

SECTION G: FAIRIES

Judging countries: India, Romania, Slovakia, Sweden, Switzerland

Theme (proposed by Slovakia): Mate in 3 moves with fairy pieces from one (and only one) of the following families:

1. Grasshopper, Rookhopper, Bishopper, Nightriderhopper
2. Lion, Rook-Lion, Bishop-Lion, Nightrider-Lion
3. Leo, Pao, Vao, Nao

A thematic mate is possible thanks to the deactivation of the lines of two or more black fairy pieces. This can be done by White or by Black or in combination by White and Black. The thematic black piece must already be present on the thematic line in the diagram position. Any type of deactivation is allowed: removing the hurdle, adding an extra hurdle, pin, capture, removal of the line-piece, etc.

Definition of pieces

Family 1.

Grasshopper (G): moves along Queen lines, but must hop over another unit of either colour ("the hurdle") and land on the next square beyond.

Rookhopper (RH): moves like a Grasshopper, but only along Rook lines.

Bishopper (BH): moves like a Grasshopper, but only along Bishop lines.

Nightriderhopper (NH): moves like a Grasshopper, but along Nightrider lines.

Family 2.

Lion (LI): moves like a Grasshopper, but the hurdle can occupy any square between the departure and arrival squares.

Rook-Lion (RL): moves like a Lion, but only along Rook lines.

Bishop-Lion (BL): moves like a Lion, but only along Bishop lines.

Nightrider-Lion (NL): moves like a Lion, but along Nightrider lines.

Family 3.

Leo (LE): captures like a Lion, and moves without capture like a Queen.

Pao (PA): moves like a Leo, but only along Rook lines.

Vao (VA): moves like a Leo, but only along Bishop lines.

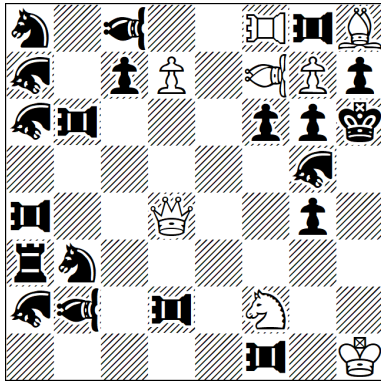
Nao (NA): moves like a Leo, but along Nightrider lines.

[*Nightrider (N)*: moves along straight lines whose squares are lying a Knight's move away from each other.]

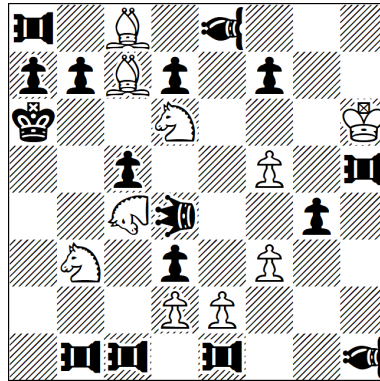
1st Place G47
Peter Gvozdják
Slovakia

2nd-3rd Place G52
Juraj Lörinc
Ladislav Salai Jr
Emil Klemanič
Slovakia

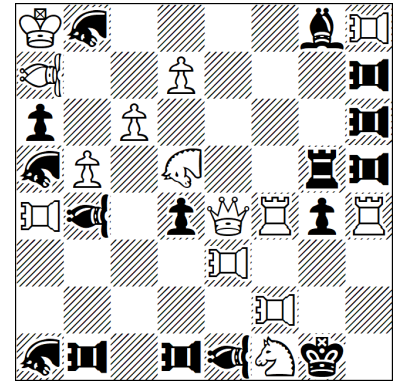
2nd-3rd Place G07
Peter Gvozdják
Slovakia



‡3 Lions (8+20)



‡3 Chinese Riders (10+16)



‡3 Lions (14+16)

1st Place (12 points) G47: Peter Gvozdják (Slovakia)

1.Q~? [2.d8=NL+ RL×d8 3.S×g4‡
2.S×g4+ BL×g4 3.RL×f6‡
2.RL×f6+ RL×f6 3.d8=NL‡]

but 1...c6!, 1...Sd4!

1.Qd6? [2.d8=NL+ RLd×d8,RLg×d8 3.S×g4‡]
1...c6 2.S×g4+ BL×g4,NL×g4 3.RL×f6‡
1...Sd4 2.RL×f6+ RLb×f6,RLf×f6,BL×f6 3.d8=NL‡
but 1...RLf4!

1.Qb4? [2.S×g4+ RL×g4,BL×g4 3.RL×f6‡]
1...c6 2.RL×f6+ RLb×f6,RLf×f6 3.d8=NL‡
1...Sd4 2.d8=NL+ RLd×d8,RLg×d8,NL×d8 3.S×g4‡
but 1...BLE6!

1.Qe5! [2.RL×f6+ RL×f6,BL×f6 3.d8=NL‡]
1...c6 2.d8=NL+ RL×d8,NL×d8 3.S×g4‡
1...Sd4 2.S×g4+ RL×g4,BL×g4,NL×g4 3.RL×f6‡
1...RLdd8 2.Qh2+ RLh4+ 3.Q×h4‡
1...RLgd8 2.RL×f6+ RL×f6,BL×f6 3.g8=S‡

There are 9 fairy thematic black lines targeting to 3 mating squares: a4/c8/a7 towards g4; b2/f1/b6 towards f6; d2/g8/a2 towards d8. A random-move attempt of the wQ (let's say, to e3) explains the mechanism: a triple threat appears with rotated white moves. This, however, fails if Black plays onto either of two intersections c6 or d4. Therefore, White has to correct paradoxically by playing "weaker" moves – creating just a single threat each time. The result is a Dombro-Lačný 3×3 with rotation of W2 and W3 moves across the three phases (Country) A complex matrix involving 9 Black lines and the wQ occupying 3 different intersection points. Shows: 1) Shedey theme (A[BC], B[CA], C[AB]) 2) A try with all 3 thematic threats and refuted by the two thematic defences (Dombrovskis Paradox) 3) Cycle of W2/W3 in each phase (A/B, B/C, C/A) 4) White correction in the 1st try (random), 2nd try and key by the wQ (IND) This monumental concept is just slightly marred by the en prise key piece. It is worth studying in depth what all those pieces are doing (ROU) A very complex mechanism using 9 thematic lines towards three mating squares, three lines intersecting at c6, three

others at d4 (where the wQ starts), the last three using one of the white mating pieces as a hurdle. A random move the wQ is defeated by black moves to the intersection squares c6 or d4, keeping all thematic mates well guarded. So the wQ must move to a square where one of the lines through c6 and one of the lines through d4 intersect, providing a continuation for both c7-c6 and Sd4. As White uses the same moves in W2 (removing a hurdle from one guard line) and W3 (mating), the result is a complete 3×3 Shedy cycle with three cycles of W2 and W3, one in each phase. The impression of automatic play is mitigated by the refutations of the tries (it is an advantage that Black seems to have a similar refutation in the solution, but it turns out to be insufficient as it allows g8=S†). That this content could be realized at all, and in such an open position (at least in the center!) is astonishing (SWE) Perfection! (SUI)

2nd-3rd Place (10,2 points) G52: Juraj Lörinc, Ladislav Salai Jr, Emil Klemanič (Slovakia)

1.e×d3? [2.B×b7+ VA×b7,PA×b7 3.NA×e8†]

1...LEe5 2.NA×e8+ PAa×e8,PAe×e8 3.S×c5†

1...LEe4 2.S×c5+ PAc×c5,PAh×c5 3.B×b7†

but 1...LEe3!

1.f×g4? [2.S×c5+ PAc×c5,PAh×c5 3.B×b7†]

1...LEe4 2.B×b7+ VA×b7,PA×b7 3.NA×e8†

1...LEd5 2.NA×e8+ PAa×e8,PAe×e8 3.S×c5†

but 1...LEb2!

1.f6! [2.NA×e8+ PAa×e8,PAe×e8 3.S×c5†]

1...LEd5 2.S×c5+ PAc×c5,PAh×c5 3.B×b7†

1...LEe5 2.B×b7+ VA×b7,PA×b7 3.NA×e8†

1...LEc3 2.d×c3 [3.S×c5†]

White continuations are cycled in 3 phases as threat and two variations, and also mutually on W2 and W3 moves; Black defences are cycled by pairs in 3 phases; a triple le Grand on W2 moves, but also another triple le Grand on W3 moves (Country) This problem achieves the same content as G44: a 3-phase complex showing the carousel pattern, a white move cycle and a triple le Grand. Here too, there are 3 mating squares, 6 different black lines, 3 of which get deactivated by White's 2nd move. But instead of the black Leo being a common hurdle for 3 of the lines, there are white Ps as hurdles. In the tries and the solution each wP moves away, threatening a thematic continuation. The black Leo interposes on the lines of the other two black lines, which activates one but deactivates the other (IND) The whole play is based on departure effects of white moves. The exemplary unity between tries and real play enhances the overall value (ROU) Three mating squares (b7, c5, e8) are each guarded by two Chinese pieces with white pieces as hurdles: one guard via a wP, one guard via one of the mating white pieces. So a move by one of those wPs creates a threat to remove the second guard of that mating square by a check from one of the thematic white pieces. Black can activate the line that W1 deactivated by playing LEd4 onto that line, but as the three black lines intersect in the triangle d5-e4-e5, those defences deactivate one of the other two lines by interference. The result is a system of carousel changes, where the W2 continuation that is missing (because one of the three LE moves doesn't defend) is instead the threat. So there is a triple le Grand (one between each pair of phases), and additionally three cycles of W2-W3 moves (one in each phase). The unity is enhanced by refutations by the thematic bLE (which has what looks like a refutation in the solution too, but White has a simple continuation). The content is enormous, using the whole board with excellent white economy (SWE)

2nd-3rd Place (10,2 points, not counting for the country) G07: Peter Gvozdják (Slovakia)

1.RLe5? [2.RLf5+ d3,RLxa7,RLb6 3.RLxg5‡]

1...Rg6 2.RLf7+ d3 3.RLd4‡

1...Rg7 2.RLf6+ d3 3.RLd4‡

but 1...BLg3!

