



# **48th WORLD CONGRESS OF CHESS COMPOSITION**

**3-10 SEPTEMBER 2005, ERETRIA**

- Results of the Pantelis Martoudis Memorial Tourney 2005
- Selected chess compositions of Pantelis Martoudis
- Results of the Dnepropetrovsk – Thessaloniki Match 2004-05
- Results of the Halkidiki WCCC Internet Composing Ty 2004





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## PANTELIS MARTOUDIS MEMORIAL TOURNEY 2005

### List of participants

**Argentina** (Perone 64), **Armenia** (Egiazaryan 84; Grigoryan 57, 58, 59, 60, 61; Kasparian 85), **Croatia** (Pernarić 55, 56; Predrag 53, 54; Zuvic 48), **Denmark** (Enemark 12, 19, 24), **Finland** (Perkonja 23), **Germany & Russia** (Müller & Pankratiev 78), **Germany** (Linß & Müller & Wiehagen 11; Müller & Wiehagen 16; Müller 13, 14; Pacht & Müller 15; Trommler 29, 30, 31), **Israel** (Shapiro 38; Witztum 17, 18), **Latvia** (Strebkovs 4, 52), **Macedonia** (Janevski 10, 21), **Netherlands** (Uitenbroek 51), **Poland** (Grudzinski 39; Rosolak 65), **Russia** (Antipin 40; Barsukov 67; Borovkov 62, 63; Chumakov 66; Egorov & Oleynik 81, 82, 83; Kopaev 22; Pankratiev 68, 69, 70, 71, 72, 73, 74, 75, 76, 77; Sygurov & Kalugin 79; Sygurov 80; Styopochkin & Egorov 43; Styopochkin 41, 42, 44, 45; Vinokurov & Kuznetsov 20), **Slovakia** (Klemančič & Kovalič 49, 50; Labai 46, 47; Mlynka 32, 33, 34), **Sweden** (Jonsson 35, 36, 37), **Switzerland** (Schönholzer 5, 6, 7), **Ukraine** (Nagnibida 8; Shedei & Nebotov 28; Tsaplin 9, 27; Zhuk 25, 26), **USA** (Dowd 1, 2, 3)

### Theme

Helpmates in 3 moves are requested with one or more twins featuring transfer of the black king. Since shorter H#2½ were not specifically ruled out in the announcement, I decided that these should be allowed.

### Introduction

I received 85 compositions for evaluation, carefully prepared by Kostas Prentos in uniform diagrams without names of the authors. The overall quality level was not very high, but certainly above average and, in any case, quite satisfactory.

Before presenting the award, let me mention some remarks on unsuccessful entries:

### Non-thematic entries, cooked, illegal positions, other major defects

The entries No.1, 4, 22, 85 are not thematic, while No.9, 25, 26, 27, 59, 62, 63, 79, 80, 84 are cooked. The position of No.10 is illegal and the core idea has been ideally presented in two solutions form by *Jorge Kapros & Jorge Lois*, 1-2 *Pr Gambit 1996-97* (**Diag. A1**). No.76 uses a promoted black bishop, which could be easily avoided.

### Anticipations

No. 8 is totally anticipated by *Aleksandr Pankratiev*, *Commend Csák-Majoros 2004* (**Diag. A2**). The unpinning sequences featured in No.16 are known from *Aleksey Ivunin*, 2 *HM Bogatyr 1990* (**Diag. A3**) where they are further combined with white sacrifices. Familiar mechanism to obtain black and white Platzwechsel in No.28, without any particular novelty compared to the earlier renderings **Diag. A4, A5, A6** and **A7**. The core idea of No.44 (elimination of white pawns to open wT/L lines) is substantially anticipated by the strategically more ambitious *Živko Janevski*, *StrateGems 2000* (**Diag. A8**). No.50 shows bK marches from the four corners towards the centre of the board, yet it is surpassed by the impeccable Meredith of *Aurél Kárpáti*, 5 *Pr J. Neukomm MT 1957* (**Diag. A9**). Similarly, the more straightforward bK marches from the centre to the edges or four corners in No.53 are also known from two earlier settings of *Christer Jonsson*, *feenschach 1987* (**Diag. A10**) and 7 *Place Springaren Summer Ty 1997* (**Diag. A11**) respectively. I was

planning to award a prize to No.54, but I had to eventually give up this intention, after finding the excellent *Kjell Widlert, 1 Place Springaren Summer Ty 1997 (Diag. A12)*; stretching the mechanism to three moves does not offer any advantage, on the contrary the boring white play (with lots of repetitions) detracts from the overall impression. The composer submitted four versions and, in fact, he managed in two of them to avoid the repeated moves, still the realisation is, in my opinion, not convincing since the thematic black pieces do not change their roles in cyclic fashion (the same bT blocks a bK field in two phases). The reciprocal Indians for battery creation with gate openings for the thematic white pieces, shown in No.71, have been recently achieved by *Cosme Brull Mayol, Problemesis 2003* and *Christopher Jones, Problemkiste 2003 (Diag. A13 and A14)* respectively).

### Entries of less interest and/or with constructional flaws

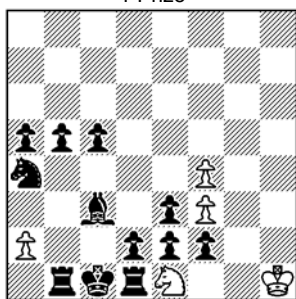
No.20 features follow-my-leader sequences among the same three black and white pieces in each phase, yet with numerous inconsistencies: the effects of the B3 moves do not match, there is no pin-mate in twin (a), the bD captures are awkward and the construction is rather heavy. No.36 is surpassed by the more economical No.18 (see 4 Hon. Mention). No.64 uses the same scheme as No.43 (see 6 Hon. Mention), but it is less successful since there are no unpins of the thematic black pieces and the bD is quite expensive. The wT/L manoeuvres in No.69 are strongly reminiscent of *Chris Feather, 1 Pr Phénix 1999 (Diag. A15)*, even if this cannot be considered direct anticipation; there are certain inaccuracies that prevented a placement in the award, like mismatched effects of the B1 moves (unpin/interference – unpin/self-block) and repetition of the thematic move by the black bishop. The mutual wT/L unpins in No.77 are rather commonplace nowadays (a partial anticipation is, for instance, *Toma Garai, The Problemist 1999, Diag. A16*) and in this particular case, they are accompanied by mere self-blocks; furthermore, the bSc1 could have been easily saved by moving the bp7 to c4, bLa7 to b6 and shifting all pieces one file to the left.

### Award

#### Misha Shapiro

P. Martoudis MT 2005

1 Prize

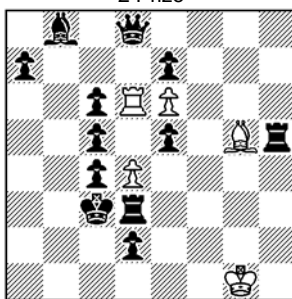


H#3 b) ♖c1→b4 (5+12)

#### Živko Janevski

P. Martoudis MT 2005

2 Prize

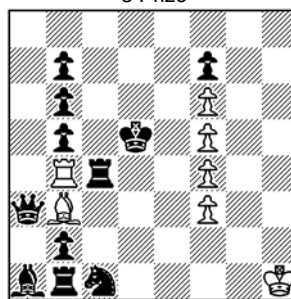


H#3 b) ♜c3→e4 (5+12)

#### Hans Uitenbroek

P. Martoudis MT 2005

3 Prize



H#3 b) ♜d5→d4 (7+11)

### 1 Prize Misha Shapiro (Israel) No 38

a) 1.f1=S (1.f1=L?) Sc2 2.e1=S Sb4 3.Sc2 Sd3#

b) 1.f1=L Sg2 2.e1=L (2.e1=S?) Sxe3 3.Lc4 Sc2#

In each phase the wS could apparently deliver mate almost instantly (of course, after the self-unpin by the wK), yet Black should find a way to block on c2 or c4. Therefore, Black must first unpin the knight, which has then to move to let the bpe2 promote (to either block on c2, or to open the line to c4). This sophisticated plan yields two changed promotions with dual avoidance, which are known from earlier works of *Árpád Molnár* (see **Diag. A17** and **A18**), but I deem that the additional “incomplete” wS Rundlaufs are original enough to justify the high distinction.

## 2 Prize Živko Janevski (Macedonia) No 21

a) 1.e4 Lh6 2.Td5 Kf2 3.Kxd4 Lg7#

b) 1.exd4 Td5 2.Lf4 Kg2 3.Ke3 Te5#

Original gate openings on the masked lines h5-d5 / b8-f4 to allow anticipatory black self-pins on the lines d6-d4 / g5-e3 with reciprocal white roles and model mates. The W2 moves are not so deep, from strategic point of view, nevertheless they contribute to the unity of the composition. Pity that the composer did not manage to avoid the black queen in order to prevent the dual Lxe7 in part (a); a black pawn on g7 would suffice, but the position is then illegal.

## 3 Prize Hans Uitenbroek (Netherlands) No 51

a) 1.Kd4 La2 2.De3 Txb5 3.Tc3 Td5#

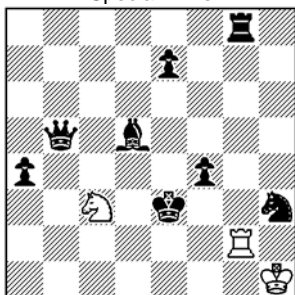
b) 1.Kd5 Ta4 2.Dd6 Lc2 3.Tc5 Le4#

Very clever perpetual mobile and paradox bK-shift twin, based on the lack of black tempo, blended with gate openings for the bD and focal pins/unpins of the bT. The setting is not attractive, with these unfortunate plugs at the left corner and the pawn long chains, yet they seem to be the only way to stop disastrous cooks.

### Zoltán Labai

P. Martoudis MT 2005

Special Prize



H#3 2.1.1... (3+8)

b) ♖e3→c6

c) ♖e3→f5

### Special Prize Zoltán Labai (Slovakia) No 47

a) i) 1.Lc4 Tg3+ 2.Kf2 Te3 3.Lf1 Sd1#

ii) 1.Sf2+ Kg1 2.Sg4 Th2 3.Kf3 Th3#

b) i) 1.Kb6 Kh2 2.Ka5 Ta2 3.Db6 Txa4#

ii) 1.Le6 Tg5 2.Kd6 Tc5 3.Dd7 Se4#

c) i) 1.Sg5 Sxd5 2.Se4 Tg6 3.e5 Se7#

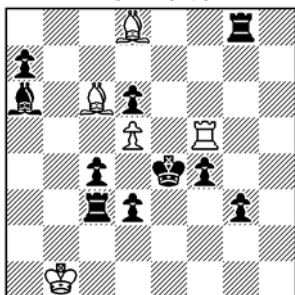
ii) 1.Tg4 Sxd5 2.Kg5 Sf6 3.Kh4 Txg4#

Certainly not much strategy here, but dynamic play with good variety and six model mates in Meredith. The only blemish is the repetition of the awkward capture Sxd5, hence the special distinction. This surpasses No.46, which is slightly more economical, but has only five mates.

### Sven Trommler

P. Martoudis MT 2005

1 Hon. Mention

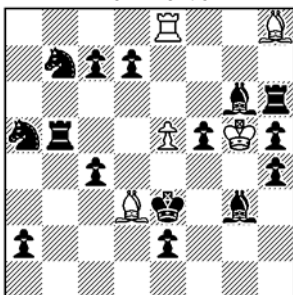


H#2½ b) ♖e4→c5 (5+10)

### Menachem Witztum

P. Martoudis MT 2005

2 Hon. Mention

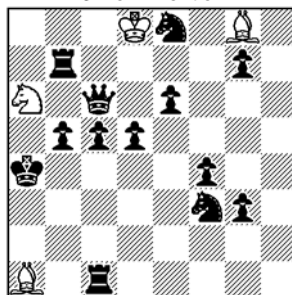


H#3 b) ♖e3→c3 (5+15)

### Predrag Zuvic

P. Martoudis MT 2005

3 Hon. Mention



H#3 b) ♖a4→g4 (4+13)

### 1 Honourable Mention Sven Trommler (Germany) No 31

a) 1...Th5 (La8?) 2.Tg5 Lb6 3.Txd5 Lxd5#

b) 1...La8 (Th5?) 2.Lb7 La5 3.Lxd5 Txd5#

Familiar line clearances and bi-colour Bristols after the white critical moves, with the original feature that the black units are sacrificed in order to get rid of the white pawn that stands on the mate square (the so called "*Opferbahnung*" manoeuvre), instead of carrying out a self-block. White should be careful of which sequence to choose, so that the bK does not escape to f5/c6, a truly innovative dual avoidance. Pity that the mate in part (b) is not model.

### 2 Honourable Mention Menachem Witztum (Israel) No 17

a) 1.Txe5 Lxe2 2.Te7 Lc3 3.Lf2 Txe7#

b) 1.Lxe5 Lc2 2.Lg7 Txe2 3.Tb4 Lxg7#

Captures of a white pawn standing on the focal point of two lines for gate opening, followed by moves on pin-lines. Both pairs of the thematic black and white pieces exchange their roles, which enhances the overall impression a lot. The mates are rather crude, but I feel they are inherent to the matrix and, being models, they do not disturb me at all. The setting is unfortunately loaded with lots of cook-stoppers, but there are some very difficult cooks to cope with and it seems that the kings should be close, for it is really tough to guard the f4 square in a different way.

### 3 Honourable Mention Predrag Zuvic (Croatia) No 48

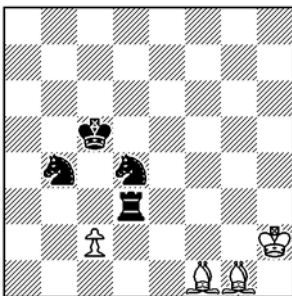
a) 1.Tc3 Lxe6 2.Ta3 Lc3 3.Dxe6 Sxc5#

b) 1.Sf6 Sxc5 2.Sh5 Lf6 3.Dxc5 Lxe6#

Active white sacrifices on occupied squares, in Zilahi and with exchanged W1/W3 moves, to let the bD unguard the mate squares. The idea is, of course, quite well-known from the twomovers, but I deem that this rendering is worthy of distinction mainly due to the careful timing of black moves and interplay on c3/f6 to avoid collision of the two parties on these squares. Model mates are a bonus feature.

#### Menachem Witztum

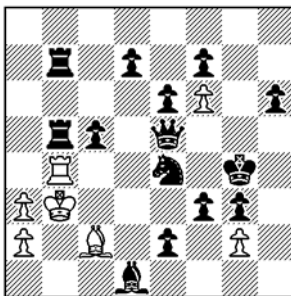
P. Martoudis MT 2005  
4 Hon. Mention



H#3 b) ♖c5→c4 (4+4)

#### Anatoly Styopochkin

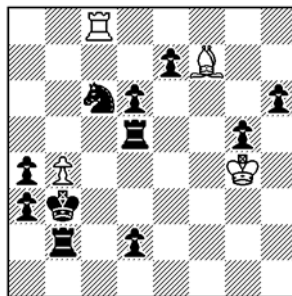
P. Martoudis MT 2005  
5 Hon. Mention



H#3 b) ♖g4→g6 (7+14)

#### Anatoly Styopochkin Gennady Egorov

P. Martoudis MT 2005  
6 Hon. Mention



H#3 b) ♖b3→c3 (4+11)

### 4 Honourable Mention Menachem Witztum (Israel) No 18

a) 1.Te3 Lb5 2.Sf5 c4 3.Sd6 Lxe3#

b) 1.Se2 Ld4 2.Tb3 c3 3.Sd5 Lxe2#

The bK-shift twin pins/unpins each of the thematic black units, so that the free piece can unpin the other in order to open the wL line and carry out a self-block. Nice chameleon echo model mates in near-miniature setting with the wK cleverly placed to prevent lots of cooks.

## 5 Honourable Mention Anatoly Styopochkin (Russia) No 41

a) 1.Df4 Kb2 2.Sg5 Le4 3.Df5 Lxf3#

b) 1.Df5 Ka4 2.Sxf6 Te4 3.Dh5 Tg4#

Indirect unpins of the black knight that stands on the focal point of two pin-lines, changed by the bK-shift twin. While the bD/S prepare the mating net for their king, white turns the pin-lines into batteries after the direct self-unpins of wT/L carried out by their own king.

## 6 Honourable Mention Anatoly Styopochkin & Gennady Egorov (Russia) No 43

a) 1.Sxb4 Tc4 2.Tc5 (2.Td4+?) Tc1+ 3.Tc4+ Lxc4#

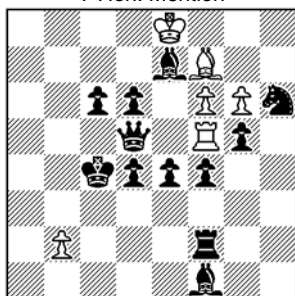
b) 1.Td3 Lc4 2.Sa5 (2.Se5+?) La2+ 3.Sc4 Txc4#

Indirect, Grimshaw-style, unpins of each of the bT/S by the wT/L in perfect orthogonal-diagonal echo lead to model mates on the same square. I particularly enjoyed the switch of roles of the black units: the free carries out an introductory self-block, while the other, after being unpinned, leaves the line to return back to it, but this time on the mate square. Yet, this concept is known from *Chris Feather, Broodings 2003 (Diag. A19)* and the white manoeuvres have been shown in the less interesting *Živko Janevski, Commend idee & form 1998-99 (Diag. A20)*.

### Anatoly Styopochkin

P. Martoudis MT 2005

7 Hon. Mention

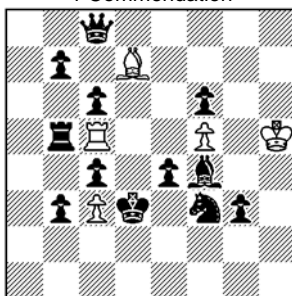


H#3 b) ♖c4→c5 (6+12)

### Sven Trommler

P. Martoudis MT 2005

1 Commendation



H#3 b) ♖d3→f3 (5+12)

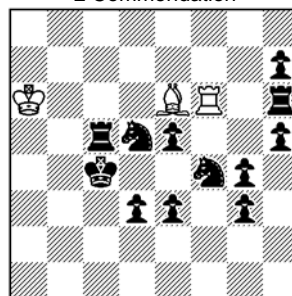
### Torsten Linß

Dieter Müller

Rolf Wiehagen

P. Martoudis MT 2005

2 Commendation



H#2½ b) ♖c4→f3 (3+12)

## 7 Honourable Mention Anatoly Styopochkin (Russia) No 42

a) 1.De6 Tgx5 2.Sf5 b3+ 3.Kd5 Txf5#

b) 1.De5 Lg8 2.Sf7 b4+ 3.Kd5 Lxf7#

The twin changes the bD pin-line and differentiates the way the bK is mated on the square initially occupied by his lady: in each phase the bD moves along the pin-line, while the wT/L retreat to be interfered by the black knight and finally return with switchback mates. Nice idea, but not really outstanding and somewhat heavy for its content. The similar *Živko Janevski, 1 Pr Moscow Tourney 1999 (Diag. A21)*, which uses obtuse-angled lines has better construction and is strategically more interesting.

## 1 Commendation Sven Trommler (Germany) No 30

a) 1.e3 Le8 2.Ke4 Lg6 3.Dxf5+ Lxf5#

b) 1.Le3 Txc6 2.Kf4 Txf6 3.Txf5+ Txf5#

The wT/L must take the long way around f5 so that the black units standing behind them are sacrificed on that square in order to eliminate the disturbing white pawn. Noteworthy idea, however other than the changed self-blocks on e3, the black play looks rather colourless.

