

THE MACEDONIAN PROBLEMIST

The best of Macedonia!

Special issue (№ 75-a)

Supplement to *The Macedonian Problemist* № 75, September–December 2024

THE MACEDONIAN PROBLEMIST LEAGUE 2024

Place	Name	Country	#2		#3		S#2-10		H#2½-3		Points total	
			Place	Pts.	Place	Pts.	Place	Pts.	Place	Pts.		
1.	Zoran Gavrilovski	MKD	3, 4, 5, 6, 7, 8	9	1, 2, 3, 5, 7*	12	1	12	1, 9	12	45	
2.	Sven Trommler	GER	+	1	6	6	7	5	4, 6	8	20	
3.	Marco Guida	ITA	1, 2	12							12	
4.	Anatoly Stypochkin	RUS					2, 3, 8	10			10	
5.	Evgeny Gavryliv	UKR							3, 5	9	9	
6.	Ivan Soroka	UKR					4, 6	8			8	
7.	Vidadi Zamanov	AZE	9, r.	3	4*, 7*, 8*	4	+	0.5	+	0.5	8	
8.	Aleksandr Pankratiev	RUS	r.	1	9, 10, 2r.*	3	9, 10, 2r.	3	+	1	8	
9.	Sergey Borodavkin	UKR					5	7			7	
10-11.	Emil Klemanič	SVK							2*	5	5	
10-11.	Juraj Lörint	SVK							2*	5	5	
12.	Gennady Ignatenko	RUS	+	1	4*	4					5	
13.	János Csák	HUN							7	5	5	
14.	Miroslav Svítek	CZE	10*	1	+	1	+	1	10	2	5	
15.	Misha Shapiro	ISR							8, r.	4	4	
16.	Salman Javadzade	AZE	+	1			+	**	0.33	+	1	2.33
17.	Leonid Makaronez	ISR			8*	2					2	
18.	Daniel Novomeský	SVK					+	1	+	1	2	
19.	Zoltán Labai	SVK	10*	1			+	**	0.33		1.33	
20-21.	Velko Aleksandrov	BUL							r.	1	1	
20-21.	Yury Gorbatenko	RUS			2r.*	0.5			+	0.5	1	

22-24. Jozef Holubec (SVK); Leonid Ljubashevsky (ISR); Ivo Tominić (CRO) – 1 point each
 25-29. Ivan Antipin (RUS); Aleksey Ivunin (RUS); Christer Jonsson (SWE); Valery Kopyl (UKR); Viktor Volchek (BLR) – 0.5 pts each.

Explanation of the symbols in the table

- + / r. = Participation in one section or reserve: 1 point.
- x = Anticipated or cooked problem: 0 points.
- * = Joint problem: 1/2 (** = 1/3 etc.) of the points.

Thanks to the participants and judges, to Geoff Foster for his language control, to Predrag Žuvić for his proof-reading and to a few websites' editors for re-publishing the awards of this formal tourney. Anticipation claims should be sent until 10.02.2025, when the awards will become final.

ANNOUNCEMENT OF THE MACEDONIAN PROBLEMIST LEAGUE 2025

The Macedonian Problemist League 2025 is announced in 4 sections with the following judges: #2 – Vasil Đačuk; #3 – Igor Agapov; s#2-8 – Andrey Selivanov; h#2½-3 – Christopher Jones.

Unlimited number of problems in each section can be submitted to the Tourney Director's e-mail address zoran.gavrilovski@gmail.com until 30.07.2025. The awards will be published in 2025.

THE MACEDONIAN PROBLEMIST LEAGUE 2024: MATE IN 2 MOVES

Judge: Pavel Murashev (Russia), International Judge of the FIDE

LIST OF PARTICIPANTS

Vidadi Zamanov – 1*, 2*, 3, 6; Zoltán Labai – 1*, 7(a,b)*; Aleksandr Pankratiev – 2*, 9, 10, 11; Marco Guida – 4, 5; Miroslav Svítek – 7(a,b)*, 8; Sven Trommler – 12; Gennady Ignatenko – 13; Salman Javadzade – 14, 15; Zoran Gavrilovski – 16, 17, 18, 19, 20, 21

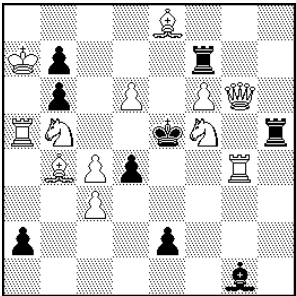
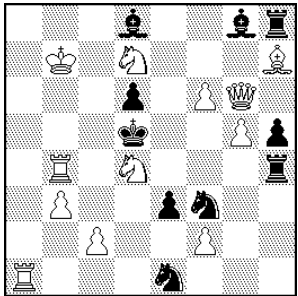
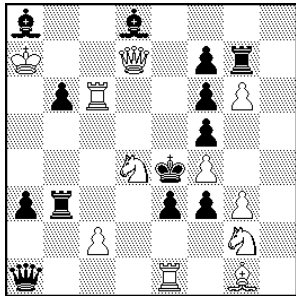
PRELIMINARY AWARD

I received 21 problems (and 1 version) anonymously. In general, the overall level of the tourney is weak by modern standards, but I liked the first few problems. This is understandable, of course, in an all-round tourney it is difficult to create masterpieces in all genres at once.

10 compositions were not included in the award. Below are comments for them:

- № 1 (♔f8/♚b3) shows a half-battery with *Urania* theme. But the construction of the *Urania* theme with capture of a black piece and a checking refutation are unacceptable. An unpleasant construction for the implementation of such a simple theme and the white rook g5 suggest the 1st move of the solution. Its play is interesting, with a good introduction to the solution, but only 1 change of mate, and exchange of key and threat.
 - № 2 (♔f6/♚d4) – the tries with 3 × 1 change of mates start with taking a ♚'s flight square, and the refutations are repeated. This can only be good for an average miniature.
 - № 3 (♔e2/♚e4) – this #2 (2nd reserve) has choice of the 1st move and *Somov* theme in the solution. The idea is certainly interesting, but there is not enough play.
 - № 8 (♔e1/♚e4) – doubling of *pseudo le Grand* with play by white and black pawns, and *Urania* theme. But the entire play in the solution is ready in the beginning and there is one thematic actual variation (the other one with reply to check is also ready before playing the W1). A strange idea in a symmetrical scheme – 2 almost completely unrelated parts of play, which required as many as 26 pieces. I think it is worth limiting the content to one *pseudo le Grand* with *Urania*, adding changed mates and tactics. In such a form, the problem could have been a candidate for winning the 9th or 10th place.
 - № 9 (♔a6/♚f6) (1st reserve), № 10 (♔h6/♚b4), № 11 (♔d7/♚f2) – unpin of the ♚ and rough mates by ♚ have been seen many times. This can be interesting only with additional tries, for example with *Nevska* theme, *Caprice*, *Dombrovskis* paradox, change of mates, etc. But problem № 9 has interesting play, with granting a flight square to the black king, thereby allowing triple play by a white double battery (direct and indirect) with switchback in one variation, and double play by an indirect battery (in the threat and 1 variation). The claimed 2 × 4 change of mates in № 10 formally exists because it is made by different pieces of the same kind (♚), but the mates are absolutely identical, so is this the idea of the problem? In problem № 11, only tries are extra features.
 - № 12 (♔f8/♚e5) – only the *Žuk* theme with anti-duals, but the thematic mates are ready-made before playing the W1 (which did not allow me to place the problem higher). The choice of the W1 by the white king is somewhat artificial, due to the rude refutation with check to the white king.
 - № 13 (♔a7/♚c3) – only the *Salazar* theme with 20 pieces with 1 variation in the solution. Even in a tourney for miniatures such a content would not earn distinction.
 - № 14 (♔c4/♚e5) – a single-phase #2 with uninteresting and initially ready-made play.
 - № 15 (♔h1/♚d5) – a problem with uninteresting, largely ready-made play in the solution, only with 1 changed and 2 transferred mates. Too many pieces for such a content.
- The content of № 20 (♔a2/♚d4) is preceded by an earlier problem with the same scheme, in which 6 thematic mates coincide (see **Appendix – III**).

