points): E7**

(Score=2.5, D=0.6)

Marko Klasinc

Janez Nastran

Slovenia



H#3 C+ (3+10)

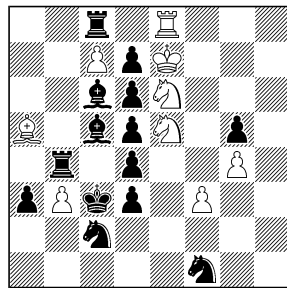
b) ♖h3→a8

**22nd Place (5 points):**

**E54 (Score=2.5, D=0.5)**

Mario Parrinello

Italy



H#3 C+ (9+14)

2.1;1.1;1.1

**23rd Place (no points):**

**E53 (Score=2.5, D=0.2)**

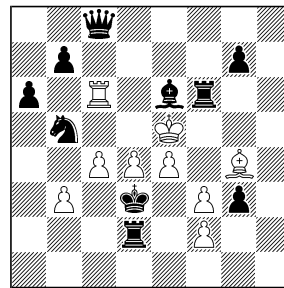
Uri Avner

Emanuel Navon

Paz Einat

Shaul Shamir

Israel



H#3 C+ (9+10)

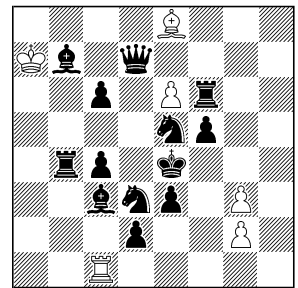
b) ♙e6→h5

**24th Place (4 points): E15**

(Score=2.5, D=0)

Christopher Jones

Great Britain



H#3 C+ (6+13)

2.1;1.1;1.1

**(21st Place (6 points): E7 (Score=2.5, D=0.6))** a) 1.Th4 Se2 (1.– Se6?) 2.Df4! (2.Dd7?) Le6+ 3.Dg4 Sf4#

b) 1.Da7 Sb5 (1.– Se6?) 2.Tc7! (2.Tb3?) Ld5+ 3.Tb7 Sc7#

Because of the dual avoidance the second black piece also come to the thematic square and causes doubling of the theme.

CZ: Doubled theme in a very economical setting and with antiduals in the play.

F: The main idea is doubling the theme in each solution, but this is done using the ugly mean of radical change of place of black King in the twinning, implying some unused black material in each twin including „thematic“ Tf4 and Tc3. Of course, such extreme constructive means can be accepted in tasks when there is no better way. But that is not the case here, with other entries displaying a similar task with clearly superior technique (quite acceptable twinning; and each piece, white and black, used in each twin).

I: Theme doubled, perfect economy. We do not consider it a drawback to move the BK in the twin.

**(22nd Place (5 points): E54 (Score=2.5, D=0.5))** 1.La7 (1.Lc5~?) S×d3 2.K×d3 K×d6 3.Tb6 Sc5#

1.La8 (1.Lc6~?) S×d4 2.K×d4 K×d7 3.Tb7 Sc6#

Zilahi by active white sacrifices, critical moves and black line closings by the unpinned black rook.

CZ: Interferences of black bishops are simultaneously combined with opening of the diagonal a5-d2, moves of white knights create the Zilahi theme and with the move of the white king complete the opening of e-file.

**(23rd Place (no points): E53 (Score=2.5, D=0.2))** a) 1.L×c4 Le6 2.Ld5 Tc1 3.Lc6 Lc4#

b) 1.T×f3 Tf6 2.Tf4 Ld1 3.Tg4 Tf3#

Diagonal/orthogonal transformation; opening and closing of white and black lines; mutual change of function between white rook and white bishop.

CZ: Line openings for White (with anticritical moves) and line closings for Black. A small blemish is the creation of the twin.

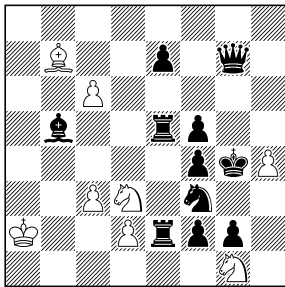
I: Double Umnov in a) and b).

**(24th Place (4 points): E15 (Score=2.5, D=0))** 1.Sf4 Tf1 2.Dd3 L×c6+ 3.Sd5 Tf4#

1.Sf3 Lh5 2.Le5 T×c4+ 3.Sd4 Lf3#

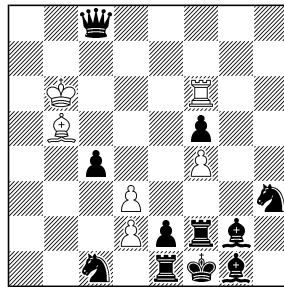
CZ: Good strategic complex with black Umnov, line-openings for White, white functions exchange and pin mates.  
 MAC: A strong record achievement with dual avoidance in all phases!

**25th-27th Place (2 points): E6 (Score=2.4, D=0.4)**  
**Daniel Papack**  
 Germany



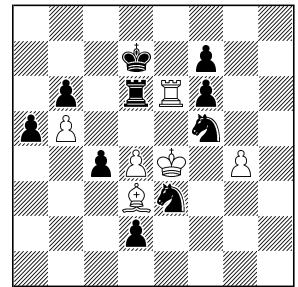
H#3 C+ (8+11)  
 b) ♙b7→c1

**25th-27th Place (2 points): E25 (Score=2.4, D=0.4)**  
**Ruedi Wüthrich**  
 Switzerland



H#3 C+ (6+11)  
 2.1;1.1;1.1

**25th-27th Place (2 points): E52 (Score=2.4, D=0.4)**  
**Ricardo Vieira**  
 Brazil



H#3 C+ (6+10)  
 b) ♚d7→c3

**(25th-27th Place (2 points): E6 (Score=2.4, D=0.4))** a) 1.T5e4 S×f3 2.K×f3 c7 3.Dg3 Se5#

b) 1.T2e3 S×f4 2.K×f4 d3 3.Dg4 Se2#

Zilahi (white knights), change of function of black rooks, anticipatory self-pins and model mates.

CZ: We noticed a quite important imbalance in the play: In b), the sacrifice of WS frees a square for the white pawn, which is unpinned by the BR, and the move d3 has an additional function with the guard of e4 — all these moments have no counterpart in a).

F: A classical Zilahi with not too good twinning. As often with black pieces standing on thematical squares in the diagram, the Umnov effect is somewhat artificial with less strategical interest than when the piece plays onto the square during the play. (This sentence could be used for many entries). The composers usually succeed to „justify“ the initial square: Here the thematical piece is used to block in the other solution; and also other squares allow cooks.

I: Perfect homogeneity.

**(25th-27th Place (2 points): E25 (Score=2.4, D=0.4))** 1.S×f4 Ld7 2.Lh3 L×f5 3.Se6 L×h3#

1.S×d3 Tc6 2.Tc1 T×c4 3.Sc5 T×c1#

ODT.

CZ: Orthogonal-diagonal analogy in line openings and line closings, pin mates, functions exchange of white pieces.

**(25th-27th Place (2 points): E52 (Score=2.4, D=0.4))** a) 1.Sd5 Te8 2.Sfe7 Kf3 3.Ke6 Lf5#

b) 1.S×d4 Lb1 2.Sec2 Kf4 3.Kd3 Te3#

CZ: Rich strategic complex — critical moves of white pieces with their reciprocal functions exchange, line opening by moves of white king, pin mates.

MAC: An original and complex combination of black critical anticipatory self-pin and white line-vacation.

## 8th WCCT — Final Judgment Section E (Helpmates)

Judging Countries: Czech Republic (CZ), France (F), Greece (GR), Italy (I), Macedonia (MAC)

no.	CZ	F	GR	I	MAC	Sum	Mean	+ -	D Score	Rank	Points
6	3.5	3.5	3+	4	3+	17	3.4	++	0.4	1	24
79	3.5+	3	3.5	4+	2.5+	16.5	3.3	+++	0.6	2	23
98	3+	3	3.5-	-	3.5-	13	3.25	+ - -	-0.25	3	22
16	3.5+	3	3	4+	2.5+	16	3.2	+++	0.6	4	21
38	3+	3	2	4+	3	15	3	++	0.4	5	20
71	2.5+	3-	2.5	4	2.5+	14.5	2.9	++ -	0.2	6	19
67	2.5-	3-	2	3.5	3.5+	14.5	2.9	+ - -	-0.2	7	18
5	3	2.5	3-	3.5+	2-	14	2.8	+ - -	-0.2	8	17
43	2.5-	3	2.5	3-	-	11	2.75	- -	-0.5	9	16
92	2.5+	3	3+	2.5	2.5	13.5	2.7	++	0.4	10	15
62	2.5	2.5	3	3.5	2+	13.5	2.7	+	0.2	11	14
61	3	3	2	2.5	3	13.5	2.7		0	12	13
20	2-	2.5+	2.5	3.5	3-	13.5	2.7	+ - -	-0.2	13	12
55	2.5	3-	3-	2	3+	13.5	2.7	+ - -	-0.25	14	11
26	3+	-	2-	3	2.5	10.5	2.625	+ -	0	15	10
37	3	3	2+	3.5	1.5+	13	2.6	++	0.4	16-18	-
45	3	2.5	2	4+	1.5+	13	2.6	++	0.4	16-18	-
83	2.5	2.5+	2-	4+	2+	13	2.6	+++ -	0.4	16-18	9
12	2	2.5+	2-	4	2.5	13	2.6	+ -	0	19-20	7.5
94	3+	2	2.5	3	2.5-	13	2.6	+ -	0	19-20	7.5
7	2.5+	2	2+	4	2+	12.5	2.5	+++	0.6	21	6
54	3+	2.5+	2.5-	-	2+	10	2.5	+++ -	0.5	22	5
53	2.5	3	1.5	3	2.5+	12.5	2.5	+	0.2	23	-
15	2.5-	2+	2.5-	3	2.5+	12.5	2.5	++ - -	0	24	4
46	2	2.5	2+	3.5	2+	12	2.4	++	0.4	25-27	2
25	2.5+	2.5	2	3	2+	12	2.4	++	0.4	25-27	2
52	2.5	2+	2+	2.5	3	12	2.4	++	0.4	25-27	2

## 8th WCCT — Section F: Selfmates

### Theme

A S#3 is required, where two pieces — a white piece „A“ and a white or black piece „B“ („B“ being a line piece) — occupy (either in the initial position or at a later stage, not necessarily at the same time) squares on the same line „x“. Black’s 1st and 2nd moves are made by the same piece „C“ which first captures „A“ and then withdraws, freeing line „x“ for „B“ for any purpose: movement, control, pin, check, mate, dual avoidance, etc. There is one restriction: unacceptable as a thematic variation is the creation of a direct black battery with „B“ as the rear piece and another piece „D“ as the front piece, to fire and mate on the 3rd move.

### Judging Countries

Israel (ISR), Macedonia (MAC), Poland (PL), Sweden (SWE), Ukraine (UKR)

#### 1st Place (24 points): F47

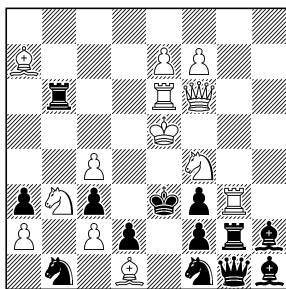
(Score=3.4, D=0)

Aleksandr Mikhola

Aleksandr Bulavka

Viktor Volchek

Belarus



S#3

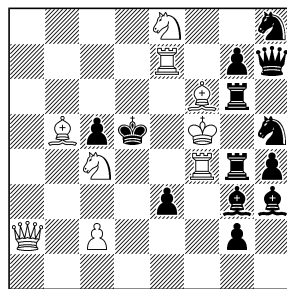
C+ (13+13)

#### 2nd Place (23 points):

F54 (Score=3.3, D=-0.2)

Aleksandr Feoktistov

Russia



S#3(v)

C+ (9+13)

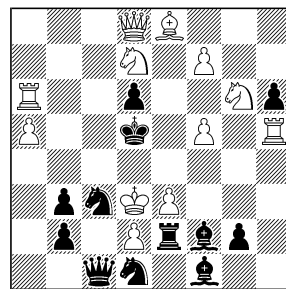
#### 3rd Place (22 points): F31

(Score=3.2, D=-0.2)

Aleksandr Kuzovkov

Aleksandr Feoktistov

Russia



S#3vv

C+ (12+12)

#### 4th Place (no points): F29

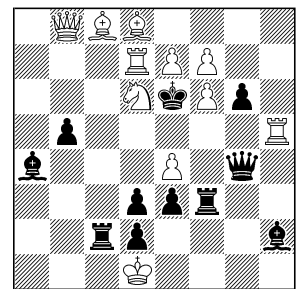
(Score=3.2, D=-0.4)

Andrei Selivanov

Aleksandr Azhusin

Nikolai Pletenev

Russia



S#3(v)

C+ (11+11)

(1st Place (24 points): F47 (Score=3.4, D=0)) 1.Sg6/Sh3/Se2? T×g3/L×g3+/S×g3!

1.Sh5! Zz.

1.– T×g3 2.Dh6+ Tg5+ 3.Kf6+ Le5#

1.– L×g3+ 2.Kf5+ Le5 3.Dg5+ T×g5#

1.– S×g3 2.Kd5+ Se4 3.D×c3+ Sb×c3#

ISR: Sf4 must carefully choose the right square after 3 tries fail to the thematic black moves. In all three variations a white royal battery fires. While the strategy varies and some imbalance is created, the beauty is irresistible. Any existent diversity adds its own color to the overall artistic impression.

MAC: Extraordinary annihilation for the purpose of opening a black line, combined with white royal battery play and emphasized by three thematic tries by the key piece.

SWE: Astonishing activity by the white K. We cannot expect every variation to be of the same quality as 1.– T×g3, but the other two variations are lively too. Pity about the need to incarcerate Sb1. The tries refuted by each of the thematic defences are a very valuable addition to the play.

(2nd Place (23 points): F54 (Score=3.3, D=-0.2)) 1.Da1! [2.Td4+! (2.Dd4+?) c×d4 3.D×d4 T×d4#]

1.– S×f6 2.Td7+ S×d7 3.Da8+! Tc6# (3.Sb6+? S×b6!)

1.– g×f6 2.Te5+! f×e5 3.Sb6+! T×b6# (3.Da8+? Db7!) (2.De5+? f×e5 3.Sb6+ T×b6+ 4.T×h7)

1.– L×f4 2.S×e3+! L×e3 3.c4+! T×c4# (3.Da2+? c4!) (2.Td7+? Ld6 3.Dd1+ Td4+ 4.Dg4)

1.– S×f4 2.Dd1+ Sd3 3.D×d3+! Td4# (3.Df3+? Te4+ 4.Dg4)

1.Tf1? g×f1=L!

Dual avoidance, destruction of white battery.

ISR: Four variations with dual avoidance. The dual avoidance in the pair capturing on f6 is nicely unified, not so for the other pair.

MAC: A very good problem showing four thematic variations with lively play and without any repetition of moves in the thematic variations.

SWE: Fine but non-thematic dual-avoidance on f6 (the line-opening is not the dual-avoiding effect). The tries after captures on f4 are not exactly dual-avoidance, but they have some value in that White must always play carefully. Four thematic variations with these subtleties is a good achievement.

(3rd Place (22 points): F31 (Score=3.2, D=-0.2)) 1.Db6? [2.Db5+ S×b5 3.e4+ T×e4#]

1.– L×e3 2.Dd4+ L×d4 3.Se7+ T×e7#

1.– S×e3 2.D×b3+ Sc4 3.Se7+ T×e7#

but 1.– Se4!

1.Dc8? [2.e4+ S×e4 3.Dc4+ D×c4#]

1.– L×e3 2.Sb6+ L×b6 3.f6+ Te5#

1.– S×e3 2.Dc4+ S×c4 3.Se7+ T×e7#

but 1.– Da1!

1.De7! [2.e4+ S×e4 3.D×e4+ T×e4#]

1.– L×e3 2.Sf4+ L×f4 3.De6+ T×e6#

1.– S×e3 2.f6+ Sf5 3.T×f5+ Te5#

1.– Se4 2.f6+ Sg5 3.e4+ T×e4#

Zagoruiko.

ISR: A convincing Zagoruiko! Good strategy and refutations, even if the quality of play is not always the same. Le8 is unfortunately needed for merely stopping 1.De8 (which would be even preferable as the solution).

MAC: Impressive thematic play in three phases. An impressive setting of the thematic play in Zagorujko form.

SWE: Zagoruiko with some fine changes; inventively done. Bad luck that Le8 is only used for the try.

**(4th Place (no points): F29 (Score=3.2, D=-0.4))** 1.La6! [2.e8=T+! K×d7 3.Dc7+ T×c7#]

1.– K×d7 2.e8=L+! Ke6 3.Lc8+ (switchback) T×c8#

1.– K×f6 2.e8=S+! Ke6 3.f8=S+ T×f8#

1.– L×d6 2.e8=D+! Le7 3.Db6+ Tc6#

1.Lb7? L×d6!

White AUW, destruction of white battery.

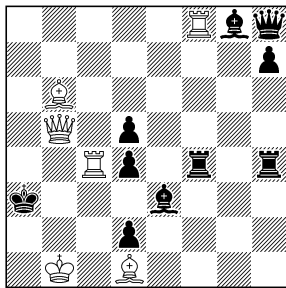
ISR: AUW in threat (non-thematic) and 3 thematic variations. A commendable achievement.

MAC: Not thematically strongest, but the most appealing combination of the set theme with AUW, deserving its high mark.

SWE: Allumwandlung with three promotions fulfilling the stipulated theme, and with *that* brilliant key, is quite impressive.

