# WFCC 70JT: Section A (Twomovers)

## Final Award by Kabe Moen

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First, I would like to thank Shankar Ram and Marjan Kovačević for entrusting me with the important and distinguished duty of judging this prestigious tournament. I would particularly like to thank Shankar for his work in setting the anonymous diagrams and for his detailed notes on the problems.

I received 28 entries for the tournament and have decided to include 12 in my award. For me, this is a great honor, and I have tried to do my best. I apologize if I have misunderstood your idea in any of the problems, or if a particular idea simply did not appeal to me. Most of the problems that I left out are solid compositions and may well feature in another award.

As for my judging philosophy, I am at heart a traditionalist; I value aesthetics, economy, and clarity. However, I also enjoy many of the modern themes and appreciate complexity and patterns, provided that they serve the overall idea and remain consistent with my core principles. For a problem to merit inclusion in a tournament of this stature, I believe all of these elements should come together cohesively and convincingly, preferably in an artistic manner. The top two prizes stood out in this regard.

With the recent popularity of the Double Mate Correction theme in WCCT-12, syntheses involving changed mates and transferred mates featured prominently in the award. Of course, the exact specifications of the WCCT-12 theme were not permitted. Nevertheless, ideas involving various changes and transfers almost guarantee a high-quality multiphase problem.

The final award has the following changes compared to the preliminary award:

**A21:** The Anderson (Appendix **1**) is a partial anticipation and thus **A21** is moved to 1st Commendation, however, A21 still features because of the additional try and Zagoruiko.

**A09:** The Mosiashvili (Appendix **2**) is an anticipation and **A09** is removed from the award even though it is a little lighter.

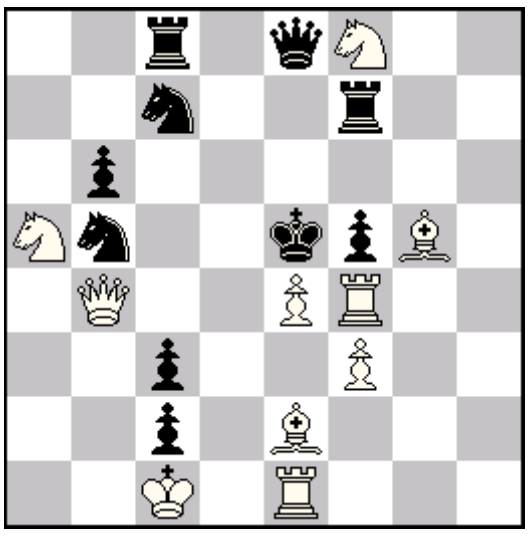
Kabe Moen

17-Nov-2026

**Participants:**

A01 Murashev, Pavel; A02 Slesarenko, Anatoly; A03 Mosiashvili, Givi; A04 Tkachenko, Sergiy I.;
A05 Zamanov, Vidadi; A06 Markovcij, Vasyl; A07 Majoros, Bela; A08 Shavyrin, Valery;
A09 Guida, Marco; A10 Sovik, Štefan; A11 Matiko, Vasyl; A12 Dyachuk, Vasyl;
A13 Labai, Zoltán; A14 Vasylenko, Anatoly; A15 Gvozdják, Peter; A16 Dimitrov, Ognian;
A17 Skripnik, Anatoly; A18 Kuzovkov, Aleksandr; A19 Svítek, Miroslav; A20 Subotić, Miroslav;
A21 Palazón, Luis Gómez; A22 Gasparyan, Aleksey; A23 Matjushin, Gennady;
A24 Pankratiev, Aleksandr; A25 Paliulionis, Viktoras; A26 Stojnić, Dragan;
A27 Sergiienko, Andrii; A28 Nyrkov, Maksim