The tourney distinctions are distributed as follows:

<p>1st Place Nº 4 – Marco Guida</p>  <p>#2 * v v 12+9</p> <p>1... ♖e6 2. ♖e4# A [2. ♗c7+? B, 2. ♗b:d4+? C] 1. ♗:b6? (2. ♗c7#B, ♗b:d4#C) 1... ♖e6 a 2. ♖e4# A [1... ♗c7 2. ♗:c7# B 1...d:c3+, d3+ 2. ♗bd4# C] 1...a1 ♖(♗)! 1. ♗e7? (2. ♖e4# A) 1... ♖e6 a 2. ♗c7# B 1... ♗h4, ♗f5 2. ♖(:)f5# 1...e1 ♖(♗)! 1. ♗e3! (2. ♖e4# A) 1... ♖e6 a 2. ♗:d4# C 1... ♗h4, ♗f5 2. ♖(:)f5#</p>	<p>2nd Place Nº 5 – Marco Guida</p>  <p>#2 v v 12+10</p> <p>1.f:e3? (2. ♖b5# A, c4# B) 1... ♗:d4! x, ♗:d4! y 1. ♗d1? (2. ♖b5# A, c4# B) 1... ♗:d4 x 2. ♖e4# C 1... ♗:d4 y 2. ♖f5# D 1... ♗d3! 1.f7! (2. ♖e6#) 1... ♗:d4 x 2. ♖b5# A 1... ♗:d4 y 2. c4# B 1... ♗e4 2. ♖:e4# C 1... ♗:g5 2. ♖f5# D</p>	<p>3rd Place Nº 17 – Zoran Gavrilovski</p>  <p>#2 v v v 11+13</p> <p>1. ♗c4? (2. ♖:f5# A) f:g6! x 1. ♗d6? (2. ♖:f5# A) 1... ♗:d4 2. ♗:d4# B 1... ♗b5 2. ♖:e3# C 1...f:g6 x 2. ♖e6# 1... ♗d5! 1. ♗:e3? (2. ♖d5#; ♖:f5+? A) 1... ♗:d4 y 2. ♖:f5# A 1... ♗b5 2. ♗d1# 1... ♗:e3 2. ♖:e3# C 1...f:g6 x 2. ♖e6# 1... ♗:c6! 1. ♗:e3! (2. ♖:f5# A) 1... ♗:d4 2. ♖:d4# 1... ♗b5 2. ♗c1# 1... ♗:e3 2. ♖:e3# C 1...f:g6 x 2. ♖e6#</p>
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1st Place: Nº 7 – Marco Guida

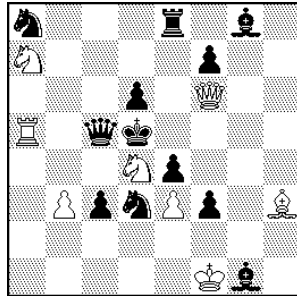
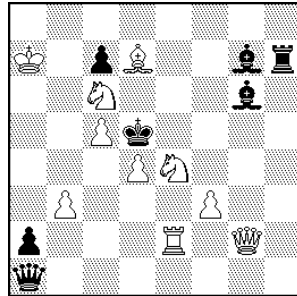
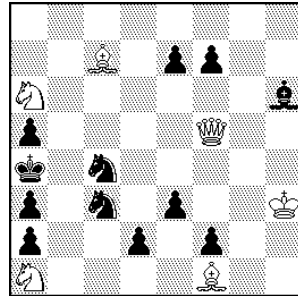
Burmistrov combination in a battery mechanism with homogeneous play by the white knight – line opening and preventive interference of lines of different black pieces. By modern standards, without additional themes and changed play, it seems to be too little for a prize, but the mechanism is harmonious, with a tactically homogeneous play. A good find.

2nd Place: Nº 5 – Marco Guida

Žuk theme in synthesis with *Dombrovskis* theme in a form of *Rudenko* theme with changed and transferred mates. Non-trivial, but it is a pity there is no pure *Rukhlis*, since the new defences in the solution are possible [though non-motivated] in the try, with the same mates.

3rd Place: Nº 17 – Zoran Gavrilovski

Nice *Zagoruiko*, with battery formation and change of a threat with a double *Dombrovskis* effect. It is better not to show the variations in the first try, as they do not bring anything new, and the *Mäkihovi* theme is artificial, since both mates are initially impossible. The content is disrupted by capture of the black queen near the black king, which did not allow me to place this problem higher.

<p>4th Place Nº 16 – Zoran Gavrilovski</p>  <p>#2 v v v 8+12</p> <p>1. ♗c2? (2. ♖d4# A) 1... ♗e5 2. ♗b4# 1... ♗:e3 x 2. ♗:e3# 1... ♗e5! 1. ♗e6? (2. ♖d4# A) 1... ♗e5 2. ♗f4# 1... ♗:e3! x 1. ♗f5? (2. ♖:d6# B, 2. ♖d4+? A ♗e6!) 1... ♗e6 2. ♖d4# A 1... ♗d8 2. ♗e7# 1... ♗h2! 1. ♗b5! (2. ♗:c3#; 2. ♖d4+? A, ♖:d6+? B) 1... ♖:b5 2. ♖d4# A 1... ♖:a7 2. ♖:d6# B</p>	<p>5th Place Nº 21 – Zoran Gavrilovski</p>  <p>#2 * v b) ♖g2→a3 10+7</p> <p>a) 1... ♗:e4 2.f:e4# 1. ♗d2? (2. ♗e7# C, ♗b4# D 1... ♖:d4! x, 1... ♗:d4! y 1.f4! (2. ♗c3# A, ♗f6# B) 1... ♖:d4 2. ♗e7# C [2. ♗b4+? D ♖:b4!] 1... ♗:d4 2. ♗b4# D [2. ♗e7+? C ♖:e7!] 1... ♗:e4 2. ♖:e4# b) 1. ♗d2! (2. ♗e7# C, ♗b4# D) 1... ♖:d4 2. ♗c3# A 1... ♗:d4 2. ♗f6# B</p>	<p>6th Place Nº 18 – Zoran Gavrilovski</p>  <p>#2 * v v v 6+12</p> <p>1... ♗c4~ 2. ♖:a5# A, ♖c2# B 1. ♖g4? (2. ♖:c4#) 1... ♗d5, ♗e4 2. ♖d7# 1... ♗f4! 1. ♖c5? (2. ♖:c4#) 1... ♗d5 2. ♖c6# 1... ♗c4~ 2. ♖:a5# A 1... ♗b6! 1. ♖f7? (2. ♖:c4#) 1... ♗d5 2. ♖e8# 1... ♗c4~ 2. ♖b3# C 1...e6! 1. ♖d3! (2. ♖:c4#) 1... ♗d5 2. ♖b3# C 1... ♗c4~ 2. ♖c2# B</p>
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4th Place: Nº 16 – Zoran Gavrilovski

Tertiary threat correction with appearance of the threatened mates as variations in the solution, but there is a strong ideological predecessor (see **Appendix – I**). The matrix is similar, but the scheme is different, the problems are connected only by a similar introductory move of the solution and mates after decoy of the unpinned black queen. All threats, defences and mates are different, therefore the problem can be considered original. But the problem quoted below (see **Appendix – I**) with 2 unpins is tactically built more harmoniously.

5th Place: Nº 21 – Zoran Gavrilovski

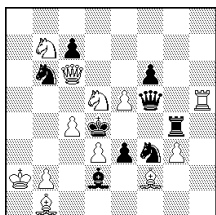
Odessa theme with the same defences in twins, and anti-duals. In fact, this is a doubled *le Grand* theme – very good. But the formation of twins, with the transfer of the strongest white piece to the other flank as a bishop, greatly neutralises the paradoxical character of the plan. **Appendix – II(a&b)** show a possibility of implementing the plan with the transposition of the bishop or a black pawn, with 3 variations after defences in each solution.

6th Place: Nº 18 – Zoran Gavrilovski

Zagoruiko 1+2+2+2 with 6 mates by the ♖ which in the last two phases makes ambush, *Mäkihovi*, and a transferred mate. It is nice that the queen grants a square to the ♖ three times, but she always threatens with the same mate, and the ♗ is placed on c7 only to ensure the threatened mate after the ♖'s flight in the solution, which somewhat spoils the initial pleasant impression.