**5th Place (21 points): F9**  
(Score=3.1, D=0)

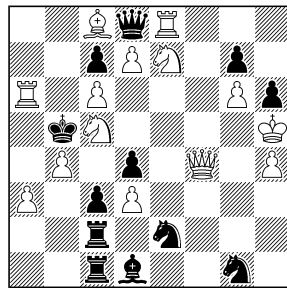
Peter Gvozdják  
Slovakia



S#3v C+ (6+10)

**6th Place (20 points): F65**  
(Score=3.0, D=-0.25)

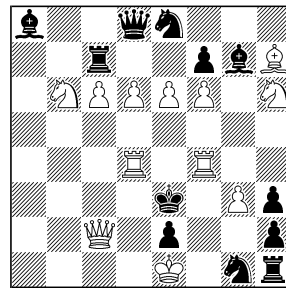
Uri Avner  
Israel



S#3v C+ (14+12)

**7th Place (19 points): F41**  
(Score=2.8, D=0)

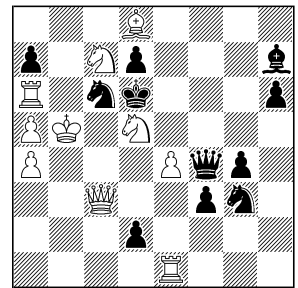
Dragan Stojnić  
Serbia



S#3(v) C+ (12+12)

**8th-10th Place (17 points): F13**  
(Score=2.7, D=-0.2)

Mikhail Khramtsevich  
Viktor Volchek  
Belarus



S#3 C+ (10+11)

**(5th Place (21 points): F9 (Score=3.1, D=0))** 1.T×d4? [2.Ta4+ (A) T×a4 3.Db2+ D×b2#]

1.– L×d4 (a) 2.Lc5+ (B) L×c5 3.Db2+ D×b2#

1.– T×d4 (b) 2.Ta8+ (C) Ta4 3.Db2+ D×b2#

but 1.– Tf6!

1.L×d4! [2.Lc5+ (B) L×c5 3.Db2+ D×b2#]

1.– L×d4 (a) 2.Ta8+ (C) La7 3.Db2+ D×b2#

1.– T×d4 (b) 2.Ta4+ (A) T×a4 3.Db2+ D×b2#

1.– Tf6 2.Da6+! T×a6 3.Lb2+ D×b2#

White captures then withdraws in the threats. Black captures then withdraws in the variations. Shedy cycle in complete diagonal-orthogonal analogy.

ISR: Shedy cycle in a light setting. Letting the thematic pieces arrive from different squares on each phase makes things a lot easier, and a bit superficial. A nice achievement all the same.

MAC: Impressive cycle, yet a technical perfection rather than an exciting strategical contents, leaving an impression of extended S#2 due to the repeated third move.

SWE: The most economical entry in the section — but also one of those with the most complex content. The Shedy cycle (threat Lačný) is achieved very naturally, almost schematically. The move Tf6 which refutes the try and leads to new play in the solution helps make things less mechanical.

**(6th Place (20 points): F65 (Score=3.0, D=-0.25))** 1.Sb3? [2.Ta5+ Kb6 3.D×d4+ S×d4#]

1.– Sf3 2.De5+ S×e5 3.S×d4+ S×d4#



but:

a) 1.– **D**×**d7**! 2.De5+ **Dd5** 3.S×d4+ S×d4+ 4.Lg4

b) 1.– **D**×**e7**! 2.Df5+ **Dc5** 3.S×d4+ S×d4+ 4.Te2

1.Se6! [2.Ta5+ Kb6 3.D×d4+ S×d4#]

1.– **D**×**d7** 2.Df5+! (Dd5+?) **Dd5** 3.S×d4+ S×d4#

1.– **D**×**e7** 2.De5+! (Df5+?) **Dc5** 3.S×d4+ S×d4#

1.– Sf3 2.De5+ S×e5 3.S×d4+ S×d4#

Anticipatory white Holzhausen interference of masked lines; dual avoidance; mutual black/white pinning; introductory try; masked self-Novotny key.

MAC: Dual avoidance by means of choosing which piece on the seventh rank to capture and which white line to open subsequently. The final positions are peculiar due to the mutual pins of the queens.

SWE: Must be the most original use of the thematic line-openings in the tourney. In order to neutralise the harmful openings, the WQ must check (and be pinned) on the line that the BQ opens. But to stop the BQ from capturing the WQ on the second move, White must temporarily close both d7-d5 and e7-e5 on the first move. Therefore not 1.Sb3?, but 1.Se6!

**(7th Place (19 points): F41 (Score=2.8, D=0))** 1.Ta4? Ta7!

1.Tb4! [2.Le4! (2.Df5? Lc6!) [3.Tf3+ S×f3#] D×f6 3.Dc3+ D×c3#]

1.– **S**×**d6** 2.Sf5+ (2.Sc4,Te4?) **S**×**f5** 3.Dd2+ D×d2#

1.– **S**×**f6** 2.Sg4+ (2.Sd5,Te4?) **S**×**g4** 3.Dc3+ L×c3#

1.– **L**×**c6** 2.Sd5+ (2.Te4?) **L**×**d5** 3.Dc1+ T×c1#

1.– L×h6 2.Tg4! (2.T~? Kf3!) ~/Kf3 3. D×e2+ S×e2#

Opening of four black masked lines, four queen sacrifices. Dual avoidance.

ISR: Three thematic variations in which Black lines are opened with dual avoidance for the mate giving pieces. The non-thematic quiet variation is a good addition.

MAC: Good clearances of black lines, enriched by dual avoidance, good try and nice non-thematic variations.

**(8th-10th Place (17 points): F13 (Score=2.7, D=-0.2))** 1.Sf6! [2.e5+ D×e5+ 3.Dc5+ D×c5#]

1.– **D**×**e4** 2.Se8+ **D**×**e8** 3.Dd3+ L×d3#

1.– **L**×**e4** 2.Dd4+ **Ld5** 3.Db4+ D×b4#

1.– **S**×**e4** 2.Dc5+ **S**×**c5** 3.T×c6+ d×c6#

Black opens black and white lines in each variant.

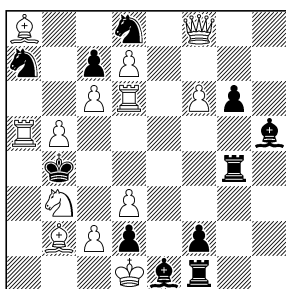
ISR: In three variations two thematic lines, white and black, are opened. These are exploited somewhat differently in each variation.

MAC: I like the reciprocal clearance between the black queen and the black bishop as well as the bicolor line opening. Triple black and white line-opening — capture of a same WP.

SWE: Impresses with its double line-openings throughout, and with its different non-battery mates in all variations.

**8th-10th Place (17 points): F27 (Score=2.7, D=-0.2)**

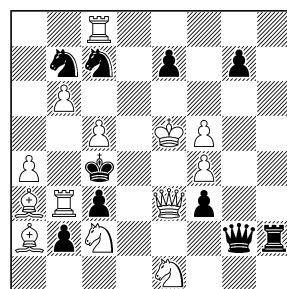
**Dragan Stojnić**  
Serbia



S#3 C+ (13+11)

**8th-10th Place (17 points): F46 (Score=2.7, D=-0.2)**

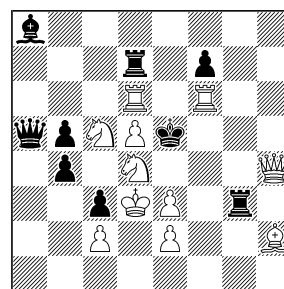
**Daniel Papack**  
Germany



S#3 C+ (13+10)

**11th Place (no points): F33 (Score=2.6, D=0.4)**

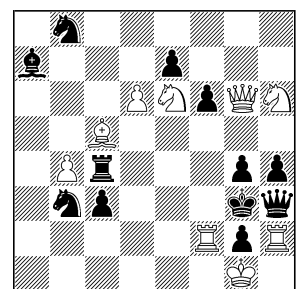
**Mikhail Khramtsevich**  
**Viktor Volchek**  
Belarus



S#3 C+ (11+9)

**12th Place (15 points): F59 (Score=2.6, D=0)**

**John Rice**  
Great Britain



S#3(\*) C+ (9+12)

**(8th-10th Place (17 points): F27 (Score=2.7, D=-0.2))** 1.f7! [2.La3+ Kc3 3.Dg7+ (3.Dh8?) Td4#]

1.– **Sb5** 2.T×g6+ (2.Te6/Tf6/Td5?) **Sd6** 3.T×g4+ L×g4#

1.– **S**~×**c6** 2.Te6+ (2.Tf6/Td5/T×g6?) **Se7** 3.Te4+ T×e4#

1.– **S**×**f7** 2.Tf6+ (2.Td5/T×g6/Te6?) **Sd6** 3.Tf4+ T×f4#

1.– Se6 2.Td5+ (2.T×g6/Te6/Tf6?) S×f8/Sc5 3.Td4+ T×d4#

Secondary Fleck, dual avoidance 4×4.

ISR: Three clever variations. Two of the variations require closure of white lines which are expected to open. In the 3rd variation the line opening requires a different action. The possible arrival of both black knights on c6 disturbs a little.

MAC: Nice separation of the play, though no appearance of secondary Fleck since some white moves in the thematic variations cannot be played at all.

SWE: This uses the thematic openings for dual avoidance in three variations. The by-variation 1.– Se6 fits very nicely.

**(8th-10th Place (17 points): F46 (Score=2.7, D=-0.2))** 1.D×f3! [2.De2+ D×e2 3.Se3+ D×e3#]

1.– S×c5 2.T×b2+! Sb3 3.Dd5+ D×d5# (2.Tb5+? **Sb3!** 3.Dd5+ D×d5+ 4.T×d5!)

1.– D×c2 2.Tb5+! Db3 3.De2+ T×e2# (2.T×b2+? **Db3!** 3.De2+ T×e2+ 4.T×e2!)

1.– D,Th3 2.Dd3+ D,T×d3 3.Se3+ D,T×e3#

White avoids damaging opening of „virtual lines“. Dual avoidance.

ISR: The two thematic lines are virtual lines to be avoided. An appealing feature. However, the variation 1.– S×c5 is so much better than the other one, as a white pine line is also thematically opened, that a sharp imbalance is created.

MAC: Original dual avoidance mechanism. Regrettably, the position is rather heavy.

SWE: Quite an original dual-avoidance mechanism. Nice key.

**(11th Place (no points): F33 (Score=2.6, D=0.4))** 1.Ta6? K×d5!

1.Tb6! [2.Sf3+ K×d5 3.Dc4+ b×c4#]

1.– T×d5 2.Sd7+ T×d7 3.De4+ L×e4#

1.– L×d5 2.Sc6+ L×c6+ 3.Dd4+ T×d4#

1.– K×d5 2.De4+ K×c5 3.T×b5+ D×b5#

ISR: Three variations, the one with the BK being the most impressive. It opens two lines (B and R), one for guarding and one for pinning. The same lines are opened individually on the other two variations for the B and R to mate.

MAC: Clear-cut and economical presentation of the theme in three thematic variations.

**(12th Place (15 points): F59 (Score=2.6, D=0))** (\*) 1.– T×c5 2.Sf5+ T×f5 3.Th×g2+ D×g2#

1.– S×c5 2.Dd3+ S×d3 3.Th×g2+ D×g2#

1.Ld4! [2.Le5+ 3.Th×g2+ D×g2#]

1.– S×d4 2.Sf5+ S×f5 3.Th×g2+ D×g2#

1.– T×d4 2.Dd3+ T×d3 3.Th×g2+ D×g2#

1.– Tc5 2.Tf4 3.Th×g2+ D×g2#

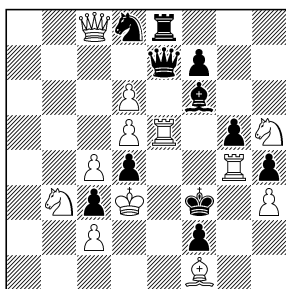
1.– Sc5 2.Tf5 3.Th×g2+ D×g2#

ISR: A mechanism partially known from the S#2 field is used to produce a S#3 and meet the thematic requirement. The dual avoidance after the solution's 1.– T/Sc5 is the original part.

MAC: A seemingly impressive changed variations involving annihilation, but in fact the applied dentist mechanism is too familiar and all third moves are the same throughout the whole play.

**13th Place (14 points): F34 (Score=2.5, D=0.5)**

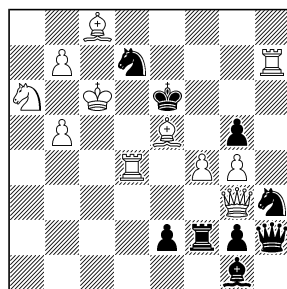
Živko Janevski  
Macedonia



S#3vvvv C+ (12+11)

**14th Place (13 points): F25 (Score=2.5, D=0.2)**

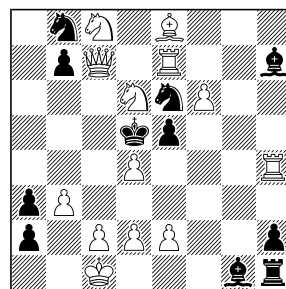
Frank Richter  
Peter Sickinger  
Germany



S#3 C+ (11+9)

**15th Place (12 points): F16 (Score=2.5, D=0)**

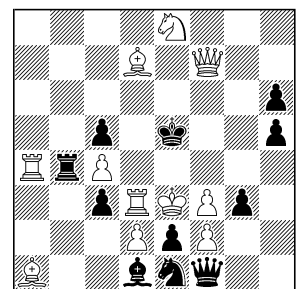
Valentin Rudenko  
Evgeny Reitzen  
Ukraine



S#3(\*) C+ (13+11)

**16th Place (no points): F45 (Score=2.5, D=-0.2)**

Rade Blagojević  
Serbia



S#3v(\*) C+ (11+11)

**(13th Place (14 points): F34 (Score=2.5, D=0.5))** 1.Te3+? d×e3!

1.T×d4? [2.Te3+ D×e3#] Se6!/L×e5!/D×e5!

1.Tge4!?! [2.Te3+ d×e3 3.T×e3+ D×e3#] Se6!/L×e5!

1.Dc5!?! [2.Te3+ d×e3 3.D×e3+ T×e3#] L×e5!

1.De6! [2.Te3+ d×e3 3.D×e3+ D×e3#]

1.– S×e6 2.S×d4+ S×d4 3.Te3+ D×e3#

1.– f×e6 2.Tf5+ e×f5 3.Le2+ D×e2#

1.– L×e5 2.Df5+ Lf4 3.De4+ D×e4#

1.– D×e6 2.Tg3+ h×g3 3.Tf5+ D×f5#

ISR: Three thematic variations with tries refuted progressively by the thematic black defenses.

**(14th Place (13 points): F25 (Score=2.5, D=0.2))** 1.Lh8! [2.f5+ T×f5 3.Sc5+ T×c5#]

1.– T×f4 2.Te4+ T×e4 3.Dd6+ D×d6#

1.– S×f4 2.Db3+ Sd5 3.Sc7+ D×c7#

1.– g×f4 2.De3+ f×e3 3.Td6+ D×d6#

Threefold setting of the theme. Thematic black line is additionally masked. Change of function between white rook and white queen after 1.– T×f4 and 1.– g×f4.

ISR: Three variations with additionally masked line. Good strategy. Different 3rd white moves.

MAC: Three thematic variations showing clearance of a line unmasked by the key.

**(15th Place (12 points): F16 (Score=2.5, D=0))** (\*) 1.– e×d4 2.Dc4+ Ke5 3.D×d4+ L×d4#

1.– S×d4 2.Lf7+ Se6 3.Sb6+ L×b6#

1.– Sf4 2.Sb6+ K×d4 3.e3+ L×e3#

1.Se4! [2.Sb6+ K×d4 3.e3+ L×e3#]

1.– e×d4 2.Sc3+ d×c3 3.Sb6+ L×b6#

1.– S×d4 2.Lf7+ Se6 3.Dc5+ L×c5#

1.– K×d4 2.Dc3+ Kd5 3.Sb6+ L×b6#

1.– Sf4 2.T×e5+ K×d4 3.e3+ L×e3#

1.– Sd7 2.D×b7+ K×d4 3.e3+ L×e3#

Three times changed play; four thematic variations (of these, three are post-key ones).

ISR: Three thematic variations, one with play by the BK. Two changes are not thematic, and the thematic one has the same 2nd white move. One of the changes is also threat transference. Somehow these changes do a rather bad service to the overall impression.

MAC: An ambitious problem with massive contents, yet the play is not focused thus it could have been more successful in an informal tourney.

**(16th Place (no points): F45 (Score=2.5, D=-0.2))** (\*) 1.– S×f3 2.D×h5+ Sg5 3.f4+ D×f4#

1.– S×d3 2.Df4+ S×f4 3.d4+ c×d4#

1.Dg8! [2.Dg5+ h×g5 3.f4+ g×f4#]

1.– S×d3 2.D×g3+ Sf4 3.d4+ c×d4#

1.– S×f3 2.L×c3+ Sd4 3.f4+ D×f4#

1.– T×c4 2.f4+ T×f4 3.Te4+ T×e4#

1.Dg6? Tc4!

Masked white lines, all direct mates.

ISR: Two changes. White pawn lines are opened in set and solution plus an additional Bristol variation.

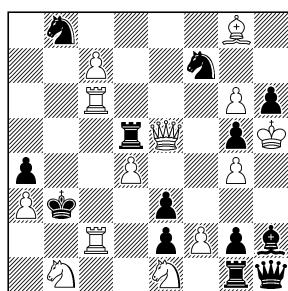
MAC: A rich contents involving three thematic moves in the solution. There are two changed continuations, but the third moves are the same in the respective variations of the set and the actual play.