1.RLe7? [2.RLf6+ d3 3.RLd4‡]

1...Rg6 2.RLf5+ d3 3.RLd4‡

1...Rg7 2.RLf7+ d3,RLb6,RLc5 3.RLxg7‡

but 1...BLf8!

1.RLe6? [2.RLf7+ d3 3.RLd4‡]

1...Rg6 2.RLf6+ d3,RLxa7,RLc5 3.RLxg6‡

1...Rg7 2.RLf5+ d3 3.RLd4‡

but 1...NLf6!

1.RLf5? [2.RLe5+ d3,RLxa7,RLb6 3.RLxg5‡]

1...Rg6 2.RLe7+ d3 3.RLd4‡

1...Rg7 2.RLe6+ d3 3.RLd4‡

but 1...NLg2!

1.RLf6? [2.RLe7+ d3 3.RLd4‡]

1...Rg6 2.RLe6+ d3,RLxa7,RLc5 3.RLxg6‡

1...Rg7 2.RLe5+ d3 3.RLd4‡

but 1...Be6!

1.RLf7! [2.RLe6+ d3 3.RLd4‡]

1...Rg6 2.RLe5+ d3 3.RLd4‡

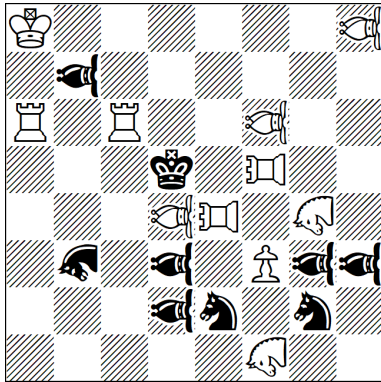
1...Rg7 2.RLe7+ d3,RLb6,RLc5 3.RLxg7‡

1...Re5 2.RLxe5+ d3,RLb6 3.Rhxg4‡

1...RLe5,RLf5,RLb6,RLe7 2.Rh1+ RLxh1 3.Qxh1‡

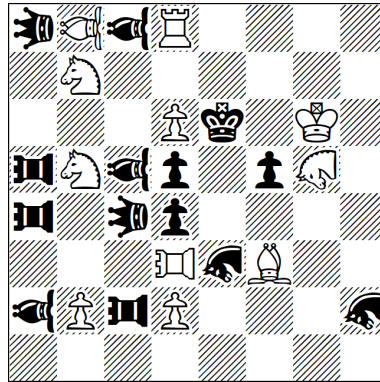
Six phases contain the following blend of themes: a) twice the complete Shedey cycle with six different continuations (A1-B1-C1 and A2-B2-C2), b) three times the key-threat reversal (A1-A2, B1-B2, C1-C2), c) six times the key-continuation reversal (A1-B2, A1-C2, B1-C2, B1-A2, C1-A2, C1-B2). Six different mates, all of them are WCCT-thematic. The first composition of its kind (Country) 3-line mechanism already seen in the 2021 FIDE World Cup and also in a 2008 problem by Mladenović (G07a in the Claims document). Here doubled Shedey theme is shown (IND) Another ambitious concept aiming very high. However, the small constructional blemishes cannot be completely ignored (underused pieces, flight-creating defences) (ROU) Two complete 3×3 Shedey cycles, produced by a very efficient mechanism based on interferences of RLh5+h6+h7 plus a mate on the g-file when the bR is on the same rank as the key wRL moved to. The fact that the same white moves are used in W1 and in W2 automatically produces 3 × reciprocal change of key and threat, and 6 × reciprocal change of key and continuation. These effects don't add much to the value of the problem, as those changes are fairly trivial without any paradox. The fact that all six mates, including those in the by-variations, actually fulfill the stipulated theme is nice to note but also does not add much to the value - which depends on the mechanism leading to a double complete Shedey. This all works like a well-oiled machine, but the mechanical impression is mitigated by the five different refutations of the tries. The basic mechanism is not new but has been used before in the comparison problem G07a. But here a half-battery mechanism is added, producing two complete Shedey instead of a single complete Lačný (with quiet play in the variations). So this entry cannot be regarded as anticipated, but it does lose some originality (SWE) Phenomenal content, but very heavy position. The NLs are purely technical (SUI)

4th Place G06
Michel Caillaud
France



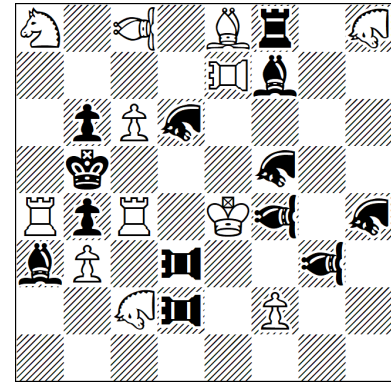
‡3 Chinese Riders (11+9)

5th Place G44
Anatoly Karamanits
Valery Kopyl
Aleksandr Semenenko
Valery Semenenko
Mikola Chernyavsky
Ukraine



‡3 Chinese Riders (11+14)

6th Place G27
Marcel Tribowski
Germany



‡3 Chinese Riders (12+13)

4th Place (9,8 points) G06: Michel Caillaud (France)

1.Rab6! [2.Rd6+ Kc5 3.VAe7‡]

1...Sgf4 2.NAge3+ NA×f1/VA×f1 3.PAe5/VAde5‡

1...Sef4 2.PAe3+ VA×f1/NA×f1 3.VAde5/NAe5‡

1...VAdf4 2.VAe3+ VAd×f1/VAh×f1 3.NAe5/PAe5‡

Cyclic Carousel structure at 2nd move. At each step, all moves are played on the same square (variations at 1st move, white 2nd moves, black 2nd moves, mates). Original focal play, reminding the Jacobs theme, but working here in a completely different way. 3 anti-battery mates and 3 anti-battery 2nd moves (Country) An original twist on the standard Jacobs mechanism with anti-battery checks and mates throughout. 3 Chinese pieces on b3/d3/h3 each guard both the anti-battery lines f1-d5 (with a black hurdle) and f5-d5 (with a white hurdle). The key threatens a check on d6. The 3 black moves to f4 prevent this by activating the line g3-d6. But they also remove a hurdle from the f1-d5 line. White on his 2nd move gives an anti-battery check on e3, while simultaneously removing a hurdle to f5 from the piece which had lost a hurdle on Black's first move. The mates are all on e5 and in the typical Jacobs cycle form (IND) The most artistic rendering of the theme from the tournament. The whole play is based on the control of f5 square. Excellent focal play and excellent construction! (ROU) While the carousel change in the Visserman style is known, the additional unification of the variations is less than usual: the mechanism utilizes all B1 moves to f4, W2 to e3, B2 to f1 and W3 to e5 (SVK) Three black fairy pieces control f5 using white pieces as hurdles. Those controls are cyclically deactivated in B1, B2, and W3 using a fantastic system of lines. The three white hurdles can all reach e5 (to act as hurdles for PAf5) and e3 (to act as hurdles for NAf1). The black thematic pieces can reach not only f5 but also f1 (to control NAf1), using black hurdles that can all reach f4 (to activate VAg3 to defend against the threat). So when one of the black hurdles goes to f4, White can move the corresponding white hurdle (for the thematic black piece to reach f5) to e3, forcing one of the remaining controllers of f5 to capture NAf1 (somewhat similar to the logic of the Jacobs theme, as the composer notes), allowing White to deactivate the last controller of f5 by moving its hurdle to e5. Both white and black economy are excellent; only VAb7 is purely technical. Note that VAf6 is not just a hurdle for VAh8 to guard e5/d4, but also mates in the threat (SWE) Very harmonious problem; each mate is made possible by three deactivated lines! (SUI)

5th Place (9,6 points) G44: Anatoly Karamanits, Valery Kopyl,
Aleksandr Semenenko, Valery Semenenko, Mikola Chernyavsky (Ukraine)

1.b3? [2.S×c5+ PAc×c5,PAa×c5 3.B×d5‡]
1...LEc3 2.B×d5+ VA×d5,LE×d5 3.S×d4‡
1...LEb4 2.S×d4+ NA×d4,PA×d4 3.S×c5‡
but 1...NAhf1!

1.b4? [2.B×d5+ VA×d5,LE×d5 3.S×d4‡]
1...LEb3 2.S×d4+ NA×d4,PA×d4 3.S×c5‡
1...LEc3 2.S×c5+ PAc×c5,PAa×c5 3.B×d5‡
but 1...LEa7!