**1st Prize**
**A26 Dragan Stojnić**



**#2** **(10+10)**

| | |
|---|---|
| 1...Sd4-**a** 2.Sc4 # (**A**) | **1.Bc4 !**(**Z**) threat: 2.exf5 #(**Y**) |
| 1...Se6-**c** 2.Sg6 # (**X**) | 1...Sd4-**a** 2.Sg6 # (**X**) |
| **1.exf5 ?**(**Y**) threat:2.Bc4 #(**Z**) | 1...Sd5-**b** 2.exd5 # (**C**) |
| 1...Sd4-**a** 2.Qxd4 # (**B**) | 1...Sd6-**d** 2.Qxc3 # |
| 1...Sd5-**b** 2.Sg6 # (**X**) | 1...Kd4 2.e5 # |
| 1...Sd6-**d** 2.Qd4 # | 1...fxe4 2.Rexe4 # |
| 1...Kd5/Se6-**c**? 2.Bc4#(**Z**) | 1...Qc6 2.Sxc6 # |
| 1...Qc6 ! (2.Sxc6?) | 1...Se6-c? 2.exf5#(**Y**) |

This was, for me, the highlight of the tournament. At first glance, the pattern looks like the WCCT-12 theme:

{Set: } 1...Se6 2.Sg6 X,

{Try: } 1...Se6 2.Bc4, 1...Sd5 2.Sg6 X,

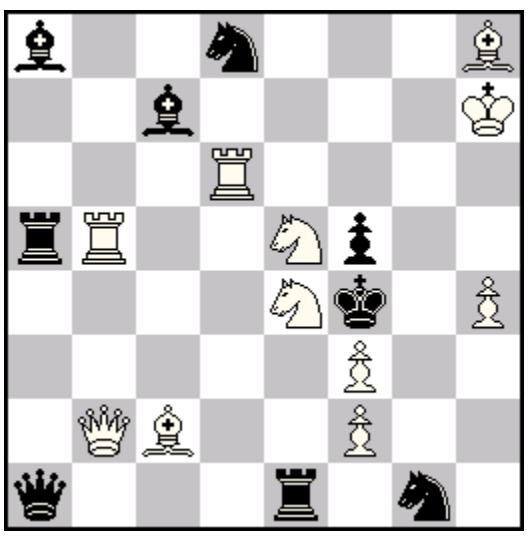
{Key: } 1...Se6 2.exf5, 1...Sd4 2.Sg6 X.

However, it is not true DMC, since the defense 1...Se6 does not defeat the threat and therefore does not constitute a true variation in the main play. In this respect, this may be considered a slight weakness, and indeed one need not even consider the defense 1...Se6, which does not defeat the threat in either of the two phases.

The rest of the problem, however, is what propels it to the top prize. As is common with half-batteries, we have a reversal of the first move and the threat. Here, however, each also gives a flight square that is integral to the mechanism of changes and transfers. What I particularly love is the richness of the play after the key, with the wP battery producing three different mates, including a move to the bK's original square.

The changes, including a threefold change after 1...Sd4, and transfers combine beautifully, making this a stellar problem and, in my view, a deserving winner of the 1st Prize.

## 2nd Prize
## A15 Peter Gvozdják



**#2** **(11+9)**

**1.Sg5?** [2.Sg6#, 2.Sd3#]

1...S×f3 **a** 2.Sh3# **B**

1...Re×e5 **b** 2.B×e5# **A**

1...B×f3!

**1.Rd3?** [2.Sg6#]

1...S×f3 **a** 2.Rd×f3# **C**

1...B×e5 **c** 2.B×e5# **A**

1...Ra6!

**1.Qb3?** [2.Sg6#]

1...S×f3 **a** 2.Q×f3# **D**

1...Q×e5 **d** 2.B×e5# **A**

1...Qc3!