**17th Place (11 points):**

**F64 (Score=2.4, D=0)**

**Peter Gvozdják**

Slovakia



S#3(\*)

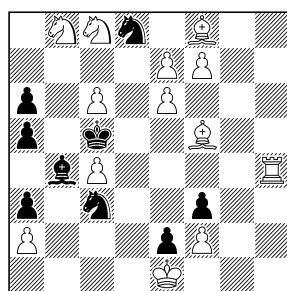
C+ (13+13)

**18th Place (10 points):**

**F39 (Score=2.3, D=-0.2)**

**Michel Caillaud**

France



S#3

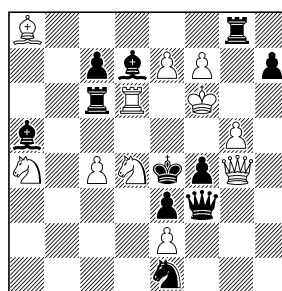
C+ (13+9)

**19th Place (9 points): F56**

**(Score=2.25, D=0.5)**

**Valentin Rudenko**

Ukraine



S#3

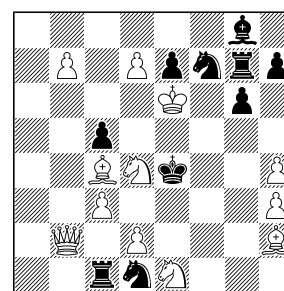
C+ (11+11)

**20th Place (8 points): F48**

**(Score=2.2, D=0.2)**

**Michel Caillaud**

France



S#3(\*)

C+ (12+10)

**(17th Place (11 points): F64 (Score=2.4, D=0))** (\*) 1.– Td6 (a) 2.De6+! (A) Td5,T×e6 3.c×b8=D+ L×b8#

1.– Sd6 (b) 2.D×d5+ (B) Sc4 3.c×b8=D+ L×b8#

1.– S×e5 (c) 2.L×d5+ (C) Sc4 3.c×b8=D+ L×b8#

1.– T×e5 (d) 2.L×f7+ (D) Td5,Te6 3.c×b8=D+ L×b8#

1.Dd6! [2.Sd2+ e×d2 3.Dg3+ L×g3#]

1.– T×d6 (a) 2.L×f7+ (D) Td5,Te6 3.c×b8=D+ L×b8#

1.– S×d6 (b) 2.L×d5+ (C) Sc4 3.c×b8=D+ L×b8#

1.– Se5 (c) 2.D×d5+ (B) Sc4 3.c×b8=D+ L×b8#

1.– Te5 (d) 2.De6+! (A) Td5,T×e6 3.c×b8=D+ L×b8#

Double reciprocal change. Thematic defences are changed to „half-thematic“ ones (Black plays to the line, then away without capture), and vice versa. Pin of black thematic units in all variations.

ISR: On the less positive side: (a) the mechanism is very well known (usually with a masked battery pointed at the WK), (b) the WQ starts in set and solution from two different squares, making things a lot simpler, and (c) the unspecific 2nd moves of the BR are not very pleasant. This ambitious endeavor might have left a much greater impression had it shown a higher degree of novelty and clarity.

MAC: A high mark for its massive (and well-known) contents, but only a half of it satisfies the WCCT-8 theme.

SWE: Double reciprocal change is a great task. Unsurprisingly, the execution is somewhat automatic with everything dictated by the capture or non-capture of the WQ. The long-range threat is brilliant, however.

**(18th Place (10 points): F39 (Score=2.3, D=-0.2))** 1.Ld3! [2.Th5+ Kd4 3.Td5+ S×d5#]

1.– S×f7 2.e8=D+ Sd6 3.Dh5+ Sd5#

1.– S×e6 2.e8=T+ S×f8 3.Te5+ Sd5#

1.– S×c6 2.e8=L+ Se7 3.La4 S~#

ISR: Three promotion variations with good dual avoidance. The 1.– S×c6 2.e8=L+! variation is surprising and makes a good finale.

**(19th Place (9 points): F56 (Score=2.25, D=0.5))** 1.Se6! [2.Sc3+ L×c3 3.Td4+ L×d4#]

1.– c×d6 2.Sac5+ d×c5 3.D×f4+ D×f4#

1.– L×e6 2.Df5+ L×f5 3.Sc3+ L×c3#

1.– Sc2 2.Td4+ S×d4 3.D×f4+ D×f4#

1.– T×g5 2.Sec5+ T×c5 3.Sc3+ L×c3#

Two thematic variations featuring elimination by black of a white half-pin line, forming a complex with two variations in which the same line is self-eliminated by White.

ISR: Two thematic variations featuring elimination by Black of a white half-pin line, bonding with two non-thematic variations where the same line is self-eliminated by White.

**(20th Place (8 points): F48 (Score=2.2, D=-0.2))** (\*) 1.– S×c3 (x) 2.Ld3+ (A) K×d4 3.Le5+ S×e5#

1.– T×c3 (y) 2.Ld5+ (B) K×d4 3.Le5+ S×e5#

1.– c×d4 2.Db5 3.De5+ S×e5#

1.Se2! [2.Sg3+ Kf4 3.b8=L+ Sd6,Se5#]

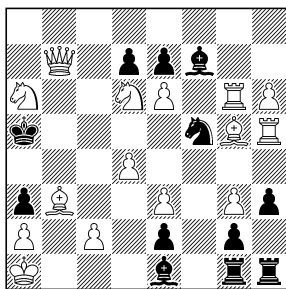
1.– S×c3 (x) 2.Ld5+ (B) S×d5 3.De5+ S×e5#

1.– T×c3 (y) 2.Ld3+ (A) T×d3 3.De5+ S×e5#

ISR: Reciprocal change of continuations. The set is not thematic. The mechanism looks familiar.

**21st Place (no points): F1 (Score=2.2, D=-0.4)**

Juraj Lörinc  
Peter Gvozdják  
Slovakia



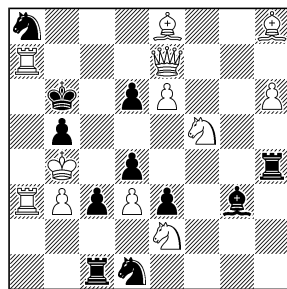
S#3

C+ (15+12)

**22nd Place (7 points):**

**F12 (Score=2.125, D=0.5)**

Jan Rusinek  
Zbigniew Szczep  
Waldemar Tura  
Poland

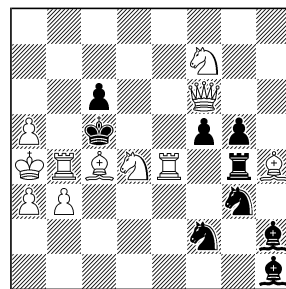


S#3

C+ (12+11)

**23rd-26th Place (4.5 points): F7 (Score=2.1, D=0.2)**

John Rice  
Great Britain

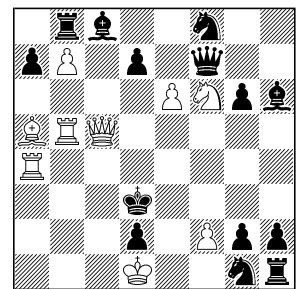


S#3

C+ (11+9)

**23th-26th Place (4.5 points): F28 (Score=2.1, D=0.2)**

Josef Kupper  
Switzerland



S#3

C+ (9+14)

**(21st Place (no points): F1 (Score=2.2, D=-0.4))** 1.Kb1! [2.Lc4 Ka4 3.Db4+ L×b4#]

1.– S×d6 2.L×e7+ Sb5,Sf5 3.Lb4+ L×b4#

1.– S×d4 2.Lf6+ Sb5,Sf5 3.Lc3+ L×c3#

1.– S×e3 2.Lf4+ Sd5,Sf5 3.Ld2+ L×d2#

1.– S×g3 2.Lh4+ S×h5,Sf5 3.L×e1+ T×e1#

1.– L×e6 2.Sc4+ L×c4 3.Db4+ L×b4#

Five thematic lines.

ISR: Good key, quiet threat, 5 thematic lines.

MAC: Five thematic variations in a rather heavy setting. It is a pity that the white bishop does not play in all thematic variations.

UKR: Total lack of non-orthodox specificity of selfmate play and failure to observe the law of play economy. In all of the thematic variants, orthodox three-move play is artificially prolonged by way of adding Black's mating move, which is excessive for the content, available in the initial position, and thematically uncalled for.

**(22nd Place (7 points): F12 (Score=2.125, D=0.5))** 1.Sf4! [2.Dc7+ S×c7 3.Sd5+ S×d5#]

1.- L×f4 2.Sg3! [3.D×d6+ L×d6#] **Lg5,Lh6** 3.L×d4+ T×d4#

1.- T×f4 2.Sh4! [3.L×d4+ T×d4#] **Tf1...f8** 3.D×d6+ L×d6#

Pseudo le Grand, Umnov.

ISR: A Novotny key leading to two quiet Umnovs.

MAC: Only two variations, but very pleasing due to the quite sacrifices of the knight which withdraws on only „neutral“ squares which happen to be squares previously occupied by the thematic black pieces.

**(23rd-26th Place (4.5 points): F7 (Score=2.1, D=0.2))** 1.Sc2 [2.Te5+ Ld5 3.Tb5+ c×b5#]

1.- Sf×e4 2.De7+ **Sd6** 3.Tb5+ c×b5#

1.- Sg×e4 2.L×f2+ S×f2 3.Tb5+ c×b5#

1.- L×e4 2.De5+ **Ld5** 3.Tb5+ c×b5#

1.- f×e4 2.D×f2+ e3 3.Tb5+ c×b5#

1.- f4 2.Le6 3.Tb5+ c×b5#

ISR: 4 variations with a thematic key turning the 1/4 pin into 1/3 one.

**(23th-26th Place (4.5 points): F28 (Score=2.1, D=0.2))** 1.Db4! [2.Dg4 3.De2+ S×e2#]

1.- L×b7 2.Td5+ L×d5 3.Db1+ T×b1# (2.Dg4? Lf3+!)

1.- S×e6 2.Dd6+ **Sd4** 3.Tb3+ D×b3# (2.Dg4? Sd4!)

1.- D×f6 2.Db3+ Dc3 3.Dc2+ D×c2#

1.- D×e6 2.Td5+ D×d5 3.Db3+ D×b3#

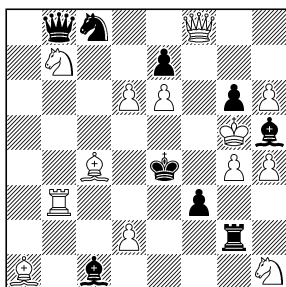
1.- De7 2.Da3+ D×a3 3.Tb3+ D×b3# (2.Dg4? Db4!)

1.- Lf4 2.D×f4 [3.Df3+] D×e6 3.Tb3+ D×b3#

ISR: Two variations where lines of black mating pieces are opened. The repeated mate on the side variations is a weak spot.

**23th-26th Place (4.5 points): F61 (Score=2.1, D=0.2)**

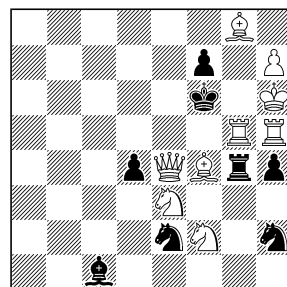
**Paul Răican  
Ion Murărașu  
Vlaicu Crișan  
Romania**



S#3 C+ (13+9)

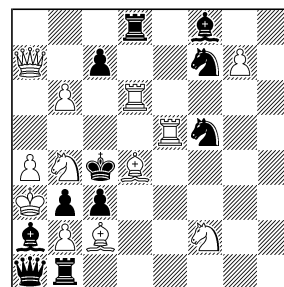
**23th-26th Place (4.5 points): F69 (Score=2.1, D=0.2)**

**Viktoras Paliulionis  
Lithuania**



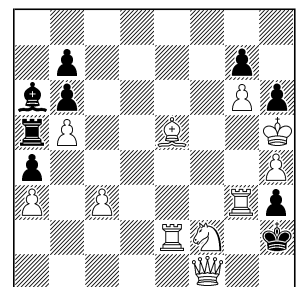
S#3 C+ (9+8)

**27th Place (no points): F6 (Score=2.1, D=0)**  
**John Rice  
Great Britain**



S#3 C+ (12+11)

**28th Place (no points): F67 (Score=2.1, D=-0.2)**  
**Frank Richter  
Germany**



S#3 C+ (11+9)

**(23th-26th Place (4.5 points): F61 (Score=2.1, D=0.2))** 1.Td3! [2.Td4+ Ke5 3.Df6+ e×f6#]

1.- L×g4 2.D×f3+ L×f3+ 3.Sg3+ T×g3#

1.- T×d2 2.Sf2+ T×f2+ 3.Df4+ L×f4#

1.- e×d6 2.Sc5+ d×c5 3.Df4+ D×f4#

1.- Lb2 2.Sc5+ Ke5 3.Df6+ e×f6#

1.- Da7 2.Te3+ D×e3+ 3.Df4+ D×f4#

**(23th-26th Place (4.5 points): F69 (Score=2.1, D=0.2))** 1.De8! [2.Dd8+ Ke6 3.Tg6+ T×g6#]

1.- T×f4 2.Tf5+ T×f5 3.Sfg4+ S×g4#

1.- T×g5 2.Le5+ T×e5 3.Sfg4+ S×g4#

1.- S×f4 2.Sd5+ S×d5 3.Sg4+ S×g4#

1.- La3 2.Tg6+ f×g6 3.Df8+ L×f8#

**(27th Place (no points): F6 (Score=2.1, D=0))** 1.Te4! [2.Tc6+ Lc5 3.L×b3 L×b3#]

1.- T×d6 2.D×c7+ **Tc6** 3.L×b3+ L×b3#

1.- c×d6 2.D×f7+ **d5** 3.L×b3+ L×b3#

1.- S7×d6 2.g8=D+ **Sf7** 3.L×b3+ L×b3#

1.– S5×d6 2.Le3+ S×e4 3.L×b3+ L×b3#

1.– c5/L×g7 2.Sa6 b×c2 3.b3+ L/T×b3#

ISR: 4 variations with same square capture. Varied strategy to force the capturing unit to abandon the masked pin-line.

(28th Place (no points): F67 (Score=2.1, D=-0.2)) 1.De1,Dd1/Db1,Dc1? T×b5/L×b5!

1.Da1! Zz.

1.– T×b5 2.Tg5+ T×e5 3.Se4+ L×e2#

1.– L×b5 2.Sh1+ L×e2+ 3.Tg4+ T×e5#

Change of functions between black rook and bishop (pinning — mate). Thematic tries. White battery play. Pin mates.

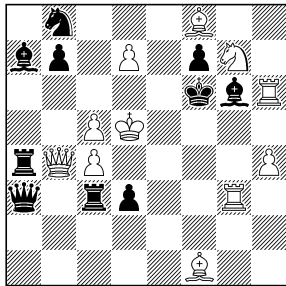
ISR: Change of function between black rook and bishop. Thematic tries, white battery play, pin-mates.

29th Place (2 points): F37

(Score=2.0, D=0.5)

Živko Janevski

Macedonia



S#3v(\*)

C+ (11+10)

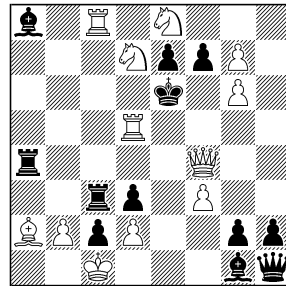
30th Place (no points):

F20 (Score=1.9, D=0.2)

Michel Caillaud

Jean-Marc Loustau

France



S#3

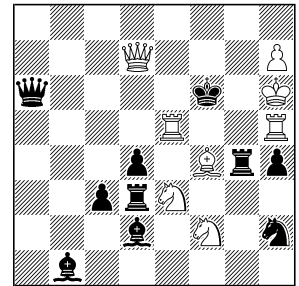
C+ (12+12)

31st Place (1 point): F68

(Score=1.9, D=0)

Viktoras Paliulionis

Lithuania



S#3

C+ (8+10)

(29th Place (2 points): F37 (Score=2.0, D=0.5)) (\*) 1.– T×c4 2.Tf3+ Tf4 3.Dd4+ T×d4#

1.Tg1? [2.Sh5+ Kf5 3.L×d3+ T×d3#] T×c4!

1.Tg2! [2.Sh5+ Kf5 3.L×d3+ T×d3#]

1.– T×c4 2.Tf2+ Tf4 3.Dd4+ T×d4#

1.– L×c5 2.d8=L+ Le7 3.Dd6+ D×d6#

ISR: Two Bristol variations.

(30th Place (no points): F20 (Score=1.9, D=0.2)) 1.Sc5+/De3+? T×c5/Te4!

1.Tc4! [2.Sf8+ K×d5 3.Dd4+ L×d4#]

1.– Tc×c4 2.De4+ T×e4 3.Sc5+ L×c5#

1.– Ta×c4 2.Sc7+ T×c7 3.De3+ L×e3#

1.– K×d5 2.Df5+ e5 3.Sb6+ L×b6#

ISR: Plachutta nicely done. The 2 variations are less simple than it seems, but not too complex either. Thematic, flight giving key.

SWE: A Plachutta used non-symmetrically because of the need to control Td5 on the second move. This is not just an ordinary Plachutta, for we do not have the same two white moves played in reverse order after captures on c4 — we have four different white moves! And the perfect key with battery destruction (giving a flight) is excellent.