## 2 Commendation Torsten Linß, Dieter Müller & Rolf Wiehagen (Germany) No 11

a) 1...Lg8 2.Sg6! (2.Se6?) Tf7 3.Sc3 Tf4#

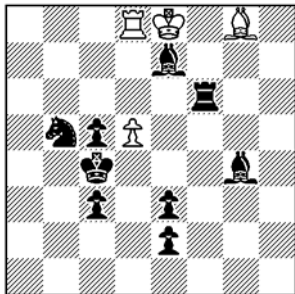
b) 1...Tf8 2.Sb6! (2.Sf6?) Lf7 3.Se2 Ld5#

Charming lightweight featuring half-pin of the white pieces with reciprocal creation of batteries and switching roles of the black knights (unpin/self-block).

### Anatoly Styopochkin

P. Martoudis MT 2005

3 Commendation

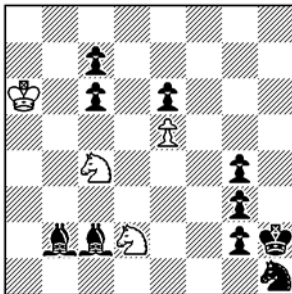


H#3 b) ♖c4→d3 (4+9)

### Wladyslaw Rosolak

P. Martoudis MT 2005

4 Commendation

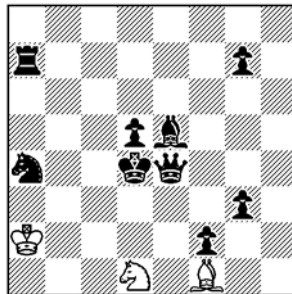


H#3 b) ♜h2→a8 (4+10)

### Andreas Schönholzer

P. Martoudis MT 2005

5 Commendation



H#3 b) ♜d4→f3 (3+9)  
c) ♜d4→f4

## 3 Commendation Anatoly Styopochkin (Russia) No 45

a) 1.Tf5 (1.Td6?) Td6 2.Txd5 Te6 3.Td3 Te4#

b) 1.Lf3 (1.Le6?) Le6 2.Lxd5 Ld7 3.Lc4 Lf5#

Elimination of the white pawn that stands on the focal point of two white batteries and double-check model mates. It is nice that the bT/L should carefully choose their route towards d5, so that they do not obstruct the wT/L manoeuvre, but on the other hand it is a pity that each of the two thematic black pieces remains idle in the other phase.

## 4 Commendation Wladyslaw Rosolak (Poland) No 65

a) 1.Lf5 Sf3+ 2.gxf3 Sd2 3.Lh3 Sxf3#

b) 1.Lxe5 Sb6+ 2.cxb6 Sc4 3.Lb8 Sxb6#

Active sacrifices of the white knights on vacant squares, in Zilahi form, with cute follow-my-leader play. This is, of course, a well-explored idea (compare, for instance, to *Temur Chkhetiani*, 4 *Commend Probleemblad* 1997, **Diag. A22**), yet I consider the gate openings for the black bishops (instead of square vacation) novel enough to justify a distinction.

## 5 Commendation Andreas Schönholzer (Switzerland) No 6

a) 1.Sc5+ La6 2.f1=S Sc3 3.Se3 Se2#

b) 1.Lf4 Lb5 2.f1=L Le8 3.Lg2 Lh5#

c) 1.g5 Lh3 2.f1=T Se3 3.Tf3 Sg2#

Nice Meredith with three black underpromotions for self-block resulting to model mates. Clever use of the wK to determine the promotion to bishop in part (b).

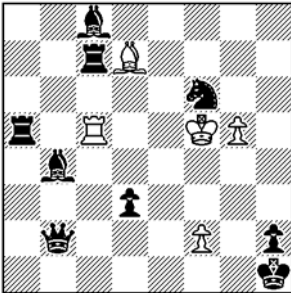
Athens, 20 July 2005  
Harry Fougaxis  
FIDE International Judge



## APPENDIX – QUOTED COMPOSITIONS

**[A1] Jorge M. Kapros  
Jorge J. Lois**

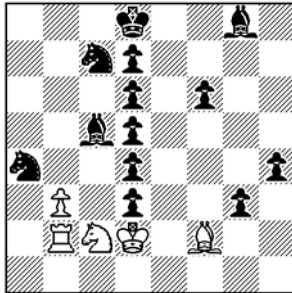
1-2 Prize Gambit 1996-97



H#3 2.1.1... (5+9)

**[A2] Aleksandr Pankratiev**

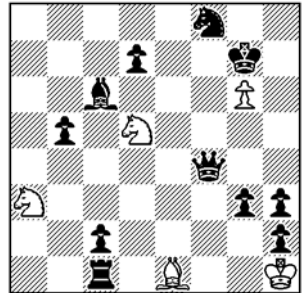
Csák-Majoros 2004  
Commendation



H#3 b) ♖d8→h8 (5+13)

**[A3] Aleksey Ivunin**

Bogatyr 1990  
2 Hon. Mention



H#3 2.1.1... (5+11)

**[A1] Jorge M. Kapros & Jorge J. Lois, 1-2 Prize Gambit 1996-97**

- i) 1.Lb7 Te5 2.Lg2 Lc6 3.Lc5 Te1#
- ii) 1.Ta1 Le6 2.Tg1 Tc1 3.Sd7 Ld5#

**[A2] Aleksandr Pankratiev, Commendation Csák-Majoros 2004**

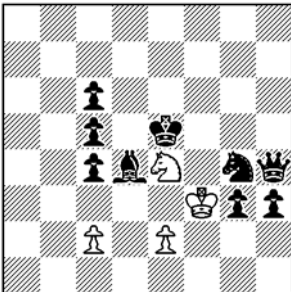
- a) 1.gxf2 Se1 2.fxe1=T bxa4 3.Te7 Tb8#
- b) 1.dxc2 Tb1 2.cxb1=L Lxd4 3.Lbh7 Lxf6#

**[A3] Aleksey Ivunin, 2 Hon. Mention Bogatyr 1990**

- i) 1.Dh6 Sxb5 2.Lxb5 Se7 3.Lf1 Lc3#
- ii) 1.Kg8 Sxc2 2.Txc2 Lc3 3.Tg2 Se7#

**[A4] Anders Lundström**

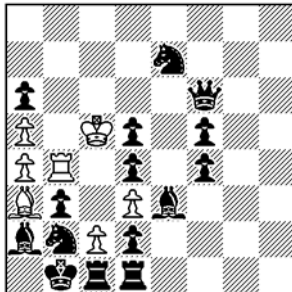
Thema Danicum 1986  
*Dedicated to Leif Schmidt*



H#3 b) ♖e5→h5 (4+9)

**[A5] Nikolay Chernyavsky**

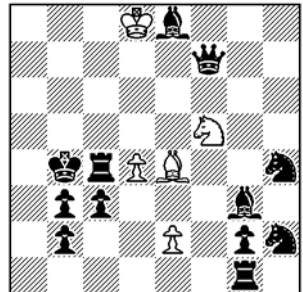
Andrey Frolkin  
2 HM Die Schwalbe 1985



H#3 2.1.1... (7+15)

**[A6] Mikhail Marandiyuk**

Nikolay Nagnibida  
Buletin Problemistic 2001



H#3 b) ♖b4→f4 (5+12)

**[A4] Anders Lundström, Thema Danicum 1986**

- a) 1.Kd5 Sxg3 2.Le5 e4+ 3.Kd4 Se2#
- b) 1.Dg5 Sd2 2.Kh4 Ke4 3.Dh5 Sf3#

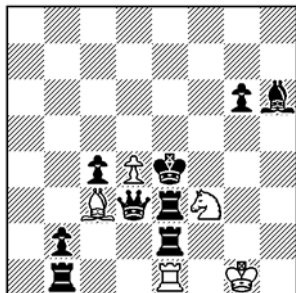
**[A5] Nikolay Chernyavsky & Andrey Frolkin, 2 Hon. Mention Die Schwalbe 1985**

- i) 1.Kxc2 Tb5 2.Tb1 Kb4 3.Kc1 Tc5#
- ii) 1.Ka1 Txb3 2.Lb1 Lb4 3.Ka2 Ta3#

**[A6] Mikhail Marandiyk & Nikolay Nagnibida, Buletin Problemistic 2001**

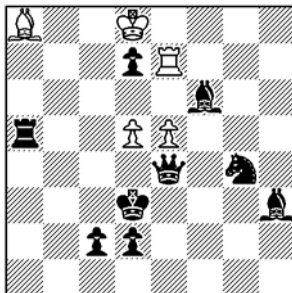
- a) 1.Kb5 Lf3 2.Tb4 e4 3.Kc4 Le2#  
b) 1.Kg4 Sd6 2.Lf4 Lf5+ 3.Kg3 Se4#

**[A7] Nikolay Kolesnik  
Roman Zalokotsky  
StrateGems 2003**



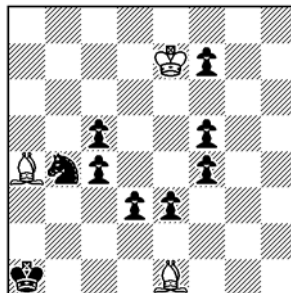
H#3 2.1.1... (5+9)

**[A8] Živko Janevski  
StrateGems 2000**



H#3 b) ♖d3→f4 (5+9)

**[A9] Aurél Kárpáti  
J. Neukomm MT 1957  
5 Prize**



H#3 b) ♜a1→a8 (3+9)  
c) ♜a1→h8  
d) ♜a1→h1

**[A7] Nikolay Kolesnik & Roman Zalokotsky, StrateGems 2003**

- i) 1.Dxd4 Tc1 2.Kd3 Le1 3.De4 Tc3#  
ii) 1.Kf4 Tf1 2.Te4 Se1+ 3.Ke3 Tf3#

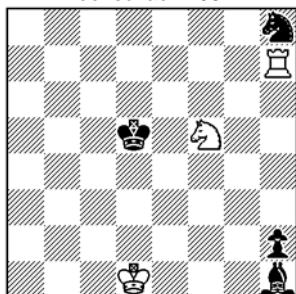
**[A8] Živko Janevski, StrateGems 2000**

- a) 1.Dxe5 d6 2.Dc3 Lf3 3.Ld4 Le2#  
b) 1.Dxd5 exf6 2.Dg5 Te3 3.Te5 Tf3#

**[A9] Aurél Kárpáti, 5 Prize J. Neukomm Memorial Ty 1957**

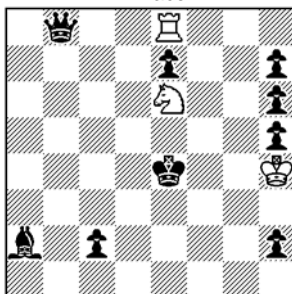
- a) 1.Kb2 Lh4 2.Kc3 Lc6 3.Kd4 Lf6#  
b) 1.Kb7 Ld1 2.Kc6 Lc3 3.Kd5 Lf3#  
c) 1.Kg7 Kd7 2.Kf6 Lc6 3.Ke5 Lc3#  
d) 1.Kg2 Lxb4 2.Kf3 Lc3 3.Ke4 Lc6#

**[A10] Christer Jonsson  
feenschach 1987**



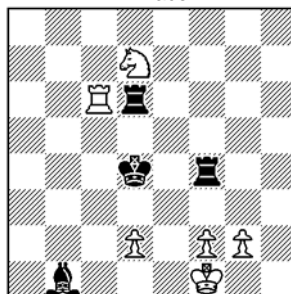
H#3 4.1.1... (3+4)

**[A11] Christer Jonsson  
Springaren Summer Ty 1997  
7 Place**



H#3 b) ♜e4→e5 (3+9)  
c) ♜e4→d5  
d) ♜e4→d4

**[A12] Kjell Widlert  
Springaren Summer Ty 1997  
1 Place**



H#2 b) ♜d4→e4 (6+4)  
c) ♜d4→d3

**[A10] Christer Jonsson, feenschach 1987**

- i) 1.Kc4 Kc1 2.Kb3 Sd4+ 3.Ka2 Ta7#,      ii) 1.Ke4 Ke1 2.Kf3 Th3+ 3.Kg2 Tg3#  
 iii) 1.Kc6 Se7+ 2.Kb7 Sc6+ 3.Ka8 Ta7#,      iv) 1.Ke6 Sg7+ 2.Kf7 Se6+ 3.Kg8 Tg7#

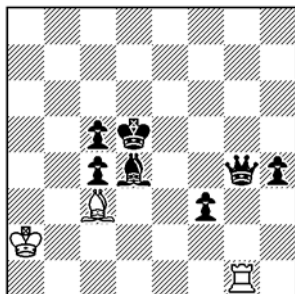
**[A11] Christer Jonsson, 7 Place Springaren Summer Tourney 1997**

- a) 1.Kf3 Txe7 2.Kg2 Sf4+ 3.Kh1 Te1#,      b) 1.Kf6 Sf8 2.Kg7 Txb8 3.Kh8 Se6#  
 c) 1.Kc6 Sd4+ 2.Kb7 Sc6 3.Ka8 Txb8#,      d) 1.Kc3 Sd4 2.Kb2 Txb8+ 3.Ka1 Sxc2#

**[A12] Kjell Widlert, 1 Place Springaren Summer Tourney 1997**

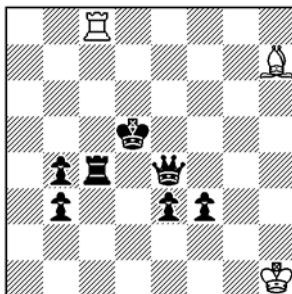
- a) 1.Lf5 Txd6+ 2.Ke4 d3#  
 b) 1.Txd2 Tc4+ 2.Kd3 Se5#  
 c) 1.Tc4 f3 2.Kd4 Txd6#

**[A13] Cosme Brull Mayol**  
 Problemesis 2003



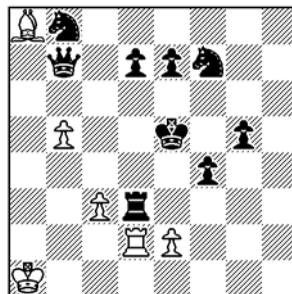
H#3      b) ♖d5→f4      (3+7)

**[A14] Christopher Jones**  
 Problemkiste 2003



H#3      b) ♖e4→d3      (3+7)

**[A15] Chris Feather**  
 Phénix 1999  
 1 Prize



H#3      2.1.1...      (6+9)

**[A13] Cosme Brull Mayol, Problemesis 2003**

- a) 1.Le3 Lh8 2.De4 Tg7 3.Kd4 Td7#  
 b) 1.Dh3 Tg8 2.Lf2 Lg7 3.Kg3 Le5#

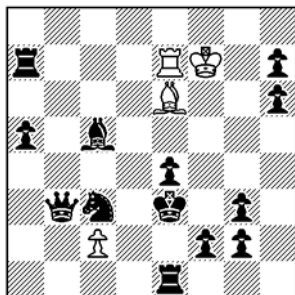
**[A14] Christopher J.A. Jones, Problemkiste 2003**

- a) 1.De5 Lb1 2.Tf4 Tc2 3.Ke4 Td2#  
 b) 1.Td4 Tc1 2.Db5 Lc2 3.Kc4 Le4#

**[A15] Chris Feather, 1 Prize Phénix 1999**

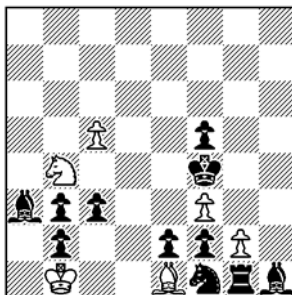
- i) 1.Te3 Td5+ 2.Ke4 Tg5 3.Dd5 Lxd5#  
 ii) 1.Dc7 Ld5 2.Kd6 Lxf7 3.Td5 Txd5#

**[A16] Toma Garai**  
 The Problemist 1999



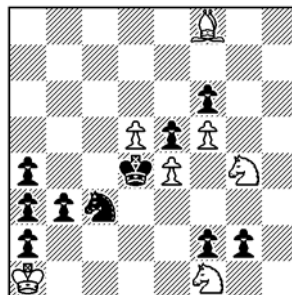
H#3      2.1.1...      (4+13)

**[A17] Árpád Molnár**  
 The Problemist 1997



H#3      2.1.1...      (6+11)

**[A18] Árpád Molnár**  
 A. Kárpáti-80 JT 1997  
 2 Commendation



H#3      b) ♜c3→c4      (7+10)

**[A16] Toma Garai, The Problemist 1999**

- i) 1.Se2 Ld5 2.Dc3 Lb7 3.Kd4 Txe4#  
ii) 1. Kf3 Tc7 2.Le7 Tc4 3.e3 Lg4#

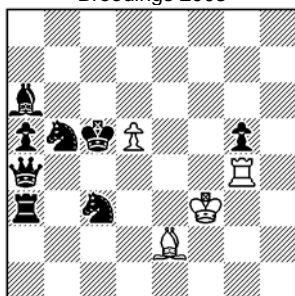
**[A17] Árpád Molnár, The Problemist 1997**

- i) 1.Se3 c6 2.f1=S Lh4 3.e1=L Sd3#  
ii) 1.Sg3 Sc6 2.f1=L Lxc3 3.e1=S Ld2#

**[A18] Árpád Molnár, 2 Commendation A. Kárpáti-80 Jubilee Ty 1997**

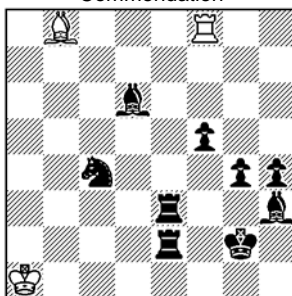
- a) 1.g1=S Sd2 2.f1=L Lh6 3.Ld3 Le3#  
b) 1.g1=L Sg3 2.f1=S Sf2 3.Sfe3 Se2#

**[A19] Chris Feather**  
Broodings 2003



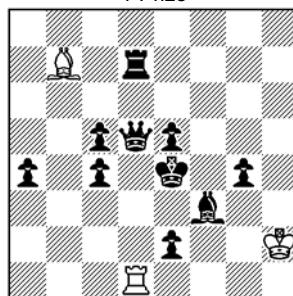
H#3 b) ♜b5→b4 (4+8)

**[A20] Živko Janevski**  
idee & form 1998-99  
Commendation



H#3 2.1.1... (3+9)

**[A21] Živko Janevski**  
Moscow Tourney 1999  
1 Prize



H#3 b) ♜e4→d6 (3+10)

**[A19] Chris Feather, Broodings 2003**

- a) 1.Dd4 Lc4 2.Kb4 La2 3.Dc4 Txc4#  
b) 1.Ld3 Tc4+ 2.Kb5 Tc6 3.Lc4 Lxc4#

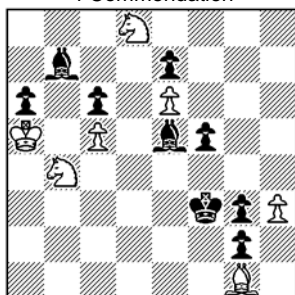
**[A20] Živko Janevski, Commendation idee & form 1998-99**

- i) 1.Kf3 Lxd6 2.Lg2 Lh2 3.f4 Txf4#  
ii) 1.Kg3 Txf5 2.Tg2 Tf1 3.Lf4 Lxf4#

**[A21] Živko Janevski, 1 Pr Moscow Tourney 1999**

- a) 1.Dc6 Lc8 2.Td2 Lf5+ 3.Kd5 Txd2#  
b) 1.Dd4 Tf1 2.Lc6 Tf6+ 3.Kd5 Lxc6#

**[A22] Temur Chkhetiani**  
Probleemblad 1997  
4 Commendation



H#3 2.1.1... (7+9)

**[A22] Temur Chkhetiani, 4 Commend Probleemblad 1997**

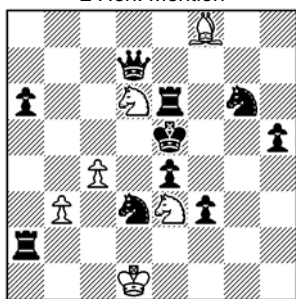
- i) 1.f4 Sxa6 2.Lxa6 Sf7 3.Le2 Sg5#  
ii) 1.Lf4 Sdxc6 2.Lxc6 Sc2 3.Le4 Sd4#

## PANTELIS MARTOUDIS (1925-2004)

Pantelis Martoudis was born in Nicossia, Cyprus in 1925. He was an amateur chess player for years, until he met Byron Zappas in Cyprus when the latter was appointed there as a school headmaster. He learned the basics of chess composition from Byron, who was at that time the mentor of the few Cyprian problemists (Stavrinos, Sphicas, Papadopoulos). When Byron returned to Greece in the early 70's, Pantelis apparently lost his driving force and he was devoted to his profession as surgeon dentist. In the late 70's, after the invasion of Turkey in Cyprus, he decided to move to Greece and start a new life there. Byron grabbed the chance and he invited his old friend to the regular meetings of the few active problemists in Athens. Pantelis fell in love, almost at the first sight, with helpmates and he soon specialized in the three-movers, in particular featuring cyclic white play. Although he started composing so late, he evolved rapidly and produced some very fine works during his career, which were highly appreciated. We quote 30 of his problems and we invite you to enjoy them, as much as we did while selecting them. He had 10 points in the FIDE Albums.