**1.Rb3!** [2.Sg6#]

1...S×f3 **a** 2.Rb×f3# **E**

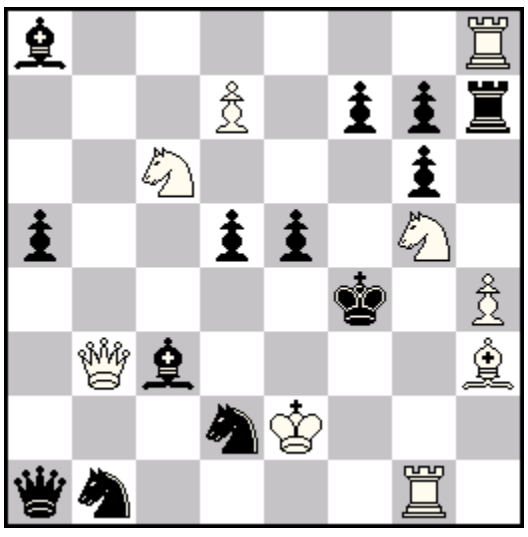
1...Ra×e5 **e** 2.B×e5# **A**

1...f×e4 2.Rf6#

1...Re3 2.f×e3#

This is my kind of matrix, with a beautiful open position and chunky officers spread across the board. Moreover, the precision of the idea works like clockwork to produce a fourfold Chepizhny theme, with changed mates after 1...a 2.A and transferred mates after 1...b 2.B (note the difference from the WCCT-12 theme). The unity in the way each of the thematic defenses and refutations works following a line opening makes this prize-worthy.

**3rd Prize**
**A02 Anatoly Slesarenko**



**#2** **(9+13)**

1...d4 2.Qxf7(**X**)#

**1.Qxd5?** - 2.Qxf7(**X**)#

1...e4(**a**) 2.Rg4(**A**)#
1...f5(**b**) 2.Sge6(**B**)#
1...Se4 2.Qxe4#
1...Qa2!

**1.Rf8(C)?** - 2.Rxf7#
1...e4(**a**) 2.Sge6(**B**)#
1...f5(**b**) 2.Rg4(**A**)#
1...Se4 2.Se6#
1...f6!

**1.Be6?** - 2.Rg4(**A**)#

1...fxe6 2.Rf8(**C**)#

1...f5(**b**)!

**1.Se7?** - 2.Rg4(**A**)#

1...f5(**b**) 2.Sxg6#

1...e4(**a**)!

**1.Sd4!** - 2.Rg4(**A**)#

1...e4(**a**) 2.Qb8# (2...Be5??)

1...f5(**b**) 2.Sde6#

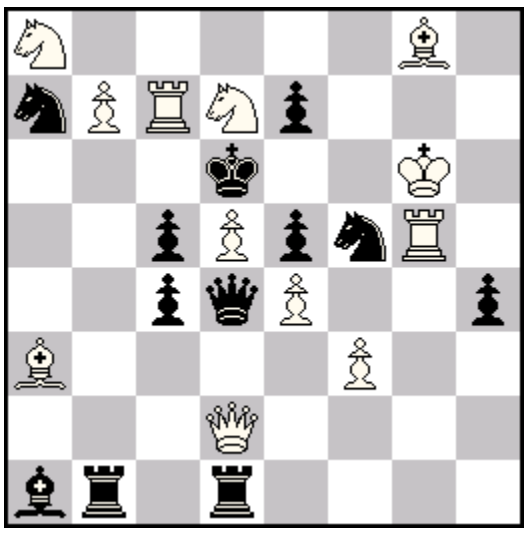
1...Bxd4 2.Qg3#

1...Rxh4 2.Rxh4#

( 1...exd4 2.Qb8#)

A rich synthesis of modern themes, including reciprocal change, Zagoruiko, Dombrowski effects, and Kharkov 2. I don’t love the wRh8, but it does pull its weight throughout the problem.

**1st Honorable Mention**
**A20 Miroslav Subotić**



**#2** **(12+12)**

1...Qxd5 2.Bxc5#

**1.Sd~ (Sf8)?** threat: 2.Rd7#

1...Qxd5 2.Bxc5#

1...Rxb7!

**1.Sxc5!?** threat: 2.Rd7#

1...Qxd5 2.Sb3#

1...Qxc5 2.Bxc5#

1...Rxb7 2.Sxb7#

1...Rb4!