7th Place

Nº 20 – Zoran Gavrilovski



#2 * v v 12+9

- 1... ♖:e5 x 2. ♜:f6#
 1... ♜:e5 y 2. ♜:c5# A
 1. ♘c3? (2. ♜:c5# A)
 1... ♜:e5 y 2. ♘e2#(♘b5+?)
 1... ♜:d3 2. ♘b5#(♘e2+?)
 1... ♗a4(d7,d5) 2. ♜(:)d5#
 1... ♖:e5! x
 1. ♘f4? (2. ♜:c5# A)
 1... ♖:e5 x 2. ♜:c4#
 1... ♜:e5 y 2. ♘e2#
 1... ♜:d3 2. ♘e6#
 1... ♗a4(d7,d5) 2. ♜(:)d5#
 1... ♖b4! z
 1. ♘:e3! (2. ♜:c5# A)
 1... ♖:e5 x ♖b4 z 2. ♘:g4#
 1... ♜:e5 y 2. ♘f5#
 1... ♜:d3 2. ♘c2#
 1... ♗a4(d7,d5) 2. ♜(:)d5#

7th Place: Nº 20 – Zoran Gavrilovski

In fact, this is a version of an earlier problem (see Appendix – III), remake of *Zagoruiko* 4 × 2 (in 5 phases) into *Zagoruiko* 3 × 3 (in 4 phases), with a triple inverse *Dombrovskis* effect. It is not important which #2 is better, as formally the topic is different. Such a problem would most likely have received a special distinction in an informal tourney, so it is impossible to put it higher. But it would be strange to put it lower either, since it is much better than the next problems.

8th Place: Nº 18 – Zoran Gavrilovski

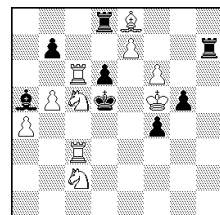
A five-phase choice of an opening move with white combinations, a four-phase cycle of defences and refutations. Similar ideas involving play after W1 by a white knight have been implemented many times, but here there is a good format + change of mates 3 × 1. But overall – nothing new, mostly with banal mates after defences with unguard and decoy.

9th Place: Nº 6 – Vidadi Zamanov

A radical change of play (battery and half-pin with anti-duals) with 2 pairs of defences on the same square in the solution. Not much by modern standards, but its play is quite nice.

8th Place

Nº 19 – Zoran Gavrilovski

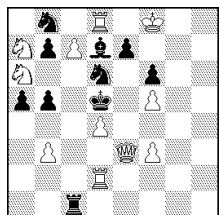


#2 v v v v 10+8

1. ♘b3? (2. ♘d3#) ♖:c3! a
 1... ♖b6 b 2. ♘b4#
 1... ♘h3 c 2. ♘f7#
 1... b:c6 d 2. ♖:c6#
 1. ♘e4? (2. ♘d3#) ♖b6! b
 1... ♘h3 c 2. ♘f7#
 1... b:c6 d 2. ♖:c6#
 1... ♖:c3 a 2. ♘:c3#
 1. ♘e6? (2. ♘d3#) ♘h3! c
 1... b:c6 d 2. ♖:c6#
 1... ♖:c3 a 2. ♘c7#
 1... ♖b6 b 2. ♘b4#
 1. ♘d7? (2. ♘d3#) b:c6! d
 1... ♖:c3 a 2. ♘b6#
 1... ♖b6 b 2. ♘:b6#
 1... ♘h3 c 2. ♘f7#
 1. ♘a6! (2. ♘d3#)
 1... ♖:c3 a 2. ♘c7#
 1... ♖b6 b 2. ♘ab4#
 1... ♘h3 c 2. ♘f7#
 1... b:c6 d 2. ♖:c6#

9th Place

Nº 6 – Vidadi Zamanov

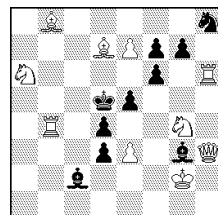


#2 * 11+10

- 1... ♜:c5 2. d:c5#
 1... e5 2. d:e5#
 1. ♘c8! (2. ♘:e7#)
 1... ♖c6 2. d5#
 1... ♗c6 2. ♘b6#
 1... ♗c8 2. ♜e6#
 [2. ♜e4+?]
 1... ♖:c8 2. ♜e4#
 [2. ♜e6+?]

10th Place

Nº 7b – Zoltán Labai & Miroslav Svítek



#2 * v v v v v 10+10

- 1... e4 2. ♘:d4# B
 1... g:h6 2. ♘:f6# C
 1. ♘:e5? (2. ♖c6# A,
 2. ♘:d4# B), 1... ♖c4! a
 1... ♖:e5 x 2. ♜f3#
 [1... d:e3 y 2. ♖c6#
 1... ♖a4 z 2. ♘:d4#]
 1. ♘:f6? (2. ♖c6# A)
 1... g:f6 2. ♘:f6# C
 1... ♖a4! z
 1. ♖:e5? (2. ♘:d4# B)
 1... f:e5 c 2. ♖c6# A
 1... ♖:e5! x
 1. e8 ♜? (2. ♖c6# A)
 1... ♖c4 a 2. ♘:d4# B
 1... ♖a4! z
 1. ♘h5? (2. ♘:d4# B)
 1... ♖e4 a, f5 b 2. ♖c6# A
 1... g5 2. ♘:f6# C
 1... d:e3 y 2. ♘:e3#

10th Place: Nº 7b – Zoltán Labai & Miroslav Svítek

Barnes, Le Grand, pseudo-Le Grand (not double), *Dombrovskis* theme with a double threat and 1 defence. Thematically very good, but a crude refutation by capturing the moving piece (for the sake of *pseudo-Le Grand*?), which in my opinion is permissible only when choosing the 1st move in super-tasks or in secondary tries. It is good that this strong black move in a capacity of defence in another phase is followed by a mate, which somewhat neutralises the serious drawback. But also a repetition of a refutation 1... ♖a4! (in tries which allow change of defence), a banal formation of *Le Grand* theme (at the same time a variation with *Dombrovskis*) with promotion to a white queen on the first move (this pawn does not play further) and other, less serious shortcomings. Together, these shortcomings determined the place of the problem in this tourney. The problem leaves an unpleasant impression. Such reversive syntheses, not pretending to be new, should be done clearly, and preferably with beautiful play. Two phases with repetition of the refutation and capture of a black piece add little to the main idea, so I would place them after the solution when listing the content. In this way the problem would look better.

1st reserve: Nº 9 (♖a6/♗f6) – Aleksandr Pankratiev

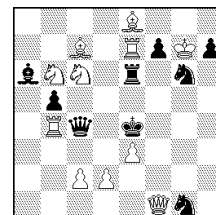
See the comment in the award's introduction.

2nd reserve: Nº 3 (♖e2/♗e4) – Vidadi Zamanov

See the comment in the award's introduction.

APPENDIX

I) Marco Guida
 1st Pr. 21st Bimov
 MT 2012

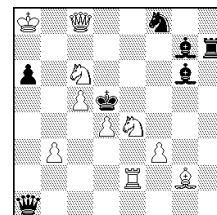


#2 v v 11+9

1. ♘a5? (2. ♖c6# A)
 1... ♗f3 2. ♜d3#
 1... ♜d4+ 2. ♘:d4#
 1... ♖b7!
 1. ♘e5? (2. ♜d3# B, ♖c6+? A)
 1... ♘:e5 2. ♖c6# A
 1... ♗e2 2. ♜f3#
 1... ♘d6!
 1. ♘d4! (2. ♜f5#, ♖c6+? A,
 ♜d3+? B)
 1... ♜:f1 2. ♖c6# A
 1... ♜d5, ♜c5 2. ♜d3# B
 1... ♜:d4+ 2. ♘:d4#
 1... ♗h4 (f4, e7) 2. ♜(:)f#
 1... ♗f3 2. ♜:f3#

IIa)

Version of Nº 21

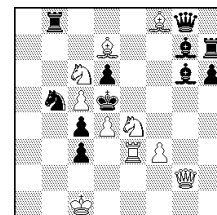


#2 b) ♖g2→a3 10+7

- a) *1... ♖:e4 x 2. f:e4#
 1. ♘d2? (2. ♘e7C, ♘b4#D)
 1... ♜:d4! a, ♖:d4! b
 1.f4! (2. ♘c3 A, ♘f6# B)
 1... ♜:d4 a 2. ♘e7# C
 1... ♖:d4 b 2. ♘b4# D
 1... ♖:e4 x 2. ♖:e4#
 b) 1. ♘d2! (2. ♘e7C, ♘b4#D)
 1... ♜:d4 a 2. ♘c3# A
 1... ♖:d4 b 2. ♘f6# B
 1... ♗d7 2. ♜:d7#

IIb)