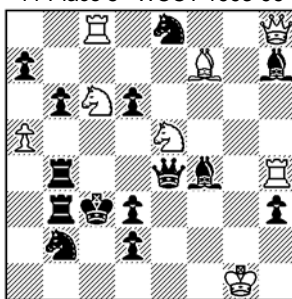
In the recent 3-4 years, he decided to spend more time on painting, his second hobby, and he used to compose only occasionally mainly for the WCCT's. We will always remember Pantelis for his modest, low-profile character and his impeccable style of a "true gentleman"; our heart-felt condolences to his wife and two daughters.

**[R1] Pantelis Martoudis**  
Spyros Bikos MT 1990-91  
2 Hon. Mention



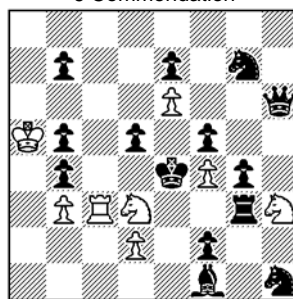
H#2 3.1.1.1 (6+10)

**[R2] Pantelis Martoudis**  
Harry Fougiaxis  
11 Place 5<sup>th</sup> WCCT 1993-96



H#2 b) ♖f7→e3 (8+14)

**[R3] Byron Zappas**  
Pantelis Martoudis  
The Problemist 1996  
6 Commendation



H#2 3.1.1.1 (8+14)

### **[R1] Pantelis Martoudis, 2 Hon. Mention Spyros Bikos MT 1990-91**

- i) 1.Kf6 Lh6 (A) 2.Sde5 Sd5# (B)
- ii) 1.Kd4 Sd5 (B) 2.Sge5 Sf5# (C)
- iii) 1.Kf4 Sd5 (C) 2.Te5 Lh6# (A)

Cycle of white moves blended with changed self-blocks on bK initial square and dual avoidance.

### **[R2] Pantelis Martoudis & Harry Fougiaxis, 11 Place 5<sup>th</sup> WCCT 1993-96**

- a) 1.Dxc6 Txe8 2.Kd4 Sd7#
- b) 1.Lxe5 Dxe8 2.Kc4 Se7#

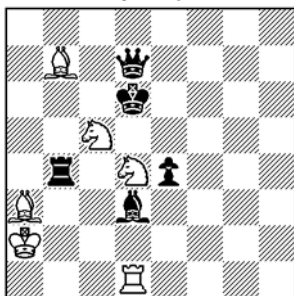
Destruction and transformation of white batteries combined with anticipatory black half-pin.

### **[R3] Byron Zappas & Pantelis Martoudis, 6 Commendation The Problemist 1996**

- i) 1.Txd3 Kb6 2.Td4 Te3#
- ii) 1.Df6 Kxb5 2.Dd4 Sg5#
- iii) 1.Sxe6 Kxb4 2.Sd4 Sc5#

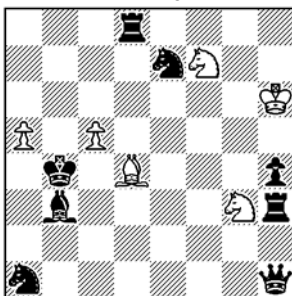
Task of three changed self-blocks with wK tempo moves and cyclic dual avoidance.

**[R4] Pantelis Martoudis**  
The Problemist 1997  
6 Prize



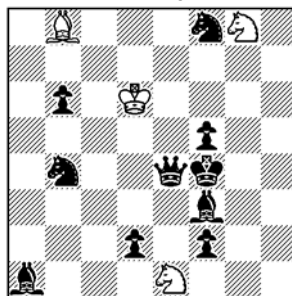
H#2 b) ♖d7→e7 (6+5)

**[R5] Pantelis Martoudis**  
The Problemist 1981  
1 Prize



H#3 3.1.1... (6+8)

**[R6] Pantelis Martoudis**  
Olympic Tourney 1982-83  
1 Prize



H#3 3.1.1... (4+10)

**[R4] Pantelis Martoudis, 6 Prize The Problemist 1997**

- a) 1.Tb6 Tc1 2.Lb5 Sd3#
- b) 1.La6 Lb2 2.Tb5 Sde6#

Transformation of masked white batteries and reciprocal black critical play with Grimshaw.

**[R5] Pantelis Martoudis, 1 Prize The Problemist 1981**

- i) 1.La4 Se4 (A) 2.Ta3 Sfd6 (B) 3.Sb3 Lc3# (C)
- ii) 1.Dc6+ Sd6 (B) 2.Sd5 Lc3+ (C) 3.Kxc5 Sge4# (A)
- iii) 1.Kc4 Lc3 (C) 2.Td3 Se4 (A) 3.Sd5 Sfd6# (B)

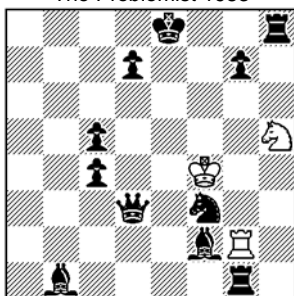
3-fold cycle of white moves with well varied tricks to determine the move order.

**[R6] Pantelis Martoudis, 1 Prize Olympic Tourney 1982-83**

- i) 1.Dd3+ Ke7+ (A) 2.Ke4 Sc2 (B) 3.Lf6+ Sxf6# (C)
- ii) 1.Lf6 Sc2 (B) 2.Lg5 Sf6 (C) 3.De7+ Kxe7# (A)
- iii) 1.De2 Sf6 (C) 2.Ke3 Ke7 (A) 3.Sd3 Sc2# (B)

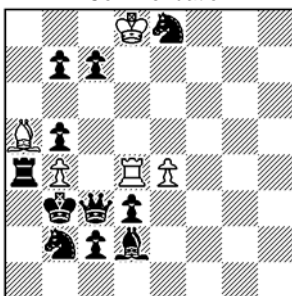
Cyclic white moves, with king as one of the thematic pieces, in excellent construction.

**[R7] Pantelis Martoudis**  
The Problemist 1983



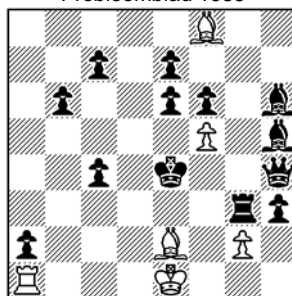
H#3 3.1.1... (3+11)

**[R8] Pantelis Martoudis**  
The Problemist 1985  
1 Commendation



H#3 b) ♕d8→g8 (5+11)

**[R9] Pantelis Martoudis**  
Probleemblad 1985



H#3 3.1.1... (6+13)

**[R7] Pantelis Martoudis, The Problemist 1983**

- i) 1.0-0+ Sf6+ 2.Kh8 Txc7 3.Tg6 Th7#
- ii) 1.Th1 Sg3 2.0-0+ Sf5 3.Th8 Txc7#
- iii) 1.Se5 Txc7 2.Sf7 Th7 3.0-0 Sf6#

Black short castling in each of the available three black moves with careful timing.

**[R8] Pantelis Martoudis, 1 Commendation The Problemist 1985**

a) 1.Dxb4 Lxc7 2.Kc3 Le5 3.Db3 Txa4#

b) 1.Txb4 Td8 2.Ka4 Ta8 3.Tb3 Lxc3#

Exchange of black places with elimination of white pawns for anticipatory line openings and reciprocal creation of white batteries.

**[R9] Pantelis Martoudis, Probleemblad 1985**

i) 1.exf5 Lxh6 (A) 2.e5 0-0-0 (B) 3.Tg4 Lf3# (C)

ii) 1.Ke3 0-0-0 (B) 2.Tf3 Lxf3 (C) 3.Df2 Lxh6# (A)

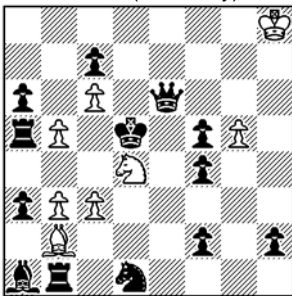
iii) 1.c3 Lf3+ (C) 2.Kd3 Lxh6 (A) 3.Dc4 0-0-0# (B)

Cyclic white moves, with castling as one of the thematic moves.

**[R10] Pantelis Martoudis**

Suomen Tehtävänäikat 1987

1 Prize (50 Jub Ty)

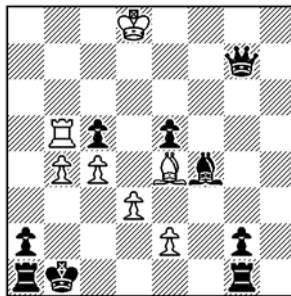


H#3 3.1.1... (8+13)

**[R11] Pantelis Martoudis**

Problemas 1988

1 Prize



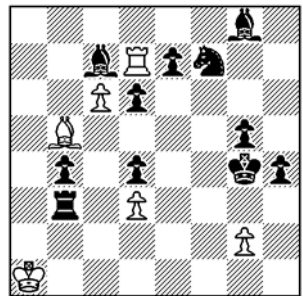
H#3 2.1.1... (7+9)

**[R12] Pantelis Martoudis**

Byron Zappas

The Problemist 1988

3 Prize



H#3 b) ♖d3↔♜d6 (6+11)

**[R10] Pantelis Martoudis, 1 Prize Suomen Tehtävänäikat 50 JT 1987**

i) 1.h1=L Lxa3 (A) 2.Le4 Sf3 (B) 3.Tb2 c4# (C)

ii) 1.Ta4 Sf3 (B) 2.Td4 c4+ (C) 3.Kd6 Lxa3# (A)

iii) 1.Ke5 c4 (C) 2.Sc3 Lxa3 (A) 3.Se4 Sf3# (B)

Again cyclic white moves, this time with the thematic pieces in 1/3-pin setup.

**[R11] Pantelis Martoudis, 1 Prize Problemas 1988**

i) 1.Lc1 Tb8 2.Db7 bxc5 3.Db2 d4#

ii) 1.Tc1 Lh7 2.Dg6 d4 3.Dc2 bxc5#

Excellent orthogonal-diagonal echo with line clearances for the bD after the critical white moves, and changed self-blocks with dual avoidance.

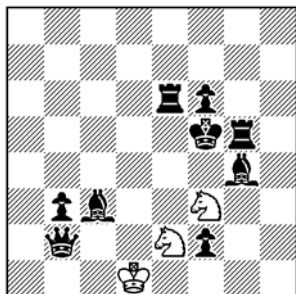
**[R12] Pantelis Martoudis & Byron Zappas, 3 Prize The Problemist 1988**

a) 1.Txd3 Txd6 2.Th3 Tf6 3.Lg3 Le2#

b) 1.Lxd6 Lxd3 2.Lh2 Lg6 3.Tg3 Txd4#

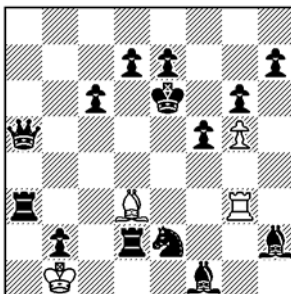
Clever twin to yield mutual gate openings between the pairs of black and white rooks/bishops, blended with critical play and black Grimshaw. We guess this would give the Greek team some valuable points if we could submit it in the recent WCCT...

**[R13] Pantelis Martoudis  
Byron Zappas  
The Problemist 1989  
2 Hon. Mention**



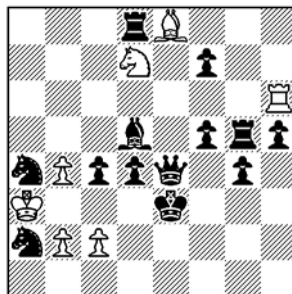
H#3 2.1.1... (3+9)

**[R14] Pantelis Martoudis  
Harry Fougiaxis  
feenschach 1991  
5 Prize**



H#3 b) ♠e7→f7 (4+14)

**[R15] Pantelis Martoudis  
Byron Zappas  
Probleemblad 1991  
2 Prize**



H#3 3.1.1... (7+13)

**[R13] Pantelis Martoudis & Byron Zappas, 2 Hon. Mention The Problemist 1989**

i) 1.f1=T+ Se1 2.Tf4 Sf3 3.Tg6 Sg3#

ii) 1.Db1+ Sc1 2.De4 Se2 3.Le5 Sh4#

White half-pin with switchbacks after the replies to the introductory direct checks.

**[R14] Pantelis Martoudis & Harry Fougiaxis, 5 Prize feenschach 1991**

a) 1.Sd4 Tg2 2.Ld6 Te2+ 3.De5 Lc4#

b) 1.Sf4 Lc2 2.Td6 Lb3+ 3.Dd5 Te3#

Anticipatory closings of the black lines d2-d5 / h2-e5 by the black knight, displacement of the white pieces to shut-off the f1-c4 / a3-e3 lines, changed self-blocks on d6, model pin-mates.

**[R15] Pantelis Martoudis & Byron Zappas, 2 Prize Probleemblad 1991**

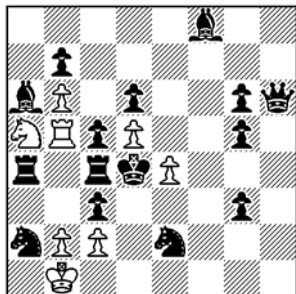
i) 1.f6 Lg6 2.Kf4 Lxf5 3.Kxf5 Txf6#

ii) 1.Dxc2 Tc6 2.Kd3 Txc4 3.Kxc4 Se5#

iii) 1.De5 Sb6 2.Ke4 Sxd5 3.Kxd5 Lc6#

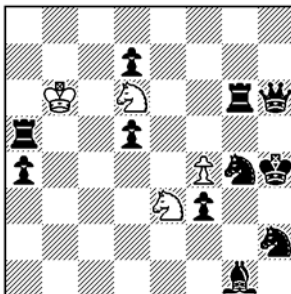
Cyclic Zilahi with active sacrifices (the theme of the Halkidiki Internet tourney!) and model mates.

**[R16] Pantelis Martoudis  
Byron Zappas  
Schach-Aktiv 1991**



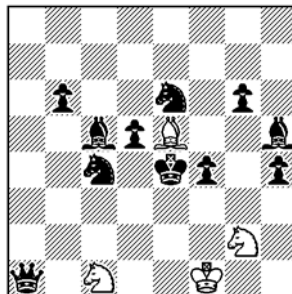
H#3 b) ♖h6→h8 (8+15)  
c) ♖h6→d8

**[R17] Pantelis Martoudis  
U.S. Problem Bulletin 1992  
2 Hon. Mention**



H#3 2.1.1... (4+11)

**[R18] Pantelis Martoudis  
Probleemblad 1992  
1 Prize**



H#3 3.1.1... (4+11)



**[R16] Pantelis Martoudis & Byron Zappas, Schach-Aktiv 1991**

- a) 1.g4 bxc3+ 2.Kxc3 Sc6 3.Dd2 Tb3#  
b) 1.Sb4 Sxc4 2.Kxc4 Ta5 3.Dd4 b3#  
c) 1.Dxb6 Txc5 2.Lb5 bxc3+ 3.Kxc5 Sb3#

Again cyclic Zilahi with active sacrifices, this time with mates on the same square.

**[R17] Pantelis Martoudis, 2 Hon. Mention U.S. Problem Bulletin 1992**

- i) 1.Sf6 Se4 2.d6 Sf2 3.Sh5 Sf5#  
ii) 1.Sf2 Sg4 2.Tc5 Sf6 3.Sh3 Sf5#

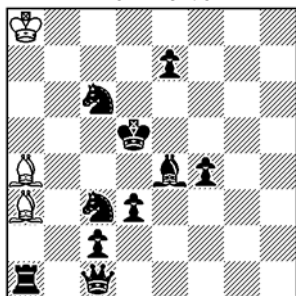
Indirect unpins followed by mutual white self-unpins, nicely blended with check avoidance.

**[R18] Pantelis Martoudis, 1 Prize Probleemblad 1992**

- i) 1.Lf3 Lxf4 (A) 2.Kd4 Se1 (B) 3.Le4 Se2# (C)  
ii) 1.Sg5 Se1 (B) 2.Ke3 Se2 (C) 3.Se4 Lxf4# (A)  
iii) 1.Dd4 Se2 (C) 2.Kd3 Lxf4 (A) 3.De4 Se1# (B)

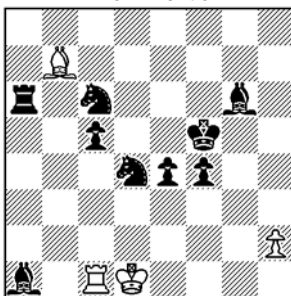
3-fold cycle of white moves with unified play and three different self-blocks on bK initial square.

**[R19] Pantelis Martoudis**  
U.S. Problem Bulletin 1993  
1 Hon. Mention



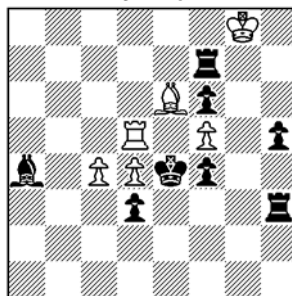
H#3 b) ♖d5→d4 (3+10)

**[R20] Pantelis Martoudis**  
diagrammes 1993  
1 Hon. Mention



H#3 2.1.1... (4+9)

**[R21] Pantelis Martoudis  
Byron Zappas**  
Probleemblad 1993  
3 Prize



H#3 2.1.1... (6+8)

**[R19] Pantelis Martoudis, 1 Hon. Mention U.S. Problem Bulletin 1993**

- a) 1.e5 Lc5 2.Da3 La7 3.Dd6 Lb3#  
b) 1.De3 Lb3 2.Sa4 La2 3.Sc5 Lb2#

Half-pin of the white bishops with mutual self-unpins in good construction.

**[R20] Pantelis Martoudis, 1 Hon. Mention diagrammes 1993**

- i) 1.Sd8 h3 2.Tf6 Lc8+ 3.S8e6! (3.S4e6?) Txc5#  
ii) 1.Sf3 h4 2.Lf6 Txc5+ 3.Sfe5! (3.Sce5?) Lc8#

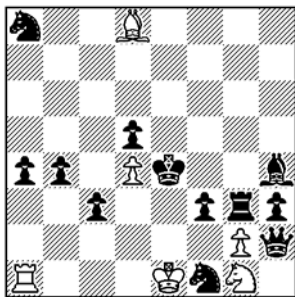
Black gate openings and direct self-pins with dual avoidance in superb economical setting.