**1.Sxe5!** threat: 2.Sf7# (2.Rd7?)

1...Qxd5 2.Sxc4#

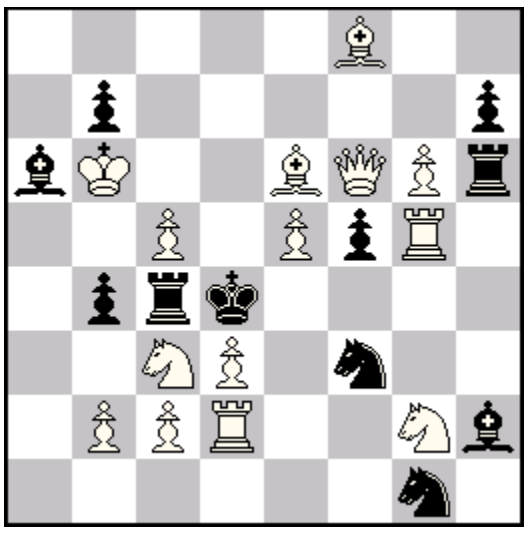
1...Qxe5 2.Bxc5#

1...Sh6 2.Rd7#

1...Kxe5 2.Qh2#

A nice mechanism for DMC, Jurmala style (the same piece making the first moves), with White correction elements. Nice changes after the self-pins. One small flaw is the wRg5, which points to the flight-giving key.

## 2nd Honorable Mention
## A14 Anatoly Vasylenko



**#2** **(14+11)**

1...f4 2.Qd8# **A**

**1.Qe7?** ~ 2. Qd6#

1...Rxc5 **c** 2.Qxc5#

1...Kxe5 2.Bg7# **B**

1...Bxe5! **a**

**1.Qxf5?** ~ 2.Qe4#

1...Sxg5 2.dxc4# **C**

1...Sxd2 2.Qf2#

1...Rh4!

**1.Bxf5?** ~ 2.Qd6#

1...Bxe5 **a** 2.Rg4#

1...Rxc5 c 2.Bxc5#

1...Rxg6!

**1.Re2?** ~ 2.Qd8# **A**

1...Sxe2 2.Sxe2#

1...Bb5 2.Sxb5#

1...Rxc5 **c** 2.Bxc5#

1...Bxe5! **a**

1...Sxe5! **b**

**1.Bg7?** **B** ~ 2.Qd8# **A**

1...Bb5 2.Sxb5#

1...Rxc5! **c** (1...Bxe5? **a** 1...Sxe5? **b**)

**1.Rxf5!** ~ 2.Qd8# **A**

1...Bxe5 **a** 2.Rf4#

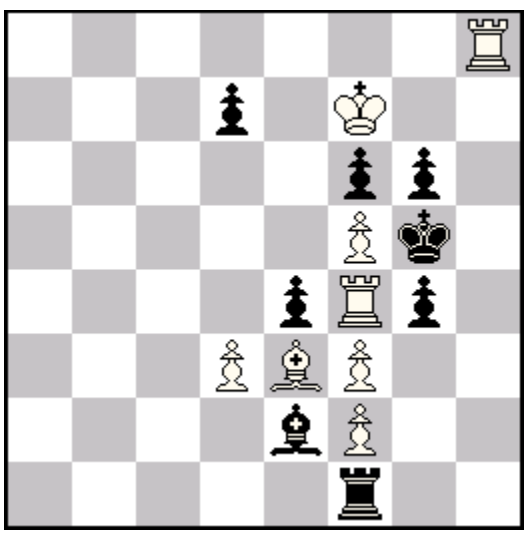
1...Sxe5 **b** 2.dxc4# **C**

1...Rxc5 **c** 2.Bxc5#

1...Bb5 2.Sxb5#

An ambitious idea in a somewhat heavy construction, built around pin mates and Nietvelt defenses, with several changes and transfers woven into the play.

## 3rd Honorable Mention
## A13 Zoltán Labai



**#2** **(8+8)**

1...gxf5 2.Rxg4# (**A**)

1...exf3 2.Rxf3# (**B**)

**1.fxg6?** 2.Rxf6#

1...f5 2.Rxg4# (**A**)

1...gxf3!

**1.fxg4?** 2.Rxe4#

1...gxf5 2.Rh5#

1...Bxg4 2.Rf3# (**B**)

1...Rxf2!