UKR: Total lack of non-orthodox specificity of selfmate play and failure to observe the law of play economy. In both thematic variants, orthodox three-move play is artificially prolonged by way of adding Black's mating move, which is excessive for the content, available in the initial position, and thematically uncalled for.

(31st Place (1 point): F68 (Score=1.9, D=0)) 1.Teg5! [2.Tg6+ T×g6#]

1.– T×f4 2.Tf5+ T×f5 3.Sfg4+ S×g4#

1.– T×g5 2.Sd5+ T×d5 3.Df7+ K×f7#

1.– T×e3 2.Le5+ T×e5 3.Df7+ K×f7#

SWE: Three entries used this matrix, and this is the best of them despite the short threat. It is the only one with a complete thirdpin on diagonal, each of the three white pieces ending up pinned in one mate.

## 8th WCCT — Final Judgment Section F (Selfmates)

Judging Countries: Israel (ISR), Macedonia (MAC), Poland (PL), Sweden (SWE), Ukraine (UKR)

no.	ISR	MAC	PL	SWE	UKR	Sum	Mean	+ -	D Score	Rank	Points
47	3.5	3.5	3.5	3.5	3	17	3.4		0	1	24
54	2.5	3.5-	4	3.5	3	16.5	3.3	-	-0.2	2	23
31	3	3.5	3	3-	3.5	16	3.2	-	-0.2	3	22
29	3	4-	3	3-	3	16	3.2	--	-0.4	4	-
9	3	3	3	3.5	3	15.5	3.1		0	5	21
65	-	3	3	3-	3	12	3	-	-0.25	6	20
41	2.5	3	3	3	2.5	14	2.8		0	7	19
13	2.5-	3.5-	2	3+	2.5	13.5	2.7	+ - -	-0.2	8-10	17
27	2.5-	3.5-	3	3+	1.5	13.5	2.7	+ - -	-0.2	8-10	17
46	2.5+	3-	3	3-	2	13.5	2.7	+ - -	-0.2	8-10	17
33	2.5+	2.5	3	2.5+	2.5	13	2.6	++	0.4	11	-
59	2+	3-	3	2.5	2.5	13	2.6	+ -	0	12	15
34	2+	-	3	2.5+	2.5	10	2.5	++	0.5	13	14
25	2.5	2.5+	3	2	2.5	12.5	2.5	+	0.2	14	13
16	2	2.5	3	2.5	-	10	2.5		0	15	12
45	2.5	3-	3	2	2	12.5	2.5	-	-0.2	16	-
64	2+	3-	1.5	3.5	2	12	2.4	+ -	0	17	11
39	3-	2.5-	2.5	2+	1.5	11.5	2.3	+ - -	-0.2	18	10
56	2+	2+	2.5	2.5	-	9	2.25	++	0.5	19	9
48	2+	2+	3	2.5-	1.5	11	2.2	++ -	0.2	20	8
1	2.5	3-	2.5	1.5-	0.5	11	2.2	--	-0.4	21	-
12	2+	2.5	-	2+	2	8.5	2.125	++	0.5	22	7
7	2+	2	2.5	2.5	1.5	10.5	2.1	+	0.2	23-26	4.5
28	2	1.5+	3	2	2	10.5	2.1	+	0.2	23-26	4.5
61	1.5+	2-	3	2+	2	10.5	2.1	++ -	0.2	23-26	4.5
69	1.5+	2-	3	2+	2	10.5	2.1	++ -	0.2	23-26	4.5
6	2+	2-	2.5	2.5	1.5	10.5	2.1	+ -	0	27	-
67	2	2.5-	1.5	2	2.5	10.5	2.1	-	-0.2	28	-
37	2+	-	2	2.5+	1.5	8	2	++	0.5	29	2
20	2	2+	2.5	2.5	0.5	9.5	1.9	+	0.2	30	-
68	1.5	1	2	3	2	9.5	1.9		0	31	1

# 8th WCCT — Section G: Fairies

## Theme

Required are Antircirce direct #2 problems showing „clash of rebirth“. A clash of rebirth may occur in the following situation: The same square is a rebirth square for two pieces of different colours. Through the rebirth of one of these pieces a capture by the other piece becomes illegal, or a check is no longer effective.

The following are the permitted groups of pieces. Only one of these groups can be exploited, and at least one piece-type belonging to the selected group must be used.

Group 1: Grasshopper, Nightrider

Group 2: Grasshopper, Rookhopper, Bishophopper

Group 3: Lion, Rook-Lion, Bishop-Lion

Group 4: Leo, Pao, Vao

Both Calvet and Cheylan Antircirce types are permitted.

## Antircirce (definition)

On making a capture, any unit (including king) is reborn on its game-array square, as determined according to Circe rules, i. e. rook, bishop and knight are reborn on the square of the same colour as the capture-square, pawns on the file of the capture; fairy pieces are reborn on the promotion-square on the file where the capture is made. The capture is legal only if the rebirth-square is vacant. A capture may be made from a rebirth-square. The unit that is captured is removed from the board, as in orthodox chess. A pawn capturing on its 8th rank is not reborn as a pawn but as the piece it is promoting to; this is legal provided the rebirth-square of the promoted unit is unoccupied. There are two types of Antircirce: the *Calvet type* where a capture on the rebirth-square itself is legal, and the *Cheylan type* where it is illegal.

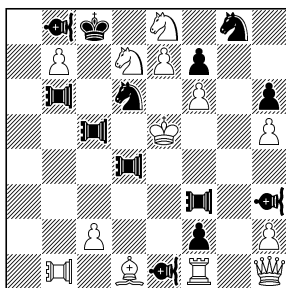
## Judging Countries

France (F), Japan (JP), Slovakia (SK), Slovenia (SLO), Switzerland (CH)

The symbols for grasshopper (♙♚) and nightrider (♞♟) are not indicated at the diagrams.

**1st Place (24 points): G33**  
(Score=3.75, D=0.5)

**Peter Gvozdják**  
Slovakia



#2vv C+ (13+13)

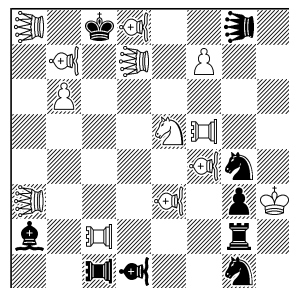
Antircirce type Cheylan

♖♗=Rook-Lion (TL)

♘♙=Bishop-Lion (LL)

**2nd Place (23 points):**  
**G54 (Score=3.2, D=0)**

**Georgy Evseev**  
**Peter Grolman**  
Russia



#2vv C+ (13+9)

Antircirce type Calvet

♖♗=Lion (LI)

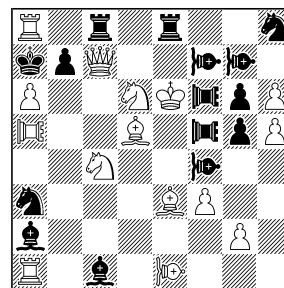
♖♗=Rook-Lion (TL)

♘♙=Bishop-Lion (LL)

**3rd Place (22 points):**

**G34 (Score=3.2, D=-0.4)**

**Jacques Rotenberg**  
**Uri Avner**  
Israel



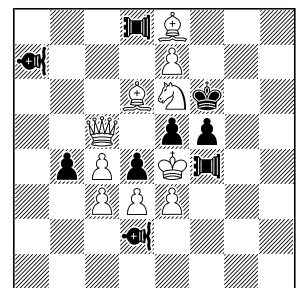
#2(\*) C+ (15+15)

Antircirce type Cheylan

♖♗=Pao ♞♟=Vao

**4th Place (21 points): G32**  
(Score=3.125, D=0.5)

**Jean-Marc Loustau**  
France



#2vv C+ (10+9)

Antircirce

♖♗=Rook-Lion (TL)

♘♙=Bishop-Lion (LL)

**(1st Place (24 points): G33 (Score=3.75, D=0.5))** 1.Dg2+? (Th1) TL×h5 [TLh1]!

1.T×f2 [Ta1]+? (Lf1) TL×f6 [TLf1]!

1.Le2+? (Dd1) TL×d7 [TLd1]!

1.Kf4? [2.Dg2 (A)]#

1.– Sd6~ (a) 2.Le2 (B)#

1.– Sf5! (b) 2.T×f2 [Ta1] (C)#

but 1.– LLe5!

1.Kd5? [2.Le2 (B)]#

1.– Sd6~ (a) 2.T×f2 [Ta1] (C)#

1.– Sf5! (b) 2.Dg2 (A)#

but 1.– TLf5!

1.Ke6! [2.T×f2 [Ta1] (C)]#

1.– Sd6~ (a) 2.Dg2 (A)#



1.– Sf5! (b) **2.Le2 (B)#**

(1.– LLe1~+ 2.TLe1#)

Complete 3×3 Shedy cycle with black correction and active white King. White promotions to queen, rook, and bishop. A bonus promotion to knight after checking defence.

JP: The best entry in our opinion.

CH: Clearly the best problem of the section. There are several 3×3 threat-Lačnýs and several black corrections, but this is the only problem that has both, and in a very convincing realisation.

**(2nd Place (23 points): G54 (Score=3.2, D=0))** 1.TLa5? [2.LLa6#]

1.– LIb3+ **2.LI×g2 [LIg8] (A)#**

1.– LIId5+ **2.LI×g3 [LIg8] (B)#**

1.– LIe6++ **2.LI×g4 [LIg8] (C)#**

but 1.– LLa4!

1.LLa7? [2.LLa6#]

1.– LIb3++ **2.LI×g3 [LIg8] (B)#**

1.– LIId5+ **2.LI×g4 [LIg8] (C)#**

1.– LIe6+ **2.LI×g2 [LIg8] (A)#**

but 1.– Th2! [specific pin]

1.LLh1! [2.b7#]

1.– LIb3+ **2.LI×g4 [LIg8] (C)#**

1.– LIId5+ **2.LI×g2 [LIg8] (A)#**

1.– LIe6+ **2.LI×g3 [LIg8] (B)#**

Complete Lačný with thematic crosschecks and Umnov effect.

JP: A superb complete Lačný in a light setting.

SK: Complete Lačný cycle with 3 checking defences is fine, albeit with the single thematic square and wLLd8 serving only as a hurdle.

CH: Good 3×3 Lačný, but less thematic in this tourney because the defence motive is check and alas not clash of rebirth.

**(3rd Place (22 points): G34 (Score=3.2, D=-0.4))** 1.Ke7? L×e3 [Lf8]+!

1.Kd7? Te5!

(\*) 1.– VAOf4×h6 [VAOh1] 2.T×c1 [Ta1] (A)# (2.– VAOf4×c7 [VAOc1]??)

1.– PAOf6×h6 [PAOh1] 2.L×b7 [Lf1] (B)# (2.– PAOf6×d6 [PAOd1]??; 2.– VAOf7×d5 [VAOd1]??)

1.– PAOf5×h5 [PAOh1] 2.Tb1 (C)# (2.– PAOf5×a5 [PAOa1]??)

1.– VAOf7×h5 [VAOh1] 2.S×b7 [Sb1] (D)# (2.– VAOf7×d5 [VAOd1]??; 2.– PAOf6×d6 [PAOd1]??)

1.Ke5! [2.Tb8#] (key unpins Ta8)

1.– VAOf4×h6 [VAOh1] 2.L×b7 [Lf1] (B)# (2.– VAOf4×d6 [VAOd1]??; 2.– PAOf5×d5 [PAOd1]??); 2.Tb8+? Ka8!

3.T×a8 [Th1]??

1.– PAOf6×h6 [PAOh1] 2.Tb1 (C)# (2.– PAOf6×a6 [PAOa1]??); 2.Tb8+? Ka8! 3.T×a8 [Th1]??

1.– PAOf5×h5 [PAOh1] 2.S×b7 [Sb1] (D)# (2.– PAOf5×d5 [PAOd1]??; 2.– VAOf4×d6 [VAOd1]??); 2.Tb8+? Ka8!

3.T×a8 [Th1]??

1.– VAOf7×h5 [VAOh1] 2.T×c1 [Ta1] (A)# (2.– VAOf7×c4 [VAOc1]??); 2.Tb8+? Ka8! 3.T×a8 [Th1]??

1.– Tb8 2.Sc8#

Lačný ×4.

JP: A daring attempt to realise Lačný x4.

SK: Chinese orgue pipes play to both sides to get elegant setting of 4-fold Lačný cycle in partly known mechanism, at least as far as switching of chinese lines (or lion lines in other problems) is concerned. The function of wVAe1 is very limited.

CH: The best 2 phase Lačný realisation. While most of the top problems rely on threatened (i.e. virtual) clashes of rebirth, they actually happen in the variations of this problem. We would like to see a try showing the set variations.

**(4th Place (21 points): G32 (Score=3.125, D=0.5))** 1.K×e5 [Ke1] (A)? [2.De5 (B)#] (2.Le5+? TL×c4 [TLc1]!)

1.– d×c3 [Pc7] (a) 2.Le5 (C)# (2.De5+? TL×d3 [TLd1]!)

but 1.– TLd5!

1.D×e5 [Dd1] (B)? [2.Le5 (C)#] (2.Ke5+? LL×e3 [LLe1]!)

1.– d×c3 [Pc7] (a) 2.Ke5 (A)# [2.Le5+? TL×c4 [TLc1]!)

but 1.– LL×e3 [LLe1]! (2.Le5+? LL×c3 [LLc1]!)

1.L×e5 [Lc1] (C)! [2.Ke5 (A)#] [2.De5+? TL×d3 [TLd1]!)

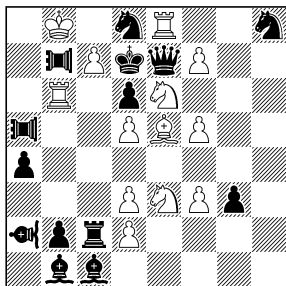
1.– d×c3 [c7] (a) 2.De5 (B)# [2.Ke5+? LL×e3 [LLe1]!)

SK: Although the basis of mechanism for cycling 3 moves to the same square in functions of key, threat and mate is known, here it is improved to give pure complete Djurašević cycle with only 19 units on the board.

CH: 3×3 Djurašević with thematic moves to the same square is an ambitious project, realised with astonishing economy. The problem makes a slightly mechanical impression.

**5th Place (20 points): G16**  
(Score=3.1, D=0.4)

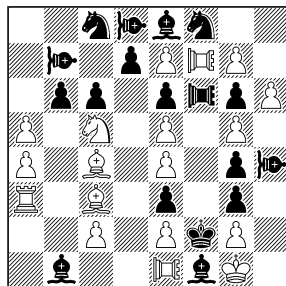
Uri Avner  
Evgeni Bourd  
Israel



#2vv C+ (13+14)  
Anticirce type Cheylan  
♖=Rook-Lion (TL)  
♗=Bishop-Lion (LL)

**6th Place (19 points): G47**  
(Score=3.0, D=0.6)

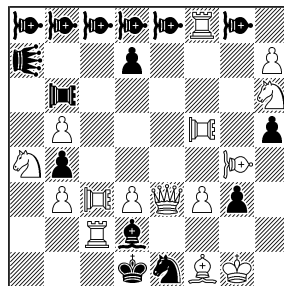
Mikhail Khramtsevich  
Aleksandr Bulavka  
Belarus



#2vv C+ (18+18)  
Anticirce type Calvet  
♖♗=Pao ♘♙=Vao

**7th Place (18 points): G46**  
(Score=3.0, D=0.2)

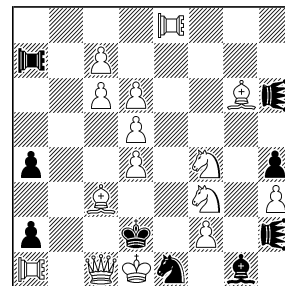
Imre Kirchner  
Hungary



#2 C+ (15+15)  
Anticirce type Calvet  
♖=LEO ♗=PAO  
♘♙=VAO

**8th Place (17 points): G22**  
(Score=3.0, D=-0.25)

Thomas Maeder  
Reto Aschwanden  
Switzerland



#2vv C+ (15+9)  
Anticirce type Cheylan  
♖=Leo ♗=PAO

**(5th Place (20 points): G16 (Score=3.1, D=0.4))** 1.Lc3? [2.c8=D (A)#]

1.- TLa3 2.c8=L (B)# (2.- TL×f5 [TLf1] impossible); 2.c8=D+? TL×d3 [TLd1]!

1.- TLb3 2.Kc8 (C)# (2.- LL×e6 [LLe1] impossible); 2.c8=D+? TL×d3 [TLd1]! or 2.- LL×d5 [LLd1]!

but 1.- TLb5! (2.c8=D+ TL×d5 [TLd1]!)

1.Sc4? [2.c8=L (B)#]

1.- TLa3 2.Kc8 (C)# (2.- TL×e5 [TLe1] impossible); 2.c8=L+? TL×f3 [TLf1]!

1.- TLb3 2.c8=D (A)# (2.- LL×d5 [LLd1] impossible); 2.c8=L+? TL×f3 [TLf1]!

1.- LL×d5 [LLd1] 2.Kc8# (2.- TL×e5 [TLe1] impossible); 2.c8=L+? TL×f5 [TLf1]!

1.- D~ 2.Te7#; 2.c8=L+? TL(7)×f7 [TLf1]!

but 1.- Dh4! [Correction: 2.Te7+ Dh1!]

1.Sc5! [2.Kc8 (C)#] (2.- LL×e6 [LLe1] and 2.- TL×e5 [TLe1] impossible)

1.- TLa3 2.c8=D (A)# (2.- LL×d5 impossible); 2.Kc8+? TL×e3 [TLe1]!