**[R21] Pantelis Martoudis & Byron Zappas, 3 Prize Probleemblad 1993**

- i) 1.Te3 Lc8 2.Ld7 Lb7 3.Lxf5 Td7#  
ii) 1.Tf3 Td8 2.Td7 Te8 3.Txd4 Ld7#

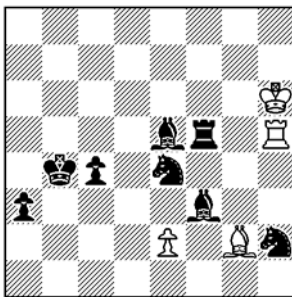
Focal play around d7 with pericritical white moves and reciprocal battery shut-off mates. Strong orthogonal-diagonal echo and excellent construction.

**[R22] Pantelis Martoudis**  
The Problemist 1993



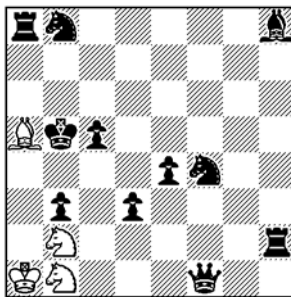
H#3 b) ♖f1 (6+12)  
c) =b) - ♗h2

**[R23] Pantelis Martoudis**  
U.S. Problem Bulletin 1994



H#3 b) ♖b4↔♗c4 (4+8)

**[R24] Pantelis Martoudis**  
U.S. Problem Bulletin 1995-97  
1-3 Hon. Mention



H#3 b) ♖b5→d5 (4+11)  
c) ♖b5→e2

**[R22] Pantelis Martoudis, The Problemist 1993**

- a) 1.Se3 Lg5 (A) 2.Sf5 0-0-0 (B) 3.Tg4 gxf3# (C)  
b) 1.Kd3 gxf3 (C) 2.Da2 Lg5 (A) 3.Dc4 0-0-0# (B)  
c) 1.Ke3 0-0-0 (B) 2.Tg5 gxf3 (C) 3.Lf2 Lxg5# (A)

As in R9, cyclic white moves with castling as one of the thematic moves, this time with clever "striptease" twin.

**[R23] Pantelis Martoudis, U.S. Problem Bulletin 1994**

- a) 1.Lc3 Lh3 2.Ta5 Ld7 3.Ta4 Tb5#  
b) 1.Sc5 Th3 2.Lc6 Td3 3.Lb5 Ld5#

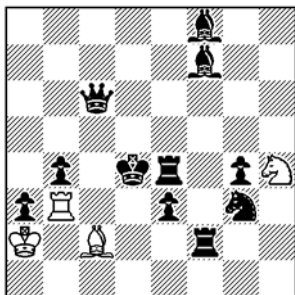
Bi-colour Bristol manoeuvres with gate openings and model mates in Meredith.

**[R24] Pantelis Martoudis, 1-3 Hon. Mention U.S. Problem Bulletin 1995-97**

- a) 1.Sa6 Lc3 (A) 2.Sd5 Sd1 (B) 3.Kc4 Sa3# (C)  
b) 1.Kd4 Sd1 (B) 2.Th5 Sa3 (C) 3.Td5 Lc3# (A)  
c) 1.Df3 Sa3 (C) 2.Ke3 Lc3 (A) 3.Te2 Sd1# (B)

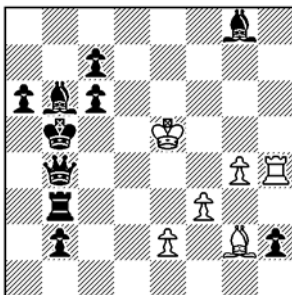
Another example of cyclic white moves, here presented with self-unpins also in cyclic fashion.

**[R25] Pantelis Martoudis**  
Problembiad 1996  
Commendation



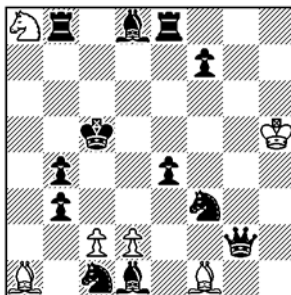
H#3 b) ♖c6→c1 (4+11)

**[R26] Pantelis Martoudis**  
Suomen Tehtäväniekat 1996



H#3 b) ♖b5→c3 (6+10)

**[R27] Pantelis Martoudis**  
The Problemist 1996  
3 Commendation



H#3 b) ♖a8→g7 (6+12)

**[R25] Pantelis Martoudis, Commendation Probleemblad 1996**

a) 1.Te6 Sg6 2.Df3 Td3+ 3.Ke4 Td2#

b) 1.e2 Ld3 2.Df4 Sf3+ 3.Ke3 Lc4#

Black gate openings and follow-my-leader moves, accompanied by white Grimshaw with reciprocal battery shut-off mates, in charming position.

**[R26] Pantelis Martoudis, Suomen Tehtäväniekat 1996**

a) 1.Txf3 Th3 2.Ta3 Tc3 3.Ta5 Lxc6#

b) 1.Dxg4 Lh3 2.Dd7 Le6 3.Dd2 Tc4#

Annihilation clearances for both white units in each phase with bi-colour Bristol manoeuvres.

**[R27] Pantelis Martoudis, 3 Commendation The Problemist 1996**

a) 1.Lg5 La6 2.Tb5 d4+ 3.Kc4 Sb6#

b) 1.f5 Lf6 2.Te5 c4 3.Kd4 Se6#

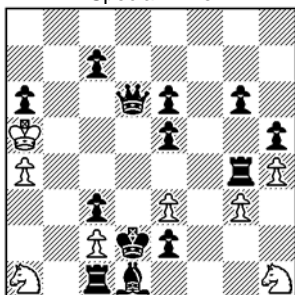
Anticipatory check avoidance combined with black self-pins after white critical moves.

**[R28] Pantelis Martoudis**

**Byron Zappas**

diagrammes 1996

Special Prize

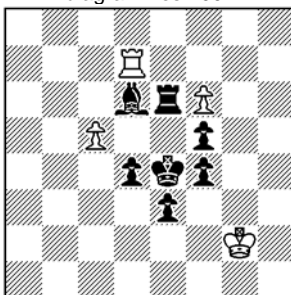


H#3 b) ♖d2→c4 (8+13)

c) =b) ♜c4↔♞g4

**[R29] Pantelis Martoudis**

diagrammes 1997

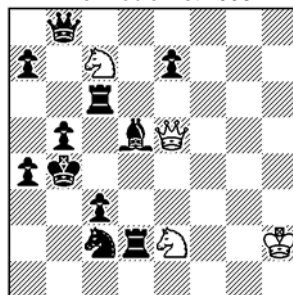


H#2 b) ♙d7 (4+7)

Andernach

**[R30] Pantelis Martoudis**

The Problemist 1998



H#2 b) ♜a4→a3 (4+11)

Andernach

**[R28] Pantelis Martoudis & Byron Zappas, Special Prize diagrammes 1996**

a) 1.Lxc2 e4 (A) 2.Te1 Sb3+ (B) 3.Kd1 Sf2# (C)

b) 1.Kc5 Sf2 (C) 2.Tc4 e4 (A) 3.c6 Sb3# (B)

c) 1.Tf4 Sb3 (B) 2.Tf6 Sf2+ (C) 3.Kf5 e4# (A)

A truly rare achievement: cyclic white moves, each one of them being a pure tempo in each solution! The awkward twinning makes evident the constructional difficulties that the two friends had to cope with, which kept them busy for nearly 3 months...

**[R29] Pantelis Martoudis, diagrammes 1997**

a) 1.Lxc5 (=wL) Lxd4 (=bL) 2.Lxf6 (=wL) Td4#, try: 1.Le5? ~ 2.Lxf6 (=wL) Txd4?? (=bT)

b) 1.Txf6 (=wT) Txf5 (=bT) 2.Txc5 (=wT) Lf5#, try: 1.Te5? ~ 2.Txc5 (=wT) Lxf5?? (=bL)

Consecutive colour changes of the black pieces with elimination of the disturbing black pawns during the sequence, to allow the mates on vacant squares.

**[R30] Pantelis Martoudis, The Problemist 1998**

a) 1.Td6 Dxc3 (=bD) 2.Dcxc7 (=wD) Dc3#

b) 1.Lg2 Dxb5 (=bD) 2.Dxe2 (=wD) Db5#

Same concept as in R29, this time combined with anticipatory unpins and pseudo-switchbacks.

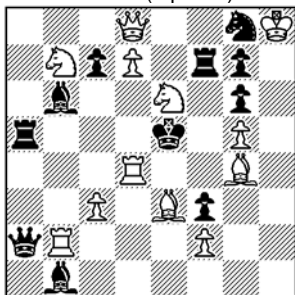
# INTERNATIONAL MATCH DNEIPROPETROVSK – THESSALONIKI

## Direct Moremovers section

Judge: Aleksandr Kuzovkov (Russia)

**Theme:** Direct mates in 4 moves featuring creation of a white battery in the second or third move (the move must be quiet) in at least two variations. Mates should be given by the thematic battery.

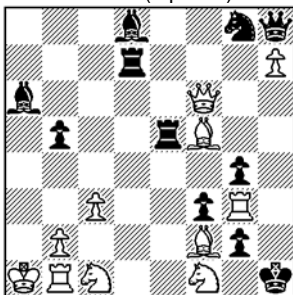
**Byron Zappas (Greece)**  
Dniepropetrovsk-Thessaloniki  
2004-2005 (Moremovers)  
1 Place (4 points)



#4

(12+11)

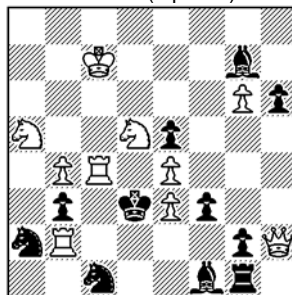
**George Georgopoulos**  
**Byron Zappas (Greece)**  
Dniepropetrovsk-Thessaloniki  
2004-2005 (Moremovers)  
2 Place (3 points)



#4

(11+11)

**Valentin Rudenko (Ukraine)**  
Dniepropetrovsk-Thessaloniki  
2004-2005 (Moremovers)  
3 Place (2 points)



#4

(10+11)

### 1<sup>st</sup> Place: Byron Zappas (Greece)

1. Sec5! (2.De8+ Se7 3.Dxe7+ De6/Txe7 4.Dxe6/Lf4#)  
1...De6 2.Te2! (3.Lf4#) Le4 3.Sd3+ (A) Lxd3 4.Lf4# (B) (2...Dxg4 3.Lf4+ Kf5 4.Te5#)  
1...Ta8 2.Tb5! (3.Sd3#) Tf5 3.Lf4+ (B) Txf4 4.Sd3# (A) (2...Dd5 3.Sd3+ Lxd3 4.Tbx5#)  
1...Le4 2.De8+ Se7 3.Txe4+ Kd5 4.d8=D#, 2...Te7 3.Sd3+ Lxd3 4.Lf4#

Two variations with creation of direct batteries by the same rook are combined with reciprocal change of the third and fourth white moves. Quite good additional variation with pawn promotion.

### 2<sup>nd</sup> Place: George Georgopoulos & Byron Zappas (Greece)

- 1.Lxg4! (2.Th3#)  
1...Txxh7 2.Dxf3! (3.Dxg2#) [2.Lxf3? Th2 3.Se3 Th~!]  
2...Th2 3.Se3! Txe3/Td5/Th~ 4.Se2/Sd3/Dxg2# (2...Lb7 3.Txg2)  
1...Th5 2.Lxf3! (3.Lxg2#) [2.Dxf3? Th2 3.Sd3 Dxc3!]  
2...Th2 3.Sd3! Txd3/Te7/Th~ 4.Sd2/Se3/Lxg2# (2...Lb7 3.Txg2)  
1...Dxh7 2.Dxf3! Dh2 (Lb7) 3.Th3! (2...Dxb1+ 3.Kxb1)  
(1...gxf1=D? 2.Dxf3+)

Two variations with transformation of a half-battery into battery. The content is enriched by the choice of the second move and the well-developed play on the mate move. This would take the first place, but the rather rough key (capture) and the short threat downgraded it to the second place.

### 3<sup>rd</sup> Place: Valentin Rudenko (Ukraine)

- 1.Dh5! (2.Sf4+ Kxe3 3.Sd5+ Kd3 4.Dxf3#, 2...exf4 3.Dd5+ Kxe3 4.Dd2#)  
1...Le2 2.Df5! ~ 3.Td4+ exd4 4.e5# (2... Se2??)  
1...Se2 2.Dxf3! ~ 3.Sf4+ exf4 4.exf4# (2... Le2??)  
1...Sxb4 2.Sxb4+ Kxe3 3.Sd5+ Kd3 4.Dxf3#  
1...Sc3 2.Txc3+ Kxe4 3.Dg4+ Kxd5 4.Tc5#

Two variations featuring obstruction of black pieces on e2. Everything seems fine, yet, in fact, the play is over after the second white move, which, in my opinion, is a weakness.

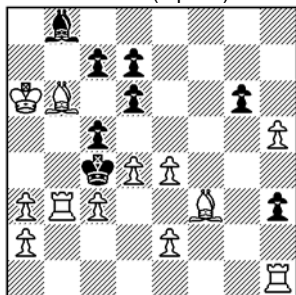
**Valentin Rudenko**

**Evgeny Migdal (Ukraine)**

Dnepropetrovsk-Thessaloniki

2004-2005 (Moremovers)

4 Place (1 point)



#4

(12+8)

**4<sup>th</sup> Place: Valentin Rudenko & Evgeny Migdal (Ukraine)**

1.d5! (2.Td1! ~ 3.e3! ~ 4.Le2#)

1...h2 2.Lg2! ~ 3.Lf1! ~ 4.e3#

1...g5 2.Tg1! ~ 3.Tg4! ~ 4.e5#

(2...c6 3.Tg4 cxd5 4.exd5#)

1...c6 2.Tc1! ~ 3.Tb4+ cxb4 4.cxb4#

Same remark here as for the previous problem. In four movers, the play should be going on four moves rather than two.

## INTERNATIONAL MATCH DNEPROPETROVSK – THESSALONIKI

### Helpmates section

**Judge: Victor Chepizhny (Russia)**

**Theme:** Helpmates in 3 moves. At least two phases (solutions, twins, but not zero-positions) with promotion of a black pawn (pawns), followed by interferences of another black unit (units) by the promoted piece(s). The interference should be used in the mate move. Unpinning is not thematic.

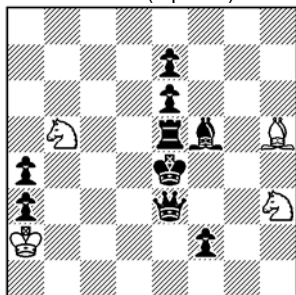
**Aleksandr & Valery**

**Semenenko (Ukraine)**

Dnepropetrovsk-Thessaloniki

2004-2005 (Helpmates)

1 Place (4 points)



H#3

2.1.1...

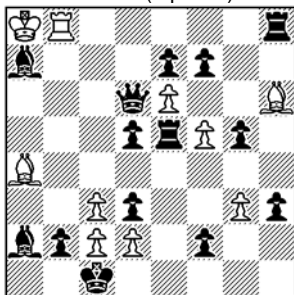
(4+9)

**Byron Zappas (Greece)**

Dnepropetrovsk-Thessaloniki

2004-2005 (Helpmates)

2 Place (3 points)



H#3

b) ♖h8→b6 (10+14)

**Valentin Rudenko**

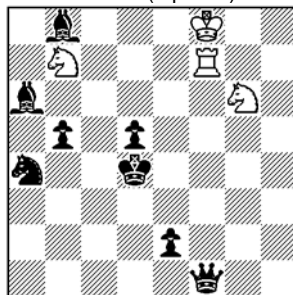
**Aleksandr & Valery**

**Semenenko (Ukraine)**

Dnepropetrovsk-Thessaloniki

2004-2005 (Helpmates)

3 Place (2 points)



H#3

2.1.1...

(4+8)

**1<sup>st</sup> Place: Aleksandr & Valery Semenenko (Ukraine)**

- i) 1.f1=T Le2 2.Tf3! (2.Tf4?, 2.Tf2?) Lc4 3.Tf4 Sg5#  
ii) 1.f1=L Sf4 2.Le2! (2.Ld3?, 2.Lc4?) Sxe6 3.Ld3 Sc3#

The thematic content is enhanced by exact tempo moves by the promoted pieces. Full analogy of solutions, nice construction, model mates – all these properties pick out this problem from the rest.

**2<sup>nd</sup> Place: Byron Zappas (Greece)**

- a) 1.b1=L cxd3 2.Lxd3 Lxg5 3.Le4 d4#  
b) 1.f1=S Tg8 2.Sxg3 Txxg5 3.Se4 Tg1#

Good tactical analogy of solutions, “long” play by the promoted pieces, successfully constructed model mates, camouflaged solutions – all these elements allowed this problem to compete for the first place. However, the impression is diminished because of the crowded position (on the verge of legality) and twins form.

**3<sup>rd</sup> Place: Valentin Rudenko, Aleksandr & Valery Semenenko (Ukraine)**

- i) 1.e1=S Sf4 2.Dc4 Te7 3.Sd3 Se2#  
ii) 1.e1=T Sd6 2.Dd3 Tc7 3.Te4 Sf5#

Elegant Meredith with a good plot line: first the pawn e2 opens a line for the queen, and then, after her critical manoeuvre, it closes another line, this time with the help of the promoted piece.

**Byron Zappas**

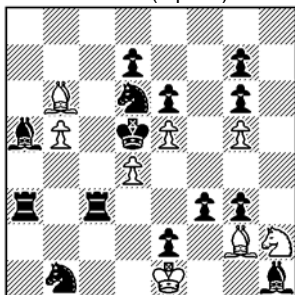
**George Georgopoulos**

**Harry Fougiaxis (Greece)**

Dniepropetrovsk-Thessaloniki

2004-2005 (Helpmates)

4 Place (1 point)



H#3 2.1.1... (8+14)

**4<sup>th</sup> Place: Byron Zappas, George Georgopoulos & Harry Fougiaxis (Greece)**

- i) 1.Sc4 Sf1 2.exf1=S Lxh1 3.Sfe3 Lxf3#  
ii) 1.Se4 Lf1 2.exf1=L Sg4 3.Ld3 Se3#

The content of this composition is a little simpler, even if it is supplemented with the Zilahi theme. Pity that the author could not realise the white bishop manoeuvre through g4 as well.

[Judge's note] In two entries, the interferences are accompanied with self-block, which does not contradict to the theme requirement.

[Editor's note] However, the example was showing “pure” interferences and such interferences are very hard to be implemented in helpmates. Perhaps the announcement should have clarified better this issue.

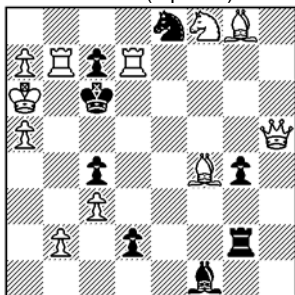
# INTERNATIONAL MATCH DNIEPROPETROVSK – THESSALONIKI

## Selfmates section

Judge: Andrey Selivanov (Russia)

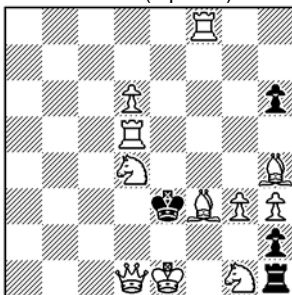
**Theme:** Selfmates in 4-6 moves with double-check battery mates.