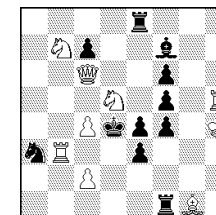
Version of Nº 21



#2 v b) ♗d6→h3 v 10+11

- a) *1... ♖:e4 x 2. f:e4#
 1... ♗-/♗:d4! 2. ♘:c3# A?
 1. ♘d3? (2. ♘e7#C, ♘b4#D)
 1... ♗:d4! a, ♖:d4! b
 1.f4! (2. ♘:c3 A, ♘f6# B)
 1... ♗:d4 a 2. ♘e7# C
 1... ♖:d4 b 2. ♘b4# D
 1... ♖:e4 x 2. ♜:e4#
 b) 1. f4? (2. ♘:c3 A, ♘f6# B)
 1... h:g2!
 1. ♘d3! (2. ♘e7C, ♘b4#D)
 1... ♗:d4 a 2. ♘:c3# A
 1... ♖:d4 b 2. ♘f6# B
 1... c:d3 2. ♜a2#

III) Zoran Gavrilovski
 3rd Pr. Kozlov–125 MT
 2023



#2 * v v v 9+11

- 1... ♜:e5 x 2. ♜:c5# A
 1... ♖e5 y 2. ♜:f6#
 1. ♘:c7? (2. ♜:c5# A)
 1... ♜:e5! x
 1. ♘b4? (2. ♜:c5# A)
 1... ♜:e5 x 2. c3#
 1... ♖e5! y
 1. ♘c3? (2. ♜:c5# A)
 1... ♜:e5 x 2. ♘e2#
 1... ♖e5 y 2. ♜:e4#
 1... ♗:c2!
 1. ♘:e3! (2. ♜:c5# A)
 1... ♜:e5 x 2. ♘:f5#
 1... ♖e5 y 2. ♘:g4#
 1... ♖d5 2. ♜:d5#

I thank all participants and the Tourney Director. I wish them all the best, and creative successes.
 Pavel Murashev, International judge of the FIDE, 03.12.2024

THE MACEDONIAN PROBLEMIST LEAGUE 2023: MATE IN 3 MOVES

Judge: *Oleg Efrosinin* (Russia), International Judge of the FIDE

LIST OF PARTICIPANTS

Gennady Ignatenko – 1*, *Vidadi Zamanov* – 1*, 2*, 3*; *Leonid Makaronez* – 2*, 4*; *Zoran Gavrilovski* – 3*, 8, 15, 16, 17; *Leonid Ljubashevsky* – 4*; *Miroslav Svitek* – 5, 6; *Ivo Tominić* – 7; *Yuri Gorbatenko* – 9*, 10*; *Aleksandr Pankratiev* – 9*, 10*, 11, 12, 13; *Sven Trommler* – 14

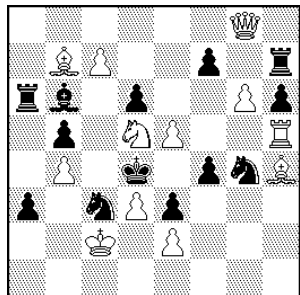
PRELIMINARY AWARD

For this tourney I received 17 problems, without indication of their authors' names. In accordance with the regulations, it was necessary to include the 10 best problems in the award. When evaluating them, I took into account, first of all, problems with interesting chess play, supported by good constructive execution and tactical unity of variations. There are a number of compositions with "letter"/"algebraic" themes, borrowed from a modern two-move play. I believe that if such a theme complements the content of a three-move play, then this is great! But if it is the main content, without tactical content, then placing a focus on the algebra of relationship of moves is not the best option because tactical possibilities of play in the three-move genre are far from being exhausted.

Overall, the competition pleased me with a number of good problems, first of all, these are the first three places. I offer my own versions for two problems, naturally without any hint of co-authorship! I thank all the authors for their attention to the tourney and I propose the distribution of 10 places and 2 reserves, as stated below in the award.

1st Place

Nº 17 – **Zoran Gavrilovski**



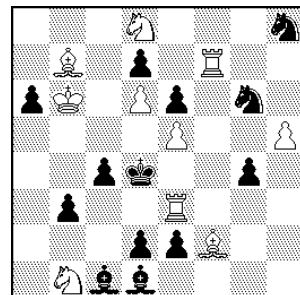
#3 12+13

1. ♖e7! (2. ♗f5+ A ♕:e5 3. ♖e8#)
 1... ♗h8 2. ♗c6+ B ♕d5 3. ♖:f7#
 1... ♗a8 2. e:d6 (3. ♗c6# B) ♗e5 3. ♗f5# A
 1... f3 2. ♗g3 (3. ♗f5# A) f:g6 3. ♗c6# B
 1... ♗f6 2. ♗:f6 (3. e6#, e:d6#, ♗f5#) ♗e4 3. ♗f5#

The problem is the undoubted leader of the tourney with a complex of 2 × 2 variations according to Adabashev. In the 1st pair, White interferes with his line pieces, in the 2nd pair a line is opened. Here, the *pseudo le Grand* theme is appropriate and additionally decorates the problem. All of this takes place in the context of shift of 2nd and 3rd moves in 2 pairs of variations. A very harmonious problem!

2nd Place

Nº 8 – **Zoran Gavrilovski**

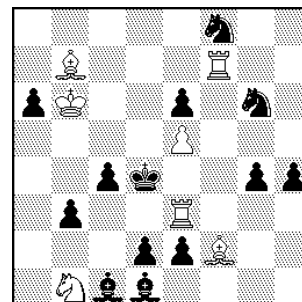


#3 * v 10+13

- 1...a5 2. ♗c3 ~ 3. ♗b5#
 1...g3 2. ♖ff3 ~ 3. ♖e4#
 1. ♖:d7? (2. ♗c6#) c3! x
 1. ♖c7!! (zugzwang)
 1...a5 2. ♖:b3+ ♕:e5 3. ♖b5#
 1...g3 2. ♖:g3+ ♕:e5 3. ♖g5#
 1...b2 2. ♖a3+ ♕:e5 3. ♖a5#
 1...c3 x 2. ♖:c3+ ♕:e5 3. ♖c5#
 1...♗:f7 2. ♖f3+ ♕:e5 3. ♗:f7#
 1...♗c2 2. ♖e4++ ♕d3 3. ♖d4#
 1...♗c1~ 2. ♖:e2+ ♕d3 3. ♖:d2#
 1...e1~ 2. ♖:e1+ ♕d3 3. ♗e4#
 1...♗f~ 2. ♖(:)f4+ ♕c5 3. ♖:b3#

The ♖-battery plays in 8 variations. In the problem of the classics of composition L. Loshinsky and L. Žagoruiko, 3rd Pr. *Magyar Sakkélet* 1956, yacpdb.org/#59617 (+ ♗ on g4) a cross and further play by ♖ feature. In my opinion, the set play and tries of *Nº 8* are not that important. For the sake of the problem's aesthetics and economy of white material, I suggest a version of *Nº 8*.

Version of *Nº 8*



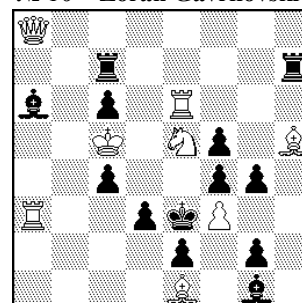
#3 * 7+13

- 1...a5 2. ♗c3 ~ 3. ♗b5#
 1. ♖c7!! (zugzwang)
 1...a5 2. ♖:b3+ ♕:e5 3. ♖b5#
 1...b2 2. ♖a3+ ♕:e5 3. ♖a5#
 1...c3 x 2. ♖:c3+ ♕:e5 3. ♖c5#
 1...g3 2. ♖:g3+ ♕:e5 3. ♖g5#
 1...h3 2. ♖:h3+ ♕:e5 3. ♖h5#
 1...♗c2 2. ♖e4++ ♕d3 3. ♖d4#
 1...♗c1~ 2. ♖:e2+ ♕d3 3. ♖:d2#
 1...e1~ 2. ♖:e1+ ♕d3 3. ♗e4#
 1...♗f~ 2. ♖(:)f4+ ♕c5 3. ♖:b3#
 1...♗f~ 2. ♖(:)d7+ ♕c5 3. ♖:b3#

In the version of *Nº 8* with 3 white pieces less, and better logistics of legality for ♗s, the variation 1...♗:f7 2. ♖f3+ ♕:e5 3. ♗:f7# is replaced by 1...h3 2. ♖:h3+ ♕:e5 3. ♖h5#, where ♖ also gives mate. The use of ♖f7 is improved, too: 1...♗f~ 2. ♖(:)d7+ ♕c5 3. ♖:b3#. The author is supposed to move now!