1.NAc3! [2.S×d4+ NA×d4,PA×d4 3.S×c5‡]
1...LEb4 2.S×c5+ PAc×c5,PAa×c5 3.B×d5‡
1...LEb3 2.B×d5+ VA×d5,LE×d5 3.S×d4‡
1...VAd7 2.Re8+ LE×e8 3.Sd8‡

Carousel change, triple le Grand (three-move interpretation). Cycle of mating and second moves. The threats and variations are thematic (Country) The black Leoc4 is a hurdle for 3 black lines guarding c5/d5/d4. These 3 squares are also guarded by 3 other black lines which get deactivated on White's 2nd move. The tries and the key each deactivate a line behind the Leoc4. The Leo moves to two other squares, reactivating the line but also deactivating one of the other lines. All this results in a 3-phase complex showing the carousel pattern, a white move cycle and a triple le Grand. See G52 for a slightly different mechanism which achieves the same content (IND) The whole play is centered around bLEc4 moves and the departure effects of W2. The technical key played by the initially out-of-play NAg5 is tolerable (ROU) The carousel change with 3 × le Grand included is engineered by white keys to thematic lines and leo moves in the square b3-c3-c4-b4, switching lines on and off (SVK) A very similar mechanism to G52, resulting in the same impressive patterns of carousel changes, 3 × le Grand and 3 × cycle of W2-W3. Like G52, it uses double guards of mating squares, with one set of guards using the mating white pieces as hurdles. The difference here is that the thematic bLE already stands on the intersection of three thematic black lines, so in each phase White deactivates a thematic line by interference, and Black re-activates it by line-opening (in G52 we have deactivation by removal of hurdle and activation by provision of hurdle). It is nice to have an apparent refutation also in the solution, but White has a fine continuation for 1...VAd7. The structure with the bLE having only two moves available in each phase leads to a more crowded position than G52 (SWE) Impressive Carousel. It's a pity that only the mass of the wNAg5 is used (SUI)

6th Place (9,2 points) G27: Marcel Tribowski (Germany)

1.K×f5? [2.PAb7‡]
1...PAf3+ 2.K×f4 [3.Sc7‡] NA×h8 3.PAb7,VAd7‡
but 1...NA×h8!

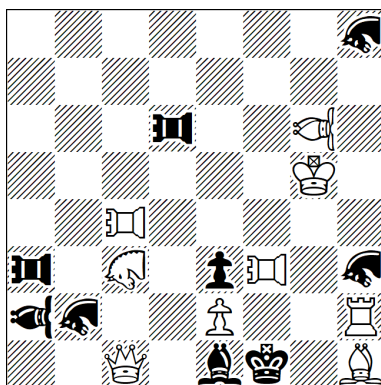
1.K×f4? [2.Sc7‡]
but 1...NA×h8!

1.K×d3? [2.VAd7‡]
but 1...NA×h8!

1.Ra6! [2.R×b6+ Ka5 3.NAe3‡]
1...VAe3 2.K×f5 [3.PAb7‡] NA×h8 3.Sc7‡ (2. K×d3/Kf4? VAc5/NA×h8!)
1...PAe3 2.K×f4 [3.Sc7‡] NA×h8 3.VAd7‡ (2.K×f5/Kd3? PAF3+/NA×h8!)
1...NAe3 2.K×d3 [3.VAd7‡] NA×h8 3.PAb7‡ (2.K×f4/Kf5? PAd5/NA×h8!)
1...PAe2 2.K×d3 [3.VAd7‡]

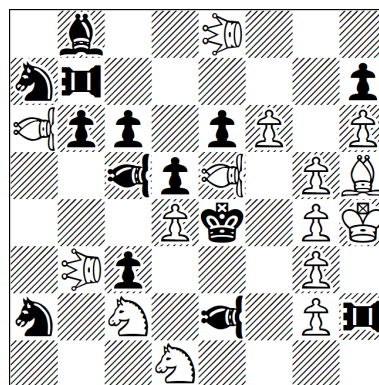
Defences on the threat square (Umnov II effect). Ukrainian cycle (Country) Cyclic le Grand. Black's 1st move removes a Chinese line-piece. The wK captures another, threatening mate. Black's 2nd move opens the same Chinese line (inherent Chinese line threat paradox). But it also deactivates a 2nd line to a mating square already unguarded by Black's 1st move. Triple avoidance on W2 (IND) The cyclic le Grand theme is presented in a highly unified form. The active white king is a very original feature. Simply the best problem of the tournament! (ROU) Three defences on the same square introduce Ukrainian cycle with cyclic dual avoidance (SVK) An original mechanism with doubled fairy pieces guarding the mating squares b7/c7/d7 via NAd6, where the wK can attack by capturing the front piece of each pair. In the diagram position, those attacks are defended by NAd6 moving away (capturing its pinner); when Black un-doubles the defenders of one mate, that mate follows if NAd6 moves away, so a wK attack of any of the other two doubled defenders should work. The continuations are separated by dual avoidance effects (1...VAe3 2.Kxd3? VAc5!, 1...PAe3 2.Kxf5? PAF3!, 1...NAe3 2.Kxf4? PAD5!), so the result is a cyclic le Grand (=Ukrainian cycle). There is great unity in that all B1 defences go to e3 (the fact that these are Umnov II defences has no great importance, as such defences are trivial with Chinese pieces) (SWE)

7th-9th Place G42
Michel Caillaud
France



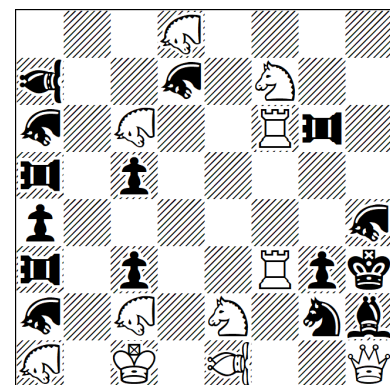
‡3 Chinese Riders (9+9)

7th-9th Place G50
Dragan Stojnić
Serbia



‡3 Chinese Riders (15+14)

7th-9th Place G15
Jean-Marc Loustau
Michel Caillaud
France



‡3 Chinese Riders (11+15)

7th-9th Place (8,8 points) G42: Michel Caillaud (France)

1.Rg2! [2.Rg1+ Kxe2,Kf2 3.Qxe1‡]
1...NAhd1 2.PAcf4+ NAxf4 3.NAd5‡
1...PAd1 2.NAd5+ VAxd5 3.VAd3‡
1...NAbd1 2.VAd3+ PAxd3 3.PAcf4‡

Cycle of W2/W3 moves. B1 moves on the same square. 6 thematic black lines, 3 of them deactivated by Black at 1st move allowing a "non-activation" by White at 2nd move (Country) White move cycle in 3 variations. Each black move is an anticipatory deactivation of a line that would have been used after White's 2nd move. White's 2nd move, in turn, deactivates another black line. Totally 6 different black lines get deactivated (IND) Another clever mechanism based on departure effects. The wonderful economy fully compensates the underused wQ in the thematic variations (ROU) An unusual form of the stipulated theme: the thematic mates are originally only singly guarded, with one of White's mating pieces as a hurdle. If White tries to deactivate one of those guards by an evacuation sacrifice of a hurdle, a line from another black defender is activated with the piece that accepted the sacrifice as a hurdle. So the key induces one of those secondary defenders to give up its position, deactivating its line of guard. This all leads to a cycle of W2-W3 moves in three variations, with all three B1 moves going to the same square d1. The setting is very economical for the content (SWE)

7th-9th Place (8,8 points) G50: Dragan Stojnić (Serbia)

1...VA×h5 2.VAd6+ PAe7 3.LEb1‡

1...PA×h5 2.VAc7+ VAe7 3.Sf2‡

1.LEe7! [2.Bg6+ h×g6 3.LEh7‡]

1...VA×h5 2.VAc7+ PA×e7 3.LEb1‡ (2.LEb1+? PA×b1! 3.VAc7+? Kd3!)

1...PA×h5 2.VAd6+ VA×e7 3.Sf2‡ (2.Sf2+? VA×f2+! 3.VAd6+??)

1...Bc7 2.LEc4+ d×c4 3.LE×b7‡

Departure from the lines e2-d3, b7-b1, h2-f2, c5-f2. Reciprocally changed continuations; Black thematic defences on the same square in the 1st and 2nd move (Country) The mating squares on f2 and b1 are doubly guarded by the black VAc5/PAh2 and PAb7/VAe2. After the PAh2 and VAe2 capture on h5, White has to fire the battery e8-e4 and force Black to remove the remaining guard by the VAc5/PAb7. In the set play, he does this by shutting off the black Chinese rider which does not unguard. After the key by the Leo to e7, he does this by forcing the Chinese rider which does unguard to capture on e7. This results in a reciprocal change of continuations (IND) Two changed variations from set to real play, followed by the same mates. But all this play is highly thematic, with the short key aesthetically changing everything (ROU) Reciprocal change using the basic feature of Chinese pieces: a capture needs a hurdle, a non-capture does not. When B1 deactivates one guard of f2 or b1-e4 (by withdrawal), White needs to deactivate the other guard of that square, so he must force VAc5 or PAb7 to go to e7 by the appropriate placing of the firing piece VAe5. Which of d6 and c7 is correct depends on whether the wLE is sitting on e7 or not (2.VAf4+? Be5! leaves only those two squares to choose between). It is unfortunate that VAa6 was needed for the by-variation 1...Bc7 (SWE) Good reciprocal change. The thematic line e2-d3 is orthodox (SUI)

7th-9th Place (8,8 points, not counting for the country) G15:

Jean-Marc Loustau, Michel Caillaud (France)

1.Re6! [2.Q×g2+ PA×g2 3.Sf4‡]

