WORLD CUP - 2011
SECTION FAIRIES
(FINAL AWARD)

PARTICIPANTS : №1.Alexey Gasparyan (Armenia), **№2. Georgi Hadzi-Vaskov** (Macedonia), **№3. Bosko Miloseski** (Macedonia), **№4. Mario Parrinello** (Italy), **№ 5. Mecislovas Rimkus** (Lithuania), **№ 6. Valerio Agostini** (Italy), **№7. Alexandr Feoktistov** (Russia), **№8. Peter Gvozdjak** (Slovakia), **№9. Bojan Basic** (Serbia), **№10. Franz Pachl** (Germany), **№11. Jan Golha** (Slovakia), **№12. Vilimantas Satkus** (Lithuania), **№13. Semion Shifrin** (Israel), **№14.Alberto Armeni** (Italy), **№15. György Bakcsi** (Hungary), **№ 16. Valery Kopyl** (Ukraine), **№17. Vito Rallo** (Italy), **№18. Bela Majoros** (Hungary), **№19. Jesus Garcia Pacheco** (Spain), **№20. Dieter Mueller**(Germany), **№21.Bernard Delobel** (France), **№22. Alexandr Nikolichev** (Russia), **№23. Anton Bidlen** (Slovakia), **№24. Ivan Brukhanov** (Ukraine), **№25. Jorge Kapros** (Argentia), **№26. Visa Horia Teodor** (Romania), **№27. Ivan Paskalev** (Bulgaria), **№ 28. Pierre Tritten** (France), **№29. Emmanuel Manolas** (Greece), **№30. Klaus Wenda** (Austria), **№31. Karol Mlynka** (Slovakia), **№32. Alexander Tsaplin** (Ukraine), **№33. Michael Grushko** (Israel), **№34 Peter Harris** (South Africa), **№35. Vladislav Nefyodov** (Russia), **№36. Torsten Linss** (Germany), **№37 Diyan Kostadinov** (Bulgaria), **№38. Lev Grolman** (Russia), **№39. Juraj Brabec** (Slovakia), **№40. Manfred Rittirsch** (Germany), **№41. Chris Feather** (England), **№ 42. Vaclav Kotesovec** (Czech Republic), **№43. Arnold Beine** (Germany), **№44.Juraj Lörinc** (Slovakia), **№45. Stephan Dietrich** (Germany), **№46. Vlaicu Crisan** (Romania).

NOTES: №14. – Dual after 1.Rab1? cxb1Q 2.Bb7 and 2.Qb7, etc; **№20 –** Undesirable black Ga7 which it is possible to replace with a black Pawn a7; **№23 –** not normal as a problem of fairy type; **№26 –** many cooks, for example: 1.Kg4 (+Ph3) 2.h2 3.Kh3 (+Pg4) 4.Kh4(+Ph3) Sf5(+Pe7)#; **№27 –** cook: 1.h1R 2.R x h5 3.Kd4 4.Rd5 Sxe2#.

From the tournament director IGM Petko Petkov I received 46 anonymous originals (without names of authors). The standard is very high but that is no big surprise for me because such an elite level was also observed in the 2010 World Cup.

In my opinion, a very good special feature of this fairy-tourney is that there is no obligatory theme and every composer has full poetic licence. But on the other hand, of course, the work of the judge is very complicated because he must evaluate and grade problems in quite different styles. My practice as arbiter in this respect is to stress mainly the fairy content, concentrating my attention on originality and difficulty.

The ideal in this respect would be utter harmony of content and form but every experienced composer and judge knows that such super-refinement is a very rare phenomenon. Therefore I am not averse to being dogmatic about technical minuses which are the inevitable concomitants of almost all very ambitious compositions.

Mario Parrinello (Italy)
1st Prize
Cup winner
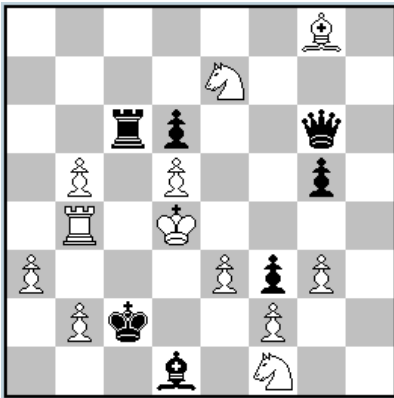
HS#4,5   **(12+7)**
     b) White Rg8

Mario Parrinello (Italy) - 1st Prize - Cup winner - №4. A very original setting of the black Indian theme combined with two ultra-difficult double switchbacks by the black King, line-openings for black Q and R, and self-blocks on c1/b1. The non-standard creation of black pinning mechanisms on the b1-b7 diagonal and c1-c8 file is embellished by fine moves by the black Queen and Rook, cross-checks and S-pins at the fall of the final curtain! **a) 1…Kb1! 2.Bh7 Rc1! 3.Sc6 Kc2 4.Kc4 Qe4+! 5.Sd4+ Kb1#!; b) 1…Kc1! 2.Rc8 Qb1! 3. Sf5 Kc2 4. Ke4 Rc4+! 5.Sd4+ Kc1#!**

