

Mon, 20 Mar 2006

Dear Bosko:

This is the demolition of my problem N°650 (published in "Vratnica-64 N°20) thanks to "Peña del mate ayudado", Bs. As., Argentine.

[1.c3, Rd1 2.Lc6 Rc2 3.d4 Rb3 4.Ld5+ Ra4 5.Rd3 Lb7 6.Rc4 La6#.]

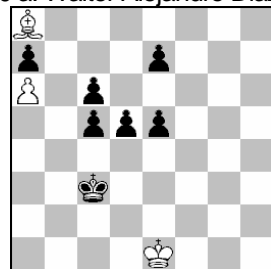
NEW VERSION C+ 

Thank you very much.

Best wishes

Walter Alejandro Diaz

650 a. Walter Alejandro Diaz



H#7 3+7
1.Kd4 Kd2 2.Ke4 Kc3 3.c4 Kb4 4.c5+ Kb5 5.e6 Kc6 6.d4 Kb7 7.Kd5 Kc7#

THE AZERBAIJAN TOURNEYS

1) "Olimpiya dunyasi" 2006 (newspaper)

Sections: studies (Judge: I.Aliev), #2, #3, H#2 . Free themes.
Columnist : Ilham Aliev.

Address: ilhamaliev@mail.ru Closing date: 20.10.2006

The publication (max 3 per author) and award will be sent participants by e-mail.

2) "Kaspiy" 2006 (newspaper)

Sections: #2, #3, studies, H#2 . Free themes.
Columnist : Elmar Abdullayev.

Judges: #2 - Rauf Aliovsadzade (USA), #3- Yuri Gordian (Ukraine), Studies: Araz Almammadov (Azerbaijan), H#2- ?. The publication and award will be sent participants by e-mail.

The prizes : books. Original compositions should be sent (max 3 per author)

By 1.10.2006 to: abdullaev-elmar@bk.ru.

3) Salman Javadzade -70 JT

Sections: #2, #3 - Miniatures. Free themes. Judge: S.Javadzade

The judge the organizer: Elmar Abdullayev. Address: abdullaev-elmar@bk.ru (max 3 per author).
Tourney Director: Ilham Aliev.

Closing date: 31.09.2006. The prizes - Magazine on a composition.

4) Mejnun Vahidov - 60 JT

Section: #3 Judge: M. Vahidov.

The judge the organizer: Elmar Abdullayev. Address: abdullaev-elmar@bk.ru (max 3 per author).
Tourney Director: Ilham Aliev.


Closing date: 31.09.2006. The prizes - books of M.Vahidov

ВРАТНИЦА-64

Год. 6
бр. 21

V R A T N I C A - 6 4

I-III. 2006

Списание за проблемски шах  Chess Problem Journal

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ПРОБЛЕМСКИ БИСЕРИ / MASTERPIECES OF CHESS PROBLEMS (19)

Во овој број ви презентираме еден мат во три потега (#2) од рускиот ФИДЕ мајстор Aleksandr Baharev (17.12.1956), за кој судиите во ФИДЕ Албумот ја доделија отценка од 11 [3+4+4=11] поени.

21. Aleksandr Baharev,

2. Pr. A.Grin-75 JT, 1983, Album FIDE 1983-1985



#3 12+6

1.♗e5! [2.♞g1+ ♔d2+,♕f4+ 3.e3,♗d3#]; 1...♔d2+ 2.e3+ ♔d1,♕e3: 3.♞g1,♗g4#;
1...♔d4:+ 2.♗f3+ ♕e3,♕e4: 3.♞d4,♞e5#; 1...♕f4:+ 2.♗d3+ ♕e3 3.♗f4#. Cross checks.

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INFORMALNI TURNIRI:

Sudii / Judges: - 2006

≠2: Aaron Hirschenson (Israel)
≠3 : Ivan Denkovski (Macedonia)
≠n : Rudolf Larin (Russia)
S≠ : Zlatko Mihajloski (Macedonia)
H≠2 : Aleksandar Popovski (Macedonia)
H≠3-n : Petre Stojoski (Macedonia)
Studii [E.G.] : ??

Ostanato (bez heterodoksni figuri) :

Marko Klasinc (Slovenia)

Компјутерска обработка и издавач: Б. Милошески



ЗБОР НА УРЕДНИКОТ

Драги проблемски
пријатели,

Пред вас е првиот број за оваа година инаку шеста по ред за нашето списание.

Од содржините на овој број ќе ги издвоиме: Статијата на С.Ј.Фејтер *A black line-opening+capture idea in the H#2* и пресудата за помошни матови за 2002-2003 од Mario Parrinello [*Vratnica-64 2002-2003 helpmates award*], за што редакцијата посебно им се заблагодарува.

Останатите содржини се стандардни и вообичаени.

Посебно би саскале да ја одбележиме се поголемата соработка со Рудолф Ларин и Владимир Персијанов и останатите проблемисти од Русија.



№ 2. 1. Sb6 Be6 (intending to win time for an attack on two white knights) 2.f5 B:f5 +! 3. K:f5 Bc5 4. Sd3+ S:d3 5. Sd5+! Kc4 6. Ba2 + Kd4 7.e3#. In an initial position there was no also a hint on mate in the center of a board.

№ 3. The set theme - « pawn fork ». 1. Sd3 + Kf1 2. S:f3 de4 3. Sd2 + Ke2 4. S:f2 e3! 5.fe6! ed2 (5...ef2 6. Se4 f1Q 7. Sg3 +) 6.e7! Bd6 + 7. Kb2 B:e7 8. Se4 Bf6 + 9. Ka3 Be7 + 10. Kb2 Bf6 + 11. Ka3 d1Q 12. Sc3 + B:c3 - a stalemate. Or 11...d1R 12. S:f6, a drawn game. A scale etude!





№ 2. 1.Kb6 Ce6 (намереваясь выиграть время для нападения на двух белых коней) 2.ф5 C:ф5+! 3.Кр:ф5 Cц5 4.Кд3+ К:д3 5.Кд5+! Крц4 6.Са2+ Крд4 7.e3#. В начальной позиции не было и намёка на мат в центре доски.

№ 3. Заданная тема – «Чпешечная вилка». 1.Кд3+ Крф1 2.К:ф3 де4 3.Кд2+ Кре2 4.К:ф2 е3! 5.фе6! ед2 (5...еф2 6.Ке4 ф1Ф 7.Кр3+) 6.e7! Сд6+ 7.Крб2 C:e7 8.Ке4 Cф6+ 9.Кра3 Ce7+ 10.Крб2 Cф6+ 11.Кра3 д1Ф 12.Кц3+ C:ц3 – пат. Или 11...д1Л 12.К:ф6, ничья. Масштабный этюд!

Rudolf Larin, Chairman of the Novosibirsk commission on a chess composition
Novosibirsk, 12th February 2006

5.-6. Wladyslaw Rosolak

♣ Wladyslaw Rosolak [27.06.1936 – 9.02. 2006]

	1.Pr. K.B. Warsawa 1996	4.Pl. Polen-Niederlande 1991	1.Pr. Israel Ring T. 1956
			
	H#2 8+11	S#2 11+6	S#3 8+6
	b) ♖a3→e8		

4. a) 1. ♖ce3: + c4 2. ♖c4: ♖f3≠; b) 1. ♖e5: + ♖c4 2. ♖c4: ♖e2:≠
5. 1... ♖e4+, ♖e6+ 2. ♖e5+, ♖b5+; 1. ♖e4! [2. ♖f3+ ♖f3:≠]; 1... ♖e4+, ♖e6+ 2. ♖b5+, ♖e5+
6. 1.h8♖!; 1... ♖b7 2. ♖b1+ ♖b3 3. ♖b8!; 1... ♖c6 2. ♖e5+ ♖c4: 3. ♖c8!; 1... ♖d5 2. ♖d1+ ♖d3 3. ♖d8!; 1... ♖e4 2. ♖e5+ ♖c4: 3. ♖h4!

* * * * *

"PZR & Feniks" IT 2006-7

#2 - Theme free. Judge will be known after the closing date.
Problems will be published in PZR-Bilten and some of them will be reproduced in Feniks, the biggest Croatian puzzle magazine. All of participants will receive a copy of PZR-Bilten & tourney results edition. Send to: diglisic@net.hr , or to postal address: Dejan Glisic (PZR & Feniks), Erdödy 12A, 10000 Zagreb, Croatia.
Closing date: 30.08.2007.

* * * * *

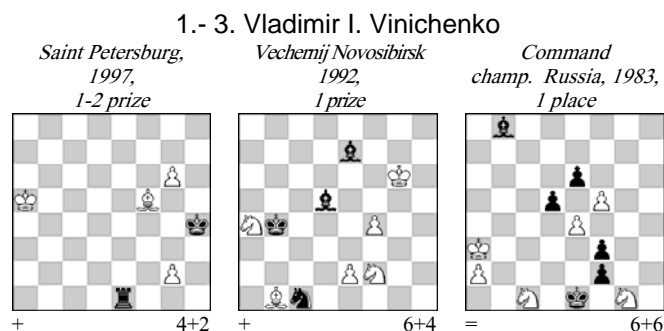


Во овој период стигна веста за трагичната смрт на познатиот руски композитор на студии и меѓународен судија на ФИДЕ за студии, Владимир Виниченко, кој требаше да биде судија на годишниот турнир за студии во Вратница-64 за 2005 - 2006 година. После извесно време стигна веста и за смртта на нашиот пријател Wladyslaw Rosolak, со кого познанството датира од 1977 кога на Опенот во решавање го поделивме 14-15 место. Во продолжение го објавуваме писмото и изборот на студии со коментар на Рудолф Ларин.

Dear Boshko,

We inform You a sad message. On 59 year the known chess composer and judge Vladimir Ivanovich Vinichenko tragically was lost [04.08.1947 - 01.02.2006]. He has been brought down by machine when came back in the evening from work home. He was in blossoming a creative power, has made some not published studies new yet, has finished awarding on section of etudes of last team championship of Russia and K.K.Sukharev's Memorial competition. We will not have not enough very much him.