3rd Place

Nº 16 – **Zoran Gavrilovski**

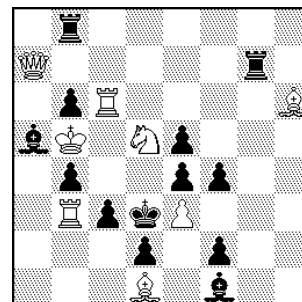


#3 8+13

1. ♖c3! (2. ♗:d3+ ♕:f3+ 3. ♗f2#)
 1... ♖cd7 2. ♗:c6+ ♕:f3+ 3. ♗d4#
 1... ♖hd7 2. ♗:g4+ ♕:f3+ 3. ♗e3#

Cross-checks in 3 variations with play by 3 newly formed white batteries always look great. In comparison with J. Buchwald's #3, 4th Pr. *BCPS Tourney Nº 65*, 1956 (yacpdb.org/#196600), in *Nº 16* the scheme is changed, due to the constructive change of 2 batteries: rook and bishop. As a result, the threat becomes thematic and full-length. And most importantly, all mating battery moves are different here. Using the originality criteria of V. Rudenko and V. Chepizhny (<http://superproblem.ru/archive/E-books/Orig-00.html>), the problem has signs of novelty. But from the standpoint of aesthetics it is a little confusing that most of the play is prepared in the beginning. Therefore, we can consider a version of *Nº 16*, where it is easier to prove the legality of the position.

Version of *Nº 16*

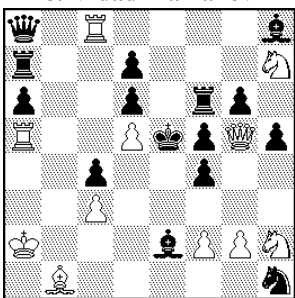


#3 8+13

1. ♖d6! (2. ♗:c3+ ♕:e3+ 3. ♗e2#)
 1... ♖c8 2. ♗:b6+ ♕:e3+ 3. ♗c4#
 1... ♖d7 2. ♗:f4+ ♕:e3+ 3. ♗d3#

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4th Place
№ 1 – Gennady Ignatenko
& Vidadi Zamanov



#3 11+15

1. ♖f8! (2. ♗:g6+ A ♗:g6 3. ♖:f5#)
1... ♗g4 2. ♖:c4B (3. ♖e4# ♖:f4#)
2... ♗e6/ ♗g3 3. ♖e4# ♖:f4#
1... ♗:d5 2. ♖e8+ ♗e6 3. ♗:g6# A
1... ♗d3 2. ♗f3+ ♗e4 3. ♖:c4# B
1... ♗g3 2. f:g3 (3. ♖:f4#, g:f4#)
2... f:g3 3. ♖e3#

4th Place: № 1 – Gennady Ignatenko & Vidadi Zamanov

Shift of white second and third moves with a pin on the mating move. It is a pity that it was not possible to make a pin mate in the threat, because in such a way the content would have been more extensive.

5th Place: № 15 – Zoran Gavrilovski

An action-packed plot with checks to the white king in three variations, and the checks continue on the second move in two variations. There is also *pseudo le Grand*. But the first move with the capture of a black pawn is obvious and crude, because the black pawn threatens to take the white knight and release the black king from the cage.

6th Place: № 14 – Sven Trommler

At first glance, a simple idea with white queen's line opening after decoy of black pieces. But here a new theme is presented, consonant with *Keller* paradox: "Self-block of a square that was granted to the ♖ in the threat". I admit that there were problems with a similar idea before, but no attention has been paid to them. Perhaps I am doing this for the first time? Apples fell from trees for thousands of years, but only Newton discovered the law of universal gravitation.

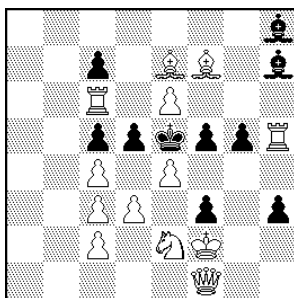
7th Place: № 3 – Vidadi Zamanov & Zoran Gavrilovski

The *Roman* theme is complemented by a black correction and *pseudo le Grand* theme. The problem will look good in face-to-face tournaments for chess compositions solving.

8th Place: № 2 – Leonid Makaronez & Vidadi Zamanov

Battery play in seven variations, but in five of them the mate is the same, which allowed a significant simplification of the design. Compare, for example, with Vincent Eaton, *British Chess Magazine* 1955 (<https://www.yacpdb.org/#182824>), where the author diversified the mate finales and the rook battery itself plays 9 times on different squares!

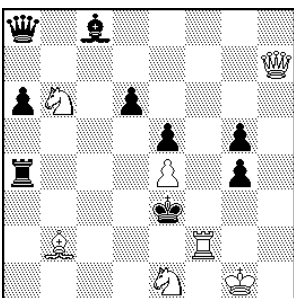
5th Place
№ 15 – Zoran Gavrilovski



#3 * 13+10

1...g4 2. ♖g1 ~ 3. ♖g3#
1. ♗:f3! (2. d4+ c:d4 3. c:d4#)
1...d:e4+ 2. ♗e3 (3. ♖:c5# A)
2...f4+ 3. ♖:f4# B
1...f:e4+ 2. ♗g4 (3. ♖f4# B)
2...d:c4 3. ♖:c5# A
2... ♗f5+ 3. ♖:f5#
1...g4+ 2. ♗g3 ~ 3. ♖f4#

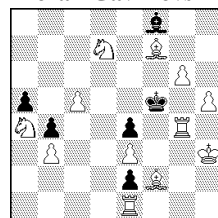
6th Place
№ 14 – Sven Trommler



#3 7+9

1. ♖g6! (2. ♖:g5+ ♗:e4 3. ♖e2#)
1... ♖:e4 2. ♗c4+ A ♖:c4
3. ♖d3# [3. ♗c2+? B]
1... ♖:e4 2. ♗d5+ B ♖:d5
3. ♗c2# [3. ♖d3+? A]

7th Place
№ 3 – Vidadi
Zamanov &
Zoran Gavrilovski



#3 v v 12+6

1. ♗h4? A (2. ♖g5# C,
2. ♖f4# D)
1... ♗h6! x
1. ♖eg1? B (2. ♖g5# C,
2. ♖f4# D)
1... ♗h6! x
1. c6! (zugzwang)
1... ♗~(♗h6! x) 2. ♗ac5
~ 3. ♗c6#
1... ♗d6 y 2. ♗h4! A
(3. ♖g5# C) ♗e7, ♗f4
3. ♖(:)f4# D
[2. ♖eg1? B ♗g3!]
1... ♗e7 z 2. ♖eg1! B
(3. ♖f4# D) ♗d6, ♗g5
3. ♖(:)g5# C
[2. ♗h4? A ♗:h4!]

9th Place: № 11 – Aleksandr Pankratiev

"Vacation-arrival" theme (i.e. "ushel-prishel" in *Russian*) in four variations, but in two variations the mate is repeated.

10th Place: № 13 – Aleksandr Pankratiev

Five variations with varied content of the defences, but there is no tactical unity of the content as a whole.

1st Reserve: № 9 (♗h5/♗e4) – Aleksandr Pankratiev & Yuri Gorbatenko

The "vacation – arrival" ("ushel-prishel") theme in four variations, but in two variations there is a repetition of the mating move. And most importantly, there is an unpleasant dual in a variation which is close to the theme: 1... ♗b6 2. ♖:c5 ~ 3. ♗d6#, 2... ♗:f5 3. ♖:f5# & 3. ♗:f5#.

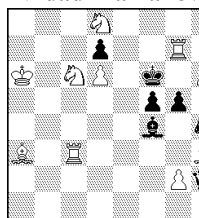
2nd Reserve: № 10 (♗a5/♗e4) – Aleksandr Pankratiev & Yuri Gorbatenko

There is no tactical unity of the variations.