1...NA×a1 2.Ree3 [3.Sg1‡] c4/S~ 3.R×g3/S(×)f4‡

1...PA×a1 2.Re4 [3.R×g3‡] c4 3.Sg5‡

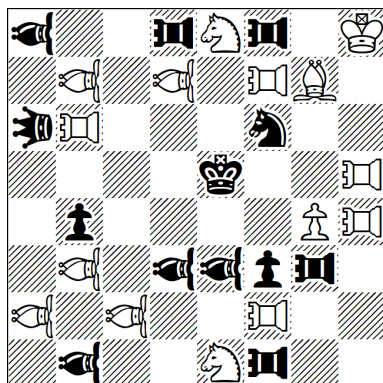
1...NA×d8 2.Re5 [3.Sg5‡] c4 3.Sg1‡

Cyclic le Grand (Ukrainian theme). 6 black thematic lines. The deactivation of thematic black lines occurs at 3 steps: 1st black move, 2nd white move, 2nd black move (so each variation shows three deactivations). No white pawns, all W2 moves by the same unit (Country) Cyclic le Grand. 6 Black lines. Black's 1st and 2nd move each deactivates a black line. White's 2nd move deactivates 2 black lines. No white pawns (IND) The mechanism is ingenious with the bPc5 opening and closing three different black lines. However, the two unprovided black defences granting a flight by the capture of a white unit and the underused wQ prevent a higher classification (ROU) Inter-variation Ukrainian cycle in a rather known mechanism of switching Chinese lines that was utilized even for a complete Shedey cycle in twomover form (see e.g. *Cyclone* 1629) (SVK) Each of the three mating squares (g1, g3, g5) is doubly guarded, one guard via Pc5 and one via some other hurdle. B1 deactivates the guard of thematic square A by withdrawal; W2 deactivates the other guard of square A plus a guard of thematic square B by a Nowotny interference, threatening mate on A; B2 reactivates the guard of square A by playing c5-c4, but then deactivates the last guard of square B. The result is a cyclic le Grand (Ukrainian cycle). A clear mechanism with unity by three W2 moves by the same piece (that also played W1). The B1 defence motives are not unified (SWE) Cyclic le Grand nicely introduced by moves by the same rook (SUI)

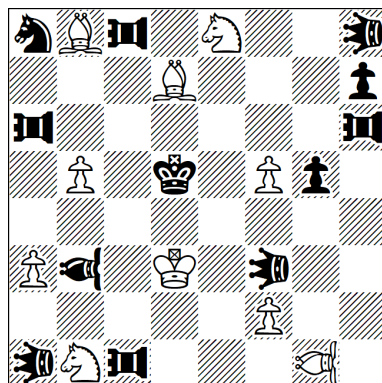
10th Place G54
 Anatoly Karamanits
 Valery Kopyl
 Aleksandr Semenenko
 Valery Semenenko
 Ukraine

11th Place G22
 Narayan Shankar Ram
 India

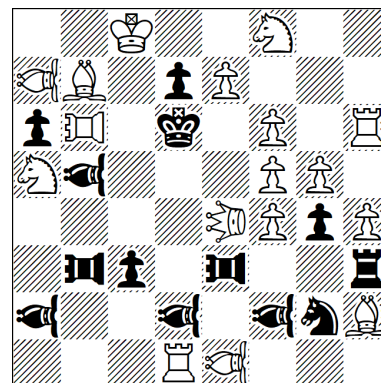
12th-13th Place G20
 Dragan Stojnić
 Serbia



‡3 Lions (15+13)



‡3 Lions (10+12)



‡3 Chinese Riders (17+13)

10th Place (8,6 points) G54: Anatoly Karamanits, Valery Kopyl,
 Aleksandr Semenenko, Valery Semenenko (Ukraine)

1.BLh3? [2.BLc5+ RLg5 3.S×d3‡]
 1...Lld6 2.RL7f5+ RLg5 3.B×f6‡
 1...BLd5 2.RL2f5+ RLg5 3.S×f3‡
 but 1...BLE4!

1.RLg6? [2.RL7f5+ RLg5 3.B×f6‡]
 1...BLC6 2.RL2f5+ RLg5 3.S×f3‡
 1...RLd6 2.BLf5+ RLg5 3.S×d3‡
 but 1...Lla1!

1.BLh1! [2.RL2f5+ RLg5 3.S×f3‡]
 1...RLd5 2.BLf5+ RLg5 3.S×d3‡
 1...Llc6 2.RL7f5+ RLg5 3.B×f6‡

Cyclic activation and deactivation of lines of three black lion-family pieces (a6, a8, d8). Three-phase cycle of threats and second moves of variations. Cycle of defence squares. W2 moves to the same square. All threats and variations are thematic (Country) 3 mating squares are each guarded twice by black lions. White tries and key each deactivate one of the lines, threatening check on f5 on the 2nd move, simultaneously deactivating the 2nd black line to the mating square. Black defends by moving two of his other lions to the squares c6/d5/d6, which also unguard a 2nd mating square. This results in white checking on f5 with his lion which also deactivates the second guard to the mating square. All this results in a kind of "Pseudo 3×3 Shedy", with the 3 white moves to f5 occurring as a threat and as variations after a different pair of black defences in each phase (IND) Another ambitious cyclic concept, which unfortunately is partially spoilt by the set unprovided flight-creating defence 1...BLE4 (ROU) No carousel change here, rather less usual theme Z-32-63 with threat anti-paradoxes. The second moves to f5 remove additional guards from square insufficiently guarded when dust settles after line switching of keys and defences (SVK) The three mating squares are each guarded by two black lion pieces, one via a white hurdle that can also reach f5, one with another white piece as hurdle. The latter three lines intersect on the triangle c6-d5-d6. W1 deactivates one of those lines (by moving on the line across a black hurdle on the mating square), threatening to

deactivate the other guard of the mating square by moving the corresponding to f5 with check. Black can re-activate the guard that W1 deactivated by moving one of the other two thematic lions onto the line (in the triangle c6-d5-d6) as a hurdle. But then it loses its guard of one mating square, which White can use by deactivating the other guard of that square by moving the corresponding hurdle to f5. The process is somewhat similar to G52, but this simpler setting lacks the le Grand motifs and the cycles of W2+W3 moves. If, however, you just consider the defence squares in B1 (so you regard Lld6 and RLd6 as the same, etc.), this would be seen to show carousel changes and 3 × le Grand like in G52. The refutations of the tries break the sense of automatic play, and it is an advantage that the longest W1 move is the key. The position seems relatively open despite the 28 pieces (SWE) Similar to a Carousel, but the black defenses are different between the phases (SUI)

11th Place (8,4 points) G22: Narayan Shankar Ram (India)

1.Sc3+? L1×c3! 2.Sf6+/Bc6+? L1×f6/RL×c6!

1.Sf6+? L1×f6! 2.Bc6+/Sc3+? RL×c6/L1×c3!

1.Bc6+? L1×c6! 2.Sc3+/Sf6+? RL×c3/RL×f6!

1.Bg3? Llh3+!, 1.Bf4? [2.Sf6‡] g×f4!

1.Bh2! waiting

1...Lla5,Lla4 2.Sc3+ L1×c3 3.Sf6‡ (3.Bc6+? RL×c6!) [a1-f6 and f3-f6 deactivated]

1...RLhh1 2.Sf6+ L1×f6 3.Bc6‡ (3.Sc3+? L1×c3!) [h6-c6 and f3-c6 deactivated]

1...RLg8,RLf8 2.Bc6+ L1×c6 3.Sc3‡ (3.Sf6+? RL×f6!) [c8-c3 and f3-c3 deactivated]

1...RLch1 2.Sc3+ L1×c3 3.Bc6‡ (3.Sf6+? L1×f6!) [c1-c6 and f3-c6 deactivated]

1...RLa2 2.Bc6+ L1×c6 3.Sf6‡ (3.Sc3+? RL×c3!) [a6-f6 and f3-f6 deactivated]

1...Lld8 2.Sf6+ L1×f6 3.Sc3‡ (3.Bc6+? RL×c6!) [h8-c3 and f3-c3 deactivated]

1...g4 2.Bf4 [3.Sf6‡] Llc6/Llc3/BLc6/Sb6 3.B×c6/S×c3/B×e6/Sc7‡

A total of 9 thematic lines are deactivated in the 6 thematic variations after the key: f3-c3, f3-f6 and f3-c6 all twice; a1-f6, a6-f6, c1-c6, c8-c3, h6-c6 and h8-c3. Thematic W1 and W2 move tries. Doubled and reversed cycle of W2 and W3 moves. Cyclic dual avoidance in White's mating move (Country) Another successful waiter aiming for a task rendering (doubled and reversed cycle of W2 and W3 moves). However, the strong unprovided defence 1...Sc7 makes the key piece rather obvious and the play is somewhat mechanical and repetitive (ROU) Triangular mechanism of lines with pairs of lions is supplemented by Lf3 guarding all three thematic squares. The symmetry is quite apparent (SVK) The thematic mates on c3-c6-f6 are only singly guarded by Lf3 in the diagram, but any attempt to use the overload of the lion fails because a check on any of the three squares will create a hurdle for new guards of the two other thematic squares. The solution works by simply inducing one of these new defenders away by Zugzwang, after which successive checks on two of the thematic squares will automatically work. This conforms to the set theme: one potential guard of the mating square is deactivated by withdrawal in B1, and the other in deactivated by withdrawal in B2. The solution is fairly mechanical, but the position is nice and airy (SWE) Reversed cycles presented economically and with a beautiful mechanism (SUI)

12th-13th Place (8,2 points) G20: Dragan Stojnić (Serbia)

1.S×d7! [2.f7+ K×e7 3.f8=Q‡]

1...R×h4 2.Sc5 [3.LEb4‡] PAd3/VAd3,VAc4/VA×c5/PA×b6,PAb4/S×f4 3.e8=S/Bc6/VAg3/Sc4/B×f4‡ (2.LEb4? S×f4!)

1...S×h4 2.LEb4 [3.Sc5‡] PAd3/VAd3 3.Bc6/e8=S‡ (2.Sc5? VA×c5!)