♣ Vladimir I. Vinichenko
[04.08.1947 - 01.02.2006]



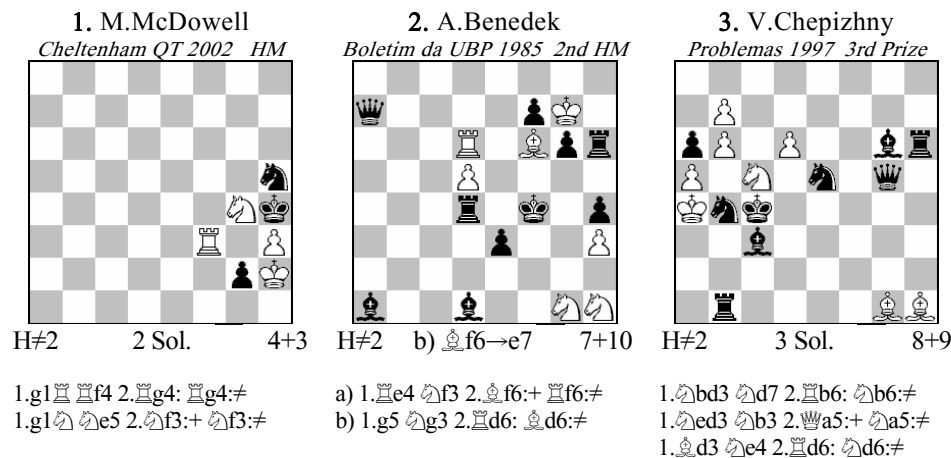
№1. « This on a kind the simple composition is a position of the greatest voltage. 1.g7 Re8 2. Be6 Kg3 3. Bd5 Rb8. What now to do the white? It is impossible 4. Ka6? Because of 4...Rd8 with threat 5...Rd6 + and 6...Rg6. It is a false trace. Correctly 4. Ka4!! It appears that black it is impossible to play neither 4... Kf4 nor 4...Kh4 for 5.g8Q R:g8 6. B:g8 Kg3 7. Bd5. If 4...Kf2 then 5.g4! Kg3 6. Be6 (now black rook after a check to white king cannot get on a field g6) 6...Kf3 (Kh3) 7. Ka5 Kf4 (Kh4) 8. Ka6! Kg5 9. Ka7 Re8 10. Bf7 Rd8 (10... Re7 + 11. K ~ Kh6 12.g8S +) 11. Kb6 K:g4 12. Kc7 Ra8 13. Be6 + Kg5 14. Bc8 Ra7 + 15. Bb7 with a prize. In case of 11...Kh6 it is possible 12.g8R! (but not 12.g8Q? Rd7 +, and mad rook). White win. An outstanding etude! » (The comment of judge - K.Sukharev).

№1. «Эта на вид простая композиция является позицией величайшего напряжения. 1.g7 Le8 2.Ce6 Kp3 3.Cd5 Лб8. Что теперь делать белым? Нельзя 4.Кра6? из-за 4...Лд8 с угрозой 5...Лд6+ и 6...Лг6 с ничьей. Это ложный след. Правильно 4.Кра4!! Оказывается, что чёрным нельзя играть ни 4...Крф4, ни 4...Крх4, ибо 5.g8Ф Л:г8 6.C:r8 Крг3 7.Cд5. Если же 4...Крф2, то 5.g4! Крг3 6.Ce6 (теперь чёрная ладья после шаха белому королю не может попасть на поле g6) 6...Крф3(Крх3) 7.Кра5 Крф4(Крх4) 8.Кра6! Крп5 9.Кра7 Ле8 10.Cф7 Лд8 (10...Ле7+ 11.Крч Крх6 12.r8K+) 11.Крб6 Кр:r4 12.Крц7 Ла8 13.Ce6+ Крп5 14.Cц8 Ла7+ 15.Cб7 с выигрышем. В случае 11...Крх6 возможно 12.g8Л! (но не 12.g8Ф? Лд7+, и бешеная ладья). Белые выигрывают. Выдающийся этюд!» (Комментарий судьи К.Сухарева).



by C.J.Feather

In problems where Black and White cooperate (that is, helpmates) special interest attaches to those actions which only one of the two sides can carry out. Thus either Black or White may be able to close a black line or unpin a white piece, but only Black can capture a white piece. That explains, at least in part, why captures by Black are always popular in the helpmate. There is a whole range of possible reasons for such captures. One particular case is where Black's second move captures a white piece in order to make the capture square available for another white piece to give mate. This is seen in very simple form in diagram 1, where the promoted pawn alternately clears away the white rook and the knight for the other one to mate on the cleared square. The result is a neat Zilahi but, naturally enough with only 7 pieces, the need for the captures is hardly well hidden! In this article we shall look at a more subtle way of presenting these second-move captures. In this specific form the captures are made by a line-piece, after Black's first move has opened that piece's line. Thus in 2, part a), the black rook opens the line of the bishop on a1, which then captures the bishop on f6. This form of the idea is considerably less obvious; thus some depth is added to what is basically a rather superficial concept. Evolving strategy by considering how simple effects may be made less immediately apparent can be a very useful method in composition, and the results can be attractive to the solver.

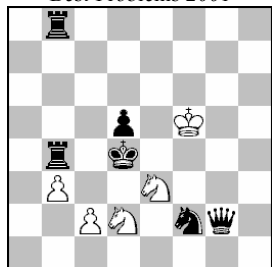


In the thematic combination just described, the piece opening the line must arrive elsewhere, thus also creating an arrival effect. The various possible arrival effects have provided me with a convenient way of structuring this article. Before we see further examples, however, a couple of general points need to be made. First, this is a representative survey: I make no attempt to quote all the examples known to me, rather

I have simply chosen the clearest ones. Secondly, more than half the relevant problems in my h#2 collection are by me, so there is no point in my apologising for the fact that 8 of the diagrams here have my name above them!

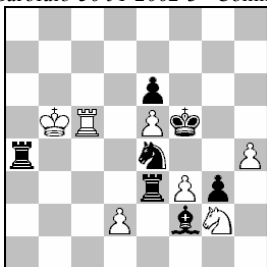
The simplest arrival effect for the first black moves is squareblock. Thus in 2, part a), the d4 rook blocks e4 when it moves aside for the bishop to capture on f6, and the g6 pawn similarly blocks g5 in part b), though this is slightly more subtle since g5 is still guarded by the white bishop, so the block is an anticipatory one. It is possible to triple the effect, as shown in 3, where all the blocks are on the same square, and all anticipatory, an attractive feature. The weakness in this problem, however, is that the captured white pawns (on a5, b6 & d6) are there for no other purpose than to be captured, a much cruder effect than Benedek's Zilahi. By contrast in 4 each of the captured pawns serves a useful purpose in the other solution. The setting is very neat but this time there are only two lines. The idea discussed in this article is very difficult to show with perfect economy in more than two phases. The same composer's 5 shows essentially the same concept, but now with a single black piece making both the line openings, again with anticipatory squareblocks, and with good use of the d-pawn. This fine problem was unlucky to receive only a Commendation!

4. M.Travasoni
Best Problems 2001



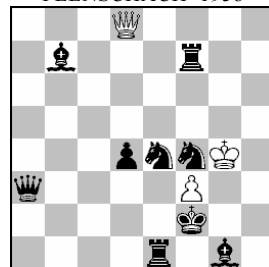
H#2 2 Sol. 5+6
1. ♖d3 ♗e4 2. ♖c2: ♗c2:≠
1. ♖c4 ♗d1 2. ♖b3: ♗b3:≠

5. M.Travasoni
Garofalo-50 JT 2002-3 Comm.



H#2 b) ♗e6→g6 7+7
a) 1. ♗g5 de3 2. ♖h4: ♗h4:≠
b) 1. ♗f6 d4 2. ♖e5: ♖e5:≠

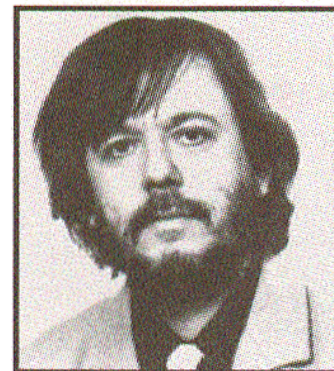
6. H.P.Rehm
FEENSCHACH 1958



H#2 2 Sol. 3+9
1. ♖c3 ♖a8 2. ♗f3:+ ♖f3:≠
1. ♖d3 ♖f8 2. ♖f3: ♖f3:≠

In the next two problems the line-openings are combined with interferences. The earliest of all our examples is 6, in which the interference idea is accentuated by the avoided possibilities 1.Sc3 Qd5? and 1.Sd3 Qf6?, both failing because White impedes Black. The construction is delightfully airy but once again, as in 3, the captured unit is there only in order to be captured. The same can be said of the pawns on d6 and e5 in 7, where the interferences are made not in order to unguard the mating square, as in 6, but to unpin the knight on d5. The composer's main idea was surely the avoidance of the alternative unpins 1.Sde4? and 1.Sgf3?, which fail because they add an unwanted guard on the mating square.

The common feature of the next four examples is the presence of a capture on every black move. In 8 the first move captures clear the square f5 in a way which fits in nicely with the subsequent captures on d3 or d4, and the interchange of functions



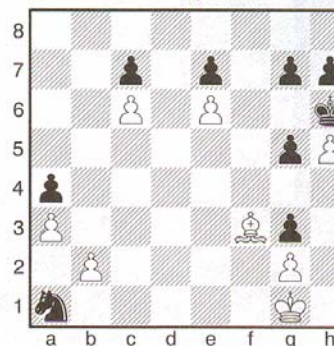
Gyarmati Péter

A Főnix-téma

Világos tisztet áldoz – ez lehet aktív vagy passzív áldozat –, majd egy gyalogja ugyanilyen tisztté alakul át. Ez a figura a témabáb. A téma többszörös ábrázolása, amely általában többfázisú művekben ölt testet, emeli az alkotás értékét.

A következő két tanulmány *huszár*, illetve *futó* alkalmazásával mutatja be a Főnix témát.

101. A. Troickij, „64”, 1935

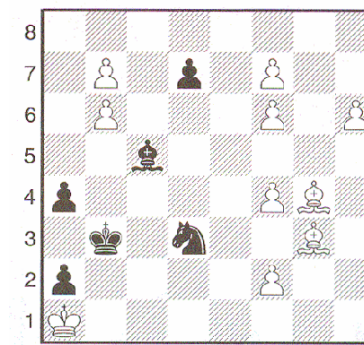


világos nyer

1. ♖d1 ♗b3 2. ♗xb3 axb3 3.a4 ♗xh5 4.a5 ♗h4 5.a6 g4 6.a7 h5 Sötét „befalazással” pattba szeret menekülni, ezt hárítja el világos a huszárbevitellekkel. 7.a8 ♗ g5 8. ♗b6 Az első huszárálldozat. 8...cxb6 9.c7 b5 10.c8 ♗ b4 11. ♗d6 A második áldozat. 11...exd6 12.e7 d5 13.e8 ♗ d4 14. ♗g7 d3 15. ♗f5#

Kétszeres témaábrázolást láttunk, aktív áldozatokkal (a tiszt ütésbe állításával). Később sok hasonló tanulmány készült erre a szerkezetre.

102. F. Richter, Schach, 1977, különdíj



világos nyer

1. ♖d1+ ♗a3 2.f8 ♗ 2.f8 ♗? d6 3. ♖xd6 ♗b4 4.f7 (4. ♖xc5 patt, a huszár lekötésével) 4...♖d4+ 5. ♖xd4 ♗c2+ 6. ♖xc2 patt. 2...d6 3. ♖xd6 ♖xd6 4.f7 4.b8 ♗? ♖c5 5. ♖d8 ♗b4!= 4...♖c5 5.f8 ♗ Ez csak gyalogáldozat. 5...♖xf8 6.b8 ♗ 6.b8 ♗? ♖c5 7. ♖d8 (7. ♖h8 ♗e5 8. ♖d8 ♗d7 9. ♖xd7 ♖d4+ 10. ♖xd4 patt.) 7...♗b4 8.h7 ♖d4+ 9. ♖xd4 ♗c2+ 10. ♖xc2 patt. 6...♖c5 7. ♖d6 ♖xd6 8.h7 ♖c5 9.h8 ♗ 9.h8 ♗? ♗e5! 10. ♖d8 (10.dxe5?? ♖d4 matt!) ♗d7! 11. ♖h8 ♗e5 12. ♖xe5 ♖d4+ 13. ♖xd4 patt. 9...♖xb6 10. ♖c3 nyer.