1.- TLb3 2.c8=L (B)# (2.- LL×d5 impossible); 2.Kc8+? TL×e5 [TLe1]!

3×3 Sheday cycle (threat Lačný).

JP: Rather heavy setting.

SK: Three mates on the same square c8 form complete Sheday cycle in three phases. Crowded board (27 pieces) does not make the best impression.

CH: It is awkward to write about somebody else's realisation of „one's own“ matrix (cf. G22). G16 is more crowded, but has better refutations.

**(6th Place (19 points): G47 (Score=3.0, D=0.6))** 1.Ld4? [2.T×e3 [Ta1]#]

1.- PAOf3 (a) 2.g×f8=T [Ta1] (A)#

1.- PAOf4 (b) 2.g×f8=D [Dd1] (B)#

1.- PAOf5 (c) 2.g×f8=L [Lc1] (C)#

but 1.- VAO×a5 [VAOa1]!

1.Sd3? [2.Kh1#]

1.- PAOf3 (a) 2.g×f8=D [Dd1] (B)#

1.- PAOf4 (b) 2.g×f8=L [Lc1] (C)#

1.- PAOf5 (c) 2.g×f8=T [Ta1] (A)#

1.- PAO×h6 [PAOh1] 2.g×f8=PAO [PAOf8]#

1.- c5 2.PAOd1#

but 1.- S×e7 [Sb8]!

1.Ld5! [2.PAOd1#]

1.- PAOf3 (a) 2.g×f8=L [Lc1] (C)#

1.- PAOf4 (b) 2.g×f8=T [Ta1] (A)#

1.- PAOf5 (c) 2.g×f8=D [Dd1] (B)#

1.- PAO×h6 [PAOh1] 2.g×f8=PAO [PAOf8]#

1.- VAO×a5 [VAOa1] 2.PAO×a1 [PAOa8]#

1.- VAO×d5 [VAOd1] 2.PAO×b1 [PAOb8]#

Complete Lačný cycle.

JP: A monstrous complete Lačný.

SK: Complete Lačný cycle with 3 mates by promotions uses rare motivation. The mate is given by removal of the black unit blocking the rebirth square of wPA and the right promotee has to be chosen to block the circe square of bPA using the clash

of rebirth. Use of three different threats is noteworthy and also use of five thematic squares.

CH: A 3×3 Lačný realised with a surprising mechanism. The cost is enormous, though: Idle WRa3 in the solution phase, and ugly pawn chains on the files e and g.

**(7th Place (18 points): G46 (Score=3.0, D=0.2))** 1.Tc1+ (A)? LEO×h7 [LEOh1]!

1.Le2+ (B)? VAO×f5 [VAOf1]!

1.Sb2+ (C)? VAO×b5 [VAOb1]!

1.– PAOb6~+ 2.De2#

1.Sf7? [2.Tc1 (A)#] (2.– LEO×h7 [LEOh1]??)

1.– d6 (a) 2.Le2 (B)# (2.Sb2+? VAO×b3 [VAOb1]!)

1.– d5 (b) 2.Sb2 (C)# (2.Le2+? VAO×f3 [VAOf1]!)

1.– LEOc7/PAOb6~ 2.De2#

1.– Lc1 2.Td2#

but 1.– VAOe4! (2.Tc1+? VAO×h7 [VAOh1]!)

1.PAO4? [2.Le2 (B)#] (2.– VAO×f5 [VAOf1]??)

1.– d6 (a) 2.Sb2 (C)# (2.Tc1+? PAO×h6 [PAOh1]!)

1.– d5 (b) 2.Tc1 (A)# (2.Sb2+? VAO×b3 [VAOb1]!)

1.– LEOb7/LEOc7/PAOb6~ 2.De2#

1.– VAOcb7/b×c3 [Pc7] 2.Tc1#

1.– Sg2 2.K×g2 [Ke1]#

but 1.– VAOgd5! (2.Le2+? VAO×f3 [VAOf1]!)

1.PAOc6! [2.Sb2 (C)#] (2.– VAO×b5 [VAOb1]??)

1.– d6 (a) 2.Tc1 (A)# (2.Le2+? VAO×f3 [VAOf1]!)

1.– d5 (b) 2.Le2 (B)# (2.Tc1+? PAO×h6 [PAOh1]!)

1.– LEOb7/PAOb6~ 2.De2#

1.– VAOef7 2.T×d8 [Ta1]#

Full thematic Shedey-cycle (3×3 Dombro-Lačný) with rebirth clashes at both the double pawn defences and the mates.

JP: Fine mechanism with single/double step defenses.

SK: Usually interesting theme — complete Shedey cycle — has got fierce similar competition in this tourney and minor details do count: Sh6 is not active except his own try, later he serves only as a meat for black PA.

CH: Homogeneous 3×3 threat-Lačný; the non-thematic variation 1.– VAO7 2.T×d8 [Ta1]# costs considerable material.

**(8th Place (17 points): G22 (Score=3.0, D=-0.25))** „Cook tries“: 1.D~+? Kc1!; 1.Db1+? Ke2!; 1.Ke2+? LEO2×d6 [LEOd1] 2.PAO×e1 [PAOe8]#, but 1.– LEO6×d6 [LEOd1]! (2.PAO×e1 [PAOe8]?? self check)

1.Le4? [2.PAO×e1 [PAOe8] (A)#] (2.Ke2+? LEO×d6 [LEOd1]!; 2.Db1+? LEO×c6 [LEOc1]!)

1.– LEOh1/LEOg2 (a) 2.Ke2 (B)#

1.– LEO×h3 [LEOh1] (b) 2.Db1 (C)#

(both times not 2.PAO×e1 [PAOe8]+? LEO×e4 [LEOe1]!)

but 1.– LEOe6!

1.Se6? [2.Ke2 (B)#] (2.Db1+? LEO×c7 [LEOc1]!; 2.PAO×e1 [PAOe8]+? LEO×e6 [LEOe1]!)

1.– LEOh1/LEOg2 (a) 2.Db1 (C)#

1.– LEO×h3 [LEOh1] (b) 2.PAO×e1 [PAOe8] (A)#

(both times not 2.Ke2+? LEO×d5 [LEOd1]!)

1.– LEOf4 2.PAO×e1 [PAOe8]#

but 1.– PAOa6!

1.Se5! [2.Db1 (C)#] (2.PAO×e1 [PAOe8]+? LEO×e5 [LEOe1]!; 2.Ke2+? LEO×d6 [LEOd1]!)

1.– LEOh1/LEOg2 (a) 2.PAO×e1 [PAOe8] (A)#

1.– LEO×h3 [LEOh1] (b) 2.Ke2 (B)#

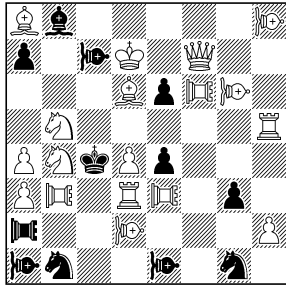
(both times not 2.Db1+? LEO×c6 [LEOc1]!)

3×3 threat Lačný.

SK: This particular complete Shedey cycle stands out thanks to the strong tension leading to bunch of battery mates as changes are once again only switches of lines directed to white meat for black leos.

**9th Place (16 points): G26**  
(Score=2.9, D=0.2)

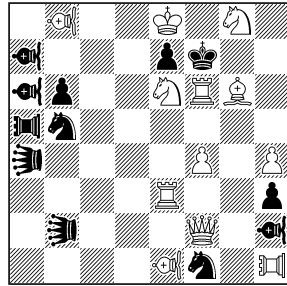
**Imre Kirchner**  
Hungary



#2vv C+ (18+12)  
Anticirce type Calvet  
♖♗=PAO ♘♙=VAO

**10th Place (15 points): G38**  
(Score=2.875, D=1.0)

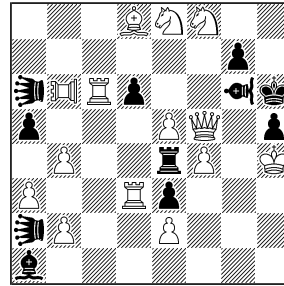
**Reto Aschwend**  
Switzerland



#2v C+ (12+12)  
Anticirce type Cheylan  
♖♗=Lion (LI)  
♘♙=Rook-Lion (TL)  
♚♛=Bishop-Lion (LL)

**11th Place (14 points): G55**  
(Score=2.875, D=0)

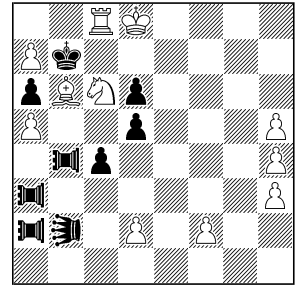
**Jean-Marc Loustau**  
France



#2vvvv C+ (14+11)  
(vvv)  
Anticirce  
♖♗=Lion (LI)  
♘♙=Rook-Lion (TL)  
♚♛=Bishop-Lion (LL)

**12th Place (13 points): G28**  
(Score=2.8, D=-0.2)

**Georgy Evseev**  
Russia



#2vv C+ (11+9)  
Anticirce type Cheylan  
♖♗=Lion (LI)  
♘♙=Rook-Lion (TL)

**(9th Place (16 points): G26 (Score=2.9, D=0.2))** 1.PAO×e6 [PAOe8]+ (A)? Kc3!

1.Tc5+ (B)? PAO×h2 [PAOh1]!

1.Ld5+ (C)? VAO×f6 [VAOf1]!

1.PAOf2? [2.PAO×e6 [PAOe8] (A)#]

1.– PAOb2 (a) 2.Tc5 (B)# (2.– VAO×h8 [VAOh1]??); 2.PAO×e6 [PAOe8]+? VAO×d4 [VAOd1]!

1.– VAOB2 (b) 2.Ld5 (C)# (2.– PAO×f2 [PAOf1]??); 2.PAO×e6 [PAOe8]+ PAO×d2 [PAOd1]!

1.– Sc3 2.Tc5# (B) (2.– VAO×h8 [VAOh1]??)

but 1.– VAOa5! (2.PAO×e6 [PAOe8]+? VAO×d2 [VAOd1]!)

1.Sc2? [2.Tc5 (B)#] (2.– PAO×h2 [PAOh1]??)

1.– PAOb2 (a) 2.Ld5 (C)# (2.– VAO×f6 [VAOf1]??)

1.– VAOB2 (b) 2.PAO×e6 [PAOe8] (A)# (2.– PAO×d2 [PAOd1]??)

but 1.– g2! (2.Tc5+? VAO×h2 [VAOh1]!)

1.Sc3! [2.Ld5 (C)#] (2.– VAO×f6 [VAOf1]??)

1.– PAOb2 (a) 2.PAO×e6 [PAOe8] (A)# (2.– VAO×d4 [VAOd1]??)

1.– VAOB2 (b) 2.Tc5 (B)# (2.– PAO×h2 [PAOh1]??)

1.– VAO×c3 [VAOc1] 2.K×e6 [Ke1]# (2.– VAO×d4 [VAOd1]??)

Shedey-cycle (3×3 Dombro-Lačný), Chinese Grimshaw 3×.

SK: Original mechanism for complete Shedey cycle uses besides familiar line switching also a pair of white pawns on a-file and their common rebirth square b2.

CH: The second most ambitious content (after G33): 3×3 threat-Lačný based on a chinese Grimshaw. Unfortunately, some pieces are underemployed, most notably VAh8. After 1.Sc2?, VAb2 not only interferes with the PAa2, but also vacates a1 which provides the required guard of c3; we could not agree whether this should be considered a serious weakness.

**(10th Place (15 points): G38 (Score=2.875, D=1.0))** „Cook tries“: 1.Sh6+? LL×b8 [LLb1]!; 1.LLg3+?? self check; 1.D×f1 [Dd1]+? LLf1!; 1.TL×h3 [TLh8]+? LI×h4 [LIh1]! and 1.– LI×h8 [LIh1]!

1.f5? [2.Sh6#]

1.– Sb5~ (a) 2.D×f1 [Dd1] (A)#; 2.Sh6+? LI×b8 [LIb1]!

1.– Sc3! (b) 2.TL×h3 [TLh8] (B)#; 2.D×f1 [Dd1]+? LI×f6 [LIff1]!

1.– Sd4!! (c) 2.LLg3 (C)#; 2.TL×h3 [TLh8]+? LI×h4 [LIh1]!

1.– TLe5 2.TL×h3 [TLh8]#

but 1.– Llh8! (2.Sh6+ LI×b8 [LIb1]!)

1.Te5! [2.Sh6#]

1.– Sb5~ (a) 2.LLg3 (C)#; 2.Sh6+? LI×b8 [LIb1]!; 2.D×f1 [Dd1]+? LI×f6 [LIff1]!

1.– Sc3! (b) 2.D×f1 [Dd1] (A)#; 2.LLg3+? LI×e5 [LIe1]!

1.– Sd4!! (c) 2.TL×h3 [TLh8] (B)#; 2.D×f1 [Dd1]+? LI×f4 [LIff1]!

Lačný; the thematical defences are of 1st, 2nd and 3rd degree.

SK: Lačný cycle after random move, correction and further correction. Note that thematic checking try 1.D×f1 [Dd1]+ is not refuted by the clash of rebirth.

**(11th Place (14 points): G55 (Score=2.875, D=0))** 1.Dg5+? LL×d3 [LLd1]!

1.Lg5+? LI×c6 [LIc1]!

1.Td2? [2.Kg5 (A)#] (2.Dg5+? LI×d2 [LIId1]!)

1.- LI6a4 (a) 2.Lg5 (B)# (2.Kg5+? LI×e8 [LIe1]!)  
 1.- LI2a4 (b) 2.Dg5 (C)# (2.Kg5+? LI×e8 [LIe1]!)  
 but 1.- Tc4! (2.Kg5+? LI6×e2 [LIe1]!)  
 1.Tc4? [2.Lg5 (B)#] (2.Dg5+? LI×d3 [LIId1]!; 2.Kg5+? LI2×e2 [LIe1]!)  
 1.- LI6a4 (a) 2.Dg5 (C)# (2.Lg5+? LI×c4 [LIc1]!)  
 1.- LI2a4 (b) 2.Kg5 (A)# (2.Lg5+? LI×c4 [LIc1]!)  
 but 1.- Lic6! (2.Dg5+? LL×d3 [LLd1]!; 2.Lg5+? LIe1!)  
 1.Tc2! [2.Dg5 (C)#] (2.Lg5+? LI×c2 [LIc1]!; 2.Kg5+? LI6×e2 [LIe1]!)  
 1.- LI6a4 (a) 2.Kg5 (A)# (2.Dg5+? LIId1!)  
 1.- LI2a4 (b) 2.Lg5 (B)# (2.Dg5+? LIId1!)  
 (1.Tdc3? [2.Dg5#] Td4! (2.Dg5+? Td1!)  
 1.Td4!? [2.Dg5#] LI2a4! (2.Dg5+? LI×d4 [LIId1]!)  
 1.Tc8? [2.Dg5/Lg5#] Tc4! (2.Dg5+? LI×d3 [LIId1]!; 2.Lg5+? Tc1!)  
 JP: Thematic mating moves on the same square.

SK: Complicated mechanism for complete Sheday cycle with a bunch of additional tries. The role of WSe8 is very limited.  
 CH: 3×3 threat-Lačný with good choice of key move. Unfortunately, the solution phase is weaker than the tries, because the defences threaten to move to d1 directly rather than to create a clash of rebirth on this square.

**(12th Place (13 points): G28 (Score=2.8, D=-0.2))** 1.f3? [2.a8=L (C)#; 2.- TL×f2 [TLf1]??]

1.- c3 (2.a8=L? TL×f3 [TLf1]!) 2.Tb8 (B)# (2.- TL×h4 [TLh1]??)  
 1.- Lib5 2.a8=D (A)# (2.- TL×d2 [TLd1]??)  
 but 1.- TLf4!  
 1.d3? [2.a8=D (A)#; 2.- TL×d2 [TLd1]??]  
 1.- c3 (2.a8=D? TL×d3 [TLd1]!) 2.Tb8 (B)# (2.- TL×h4 [TLh1]??)  
 1.- Lib5 (2.a8=D? LI×d3 [LIId1]!) 2.a8=L (C)# (2.- TL×f2 [TLf1]??)  
 but 1.- TLd4!  
 1.f4! [2.Tb8 (B)#; 2.- TL×h4 [TLh1]??]  
 1.- c3 (2.Tb8? TL×h3 [TLh1]!) 2.a8=L (C)# (2.- TL×f4 [TLd1]??)  
 1.- Lib5 (2.Tb8? LI×h5 [LIh1]!) 2.a8=D (A)# (2.- TL×d2 [TLd1]??)  
 (1.- Llh2 2.a8=D#; 1.- TLe4 2.a8=L#; 1.- TLd4 2.a8=L#)

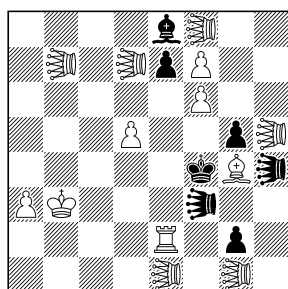
Sheday („Dombro-Lačný“), twice le Grand.

JP: Simple but effective mechanism.

SK: Similar schemes were used for pure complete Sheday cycle, it is actually crippled by exchanging mates B and A in G28.  
 CH: A light realisation of 2×3 threat-Lačný plus le Grand. After 1.f3, Lib5 does not defend by (threatened) clash of rebirth.