Vlaicu Crisan (Romania)
2nd Prize
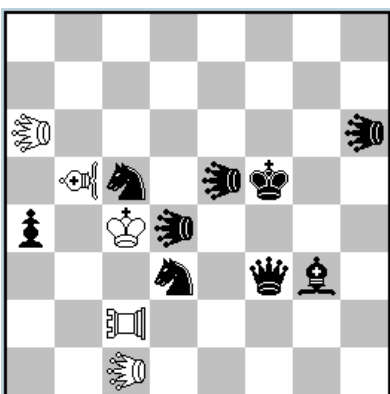
H#2,5   2 solutions   (5+9)
     Take & Make
     ♗ = Bishop-Lion
     ♕♛ = Lion
     ♖ = Rook-Lion

Vlaicu Crisan (Romania) - 2nd Prize - №46. Four different white captures on d3/c5 in so called "diagonal-orthogonal echo" form, which demonstrate annihilation and line-opening, preparing excellent final mates by exotic white batteries. In harmony with the most interesting trend in Take & Make, here we see very active play by both Kings. Interesting is that this very original and difficult programme is set with minimal white force - only 5 pieces! Unfortunately, the black economy is less than ideal.**I. 1...BLxd3-f4! 2.Kxf4-c7 LId3 3.LIb8 Kxc5-a6 #**(4.Qc6??)**; II. 1...RLxc5 - e6 2.Kxe6-e2 LIc5 3.LIe1 Kxd3-c1#** (4.Qd3??)**.**

Juraj Brabec (Slovakia)
      3rd Prize
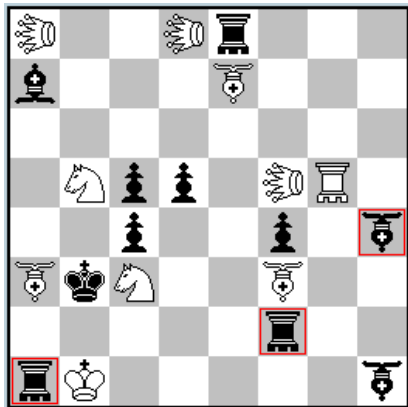

#2   **(10+11)**

☐   = Paralysing Piece (P…)
♗♗ = Bishop-Hopper
♖♖ = Rook-Hopper
♕   = LEO

Juraj Brabec (Slovakia) - 3rd Prize - №39. A remarkable setting of a very difficult and modern complex – three-phase cyclic change of functions of three white pieces (Leos) which go to d5, executing threat, mating move and anti-dual try. In set-play there are three interesting Umnov mates A, B and C after the thematic defence 1…d4. Set-play: 1…d4 (a) 2. LEad5# (A), 2.LEdd5# (B), 2.LEfd5# (C); 1. BHc6? – thr. 2. LEa x d5# (A) - 1…d4 (a) 2. LEdd5#   (B) but not 2.LEfd5#? (C) – with paralysis of the LEf5, but 1...PRHa1-a4!; 1. BHd6? – thr. 2.LEdxd5#(B) - 1…d4 (a) 2. LEfd5# (C) but not 2.LEad5# ? (A) – with paralysis of the LEa8, but 1...PBHh-f6!; **1. RHe5!! – thr. 2.LEfxd5# (C) - 1…d4 (a) 2. LEad5# (A)** but not **2.LEdd5#? (B)** – with paralysis of the LEd8. The scheme of contents is as follows:
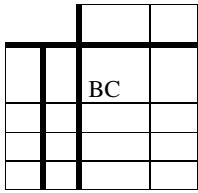
Interesting is that this theme already features (in part) in a problem by Juraj Brabec published this year in *StrateGems*, №54, F2011. But here (in №39) we see a substantial development of the cited mechanism & contents.

Diyan Kostadinov (Bulgaria)
4th Prize
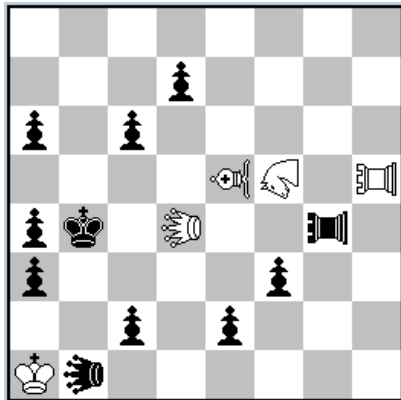
H#2   4 solutions   (5+11)
   ♘ =NAO
   ♗ =VAO
   ♕♛ =LEO
   ♖♜ =PAO

Diyan Kostadinov(Bulgaria) - 4th Prize - №37. A perfect problem created in TF-helpmate form with two excellent pairs of solutions! In the first duo we see creation of white NAO/LEO and VAO/LEO anti-batteries, play of the white indirect VAO, NAO/PAO battery, black self-blocks on c3/b3 after fine promotions, and anti-dual motifs: **I. 1.e1VA! LEf4!** (LEe4?) **2.VAc3 VAd4#!** (NAd4?;1.d1B? LEf4 2.Bc3+?); **II. 1.c1NA! LEe4!** (LEf4?) **2.NAb3 NAd4#!** (VAd4?; .c1S? LEe4 2.Sb3+?). In the second duo new white anti-batteries are created with help from the LEO, VAe5 and NAf5; here the VAO, NAO/PAO half-battery plays directly, after new black self-blocks on the squares c4 & b6 after line-openings by the black LEO and PAO: **III. 1.Kb5! LEb2 2.PAc4 NAb3#, IV. 1.Ka5! LEd2 2.LEb6 VAc3#.**