A témaszerű áldozatokat itt is a pattelhárítás indokolja.

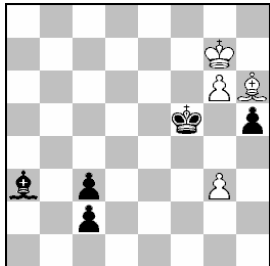
Viszonylag kevés tanulmányt komponáltak a Főnix témára, és érdekes, hogy ezek többségében a *huszár* a témabáb.

D77. 1.♖f7! ♖:f7 2.b7 ♖:b7 3.d7! ♖d5! (4.d8♗? ♖c7+ 5.♗:c7 ♖b8+! ♗:b8 =; 4.d8♘? ♖c7+ 5.♘:c7 ♖a7+ 6.♖b8 ♖a8+!) 4.♖h6+! ♖b6+ 5.♖:b6+ ♖:b6 6.d8♗! (6.d8♗ ♖b8+ 7.♖/♗:b8 stalemate) Tf6 7.♖g8 ♖b6 8.♖g6! ±. Phoenix theme, white; sacrifice, white; minor promotion, white; meredith

D78. 1.♖b4 ♗e1+ 2.♖b5 ♖d4+ 3.♖b6 ♗e8 4.♖b8+ ♘:b8 5.♗d5+ ♗c6 6.♗:c6+ ♖:c6 7.ab8♗ ♖:b8 8.♖c7#. Phoenix theme, white; promotion, white; meredith; mate endgame

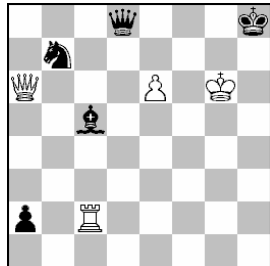
D79. 1.d7! ♖:b2+! 2.♖:b2 b3+ 3.♖:b3 d1♗+ 4.♖:d1 ♖:d7+ 5.♖:d7 c2+ 6.♖e1!! (6.♖e2? c1♗=) c1♗+ 7.♖d1!±. Phoenix theme, black; Meredith.

D80. Genadij ZGERSKI & Dmitri PLETENEV
Problemlad 2002



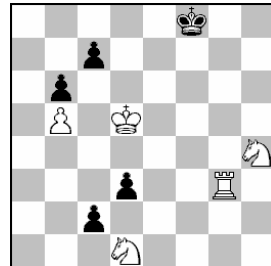
+ 4+5

D81. David GURGENIDZE
4 Pr. Vechemyi Krsanoturinsk-10 2003



+ 4+5

D82. Sergiy DIDUKH
1. Pr. Uralski Problemist 2004



5+5

D80. 1.♖f7! (1.♖h7? ♘f8! 2.♘e3 ♖f6=) 1...c1♗! 2.♘:c1 ♘f8! (2...♘:c1? 3.g7 ~ 4.g8♗) 3.♘e3! (3.♘f4? h4! 4.♖:f8 ♖:g6! 5.g4 ♖h5 6.♘g5 c2 =.) 3...♖e4 4.♖:f8 ♖:e3 5.g7 c2 6.g8♗ c1♗ 7.♗g5+ ♖f3 8.♗:c1 ±. phoenix theme, black; promotion, white; promotion, black; Meredith

D81. 1.♖h2+! ♖g8 2.♗f1! A) 2...♘f2!! 3.♖h8+! ♖:h8 4.♗a1+! ♗d4 5.e7! ♖d6 6.♗h1+ ♘h4 7.♗a8+ ±. B) 2...♗d3+ 3.♗:d3 a1♗ 4.♖h8+! ♗:h8 5.♗d7! ♖d8 6.♗e8+ ♘f8 7.♗f7+! ♖:f7 8.ef7#. phoenix theme, black; meredith; mate endgame; self-block; ideal mate.

D82. 1.♖g6+ ♖e8 2.♖e3+ ♖d8 3.♖e5 c1♗ 4.♖c6+ ♗:c6 5.♖:c6 d2 6.♖d3+ ♖c8 7.♖h3 ♘f3+ 8.♖:f3 d1♗ 9.♖f8+ ♗d8 10.♖g8! ♗:g8=. Phoenix, black; stalemate endgame; meredith

“Chess Leopoli” – annual tournament.

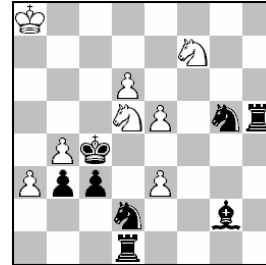
Sections: twomoves (# 2, S # 2, H # 2); three-moves (# 3, S # 3, H # 3); moremoves (# 4 ... # 6 & S # 4). Term – November 1, 2006.

The original problems should be sent to the address:

E.M. Bogdanov, B.Meretyna street b.10, ap. 11, LVIV-16, UA-79016, Ukraine or to the Internet address: embogdanov@mail.ru (copy - embogdanov@km.ru)

Quantity of original problems is unrestricted. All original problems will be published in the “Chess Leopoli”. In each section are established: the book prizes, honorary and favourable mentions.

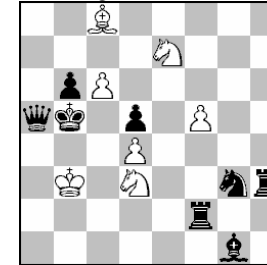
7. L.Apró
Problemas 1982



H#2 2 Sol. 8+8

1.♖df3 ♖f4 2.♖d6: ♖d6:#
1.♖ge4 ♖c7 2.♖e5: ♖e5:#

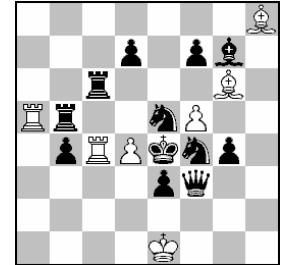
8. G.Kozyura & R.Zolokotsky
diagrammes 2004



H#2 2 Sol. 7+8

1.♖f5: ♖f5: 2.♖d4: ♖d4:#
1.♖f5: ♘f5: 2.♖d3:+ ♘d3:#

9. A.Onkoud
Die Schwalbe 2000

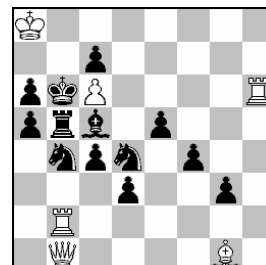


H#2 2 Sol. 7+12

1.♖c4: ♘g7: 2.♖f5: ♘f5:#
1.♖eg6: ♖b5: 2.♘d4: ♖d4:#

between the white pieces is attractive. However one is left wondering whether the black line-opening is really relevant in this case. Whereas in the basic idea (compare problem 2) the line opening is needed to force the black move order, here the move order is forced by the first move captures. Thus it would be possible for example to interchange the Qa5 and Rf2, move the Bg1 to e4 and remove the Sg3 and Rh3. That is two pieces lighter, with very similar effects: 1.Qxf5 Bxf5 (Sxf5?) 2.Bxd3 Bxd3# & 1.Bxf5 Sxf5 (Bxf5?) 2.Qxd4 Sxd4#. In the next two problems the first move captures are hideaways. The single knight on e5 in 9 and each of the pair of knights in 10 must be moved out of the way before the mates can be arranged, and capturing a white piece is the only way to do it. In 9 we have another Zilahi, and 10 features double pin mates. Hideaways also feature in the ingenious 11: if on the first move it were possible simply to remove the black queen from the board, then the solutions would still work (with the variation 2.Sd4 instead of 2.Sxg1) but the mates would be uneconomical. In fact the initial captures reduce the white material so that the mates are models.

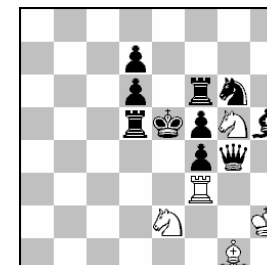
10. C.J.Feather
Moultings-10 1992



H#2 2 Sol. 6+13

1.♖bc6: ♘d4: 2.♖b2: ♗b2:#
1.♖dc6: ♖b4: 2.♘g1: ♗g1:#

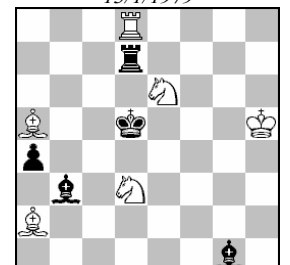
11. Y.Berezhnoy
Best Problems 2002



H#2 2 Sol. 5+10

1.♗g1:+ ♖g1: 2.♘f3: ♖1f3:#
1.♗g5: ♖f2 2.♘e2: ♖e2:#

12. C.J.Feather
Wiener ArbeiterZeitung 13/1/1979



H#2 2 Sol. 6+5

1.♖c4 ♖b1 2.♖d3: ♘d3:#
1.♖d6 ♖e8 2.♘e6: ♖e6:#

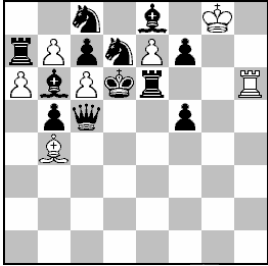
Studii so problemski temi & Studies with problem's themes

ФЕНИКС ТЕМА * PHOENIX THEME [6]**

Промоција на фигура на белиот или црниот во текот на играта од ист вид што е претходно елиминирана односно жртвувана. [A piece is captured and then a promotion to the same kind of piece occurs.]

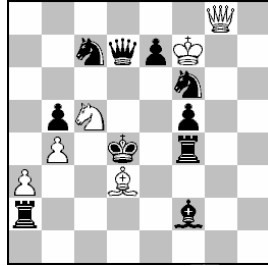
Во периодот на објавување на написите за Феникс темата, кон крајот на минатата година беа објавени написи за оваа тема во колумната на Марјан Ковачевиќ во Политика и на Peter Gyarmati во Magyar Sakkvilag, кој во оригинална верзија го преобјавуваме.