**1.dxe4?** 2.Rxg4# (**A**)

1...Bxf3 2.Rxf3# (**B**)

1...gxf3 2.Rfh4# (**C**)

1...Bc4+!

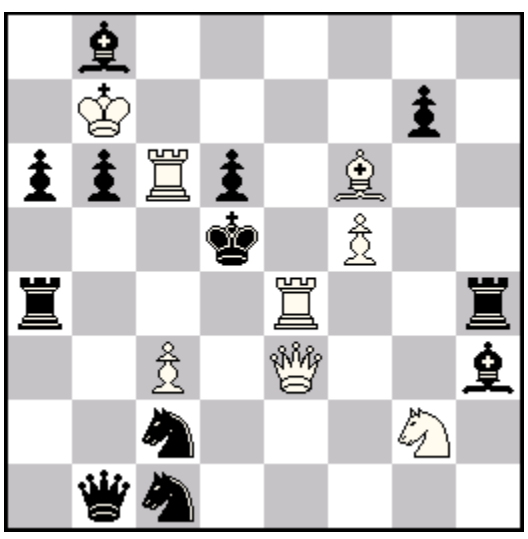
**1.fxe4!** 2.Rf3# (**B**)

1...gxf5 2.Rxf5#

1...g3 2.Rfh4# (**C**)

An interesting change-and-transference experiment, in which the threats are transformed into variation mates. The changed functions of the threats are especially attractive and give the problem its distinctive character.

**4th Honorable Mention**
**A18 Aleksandr Kuzovkov**



**#2** **(8+12)**

**1.Qf3?** ~2.Rd4#/ 2.Re5#

1...Raxe4 2.c4#

1...Rhxe4 2.Sf4#

1...gxf6!

**1.Rb4?**~2. Qe6#

1...Rhe4 2.Qxe4#

1...Sd4 2.c4#

1...Bxf5!

**1.Rg4!**~2. Qe6#

1...Sd4 2.Sf4#

1...Rae4 2.Qxe4#

As far as I can tell this is a novel setting for the Carousel theme, with a Nowotny-type key.

## Commendations (5)

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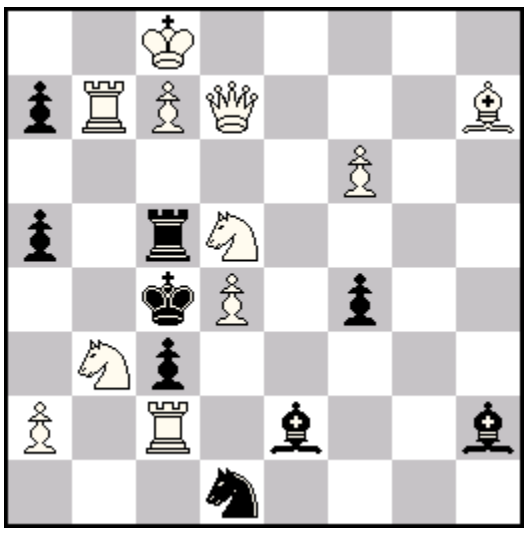
### 1st Commendation
### A21 Luis Gómez Palazón



**#2** **(11+9)**

1...Rxd5 **a** 2.Qa4# **A**

1...Rxc7+ **b** 2.Rxc7# **B**

1...Rc6 2.Qxc6#

1...Rb5 2.Qxb5#

**1.Be4?** [2.Qa4# **A**]

1...Bg4!

**1.Se7?** [2.Qa4# **A** 2.Sd2# **X**]

1...Rf5!

**1.Qe6?** [2.Se3#]

1...Rxd5 a 2.Qxe2# **C**

1...Rxc7+ b 2.Sxc7# **D**

1...Rb5!