Semion Shifrin (Israel)
5th Prize
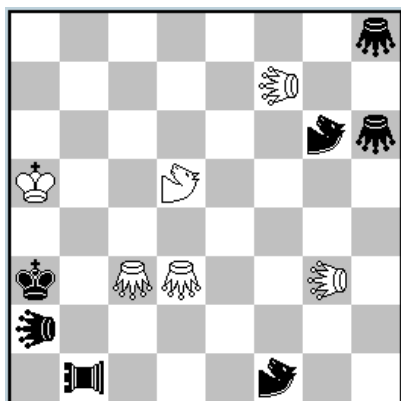
HS#3   Madrasi   (6+7)
2 solutions

⊘♞ =NAO
⛃⛃ =Grasshopper
⛀⛂ =LEO
♜ = PAO

Semion Shifrin (Israel) -   5th Prize - №13. Interesting Madrasi-contents in aristocratic form! In my opinion full thematic identity is lacking but this is not a weakness here – in each solution we see an interesting and even exotic complex of motives with the main accent on the final unparalysing of the black LEO. **I. 1.LEb8! NAc4+ 2.NAb4 Gh5 3.Gc5+ NAd5#; II. 1.LEf4! Ge3 2.LEf2 NAe2 3.Gb3+ NAd4#.**

Lev Grolman (Russia)
6th Prize
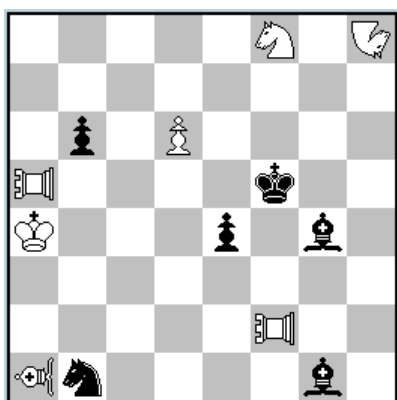
H#2   3 solutions   (7+6)
        ♗ =VAO
         ♘ =Nightrider
        ♜ =PAO

Lev Grolman (Russia) - 6th Prize - №38. The main theme here is as follows: A white piece at first creates an anti-battery, then plays as the forward piece of a battery, created on the same line after arrival on this line of a black piece; and finally a white piece gives mate through double check, creating a new anti-battery on another line. It is difficult to set this theme with three different white pieces setting up batteries on three different lines.

The task has been achieved with great economy. Unfortunately in this nice problem there is no strict cycle in the play of the principal white pieces. The "try" which the author shows: 1.Sd2? Nf4+ 2.Sf3 Nd5+? 3.Se5! is no more than a pleasing small addition.**I.1.Sa3! VAe5+ 2.Sb5 VAf4#; II.1.Ke5! PAb2+ 2.Bd4 PAbb5#; III. 1.Kf6! Nf4+ 2.Bf5 Nb2#.**

Peter Gvozdjak (Slovakia**)**
7th Prize
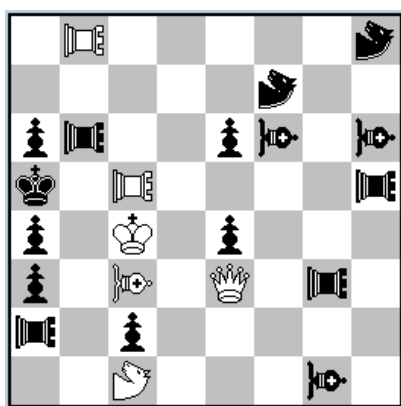
#2   (6+16)

♘♞   = Nightrider-Lion
♝♝   = Bishop-Lion
♜♜   = Rook-Lion

Peter Gvozdjak (Slovakia**) - 7th Prize - №8.** The author`s definition: "Complete Shedey cycle in absolutely analogous motivation. Additionally, refutations create the Dombrovskis theme when compared with set play". This combination is obviously very interesting and difficult and in principle such work deserves very high valuation. Sadly, in my opinion, there is a drawback which is typical of such thematic complexes, where the harmony is affected. In the real play (after the key-move) unfortunately the thematic mate 2.RLb5# (A) follows not only after 1…e5(a) but also after the unthematic defence 1…RLe5; similarly – 2.RLb3# (B) follows not only after 1…e3 (b) but also after 1…BLe3. Since here the unthematic moves 1…RLe5 and 1…BLe3 are obviously strong defences which also demonstrate important strategic motives, in my opinion this "dualism in defensive play" is to some degree a weakness. This is why I feel obliged to modify my evaluation, while still taking into consideration the author's labours.

Set-play: 1…RLf2 (x) 2.RLb5# (A), 1…RLd2 (y) 2.RLb3# (B); 1.Qd3? [2.RLb5# A] - 1…e5 (a) 2.RLb3# (B), 1…e3 (b) 2.RLb4# (C) but 1…RLf2! (x); 1.Qd4? [2.RLb3# B] - 1…e5 (a) 2.RLb4# (C), 1…e3 (b) 2.RLb5# (A) but 1…RLd2! (y); **1.Qg5! [2.RLb4# C] - 1…e5 (a) 2.RLb5# (A), 1…e3 (b) 2.RLb3# (B).**