1...VAc4 2.e8=S+ PA×e8 3.Bc6‡

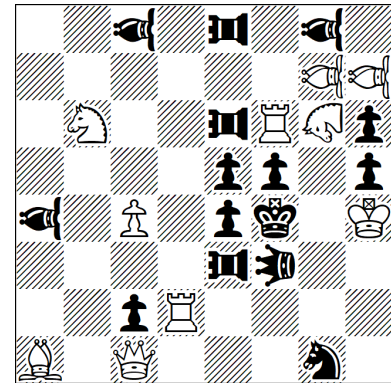
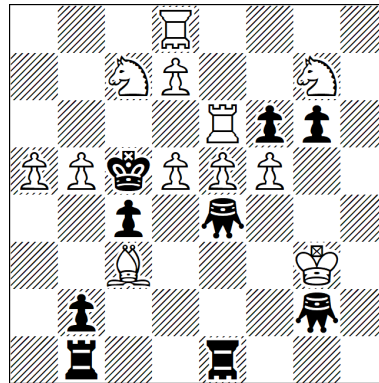
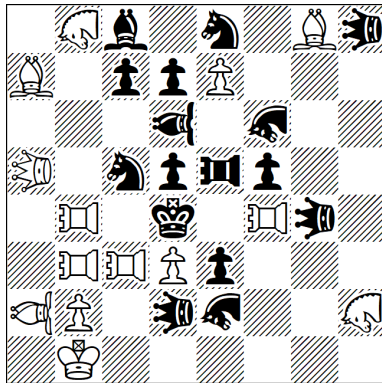
Thematic lines: b5-e8, d3-e8, b3-b6, f2-b6. Key-threat reversal (or Reversal II) and reciprocal changes in the two main variations (Country) After Black loses control of g3 and f4, White threatens mate on b4 and c5, while also deactivating black lines to e8 and b6. Black defends by unpinning Vaod2, while also deactivating further lines to e8 and b6. A third thematic variation deactivates both lines on B1 and B2 moves with the thematic mates reappearing as check and mate. W2/W3-threat/key reversal and reciprocal change on 2nd move. Heavy (IND) An extended twomover with a wealth of mates. The

rather heavy position requires lots of white pieces used just for one mating move (ROU) Papack combination of key-threat reversal & reciprocal change between two main variations. 17 white pieces seem too many for the main content (SVK) Interesting mechanism for reciprocal change in the variations: e8 and b6 are each doubly guarded, over a white hurdle and over a black one. The W2 moves deactivate a guard of one thematic mate by removal of a white hurdle, and a guard of the other thematic mate by interference. The B2 defences (unpinning VAd2) then exchange their functions, deactivating the second guard of the first mate by withdrawal, or deactivating the second guard of the other thematic mate by removal of a hurdle. To motivate and separate the two B1 variations, Bh2 and VAe1 had to be added outside of the thematic play. So the position is heavy, but the play works well (SWE)

12th-13th Place G08
Anatoly Karamanits
Valery Kopyl
Aleksandr Semenenko
Valery Semenenko
Ukraine

14th-16th Place G38
Zoran Gavrilovski
North Macedonia

14th-16th Place G51
Dragan Stojnić
Marjan Kovačević
Serbia



‡3 Chinese Riders (14+16)

‡3 Hoppers (12+9)

‡3 Chinese Riders (10+15)

12th-13th Place (8,2 points, not counting for the country) G08:

Anatoly Karamanits, Valery Kopyl, Aleksandr Semenenko, Valery Semenenko (Ukraine)

1.Bxd5? [2.Bc4+ LExb4,VAxb4 3.Bxc5‡]

1...LExb4 2.Bc6+ VAxb8/NAxb8 3.Be4/Bf3‡

1...NAxb4 2.Be4+ LExf4/VAxf4 3.Bf3/Bc6‡

1...VAxb4 2.Bf3+ NAxh2/LExh2 3.Bc6/Be4‡

but 1...LEf8!

1.LExd5? [2.LEc4+ LExb4,VAxb4 3.Bxc5‡]

1...LExb4 2.LEc6+ VAxb8/NAxb8 3.LEe4/LEf3‡

1...NAxb4 2.LEe4+ LExf4/VAxf4 3.LEf3/LEc6‡

1...VAxb4 2.LEf3+ NAxh2/LExh2 3.LEc6/LEe4‡

but 1...PAe6!

1.VAxd5! [2.VAc4+ LExb4,VAxb4 3.Bxc5‡]

1...LExb4 2.VAc6+ VAxb8/NAxb8 3.VAe4/VAf3‡

1...NAxb4 2.VAe4+ LExf4/VAxf4 3.VAf3/VAc6‡

1...VAxb4 2.VAf3+ NAxh2/LExh2 3.VAc6/VAe4‡

Zagoruiko 3×3. Each phase presents a cycle of second and mating moves (a total of 3 cycles). Moves to same square by White and by Black. Change of types of pieces making moves to same squares. Task: 18 thematic variations (Country) The Jacobs theme is shown in 3 phases with changed continuations. The wB/VA/LE capture on d5, threatening check on c4. After the black thematic defences on b4, they check on e4, c6 and f3. Task, but obvious mechanism (IND) The author claims a 3×3 Zagoruiko, but actually the play is identical in all phases regardless the identity of the piece arriving on d5. This degrades the claim of "18 thematic variations" (ROU) 3 × Jacobs (in each phase the same play with different hurdle), Z-33-39 between phases, this is quite a considerable achievement. Unfortunately, the role of Bg8 in the solution is only passive (it prevents 1...LEf8!) (SVK) Several composers noted that the well-known Jacobs theme (or rather Jacobs mechanism) fits the set theme, as the normal form is built on three doubly guarded mating squares. Here the mating squares are the anti-battery rear pieces on b8, f4, h2, which are each guarded by two of the three pieces LEd2, VAd6, NAF6. The basic Jacobs mechanism itself is not of great interest anymore, but there is perfect unity here in the use of anti-batteries throughout, in threat and variations, all played by the same piece from d5. The 3×3 Zagoruiko does not impress, however: the play in all phases is exactly the same, the only difference is which bishop-type piece has captured on d5 and makes all the moves. The heavy position is justified by the play (SWE) There is not much change in these Zagoruiko changes (SUI)

14th-16th Place (7,8 points) G38: Zoran Gavrilovski (North Macedonia)

1.e×f6? [2.Rc6+ G×c6 3.Sge6‡]
but 1...Gg4!

1.Rb6! [2.Sa6+ K×d5 3.Rd6‡]

1...RHa1 2.Rc6+ G×c6 3.Sge6‡ (2.e×f6? Gg4!, 2.d6? Gd5!)

1...Ga2 2.Sge6+ G×e6 3.Rc6‡ (2.e×f6? RHe5!, 2.d6? Ge6!)

1...Gh1 2.d6 [3.Rc6‡] RHe6 3.Sg×e6‡ (2.e×f6? Gg4!)

1...Gb4 2.e×f6 [3.Sge6‡] Gg4 3.Rc6‡ (2.d6? G×b6!)

1...Ge6 2.d×e6 [3.Rc6‡]

1...Gc6 2.b×c6 [3.Rb5‡] (2.e×f6? Gc8!)

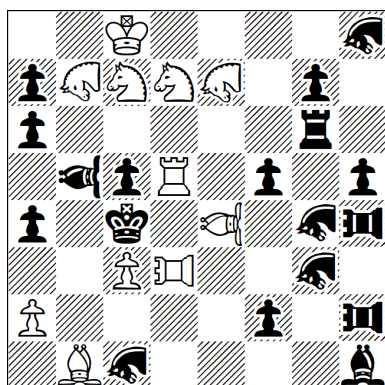
Fivefold presentation of the theme, including two pairs of reciprocal deactivations of the lines e1-e6 and g2-c6: a) double dual avoidance with exchanged W2 and W3 moves after 1...RHa1/Ga2; b) pseudo-le Grand and reciprocal dual avoidance after 1...Gh1/Gb4. 12 moves on 6 squares on the 6th row (a6-f6) by 6 white units (W1, W2 and W3 moves in the threat; W2 moves in 6 variations) and 2 black units (Ge4 on e6 and c6, RHe1 on e6). 7 W2 moves on the 6th row (with double play on c6 or e6 in 4 variations). Play by Black and White on the same squares (e6 and c6). Change of functions of 4 moves and 2 × 2 transfer of mates. Swiss theme and time-shifted Dombrovskis (Country) 4 thematic variations involving 2 mates and 4 black lines. There is an additional fifth thematic variation (IND) Nice mix of quiet variations played by the white pawns and reciprocal moves. But the en prise key piece is clearly a flaw (ROU) The mating squares c6 and e6 are doubly guarded by two hoppers on the same line, with the same front piece (Ge4). In two variations, the rear piece withdraws so that the overload of the front piece can be used. In two other variations the front piece withdraws so that White can activate a thematic mate by removing a white hurdle. The differentiation of the variations is not quite analogous: 1...Gh1 stays on the thematic line and makes no error allowing 2.e×f6, so only 2.d6 works; 1...Gb4 leaves both lines and thereby allows both 2.d6 and 2.e×f6, but the dual avoidance effect 2.d6? G×b6! leaves only 2.e×f6. In the fifth variation 1...Ge6, B1 makes a new error allowing a new continuation 2.d×e6. The mechanism with the three black hoppers is fine, but would have been even better if the two moves of Ge4 had been separated by true dual avoidance (SWE)

14th-16th Place (7,8 points, not counting) G51: Dragan Stojnić, Marjan Kovačević (Serbia)