Oleg Efrosinin, International Judge of the FIDE

October 7, 2024, in Volgograd, Russia

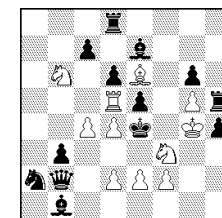
8th Place
№ 2 – Leonid
Makaronez &
Vidadi Zamanov



#3 10+7

1. ♗b2! (2. ♖g3+ ♗e5
3. ♗:e5#)
1... ♖g1 2. ♖e3+ ♗e5
3. ♗:e5#
1... ♖g2 2. ♖c2+ ♗e5
3. ♗:e5#
1... ♗c1 2. ♖:c1+ ♖e5
3. ♗:e5#
1... ♗e3 2. ♖:e3+ ♖e5
3. ♗:e5#
1... ♗e5 2. ♗b8~3. ♗:d7#
1...d:c6 2. ♖:c6+ ♗e5
3. d7#
1... ♗f3 2. ♖:f3+ ♗e5
3. ♖:f5#

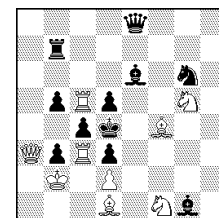
9th Place
№ 11 – Aleksandr
Pankratiev



#3 11+13

1. ♗a4! (2. ♗c5+ A d:c5
3. ♖:c5# B)
1... ♗f6 2. ♖:e5+ B d:e5
3. ♗c5# A, 2... ♗:e5
3. ♗d5# C
1... ♖:d4 2. ♖:d4+ e:d4
3. ♗d5# C
1... ♖a3 2. d3+ ♗:d3
3. ♗d2#
1... ♖:g5+ 2. ♗:g5+ ♗:g5
3. f3#

10th Place
№ 13 – Aleksandr
Pankratiev



#3 v v 9+11

1. ♖:b3? (2. ♖:d3+ c:d3
3. ♖c3#), 1...b4!
1. ♗d6? (2. ♖5:c4+ d:c4
3. ♖c5#), 1... ♗e5! x
1. ♖b4! (2. ♖:d3+ ♖:d5
3. ♖c3#)
1... ♗f5 2. ♖:d5+ ♖:d5
3. ♖d6#
1... ♗e5 x 2. ♗e3+ ♗:e3
3. d:e3#
1... ♗f3 2. ♗f3+ ♖e4
3. ♗g3#
1... ♖b8 2. ♗:e6+ ♖e4
3. ♗g3#

THE MACEDONIAN PROBLEMIST LEAGUE 2023: SELFMATE IN 2-10 MOVES

Judge: Hans Gruber (Germany), International Judge of the FIDE

LIST OF PARTICIPANTS

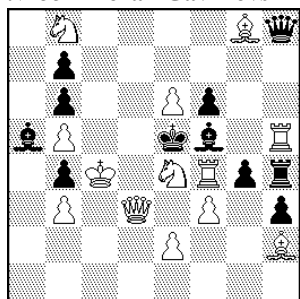
Zoltán Labai – 1**, Salman Javadzade – 1**, Vidadi Zamanov – 1**, 2*, Viktor Volchek – 2*, Jozef Holubec – 3; Anatoly Styopochkin – 4, 5, 6, 7, 8, 9; Juraj Lörinc – 10; Sergey Borodavkin – 11; Miroslav Svitek – 12, 13; Aleksandr Pankratiev – 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25; Sven Trommler – 26, 27; Daniel Novomeský – 28; Ivan Soroka – 29, 30, 31, 32; Zoran Gavrilovski – 33, 34, 35

The Tournament Director, Zoran Gavrilovski, consigned 35 selfmates on anonymous diagrams to me. The list of participants and the authors' names in the award were added after completion of the judging. Strictly speaking, seven of the problems (Nos 16-22) did not meet the requirement, because they had more than 10 moves. Anyhow, none of these problems would have been ranked in the award. As usual with the tournaments in *The Macedonian Problemist League*, 10 problems plus 2 reserve problems were ranked. It was a pleasure to study the entries, as they provided a colourful mixture of different types and styles of problems. The genre of selfmates is a part of what Juraj Lörinc calls „Conflictio“ problems, so it is important that both White and Black should demonstrate strong (attacking versus defending) strategies and plans. Problems in which Black has no counter-play but just plays moves that are forced by checks or by zugzwang, usually give a much weaker impression even if the white play is good or if it is surprising that the problem is sound (however, this is a merit of computers rather than of imaginative composers). Such problems need some extra merits in order to enter the award.

One special mention is necessary concerning Nos 23-25. Each of these three problems shows a four-chain cycle of white moves AB-BC-CD-DA with some cross-check elements, an ambitious theme. However, as Manfred Rittirsch found, a multitude of such examples has already been published – Aleksandr Pankratiev is the most prolific composer in this field, he published at least 40 (!) s#3s with such a four-chain cycle. More than a dozen of them utilises a battery with black bishop and black knight (as in No 23). It is difficult to find any originality in the new settings, but the battery with black rook and black pawn (as in No 24 and No 25) seems to be a rarer case.

1st Place

No 33 – Zoran Gavrilovski



S#4 v v 13+11

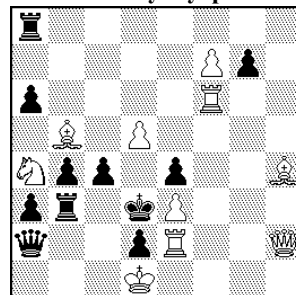
1. ♘d6? (2. ♗c6+ b:c6 3. ♖d5+ c:d5#)
 1... ♗:g8! x
 1. ♘d2? (2. ♗c6+ b:c6 3. ♖d5+ c:d5#)
 1... g3! y
 1. ♘f2! (2. ♗c6+ b:c6 3. ♖d5+ c:d5#)
 1... ♗:g8 x 2. ♖d4+ A ♗:e6 3. ♖d7+ ♗e5+ 4. ♖d5+ B ♗:d5#
 1... g3 y 2. ♖d5+ B ♗:f4 3. ♖d2+ ♗e5+ 4. ♖d4+ A ♗:d4#

Black can take away white guards of flight squares, either by capturing or by interfering. White's strategy is to make use of exactly this effect (motive inversion); White forces the black king to capture on the flight squares. As the defences created a pin, the king's annihilation capture creates a royal battery.

White then forces the battery to fire with a black cross-check – then a final white cross-check forces Black to mate. This interesting pattern is shown in two variations with zig-zag play by the queen on the same vertical line, including an AB-BA exchange of the second and the fourth white moves. The zig-zag play is an intriguing feature, and it contributes a lot to the excellent and fresh impression. It is important that two thematic tries exist, which are refuted by the moves that appear as defences in the solution after the option key. It may be deplored that the threat is short, but this is not a major weakness; interestingly, Black has only the thematic defences, although one extra move is available.

2nd Place

No 6 – Anatoly Styopochkin



S#10 10+11

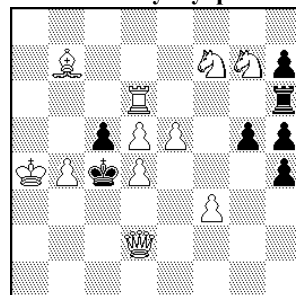
1. ♙f2! (2. ♗:d2+ ♖:d2#)
 1... ♗b2 2. ♙g1 (3. ♗:d2+ ♗:d2+ 4. ♖:d2+ ♗:d2#) 2... ♗b3
 3. ♖g3 (4. ♗:d2+ ♗:d2#) 3... ♗b2 4. ♗ff2 (5. ♗:d2+ ♗:d2+
 6. ♗:d2+ ♗:d2#) 4... ♗b3 5. ♗f1! (6. ♗:d2+ ♗:d2#) 5... ♗b2
 6. ♖f2 (7. ♗:d2+ ♗:d2+ 8. ♖:d2+ ♗:d2#) 6... ♗b3 7. ♗c5+ ♗c3
 8. ♖f6+ g:f6 9. ♗a4+ ♗d3 10. ♗:d2+ ♗:d2#

Three different pieces support the white rook e2 threatening to capture on d2. Withdrawing a guard from d2 forces Black to play ♗b3-b2, adding a guard forces Black to play ♗b2-b3. The cage of the black queen is excellently constructed and open (please note that ♖a2-b3 mates, when the rook is on b2), although it requires a white bishop to pin the black pawn c4. The

purpose of the solution is to find a way to sacrifice a guarding piece outside the pendulum. This is achieved by ♖f6+ – but the white rook f6 still prevents that. The rook has to switch exactly to f1 in order to enable the queen to play the move ♖f2-f6. Before doing so, however, the square e3 needs an additional guard (because the white rook e2 will move onto d2). Therefore, the white bishop first has to switch to g1. Thus, rook and bishop form a nice assembly of white pieces on the first rank. The final plan (♖f6+) is well hidden, it is a surprise that the black king is activated by a pendulum of the knight. Although the scheme is well-known, the presentation is very original and makes excellent use of the Loyd's clearance mechanism. It is paradoxical, that first White moves ♙h4 onto the square g1 in order to guard square e3, but then the rook interferes the bishop on square f2 – thus White must play 3. ♖g3 but not 3. ♖h4.