**13th Place (no points): G13 (Score=2.75, D=0)**

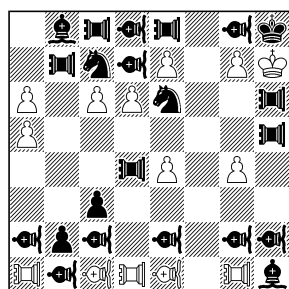
Michel Caillaud  
France



#2(\*) C+ (13+7)  
Anticirce type Calvet  
♘♙=Lion (LI)

**14th Place (12 points): G59 (Score=2.75, D=-0.75)**

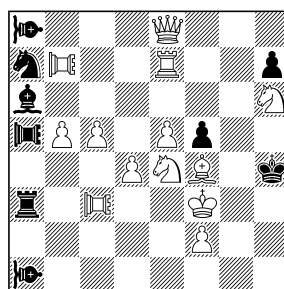
Peter Gvozdják  
Slovakia



#2(\*) C+ (14+22)  
Anticirce type Cheylan  
♖♗=Rook-Lion (TL)  
♘♙=Bishop-Lion (LL)

**15th-16th Place (10.5 points): G43 (Score=2.6, D=0)**

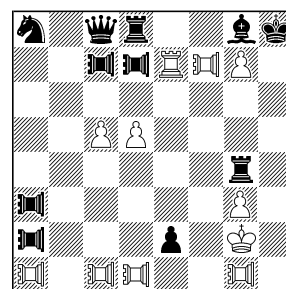
Miodrag Mladenović  
Serbia



#2\*v C+ (13+9)  
Anticirce  
♖♗=Pao ♘♙=Vao

**15th-16th Place (10.5 points): G51 (Score=2.6, D=0)**

Vasyl Dyachuk  
Anatoly Vasilenko  
Ukraine



#2vvvv C+ (11+11)  
Anticirce type Cheylan  
♖♗=Rook-Lion (TL)

**(13th Place (no points): G13 (Score=2.75, D=0))** (\*) 1.- LIf~ 2.Te4#

1.Tf2! [2.f×e8=L [Lf1]#] (2.- LI×f6 [LIf1]??)  
 1.- Ke3+ 2.f×e8=S [Sb1]#! (2.- LI×b3 [LIb1]??)  
 1.- Ke4 2.f×e8=D [Dd1]#! (2.- LI×d5 [LIId1]??)  
 1.- Ke5 2.f×e8=T [Th1]#! (2.- LI×h5 [LIh1]??)  
 1.- LI×e1 [LIe1] 2.f×e8=LI [LIe8]#! (2.- K×g4 [Ke8]??)

1.- L×d7 [Lc8] 2.L×f3 [Lf1]#

JP: Phantastic super-AUW with a three-flights giving key.

SK: Stunning super-AUW, the best single phase problem. The 3-flight-giving and check-provoking key introduces varying batteries and antibatteries and 4+1 theme squares, one per promotion.

CH: By far the best key move and the best single phase problem of the tourney.

**(14th Place (12 points): G59 (Score=2.75, D=-0.75))** (\*) 1.- Se6~ (a) 2.TLf1 (A)#; 2.TLg3+? **TL×g4 [TLg1]!**

1.- Sf4! (b) 2.TLg3 (B)#; 2.TLf1+? **LL×d6 [LLd1]!**

1.- Sc7~ (c) 2.TLa3 (C)#; 2.LLa3+? **LL×c6 [LLc1]!**

1.- Sd5! (d) 2.LLa3 (D)#; 2.TLa3+? **TL×a5 [TLa1]!**

1.e5! [2.LLb4#]

1.- Se6~ (a) 2.TLg3 (B)#; 2.LLb4+? **TL×e5 [TLe1]!**; 2.TLf1+? **LL×d6 [LLd1]!**

1.- Sf4! (b) 2.TLf1 (A)#; 2.TLg3+? **TL×g4 [TLg1]!**

1.- Sc7~ (c) 2.LLa3 (D)#; 2.LLb4+? **TL×e7 [TLe1]!**; 2.TLa3+? **TL×a5 [TLa1]!**

1.- Sd5! (d) 2.TLa3 (C)#; 2.LLa3+? **LL×c6 [LLc1]!**

Double reciprocal change and two systems of black correction. Virtual white AUW. 11 black thematic lines leading to the „rebirth clash“.

CH: Impressive content realised with enormous effort.

**(15th-16th Place (10.5 points): G43 (Score=2.6, D=0))** (\*) 1.- L×b7 [Lc8] 2.Kg3#

1.- S×b5 [Sg8] 2.Lg5#

1.c6? [2.PAO×h7 [PAOh8]#]

1.- T×c3 [Th8] (a) 2.Dh5 (A)#

1.- S×b5 [Sg8] (b) 2.Kg3 (B)#

1.- L×b7 [Lc8] (c) 2.Lg5 (C)#

but 1.- VAO×c6 [VAOc1]!

1.d5! [2.PAO×h7 [PAOh8]#]

1.- T×c3 [Th8] (a) 2.Kg3 (B)#

1.- S×b5 [Sg8] (b) 2.Lg5 (C)#

1.- L×b7 [Lc8] (c) 2.Dh5 (A)#

Lačný and reciprocal change.

SK: Lačný cycle in standard (in this tourney) motivation, defences add some welcome spice on the black baseline, especially thematic defence by rook.

CH: A good problem with interesting changes; only one of the thematical defences is played to create a clash of rebirth.

**(15th-16th Place (10.5 points): G51 (Score=2.6, D=0))** 1.TLb1+? (A) TLd1!

1.TLe1+? (B) TLc1!

1.TLd6+? TL×d5 [TLd1]! (**2.g×h8=D [Dd1]??**; clash of rebirth [CoR] for wDh8 and bTLd7 on d1)

1.TLc6+? TL×c5 [TLc1]! (**2.g×h8=L [Lc1]??**; CoR for wLh8 and bTLc7 on c1)

1.Kf1! (exposure to four checks!) [2.TLge1#]

1.- Sb6+ 2.TL×a3 [TLa8]# (**2.- e×f1=T [Ta8]??** not playable: **3.g×h8=T [Ta1]!**; CoR for wTLa1 and bTf1 on a8)

1.- Td~ 2.TL×d7 [TLd8]# (**2.- e×f1=D [Dd8]??** not playable: **3.g×h8=D [Dd1]!**; CoR for wTLd1 and bDf1 on d8)

1.- D~ 2.TL×c7 [TLc8]# (**2.- e×f1=L [Lc8]??** not playable: **3.g×h8=L [Lc1]!**; CoR for wTLc1 and bLf1 on c8)

1.- Lh7 2.TL×g4 [TLg8]# (**2.- e×f1=S [Sg8]??** not playable: **3.g×h8=S [Sg1]!**; CoR for wTLg1 and bSf1 on g8)

1.- TLd3 2.TLb1 (A)#; 2.TLge1? **TL×g3 [TLg1]!** (CoR for wSh8 and bTLa3 on g1); dual avoidance 2.TLd4? **TL×d5 [TLd1]!** (CoR for wDh8 and bTLd7 on d1)

1.- TLc3 2.TLe1 (B)#; 2.TLge1? **TL×g3 [TLg1]!** (CoR for wSh8 and bTLa3 on g1); dual avoidance 2.TLc4? **TL×c5 [TLc1]!** (CoR for wLh8 and bTLc7 on c1)

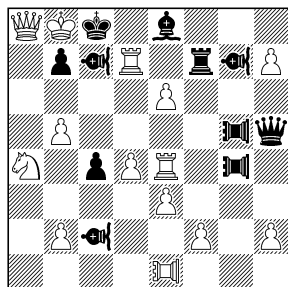
1.- TL×e7 [TLe1] 2.TL×e1 [TLe8]# (**2.- K×g7 [Ke8]?** CoR for wTLc1 and bK on e8); 2.TLg×e1 [TLe8]? **TL×g7 [TLg1]!** (CoR for wSh8 and bTLe7 on g1)

„Clash of rebirth in Babson-task form“ plus closed cycle of black pieces being freed and being reborn (S-T, T-D, D-L, L-S), „clash-of-rebirth dual avoidance“, all in all 12 „clashes of rebirth“ on 8 squares.

SK: Drier than the cyclical Babson of G50, but the additional play compensates for that by involving 3+5 clash of rebirth squares, the maximum in the present tourney.

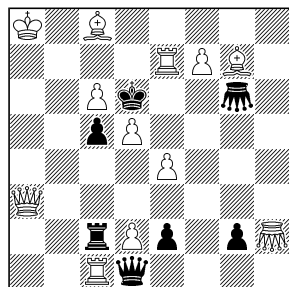
CH: Virtual Babson is not a surprising outcome if only rook-lions are used, but this is still the better of the two examples.

**17th Place (9 points): G15**  
 (Score=2.5, D=0.2)  
**Mikhail Khramtsevich**  
**Aleksandr Bulavka**  
 Belarus



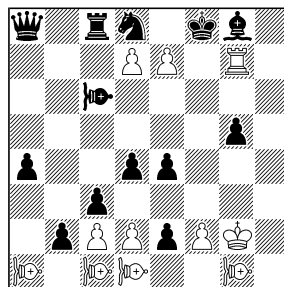
#2(\*) C+ (14+11)  
 Anticirce  
 ♖♗=Rook-Lion (TL)  
 ♘♙=Bishop-Lion (LL)

**18th Place (8 points): G9**  
 (Score=2.5, D=0)  
**Hubert Gockel**  
**Arnold Beine**  
 Germany



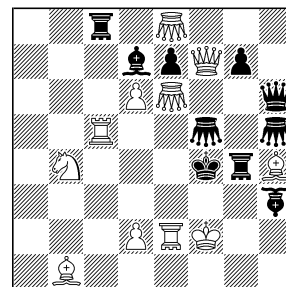
#2vvv(\*) C+ (12+7)  
 Anticirce

**19th Place (no points): G50**  
 (Score=2.375, D=0)  
**Peter Gvozdják**  
 Slovakia



#2 C+ (11+13)  
 Anticirce type Cheylan  
 ♖♗=Vao

**20th Place (7 points): G41**  
 (Score=2.3, D=0.4)  
**Vasyl Dyachuk**  
**Anatoly Vasilenko**  
 Ukraine



#2vvvvv C+ (11+10)  
 Anticirce type Cheylan  
 ♖♗=Rookhopper (TH)  
 ♘♙=Bishophopper (LH)

**(17th Place (9 points): G15 (Score=2.5, D=0.2))** (\*) 1.- Tf4 (a) 2.Ka7 (A)#

- 1.- Tf5 (b) 2.Td8 (B)#
- 1.- Tf6 (c) 2.Sb6 (C)#
- 1.Te5! [2.TLe4#]
- 1.- Tf4 (a) 2.Td8 (B)#
- 1.- Tf5 (b) 2.Sb6 (C)#
- 1.- Tf6 (c) 2.Ka7 (A)#

1.- LLg3+ 2.Tc5#

Lačný cycle.

SK: Lačný cycle in the style much worked by Rotenberg & Loustau (then naturally without anticirce and clashes of rebirth).

Compare to G34.

CH: Neat 2×3 Lačný; a try leading to the set variations seems very feasible.

**(18th Place (8 points): G9 (Score=2.5, D=0))** 1.e5+? D×c1 [Dd8] (2.Le5??)

1.Le5+? D×d2 [Dd8] (2.e5??)

Reciprocal white blocks avoid use of the other „clash of rebirth“ (CoR)

(\*) 1.- T×d2 [Th8] (a) degrades CoR 2.e5 (A)#

1.- T×c1 [Th8] (b) degrades CoR 2.Le5 (B)#

1.- D×d2 [Dd8] 2.Dg3#

1.d4? degrades CoR [2.e5 (A)#]

1.- Td2 (a) encourages CoR 2.Le5 (B)# (2.D×d4 [Dd8]?? Holzhausen)

1.- D×~[Dd8] 2.Dg3#

1.- e1=D,T 2.Td7#

1.- c4 2.T×d1 [Th1]#

but 1.- c×d4 [Bd7]!

1.Tb1! degrades CoR [2.Le5 (B)#]

1.- Tc1 (b) encourages CoR 2.e5 (A)# (2.D×b1 [Dd8]?? Holzhausen)

1.- D×~[Dd8] 2.Dg3#

1.- e1=G 2.Td7#

1.- c4 2.T×d1 [Th1]#

1.- G×c6 [Gc1] encourages CoR 2.Tb6#

Degradation of two „clashes of rebirth“ (CoR) in three phases: passive and active clearance of rebirth squares to enable checks by the hurdle of an anti-battery.

	a	b
	A	B
A	B	
B		A

Paradox moves of the form:

JP: Rich contents in a light setting.

CH: Reciprocal change spread over three phases in a pattern that even makes the pseudo le Grand look interesting. Unfortunately, the defences capture once and do not in the other phase — it is not quite clear whether they should be considered the same moves.

**(19th Place (no points): G50 (Score=2.375, D=0))** 1.Kf1! [2.VAh2#]

1.- Da8~+ (=e×f1=T→Ta8) 2.VA×a4 [VAa8]# (=e×f8=D→Dd1)

1.- Tc8~+ (=e×f1=L→Lc8) **2.VA×c3 [VAc8]#** (=e×f8=T→Ta1)  
 1.- Lg8~+ (=e×f1=S→Sg8) **2.VA×g5 [VAg8]#** (=e×f8=L→Lc1)  
 1.- Sd8~+ (=e×f1=D→Dd8) **2.VA×d4 [VAd8]#** (=e×f8=S→Sg1)  
 Virtual cyclic Babson.

**(20th Place (7 points): G41 (Score=2.3, D=0.4))** 1.Sd5+? (A) Ke5!

1.Sd3+? (B) Ke4!  
 1.Ke3+? (C) **G×e8! [Ge1]!**  
 1.Gb8? [2.Sd5 (A)#]  
 1.- Ge5 (a) 2.Sd3 (B)# (2.Sd5? **G×d5 [Gd1]!** **3.D×f4 [Dd1]??**)  
 1.- THg8 2.Tc4#  
 1.- Le8 2.Ke3 (C)#  
 but 1.- Ge8! (2.Ke3? **G×e6 [Ge1]!**)  
 1.Gg6? [2.Sd3 (B)#]  
 1.- THe4 (b) 2.Sd5 (A)# (2.Sd3? **G×d3 [Gd1]!** **3.D×f4 [Dd1]??**)  
 1.- Dg5 2.Lg3 (D)# (2.Sd3? **TH×g6 [THg1]!** **3.S×f4 [Sg1]??**)  
 1.- D×g6 [Dd8] 2.Lg5 (E)#  
 1.- Le8 2.Ke3 (C)#  
 but 1.- G×f7 [Gf1]!  
 1.D×g7 [Dd1]! [2.Ke3 (C)#]  
 1.- Ge5 (a) 2.Sd5 (A)# (2.- **G×d5 [Gd1]?**); 2.Ke3? **G×e2 [Ge1]!**  
 1.- THe4 (b) 2.Sd3 (B)# (2.- **G×d3 [Gd1]?**); 2.Ke3? **TH×e2 [THE1]!**  
 1.- D×e6 [Dd8] 2.Lg5 (E)#; 2.Ke3? **TH×e8 [THE1]!**  
 1.- Gb5 2.Lg3 (D)#; 2.Ke3? **G×e8 [Ge1]!**

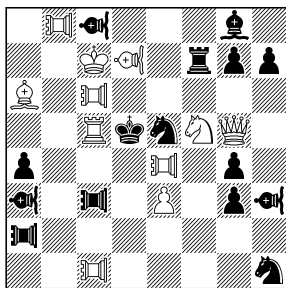
Zagoruiko, pseudo le Grand, cyclic pseudo le Grand, Dombrovskis, Rukhlis.

JP: Rich variety of play.

CH: The list of themes given in the booklet is more impressive than what the problem actually shows, but the effects leading to the reciprocal change are interesting, including the „non-pin“ of Gf5.

**21st Place (6 points): G18 (Score=2.3, D=0)**

**Ján Dučák**  
Czech Republic



#2v C+ (11+15)

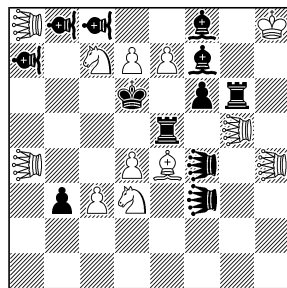
Anticirce type Calvet

♖♗=Rook-Lion (TL)

♘♙=Bishop-Lion (LL)

**22nd Place (no points): G61 (Score=2.3, D=0.2)**

**Valentin Rudenko**  
**Andrey Frolkin**  
Ukraine



#2vvv(\*) C+ (12+12)

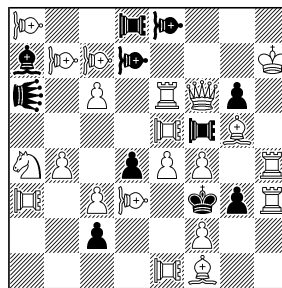
Anticirce type Cheylan

♘♙=Lion (LI)

♘♙=Bishop-Lion (LL)

**23rd Place (5 points): G58 (Score=2.2, D=0.6)**

**Daniel Papack**  
Germany



#2vvvv C+ (21+11)

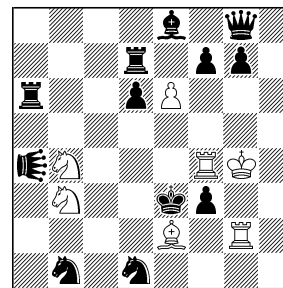
Anticirce type Cheylan

♗♘=Leo ♖♗=Pao

♙♘=Vao

**24th Place (no points): G52 (Score=2.2, D=0.2)**

**Georgy Evseev**  
**Valery Gurov**  
Russia



#2v C+ (7+12)

Anticirce type Calvet

♗=Leo

**(21st Place (6 points): G18 (Score=2.3, D=0))** 1.De7? [2.LL×a4 [LLa8]#]

1.- T×f5 [Ta8] 2.Lc4#  
 1.- LL×f5 [LLf1] 2.TL×h1 [TLh8]#  
 1.- LLd6 2.D×e5 [Dd1]#  
 but 1.- Tf8!  
 1.Sd6! [2.D×e5 [Dd1]#]  
 1.- Tf5 2.LL×a4 [LLa8]#  
 1.- LLf5 2.Lc4#  
 1.- LL×d6 [LLd1] 2.TL×h1 [TLh8]#  
 Threat Lačný.