**Valentin Rudenko (Ukraine)**  
Dnepropetrovsk-Thessaloniki  
2004-2005 (Selfmates)  
1 Place (4 points)



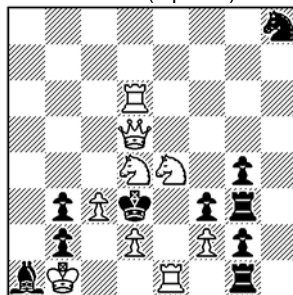
S#4 (11+8)

**Valentin Rudenko (Ukraine)**  
Dnepropetrovsk-Thessaloniki  
2004-2005 (Selfmates)  
2 Place (3 points)



S#4 (11+4)

**Pavlos Moutecidis (Greece)**  
Dnepropetrovsk-Thessaloniki  
2004-2005 (Selfmates)  
3 Place (2 points)



S#5 (9+10)

### 1<sup>st</sup> Place: Valentin Rudenko (Ukraine)

1.Td4! (2.Tb6+! cxb6 3.Txc4+! Lxc4+ 4.Db5+ Lxb5#)  
1...Sd6 2.Db5+ Sxb5 3.Txc4+! Lxc4 4.Txc7+ Sxc7#  
1...Te2 2.Ld5+ Kc5 3.b4+! cxb3 (e.p.) 4.Se6+ Txe6#

Undoubtedly, the best problem in this section. Full threat and two thematic variations with creation of black half-batteries.

### 2<sup>nd</sup> Place: Valentin Rudenko (Ukraine)

1.Dc2! zz  
1...hxg1=L 2.Te5+ Kxd4 3.Td5+ Ke3 4.Df2+ Lxf2#  
1...hxg1=S 2.Sf5+ Kxf3 3.Sd4+ Ke3 4.Tf3+ Sxf3#  
1...h5 2.Kf1! zz  
2...hxg1=L 3.Sf5+ Kxf3 4.Dd3+ Le3#  
2...hxg1=S 3.Sf5+ Kxf3 4.De2+ Sxe2#

After promotion to minor pieces, black batteries are created, with annihilation of white pieces in the two main variations. Pleasant additional variation with unexpected move by the wK and new Zugzwang, followed by promotions to the same black pieces. However, in the sub-variations the third white move is repeated.

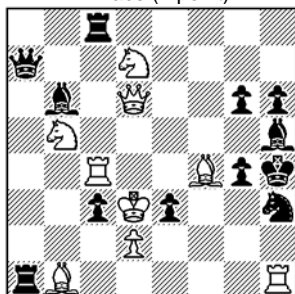
### 3<sup>rd</sup> Place: Pavlos Moutecidis (Greece)

1.Tf1! (2.Sc5+ Kxd2 3.Se4+ Kd3 4.Td1+ Txd1#)  
1...gxf1=L 2.Db5+ Kxe4 3.Te6+ Kf4 4.Tf6+ Ke4 5.d3+ Lxd3#  
1...gxf1=S 2.Sc5+ Kxd2 3.Sb5+ Ke1 (3...Ke2 4.Dd2+ Sxd2#) 4.Dd1+ Kxf2 5.Dd2+ Sxd2#

After the excellent key, a short threat arises to which Black defends by underpromotions, creating batteries. The repetition of the second white move in the threat and one of the variations reduces the overall impression.

**George Georgopoulos  
Byron Zappas (Greece)**

Dnepropetrovsk-Thessaloniki  
2004-2005 (Selfmates)  
4 Place (1 point)



S#6

(9+12)

**4<sup>th</sup> Place: George Georgopoulos & Byron Zappas (Greece)**

1.Lg3+! Kg5 2.De7+ Kf5 3.Tc5+!

3...Lxc5 4.Tf1+ Sf4+ (Sf2+) 5.Kxc3+! Txb1 6.Sd4+ Lxd4#

3...Txc5 4.Tf1+ Sf4+ (Sf2+) 5.Kxe3+! Txb1 (Tc2) 6.De5+ Txe5#  
After the introduction, there are two Nowotny branches and play by the wK battery. A bright idea, but the repetition of the fourth white move and the rather forced solution influenced my choice.

## INTERNATIONAL MATCH DNEPROPETROVSK – THESSALONIKI

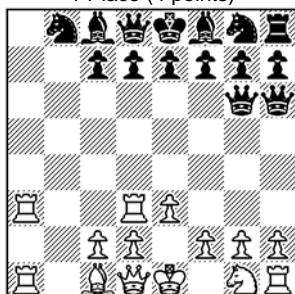
### Shortest Proof Games section

**Judge: Igor Vereshchagin (Russia)**

**Theme:** Shortest proof games with maximum number of the same pawn moves.

**Aleksandr & Valery  
Semenenko (Ukraine)**

Dnepropetrovsk-Thessaloniki  
2004-2005 (Proof games)  
1 Place (4 points)

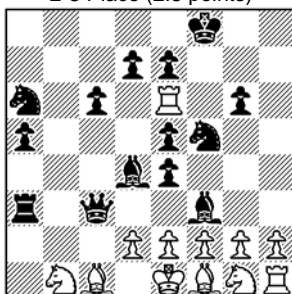


PG in 16.5

(14+15)

**Kostas Prentos (Greece)**

Dnepropetrovsk-Thessaloniki  
2004-2005 (Proof games)  
2-3 Place (2.5 points)

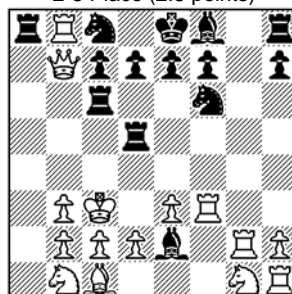


PG in 23.0

(12+14)

**Aleksandr & Valery  
Semenenko (Ukraine)**

Dnepropetrovsk-Thessaloniki  
2004-2005 (Proof games)  
2-3 Place (2.5 points)



PG in 24.0

(15+14)

**1<sup>st</sup> Place: Aleksandr & Valery Semenenko (Ukraine)**

1.e3 a6 2.Lb5 axb5 3.Sa3 Txa3 4.bxa3 b4 5.a4 b3 6.a5 b2 7.a6 b1=D 8.a7 Db6 9.a8=T Dh6  
10.Ta3 b5 11.Td3 b4 12.a4 b3 13.a5 b2 14.a6 b1=D 15.a7 Dbb6 16.a8=T Dbg6 17.T8a3

Undoubtedly, this problem is the best entry. In economical form (only 16.5 moves), the author managed to show 8 duplexes (8 per black and white). The content is further enhanced by two clearances.



**2<sup>nd</sup> – 3<sup>rd</sup> Place: Kostas Prentos (Greece)**

1.c4 b5 2.Dc2 Lb7 3.Dg6 hxg6 4.a4 Th3 5.axb5 Sh6 6.Ta6 Ta3 7.Te6 Lf3 8.b6 c6 9.b7 Da5 10.c5 Dc3 11.b4 a5 12.b5 Sa6 13.b8=L Sf5 14.Le5 Tb8 15.Lf6 Tb6 16.cxb6 gxf6 17.b7 Lg7 18.b8=L Kf8 19.Le5 fxe5 20.b6 e4 21.b7 Ld4 22.b8=L f6 23.Le5 fxe5

**2<sup>nd</sup> – 3<sup>rd</sup> Place: Aleksandr & Valery Semenenko (Ukraine)**

1.e3 Sc6 2.La6 bxa6 3.Ke2 a5 4.Kd3 La6+ 5.Kc3 Db8 6.Df3 Db3+ 7.axb3 Le2 8.Ta4 a6 9.Tb4 Sa7 10.Tb8+ Sc8 11.Db7 a4 12.f4 a3 13.f5 a2 14.f6 a1=T 15.fxg7 Sf6 16.g8=T Ta5 17.Tg3 Td5 18.Tf3 a5 19.g4 a4 20.g5 a3 21.g6 a2 22.g7 a1=T 23.g8=T T1a6 24.Tg2 Tc6

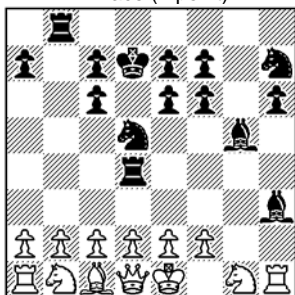
The second problem is much better than the third. There are no extra-set pieces, capture of promoted pieces occurs (the Ceriani-Frolkin theme) and it is the only entry with triplexes. In an ordinary tournament, it would have been placed higher. However, the word “maximum” in the theme definition should be considered. From this point of view, the third problem has a formal advantage (12 against 10). Thus, I decided to place these two compositions as equals.

**Kostas Prentos (Greece)**

Dniepropetrovsk-Thessaloniki

2004-2005 (Proof games)

4 Place (1 point)



PG in 22.0

(13+15)

**4<sup>th</sup> Place: Kostas Prentos (Greece)**

1.g3 Sf6 2.Lh3 Sd5 3.Le6 dxe6 4.g4 Dd6 5.g5 Dg3 6.hxg3 Sd7 7.Th6 Tb8 8.Tf6 gxf6 9.g6 Lh6 10.g7 Sf8 11.g8=T Kd7 12.Tg4 Tg8 13.Tc4 Tg4 14.Tc6 Td4 15.g4 bxc6 16.g5 La6 17.g6 Ld3 18.g7 Lf5 19.g8=T Lh3 20.Tg2 Lg5 21.Th2 h6 22.Th1 Sh7

Quite good quality, but this has “only” 10 thematic moves, with one return of a promoted piece to the initial square of a similar piece (the Pronkin theme).

**Final score: Dniepropetrovsk 22.5 – Thessaloniki 17.5**

The match was proposed by Evgeny Migdal during the Halkidiki WCCC 2004, as a gesture of friendship between the two sister cities. Since there are only two active chess composers in Thessaloniki, Greek problemists from Athens were also allowed to participate.

Our sincere thanks to the four judges from Russia and especially to Mikalai Sihnevich from Belarus, who acted as director of the match and translated the comments of the judges to English.



# 47<sup>TH</sup> WORLD CONGRESS OF CHESS COMPOSITION

HALKIDIKI, GREECE, SEPTEMBER 4-11, 2004

## INTERNET COMPOSING TOURNEY 2004

### List of participants

**Argentina** (Kaproš & Lois 24), **Austria** (Wenda 25; Zajic 26; Wenda & Zajic 27), **Belarus** (Miholap 65), **Croatia** (Pernarić 34, 35, 36, 37; Predrag 57; Hernitz 58), **Finland** (Heinonen 17), **France** (Caillaud 64), **Germany** (Böttger & Degenkolbe 16; Barth & Müller 28, 44; Libelle 38, 38bis; Müller 40, 41), **Great Britain** (Reedes-Smith 5; Feather 6, 39; McDowell 9), **Israel** (Shapiro 11, 12; Witztum 42, 43; Retter 45, 46, 47, 48), **Italy** (Simoni 4; Parrinello 18, 19), **Latvia** (Ketris 20), **Macedonia** (Miloskeski 13, 14; Stolev 49; Janevski 52, 53; Ilievski 62; Hadzi-Vaskov 63), **Romania** (Crisan & Murarasu 29; Murarasu 30, 31, 32, 33), **Russia** (Nefyodov 15; Gurov 55), **Serbia & Montenegro** (Šaletić 56; Kovačević 59, 60), **Slovakia** (Klemančić & Kovalič 10), **Slovenia** (Ugren 50, 51), **Sweden** (Jonsson 21, 22, 23, 24), **Switzerland** (Schönholzer 1), **Ukraine** (Gordian 2, 3; Semenenko 7, 8; Syzonenko 54, 61; Frolkin 66)

### Theme

Helpmates in 3 or 4 moves are requested featuring "active" sacrifices of one or more white pieces (not pawns). The sacrifices may occur on vacant (preferably) or occupied squares. At least two phases are required (set play, twins, solutions, variations type Onitju or Gussopulo), but duplex or zero-positions are not allowed. H#3½ with two or more solutions are also allowed, but H#2½ are not.

### Introduction

When we were searching for a theme for this tourney, we quickly decided that we should not ask for h#2, so that we keep the number of entries to a reasonable level. However, we obviously ignored the fact that three- and more-movers have surpassed the h#2's, which are nowadays practically played out. So, this tourney attracted a total of no less than 67 compositions by 45 composers from 20 countries, a truly remarkable figure for a thematic tourney! Yet, what is more impressive is the exceptional quality of the entries, which is reflected to the number of problems (more than half!) appearing in the award. Under these circumstances, we deem that you can easily understand why it was not possible to have the award finished within the congress week and we trust that this two-month delay can be justified.

Before presenting the award, let us mention some remarks on the unsuccessful entries:

### Anticipations

The sacrifices for promotion featured in No.3 and 40 have been ideally presented by *Christer Jonsson & Rolf Wiehagen*, *HM Ideal-Mate Review* 1997 (**Diag. A1**). The mechanism of No.22 is familiar from *Toma Garai*, *Commend Candela-Sanz JT* 1986, *Manfred Seidel*, *2 Commend Probleemblad* 1999 and *Christopher Jones*, *2 Pr Problem Forum* 2001 (**Diag. A2, A3 & A4** respectively), while No.28 and 58 are fully anticipated by *Toma Garai*, *1-2 Pr Sinfonie Scacchistiche* 1987-89 (**Diag. A5**), and No.38 by *Jorge Kapros & Jorge Lois*, *HM Nagnibida JT-60* 1999 (**Diag. A6**). The composer of No.41 has used the very same mechanism of *Dieter Müller & Aleksandr Pankratiev*, *3 HM feenschach* 1998 (**Diag. A7**), and we feel that this work does not enhance the idea any further. No.46 has the same setup as *Abdelaziz Onkoud*, *StrateGems* 2001 (**Diag. A8**), with the forerunner using 6 pieces less at the cost of twin. The wL/S sacrifices to black pawns of No.47 have been done with ideal mates by *Gennady Chumakov*, *Ideal-Mate Review* 1992 and *U.S. Problem Bulletin* 1993 (**Diag. A9 & A10**).

The wS sacrifices as replies to discovered checks of No.52 are known from *Christer Jonsson, 2 Pr Suomen Tehtäväniekat 1993 (Diag. A11)*, which of course does not feature reciprocal square vacation between the knights and it is 3 units heavier, but on the other hand it has dual-avoidance and it is in 2 solutions form. We have the feeling that Živko accidentally re-composed No.53; there is his *Commendation in Die Schwalbe 2001 (Diag. A12)* and, even more, the striking *Chris Feather, Moultings No.9 1992 (Diag. A13)*, where the composer managed to fit passive captures of white units in the introductory black play. We take the opportunity to quote two fine compositions of *Toma Garai*, who has also combined this idea with additional strategy: *3 Pr Shakhmatna Misl 1995 (Diag. A14)* shows wK tempo moves with dual-avoidance, while the more recent *Umenie 64 2002* ends in pin-mates (**Diag. A15**).

No.26 has wT/L sacrifices, in Zilahi form, as result of Anti-Ziel-Element direct black checks. The rook and bishop do not seem to be the appropriate pieces for this idea, and pity for the bK-shift twinning, which makes a lot of black material utilised only partially. *Toma Garai* has already presented this idea in *Die Schwalbe 1992 (Diag. A16)* with knights as thematic units in 2 solutions form and lighter construction. *Mikhail Gershinsky* even managed to fit ideal mates in the idea with his *HM Ideal-Mate Review 2000 (Diag. A17)*, where wL/S are utilised. It seems that indirect checks fit better to this theme, as shown in *Michel Caillaud, 2 Pr Zadachi i Etyudy 1996 (Diag. A18)*.

### Constructional flaws

The white pawn-plugs in No.48 are rather awkward. Interesting sacrifices with the white pieces moving along the pin-lines in No.49, which are familiar from *Toma Garai, Probleemblad 1996 (Diag. A19)*, but spoiled by the repeated W2 move. We deem that the perpetuum mobile in No.62 does not really compensate for the additional white pawn (version: -wpe2, -bDe6, +bTe7 with 2 solutions). Why has the composer of No.65 added the artificial bT, when he could reach the same end result without it?! (if we simply remove the bT, we get 2 solutions with 1.f3 in the second).

### Entries of less interest

No.11 and 56 are surpassed by No.12, and No.45 by No.27. No.13 incorporates an anticipatory black half-pin, however this gives a very strong impression of an "extended" h#2, the sacrifices are on occupied squares and the B3 move is repeated. The three wT sacrifices in No.14 are quite mechanical and, in any case, four off have been already achieved by *Andrey Lobusov, 1 Pl 14th USSR Championship 1990 (Diag. A20)*, using a Siers battery. Repeated B2 and B3 moves in No.15. The effects of the white sacrifices in No.20 are unbalanced and the twinning rather too drastic; yet, the logic behind the move Lh7 in part (b) to allow the black castling is quite original. The black play of No.31 is too forced and there is no Zilahi, as the composer claims. Economical Zilahi in No.37, but this lacks real strategy. Both No.50 and 51 have quite heavy construction, not justified by the content. Unbalanced play and same B3 move in No.63.

### Award

Since we had to classify so many problems, sometimes of more or less equal quality, it was important to establish certain criteria to follow. These are in order of precedence:

1. Number of sacrifices and number of different white units that are sacrificed
2. Strategic motif of the sacrifices, i.e. why White should offer his pieces
3. Sacrifices on vacant squares have been favored
4. Other elements presented, provided that these did not in fact constitute the core idea of the composition. In other words, problems where the sacrifices are merely a decorative add-on were downgraded, considered as not "suitable" for this tourney.

Obviously, we could not adhere strictly to the above order. In certain cases, we decided to place problems showing only two sacrifices, higher than others featuring more, due to the originality of the effects and the overall impression of the composition. We are pretty sure that some other judge would perhaps rank the Prizes and the Honourable Mentions quite differently, but we really did our best to be fair and to justify our selection.

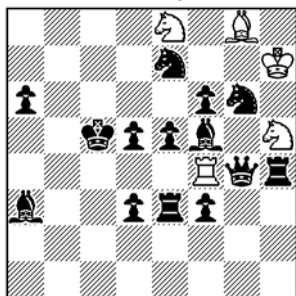
Enough is enough, get your chess boards and let the show begin!

### Aleksandr Semenenko

#### Valery Semenenko

Halkidiki Internet Ty 2004

1 Prize

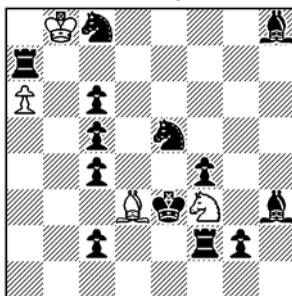


H#3 2.1.1... (5+14)

### I. M. Reedes-Smith

Halkidiki Internet Ty 2004

2 Prize

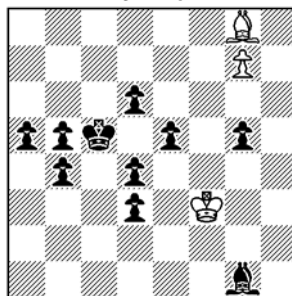


H#3½ 2.1.1... (4+13)

### Marjan Kovačević

Halkidiki Internet Ty 2004

3 Prize



H#3 b) ♖f3→e4 (3+10)  
c) ♖f3→g4

### 1 Prize Aleksandr & Valery Semenenko (Ukraine) No 7

- i) 1.d4 Ld5 2.Kxd5 Te4 3.Kxe4 Sxf6#
- ii) 1.Ld7 Sd6 2.Kxd6 Le6 3.Kxe6 Txf6#

A monumental task featuring double wL sacrifices and wT/S Zilahi on vacant squares with model mates occurring on the same square and without any white pawns! Seeing why the moves Sc7/Sg7 are ruled out in the second solution is very rewarding. We prefer to have a more useful third black move even if this is only a self-block, instead of the 3-move bK marches shown in same composers' *Chervony Girnyk* 1999 (**Diag. A21**), which shares some elements with this 1<sup>st</sup> Prize.