Franz Pachl (Germany)
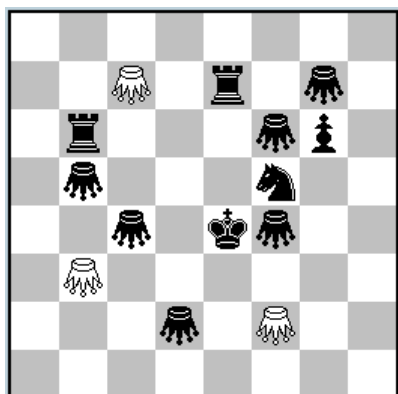   **8th Prize**
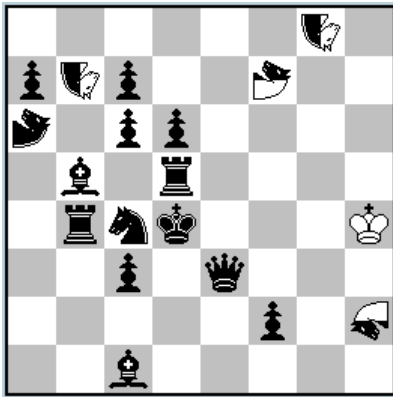
H#2   Take& Make   (1+14+4)
       b) Rb4-a3
       c) Rb4-d8

♞♘ =Camel
⬗   = Zebra
♞   = Nightrider

<u>Franz Pachl (Germany) - 8th Prize - №10.</u> Here the black play has a mainly orthodox help-character with fine self-blocks on e5/e3, e5/c4 and e5/d5. The Take & Make effect is demonstrated in white play executed with a neutral trio nCA, nZ, nN. Here the cyclic theme is very original, characterised by three moves on e4 and then three captures on the same square. The mates follow after Take & Make "relegation" of neutral figures on c1, b5, a6 respectively. These finales are interesting for two reasons: first, the mating man is blocked; secondly, Black cannot capture the mating piece because of the impossibility of executing the second (Make) part of the fairy condition! In my opinion it is a great achievement, but probably a better thematic modus would be to bind the black play with more Take & Make elements. The construction here seems rather heavy. **a) 1.Qe5! nZe4 2.Be3 nCaxe4 - c1#; b) 1.Se5! nCae4 2.Bc4 nNxe4 - b5#; c) 1.Re5! nNe4 2.Cad5 nZxe4 -a6#.**

Juraj Lörinc (Slovakia)
Special Prize

.H#3   **KöKo**   (3+11)
   **Circe**   (no w.K)

🦗🦗 = Grasshopper

b) - Gc4
c) =b) - Re7
d) =c) - Sf5
e) =d) - g6
f) =e) - Gg7
g) =f) - Gf4
h) =g) - Gf6
i) =h) - Gd2
j) =i) - Gb5

Juraj Lörinc (Slovakia) - Special Prize - №44. An interesting "Striptease" task-problem with 10 twins which demonstrate specific fairy mates. Of course, in composing such extreme tasks, the composer cannot attain full thematic identity among so many solutions.

a)1.Gd4! Gc2 2.Kd3 Ge2 3.Re3 Gc3#; b) 1.Ke5! Ga7 2.Ke6 Gd7 3.Rd6 Gd5#; c)1.Gd4! G×f6(Gf1) 2.Gd5 Ge6 3.Gd6 Ge5#; d)1.Gf7! G×g7(Gg1) 2.Kf5 G×f6 (Gf1) 3.Re6 G×f7#; e) 1.Gbb7! Gf5 2.Gf3 Gbg3 3.Gg5 Gh7#; f) 1.Ga6! Gg3 2.Gd4 Gc2 3.Ke3 Gd3#; g)1.Kf5! G×f6(Gf1) 2.Re6 Gf7+ 3.Ke5 Gg7#; h) 1.Rc6! Gc2 2.Rc4 Gc3 3.Rd4 Gd3#; i) 1.Rd6! Ge5 2.Gf5 Gf6 3.Rd5 Ge6#; j) 1.Rb4! Gb5 2.Rd4 Gc5 3.Kd3 Gc4#.

**Chris Feather (England)**
Special Prize
J.M. Kricheli in memoriam
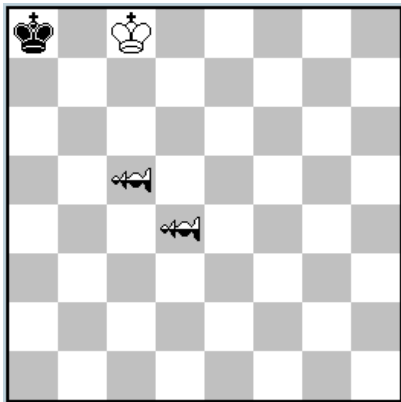
H#3 Couscous Circe (1+1+2)
◄ =Super-Pawn
b) Rotate 180° (a1>h8) - 2 solutions

Chris Feather (England)- Special Prize - №41. *(J.M.Kricheli in memoriam)*
A very non-standard idea: in position "a" we have a difficult solution without promotions; in twin "b" there are two quite different solutions which show the 4 promotions (AUW). Therefore, the content demonstrates the so-called ANI type: solutions which are diametrically opposed with respect to their thematic core. A memorable four-man problem! **a) 1.nSPxd4[nSPd7]! Kc7 2.nSPd6 Kc6 3.nSPd5 Kc7#; b) I.1.nSPf3! nSPe8=nS 2.nSc7 Kf2 3.nSa8 nSPxa8=nB[nSf1]#; II. 1.nSPe1 =nQ+! nQg3 2.nSPxg3[nQg7] Ke2 3.Kg1 nQxg3[nSPd1=nR]#.**

Manfred Rittirsch (Germany)
1ˢᵗ Honourable Mention
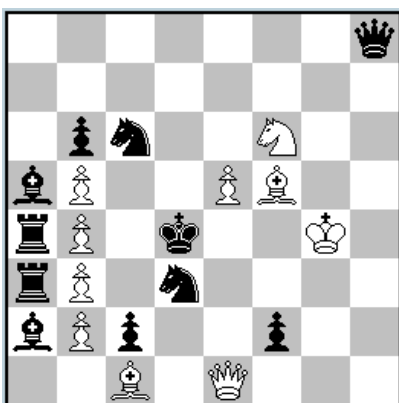
H=3   (10+11)
b) Ba5 - b1
Take & Make

Manfred Rittirsch (Germany) - 1st Honourable Mention - №40 Typical Take &Make play demonstrating multiple captures with cyclic motives, interchange of functions, and especially, paradoxical change of places between the main actors on this stage - Bc1/Bf5 (in "a") and Pb4/Pb5 (in "b").