1.De7 (A)? aB-bC-cD

1.Sd6 (D)! aA-bB-cC

SK: Original motivation for the fourfold Sheday cycle, although the clash of rebirth thematic content is somewhat limited.



CH: 2×4 threat-Lačný, but on both sides, there are moves that do not stay exactly the same, most notably 2.De7×e5 vs. 2.Dg5×e5.

**(22nd Place (no points): G61 (Score=2.3, D=-0.2))** (\*) 1.- Lf2 (a) 2.d8=D (A)#

1.- Lf2 (a) 2.d8=D (A)#

1.- Lg7+ 2.Lf3 [Lf8]#

1.- Lf2 2.Lf3 [Lf8]#

1.- Lf2 2.Lf3 [Lf8]#

1.- Lf2 2.Lf3 [Lf8]#

1.- Lf2 2.Lf3 [Lf8]#

1.- Lf2 2.Lf3 [Lf8]#

1.- Lf2 2.Lf3 [Lf8]#

1.- Lf2 (a) 2.d8=T (B)#

1.- Lf2 (a) 2.d8=T (B)#

1.- Lf2 2.Lf3 [Lf8]#

1.- Lf2 2.Lf3 [Lf8]#

1.- Lf2 2.Lf3 [Lf8]#

1.- Lf2 2.Lf3 [Lf8]#

1.- Lf2 2.Lf3 [Lf8]#

1.- Lf2 2.Lf3 [Lf8]#

1.- Lf2 2.Lf3 [Lf8]#

Five changes of play, including reciprocal change of queen-rook mating promotions, task: all in all 11 mating moves on d8 in 2 phases.

SK: Reciprocal change is one of the less interesting parts of the whole thematic complex.

**(23rd Place (5 points): G58 (Score=2.2, D=0.6))** 1.PAOe5~? [2.VAO×g3 [VAOg8]#]

1.PAOd5? PAOe5! (2.f×e5 [Be2]+? PAO×d5 [PAOd1]!)

1.PAOc5? PAOd5! (2.e×d5 [Bd2]+? L×c5 [Lf8]!)

1.PAOb5? PAOc5! (2.S×c5 [Sg1]+? VAO×b5 [VAOb1]!)

1.PAOa5! [2.VAO×g3 [VAOg8]#]

1.- PAOe5 2.f×e5#

1.- PAOd5 2.e×d5#

1.- PAOc5 2.S×c5#

1.- PAOb5 2.c4#

(2.VAO×g3 [VAOg8]+? VAO×h3 [VAOh1]!

Complex tries with Loshinski magnet.

JP: Interesting Loshinski magnet, but the construction is far from perfect.

CH: Interesting tries, but the solution phase is too orthodox.

**(24th Place (no points): G52 (Score=2.2, D=0.2))** 1.Td4? [2.Kf4#]

1.- LEOc6 (2.Kf4? LEO×e6 [LEOe1]!) 2.Sd5 (A)#; 2.Sc2+? LEO×g2 [LEOg1]!

1.- LEOa2 (2.Kf4? LEO×e6 [LEOe1]!) 2.Sc2 (B)#; 2.Sd5+? LEO×g2 [LEOg1]!

but 1.- LEOa1!

1.L×f3 [Lf1]! [2.Kf3#]

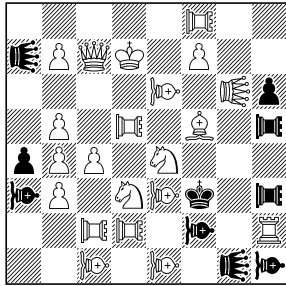
1.- LEOc6 (2.Kf3? LEO×e6 [LEOe1]!) 2.Sc2 (B)#; 2.Sd5+? LEO×g2 [LEOg1]!

1.- LEOa2 (2.Kf3? LEO×e6 [LEOe1]!) 2.Sd5 (A)#; 2.Sc2+? LEO×g2 [LEOg1]!

Direct unpin, reciprocal change, dual avoidance.

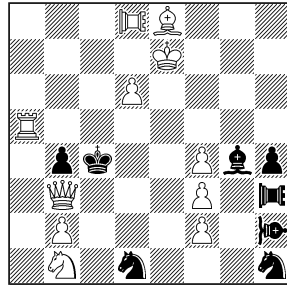
CH: Well constructed reciprocal change with good thematical key.

**25th Place (no points):**  
**G27 (Score=2.2, D=0)**  
**Daniel Papack**  
 Germany



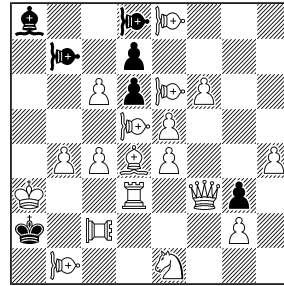
#2vvv(\*) C+ (21+10)  
 Anticirce type Cheylan  
 ♙♙=Leo ♚♚=Pao  
 ♛♛=Vao

**26th Place (no points):**  
**G35 (Score=2.125, D=0)**  
**Thomas Maeder**  
 Switzerland



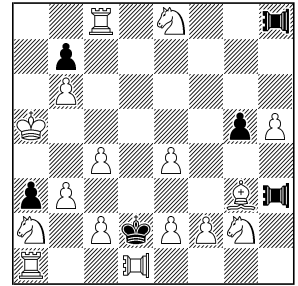
#2vv C+ (11+8)  
 Anticirce  
 ♚♚=Pao ♛♛=Vao

**27th Place (4 points): G3**  
**(Score=2.1, D=0.6)**  
**Dragan Stojnić**  
 Serbia



#2vv C+ (18+7)  
 Anticirce  
 ♚♚=Pao ♛♛=Vao

**28th Place (3 points): G7**  
**(Score=2.1, D=0.2)**  
**Ilja Ketris**  
 Latvia



#2 C+ (16+6)  
 Anticirce type Calvet  
 ♚♚=Rook-Lion (TL)

**(25th Place (no points): G27 (Score=2.2, D=0))** (\*) 1.- LEOf1 (a) 2.Se×f2 [Sg1] (A)# (2.Sd×f2 [Sg1!]? LEO×b5 [LEOb1]!)  
 [LEOb1]!

1.- LEOg4 (b) 2.Sd×f2 [Sg1] (B)# (2.Se×f2 [Sg1]? LEO×b4 [LEOb1]!

1.Ke7? [2.Lg4#] LEOc5!

1.PAOc5!? [2.Lg4#] LEOf1 (a)! (2.Se×f2 [Sg1] (A)? VAO×b7 [VAOb1]!)  
 [VAOb1]!

1.VAOc5!?! [2.Lg4#] LEOg4 (b)! (2.Sd×f2 [Sg1] (B)? PAO×b3 [PAOb1]!)  
 [PAOb1]!

1.c5! [2.Lg4#]

1.- LEOf1 (a) 2.Sd×f2! [Sg1] (B)# (2.Se×f2 [Sg1]? LEO×b5 [LEOb1]!

1.- LEOg4 (b) 2.Se×f2! [Sg1] (A)# (2.Sd×f2 [Sg1]? LEO×b4 [LEOb1]!

Reciprocal change, thematic tries, arrival correction on square c5, all phases are thematic, dual avoidance in solution.

SK: Good motivation of defences — the threatening double-check is turned into single check. Lines work well, but the construction is questionable: 21 white pieces seems to be too much.

CH: Very complex geometry with dual avoidance leading to reciprocally changed mates. The value of the thematical tries (the solution in the booklet suggests a correction that is not present) is not clear.

**(26th Place (no points): G35 (Score=2.125, D=0))** „Cook tries“: 1.Sd2 (A)+? PAO×b3 [PAOb1]!; 1.PAO×d1 [PAOd8] (B)+? VAO×d6 [VAOd1]!

1.f×g4 [Pg2]? [2.Sd2 (A)#] Sg3 (x) 2.PAO×d1 [PAOd8] (B)#, but 1.- VAOg3 (y)! (both times not 2.Sd2 (A)+? PAO×b3 [PAOb1]!)  
 [PAOb1]!

1.f5? [2.PAO×d1 [PAOd8] (B)#] Sg3 (x) 2.Sd2 (A)#, but 1.- PAOg3 (z)! (both times not 2.PAO×d1 [PAOd8] (B)+? VAO×d6 [VAOd1]!)  
 [VAOd1]!

1.Tc5! [2.Lb5#]

1.- VAOg3 (y) 2.Sd2 (A)#; 2.Lb5+? PAO×f3 [PAOf1]!

1.- PAOg3 (z) 2.PAO×d1 [PAOd8] (B)#; 2.Lb5+? VAO×f4 [VAOf1]!

1.- Ld7 2.L×d7 [Lf1]#; 1.- Sg3?? self check

Dombrovskis and le Grand (after 1.- Sg3) on a chinese Grimshaw.

F: Dombrovkis theme combined with Grimshaw. Dombrovkis with try keys opening lines and thematical defenses closing them are familiar from other genres. The additional le Grand, naturally integrated, adds value.

SK: 1. The try 1.f×g4? captures a piece, which is almost unacceptable in competitions like the WCCT. The other minuses are less important but are to be mentioned. 2. The mechanism used for le Grand theme is well known from many problems.

3. The Dombrovskis mechanism is not introduced by key, both threat paradoxes are prepared in the diagram position and the key bears no change. 4. The key is quite strong, pinning the knight that was active in the virtual play. As a result, the neo-strategic content of the problem is not very valuable.

SLO: This one is „something completely different“. We think that G35 is a very good problem. It is very elegant and fresh in spite of showing a complex content. Additional themes are totally connected with the required theme. The only defect is the WPF2 which is unnecessary. Without it there is even an extra side variation in one of thematic tries (1.f5? Shf2 2.Lf7#). Maybe the author missed it or he did not want to have a side variation.

**(27th Place (4 points): G3 (Score=2.1, D=0.6))** 1.De2? [2.Sf3#]

1.- VAOc7 2.T×g3 [Ta1]#

1.- d×c6 [Pc7] 2.PAO×c7 [PAOc8]#

but 1.- VAOc8!

1.Td2? [2.Sd3#]

1.- VAOc8 2.Db3#

1.- dxc6 [Pc7] 2.Db3#

but 1.- VAOc7!

1.PAOf2! [2.Sc2#]

1.- VAOc8 2.De2#

1.- VAOc7 2.Td2#

1.- dxc6 [Pc7] 2.De2#

Vladimirov and Vladimirov paradox.

CH: Vladimirov theme based on change of threatened clash of rebirth. The position is heavy.

**(28th Place (3 points): G7 (Score=2.1, D=0.2))** 1.Sd6? [2.Sxb7 [Sb1]#] TLxb3 [TLb1]!

1.Ld6? [2.Lxa3 [Lc1]#] TLxc8 [TLc1]!

1.TLd7! [2.Td1#]

1.- TLxb3 [TLb1] 2.Sd6#

1.- TLxc8 [TLc1] 2.Ld6#

JP: A clear-cut Vladimirov.

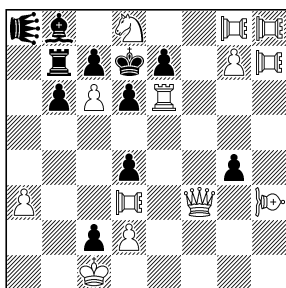
CH: A more orthodox Vladimirov than G3, but in a nicer setting.

**29th Place (2 points): G17**

**(Score=2.1, D=-0.4)**

**Marek Kwiatkowski**

Poland



#2vv(v) C+ (13+11)

Antircirce type Calvet

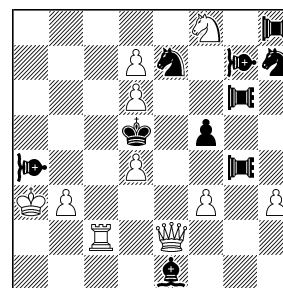
♙=Leo ♘=Pao ♚=Vao

**30th Place (1 point): G4**

**(Score=2.0, D=0.4)**

**Mike Prcic**

USA



#2vvvvv C+ (10+10)

(vv)

Antircirce

♙=Pao ♚=Vao

**(29th Place (2 points): G17 (Score=2.1, D=-0.4))** 1.Df5? [2.Txe7 [Ta1]#] LEOxd8 [LEOd1]! (2.Txe7,Txd6 [Ta1]#? Ke6!)

1.Dd5? [2.Txd6 [Ta1]#]

1.- LEOxd8 [LEOd1] 2.Te7 [Ta1]#

1.- g3 2.Sf7# (2.Txd6 [Ta1]? LEOxd8 [LEOd1]!; 2.Sxb7 [Sb1]? cxb1=D [Dd8]!)

but 1.- Ta7!

1.Df7! [2.Txe7 [Ta1]#]

1.- LEOxd8 [LEOd1] 2.Txd6 [Ta1]#

1.- g3 2.De8# (2.Txe7 [Ta1]? LEOxd8 [LEOd1]!; 2.Sxb7 [Sb1]? cxb1=D [Dd8]!)

(1.- d5 2.Td6#)

1.PAOc3? [2.d3#]

1.- LEOxd8 [LEOd1] 2.PAOxg4 [PAOg8]#

but 1.- d3!

Dombrovskis, le Grand, change of mates.

CH: An interesting le Grand; the author claims the Dombrovskis, but only half of it is actually shown. PAH7 is not completely idle in the solution as its mass prevents the refutation 1.- gxh3 [Ph7]!

**(30th Place (1 point): G4 (Score=2.0, D=0.4))** Thematic tries:

1.De6+? PAOxd6 [PAOd1]!

1.De5+? VAOxd4 [VAOd1]!

1.De4+? PAOxd4 [PAOd1]!

1.Db5+? VAOxd7 [VAOd1]!

1.Tc5+? PAOxh3 [PAOh1]!

Also: 1.Dc4+? PAOxc4 [PAOc1]!; 1.hxg4? Sf6!

1.Tc1! [2.Dc4#]

1.- VAOx6 2.De6# (2.- PAOxe6??); 2.Dc4+? PAOxd6 [PAOd1]!

1.- PAOf6 2.De5# (2.- VAOxe5??); 2.Dc4+? VAOxd4 [VAOd1]!

1.- f4 2.De4# (2.- PAO×e4); 2.Dc4+? **PAO×d4 [PAOd1]!**

1.- Sc6 2.Db5# (2.- VAO×d7??); 2.Dc4+? **VAO×d7 [VAOd1]!**

1.- Sf6 2.Tc5# (2.- PAO×h3??); 2.Dc4+? **VAO×d4 [VAOd1]!**

The last defensive move, 1.- Sf6, also prevents the white queen from mating on e6 or e5 (2.De6? VAO×d4! [VAOd1]; 2.De5? PAO×d5! [PAOd1]). Five thematic tries and five thematic variations. PAO/VAO Grimshaw in the first two variations.

A double defensive Grimshaw after 1.- Sf6, preventing queen mates but allowing Rook mate.

F: A clearcut idea with nice play in „classical“ style, based on rather elementary effects.

JP: PAO/VAO Grimshaw is very pleasing.

SK: While there are five variations, only two thematical squares are used, namely d1 and h1, the former four times and latter only once. That is rather unbalanced.