- 1.Rf2! [2.NAe7 [3.B×e5‡] PA6~ 3.Sd5‡]
 (2.Rf7? [3.Sd5‡] but 2...VAb3!
 2.Sd7? [3.R×f5‡] PA6~ 3.B×e5‡ but 2...PA6e7!)
 1...VAc6 2.Rf7 [3.Sd5‡] PA6~/PAf6 3.R×f5/B×e5‡
 (2.NAe7? [3.B×e5‡] PA6~ 3.Sd5‡ but 2...PA×b6!)
 1...PA8e7 2.Sd7 [3.R×f5‡] PA6~ 3.B×e5‡
 1...VAb3 2.S×c8 [3.R×f5‡]
 1...Se2 2.R×e2 [3.Q×e3‡]

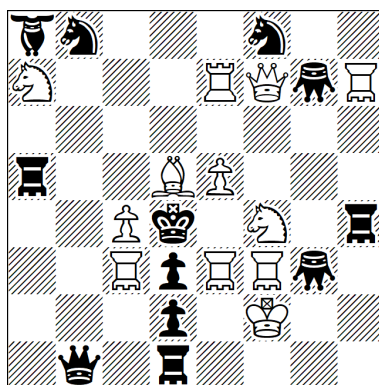
Deactivation/neutralization and activation of thematic lines f3-d5, e3-e5, f3-f5, e8-e5, g8-d5, c8-f5. Cyclic le Grand + pseudo-le Grand. 5 thematic black pieces, 3 different corrections by the thematic PAe6 (Country) The black Paoe6 is a hurdle to 3 other Chinese riders guarding d5/e5/f5. In the threat and two thematic variations, a white piece closes one of the 3 black Chinese lines. Black defends by moving away the Paoe6, which unguards the remaining two mating squares. But only one of the mates works due to W2 having prevented the other mate (IND) The thematic intensity deserves admiration. But the key, pinning two black pieces, is much too strong (ROU) Visserman form of the Ukrainian cycle involves threat and variations after 1...VAc6 and 1...PA8e7. The key is unfortunate, pinning two Chinese pieces, even if it is thematic deactivation of three lines (SVK) An interesting mechanism for a cyclic le Grand (Ukrainian cycle) with PA6~ (actually PA6) as the thematic defence. The mating squares d5/e5/f5 are all guarded via PAe6; the three thematic W2 moves interfere on one of those lines while giving up a white guard needed for another thematic mate. The result is that White threatens just one thematic mate, and that PA6~ defends by using the W1 piece as a hurdle, but that this move allows one of the thematic mates. Which white attack works depends in two cases on better defences by PAe6 and in the third case on a defence by another black piece (VAa4-b3). So the B1 defences and the separation of the W2 moves are not unified, but the central part of this cyclic le Grand mechanism is perfectly unified. A big disadvantage of the setting is that the mechanism really deals only with single deactivations of black thematic lines. To make the problem thematic for the tourney, the composer has added a key with simultaneous deactivation of three other lines towards the mating squares by pinning of two black pieces, without any further connection to the thematic play (SWE)

14th-16th Place G19
 Franz Pachl
 Germany



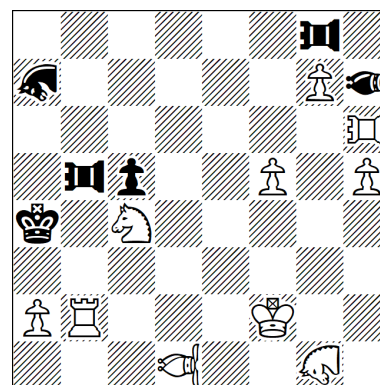
‡3 Chinese Riders (11+18)

17th Place G31
 Zoran Gavrilovski
 North Macedonia



‡3 Hoppers (12+12)

18th Place G30
 Thomas Maeder
 Switzerland



‡3 Lions (10+6)

14th-16th Place (7,8 points) G19: Franz Pachl (Germany)

1.PAf3? [2.Se5‡]

but 1...Re6!

1.VAf3? [2.Rxc5‡]

but 1...Rc6!

1.Bc2! [2.Bb3+ axb3 3.axb3‡]

1...NAh6 2.PAf3 [3.Se5‡] Re6/NAxe7 3.PAf4/Rxc5‡

1...PAxc2 2.VAf3 [3.Rxc5‡] Rc6 3.VAe2‡

2 × thematic white removal of hurdle. 4 × thematic black removal of hurdle. 1 × thematic black removal of the line piece along the thematic line. 2 × W2 moves on the same square. 2 × thematic tries in two moves. Reciprocal change of functions of PA/VA (front and rear piece of an anti-battery) (Country) Logical problem in which the black refutations to two thematic tries have weakening effect after the key and two other B1 move defences which deactivate two Chinese rider lines. There is also dual avoidance on White's second move. Also seen is a mutual anti-battery between the white PAd3/VAe4 (IND) Only two variations, but displaying a surprising extra theme: reciprocal anti-battery mates by wPAd3 and wVAe4! We would have loved to see the mate 3.Se5‡ transferred as mate in the last variation (ROU) Black's guards of f4 and e2 are deactivated by removal of black hurdles in B1 and B2. The motif is greatly enhanced by the reciprocal functions of PAd3 and VAe4, using each other as hurdles for the thematic mates, and by the fact that the threats in W2 are also set up by removal of a (white) hurdle. The logical structure (the W2 attacks can be tried immediately, but fail because the B1 decoys haven't been played yet) is also an advantage. It is unfortunate that so much material was needed (SWE)

17th Place (7,6 points) G31: Zoran Gavrilovski (North Macedonia)

1.Qf5! [2.Qxd3+ RHxd3/Qxd3 3.Se2/Sb5‡]

1...Gg2 2.RHd7+ Sfxd7/Sbxd7 3.Se6/Sc6‡

1...RHxe5 2.Se2+ (2.Se6+?) RHxe2,dxe2 3.Q(x)e5‡

1...Gxe5 2.Sb5+ Qxb5 3.Qxe5‡

1...BHe4 2.Se6+ (2.Se2+?) Sxe6 3.Qxe4‡

1...RHe4 2.Sc6+ Sxc6 3.Qxe4‡

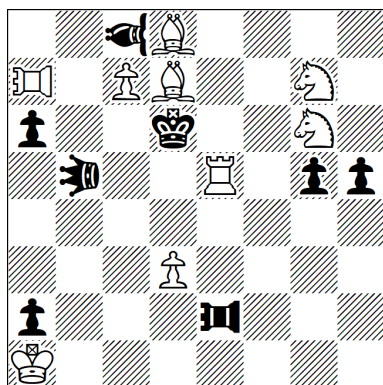
Two pairs of reciprocal deactivations of lines of the black fairy_pieces: I) a5-e5 and g3-e5 after 1...RHxe5/Gxe5; II) a8-e4 and h4-e4 after 1...BHe4/RHe4. Three pairs of variations with thematically connected white play: I) double sacrifice in the threat and after 1...Gg2; II) removal of the white hurdle from f4 on the W2 move with reciprocal dual avoidance after 1...RHxe5/BHe4; III) adding an extra hurdle on b5 or c6 on the W2 move after 1...Gxe5/RHe4. Change of functions of 4 white moves which are W3 moves in the threat and after 1...Gg2, and also W2 moves in the thematic variations. Transfer of mates after different B2 moves in the thematic variations (Country) Four variations in two pairs in which hopper lines to e4 and e5 are deactivated on B1/W2 moves. The threat and the variation 1...Gg2 are not thematic, although they use the thematic white moves (IND) The white knight moves make this composition so enjoyable. The somewhat out-of-play wQ needs to take immediate measure against the strong unprovided 1...Gxe3 creating a flight (ROU) Two variations with double deactivations of guards of e5, with B1 moves to the mating square followed by sacrifice of a white hurdle or sacrificial interference of the other guard; plus two analogous variations regarding e4. The four variations can also be paired RHxe5/BHe4, with dual-avoiding sacrifices of Sf4 in W2, and Gxe5/RHe4 with sacrificial interferences in W2. The four thematic variations, plus a good threat and a good by-variation, are a good result (SWE)

18th Place (7,5 points) G30: Thomas Maeder (Switzerland)

1.f6! [2.Ke2+ NLc3/RLxg1 3.Rb3/RLh4‡]
 1...RLg6 2.Rb3+ BLc2/NLxd1 3.RLh4/Ke2‡
 1...RLf5 2.RLh4+ RLg4/BLe4 3.Ke2/Rb3‡

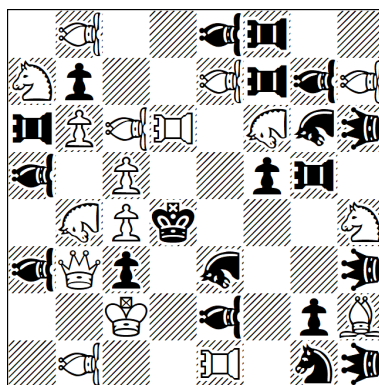
Jacobs cycle (Country) The only entry showing Jacobs theme in rotating form! The RLb5 helps NLa7 to guard c3/d1, preventing the mates Rb3/Ke2. The RLg8 guards g4/g1, preventing the mates RLh4/Ke2. The threat is Ke2+ followed by RLh4/Rb3. After 1...RLf5, the BLh7 guards e4/c2 preventing RLh4/Rb3, but now the NL has lost control of c3 and d1, allowing RLh4+ followed by Rb3/Ke2. Similarly, after 1...RLg6, the BLh7 guards e4/c2, but the RLg8 has lost control of g4/g1, allowing Rb3+, followed by RLh4/Ke2 (IND) The most economic rendering of the Jacobs theme from the whole tournament. The thematic key makes a very strong impression (ROU) A standard Jacobs cycle with three mates of the anti-battery type (although 3.RLh4‡ is not really an anti-battery as the hurdle is already on the line). One of the thematic variations is the threat, which is introduced by deactivation of a thematic line from BLh7 (SWE)