This extreme programme has been set in unfortunately heavy form. My feeling is that greater economy should be possible.

a) 1.Qh6! Bxh6-f8 2.fxe1B-Bb1 Bxd3-c1 3.Se7 Bxe7-f5 =; b) 1.Sc5! bxc5-d7 2.fxe1B-a5 bxc6-b4 3.Qe8 dxe8 - Pb5=.

Vladislav Nefyodov (Russia)
2nd Honourable Mention
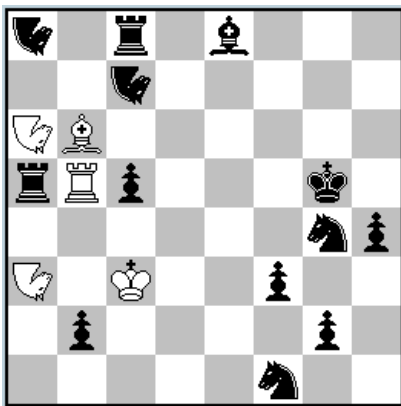
H#2   (5+13)
b) Kg5 - e4
c) Kg5 - f2
♘♞ = Nightrider

Vladislav Nefyodov (Russia) – 2nd Honourable Mention №35. A nice problem showing cyclic battery play with surprising battery mates! But this mechanism for triple battery creation is not new in fairy help-genres. On the other hand I see here a small minus – solution "a" is obviously slightly to be preferred over "b" and "c", because in "a" we have a good additional motive: the Bb6 opens the rank for the black Rook. Taking all in all, this problem deserves an Honourable Mention because the position is lovely with its perfect white economy.

a)1.Rxa6! Bxc5 2.Rf6 Be3#; b)1.Nxb6! Rxc5 2.Nf4 Re5#; c)1.Bxb5! Nxc5 2.Be2 Ne4#.

Arnold Beine (Germany)
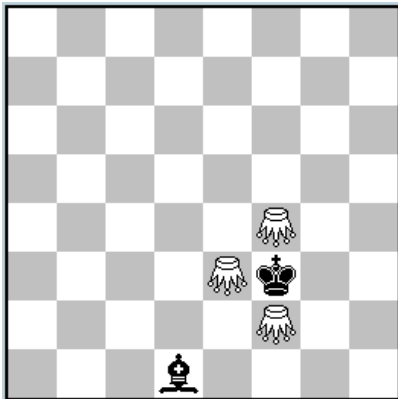**3rd Honourable Mention**
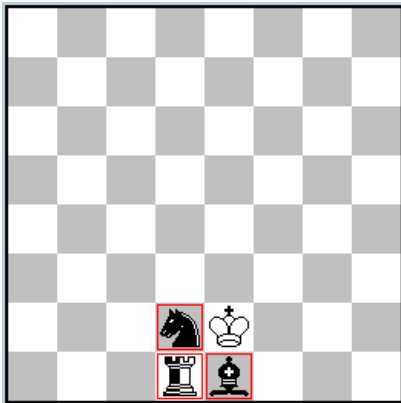
S#7   KöKo   (1+2+1)
   Maximummer
      (No bK)

♖ =Chameleon (R)
♘ =Chameleon (S)
♗ =Chameleon (B)

Arnold Beine (Germany) – 3rd Honourable Mention - №43. Fourfold echo with a Chameleon echo element, non-standard play with change of functions of black Chameleons. It is a very ambitious as an achievement and in this construction with only four chessmen! However very often the combination between these two so restrictive fairy conditions provokes a sense of the mechanical, especially in cases where there is insufficient strategy.

1.Kf2! CSf3(=CB)+ 2.Ke3 nCRd4(=nCQ)+ 3.Kd3 nCQg4(=nCS) 4.Ke4 CBh4(=CR) 5.Kxf3 nCSf2 (=nCB) 6.Kg4 nCBg3(=nCR)+ 7.Kh5 nCRg6(=nCQ)# (8.nCD~?),   **5...nCSe3(=nCB) 6.Kg4 nCBg5(=nCR)+ 7.Kh3 nCRg2 (=nCQ)#; 1...CSf1(=CB)+ 2.Kg2 CBg3(=CR)+ 3.Kf3 CBh3(=CR) 4.Kf2 nCRg1(=nCQ)+ 5.nCQxg3(=nCS) nCSf1(=nCB) 6.Kg3 nCBg2(=nCR)+ 7.Kh4 nCRg5(=nCQ)#, 5...nCSe2(=nCB) 6.Kg3 nCBg4(=nCR)+ 7.Kh2 nCRg1(=nCQ)#.**

Jan Golha (Slovakia)
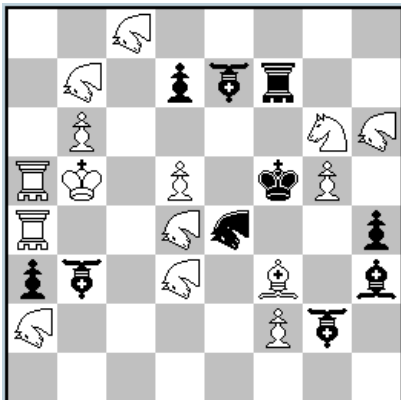**4th Honourable Mention**

. **Ser-H#8   2 solutions** (3+2)
Circe   Equipollents

♛ = Grasshopper
       No w.King!