## 8th WCCT — Final Judgment Section G (Fairies)

Judging Countries: France (F), Japan (JP), Slovakia (SK), Slovenia (SLO), Switzerland (CH)

no.	F	JP	SK	SLO	CH	Sum	Mean	+ -	D Score	Rank	Points
33	3.5+	3.5	–	4	4+	15	3.75	++	0.5	1	24
54	4-	3+	2.5-	3+	3.5	16	3.2	++ - -	0	2	23
34	3.5	3+	3-	3-	3.5-	16	3.2	+ - - -	-0.4	3	22
32	–	2.5	3	3.5+	3.5+	12.5	3.125	++	0.5	4	21
16	2.5+	3	2.5+	4-	3.5+	15.5	3.1	+++ -	0.4	5	20
47	2.5	3	3.5+	3+	3+	15	3	+++	0.6	6	19
46	3-	3+	2.5	3	3.5+	15	3	++ -	0.2	7	18
22	3	2.5	3-	3.5	–	12	3	-	-0.25	8	17
26	3-	2.5	2.5+	3+	3.5	14.5	2.9	++ -	0.2	9	16
38	3+	2.5+	2.5+	3.5+	–	11.5	2.875	++++	1	10	15
55	–	3+	2.5	3-	3	11.5	2.875	+ -	0	11	14
28	2.5	3	2-	3.5-	3+	14	2.8	+ - -	-0.2	12	13
13	–	3+	2.5-	2.5-	3+	11	2.75	++ - -	0	13	-
59	3-	2.5	–	2.5-	3-	11	2.75	- - -	-0.75	14	12
43	2.5-	2.5+	2+	3	3-	13	2.6	++ - -	0	15-16	10.5
51	3	2.5+	2.5	2.5	2.5-	13	2.6	+ -	0	15-16	10.5
15	2.5	2.5+	2+	3-	2.5	12.5	2.5	++ -	0.2	17	9
9	3+	3+	1.5-	2	3-	12.5	2.5	++ - -	0	18	8
50	2.5-	2.5+	–	2.5	2	9.5	2.375	+ -	0	19	-
41	2.5	3+	1.5+	2	2.5	11.5	2.3	++	0.4	20	7
18	2+	2.5+	2.5-	2-	2.5	11.5	2.3	++ - -	0	21	6
61	3	2.5	2	2-	2	11.5	2.3	-	-0.2	22	-
58	2+	3	1.5+	2.5+	2	11	2.2	+++	0.6	23	5
52	2+	2.5+	2-	2	2.5	11	2.2	++ -	0.2	24	-
27	1.5	2.5-	2	2	3+	11	2.2	+ -	0	25	-
35	2	2.5+	1-	3	–	8.5	2.125	+ -	0	26	-
3	2	2.5+	1.5+	2.5+	2	10.5	2.1	+++	0.6	27	4
7	1.5	3	1.5	2.5+	2	10.5	2.1	+	0.2	28	3
17	2-	2.5+	1.5-	2	2.5-	10.5	2.1	+ - - -	-0.4	29	2
4	2	3	1+	2+	2	10	2	++	0.4	30	1

## Index of Composers (alphabetical order)

**Akobias, Iuri:** D59 (22 p.). Total: 1 composition, 22 points.

**Amann, Günter:** D28 (17.5 p.). Total: 1 composition, 17.5 points.

**Aschwanden, Reto:** G22 (8.5 p.), G38 (15 p.). Total: 2 compositions, 23.5 points.

**Avner, Uri:** A62 (3 p.), C25 (-), E53 (-), F65 (20 p.), G16 (10 p.), G34 (11 p.). Total: 6 compositions, 44 points.

**Axt, Hemmo:** C4 (11.5 p.). Total: 1 composition, 11.5 points.

**Azhusin, Aleksandr:** F29 (-). Total: 1 composition, 0 points.

**Baier, Roland:** B25 (-). Total: 1 composition, 0 points.

**Bantysh, Nikalai:** E83 (2.25 p.). Total: 1 composition, 2.25 points.

**Bartosh, Uladzimir:** D64 (5.5 p.). Total: 1 composition, 5.5 points.

**Basisty, Mark:** A59 (-). Total: 1 composition, 0 points.

**Becker, Richard:** D16 (17.5 p.). Total: 1 composition, 17.5 points.

**Beine, Arnold:** G9 (4 p.). Total: 1 composition, 4 points.

**Belchikov, Nikalai:** A65 (6.33 p.), C57 (2 p.). Total: 2 compositions, 8.33 points.

**Bennó, Pál:** D50 (15 p.). Total: 1 composition, 15 points.

**Blagojević, Rade:** F45 (-). Total: 1 composition, 0 points.

**Bondar, Ivan:** D64 (5.5 p.). Total: 1 composition, 5.5 points.

**Bourd, Evgeni:** B29 (11.5 p.), C25 (-), C31 (8 p.), G16 (10 p.). Total: 4 compositions, 29.5 points.

**Brabec, Juraj:** A67 (-). Total: 1 composition, 0 points.

**Bruch, Wieland:** D5 (10.5 p.). Total: 1 composition, 10.5 points.

**Bulavka, Aleksandr:** A65 (6.33 p.), E83 (2.25 p.), F47 (8 p.), G15 (4.5 p.), G47 (9.5 p.). Total: 5 compositions, 30.58 points.

**Burger, Robert:** B51 (21 p.). Total: 1 composition, 21 points.

**Caillaud, Michel:** A1 (11 p.), B33 (3.5 p.), E26 (10 p.), F20 (-), F39 (10 p.), F48 (8 p.), G13 (-). Total: 7 compositions, 42.5 points.

**Chkhetiani, Temur:** E12 (7.5 p.). Total: 1 composition, 7.5 points.

**Crişan, Vlaicu:** E20 (6 p.), F61 (1.5 p.). Total: 2 compositions, 7.5 points.

**Didukh, Sergey:** D55 (10 p.). Total: 1 composition, 10 points.

**Dučák, Ján:** G18 (6 p.). Total: 1 composition, 6 points.

**Dyachuk, Vasyl:** A59 (-), A78 (13 p.), G41 (3.5 p.), G51 (5.25 p.). Total: 4 compositions, 21.75 points.

**Einat, Paz:** A62 (3 p.), E53 (-), E67 (6 p.). Total: 3 compositions, 9 points.

**Evseev, Georgy:** E55 (11 p.), G28 (13 p.), G52 (-), G54 (11.5 p.). Total: 4 compositions, 35.5 points.

**Feoktistov, Aleksandr:** E38 (6.67 p.), F31 (11 p.), F54 (23 p.). Total: 3 compositions, 40.67 points.

**Frolkin, Andrey:** G61 (-). Total: 1 composition, 0 points.

**Gasparjan, Aleksej:** A43 (0.5 p.). Total: 1 composition, 0.5 points.

**Gavrilovski, Zoran:** A34 (4 p.), B36 (3 p.), C76 (7.5 p.), C79 (5 p.), E43 (16 p.). Total: 5 compositions, 35.5 points.

**Gockel, Hubert:** G9 (4 p.). Total: 1 composition, 4 points.

**Golha, Ján:** B41 (2.43 p.). Total: 1 composition, 2.43 points.

**Grinblat, Arieh:** B29 (11.5 p.), B74 (16 p.), C25 (-), C31 (8 p.). Total: 4 compositions, 35.5 points.

**Grolman, Lev:** G54 (11.5 p.). Total: 1 composition, 11.5 points.

**Gurgenidze, David:** D23 (7.5 p.). Total: 1 composition, 7.5 points.

**Gurov, Valery:** E37 (-), E38 (6.67 p.), G52 (-). Total: 3 compositions, 6.67 points.

**Gvozdják, Peter:** A31 (23 p.), A67 (-), A76 (7 p.), B13 (-), B41 (2.43 p.), B45 (7.33 p.), F1 (-), F9 (21 p.), F64 (11 p.), G33 (24 p.), G50 (-), G59 (12 p.). Total: 12 compositions, 107.76 points.

**Handloser, Chris:** B7 (6 p.). Total: 1 composition, 6 points.

**Hirschenson, Aharon:** A62 (3 p.), A73 (8 p.). Total: 2 compositions, 11 points.

**Hoffmann, Martin:** B7 (6 p.), E71 (9.5 p.). Total: 2 compositions, 15.5 points.

**Huber, Eric:** E20 (6 p.). Total: 1 composition, 6 points.

**Hurme, Harri:** B55 (4.5 p.), D18 (13 p.), D20 (7.5 p.). Total: 3 compositions, 25 points.

**Ilinčić, Borislav:** D69 (3 p.). Total: 1 composition, 3 points.

**Janevski, Živko:** F34 (14 p.), F37 (2 p.). Total: 2 compositions, 16 points.

**Jasik, Andrzej:** C30 (1.5 p.), D14 (12 p.). Total: 2 compositions, 13.5 points.

**Jones, C. Bill:** D3 (9 p.). Total: 1 composition, 9 points.

**Jones, Christopher:** E15 (4 p.). Total: 1 composition, 4 points.

**Juozenas, Ramutis:** C64 (9 p.). Total: 1 composition, 9 points.

**Karamanits, Anatoly:** C49 (-). Total: 1 composition, 0 points.

**Kekely, L'uboš:** D13 (2.75 p.). Total: 1 composition, 2.75 points.

**Ketris, Ilja:** G7 (3 p.). Total: 1 composition, 3 points.

**Khramtsevich, Mikhail:** A14 (16 p.), A65 (6.33 p.), E83 (2.25 p.), F13 (8.5 p.), F33 (-), G15 (4.5 p.), G47 (9.5 p.). Total: 7 compositions, 47.08 points.

**Kirchner, Imre:** G26 (16 p.), G46 (18 p.). Total: 2 compositions, 34 points.

**Klasinc, Marko:** E7 (3 p.). Total: 1 composition, 3 points.

**Klemanič, Emil:** A67 (-), A76 (7 p.), B13 (-), B41 (2.43 p.), E45 (-). Total: 5 compositions, 9.43 points.

**Kopyl, Valery:** E46 (6 p.). Total: 1 composition, 6 points.

**Kovačević, Marjan:** A48 (-), A57 (24 p.), B72 (9.5 p.), C12 (19 p.), E62 (14 p.), E92 (15 p.). Total: 6 compositions, 81.5 points.

**Kovalič, Ján:** E45 (-). Total: 1 composition, 0 points.

**Kozyrev, Vasily:** D71 (11.5 p.). Total: 1 composition, 11.5 points.

**Kralin, Nikolaj:** D33 (-). Total: 1 composition, 0 points.

**Kupper, Josef:** F28 (4.5 p.). Total: 1 composition, 4.5 points.

**Kuzovkov, Aleksandr:** B31 (-), B69 (24 p.), C3 (-), C41 (21 p.), F31 (11 p.). Total: 5 composition, 56 points.

**Kwiatkowski, Marek:** B71 (15 p.), C13 (7.5 p.), G17 (2 p.). Total: 3 compositions, 24.5 points.

**Lörinc, Juraj:** F1 (-). Total: 1 composition, 0 points.

**Lačný, L'udovít:** A67 (-), B13 (-), B41 (2.43 p.), B45 (7.33 p.), C39 (9 p.). Total: 5 compositions, 18.76 points.

**Labai, Zoltán:** B41 (2.43 p.). Total: 1 composition, 2.43 points.

**Loustau, Jean-Marc:** A79 (10 p.), B33 (3.5 p.), F20 (-), G32 (21 p.), G55 (14 p.). Total: 5 compositions, 48.5 points.

**Lyubashevsky, Leonid:** C52 (7.5 p.). Total: 1 composition, 7.5 points.

**Maeder, Thomas:** B19 (10 p.), G22 (8.5 p.), G35 (-). Total: 3 compositions, 18.5 points.

**Makaronez, Leonid:** C52 (7.5 p.). Total: 1 composition, 7.5 points.

**Manweljan, Aleksandr:** C1 (11.5 p.). Total: 1 composition, 11.5 points.

**Matouš, Mário:** D68 (14 p.). Total: 1 composition, 14 points.

**Melnichenko, Viktor:** A18 (5.5 p.). Total: 1 composition, 5.5 points.

**Micu, Nicolae:** D47 (0.75 p.). Total: 1 composition, 0.75 points.

**Mikholap, Aleksandr:** F47 (8 p.). Total: 1 composition, 8 points.

**Minski, Martin:** D5 (10.5 p.), D40 (12 p.). Total: 2 compositions, 22.5 points.

**Mladenović, Miodrag:** B61 (10 p.), G43 (10.5 p.). Total: 2 compositions, 20.5 points.

**Murărașu, Ion:** A2 (5 p.), C9 (1.5 p.), D31 (1.5 p.), F61 (1.5 p.). Total: 4 compositions, 9.5 points.

**Nastran, Janez:** A9 (18 p.), E7 (3 p.). Total: 2 compositions, 21 points.

**Navon, Emanuel:** E53 (-). Total: 1 composition, 0 points.

**Nefyodov, Vladislav:** E37 (-), E38 (6.67 p.). Total: 2 compositions, 6.67 points.

**Nestorescu, Virgil:** D47 (0.75 p.). Total: 1 composition, 0.75 points.

**Paliulionis, Viktoras:** F68 (1 p.), F69 (4.5 p.). Total: 2 compositions, 5.5 points.

**Papack, Daniel:** A50 (20 p.), B67 (11 p.), E6 (2 p.), F46 (17 p.), G27 (-), G58 (5 p.). Total: 6 compositions, 55 points.

**Parrinello, Mario:** E54 (5 p.), E98 (22 p.). Total: 2 compositions, 27 points.

**Paslack, Rainer:** A23 (14 p.). Total: 1 composition, 14 points.

**Pervakov, Oleg:** D33 (-), D53 (8 p.), D71 (11.5 p.). Total: 3 compositions, 19.5 points.

**Pletenev, Nikolai:** F29 (-). Total: 1 composition, 0 points.

**Prcic, Mike:** B34 (14 p.), C59 (3 p.), G4 (1 p.). Total: 3 compositions, 18 points.

**Răican, Paul:** F61 (1.5 p.). Total: 1 composition, 1.5 points.

**Radović, Srećko:** B44 (-). Total: 1 composition, 0 points.

**Reeves, Christopher:** A13 (1.5 p.). Total: 1 composition, 1.5 points.

**Reitzen, Evgeny:** F16 (6 p.). Total: 1 composition, 6 points.

**Rice, John:** A13 (1.5 p.), A16 (17 p.), F6 (-), F7 (4.5 p.), F59 (15 p.). Total: 5 compositions, 38 points.

**Richter, Frank:** B73 (3 p.), C4 (11.5 p.), F24 (6.5 p.), F67 (-). Total: 4 compositions, 21 points.

**Robert, Philippe:** A1 (11 p.). Total: 1 composition, 11 points.

**Rotenberg, Jacques:** G34 (11 p.). Total: 1 composition, 11 points.

**Rudenko, Valentin:** A18 (5.5 p.), B14 (8 p.), B70 (1 p.), C8 (22 p.), C23 (10 p.), C49 (-), F16 (6 p.), F56 (9 p.), G61 (-).  
Total: 9 composition, 61.5 points.

**Rusinek, Jan:** D24 (19 p.), F12 (2.33 p.). Total: 2 compositions, 21.33 points.

**Salai Jr, Ladislav:** B13 (-), B41 (2.43 p.), C39 (9 p.), D13 (2.75 p.), D29 (20 p.), E45 (-). Total: 6 compositions, 34.18 points.

**Schneider, Matthias:** C11 (4 p.). Total: 1 composition, 4 points.

**Selivanov, Andrei:** F29 (-). Total: 1 composition, 0 points.

**Semenenko, Aleksandr:** E46 (6 p.), E79 (11.5 p.). Total: 2 compositions, 17.5 points.

**Semenenko, Valery:** E46 (6 p.), E79 (11.5 p.). Total: 2 compositions, 17.5 points.

**Shamir, Shaul:** E53 (-), E67 (6 p.). Total: 2 compositions, 6 points.

**Shanshin, Valery:** A36 (6 p.), A47 (2 p.). Total: 2 compositions, 8 points.



**Shavyrin, Valery:** B64 (18 p.), C65 (24 p.). Total: 2 compositions, 42 points.

**Sickinger, Peter:** F24 (6.5 p.). Total: 1 composition, 6.5 points.

**Sidorov, Boris:** D53 (8 p.). Total: 1 composition, 8 points.

**Slesarenko, Anatoly:** A36 (6 p.). Total: 1 composition, 6 points.

**Sonntag, Gunter:** D40 (12 p.). Total: 1 composition, 12 points.

**Sovík, Štefan:** A76 (7 p.), B13 (-), B41 (2.43 p.), B45 (7.33 p.), C17 (-), C45 (17 p.), E5 (17 p.), E16 (21 p.). Total: 8 compositions, 71.76 points.

**Stojnić, Dragan:** A8 (15 p.), A48 (-), B61 (10 p.), B72 (9.5 p.), C34 (13.5 p.), C53 (-), F27 (17 p.), F41 (19 p.), G3 (4 p.). Total: 9 compositions, 88 points.

**Stolev, Nikola:** A55 (7 p.). Total: 1 composition, 7 points.

**Syzonenko, Viktor:** D10 (2.75 p.). Total: 1 composition, 2.75 points.

**Szczep, Zbigniew:** F12 (2.33 p.). Total: 1 composition, 2.33 points.

**Szwedowski, Leopold:** B4 (2 p.). Total: 1 composition, 2 points.

**Tominić, Ivo:** E94 (7.5 p.). Total: 1 composition, 7.5 points.

**Topko, Leonid:** D10 (2.75 p.). Total: 1 composition, 2.75 points.

**Tribowski, Marcel:** C36 (20 p.). Total: 1 composition, 20 points.

**Trommler, Sven:** B73 (3 p.). Total: 1 composition, 3 points.

**Tura, Waldemar:** F12 (2.33 p.). Total: 1 composition, 2.33 points.

**Uitenbroek, Hans:** B10 (4.5 p.). Total: 1 composition, 4.5 points.

**van der Heijden, Harold:** D30 (4 p.). Total: 1 composition, 4 points.

**Varitskij, Aleksandr:** C70 (-). Total: 1 composition, 0 points.

**Vasilenko, Anatoly:** A59 (-), G41 (3.5 p.), G51 (5.25 p.). Total: 3 compositions, 8.75 points.

**Vieira, Ricardo:** A68 (3 p.), E52 (2 p.). Total: 2 compositions, 5 points.

**Volchek, Viktor:** C2 (13.5 p.), C57 (2 p.), E83 (2.25 p.), F13 (8.5 p.), F33 (-), F47 (8 p.). Total: 6 compositions, 34.25 points.

**Wüthrich, Ruedi:** E25 (2 p.), E71 (9.5 p.). Total: 2 compositions, 11.5 points.

**Witztum, Menachem:** E61 (13 p.), E67 (6 p.). Total: 2 compositions, 19 points.

**Zaitsev, Viktor:** C57 (2 p.). Total: 1 composition, 2 points.

**Zalokotsky, Roman:** E46 (6 p.). Total: 1 composition, 6 points.

**Zarur, Almiro:** A68 (3 p.). Total: 1 composition, 3 points.

**Zidek, Alexander:** A33 (0.5 p.), B57 (13 p.), B60 (9 p.), C46 (11.5 p.). Total: 4 compositions, 34 points.