13. M.Dragoun
Y.Taliec 70 JT 1999 1st Prize



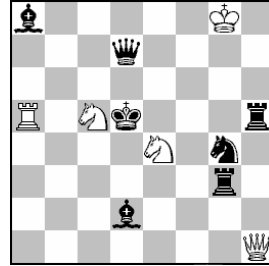
H#2 2 Sol. 7+12
1.♔c6: bc8 ♘2.♖e7: ♘e7:≠
1.♔e7: b8 ♘2.♖c6: ♘c6:≠

14. G.Pongrac
Schach-Aktiv 2003



H#2 3 Sol. 6+10
1.♔c3 ♖g4 2.♖b4: ♖b4:≠
1.♔e3 ♖d8 2.♖d3: ♖d3:≠
1.♔d5 ♖g1 2.♔c5: ♖c5:≠

15. C.J.Feather
Moultings-9 1992



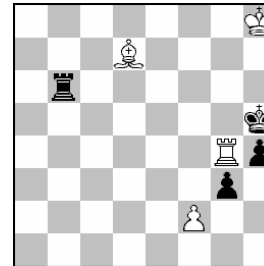
H#2 2 Sol. 5+7
1.♔e5 ♖a6 2.♔e4: ♖e4:≠
1.♔c6 ♖b1 2.♖c5: ♖c5:≠

Now we come to by far the most common type of first black move, the one which is perhaps most clearly in keeping with the idea of adding depth to a simple effect. This is a move of the black king. Since it is the black king which must be mated, the transformation of the position by his initial move must be significant; consequently the resulting compositions are often very dynamic. The earliest example seems to be **12**, in which the lines to be opened are disguised as pinlines but the real purpose of the positioning of the pinning white pieces is to enable them to guard squares beyond the black king. Thus the Ba2 ultimately guards e6 and the Rd8 guards d3. The surprising **13** adds knight promotions and pinmates to this basic idea, and **14** extends it in a different way, by adding a third line. Unfortunately, as may be expected from what we have seen before, this creates difficulties with the economy and so in the solution ending Qxd3# the thematic white pawn on b4 is idle. On the positive side, however, the dynamic use of the white queen in this problem is impressive.

As 12 shows, in my own investigations into the possibilities arising from the use of an initial black king move I have concentrated on disguising the second-move captures by making the thematic pieces appear to have other purposes. Thus **15** is arranged to look like a battery problem; and **16** is a more complicated extension of the same idea. The diagram arrangement looks like one of those familiar h#2-matrices in which two white batteries interchange their functions between phases. The reader will undoubtedly have seen many successful problems of that kind. Here, however, one battery is genuine and the other (Be2 + Rd3) is pure bluff. After the black king has opened the line, the bishop on a6 captures one of the bluff battery pieces in each solution, allowing the Sf4 to give mate (either directly or indirectly) on the cleared square. The difficult part in the construction of this problem was arranging a useful function for the bluff battery piece which is not captured. It is possible to extend the idea further with the use of a bluff half-battery, as seen in **17**.

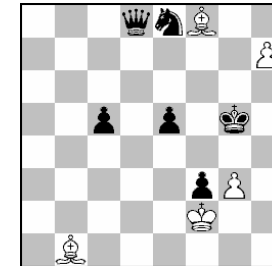
Returning to the basic idea of the initial king move as shown in 12, it occurred to me that an interesting new possibility would be for the pinning white piece to follow the capturing black piece along the opened line in order to give mate. Such an effect

D74. M. M. PASTALKA
1.HM StrateGems 2000



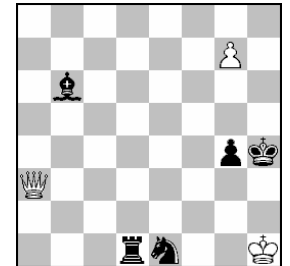
+ 4+4

D75. Marjan KOVAČEVIĆ
1.PI. YU- Prvenstvo 2001



+ 5+6

D76. Boris SIDOROV
2-3. Com. Shanshin-40JT 2001



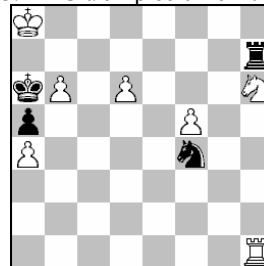
+ 3+5

D74. 1.f4! ♖g6! 2.♔h7!! ♖:g4 3.♔e8+ ♖g6 4.f5! g2 5.fg6 g1♖ 6.g7+ ♔g4 7.g8♖+! (7.g8♖+? ♔h3 8.♖g1 =.) ♔h3 8.♖:g1 ±. Phoenix theme, white; minor promotion, white; creating battery; excelsior.

D75. 1.♔e7+! ♖:e7 2.h8♖ (3.♖h4#) ♔g4 3.♖h6! (4.♖g6+) 3...♖f6! 4.♔g6! ♘g7 5.♔f5!! ♔:f5 6.g4+ ♔e6 7.g5! ♖:h6 8.gh6 - 9.h7 ~ 10.h8♖ ±. Phoenix theme, white; sacrifice, white; meredith; promotion, white

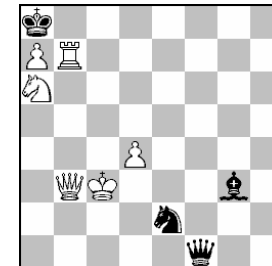
D76. 1.♖e7+ ♔h3 2.♖e2! ♘d3+ 3.♖:d1 ♘f2+ 4.♔g1 ♘e4+ 5.♔f1 ♘g3+ 6.♔e1 ♔a5+ 7.♖d2 ♔:d2+ 8.♔d1! (8.♔:d2? ♘e4+) 9.g8♖ ±; 4...♘:d1+ 5.♔f1 ♘e3+ 6.♔e2 g3 7.g8♖ g2 8.♔f3 ♔h2 9.♖h7+ ♔g1 10.♖b1+ ♔h2 11.♖:b6 g1♖ 12.♖h6#. Phoenix theme, white; promotion, white; meredith; mate endgame

D77. Johanan AFEK
3.HM Uralski problemist 2001



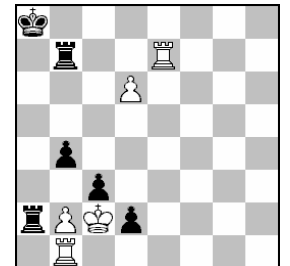
+ 6+4

D78. Sergeij OSINTSEV
Com. Uralski problemist 2001



+ 6+4

D79. David GURGENIDZE
1 Pr. The Problemist 2000-01

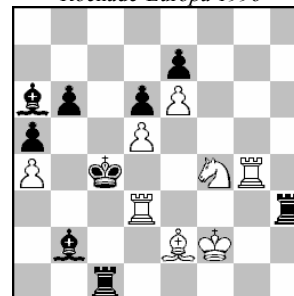


+ 5+6

604. Christer Jonsson: 1.♖d3 ♖b2 2.♗e6 ♖g2#; 1.♖d2 ♖f5 2.♗c6 ♖e3#
605. Bosko Miloskeski: 1.♗b3 ♖c6: 2.♖d5+ ♖d5:#; 1.e5 ♖f6 2.♖f5 ♖f5:#
606. Vladislav Nefedov: a) 1.♖e3:+ ♖e3: 2.♖d7 ♖c4:#; b) 1.♗f3: ♖f3: 2.♖b5 ♖d6:#. Promena na funkcija(♖c4+♖d6 - blokada i zimanje) [A]
607. Eugene Fomichev: a) *1... ♗e4: 2.♖e4: ♖d3:+ 3.♖d3: ♗f2#; b) *1... ♖c4:+ 2.♖c4: ♗d3: 3.♖d3: ♗e5#; c) *1... ♗e4: 2.♖e4: ♗d3: 3.♖d3: ♖c2#. Double Zilahi (a+c, b+c), sacrifice of all white pieces in d3 as 2nd move, ideal mates, Meredith.[A]. "White expose to bK-capture" (CG)
608. Žarko Pešikan: 1.♖e5 ♖c4 2.♖f4 ♖d3 3.♖f3 ♖f8#. Rex solus minijatura so idealen mat. [BM].
609. Walter Alejandro Diaz: a) 1.♖d4 ed3 2.♖c5 ♖e2 3.d5 ♖g7:#; b) 1.♖g4 ♖e3 2.g5 ♖d3: 3.♖f4 ♖d6:#
610. Christopher Jones: a) 1.♖d4 ♖f4 2.♖c6 ♖:e3 3.♖d5 ♖:d4#; b) 1.♖f4 ♖d4 2.♖f6 ♖c4 3.♖e5 ♖:f4#. "Meredith. Bicolour unpins for blockade in eccho."(CG)
611. Boško Milošeski: 1.♗g5: ♖cg6 2.♗f3 ♖g1 3.♖f2 ♖7g2#; 1.♗dc5: ♖gc7 2.♗d3 ♖c1 3.♖d2 ♖7c2#. Brunner-Turton [A]. "Supporting , afford bK on rank 2 wR´s Bristol after w-opening lines by bSs".(CG)
612. Christer Jonsson: a) 1.♖f6 gh4 2.♗ge6(♗fe6?) d3 3.♖f5 ♖g5#; b) 1.♖g6 d4 2.♗fe6(♗ge6?) ♖h4 3.♖f5 ♖f4#. Tactics elaborated to arrive to black blocking with ♖wR.(CG)
613. Žarko Pešikan: 1.♖d3 ♖d1 2.♖e4 ♖e1 3.♖f3 ♖f1 4.♗e4 ♗e5#; 1.♗h5 ♗e7 2.♖d4 ♖d2 3.♖e5 ♖e3 4.♗f6 f4#
614. Steven B. Dowd: 1.♗:g2 ♗e4 2.♗h4 ♖g2 3.♖g4 ♖f3+ 4.♖h3 ♗g5#; 1.♗f3+ gf3 2.g2 ♖h2 3.g1 ♖ ♖h3 4.♖g5 ♗d3#
615. Walter Alejandro Diaz: 1.♖f8 ♗g6 2.♖h8 ♗f8 3.♖f7 ♗d7 4.♖g6 ♖e6 5.♖h6 ♗f8#
616. Žarko Pešikan: 1.♖e4 ♗d4 2.♖c5 ♖g2 3.♖d5 ♖f3 4.♖c4 ♖e4 5.♗b4 b3#
617. Bosko Miloskeski: 1...♖d1 2.♖a5 ♖e1 3.♖a6 ♖d1 4.♖a7 ♖e1 5.♖b8 ♖d1 6.♖c8 ♖e1 7.♖d8 ♖d1 8.♖e8 ♖e1 9.♖f8 ♖d1 10.♖g7 ♖e1 11.♖f6 ♖d1 12.♖e5 ♖e1 13.♖d4 ♖d1 14.♖:c5 ♖e1 15.♖:c6 ♖d1 16.♖c5 ♖e1 17.♖d4 ♖d1 18.♖c3 ♖e1 19.♖c2 c5 20.♖c1 c6 21.♖d3 ed3 22.♖b1 ♖d1 23.ed3 ♖:d3#
618. Georgi Hadži-Vaskov: 1.♖g1 2.♖h1 3.♖h2 4.♖e1 5.♖g1 6.♖h1 7.♖h2 8.♖h1 9.♖g1 10.♖h1 11.h5 12.h4 13.h3 14.h2 ♖c1=. Rex solus. [A]
619. Itamar Faybish: 1.b3 a5 2.♖b2 ♖a6 3.♖:g7 ♖g6 4.♖:h8 ♖:g2 5.♖c3 ♗f6 6.♖:a5 ♖g8 7.♖c3 ♖g7 8.♖b2. [619 should be SPG in 7.5 and not 8.0, and 621 should be SPG in 9.5 and not 10.0.]
620. Bosko Miloskeski: 1.e3 h5 2.♖:h5 d5 3.♖d1 ♖h4 4.♖e2 ♗h6 5.♖f3 ♖g4+ (*) 6.♖f4 ♖e2+ 7.♖g5 ♖g5+ (*) 8.♖h5 g5 9.h4 ♖:h4++. Reciprocal interferences of the black rook and bishop (g4); Black grimschaw.
621. Itamar Faybish: 2) 1.e4 h5 2.Qxh5 a5 3.Qxa5 b6 4.Qxb6 Rxa2 5.Qxc7 Ra3 6.Qg3 Rxc3 7.hxc3 Rxh1 8.Nh3 Rxc3 9.gxc3 e5 10.Bg2. [619 should be SPG in 7.5 and not 8.0, and 621 should be SPG in 9.5 and not 10.0.]