Jan Golha (Slovakia) - 4th Honourable Mention - №11. Echo model mates and cyclic change of functions of three white Grasshoppers – a very nice idea but without sufficient emphasis on strategy. **I. 1.Ke4!   2.Bh5   3.Kxf4 [+wGg4]   4.Kg3 5.Kxf2 [+wGe1] 6.Kg3   7.Kh4   8.Bxg4 [+wGf3] Gg3 #; II. 1.Kg2! 2.Kxf2 [+wGe2] 3.Kxe3 [+wGd4] 4.Kf2   5.Kg1   6.Bxe2 [+wGf3] 7.Bf1 8.Bg2 Gf2 #**

**Vaclav Kotesovec (Czech Republic)**
 5th Honourable Mention

#2   (15+10)

b) Royal Rookhopper f5
♗ = Bishophopper
♘♞ =Nightriderhoper
♖♜ =Rookhopper

Vaclav Kotesovec (Czech Republic) - 5th Honourable Mention № 42. Lacny theme with an original change mechanism. The white mating pieces are

connected with pairs of squares, Bf3 - g4 and h5, Pd5 - e6 and f2, Sg6 - f4 and f8. Each square is blocked / guarded in positions "a" and "b" with a cyclic shift. This content is extremely difficult and non-standard but the construction is hardly appealing. **a) 1.Ka6!** Zz - 1…Bg4 (a) 2.Bxe4# (A), 1…BHe6 (b) 2.d6# (B), 1…RHf4 (c) 2.Sxe7#(C); **b) 1.Kb4!** Zz - 1… Bg4 (a) 2.d6#(B), 1…BHe6(b) 2.Sxe7#(C), 1…RHf4 (c) 2.Bxe4# (A).

**Valery Kopyl (Ukraine)**
   6th Honourable Mention
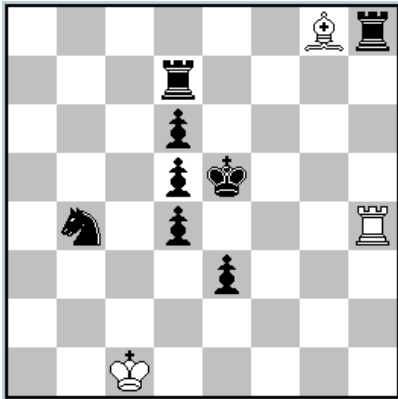
 H#2   2 solutions   (3+8)
        Super-Circe

       Valery Kopyl (Ukraine) - 6th Honourable Mention- № 16.   Rich content but in standard manner, with use of white R and B. The anti-dual motives are good but not fully adequate in both solutions. **I.1.Rxh4 [+wRa5] Bxd5 [+bPc4]   2.Kxd5 [+wBb5] Bxd7 [+bRe4] #** (not 1…Bxd5(+bPe4)? 2.Kxd5(+wBb5) Bxd7 (+bRc4)?); **II. 1.Rxg8 [+wBa1] Rxd4 [+bPd3] 2.Kxd4 [+wRb2] Rxb4 [+bSc5] #**(not 1…Rxd4(+bPc5)? 2.Kxd4(+wRb2) Rxb4(+bSd3)?).

 №36. Torsten Linss (Germany)
 **7th Honourable Mention**

 S#17*   (4+2)
 ♘♞ =Rose

13
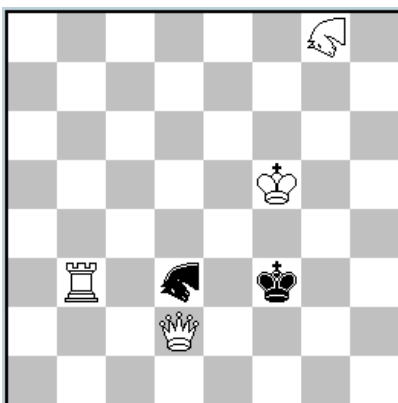
№36. Torsten Linss (Germany) – 7th Honourable Mention - №36. As a technical achievement this problem is unique. Also the idea of showing *Fata Morgana* in echo form is good. However the general impression is oppressive because of the extreme sketchiness and strategic poverty of this play.

In my opinion it is impossible to compose such problems without very active computer help.