19th Place G02
 Hans Uitenbroek
 Gerard Smits
 Netherlands



‡3 Lions (9+8)

20th Place G16
 Franz Pachl
 Manfred Rittirsch
 Germany



‡3 Chinese Riders (17+20)

19th Place (7,4 points) G02: Hans Uitenbroek, Gerard Smits (Netherlands)

1.d4! [2.Sh8 [3.Sf7‡]]
 1...Lle8 2.Ba4 [3.Sf5‡] RLe6 3.Sxe8‡ (2.Sh8? Lla4+!)
 1...Llf5 2.Ra5 [3.Se8‡] BLe6 3.Sxf5‡ (2.Sh8? Lla5+!)
 1...RLe7 2.Sxe7 [3.Sxc8,Rd5‡]

Lines to e8: Lion b5-e8 and Rook-Lion e2-e8. Lines to f5: Lion b5-f5 and Bishop-Lion c8-f5. Pseudo le Grand (Country) Two thematic variations. After the quiet threat, the black lion moves to e8/f5 threatening check on the a-file. White continues by moving the wB/R to the a-file, preventing the checks and threatening mate on f5/e8. Black replies with a BL/RL "anti-Grimshaw" on e6, leading to mates on e8/f5. Pseudo le Grand with nice diagonal-orthogonal correspondence (IND) Crystal-clear thematic play: this problem could serve as a very didactic example of the set theme. The quiet threat can be parried by a checking move at B2, hence the main variations 1...Lle8 2.Ba4 and 1...Llf5 2.Ra5. Rather simple and marred by out-of-play key piece and underused white fairy piece (ROU) A problem with limited content (two thematic mates that both occur pseudo-le-Grand style in two variations) but with high quality in every detail. Good economy, quiet threat, good defences, analogous continuations, analogous B2 defences on e6 (it's not a Grimshaw) (SWE)

20th Place (7,2 points, not counting for the country) G16: Franz Pachl, Manfred Rittirsch (Germany)

1.VAg8! [2.Sxf5+ PAxf5 3.VAgd5‡]

1...NAg4 2.NAbd5+ VAxd6 3.Qxc3‡

1...PAg4 2.NAfd5+ LExd6 3.Be5‡

1...VAg4 2.VAd5+ PAxd6 3.Sb5‡

3 × thematic white removal of hurdle with harmful opening of fairy lines. 2 × thematic black removal of the line-piece. 1 × thematic black removal of hurdle. 3 × W2 moves on the same square. 3 × B1 moves on the same square. 3 × B2 moves on the same square (Country) In order to defend against the anti-battery mate on d5, three black pieces move to g4 to activate the black Leoh3; at the same time, they deactivate another line unguarding a mating square. W2 moves on d5 fire the anti-battery d6-d4 and also deactivate another black line to the square unguarded by the B1 move. Heavy (IND) The most populated board of the competition (37 pieces) deserves a special mention (ROU) The pattern of the thematic play is not very complex: B1 deactivates one guard of a thematic mate (by removal of a line-piece or of its hurdle) in order to activate h3-f5, which allows White to give an anti-battery check removing the white hurdle for the other guard. Somewhat oddly, W2 would have been mate but for the activation of a black line towards d6 by removal of a white hurdle, an unthematic effect that nevertheless fits the theme here well. The great disadvantage is that all these lines have required a colossal amount of material, 37 units! (SWE) Three rich variations, but extremely heavy realization, mainly because each piece only fulfills one particular task (SUI)

21st Place

- G13 (6,6 points): Hans Uitenbroek (Netherlands) Lines to c6: Pao c4-c6 and Nao g8-c6. Lines to c7: Pao c4-c7 and Nao g5-c7. Lines to f4: Pao c4-f4 and Vao h2-f4. Lines to d3: Pao d1-d3 and Vao b1-d3. Lines to d4: Pao d1-d4 and Vao h8-d4 (Country) 5 thematic variations using 7 black Chinese riders and 10 lines. Black Pao vs. white Q duel in four variations. Short threat. Dual avoidance in pao-a4/b4. Random and correction in Pao-c1/c2 (IND) Five mates with two deactivations each; a good result. The best ones are the four variations where the wQ forces the hurdle for the second defender away in W2. Prettiest of all are the variations 1...PAa4/PAb4 with unguard of c6+c7 and dual avoidance by new guards from the pao. Next best is 1...PAc2 where B1 withdraws one of the guards. 1...PAc1,c3 deviates as already W1 deactivates one guard by removal of a white hurdle. 1...NAf6 is different but also good. (1...VAf6 is a by-variation.) The problem is reasonably homogenous even though most variations are not quite analogous. But the short threat and the heavy position are drawbacks (SWE)

22nd-24th Place

- G18 (6,2 points): Mikael Grönroos (Finland) 17 fairy pieces, all of them thematically active, 21 thematic mates with 2-5 thematic elements, dual-free, no cook-stoppers (Country) Triple and double pin-mates from the a-file third-pin, 8th rank battery/pin-line and a8-h1 check/pin-line. There are 3 mates after the threat from the 8th rank battery with pinned lions on the a-file(2) and a8-h1(1) diagonal, and 3 mates in the variations from the a8-h1 line with pinned lions on the a-file and 8th rank. A few thematic by-play variations are also present, in which the thematic white continuations and mates are repeated (IND) Too many thematic mates obscure the author's intention (ROU) A maze of variations based on the half-double pin on the a-file and the four rook-lions on the first and second rank, guarding or potentially guarding mates on the eighth rank or on the long diagonal. Exactly how many different deactivations of guard there are is hard to calculate. The mechanism is basically simple (SWE)
- G26 (6,2 points, not counting for the country): Zoran Gavrilovski (North Macedonia) Triple deactivation of lines of black fairy pieces on B1 and W2 moves: 1) c7-f4 after 1...Rd6 and h6-f4 after 2.Sf3+; 2) a6-d3 after 1...Rdb5 and c1-d3 after 2.c3+; and 3) c7-c3 after 1...Rdc5 and e1-c3 after 2.Rxd3+. Exchanged W2 and W3 moves and reciprocal dual avoidance after 1...Rdb5/Rdc5. Change of function of the move 2.Rf4 (W2 in the threat, W3 after 1...Rd6) (Country) Thematic black and white lines to c3, d3 and f4 are deactivated. Exchange of W2/W3 in one pair of variations. Serious dual after 1...Gxe7 (IND) Three variations with interference in B1 followed by

removal of a white hurdle in W2. Great unity through the three moves by Rd5. There is a dual avoidance effect in 1...Rd6 (2.Se6+? allows Black to re-activate the guard of f4), but there is no real dual avoidance in 1...Rdb5 and 1...Rdc5 (there is no reason to try to force the mate that B1 has left untouched) (SWE)

- G36 (6,2 points): Valerio Agostini, Gabriele Brunori (Italy) Cyclic Zilahi, cycle of W2/W3 moves, cycle of B1/B2 moves, exchange of W2/W3 moves, cycle of captures, Babushka, complete pseudo-Kiss theme. The theme is shown in all possible continuations (a total of 16 times: 4 times in set play; 6×2 times in solution). Change of W2 move between set play and solution after 1...Gf7. All pieces on the board (with the exception of pawns) have at least two different functions (Country) Jacobs theme with a set play variation (IND) Astonishing use of the fairy pieces specificity - probably one of the best in the tournament. However, the unprovided strong black defense 1...e×f6 giving a flight which is simply thwarted by the rather crude capturing key forbids a higher classification. A better key was possible (ROU) A standard Jacobs with the addition of a set variation 1...Gf7 allowing the pin 2.Gg8 with zugzwang. A bit heavy for the content (SWE)

25th-26th Place

- G28 (6 points): Stephen Taylor (Great Britain) Three thematic lines with cyclic effect caused by transfer of P-hurdle (Country) The anti-battery h6-a6 is guarded by the three lion lines a1-f6, c2-g6, and h3-b6. On the first move, the black pawns deactivate 2 of these 3 lines. Then the wK fires the anti-battery, the remaining lion interposes and now there are two mates reactivating the anti-battery and a third mate activating an indirect anti-battery (IND) The sixth rank is guarded by three lions via Pd5-e5-f5. A P move in B1 deactivates two guards, one by removal of hurdle and one by interference, so White can activate an anti-battery on that rank and - in two variations - mate by capturing the third defender on that rank with the wK. The third variation 1...e4 is different, as the mate doesn't use rank 6 or any deactivation. But W2 does use the two deactivations in B1, leaving only the harmful 2...NAb6, so this variation too must be said to satisfy the theme (SWE)
- G39 (6 points): Narayan Shankar Ram (India) Four thematic variations. Correction play by Gh4. Thematic squares d4, d6 and f6. Cycle of W2 and W3 moves: A-B/C, B-C/A, C-A/B. Jacobs theme (Country) The best rendering using the Hoppers family. Although the mechanism is rather orthodox, the superb economy provides more than enough compensation (ROU) A standard Jacobs setting with three mates. The most interesting point is the variation 1...Gf2, which keeps the guards of d4+f6 but allows 2.K×f2 putting the other two thematic defenders in zugzwang (SWE)