Komentari / Commentators: [A=Avtor/Author; BM= Boško Milošeski; VK= Vladimir Kozhakin; CG= Carlos Grassano;

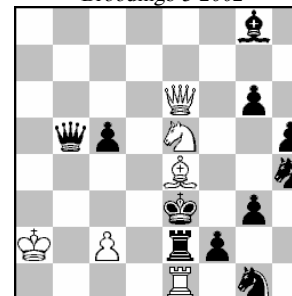
16. C.J.Feather
Rochade-Europa 1996



H#2 2 Sol.

- 1.♖b4 ♖c3 2.♖e2: ♗e2:#
1.♖c5 ♖f3 2.♖d3: ♗d3:#

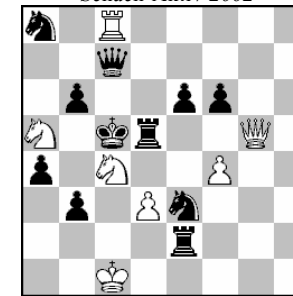
17. C.J.Feather
Broodings-3 2002



H#2 2 Sol.

- 1.♖d4 ♖d5 (♖d3?) 2.♖e5: ♖e5:#
1.♖f4 ♗f7 (♗f3?) 2.♖e4: ♖e4:#

18. C.J.Feather
Schach-Aktiv 2002



H#2 b) ♖d3

- a) 1.♖b4 ♖b8 2.♖a5: ♖a5:#
b) 1.♖d4 ♖g1 2.♖c4:+ ♖c4:#

is not easy to visualise if you have not seen it before. After a few simpler examples (not quoted here) I discovered that this could be further developed by the use of a pin created by the other thematic white piece. Thus in 18, part a), the white queen follows the black rook along the fifth rank to reach a5 for the mate, while the rook moves to pin the pawn on b5; the white roles are reversed in the other part of the problem. Another way to obscure the second move captures is to add a white piece on the thematic line, thus creating a further line-opening, as exemplified in 19, perhaps the most complicated setting of the idea of this article. We end with a less complex example (20) but one which shows an effect not found in the previous problems. Here the white piece which is captured on Black's second move is not captured passively but actively sacrificed.

Like most ideas in the modern helpmate in 2, the combination discussed here has been fairly thoroughly investigated, so the chances are that new settings of it will be at least partly derived from what has been done before. More useful, perhaps, is the general lesson which can be drawn from this specific theme: A simple motif may be made more interesting and more intensively strategic by asking oneself how it can be made more difficult to see, or perhaps made to look like something else. One should not think that it is impossible to create depth in the helpmate in 2 merely because it is a short form of composition!

19. C.J.Feather
Scacco! 1998



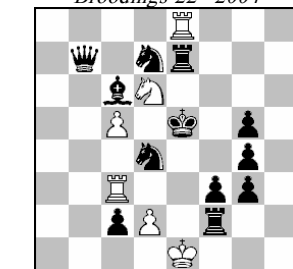
H#2 b) ♗b2=♖g4

19. a) 1.♖d2: ♖b3 2.♖d1: ♖d1:#
b) 1.♖f3: d4 2.♖f2: ♖f2:#



20. a) 1.♖f4+ ♖e3 2.♖e3:+ e3#
b) 1.♖d5+ ♗e4 2.♖e4:+ de4#

20. C.J.Feather
Broodings-22 2004



H#2 b) ♖d2→d3



Mario Parrinello

Judge: Mario Parrinello

First of all my thanks to the organisers for inviting me to judge the present tourney which attracted 29 h#2s and 74 h#ns.

The following problems were not considered: no.205 (insoluble in b), nos.175-212-243-244-279-321-356 (cooked), no.210 (illegal).

A few problems, especially longer helpmates, show nice echoes but have colourless strategy. Some notes also on problems which for various reasons did not find a place in the award: no.166 shows impure strategy in one phase (the check to the WK by 1.Qf5+ and the unpin of the WR are impure since the WRb7 has to go to d7 in order to reach the mating square in any case); no.168: impure unpin after 2...Sf3 in b) and better economy can be achieved by the following version: W: Ka1-Rf6-Sb1-Sg4; B: Ke4-Rc4-Rh1-Bh8-Be2-pa3-b3-c2 h#2 b) Sg4 to b3; no. 169: the two phases are unbalanced; no.170: anticipated by C.Jonsson 3rd Pr. Thema Danicum 1994 (W: Kb7-Rc4-Bd4-Pa3-f3; B: Kd5-Rb3-Rd3-Pa5-b5-e5-a4 H#3 * 1 sol.); no.172: interesting check avoidance play, but the BSc1 can be removed and moreover the economy can be improved (W: Ka3-Rf5-Bh7; B: Ke4-Qa5-Re6-Rb1-Sg6-Pd6-a4-e3 h#3 2 solutions); no.173: it is useful to compare this with J.M.Kapros & J.J.Loiz Diagrammes 1994 (W: Kh1-Rd8-Bh6-Sf7-Pe5; B: Ke4-Qg5-Ra1-Ba8-Bh8-Sf1-Pd6-h3-a2-h2 h#3 2 solutions) which shows more complex strategy; moreover a Meredith can be achieved by the following version: W: Kh8-Rc8-Bh6-Se6-Pd4-f4-c5; B: Kd3-Rf2-Bb7-Sd1-Pd6 h#3 2 solutions; no.174: interesting interchanging manoeuvres by the thematic white pieces but the position is crowded, the twinning mechanism is very weak and B2 are unbalanced, square vacation in a) and line opening in b); no.177: a nice miniature but the solution is artificially prolonged since 6 moves suffice; no.201: another nice miniature but the solutions are not homogeneous; no.203: this problem shows a Forsberg twinning mechanism and AUW but there are idle white pieces; no.206: the dual avoidance has unbalanced motivations; no.208: the strategy does not respect the economy of time; no.209: the WP sacrifice play is rather mechanical, without significant interplay; no.232: it is useful to compare this with N.Budkov & N.Nagnibida Sachovska kompozicija 1992 (W: Kc4-Rd4-Re4; B: Ka8-Rf4-Rg4-Bg3-Bh3 h#2 2 sols); no.235: anticipated by J.C.van Gool 3rd Pr. Thessaloniki-2300 1988 (W: Kd8-Rf1-Ra6-Bb2-Sf8-pd6; B: Kf6-Qe5-Rb3-Bg1-Sf5-Sb4-pd7-g7-c5-g5-c4-e4-g2 h#2 B) pg7 to f7); no.237: familiar strategy and it is useful to compare this with T.Garai Diagrammes 1987 (W: Kf1-Ba3-Sc4-Sb5-pa5-d6; B: Kc6-Rb7-Rb4-Ba6 h#2 2 sols); no.239: the black play on c4 is nice but I am not very happy with the thematic WPd2 which is useless in a) and I hope the author will be able to find a new version which avoids this; no.241: familiar reciprocal creation of a white battery and moreover the BPf2 can be removed by moving the WPd2 to b2; no.242: consecutive checks to the WK but the strategy does not justify the length; no.245 and 246: nice retro content but nothing else; no.247: the BSc7 can be replaced by a black pawn; no.249: this miniature shows a familiar black Excelsior without interplay between the two sides; no.273: anticipated by