### 2 Prize I.M. Reedes-Smith (Great Britain) No 5

- i) 1...Lh7 2.Txh7 a7 3.Kd3 a8=D 4.Kc3 Da3#
- ii) 1...Sd4 2.Tb7+ axb7 3.cxd4 bxc8=D 4.Kf3 Dxh3#

Very original and peculiar wL/S tempo sacrifices, followed by wD promotions and long-range mates. Few may claim that this composition violates the well-known "economy of time" principle, however this would be cooked as a h#3, while it is exactly this exception to the rules that produces such a spectacular effect. The bTa7/Sc8 are cleverly arranged to override any wK tempo moves and be thematic at the same time. The only slight blemish is that the second mate is not model.

### 3 Prize Marjan Kovačević (Serbia & Montenegro) No 60

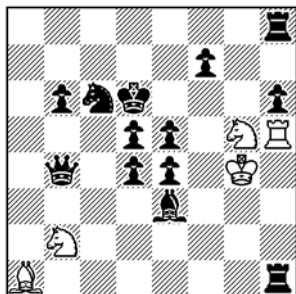
Three wL sacrifices on empty squares along the diagonal followed by D/T/S promotions in uniform twinning. It may look simple at first, but it is in fact the perfection of the patent... We are aware of *Tode Ilievski, Pr Orbit* 2000 (**Diag. A22**), yet this has two solutions only and the wL move off the diagonal is blocked.

- a) 1.d2 Lc4 (Lh7?) 2.Kxc4 g8=D+ 3.Kd3 Db3#
- b) 1.a4 Lb3 (Lh7?) 2.axb3 g8=T 3.Kc4 Tc8#
- c) 1.Le3 Ld5 (Lh7?) 2.Kxd5 g8=S 3.Ke4 Sf6#

**Aleksandr Semenenko****Valery Semenenko**

Halkidiki Internet Ty 2004

4 Prize

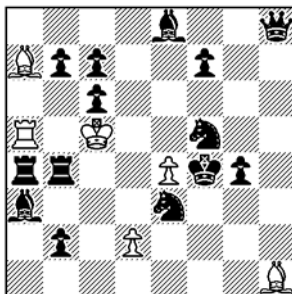


H#3      2.1.1...      (5+13)

**Mario Parrinello**

Halkidiki Internet Ty 2004

5 Prize

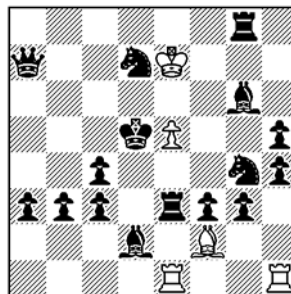


H#3      b) ♗g4→g3      (6+14)

**Marjan Kovačević**

Halkidiki Internet Ty 2004

6 Prize



H#3      2.1.1...      (5+16)

**4 Prize Aleksandr & Valery Semenenko (Ukraine) No 8**

i) 1.Kc5 Sc4 2.dxc4 Lxd4 3.exd4 Sxe4#

ii) 1.d3 Se6 2.fxe6 Txe5 3.Kxe5 Sc4#

The two white indirect batteries are mutually activated with sacrifices of the knights on vacant and of the rear pieces on occupied squares, yielding a pleasant, sort of double Zilahi. As in the 10<sup>th</sup> Prize, the capture of the black pawn in the sacrifice Lxd4 can be easily disregarded, since the motivation is to let the bpe5 open the wT battery and not make the square d4 accessible to Black. The composers have recently used the same, more or less, scheme with acute angled batteries in one of their entries to the *V. Chepizhny JT-70* (**Diag. A23**, the award is not published yet), where the sacrifices of the front units on occupied squares are less ambitious.

**5 Prize Mario Parrinello (Italy) No 19**

a) 1.Sd5 (1.Se~?) Tb5 2.cxb5 Kxd5 3.Sg3 Le3#

b) 1.Sd6 (1.Sf~?) Lb6 2.cxb6+ Kxd6 3.Sg4 Tf5#

wT/L Zilahi with another very original motif for the sacrifices; the black pawns have to unguard d5/d6, so that the wK manages to capture the bS's, which offer themselves in the first black move, and also to open the gate for the mating pieces. Nice delayed Follow-My-Leader (FML) mates, noteworthy exchange of black roles and perfect diagonal-orthogonal echo.

**6 Prize Marjan Kovačević (Serbia & Montenegro) No 59**

i) 1.Td3 Le3 2.Ke4 Ke6 3.Sxe3 Txx4# (1.Ke4? Lxe3 2.Sxe3 Ke6 3.Xd3??)

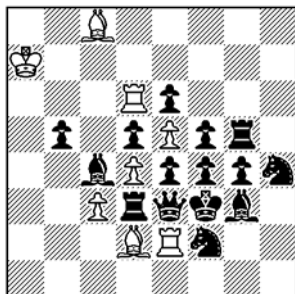
ii) 1.Te4 Te3 2.Kd4 Kd6 3.Lxe3 Td1# (1.Kd4? Txe3 2.Lxe3 Kd6 3.Xe4??)

The best entry among those where the sacrificed white pieces are captured by black units, other than the king or a pawn; the wT/L Grimshaw apparently aims to provide flights for the bK, but the real target is to create black self-pins. The order of moves is very skillfully arranged: the bT cannot simply wait on e3, since it has to prepare in advance the mating net. This makes the sacrifices capture-free and produces a peculiar bi-colour FML effect in the first move. Few may suggest that the W2 moves are not of any particular interest, but this "weakness" seems unavoidable.

**Emil Klemanič****Ján Kovalič**

Halkidiki Internet Ty 2004

7 Prize

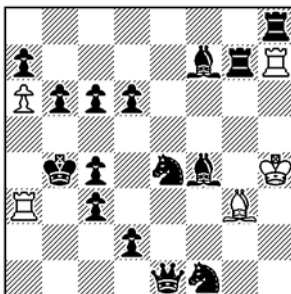


H#3    b) ♗e6→h5    (8+15)

**Menachem Witztum**

Halkidiki Internet Ty 2004

8 Prize

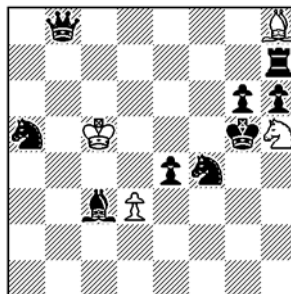


H#3    b) ♖a3→a1    (5+15)

**Nikola Predrag**

Halkidiki Internet Ty 2004

9 Prize



H#3    b) ♘h5→d3    (4+9)

**7 Prize Emil Klemanič & Ján Kovalič (Slovakia) No 10**

a) 1.Dxd2 Txe4 2.Kxe4 Txd5 3.Kxd5 Lb7#

b) 1.Dxe2 Lxf4 2.Kxf4 Lxf5 3.Kxf5 Tf6#

A great task achievement which manages to show two sacrifices on occupied squares and one passive capture in each phase, by involving both pairs of white rooks and bishops in reciprocal roles! The captures carried out by the bD are, of course, accidental, nonetheless the gate openings are quite pleasant. While searching for anticipations, we had the nice opportunity to enjoy, once again, the amazing 1<sup>st</sup> and 2<sup>nd</sup> Places of the 11<sup>th</sup> *Problemkiste TT 1994* (**Diag. A24 & A25**), which we feel we should quote here for reference.

**8 Prize Menachem Witztum (Israel) No 42**

a) 1.Sf2 Th5 2.Lh6 Tb5+ 3.cxb5 Lxd6#

b) 1.Lh5 Lf2 2.Tg3 Lc5+ 3.bxc5 Tb7#

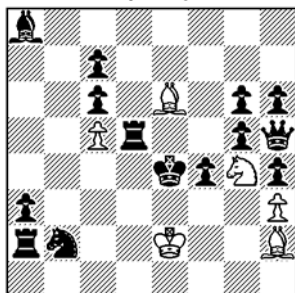
Very interesting wT/L Zilahi with the sacrifices aiming to divert the black pawns off the mating lines. On top of that, the composer managed to pack a lot of strategic elements, like indirect unpins of the thematic white units (totally four off!), moves along the pin-lines and gate openings.

**9 Prize Nikola Predrag (Croatia) No 57**

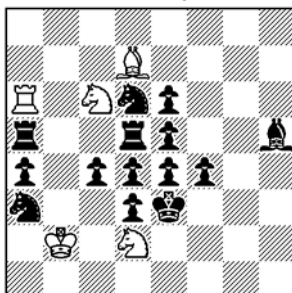
a) 1.Kf5 (1.Lf6?) Lf6 (Le5?, Lg7?) 2.Lxf6 Sg7+ 3.Ke5 d4#

b) 1.h5 (1.Lg7?) Lg7 (L~?, Se5?) 2.Lxg7 Se5 3.Kh6 Sf7#

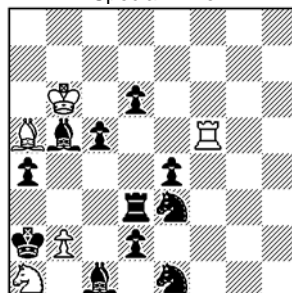
Like the 2<sup>nd</sup> Prize, tempo sacrifices on vacant squares, but in less interesting dress; this time, there is a single white unit that is sacrificed (of course, twice!) and the twinning tries to hide that the white pawn is of no use in the second part. Nevertheless, the mutual collisions of the bishops along the diagonal and the excellent economy are to be highly praised.

**Francesco Simoni**Halkidiki Internet Ty 2004  
10 Prize

H#3    b) ♗e6→g8    (6+14)

**Dieter Müller  
Michael Barth**Halkidiki Internet Ty 2004  
11 Prize

H#3    2.1.1...    (5+14)

**Klaus Wenda  
Helmut Zajic**Halkidiki Internet Ty 2004  
Special Prize

H#3    b) ♖a2→b1    (5+11)

**10 Prize Francesco Simoni (Italy) No 4**

a) 1.Te5 Lf5+ 2.gxf5 Lg1 3.De8 (Dg6?, Df7?) Sf6# [1.Td4? Lxf4 2.gxf4 ?? 3.De5 Sf2?]

b) 1.Td4 Lxf4 2.gxf4 Le6 3.De5 Sf2# (Sf6?)

Together with the 6<sup>th</sup> Prize, probably the most original concept for the sacrifices of the white bishops; they offer themselves to pawns, so that two lines are opened for the bD, which cannot unpin the wS in some other way. In part (b), the thematic move Lxf4 captures a pawn, which is an undesired condition, however this cannot be considered a weakness, since the pawn f4 does not, in fact, force Lf4 and 2.gxf4, but it is necessary only to block this square in part (a). If only 3.De5 were a hideaway too...

**11 Prize Dieter Müller & Michael Barth (Germany) No 44**

i) 1.Tac5 Sxd4 2.Kxd4 Sxc4 3.Kxc4 Txa4#

ii) 1.Sf5 Sxe4 2.Kxe4 Sxe5 3.Kxe5 Txe6#

Double wS sacrifices in each solution, to let the bK get trapped, with model mates by the same rook in a rather controversial setting (White has no pawns, yet Black is fully armed!) As explained in the introduction, we preferred sacrifices on unoccupied squares, thus this eventually got one of the lower prizes...

**Special Prize Klaus Wenda & Helmut Zajic (Austria) No 27**

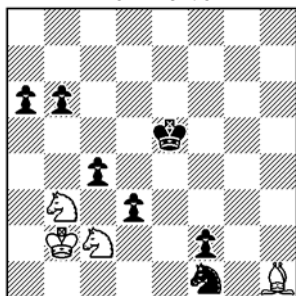
a) 1.c4 Sb3 (Sc2?) 2.Kxb3 Lb4 3.Kxb4 Txb5#

b) 1.d1=T Sc2 (Sb3?) 2.Kxc2 Ld2 3.Kxd2 Tf2#

In each solution, both wS and L are sacrificed on empty squares to allow the bK pass through and get ready for the rook mates. Do not miss the white dual-avoidance, too. Apart from the 1<sup>st</sup> Prize, this is the second entry that shows four sacrifices on vacant squares, but our strong objection, which prevents a higher placement, is that it is too symmetric.

**Viktor Syzonenko**

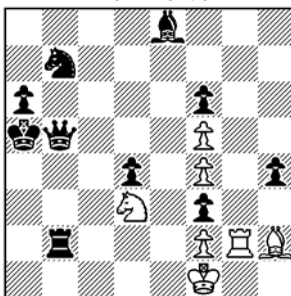
Halkidiki Internet Ty 2004  
1 Hon. Mention



H#3 3.1.1... (4+7)

**Chris Feather**

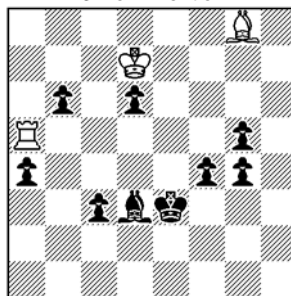
Halkidiki Internet Ty 2004  
2 Hon. Mention



H#3 2.1.1... (7+10)

**Valery Gurov**

Halkidiki Internet Ty 2004  
3 Hon. Mention



H#3 2.1.1... (3+9)

**1 Hon. Mention Viktor Syzonenko (Ukraine) No 54**

i) 1.Kd6 Lc6 2.Kxc6 Ka3 3.Kb5 Scd4#

ii) 1.Kf4 Lf3 2.Kxf3 Kc1 3.Ke2 Sbd4#

iii) 1.Se3 Sc5 2.bxc5 Sb4 3.Kd4 Sc6#

Three sacrifices on empty squares, two of them to let the bK pass through and the third to allow a self-block by a pawn, instead of just hiding away. Full marks for the 3 solutions form, economy and model mates; the only reason that we do not reward this with a Prize is that two of the solutions are completely symmetric.

**2 Hon. Mention Chris Feather (Great Britain) No 39**

i) 1.Db6 Lg3 2.hxg3 fxg3 3.Tb5 Ta2#

ii) 1.Da4 Tg5 2.fxg5 fxg5 3.Lb5 Lc7#

wT/L alternate sacrifices to black pawns for line-opening with aesthetically very pleasant black FML play and Grimshaw. Better than No.18 (5<sup>th</sup> Commendation) and No.33 (11<sup>th</sup> Hon. Mention), which follow the same concept. The composer has presented this mechanism in *Moultings No.11 1992 (Diag. A26)* with somewhat similar play, but without diagonal-orthogonal echo.

**3 Hon. Mention Valery Gurov (Russia) No 55**

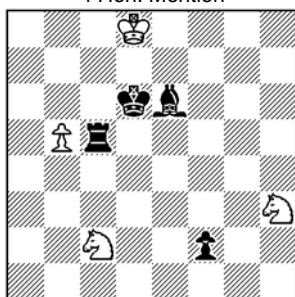
i) 1.Kd4 Lb3 (L~?) 2.axb3 Kc6 3.Kc4 Ta4#

ii) 1.Ke4 Te5+ (T~?) 2.dxe5 Ke7 3.Kf5 Lh7#

Very elegant Meredith with wT/L Zilahi and model mates, where the sacrifices (instead of hideaways) are due to self-blocks by pawns. This differs from the lot of the entries based on bK marches, since the white units are not captured by the black king.

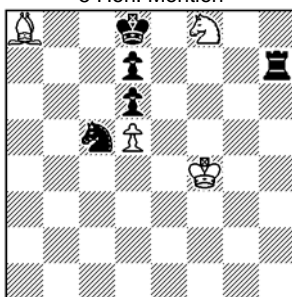


**Michael McDowell**  
Halkidiki Internet Ty 2004  
4 Hon. Mention



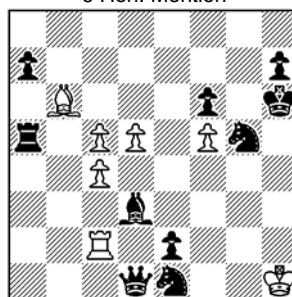
H#3 2.1.1... (4+4)

**Chris Feather**  
Halkidiki Internet Ty 2004  
5 Hon. Mention



H#3½ 2.1.1... (4+5)

**Michel Caillaud**  
Halkidiki Internet Ty 2004  
6 Hon. Mention



H#3 2.1.1... (7+10)

#### 4 Hon. Mention Michael McDowell (Great Britain) No 9

i) 1.Td5 Sg1 2.fxg1=L Sa3 3.Lc5 Sc4#

ii) 1.Ld5 Se1 2.fxe1=T Sg5 3.Te6 Sf7#

Cute and economical Zilahi with wS sacrifices to allow black under-promotions for self-block. Pity that no Grimshaw occurs on d5, but even so, the orthogonal-diagonal echo is most appealing. This is strategically less challenging than No.12 (2<sup>nd</sup> Commendation), but we are inclined to appreciate economy more than strategy in this type of sacrifices. We would perhaps prefer the wSh3 starting from f3, so that we get dual-avoidance in both solutions (Sa3!/Se3?, Sg5!/Se5?), even if this requires an additional black pawn on f4.

#### 5 Hon. Mention Chris Feather (Great Britain) No 6

i) 1...Se6+ 2.dxe6 dxe6 3.Tc7 e7+ 4.Kc8 e8=D#

ii) 1...Lc6 2.dxc6 dxc6 3.Sb7 cxb7 4.Te7 b8=D#

The sacrifices allow the captures by the black pawn, which serve as side-way steps for the white pawn towards the queen promotions. Side model mates and excellent construction.

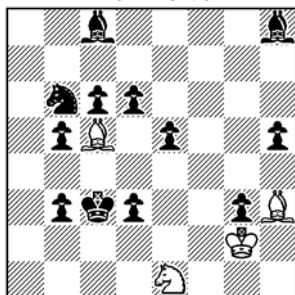
#### 6 Hon. Mention Michel Caillaud (France) No 64

i) 1.Lxc4 Lxa7 2.Txa7 Txc4 3.Tg7 Th4#

ii) 1.Txc5 Txe2 2.Lxe2 Lxc5 3.Lh5 Lf8#

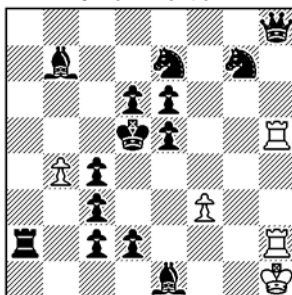
Splendid diagonal-orthogonal echo with parallel play of the white and black rooks and bishops. As the author notes, this was composed for the 7<sup>th</sup> WCCT and certain lack of strategy is assumed, since it is not the point of the problem.

**Viktor Syzonenko**  
Halkidiki Internet Ty 2004  
7 Hon. Mention



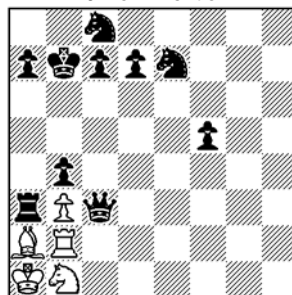
H#3 2.1.1... (4+12)

**Menachem Witztum**  
Halkidiki Internet Ty 2004  
8 Hon. Mention



H#3 2.1.1... (5+14)

**Ion Murarasu**  
Halkidiki Internet Ty 2004  
9 Hon. Mention



H#3 b) ♖b7→e6 (5+10)

### 7 Hon. Mention Viktor Syzonenko (Ukraine) No 61

i) 1.Kc4 Ld4 2.exd4 Le6+ 3.Kc5 Sxd3#

ii) 1.Kd2 Sc2 2.dxc2 Lg4 3.Ke1 Lb4#

Noteworthy Zilahi with sacrifices of the wL/S to enable captures by black pawns for interesting and different reasons: the wL cannot simply wait on c5 since this would mean a flight on d4, while the wS should divert the black pawn away from the diagonal b4-e1. Model mates are a bonus.