**1.Sb4!** [2.Sd2# **X**]

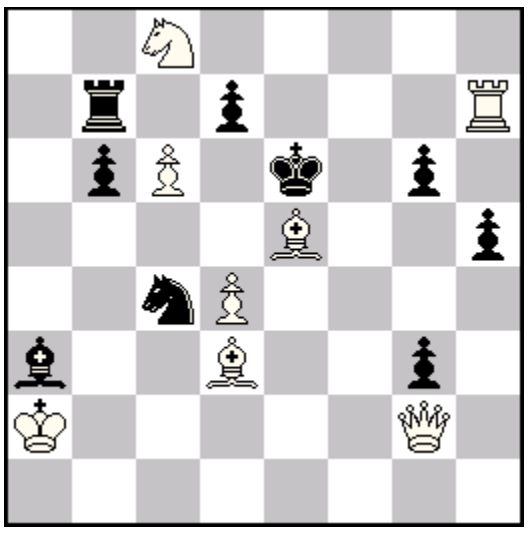
1...Rd5 a 2.Qxd5# **E**

1...Rxc7+ b 2.Qxc7# **F**

1...Rb5 2.Qxb5#

I always like a good Zagoruiko, and this one is no exception. Moreover, it is combined with the Barnes theme and a threefold changed check after 1...Rxc7+.

## 2nd Commendation
## A08 Valery Shavyrin



**#2** **(8+9)**

**1.Bh8?** (**A**) threat: 2.d5# (**C**)

1...Se3 (**a**) 2.Qe4# (**B**)

1...d5 (**b**) 2.Qh3#

1...dxc6! (2.Bxc4#?)

**1.Qf3?** threat: 2.Qf7#

1...d5 (**b**) 2.Qf6#

1...Sxe5 (**c**) 2.d5# (**C**)

1...dxc6 2.Bxc4#

1...Sd6 2.Re7#

1...d6! (2.Re7#?)

**1.Qe4!** **(B)** threat: 2.d5# (C)

1...Sxe5 (**c**) 2.Qxe5#

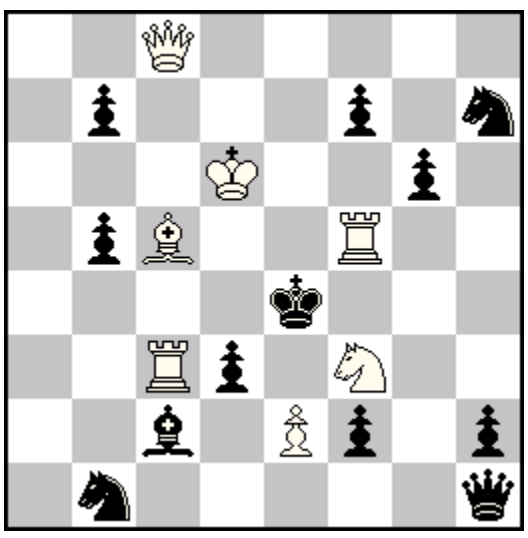
1...Se3 (**a**) 2. Bh8# (**A**)

1...d5 (**b**) 2.Qxg6#

1...dxc6 2.Bxc4#

A quirky problem in which bP moves feature throughout both as defenses and refutations, with nice changes. I don’t love the key.

**3rd Commendation**
**A12 Vasyl Dyachuk**



**#2** **(7+12)**

1... Qxf3 **a** 2. exf3#

1... dxe2 **b** 2. Re3#

1... Sf6 2. Sg5#

**1. Sh4?** ~ 2. Qxb7, Qe8# **C,D**

1... gxf5 **c** 2. Qxf5#

1... Bb3 2. exd3#

1... Sf6!

**1. e3?** ~ 2. Rf4# **A** (2.Re5?)

1... Qxf3 **a** 2. Re5# **B**

1... gxf5 **c** 2. Qxb7# **C** (2.Qe8?)

1... g5!