- b): 1. c#d2? d#c3! ; 1. ♖e6! [2. ♗a4 c#d3 3. ♗e2#; 1... ♗c3 2. ♗a6 c#d3 3. ♗b4#; 1... ♗c3 2. ♗b3 c#d4 3. ♗d3#; 1... ♗c1 2. c#d2 ♗b3 3. ♗b3#.
590. Anrejs Strebkovs: 1. ♖e3! [2. ♗e4#]; 1... ♗a4 2. ♗d3:+ ♗d4 3. ♗f5#; 1... ♗e2 2. ♗f3:+ ♗e4 3. ♗e4#; 2... c#d4 3. ♗f5#; 1... ♗c5 2. ♗c5:+ dc5 3. ♗e5#
591. Žarko Pešikan: 1. ♗f5! ~ 2. ♗fd6: ~ 3. ♗b2#; 2... ♗d6: 3. ♗d6#; 1...e5 2. ♗d5: ~ 3. ♗b2#; 1... ♗b5 2. ♗a3+ ♗a6 3. ♗a8#; 2... ♗c6 3. ♗e7#; 1... ♗d4: 2. ♗d4: ~ 3. ♗b2#; 1...ef5 2. ♗d5: ~ 3. ♗b2#; 1...h6 2. ♗fd6: ~ 3. ♗b2#; 1...h5 2. ♗fd6: ~ 3. ♗b2#
592. Žarko Pešikan: 1. fe6! ~ 2. ed7 ♗d6: 3. ♗e7#; 1... ♗fe5 2. ♗f5 ~ 3. ♗e4#; 2... ♗b6+ 3. ♗b6#; 2... ♗f6 3. ♗b6#; 1... ♗e6: 2. ♗e6: ~ 3. ♗d5#; 2... ♗b6+ 3. ♗b6#; 2... ♗f6 3. ♗b6#; 2... ♗f7 3. ♗d7#.
593. Velko Aleksandrov: 1. b5?[2. ♗b4#], 1...c5!; 1.d:c3? [2.c4#] 1... ♗b5!; 1. ♗f5! [2. ♗f6+ e:f6 3.e:f6#]; 1... ♗c6 2. b5 (3. ♗b4#) ♗a3 3. ♗:c3#; 1...c6 2.d:c3 (3.c4#) ♗e3 3. ♗f4#; 2... ♗:c3 3. ♗:c3#. Pikabiš presekovanje[BM]
594. Zlatko Mihajloski: 1. ♗b3? ~ 2. ♗d4# 1...bc3!; 1. ♗c2? ~ 2. ♗e3:# 1... ♗g1!; 1. ♗dc6? ~ 2. ♗e7# 1... ♗a7!; 1. ♗f6! [2. ♗e6:+ ♗e6:+ 3. ♗e6#]; 1... ♗a6 2. ♗b3 ~ 3. ♗d4#; 1... ♗h3 2. ♗c2 ~ 3. ♗e3#; 1... ♗a5 2. ♗e6: ~ 3. ♗d4#; 1...gf5 2. ♗f5: ef5 3. ♗d6#; 1... ♗c7 2. ♗dc6 ~ 3. ♗e7#.
595. Vladimir Kozhakin: 1...c#d5 2. ♗d4 c#c5 3. ♗a5 e6(5) 4. ♗f8#; 1. ♗d4? e5 2. ♗e5 ♗b6 3. ♗b8 c#c5, ♗a6 4. ♗a7, ♗d6#, 1... ♗b6!; 1. ♗b4? ♗d6! 1. ♗e5! [2. ♗b4 c#d5 3. ♗b5 e6 4. ♗d4#]; 1... e6 2. ♗a5 c#d5 3. ♗d4 c#c5 4. ♗d6#; 1... ♗b6 2. ♗c4 [3. ♗b8, ♗d4] ♗a7 3. ♗b5 ♗a8 4. ♗a4#; 1...c#d5? 2. ♗b5 ♗b4 3. ♗d4#;
596. Florin Voiculescu: 1. ♗f6 ♗8 2. ♗g3 ♗g8 3. ♗e7 ♗h7 4. ♗f7 ♗h6 5. ♗e7 ♗h7 6. ♗f5 ♗h8 7. ♗g6 ♗g8 8. ♗h6+ ♗h8 9. ♗f6 #
597. Ilham Aliev & Ramil Allajov: 1. ♗c2+ ♗f1 [1... ♗h1?, 1... ♗g1? 2. ♗:g3 ♗g8+ 3. ♗f4 ♗b8 4. ♗b2] 2. ♗f3! ♗e1 [2... ♗:b7?? 3. ♗c1#] 3. ♗b2 [3. ♗c7? c#d2 4. ♗d7+ (4. ♗:g3 c#d3 5. ♗f3 c#d4=) 4... ♗c3 5. ♗:g3 c#c4] 3...c#d1 4. ♗:g3 c#c1 5. ♗b6! [5. ♗b5? c#c2 6. ♗f4 c#d3 7. ♗c5 ♗:b7] 5...c#c2 6. ♗f4 c#c3 7. ♗e5 c#c4 8. ♗d6 c#d4 9. ♗c7±.
598. Florin Voiculescu: 1.d4! f5 2.d5 ♗f7 3. ♗d3 ♗e7 4. ♗c3 ♗f7 5. ♗b4 ♗f6 6. ♗a5 ♗e5 7. dc6 dc6 8. ♗b6 ♗f4 9. ♗:c6 ♗:f3 10. gf5 gf5 11. c#d5 g4 12. c6 g3 13. c7 f4 14. c8 ♗ g2 15. ♗h3+ c5 ±; 1... ♗e6 2. c#d3 f6 3. ♗c3 ♗e7 4. ♗b4 ♗d8 5. ♗a5 ♗c7 6. ♗a6 f5 7. d5 c#d5 ±. 599. Zlatko Mihajloski: 1. b7! (1.c7? ♗:c7 2. ♗:g3 ♗a6! 3. d6 ♗f8 4. ♗f4 ♗e8 ♗) 1... ♗b6 2. c7! ♗:c7 3. ♗d8! ♗b8! 4. ♗:b6 ♗f8 5. d6 ♗e8 6. ♗f2!! (6. ♗c7? g2+! 7. ♗h2 g3 8. ♗g1 ♗a7+ 9. ♗b6 ♗:b6 =) 6...g2+ (6...gf2 7. d7+ ♗e7 8. d8 ♗ d8 pat) 7. ♗g1 c#d8 8. ♗h4+! (switchback) ♗e8 9. ♗f2 c#d7! 10. ♗g3! ♗a7+ 11. ♗f2 ♗b8 12. ♗g3! =.
600. Ioannis Garoufalidis: 1. ♗:a2? c#c2!; 1. ♗f2! c#c1 2. ♗e3 c#c2 (2... ♗b1? 3. ♗a4 c#c2 4. ♗:b2 ♗:b2#) 3. ♗c4+ ♗b1 4. ♗a4 c#c2 5. ♗:b2+ ♗:b2#.
601. Steven B. Dowd & Udo Marks: 1. ♗e2+ de2 2. ♗b3+ c#d3 3. ♗c1+ c#d4 4. ♗:e2 c2 5. ♗a5 c3 6. ♗c7 c4 7. ♗:e3+ ♗:e3 8. ♗:e5 d4 9. ♗f6 d3 10. ♗f1 d2#. A selfmate in 10 using the German "Kegel" position [A]
602. Andrejs Strebkovs: 1. ♗f5 ♗b5 2. ♗e4 f4#; 1. ♗d4 f4+ 2. ♗d5 ♗f6#; 1. c#d4 ♗f6 2. ♗e5 ♗b5#
603. Misha Shapiro: a) 1. ♗e7: ♗e1 2. ♗d6 ♗e5#; b) 1. ♗c2: ♗h6 2. ♗c4 ♗e3#. Eliminiranje na figuri od bela maskirana baterija. Tema na vrakanje so mat na vrzana figura. [BM]

Pair-chess : One-colour figures are divided into pairs. Pairs figures are specified under the diagram. Figures of pair do a course simultaneously and in one direction. Courses of figures of pair depend on a course of a figure which in the notation is underlined to the first, the second figure copies its course. At a capture of one of figures of pair the second operates independently or can form pair with a free figure of the color at a following course of one of free figures. Formation of pair free figures of opposite color is supposed. Formation of pairs stipulates especially. The course of pair if one of figures leaves for edge of a board is illegal. The course of a pawn is legal back if it repeats a course of a defining figure of pair (copies the course of the first figure). But courses of a white pawn on 1 horizontal and black - on 8 are illegal.

Transformation of pawns usual, again transformed figure remains in the same pair. If it is orthodox, in a matte position all figures operate independently.

The return pair-chess: Figures of pair do courses in opposite or counter directions symmetrically each other.

Ki-Co: Kiev CombinatorialChess - white play by rules of one kind of a fantastic chess, black - another.

* * * * *

Решенија [Solutions] VRATNICA-64/19/2005

583. Alena Kozhakina: Peskata belata peška [♠e3→d4] od e3 treba da stoi na d4! 1.f8♞? ♔d7 2.♗e5#, 1... ♔f8!; 1.♗e5! (zz) 1...♔d6 2.f8♞#; 1...♔f6 2.f8♞#; 1...♔d8 2.f8♞#; 1...♔f8 2.♗g6#

584. Aleksandar Popovski: 1.♗g3? ~ 2.♗e4# 1...♗g4!; 1...♗h5: 2.♞g7#; 1.♗f8? 2.♗h7# 1...♗h8!; 1.♗c5! ~ 2.♗e4#; 1...e6+ 2.♗d7#; 1...e5+ 2.c7#; 1...♗h5: 2.♞g7# Excellent Image: Bicolour Half (w + b)battery[CG]

585. Islam Kazimov: 1.♞g5?+; 1...♗f5 2.♞g7#; 1... hg5!; 1. g4? [2.♞xe6 [A], ♞g7#]; 1...ed5 2. ♞f5, ♗.d5#; 1...♗f4 [a] /:g4, ♗:g4 2.♞:e6 [A] #; 1. ... Bxg4!; 1.♗f2? [2.♞g7#]; 1... ed5 2.♗:d5#; 1. ...♗f4 [a] 2.gf4 [B] #; 1...♗g4 2.♞:e6 [A] #; 1...♗g4 2.♞:e6 [A] /h5#; 1...♗f3! 1. e4! [2.♞g7#]; 1...ed5 2.♗:d5#; 1...♗e4 2.♗:e4#; 1...♗g4 2.♞:e6 [A] #. diagram Double w-battery (R + P). Duals in tries.[CG]

586. Nikola Stolev: 1.♗c4? ~ 2.♗c3#[A] 1... ♗e5!:(a); 1.g7? ~ 2.♗e6:#[B] 1... ♗e5!:(b); 1.♗d7! ~ 2.♗d6#; 1...♗e5(a) 2.♗c3#[A]; 1...♗e5(b) 2.♗e6:#[B]; 1...♞c6 2.♞c6#.

587. Andrejs Strebkovs: 1. ♔f4? [2.♗e5, ♗:c5#]; 1...♞:d8/e5+ 2.♗(:)e5#; 1...ed3 2.♗e4#; 1...♗d7!; 1. ♗ab2? [2.♗:e4#]; 1... ed3 2.♗e5#; 1...♞e5!; 1.♗db2! [2.♗:e4#]; 1...♞e5, ed3 2.♗:c5#; 1...♔:e3 2.♗f4#. Diagram w-battery. Changed mates + b-w corrections. Tactical Variety. [CG]

588. Alfred Pendelbury: 1.d6? (~) 1...♔b3!; 1...♔b5 2.♞c6+ ♔a6 3.♞a4#; 1.b7? ~ 2.b8♞ ~ 3.♞b4# 1... ♔b3!; 1...♔c5 2.b8♞ ~ 3.♞b4#; 1.♞c2! (zz); 1...♔b5 2.♞b3+ ♔c5 3.d4#; 2...♔a6 3.♞a4#; 1...♔c5 2.♞a4 ~ 3.♞c6#; 1...♔d5: 2.♞a4 ~ 3.♞c6#

589. Alena Kozhakina: a): 1...♔e3 2.♞g3 ♔d4 3.♞d3#; 1...♔c3 2.♞b3 ♔d4 3.♞d3#. 1.♞e6? ♗a3 2.♗a4 ♔d3 3.♞e2#, 1...♗c3 2.♗a6 ♔d3 3.♗b4#, 1...♔c3 2.♞b3 ♔d4 3.♞d3#, 1...♗d2!; 1.♗a4? ♔d3 2.♞d5 ♔c2 3.♞d1#, 1...♔e4!; 1. ♞g3! [2.♞d3#], 1...♔c4 2.♞b3 ♔d4 3.♞d7#, 1...♔d5 2.♞d3 ♔c6 3.♞d7#.

M.Marandjuk 1st-2nd Pr. All-Russian Ty 1970 (W: Kd4-Rf3-Rg4-Bh6; B: Kd2-Qf5-Rf4-Rg5-Bh5-Pe6-f6-g6-d5-e4-f2 h#2 * 1 sol); no.275: mixed AUW in miniature but it is a mere extension of a h#2 theme; no.276: it is useful to compare this with A. Pankratiev & B. Shorokhov The Problemist 2002 (W: Ke1-Rd7-Bg1-Bh1-Sh4-Sh5-pe3-e4-c5-c6; B: Kc4-Rd4-Bg8-Sd5-Sb1-pc7-e5-d3 h#3 2 sols.) which has more complex strategy but has the same main idea; no.277: the two solutions are not homogeneous; n.280: a nice miniature but it lacks significant interplay between the two sides; no.284: the strategy does not justify the length; no.299: elegant cyclic vacation of the mating squares by White with cyclic exchange of function of the thematic white pieces for square control at W1 and W2, but it is useful to compare this with L.Anyos A feladvany 1987 W: Ka1-Rg6-Bg5-Sf4-Sc5-pe2; B: Ke5-Rd2-Bh8-Bd3-pc6-e3 h#2 b) bBd3=bSd3 c) bBd3=bRd3; no.300: interesting battery play but the black strategy is unbalanced; no.306: three echo-model mates but the repeated 1...Bd8 spoils the play; no.308: nice echoes but the twinning mechanism in d) and e) is very weak; no.311 and no.312: the repetitions detract considerably; no.315: two units can be saved with the following version: W: Kh8-Rf8-Sc6-Pd2; B: Ke4-Re5-Re1-Bb2-Sc1-Pf7 h#3 b) Re5 to d4; no.318: the BBf6 can be replaced by a black pawn; no.319: the strategy does not justify the length; no.341: it is useful to compare this with W.Berg 3rd HM 1st TTy Problem-Echo 1988 (W: Ka3-Bh7-Sd3-Se4; B: Ka1-Bf8-Sc5 h#2 2 sols.); no.342: the BRd3 can be replaced by a black pawn; no.345: familiar reciprocal creation of a battery by a WR and a WB; no.348: the Zeroposition can be avoided by the following Meredith version: W: Kh6-Rh4-Bh2-Pf2-g2-h3; B: Kd5-Re3-Bc1-Ph7-f5-h5 h#3 2 sols; no.349: nice bicolour place exchange but the twinning mechanism, involving the very distant BK shift, seems to me to be a rather strong change in this context; moreover the BPe6 can be removed; no.351: too symmetrical; no.353: Follow-My-Leader motif by both White and Black but the problem lacks significant interplay between the sides; no.355: two Rundlaufs by the WK but the two phases are mirrored and it is useful to make a comparison with T.Kardos Christmas/New Year Greeting 1973-74 (W: Kf7-Bb2; B: Kc4-Bh7 h#5 1 solution). My thanks to Chris Feather for checking the English text and the originality of the h#2s placed in the award and also to Živko Janevski for providing helpful information about h#>2s.