3rd Place

No 7 – Anatoly Styopochkin



S#8 v 11+7

1. ♗d7?, ♗d8? (2. ♙a6+ ♗:a6#)
 1... ♗b6 2. ♖c2+ ♗:d4 3. ♖d2+ ♗c4 4. ♗d6+ ♗:d6
 5. ♙a6+ ♗:a6#
 1... ♗a6+! 2. ♙:a6#?!
 1. ♖c2+! ♗:d4 2. ♖d2+ ♗c4 3. ♖f6! (4. ♖f4+ g:f4 5. ♙a6+ ♗:a6#)
 3... g4 4. ♖g6!! (5. ♗:g4+ h:g4 6. ♙a6+ ♗:a6#) 4... h:g6
 5. ♖c2+ ♗d4 6. ♗f5+! g:f5 7. ♖d2+ ♗c4 8. ♙a6+ ♗:a6#
 4... c:b4 5. ♗d6+ ♗c5 6. ♗e4+ ♗c4 7. ♖c6+! ♗:c6 8. ♙a6+
 8... ♗:a6#

An attractive fight of both sides on the 6th rank – if White starts wrongly with the rook's departure from the rank (this would look even more plausible if there would be only one try move), then all of a sudden Black is mated (a smell of the *Berlin* theme)! As the cage of the white king seems to be absolutely fixed by the black king, it is surprising that the black king several times is forced to leave the square c4 – white pendulums (twice consecutively by the queen, and once by the knight f7 in the by-play) are used for different purposes (annihilation, sacrifice of the knight g7 to open the 6th rank after it was closed by h:g6, better positioning of the knight f7 in order to guard the square c5). A clever concept in a witty setting.



S#10 9+9

- 1. ♖g2!** (2. ♖:f3+ ♜:f3#)
 1... ♙e4 2. ♖f2! (3. ♖:f3+
 3... ♙:f3 4. ♖:f3+ ♜:f3#)
 2... ♙b1 3. ♖h2 (4. ♖:f3+
 4... ♜:f3#) 3... ♙e4
 4. ♖h3! (5. ♖:f3+ ♙:f3
 6. ♖:f3+ ♜:f3#) 4... ♙b1
 5. ♖g6+ ♙g4 6. ♖g3+!
 6... ♙h4 7. ♖g4++ ♙h3
 8. ♖h6+ ♙g4 9. ♖h5+
 9... ♙f5 10. ♖:f3+ ♜:f3#



S#4 * 11+12

- 1... ♙:h7 2. ♖c2+ ♙e5
 3. ♖d5+ ♙e6 4. ♖:f5+ ♙:f5#
 (1... ♙f2 ♖c2+ ♙f5 3. ♖:f6+ ♖:f6#)
1. ♘d3! (2. ♘f2+ ♙f3
 3. ♘h3+ ♙e4 4. ♘g5+ f:g5#)
 1... ♙c5 2. ♘:c5+ ♙e3
 3. ♘e6+ ♙e4 4. ♘g5+ f:g5#
 1... ♙:h7 2. ♙d5+ ♙:d3
 3. ♙e6+ ♙e4, ♖:d6
 4. ♙:f5+ ♙:f5#
 1... ♙h5 2. ♖e6+ f:e6
 3. ♖e5+ f:e5+ 4. ♘f6+ ♖:f6#



S#10 2 solutions 5+4

- 1. ♘a3!** (zugzwang) ♙c3
 2. ♙d2+ ♙c2 3. ♙b4 ♙c1
 4. ♖c5+ ♙c2 5. ♖e3+ ♙b1
 6. ♖e1+ ♙d1 7. ♙f7! ♙c1
 8. ♖c3+ ♙c2 9. ♖d2+
 9... ♙b1 10. ♙:a2+ ♖:a2#
1. ♙e8! (zugzwang) ♙b2
 2. ♖d4+ ♙c2 3. ♙c5 ♙b3
 4. ♖b4+ ♙c2 5. ♙d4 ♙d1
 6. ♙h5+ ♙c2 7. ♙e3 ♙c1
 8. ♙e2 ♙c2 9. ♙e1 ♙d3
 10. ♙d1! ♙c2#

4th Place: № 31 – Ivan Soroka

After 9... ♙f5, the diagram position without the white rook is reached. The white rook on the one side is annoying, but on the other side it is the star actor of this problem, performing a cute roundabout (g3-g2-h2-h3-g3), before it can be sacrificed. (It is nice that the white queen also performs a small triangle h5-g6-h6-h5.) The final play is a bit lengthy and boring, but it is a good find that the black knight prevents the dual 8. ♖h7+. (The black knight c8 assures black mobility – if it is removed, the problem solves in 4 moves by 1. ♖g1 ♙e4 2. ♙f2 e1 ♖ 3. ♖:e1.) Not overly original, but well-done.

5th Place: № 11 – Sergey Borodavkin

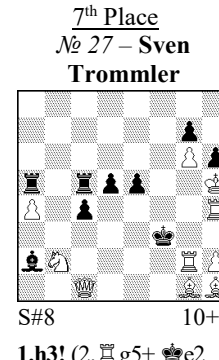
Rich play of three white batteries (and one black battery), and one might recognise an *Adabashev* complex: Threat and 1... ♙c5 form a pair as well as the bishop's defences. There is an additional change of continuation between set and actual play after 1... ♙:h7. One might argue that the position is overloaded and that 1... ♙c5 is only a slight variation of the threat. It is not a weakness that sometimes Black has several defences, but it is not a strength either.

6th Place: № 32 – Ivan Soroka

This is an exception from what was mentioned in the introduction. Black is absolutely helpless and does not contribute strategically, but the pattern of two very contrasting solutions provides entertainment, ending with mates on two far-distant squares. (A pity that the white pawn was needed to prevent the dual 8. ♙f2+ in the second solution.)

7th Place: № 27 – Sven Trommler

Battery play and queen sacrifices. There is no strong unifying concept and the play is a bit boring, but the long threat is remarkable, and the 2 variations with 8-move play are a good achievement. The white pawn on a4 (instead of a ♙) helps to subtly avoid a dual after 1... ♙b1.



S#8 10+9

- 1. h3!** (2. ♖g5+ ♙e2
 3. ♖c4+ d:e4 4. ♖g2+ ♙f3
 5. ♖h2+ ♙g3 6. ♖e1+
 6... ♙f4 7. ♖:e4+ ♙g3
 8. ♖:e5+ ♖:e5#)
 1... ♙b1 2. ♖f4+ e:f4
 3. ♖g5+ ♙e2 4. ♖e5+
 4... ♙e4 5. ♙f3+ ♙:f3
 6. ♖f1+ ♙g3 7. ♖f2+
 7... ♙h3 8. ♖f3+ ♙:f3#
 1... e4 2. ♖f2+ ♙g3
 3. ♙h2+ ♙:f2 4. ♖d2+
 4... ♙f1 5. ♖d1+ ♙f2
 6. ♙g1+ ♙g3 7. ♖:d5
 7...~ 8. ♖e5+ ♖:e5#



S#10 * 10+3

- 1... ♖:e8#
1. ♙a7! (zugzwang)
 1... ♙c7 2. ♖b8+ ♙c6
 3. ♖a8+ ♙c7 4. ♖e7!
 4... ♖:e7 5. ♙b6+ ♙d7
 6. ♙c8+ ♙e8 7. ♙f5+
 7... ♖d8 8. ♖c8! ♖:c8
 9. f7+ ♙e7+ 10. f8 ♖+
 10... ♖:f8#
 (3... ♖b7 4. ♖e8+ ♖d7
 5. ♙b6 ♖:e8#)



S#5 11+9

- 1. ♖g2!** (2. ♘f3+ ♙f6
 3. ♘d4+ ♙e5 4. ♘c6+
 4... b:c6 5. ♖d5+ c:d5#)
 1... ♖a2 2. ♙f4+ ♙f6
 3. ♙c1+ ♙e5 4. ♙:b2+
 4... ♖:b2 5. d4+ ♖:d4#
 1... b6 2. ♘g4+ ♙e6
 3. ♘f6+ ♙e5 4. ♘d7+
 4... ♖:d7 5. d4+ ♖:d4#



S#3 9+12

- 1. ♘e6!** (2. ♘d4+A e:d4+
 3. ♖d5+B ♖:d5#)
 1... ♖d8 2. ♖d5+B ♖:d5+
 3. ♘c5+C ♖:c5#
 1... ♙g1 2. ♘c5+C ♙:c5
 3. ♖b4+D ♙:b4#
 1... ♙c2 2. ♖b4+D ♙:b4
 3. ♘d4+A e:d4#

8th Place: № 9 – Anatoly Styopochkin

An entertaining change, in which the *Phoenix* queen finally is captured after black and white cross-checks. (I may have preferred white pawns g5 and g6 instead of the black pawn g5 (C+), but this is a matter of taste.)