**1. Be3!** ~ 2. Re5# **B** (2.Rf4?)

1... dxe2 **b** 2. Rf4# **A**

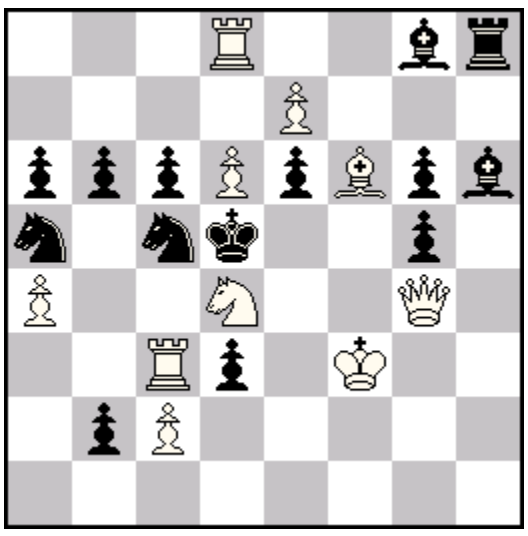
1... gxf5 **c** 2. Qe8# **D** (2.Qxb7?)

1... f6 2. Qe6#

1... Kxe3 2. Qe8#

Even though it is a common combination of themes, I always like the Barnes and Sushkov themes together. Here they are presented with a nice flight gift and cyclic defenses.

## 4th Commendation
## A01 Pavel Murashev



**#2** **(10+14)**

1... Sc~ 2.Qe4# **A**

1... Sd7! **x** (2... Kxd6!)

**1. e8S?** [2.Sc7#]

1... Sd7 **x** 2.Qe4# **A**

1... Rh7!

**1. Sd~?** [2.Qd4# **B**]

1... Scb3 2.Qe4# **A**

1... Sab3 2.Qc4# **C**

1... e5!

**1. Sf5!?** [2.Qd4# **B**, Se3#]

1... gxf5 2.Qd4#

1... e5 2.Se3#

1... exf5! (2... Ke6!)

**1. Sb5!?** [2.Qd4# **B**, Sc7# **D**]

1... axb5 2.Qd4#

1... e5 2.Sc7#

1... cxb5! (2... Kc6!)

**1. Sxc6!?** [2.Sb4#] (2.Qd4 **B**? Kxc6!)

1... Sd7 **x** 2.Qd4# **B** (2.Rxd3?)

1... Kxc6 **a** 2.Qe4# **A**

1... Sxc6 **c** 2.Qc4# **C**

1... b1Q!

**1. Sxe6!** [2.Sc7# **D**] (2.Qd4 **B**? Kxe6!)

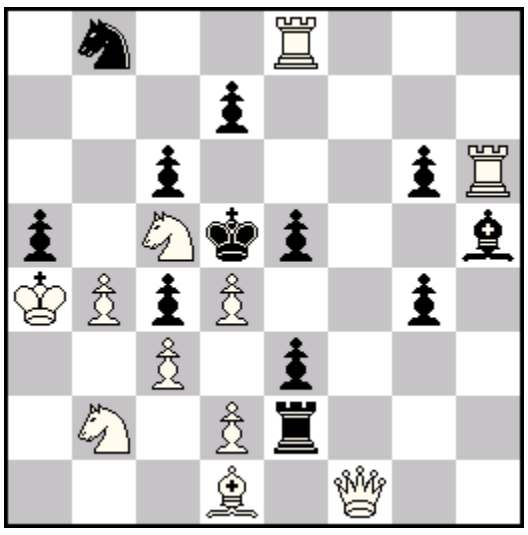
1... Sd7 **x** 2.Rxd3# **X** (2.Qd4?)

1... Bxe6 **b** 2.Qd4# **B**

1... Sxe6 **d** 2.Qe4#

A nice White correction problem featuring the Barnes theme, Dombrowski, and Caprice elements. However, the mechanism feels rather familiar.

**5th Commendation**
**A03 Givi Mosiashvili**



**#2** **(11+12)**

1. ... d6 [**a**] 2. Qf7 [**A**] #

1. ... g5 [**b**] 2. Rxe5 [**B**] #

**1. dxe5?** [2. Qf7 [**A**] #],

1. ... g5 [**b**] 2. Rd6 [**D**] #

1. ... Rf2 [**c**] 2. Qxc4 [**E**] #

1. ... axb4!