Set-play: 1…Kg3 2.Ke4 Kg(h)3 3.Qh6+ Kg3 4.Qh1 Kf2 5.Qg2+ Ke1 6.Rb1+ ROc1 7.Kd4 Kd1 8.Kc3 Ke1 9.Kb2 Kd1 10.Ka1 Ke1 11.ROe7+ Kd1 12.Qh3 K(de)2 13.Rb2+ Kd1 14.Qg4+ ROe2 15.Ra2 Kc1 16.Qg1+ ROxg1#; **1.ROb6! Kg3 2.Qf2+ Kh3 3.Qg1 Kh4 4.Qh2+ ROh3 5.Rg3 Kh5 6.Ke4 Kh4 7.Kf3 Kh5 8.Kg2 Kh4 9.Kh1 Kh5 10.Rg1 Kh4 11.Qg3+ Kh5 12.Qg4+ Kh6 13.Qg7+ Kh5 14.ROd5+ Kh4 15.Qe7+ ROg5 16.ROc7 Kh3 17.Qh7+ ROxh7#.**

**Pierre Tritten (France)**
Commendation
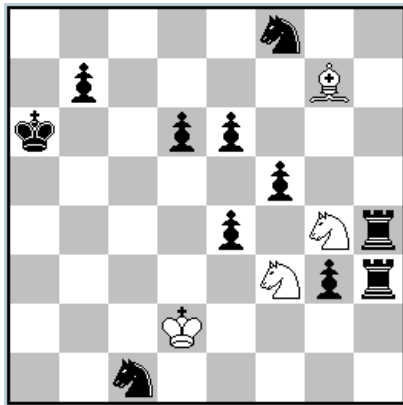
H#3   3 solutions   (4+11)
Take&Make

Pierre Tritten (France) – Commendation №28. Cyclic Zilahi in a setting with only the white thematic pieces! The author considers that this idea is shown here for the first time. But it is obvious that there is no full equivalence among the solutions. In my opinion the second solution is the best, the bishop promotion being absent from the other phases.

I.1.Sd3 ! Bxf8-d7 2.Sf2 Bb5 + 3.Kxb5-f1 Se3 # ; II. 1.exf3-g1=B! Se5 2.Bb6 Sc6 3.Rd4 + Bxd4-c4 # ; III. 1.Rxg4-e5! Sg5 2.Ra5 Bd4 3.Rh7 Sxh7-c7 #.
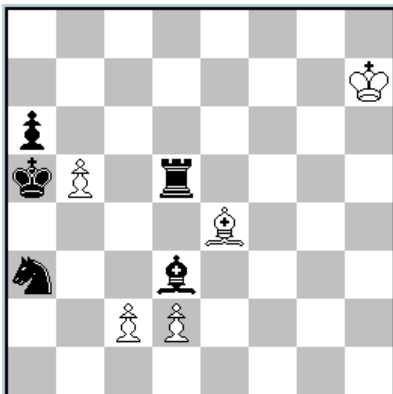
Klaus Wenda (Austria)
Commendation
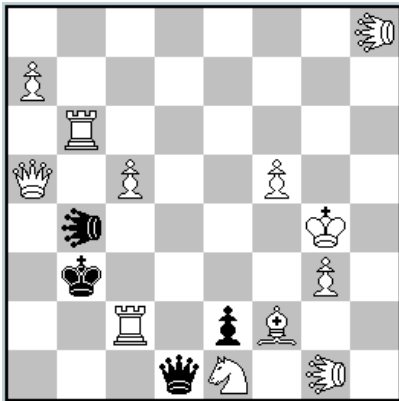
.**S#7**   (12+4)

♕♛ =Double-Grasshopper

Klaus Wenda (Austria) – Commendation - №30. A nice logical idea but in my opinion the key-move is rather mechanical. Thematic try: 1.Kf3? DGb5+ 2.Kf4 DGb4 3.Qa1 DGb5 4.Rc3+ Kb4 5.DGb3+ Dd4+ 6.Bxd4!; **1.a8=DG! DGb5 2.DGb6 DGb4 3.DGf3 DGb5 4.Kf4! DGb4 5.Qa1 DGb5 6.Rc3+ Kb4 7.DGb3+ Qd4#!**
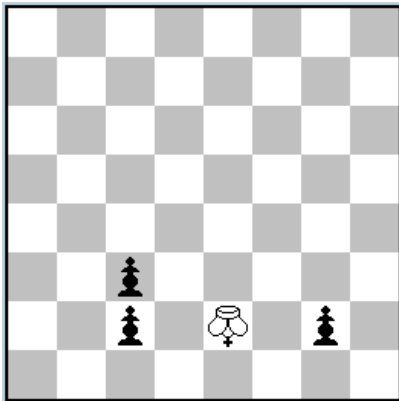
Vilimantas Satkus (Lithuania)
Commendation

H#2   2 solutions   (5+5)
    Take & Make

Vilimantas Satkus – Lithuania - Commendation - №12. Three nice reciprocal changes of functions: black L+S play on c3/b6 and white P+B block and mating move. **I. 1.Sxc2-c3! dxc3-a4 2.Bxb5-b6 Bxd5-d2 #; II. 1.Bxc2-c3! Bxd5-d7 2.Sxb5-b6 dxc3-b4 #.**

Karol Mlynka (Slovakia)
Commendation

HS=4   (1+3)
   Chameleon Chess
   ♔= Super Transmuting King (no bK)
   **b) Pg2-h2**
      c) Pg2 - b5
      d) Pc3-f4

Karol Mlynka (Slovakia) – Commendation №31. A good demonstration of Chameleon Chess. Promotions and echo with the White Transmuting King as main protagonist. Less aesthetic is the repetition of black first moves in parts "c" and "d". **a) 1.Kd3! g1=Q 2.Kxc2 Qg6=S 3.Kxc3 Sh8=B + 4.Kg7=R Bxg7=R =; b) 1.Ke3! c1=B + 2.Kxc1=Rc2 3.Rxc2=Q h1=B 4.Qg2=S Bxg2 =R =; c) 1.Kf1! c1=Q+ 2.Kxb5=S Qc2=S 3.Sxc3=B Sa1=B 4.Bb2=R Bxb2=R =; d) 1.Kd2! c1=Q+ 2.Kxf4=S Qc7=S 3.Sxg2=B Sa8=B 4.Bb7=R Bxb7=R =.**