317. Michal Dragoun
Pr. Vratnica-64 2002-03

H#3 2 Sol. 9+9

207. Christopher Jones
1. HM Vratnica - 64 2002-03

h#3 b) ♗g5→d4 4+6

313. Christopher Jones
2. HM Vratnica - 64 2002-03

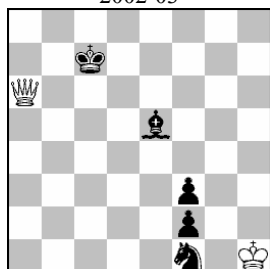
H#3 b) ♗g3→f4 4+7

Prize no.317 M.Dragoun (Czech Republic): An interesting interpretation of dual avoidance, here based on the need to unpin the mating piece; this strategy is spontaneously associated with capture of white material (what else?) in order to open a white line with exchange of function not only of the captured white pieces but also of the black pinning pieces which make squareblocks in turn. A good strategic problem. 1.♘:h3 ♔:h3 2.♙a6 ♙e1 3.♙b5 ♘e5≠; 1.gh4 ♘:h4 2.♙f5 ♙b3 3.♙b5 ♘e3≠

1st Honourable mention no.207 C.J.A.Jones (England): The need for a distant squareblock, here on the same square, which in my opinion is not a flaw but adds thematic unity and interest, leads to two different triangulations by the BQ (if we take into account also the starting square) with necessary indirect unpin by the WB or WR which in turn mate on the BK's diagram square. The complex is familiar and I hope no anticipation will emerge but nonetheless a very nice piece of work. a) 1.♙d5 ♙e5 2.♙e6 ♙f4+ 3.♙f6 ♙g5≠; b) 1.♙f6 ♙e5 2.♙e6 ♙e4+ 3.♙d5 ♙d4≠

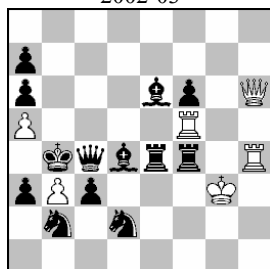
2nd Honourable mention no.313 C.J.A.Jones (England): An interesting and elegant study of the exchange of functions of two black pieces which in turn make a squareblock or sacrifice themselves in order to allow a white pawn to support the WR; the chameleon-echo mates are a nice and natural addition. a) 1.♙d3 ♙e4 2.♙f5 cd3 3.♙f6 g4≠; b) 1.♙b3 c3 2.♙d4 cd4 3.♙f7 fg5≠

278. Milomir Babić
3. HM Vratnica - 64
2002-03



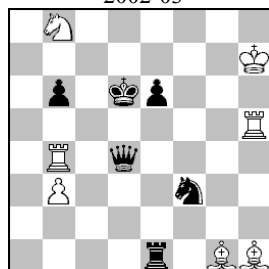
H#5 2+5

238. Boško Milošeski
4. HM Vratnica - 64
2002-03



H#2 b) ♙h6→e1 6+13

272. Christer Jonsson
1st Comm. Vratnica - 64
2002-03



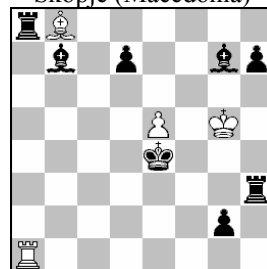
H#2 2 Sol. 7+6

3rd Honourable mention no.278 M.Babić, (Serbia and Montenegro): The only longer h≠ which I consider worth a place in this award. It shows a good circuit by the WQ which has nice, though familiar, purposes (annihilation in order to allow a black promotion and a selfblock by the promoted piece). 1.♙b8 ♙:f1 2.♙a8 ♙g2 3.f1 ♙g1 4.♙b1 ♙f1 5.♙b8 ♙a6≠

4th Honourable mention no.238 B.Milošeski (Macedonia): Annihilation captures are the main feature of this problem and they are needed to perform a pin after critical moves; the problem shows also a good exchange of function between two black pieces, pinned or interfered with in turn. The twinning shift seems unattractive to me but I was not able to achieve a two-solution setting. a) 1.♙f1 ♙f4: 2.♙e2 ♙b8≠; b) 1.♙g1 ♙e4: 2.♙f2 ♙b7≠

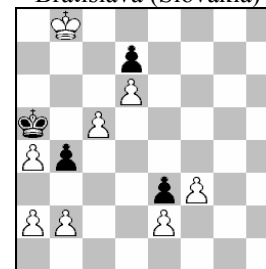
1st Commendation no.272 C.Jonsson (Sweden): Double pin mates, here in a lighter position; I appreciated the visually attractive correspondence in the play of the two sides (though I think it is not fully intentional), based on the fact that the first black moves are played on the same square, and so are the white ones. 1.♘e5 ♙b6+: 2.♘c5 ♘d7≠; 1.♙e5 ♙b6: 2.♘d5 ♙d4≠

691. Boško Milošeski
Skopje (Macedonia)



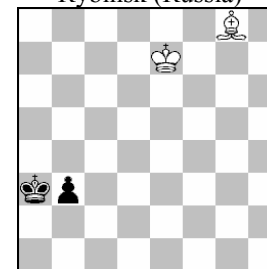
H#2
3 Sol.
Anti-Circe

692. Karol Milynka
Bratislava (Slovakia)



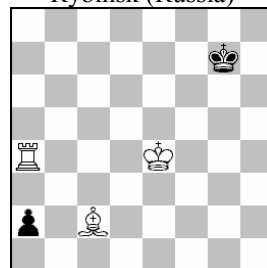
#4
Couscous Circe & HaanerChess&
ReversalEinsteinChess

693. Alexander Yelizarov
Rybinsk (Russia)



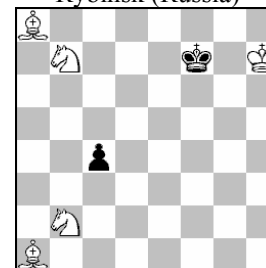
H#2
Pair-chess
Pairs: Ke7-Bg8; Ka3-Pb3

694. Alexander Yelizarov
Rybinsk (Russia)



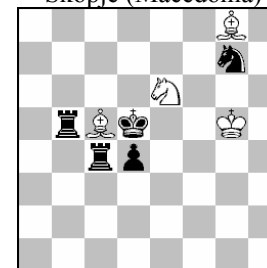
H#2
Ki-Co
White- Pair-chess.
Black- The return pair-chess.
Pairs: Ra4-Bc2, Kg7-Pa2.

695. Alexander Yelizarov
Rybinsk (Russia)



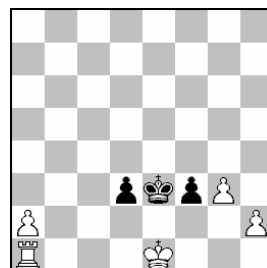
H#2
Ki-Co
White - Pair-chess.
Black - The return pair-chess.
Pairs: Sb2-Sb7, Kf6-Pc4.

696. Aleksandar Popovski
Skopje (Macedonia)



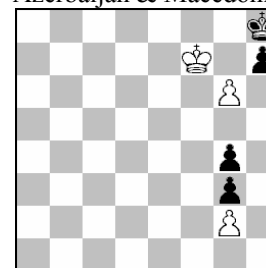
H#2 Duplex 2 Sol
Circe equipollent;
Echecs d'Andernach

697. Karol Milynka
Bratislava (Slovakia)



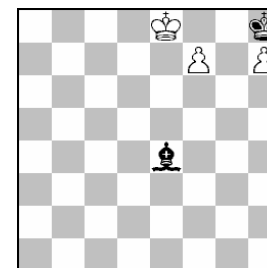
H#2,5 b) ♙a1→h1 5+3
Patrouille

698. Elmar Abdulleyev &
Boško Milošeski
Azerbaijan & Macedonia



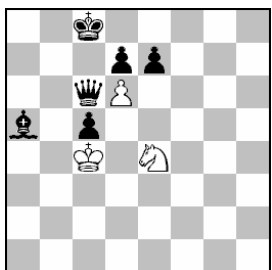
Ser.H#9* 3+4

699. Slobodan Šaletić
Belgrad (Serbia&Montenegro)



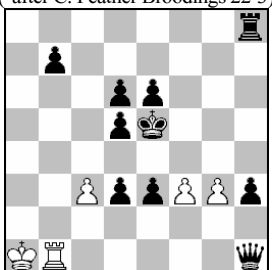
H=2 3 Sol. 3+2

682. Christer Jonsson
Skarholmen (Sweden)



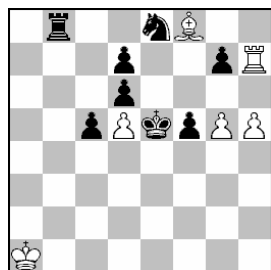
H#3 2 Sol. 3+6

683. Christer Jonsson
Skarholmen (Sweden)
(after C. Feather Broodings 22-3)



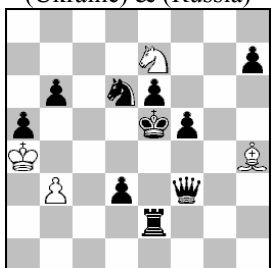
H#3 2 Sol. 5+10

684. Christopher Jones
Bristol (England)



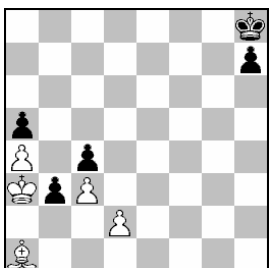
H#3 b) g7=♞ 6+8

685. Nikola Kolesnuk &
Vadim Vinokurov
(Ukraine) & (Russia)



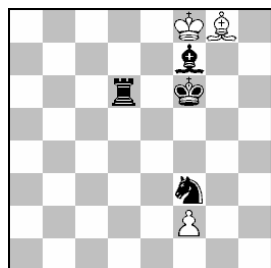
H#3 2 Sol. 4+10

686. Elmar Abdullayev
Ali-Bayramli (Azerbaijan)



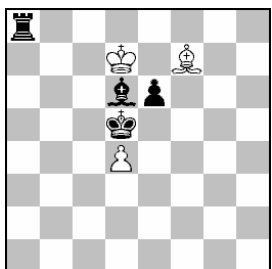
H#4 5+5

687. Žarko Pešikan
Belgrad (Serbia&Montenegro)