**1. Se4?** [2. Rxe5 [**B**] #]

1. ... exd4 2. Qf7 [**A**]

1. ... d6 [**a**] 2. Sf6 [**C**] #

1. ... Kxe4 2. Rxe5 [**B**] #

1. ... c5!

**1. Sxc4!** [2. Qf7 [**A**] #]

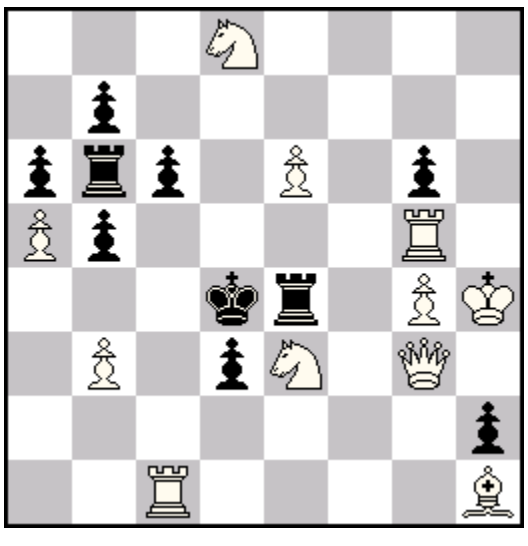
1. ... Rf2 [**c**] 2. Rxe5 [**B**] #

1. ... g5 [**b**] 2. Sb6 [**F**] #

1. ... Kxc4 2. Bb3#

An ambitious problem featuring the Sushkov and Zagoruiko themes. However, some of the major White officers don't pull their weight in all phases.

**1 Gunnar Andersson**
**1st Prize 6th TT**
**Stockholms Problemschackklubb 1944 (v)**



**#2** **(11+10)**

1…Rxe3 2.Qd6#

1…Rxg4+ 2.Rxg4#

1…Re5 2.Qxe5#

1…d2 2.Sc2#

**1.Qf2!** Zugzwang

1…Rxe3 2.Qb2#

1…Rxg4+ 2.Sxg4#

1…Re5 2.Sf5#

1…d2 2.Qxd2#

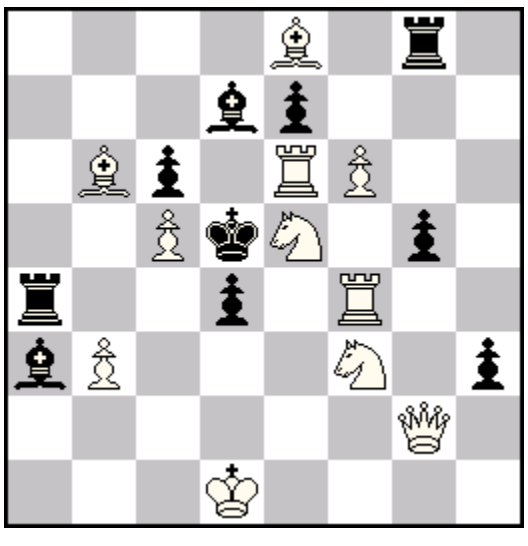
1…Tf4 2.Qxf4#

1…Rxe6 2.Sxe6#

1…b4 2.Rc4#

1…c5 2.Rd5#

**2 Givi Mosiashvili**
**1st Honorable Mention**
**Chepishny 80-JT 2024**



**#2** **(11+10)**

1…h2 2. [2. Sxg5 [A] , Sxd4 [B] #]

**1. Qh1?** [2. Sxg5 [A] , Sxd4 [B #]

1. ... Bxe6 [a] 2. Bxc6 #

1. ... Kxe6 [b] 2. Bf7 #

1. ... d3 2. Sd4 #

1. ... gxf4!

**1. Sg6?** [2. Re5#]

1. ... Bxe6 [a] 2. Sxe7 #

1. ... Kxe6 [b] 2. Sxg5 [A] #

1. ... exf6 2. Rd6#

1. ... Bxc5!

**1. Sc4!** [2. Re5#]

1. ... Bxe6 [a] 2. Rxd4 #

1. ... Kxe6 [b] 2. Sxd4 [B] #

1. ... exf6 2. Rd6#