27th Place

- G33 (5,6 points): Stephen Taylor (Great Britain) The threat creates a fairy-battery with two firing units (Country) Five thematic variations (IND) Using a royal anti-battery is not a bad idea, but the thematic content lacks homogeneity (ROU) There are three thematic mates, two of them (Ke5, Ke7) guarded by three black pieces, and one (Se5) by two pieces. These guards are all deactivated in different ways in four variations (only 1...BLe6 is unthematical). The fine threat has unexpected activity by the bK. All in all, a quite nice, very economical problem, but not strongly thematical (SWE) Only one thematic variation (SUI)

28th Place

- G11 (5,2 points, not counting for the country): Stephen Taylor (Great Britain) In the threat and two variations with reciprocal dual avoidance, both black Lions lose control of d1; or each Lion is decoyed from another line after closure of the bottom rank by Black (Country) Threat and two variations in each of which the 2 bishop-lions lose control of d1 so that the WQ can mate on that square. With cross-checks using the white anti-battery b5-e2 in both variations. Variations 1...Llg1 and 1...RLa2 are also arguably thematic (IND) The splendid check-provoking key is motivated by the lack of white continuation after the strong defense 1...Llg1 (ROU) The check-provoking key leads to two variations with deactivation of both guards of d1, one by a move to

the mating square and the other by Ke2-d2 which either removes a hurdle or puts an extra hurdle on the line (=interference). The variations are not separated by dual avoidance, as each continuation needs an extra error by Black making c2-c4 or Kc4 legal. The variation 1...Llg1 is also thematic, but repeats the move 2.Kc4+ and therefore doesn't add very much. There is good economy apart from the three NLs, who play a minor role (SWE)

29th Place

- G53 (5,1 points): Gerold Schaffner (Switzerland) The bP interferes with two lines on both c6 and c5, which are used by White for his 2nd and 3rd move (IND) Four variations, but lacking the unifying touch of better ranked compositions (ROU) Limited content requiring heavy material (SWE)

30th Place

- G37 (4,8 points, not counting for the country): Kalyan Seetharaman (India) Four thematic variations (one after the try and three after the key). Changed continuations after 1...RLe3 in the try and after key. After key, Zabunov theme shown in threat and first two variations. All three post-key variations are thematic. Royal anti-battery with diagonal-orthogonal correspondence on lines e1-h4 and h1-h4. Check provoking key (Country) The two main variations 1...RLe3/f3 are quite similar, with no exchanges of functions (SWE)

31st Place

- G21 (4 points): Gabriele Brunori (Italy) Thematic lines: h5-e8, h1-b1, g6-b1, e1-e8. Exchange of W2/W3 moves. Zilahi (Country) Short threat, two variations, diagonal-orthogonal echo (IND) The mating squares e8 and b1 are both guarded by both Llg6 and RLe1. The thematic defences give up the two guards by one of these pieces, but still allow only one continuation as Black's pieces also close the lines to the mating squares in the diagram position. Very clear and economical, but the short threat detracts (SWE)

32nd-33rd Place

- G35 (3,6 points): Miguel Uris (Spain) Two thematic variations after interferences by the bS (IND) 1...Sf5 is clearly thematic, with W3 using deactivations in both B1 and B2. The variation 1...Se6 is different, with one deactivation used in W2 and another one used in W3. The way the theme is worded, this must be accepted, but the harmony of the problem suffers (SWE) Only one thematic variation (SUI)
- G40 (3,6 points, not counting for the country): Anton Baumann (Switzerland) Three thematic variations involving the two black lions. Short threat. Repeated W2 move in two variations (IND) 1...LI1xf5 and 1...LI5xf5 with self-pin look like a nice pair of variations with de-activation of guards of c6-h1 and e7-h1, but in fact only the fine 1...LI5xf5 variation and the supplementary variation 1...Lle2 are thematic here. Unfortunately, a short threat (SWE)

34th-35th Place

- G17 (3,4 points): Gábor Tar (Hungary) Thematic lines: h3-b6, g1-b6, b2-d6, a3-d6 (Country) Two thematic variations. Short threat (IND)
- G25 (3,4 points): Rauf Aliovsadzade, Mark Kirtley (United States) Grimshaw (Country) Logical problem with Grimshaw d4 with thematic tries, pseudo le Grand and ODT. R and B hoppers used as plugs on c1 and h1. Use of B-hoppers on b7/c7 also doubtful (IND) Loved the author's good humour and originality! Yes, it is also a pseudo le Grand incorporated here beside the Grimshaw, which makes this look so appealing (ROU) Not thematic (SUI)

36th Place

- G23 (2,8 points): Gábor Tar (Hungary) Thematic lines: b1-e4, h1-e4, a7-c5, b1-b5 (Country) Short threat, two variations (IND)

37th Place

- G14 (2,7 points): Indrek Aunver (Sweden) Thematic threat and two thematic variations with repeated W2 moves (IND)

38th Place

- G09 (2,6 points): Miguel Uris (Spain) Only a single thematic variation after 1...Rc6 (IND) Only one thematic variation (SUI)

39th-41st Place

- G12 (2,4 points, not counting): Gabriele Brunori, Antonio Garofalo, Daniele Gatti (Italy)
Thematic lines: f1-f6, f3-a3, f4-a4. Exchange of W2/W3 moves (Country) Two thematic variations involving double unguard of f5 in both try and key, plus deactivation of f3-b3 and f4-a4 after key (IND)
- G24 (2,4 points, not counting for the country): Miguel Uris (Spain) 2 thematic variations (IND)
Two W2 moves appear as mates (W3) in the last variation. The out-of-play key piece hinders a higher classification (ROU) Not thematic (SUI)
- G45 (2,4 points): Indrek Aunver (Sweden) Only one thematic variation: 3 lines are deactivated by key/B1/W2 (IND) Only one thematic variation (SUI)

42nd Place

- G32 (1,2 points, not counting for the country): Indrek Aunver (Sweden) Only one thematic variation (IND) Not thematic (SUI)

Section G: Fairies

Place	Country	No	IND	ROU	SUI	SVK	SWE	Total
1	SVK	G47	4,0	3,2	4,0		4,0	12,0
2-3	SVK	G52	3,6	3,2	2,0		3,8	10,2
2-3	SVK	G07	3,8	2,6	3,0		3,8	10,2
4	FRA	G06	3,4	3,4	3,0	2,4	3,8	9,8
5	UKR	G44	3,6	3,0	3,0	2,8	3,6	9,6
6	GER	G27	3,4	3,8	2,2	2,2	3,6	9,2
7-9	FRA	G42	3,2	3,0	2,6	2,0	3,4	8,8
7-9	SRB	G50	3,0	3,2	2,6	2,0	3,2	8,8
7-9	FRA	G15	3,2	2,8	2,8	2,2	3,6	8,8
10	UKR	G54	3,2	2,4	3,0	2,4	3,4	8,6
11	IND	G22		3,2	2,8	2,4	2,8	8,4
12-13	SRB	G20	3,0	2,8	2,2	2,4	3,2	8,2
12-13	UKR	G08	2,6	2,6	3,0	3,6	2,4	8,2
14-16	MKD	G38	2,8	2,8	2,6	1,6	2,4	7,8
14-16	SRB	G51	3,0	2,6	1,8	2,2	3,2	7,8
14-16	GER	G19	2,8	3,2	2,2	1,6	2,8	7,8
17	MKD	G31	2,8	2,8	2,0	1,6	3,2	7,6
18	SUI	G30	3,0	3,2		2,0	2,0	7,5
19	NED	G02	2,8	2,6	2,0	1,2	3,4	7,4
20	GER	G16	3,0	2,0	2,8	1,8	2,4	7,2

21	NED	G13	3,2	1,6	2,2	1,8	2,6	6,6
22-24	ITA	G36	2,4	3,0	2,0	1,8	1,4	6,2
22-24	FIN	G18	2,8	2,0	1,8	2,0	2,2	6,2
22-24	MKD	G26	2,4	1,8	2,0	1,4	3,0	6,2
25-26	IND	G39		3,4	2,2	1,8	1,6	6,0
25-26	GBR	G28	3,0	1,8	2,0	1,4	2,2	6,0
27	GBR	G33	2,6	2,2	1,0	1,0	2,4	5,6
28	GBR	G11	2,8	2,0	1,2	1,2	2,0	5,2
29	SUI	G53	2,0	2,4		1,2	1,4	5,1
30	IND	G37		1,6	1,6	1,8	1,6	4,8
31	ITA	G21	1,0	1,6	1,2	1,2	1,8	4,0
32-33	ESP	G35	1,8	1,0	1,0	0,8	1,6	3,6
32-33	SUI	G40	1,2	1,2		0,8	1,4	3,6
34-35	HUN	G17	0,8	1,8	1,2	1,0	1,2	3,4
34-35	USA	G25	2,0	2,4	0,0	0,6	0,8	3,4
36	HUN	G23	1,0	0,2	1,0	0,8	1,0	2,8
37	SWE	G14	1,0	0,8	0,8	1,0		2,7
38	ESP	G09	0,4	0,8	1,0	1,0	0,8	2,6
39-41	ESP	G24	0,8	2,0	0,0	0,6	1,0	2,4
39-41	ITA	G12	0,8	0,4	0,8	1,0	0,8	2,4
39-41	SWE	G45	0,6	0,8	0,8	0,8		2,4
42	SWE	G32	0,4	1,0	0,0	0,4		1,2
	ARM	G01	0,0	0,6	0,0	0,0	0,0	0,0
	POL	G03	0,0	2,4	0,0	1,8	3,0	0,0
	ARM	G29	0,6	1,6	0,0	0,6	0,0	0,0
	USA	G41	0,0	2,4	0,0	0,0	0,0	0,0
	ARM	G46	0,6	2,4	0,0	0,4	0,0	0,0
	USA	G49	2,6	2,4	0,0	0,6	0,0	0,0