**Mecislovas Rimkus (Lithuania)**
Commendation
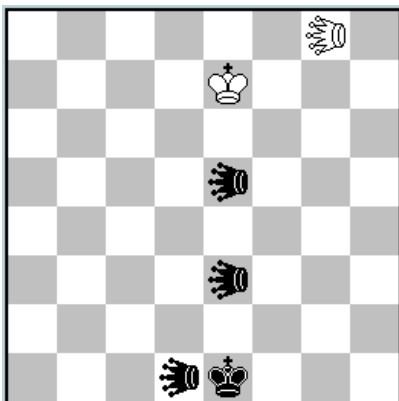
 Ser. H#10   (2+4)
      b) Ke7 - c5
 ♕♛ **= Double - Grasshopper**

Mecislovas Rimkus (Lithuania) – Commendation - № 5. Very nice model-mates, specific for these pieces, but regrettably not in echo-form and without strategy. **a)1.Kd2! 2.Kc3 3.DGe3-d3 4.DGd1-b2 5.Kb3 6.DGb2-d8 7.DGe5-c8 8.DGd8-b2 9.Ka2 10.Ka1 DGg8-d8 #; b)1.Kf2! 2.DGe3-c1 3.DGc1-g3 4.DGg3-f4 5.DGe5-d5 6.DGd1-b4 7.DGd5-b3 8.DGb4-g2 9.Kg1 10.Kh1 DGg8-c4 #.**
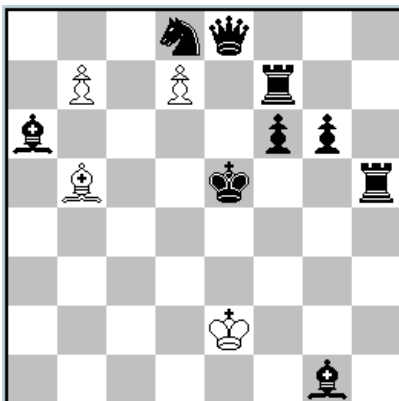
Valerio Agostini (Italy)
Commendation
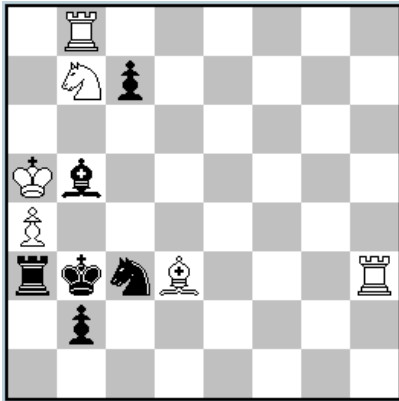
HS#2   2 solutions   (6+6)

Valerio Agostini (Italy) – Commendation - №6   A pleasant Meredith illustrating an excellent cycle in a "sprint". **I.1.Sd6(A) Sxa4 2.Bb1+(B) Sc3#; II. 1.Bb1(B) Bxa4 2.Sd6+(A) Bb5#.**

Emmanuel Manolas (Greece)
Commendation

.**H#2   3 solutions**   (4+9)
Transmuted Kings

Emmanuel Manolas (Greece) – Commendation №29. This AUW combined with echo-motifs (orthogonal-diagonal) and other nice elements such as self-blocks is good but unfortunately lacks the desirable thematic balance between solutions. **I. 1.Be3! b8=Q+ 2.Ke7 dxe8=R#; II. 1.Rxd7! b8=S 2.Sf7 Sc6#; III. 1.Bxb5+! Kxb5 2.Bd4 b8=B#.**

Peter Harris (South Africa)
Commendation
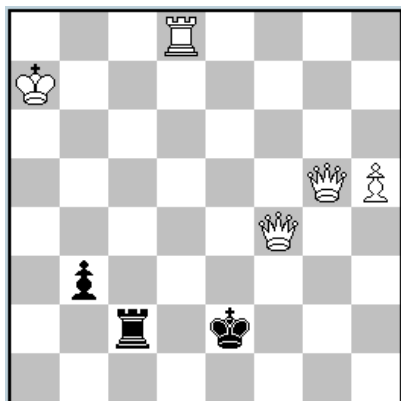
S#4   2 solutions   (5+3)
Super-Circe
Masand

Peter Harris (South Africa) - Commendation - №34. The most exotic problem in this tournament! It must be very difficult to amalgamate two such complex fairy conditions, therefore the checking keys are acceptable. But it is obvious that the second solution (with its fine 3rd white Zugzwang move) is superior. **I. 1.Qg2+! Ke1 2.Qh1 [bPh5] + Ke2 3.Qfe4 [bQh1, wRc2] + Kf1 4.Qxh1 [+bQb4] [wPh5] + Qb7 [bQh1, wPb3] #; II.1.Qe4 [wRc2] +! Kf1 2.Qf3 [wPb3, bPh5]+ Ke1 3.Ra2** Zugzwang. **3...h4 4.Qxh4 [+bPf1=bQ] [bRd8] + Qf2 [bRa2, bQf3, bQh4] #.**

Judge: KRASIMIR GANDEV
INTERNATIONAL MASTER