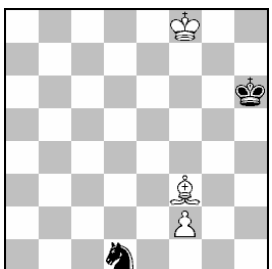
H#4 3+4

688. Žarko Pešikan
& Vladimir Persijanov
(Serbia&Montenegro) (Russia)



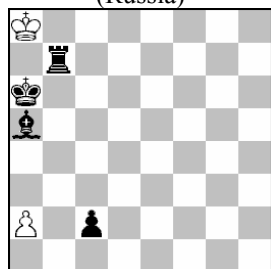
H#4
b) ♜e6=♞e6

689. Žarko Pešikan
Belgrad (Serbia&Montenegro)



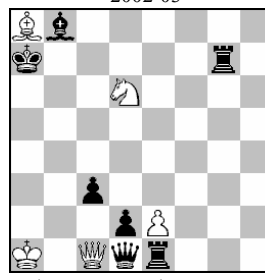
H#5

690. Stanislav Iljasov
(2.07.1938 - 19.12.2002) &
Jevgenij Vaulin, Volzhskij
(Russia)



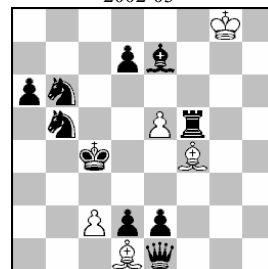
H#5 Zero
a) ♜c2→e2 b) ♜a6→a4 c) ♜d1

234. Tode Ilievski
2st Comm. Vratnica – 64
2002-03



H#2 2 Sol. 5+7

343. Christopher Jones
3st Comm. Vratnica – 64
2002-03



h#3 2 Sol. 5+10

2nd Commendation no.234 T.Ilievski (Macedonia):

Dual avoidance based on BQ hideaways and black minor promotions performed to unpin the mating piece. The clarity of the play is a little spoiled by the fact that 1...d1=B is also an opening of a white line; moreover it is useful to compare this with G.Bakcsi 9th Place Finland-Hungary 1978 (W: Ka1-Qc1-Rh4-Be1-pg2-e4-g5; B: Kg3-Rf2-Rd1-pe5-h5-d4-d3-c2-d2 h#2 B) Ka1 to h1). 1. ♜c2 ♜b7 2.d1♜(d1♜?) ♜e3#; 1. ♜e2: ♜c4 2.d1♜(d1♜?) ♜a3#

3rd Commendation no.343 C.J.A.Jones(England):

The two white Bishops neatly exchange their functions in supporting the mating pawn or controlling the BK's field. 1. ♜b4 c3+ 2. ♜a5 ♜:d2 3. ♜b4 cb4#; 1. ♜d5 c4+ 2. ♜e6 ♜b3 3. ♜d5 cd5#

21st March 2006

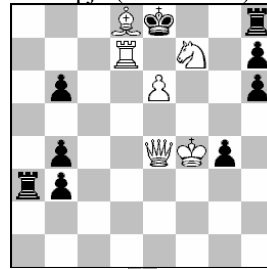
*Mario Parrinello,
International Judge of the
FIDE for chess composition*



ОРИГИНАЛНИ ПРОБЛЕМИ / ORIGINAL PROBLEMS

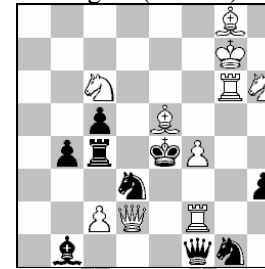
Zlatko Mihajloski, ul. Vi- br.13/1-4, MK-1000 Skopje, Macedonia

661.Boško Milošeski
Skopje (Macedonia)



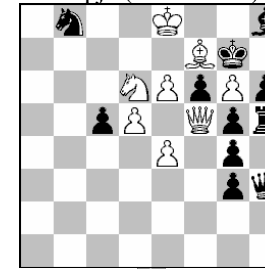
#2*✓✓✓ 6+9

662. Dejan I. Glišić
Zagreb (Croatia)



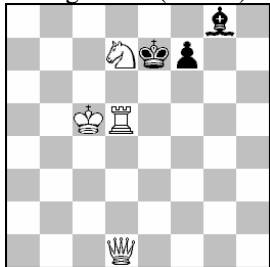
#2* 10+9

663. Georgi Hadži-Vaskov
Skopje (Macedonia)



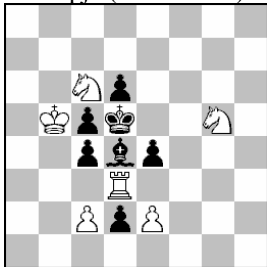
#2 8+11

664. Valerij Smirnov
Bogorodsk (Russia)



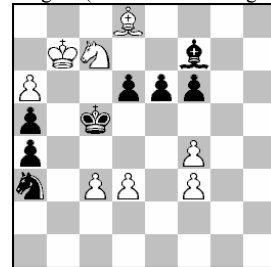
≠3 4+3

665. Georgi Hadži-Vaskov
Skopje (Macedonia)



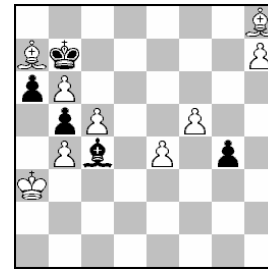
≠3* 6+7

666. Žarko Pešikan
Belgrad (Serbia&Montenegro)



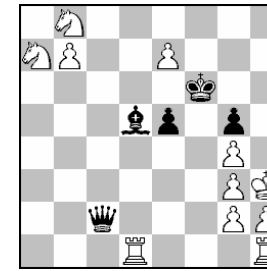
≠3 8+8

673. Zlatko Mihajloski
Skopje (Macedonia)



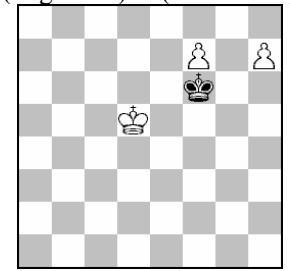
= 9+5

674. Alain Pallier
Avignon (France)



+ 11+5

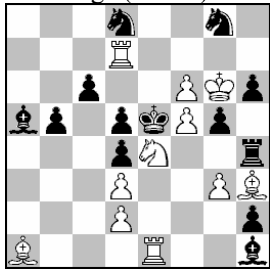
675. Carlos A. Grassano &
Georgi Hadži-Vaskov
(Argentine) & (Macedonia)



H≠2 3+1

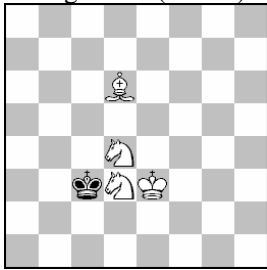
b) ♖f6→g7; ♔d5→e5

667. Andrejs Strebkovs
Riga (Latvia)



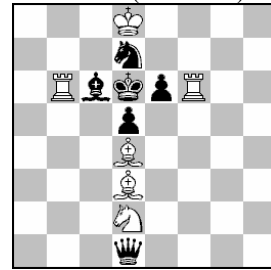
≠3 11+13

668. Valerij Smirnov
Bogorodsk (Russia)



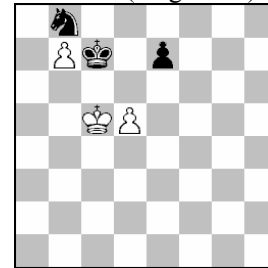
≠6 4+1

669. Florin Voiculescu
Ploiesti (Romania)



≠11 6+6

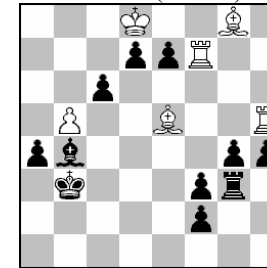
676. Carlos A. Grassano
Rosario (Argentine)



H≠2 3+3

b) ♖d5→c6

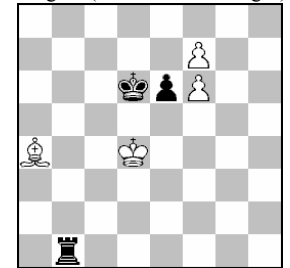
677. Vadim Vinokurov
Ivanovo (Russia)



H≠2 6+11

b) ♜b4→b8

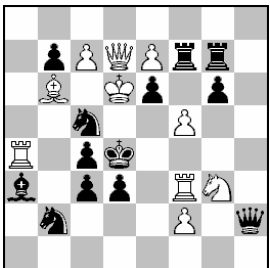
678. Slobodan Šaletić
Belgrad (Serbia&Montenegro)



H≠2 4+3

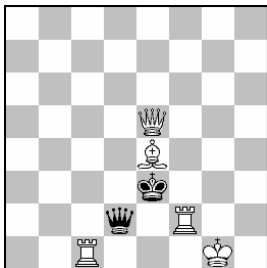
2 Sol.

670. Zlatko Mihajloski
Skopje (Macedonia)



S≠2* 10+13

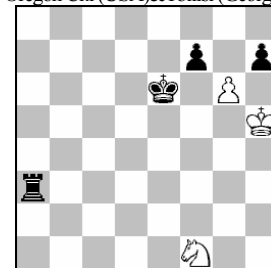
671. Valerij Smirnov
Bogorodsk (Russia)



S≠9 5+2

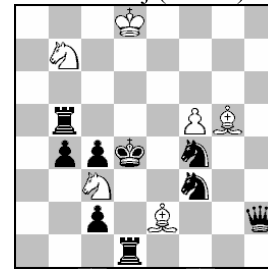
b) +♗e4 => S≠8

672. Richard Becker &
Iuri Akobia
Oregon Citi (USA)&Tbilisi (Georgia)



= 3+4

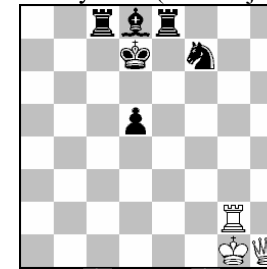
679. Jevgenij Vaulin
Volzhskij (Russia)



H≠2 6+9

2 Sol.

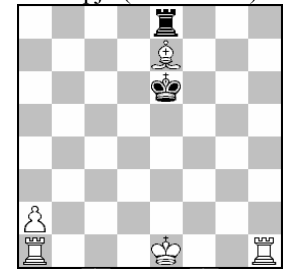
680. Elmar Abdulleyev
Ali-Bayramli (Azerbaijan)



H≠2 3+6

b) ♜g2⇌♞h1

681. Georgi Hadži-Vaskov
Skopje (Macedonia)



H≠2,5 5+2

b) ♖a2→h2