### 8 Hon. Mention Menachem Witztum (Israel) No 43

i) 1.Sc6 Txe5+ 2.dxe5 Th7 3.Sh5 Td7#

ii) 1.Lc6 Txd2+ 2.cxd2 Th2 3.Lh4 Txd2#

Interesting Zilahi of the half-pinned white rooks with uncommon sacrifices to enable the concurrent mates along the d-file; pity there is no clear-cut dual-avoidance between the changed self-blocks in the B1 moves.

### 9 Hon. Mention Ion Murarasu (Romania) No 32

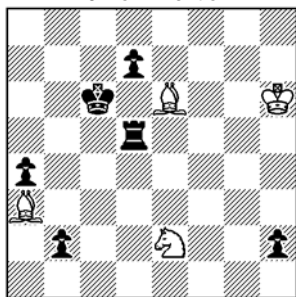
a) 1.Ta6 Sa3 2.Dxb3 Lxb3 3.bxa3 Ld5#

b) 1.De5 Sc3 2.Txb3 Txb3 3.bxc3 Tb6#

The wS has to be sacrificed to unpin the wT/L and let the black pawn capture and open the rook-line, while the bD/T eliminate the white pawn so that batteries are created. Nice orthogonal-diagonal echo, exchange of both black and white functions and double-check model mates.

#### Christer Jonsson

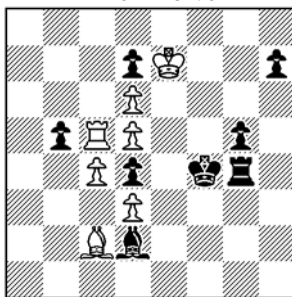
Halkidiki Internet Ty 2004  
10 Hon. Mention



H#3 b) -♖d5 (4+6)  
c) ♜c6→b8

#### Ion Murarasu

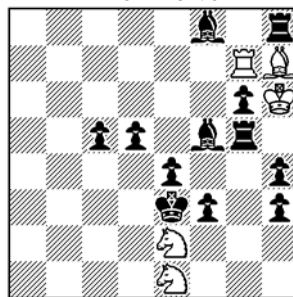
Halkidiki Internet Ty 2004  
11 Hon. Mention



H#3 b) ♜b5→e3 (7+8)

#### Vlaicu Crisan Ion Murarasu

Halkidiki Internet Ty 2004  
12 Hon. Mention



H#3 2.1.1... (5+12)

### 10 Hon. Mention Christer Jonsson (Sweden) No 21

a) 1.Te5 Ld5+ 2.Kxd5 Kg6 3.Ke6 Sf4#

b) 1.Kb5 Lb4 2.Kxb4 Sd4 3.Ka3 Sc2#

c) 1.Ka8 Sg1 2.hxg1=L Ld6 3.La7 Ld5#

The most economical entry among those showing three sacrifices, two of them to let the bK pass through and one to allow a black promotion for self-block. The mates are models, but the twinning looks a bit odd.

### 11 Hon. Mention Ion Murarasu (Romania) No 33

a) 1.Kf5 cxb5 2.Lf4 Tc3 3.dxc3 d4#

b) 1.Ke5 La4 2.Tf4 Lc6 3.dxc6 dxc6#

wT/L alternate sacrifices to black pawns, so that the white pawn-batteries work and changed self-blocks on bK initial square, in less successful execution compared to the 2<sup>nd</sup> Hon. Mention. The twinning does not fit to the matrix, but we could not find a position with 2 solutions.

## 12 Hon. Mention Vlaicu Crisan & Ion Murarasu (Romania) No 29

i) 1.Tg8 Sxf3 2.Kxf3 Lxg6 3.Kg4 Lh5#

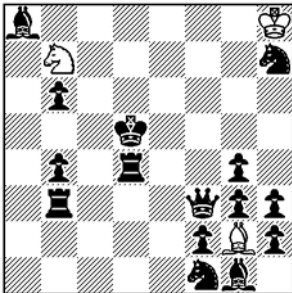
ii) 1.Le7 Sd3 2.exd3 Txg6 3.Ke4 Te6#

Rich blend of various strategic elements (direct unpins of the white pieces, reciprocal battery-creation, masked pin-mates) in orthogonal-diagonal correspondence, yet the wS sacrifices (one on a vacant square to enable the capture by the pawn and the other on occupied to let the bK move forward) are rather colorless. We have the feeling that this composition might have been placed higher in a non-thematic tourney.

**Josip Pernarić**

Halkidiki Internet Ty 2004

13 Hon. Mention

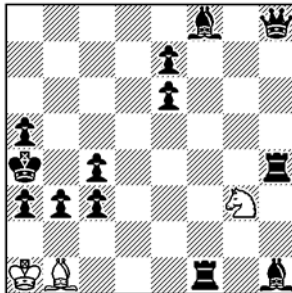


H#4 2.1.1... (3+15)

**Andreas Schönholzer**

Halkidiki Internet Ty 2004

14 Hon. Mention

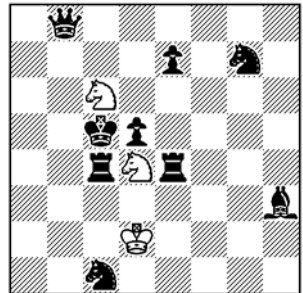


H#3 b) ♖g3→g4 (3+13)

**Andrey Frolkin**

Halkidiki Internet Ty 2004

15 Hon. Mention



H#3 2.1.1... (3+9)

## 13 Hon. Mention Josip Pernarić (Croatia) No 36

i) 1.Ke4 Lh1 2.Dxh1 Sd6+ 3.Kf3 Sf5 4.Kg2 Sh4#

ii) 1.Kc4 Sc5 2.Dc3 Lb7 3.bxc5 Lc8 4.Ld5 La6#

A four-mover with very interesting wL/S sacrifices and a lot of activity along the diagonal a8-h1: in one solution, the wL makes way for the bD and K, while in the other, the wS has to vacate b7 for the bishop, but if it simply moves away it leaves a hole on c5. The position is indeed loaded, but this is practically inherent in the particular matrix (the only cook-stopper is Sh7).

## 14 Hon. Mention Andreas Schönholzer (Switzerland) No 1

a) 1.Tf6 Ld3 2.cxd3 Se2 3.Tb4 Sxc3#

b) 1.Tf3 Sf6 2.exf6 Le4 3.Lb4 Lc6#

Alternate wL/S sacrifices, in Zilahi form, to black pawns that open the bT/L gates towards b4, nicely blended with introductory interferences. The side model mates add spice, but the displacement of one of the thematic pieces in the twin does not look so nice. The earlier *Toma Garai, Schach-Echo 1986 (Diag. A27)*, that is herewith quoted for reference only, uses wT/L and features less interesting self-blocks in the first black moves.

## 15 Hon. Mention Andrey Frolkin (Ukraine) No 66

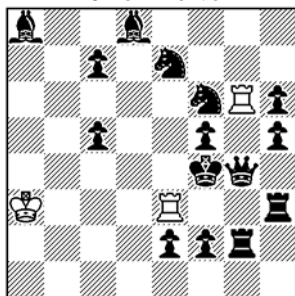
i) 1.e5 Sf5 2.Sxf5 Sd8 3.Kd4 Se6#

ii) 1.De5 Se2 2.Sxe2 Sa5 3.Kd4 Sb3#

Two striking sacrifices of the wSd4 to gain a tempo, accompanied by changed distant self-blocks. Quite symmetric and repeated B3 move, though.

### Unto Heinonen

Halkidiki Internet Ty 2004  
16 Hon. Mention



H#3 2.1.1... (3+15)

### 16 Hon. Mention Unto Heinonen (Finland) No 17

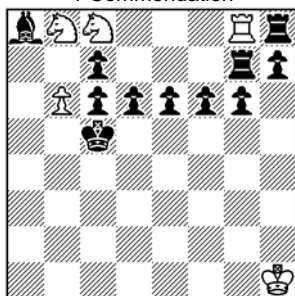
i) 1.Se4 Tf3+ 2.Kxf3 Td6 3.f4 Td3#

ii) 1.Th4 Tg5 2.Kxg5 Txe7 3.Df4 Tg7#

Active Zilahi of the white rooks with sacrifices on empty squares to let the bK get trapped. Nice chameleon-echo model mates and changed self-blocks on f4.

### Jorge Kapros & Jorge Lois Christer Jonsson

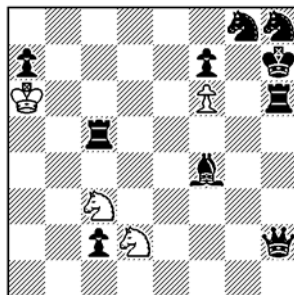
Halkidiki Internet Ty 2004  
1 Commendation



H#3 2.1.1... (5+11)

### Misha Shapiro

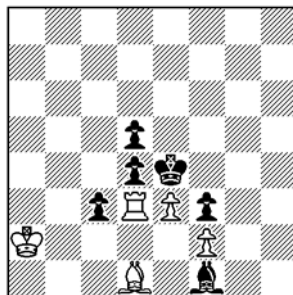
Halkidiki Internet Ty 2004  
2 Commendation



H#3 b) ♖h7→a8 (4+10)

### Klaus Wenda

Halkidiki Internet Ty 2004  
3 Commendation



H#3 2.1.1... (5+6)

### 1 Commendation Jorge Kapros, Jorge Lois (Argentina) & Christer Jonsson (Sweden) No 24

i) 1.Tf7 Sxd6 2.Kxd6 bxc7 3.Ke7 c8=S#

ii) 1.d5 Sxc6 2.Kxc6 b7 3.Kd7 b8=S#

wS sacrifices, with Zilahi, on occupied squares to clear the path of the bK and Phoenix as a pleasant add-on feature. Compare to the recent *StrateGems 2004* (Diag. A28) by the same composers.

### 2 Commendation Misha Shapiro (Israel) No 12

a) 1.Le5 Scb1 2.cxb1=L Sf3 (Se4?) 3.Lg6 Sg5#

b) 1.Te5 Sdb1 2.cxb1=T Sd5 (Sb5?) 3.Tb8 Sc7#

Despite the bK-shift twinning, this is in our opinion the strategically most interesting among the entries showing wS alternate sacrifices to enable black promotions for self-block. In particular, notice the white dual-avoidance and black Grimshaw (without self-block!)

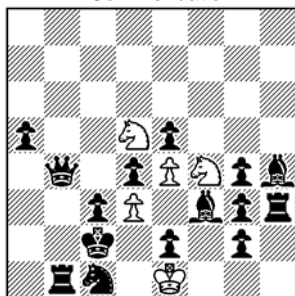
### 3 Commendation Klaus Wenda (Austria) No 25

i) 1.Lg2 Le2 2.fxe2 Txd4+ 3.Kf3 Tf4#

ii) 1.Le2 Td2 2.cxd2 Kb3 3.Kd3 Lc2#

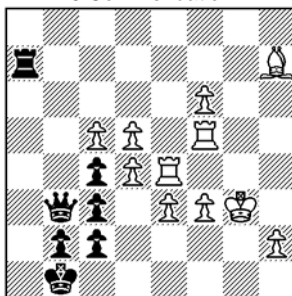
Pretty and very economical Zilahi with wT/L sacrifices to unlock the position by enabling the captures by the black pawns, and distant self-blocks by the bL. Pity that only one mate is model.

**Josip Pernarić**  
Halkidiki Internet Ty 2004  
4 Commendation



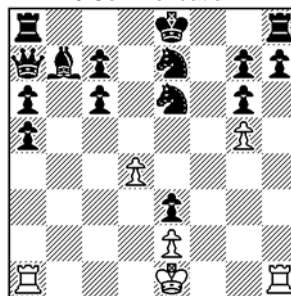
H#3 b) ♖c2→g1 (5+15)

**Mario Parrinello**  
Halkidiki Internet Ty 2004  
5 Commendation



H#3 2.1.1... (11+7)

**Josip Pernarić**  
Halkidiki Internet Ty 2004  
6 Commendation



H#3 b) ♖a1→b1 (6+15)

#### 4 Commendation Josip Pernarić (Croatia) No 34

a) 1.Db2 Sb4+ 2.axb4 Sd5 3.b3 Sb4#

b) 1.Th1 Sh3+ 2.gxh3 Sf4 3.h2 Sh3#

Alternate wS sacrifices to black pawns for self-block in cute FML sequences. Quite heavy and, in fact, the black Lf3 could have been saved easily (-bLf3, bpe2 to f3). Živko Janevski has presented, with his 6 *Commend Uralsky Problemist 2001* and *StrateGems 2002* (Diag. A29 & A30 respectively), a similar idea, but without FML manoeuvres and with the sacrifices on occupied squares.

#### 5 Commendation Mario Parrinello (Italy) No 18

i) 1.Db8+ Tff4 2.Dxf4+ exf4 3.Ta2 Te1#

ii) 1.Tg7+ Tg4 2.Txg4+ fxg4 3.Da2 Tf1#

A blend of consecutive checks to the wK, Zilahi, pin-mates and both black and white exchange of functions, but in fact the line-opening mechanism seems to be based mainly on sacrifices of the black, and not of the white, pieces.

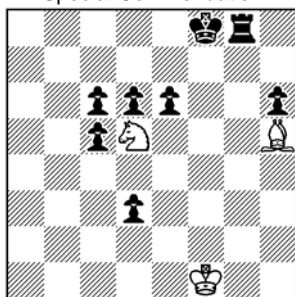
#### 6 Commendation Josip Pernarić (Croatia) No 35

a) 1.0-0 Txb7 2.Kxh7 0-0-0 3.Tg8 Th1#

b) 1.0-0-0 Txb7 2.Kxb7 0-0 3.Kb6 Tb1#

Black and white castlings with Zilahi of the white rooks in quite loaded position.

**Christer Jonsson**  
Halkidiki Internet Ty 2004  
Special Commendation



H#4 2.1.1... (3+8)

#### Special Commendation Christer Jonsson (Sweden) No 23

i) 1.Kg7 Lg6 2.Kxg6 Kg2 3.Kh5+ Kh3 4.Tg5 Sf4#

ii) 1.e5 Se7 2.Kxe7 Kf2 3.Ke6 Ke3 4.Kd5 Lf7#

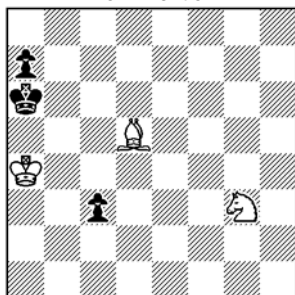
The mechanism of the white pieces sacrificing, in Zilahi, on vacant squares to let bK march towards the square that they stand on the initial diagram, found in No.2, 16, 23, 30, has been shown by the composer himself in his 3 *Pr Springaren 1999* (Diag. A31). In fact, Jonsson displays in this tourney the "Letztform" of the idea, which saves the white pawn and, therefore, even if anticipated, it deserves a Sp Commend. The pioneer example seems to be Viktor Syzonenko, *Die Schwalbe 1996* (Diag. A32). There is also Christer Jonsson & Rolf Wiehagen, *Pr The Problemist 2002* (Diag. A33) with maximal economy in three moves.

Athens and Thessaloniki, 31 October 2004  
Harry Fougiaxis & Kostas Prentos

## APPENDIX – QUOTED COMPOSITIONS

### [A1] Christer Jonsson Rolf Wiehagen

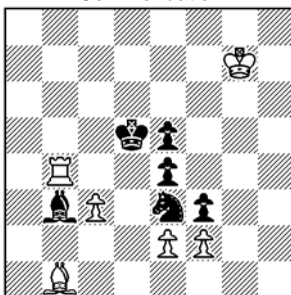
Ideal-Mate Review 1997  
Hon. Mention



H#3½ b) ♠c3→f3 (3+3)

### [A2] Toma Garai

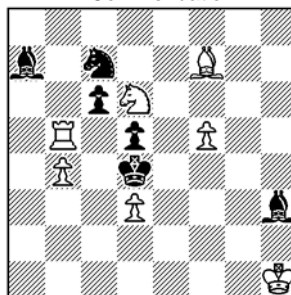
R. Candela-Sanz JT 1986  
Commendation



H#3 2.1.1... (6+6)

### [A3] Manfred Seidel

Probleemblad 1999  
2 Commendation



H#3 b) –♠f5 (7+6)

### [A1] Christer Jonsson & Rolf Wiehagen, HM Ideal-Mate Review 1997

- a) 1...La2 2.c2 Lb1 3.cxb1=T Se4 4.Tb6 Sc5#  
b) 1...Se2 2.f2 Sg1 3.fxg1=L Le6 4.Lb6 Lc8#

### [A2] Toma Garai, Commend R. Candela-Sanz JT 1986

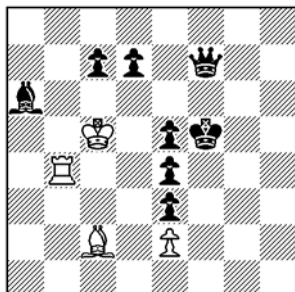
- i) 1.Lc4 Lxe4+ 2.Kxe4 Kg6 3.Sd5 Txc4#  
ii) 1.Sc2 Txe4 2.Kxe4 e3 3.Ld5 Lxc2#

### [A3] Manfred Seidel, 2 Commend Probleemblad 1999

- a) 1.Se6 Txd5+ 2.Kxd5 Sc4 3.Ld4 Lxe6#  
b) 1.Lc5 Lxd5 2.Le6 Sf5+ 3.Kxd5 Txc5#

### [A4] Christopher Jones

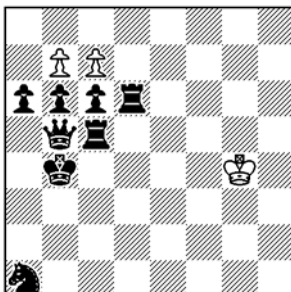
Problem Forum 2001  
2 Prize



H#3 2.1.1... (4+8)

### [A5] Toma Garai

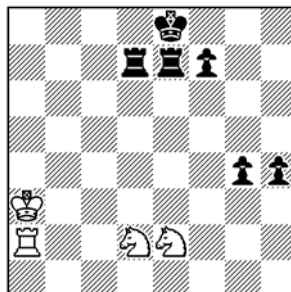
Sinfonie Scacchistiche 1987-89  
1-2 Prize



H#3 2.1.1... (3+8)

### [A6] Jorge Kapros Jorge Lois

N. Nagnibida JT-60 1999  
Hon. Mention



H#3 2.1.1... (4+6)

### [A4] Christopher Jones, 2 Pr Problem Forum 2001

- i) 1.Ld3 Txe4 2.Kxe4 Lb1 3.Df4 Lxd3#  
ii) 1.Lc4 Lxe4+ 2.Kxe4 Ta4 3.Df5 Txc4#

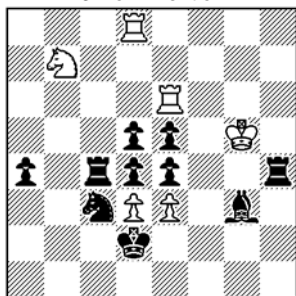
**[A5] Toma Garai, 1-2 Pr Sinfonie Scacchistiche 1987-89**

- i) 1.Tcd5 b8=S 2.Kc5 Sxc6 3.Kxc6 c8=D#  
 ii) 1.Da5 c8=S 2.Kb5 Sxb6 3.Kxb6 b8=D#

**[A6] Jorge Kapros & Jorge Lois, HM N. Nagnibida JT-60 1999**

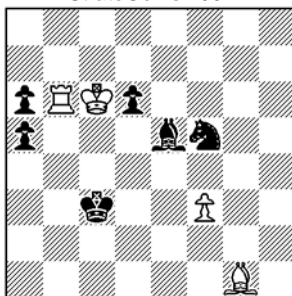
- i) 1.Txd2 Sg3 2.Tdd7 Th2 3.hxg3 Th8#  
 ii) 1.Txe2 Sf3 2.Tee7 Tg2 3.gxf3 Tg8#

**[A7] Dieter Müller  
 Aleksandr Pankratiev  
 feenschach 1998  
 3 Hon. Mention**



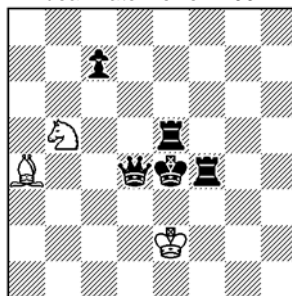
H#3 2.1.1... (6+10)

**[A8] Abdelaziz Onkoud  
 StrateGems 2001**



H#3 b) ♖e5→f4 (4+6)

**[A9] Gennady Chumakov  
 Ideal Mate-Review 1992**



H#3\* (3+5)

**[A7] Dieter Müller & Aleksandr Pankratiev, 3 HM feenschach 1998**

- i) 1.Kxe3 dxe4 2.Kxe4 Txe5+ 3.Kxe5 Te8#  
 ii) 1.Kxd3 exd4 2.Kxd4 Txd5+ 3.Kxd5 Td6#

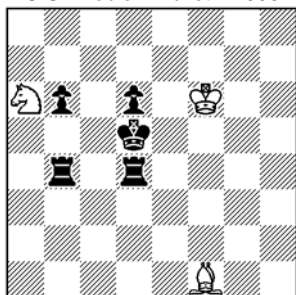
**[A8] Abdelaziz Onkoud, StrateGems 2001**

- a) 1.Lf6 Ld4+ (Lh2?) 2.Kxd4 Tb4+ 3.Ke5 Te4#  
 b) 1.a4 Tb4 (Txa6?) 2.Kxb4 Ld4 3.Ka5 Lc3#

**[A9] Gennady Chumakov, Ideal-Mate Review 1992**

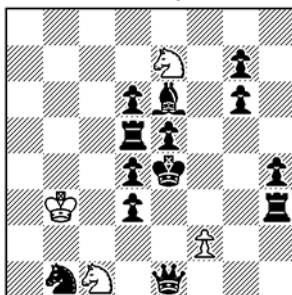
Set play: 1...Lb3 2.c6 Ld5+ 3.cxd5 Sd6#  
 1.Dd5 Sd4 2.c5 Lb5 3.cxd4 Ld3#

**[A10] Gennady Chumakov  
 U.S. Problem Bulletin 1993**



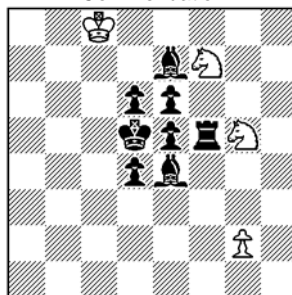
H#3 b) ♜b6→b5 (3+5)

**[A11] Christer Jonsson  
 Suomen Tehtäväniekat 1993  
 2 Prize**



H#3 2.1.1... (4+13)

**[A12] Živko Janevski  
 Die Schwalbe 2001  
 Commendation**



H#3 2.1.1... (4+8)

**[A10] Gennady Chumakov, U.S. Problem Bulletin 1993**

- a) 1.Ta4 Sc5 2.bxc5 La6 3.Tac4 Lb7#  
b) 1.Tbc4 Kf5 2.Tc5 Lc4+ 3.bxc4 Sb4#

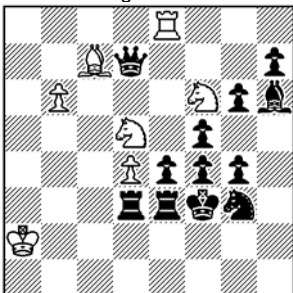
**[A11] Christer Jonsson, 2 Pr Suomen Tehtäväniekat 1993**

- i) 1.d2+ Sd3 2.Kxd3 Sxg6! (Sxd5?) 3.e4 Sf4#  
ii) 1.Tc5+ Sd5 2.Kxd5 Sa2! (Sxd3?) 3.De4 Sb4#

**[A12] Živko Janevski, Commend Die Schwalbe 2001**

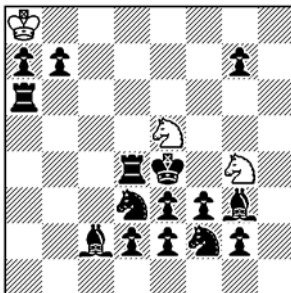
- i) 1.Tf6 Sxe6 2.Kxe6 g4 3.Ld5! (3.d5?) Sg5#  
ii) 1.Lf6 Sxe5 2.Kxe5 g3 3.d5! (3.Ld5?) Sf7#

**[A13] Chris Feather**  
Moultings No.9 1992



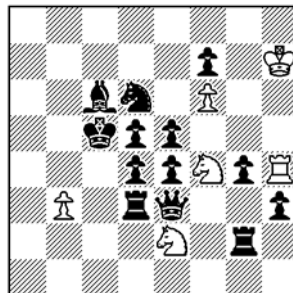
H#3 b) ♠f5→f7 (7+12)

**[A14] Toma Garai**  
Shakhmatna Misl 1995  
3 Prize



H#3 2.1.1... (3+15)

**[A15] Toma Garai**  
Umenie 64 2002



H#3 b) ♜h4 (6+13)

**[A13] Chris Feather, Moultings No.9 1992**

- a) 1.Dxe8 Sxe4 2.Kxe4 Le5 3.f3 Sf6#  
b) 1.Dxc7 Sxf4 2.Kxf4 Te5 3.Tf3 Sd5#

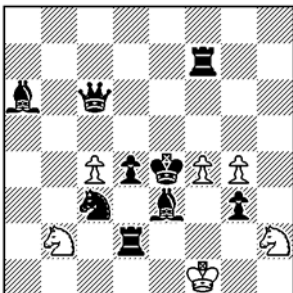
**[A14] Toma Garai, 3 Pr Shakhmatna Misl 1995**

- i) 1.Lf4 Sxe3 2.Kxe3 Kxb7! (Kb8?) 3.Se4 Sg4#  
ii) 1.Sf4 Sxf3 2.Kxf3 Kb8! (Kxb7?) 3.Le4 Se5#

**[A15] Toma Garai, Umenie 64 2002**

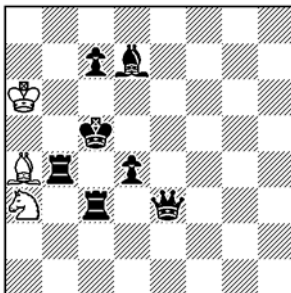
- a) 1.Dc1 Sxd5 2.Kxd5 Th5 3.Dc5 Sf4#  
b) 1.Sb7 Sxd4 2.Kxd4 Lf2 3.Sc5 Se2#

**[A16] Toma Garai**  
Die Schwalbe 1992



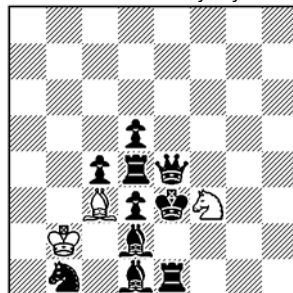
H#3 2.1.1... (6+9)

**[A17] Mikhail Gershinsky**  
HM Ideal-Mate Review 2000



H#3 b) ♜e3→d4 (3+7)

**[A18] Michel Caillaud**  
2 Prize Zadachi i Etyudy 1996



H#3 2.1.1... (3+10)



**[A16] Toma Garai, Die Schwalbe 1992**

- i) 1.Lxc4+ Sd3 2.Kxd3 Sf3 3.De4 Se1#  
 ii) 1.Txf4+ Sf3 2.Kxf3 Sd3 3.Se4 Se5#

**[A17] Mikhail Gershinsky, HM Ideal-Mate Review 2000**

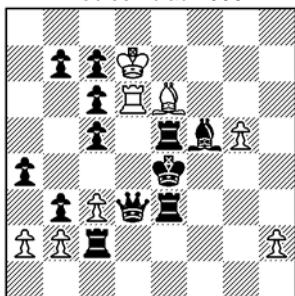
- a) 1.Dd3+ Sc4 2.Kxc4 Lxd7 3.c5 Le6#  
 b) 1.Dd6+ Lc6 2.Kxc6 Sc2 3.Tc5 Sxb4#

**[A18] Michel Caillaud, 2 Pr Zadachi i Etyudy 1996**

- i) 1.De5 La5 2.Te4+ Sd4 3.Kxd4 Lb6#  
 ii) 1.Te2 Sh2 2.Le1+ Ld2+ 3.Kxd2 Sf1#

**[A19] Toma Garai**

Probleemblad 1996

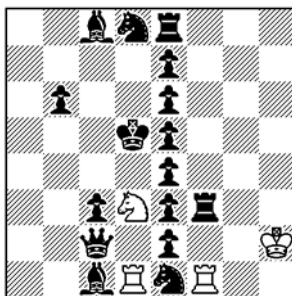


H#3 2.1.1... (8+12)

**[A20] Andrey Lobusov**

14<sup>th</sup> USSR Championship 1990

1 Place

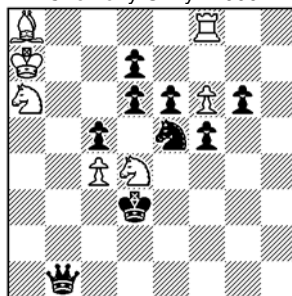


H#3 2.1.1... (4+16)

b) ♖d3→d4

**[A21] A. & V. Semenenko**

Chervony Girnyk 1999



H#3 2.1.1... (7+9)

**[A19] Toma Garai, Probleemblad 1996**

- i) 1.Dd2 Td3 2.Kxd3 axb3 3.Le4 Lc4#, ii) 1.Lg4 Lf5+ 2.Kxf5 h4 3.De4 Tf6#

**[A20] Andrey Lobusov, 1 PI 14<sup>th</sup> USSR Championship 1990**

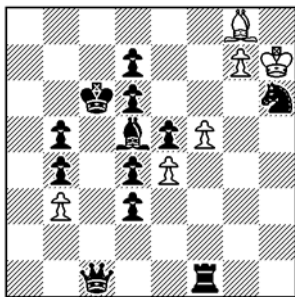
- a) i) 1.Kd4 Tf2 2.exf2 Sxe1+ 3.Ke3 Sg2#, ii) 1.Tf5 Tf4 2.exf4 Sf2+ 3.Ke5 Sg4#  
 b) i) 1.Tf4 Tf3 2.exf3 Sf5+ 3.Ke4 Sg3#, ii) 1.Tf6 Tf5 2.exf5 Sf3+ 3.Ke6 Sg5#

**[A21] Aleksandr & Valery Semenenko, Chervony Girnyk 1999**

- i) 1.Kxc4 Ld5+ 2.Kxd5 Sxe6 3.Kxe6 Sc7#, ii) 1.Kxd4 Sxc5 2.Kxc5 Lc6 3.Kxc6 Tc8#

**[A22] Tode Ilievski**

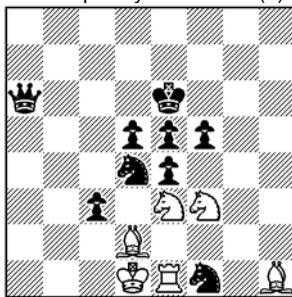
Prize Orbit 2000



H#3 2.1.1... (6+12)

**[A23] A. & V. Semenenko**

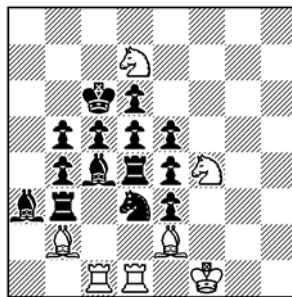
V. Chepizhny JT-70 2004(?)



H#3 2.1.1... (6+9)

**[A24] Michel Caillaud**

1 Place 11 TT Problemkiste 1994



H#3\*\* 2.1.1... (7+14)

**[A22] Tode Ilievski, Pr Orbit 2000**

- i) 1.Lxe4 Ld5+ 2.Kxd5 g8=S 3.Dc5 Se7#  
ii) 1.Lxb3 Lc4 2.Kc5 g8=T 3.Kxc4 Tc8#

**[A23] Aleksandr & Valery Semenenko, V. Chepizhny JT-70 2004(?) [not published yet!]**

- i) 1.Dd6 Sxe5 2.Kxe5 Lf3 3.exf3 Sg4#  
ii) 1.Dd3 Sxd5 2.Kxd5 Txe4 3.Kxe4 Sg5#

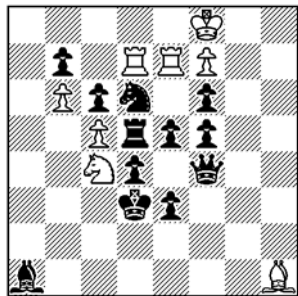
**[A24] Michel Caillaud, 1 PI 11th TT Problemkiste 1994**

Set play: 1... Sxd5 2.Kxd5 Txc4 3.Kxc4 Sb6#, 1... Sxc5 2.Kxc5 Lxd4+ 3.Kxd4 Se6#

- i) 1.Sxc1 Sxd5 2.Kxd5 Lxc4+ 3.Kxc4 Sb6#  
ii) 1.Sxb2 Sxc5 2.Kxc5 Txd4 3.Kxd4 Se6#

**[A25] Zvonimir Hertz**

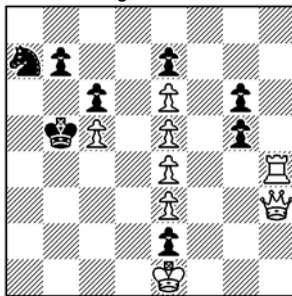
2 Place 11 TT Problemkiste 1994



H#3 2.1.1... (8+12)

**[A26] Chris Feather**

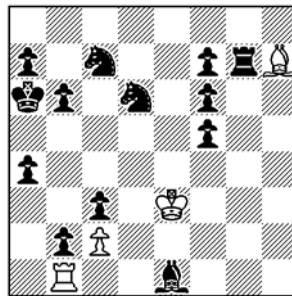
Moultings No.11 1992



H#3 2.1.1... (8+8)

**[A27] Toma Garai**

Schach-Echo 1986



H#3 2.1.1... (4+13)

**[A25] Zvonimir Hertz, 2 PI 11th TT Problemkiste 1994**

- i) 1.Sxc4 Le4+ 2.Kxe4 Txe5+ 3.Kxe5 Te7#  
ii) 1.Kxc4 Lxd5+ 2.Kxd5 Te6 3.Kxe6 Txd6#

**[A26] Chris Feather, Moultings No.11 1992**

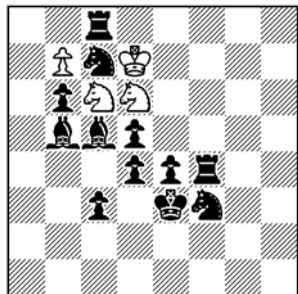
- i) 1.Ka5 Tf4 2.gxf4 exf4 3.b5 Da3#  
ii) 1.Ka6 Df5 2.gxf5 exf5 3.Sb5 Ta4#

**[A27] Toma Garai, Schach-Echo 1986**

- i) 1.Scb5 Lg6 2.fxg6 Ta1 3.Tb7 Txa4#  
ii) 1.Sdb5 Txb2 2.cxb2 Lxf5 3.La5 Lc8#

**[A28] J. Kapros & J. Lois**

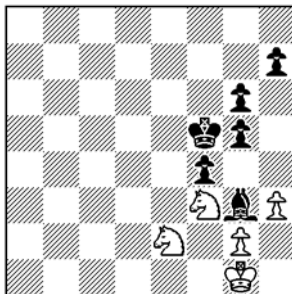
Christer Jonsson  
StrateGems 2004



H#3 2.1.1... (4+12)

**[A29] Živko Janevski**

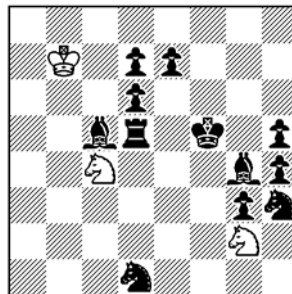
Uralsky Problemist 2001  
6 Commendation



H#3 2.1.1... (5+6)

**[A30] Živko Janevski**

StrateGems 2002



H#3 2.1.1... (3+12)

**[A28] Jorge Kapros, Jorge Lois & Christer Jonsson, StrateGems 2004**

- i) 1.d3 Sxe4 2.Kxe4 bxc8=S 3.Le3 Sd6#
- ii) 1.Ld3 Sxd4 2.Kxd4 b8=S 3.e3 Sc6#

**[A29] Živko Janevski, 6 Commend Uralsky Problemist 2001**

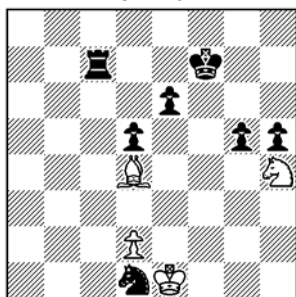
- i) 1.Lh4 Sxf4 2.Kxf4 Sd4 3.Kg3 Se2#
- ii) 1.h5 Sxg5 2.Kxg5 Sd4 3.Kh4 Sf3#

**[A30] Živko Janevski, StrateGems 2002**

- i) 1.Ke6 Sxd6 2.Kxd6 Se3 3.Le6 Sc4#
- ii) 1.Kg5 Sxh4 2.Kxh4 Se3 3.Tg5 Sg2#

**[A31] Christer Jonsson**

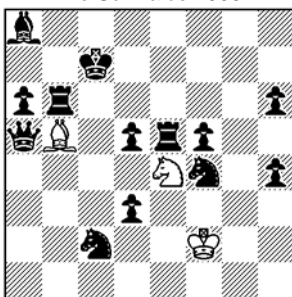
Springaren 1999  
3 Prize



H#4 2.1.1... (4+7)

**[A32] Viktor Syzonenko**

Die Schwalbe 1996

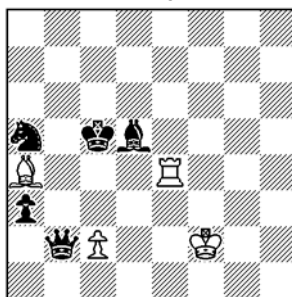


H#4 2.1.1... (3+13)

**[A33] Christer Jonsson**

Rolf Wiehagen

The Problemist 2002  
Prize



H#3 b) ♖c2→e2 (4+5)

**[A31] Christer Jonsson, 3 Pr Springaren 1999**

- i) 1.Tc5 Lf6 2.Kxf6 d3 3.Ke5 Kd2 4.Kd4 Sf3#
- ii) 1.g4 Sg6 2.Kxg6 Kf1 3.Kg5 Kg2 4.Kh4 Lf6#

**[A32] Viktor Syzonenko, Die Schwalbe 1996**

- i) 1.d4 Sd6 2.Kxd6 Le8 3.Kd5 Lh5 4.Ke4 Lf3#
- ii) 1.Sb4 Lc6 2.Kxc6 Ke3 3.Kb5 Kd4 4.Lc6 Sc3#

**[A33] Christer Jonsson & Rolf Wiehagen, Pr The Problemist 2002**

- a) 1.Db4 Lb5 2.Kxb5 c3 3.Ka4 Txb4#
- b) 1.De5 Td4 2.Kxd4 e3+ 3.Ke4 Lc2#