9th Place: № 15 – Aleksandr Pankratiev

The key provides the knight h2 and the bishop h6 with plenty of opportunities to create and fire batteries. The weaknesses of the black defences (1... ♖a2 observes square b2, 1... b6 opens the rook's line a7-d7) are exploited by White. Although the three lines are harmonic, there are also repetitions that detract (twice 5.d4+, twice 2... ♙f6).

10th Place: № 24 – Aleksandr Pankratiev

The cycle AB-BC-CD-DA using a rook-pawn battery is shown in a kind of 2+2 pattern (2 2nd moves by ♖, 2 by ♘; *vice versa* 3rd moves). A good and quite economical presentation, but the key piece is far away. It is obvious that the rook-pawn battery must be activated, and 1. ♘e6 is the only possibility to achieve that. (Note. The author's diagram had a white pawn a6 (no solution).)

1st Reserve: № 25 (♙f6/♙f4) – Aleksandr Pankratiev

The cycle AB-BC-CD-DA using a rook-pawn battery is shown in an elegant position. It is good that White has two possibilities to activate the rook-pawn battery by aiming to play 2. ♘d5+.

2nd Reserve: № 23 (♙f5/♙d5) – Aleksandr Pankratiev

The cycle AB-BC-CD-DA using a bishop-knight battery is shown with a cross-check in the 2nd move after black correction (1... ♙~+ 2. ♖e6+ ♙:e6#). The variations are not fully harmonic, and it is a pity that there is a non-thematic variation in which a thematic move reappears. The key piece is far away, and it is obvious that only 1. ♘c4 can activate the bishop-knight battery.

THE MACEDONIAN PROBLEMIST LEAGUE 2024: HELPMATE IN 2½-3 MOVES

Judge: Nikola Stolev (North Macedonia), International Judge of the FIDE

LIST OF PARTICIPANTS

Christer Jonsson – 1*, 2*, 3*; Vidadi Zamanov – 1*, 2*, 3*, 4*; Valery Kopyl – 4*; Miroslav Svítek – 5, 6, 7; Emil Klemanič & Juraj Lörinc – 8; Evgeny Gavryliv – 9, 10; János Csák – 11; Aleksandr Pankratiev – 12, 13, 14*, 15*, 16*, 17*, 18*, 19*, 20*; Aleksey Ivunin – 14*, 15*, 16*, 17*, 18*; Ivan Antipin – 19*; Yuri Gorbatenko – 20*; Misha Shapiro – 21, 22, 23; Velko Aleksandrov – 24; Sven Trommler – 25, 26; Daniel Novomeský – 27, 28; Zoran Gavrilovski – 29, 30, 33; Salman Javadzade – 31, 32

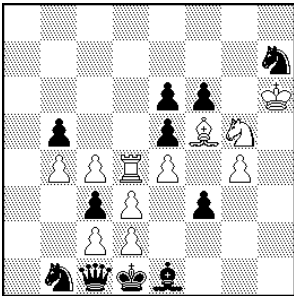
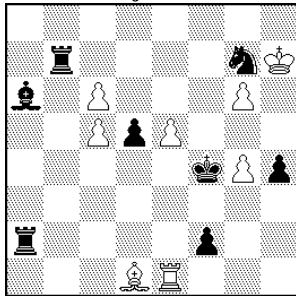
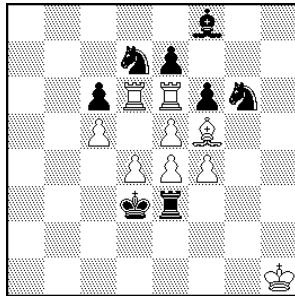
PRELIMINARY AWARD

For this tourney I received 33 chess compositions (7 are h#2½s). I thank all the participants in the tourney, especially the authors of the problems which entered the award. I also congratulate the Tourney Director on doing his job well.

Model or ideal mates without other problem motifs are not sufficient for including the respective problems in the award. Below I give comments for some of the non-ranked problems:

- № 1: it is a h#2, and therefore it does not comply with the tourney requirement;
- № 2: different motive for switchback of a white piece;
- № 4: looks symmetrical;
- № 12: a pleasant idea, but the mating piece makes the twinning;
- №s 13: a good idea with non-matched play;
- № 20: looks symmetrical;
- № 23: repetition of moves.

After reviewing the received compositions, I ranked them as stated below in the award.

1st Place № 29 – Zoran Gavrilovski	2nd Place № 8 – Emil Klemanič & Juraj Lörinc	3rd Place № 9 – Evgeny Gavryliv
		

- | | | |
|---|--|---|
| H#3 b) ♖d4→d5 11+11
c) ♜c4→e3
a) 1.e:f5 ♘:f3 2.f:e4 ♖:e4
3.♗:c2 ♖:e1#
b) 1.e:d5 d4 2.d:e4 ♘:e4
3.♞:d2 ♘:c3#
c) 1.♞:g5 ♖c4 2.♞:e4 ♖:e4
3.c:d2 ♖:f3# | H#2½ 4 solutions 8+8
1...♖e2 2.♗:e5 g5 3.♗e6 ♖g4#
1...♖e2 2.♗:g4 e6 3.♗h5 ♖e5#
1...c7 2.♖e2 c8 ♗3.♖:g4 ♗:g4#
1...c:b7 2.♖e2 b8 ♗3.♖:e5 ♗:e5# | H#3 2 solutions 9+8
1.♞:f4 ♖h7 2.♞g6 ♖:f6
3.♗:e4 ♖:g6#
1.♞:c5 ♖d8 2.♞d7 ♖:c6
3.♗:d4 ♖:d7# |
|---|--|---|

1st Place: № 29 – Zoran Gavrilovski

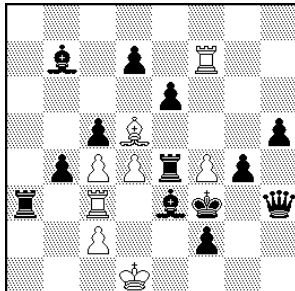
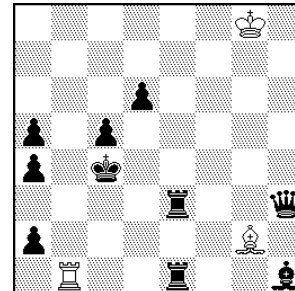
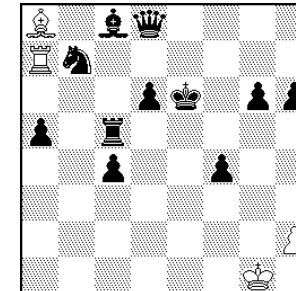
“Cyclic *Zilahi* with play on the same square on B2 & W2, self-blocks on B3 and three model mates.” (Author) This is yet another cyclic *Zilahi* in combination with other problem motifs.

2nd Place: № 8 – Emil Klemanič & Juraj Lörinc

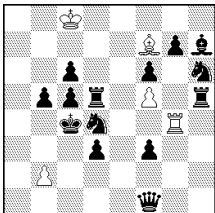
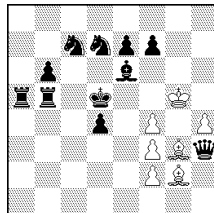
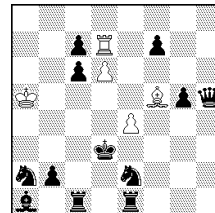
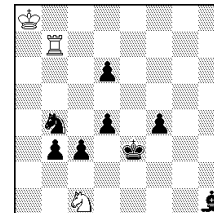
Four solutions with two pairs of strategically analogous play. The pairs are also connected between each other. This is a pleasant problem with matched play.

3rd Place: № 9 – Evgeny Gavryliv

Combination of *Klasinc* and *Maslar* themes with opening of c-file & f-file.

4th Place № 25 – Sven Trommler	5th Place № 10 – Evgeny Gavryliv	6th Place № 26 – Sven Trommler
		

- | | | |
|---|---|--|
| H#2½ 2 solutions 8+13
1...♖:a3 2.♗g2 c3
3.♖:f4 c:b4#
1...♖:b7 2.♗g3 d5
3.♖:f4 d6#
Self-pin of unpinned pieces on f4. | H#3 2 solutions 3+10
1.♖a3 ♖b8 2.♗c3 ♖b7
3.♗b4 ♖d5#
1.♖e6 ♖a8 2.♖1e5 ♖b7
3.♗d5 ♖b4#
Self-blocks, <i>Grimshaw</i> , black <i>Bristol</i> and critical white play. | H#3 b) ♞g6→g5 4+11
a) 1.♖e5 h4 2.♞c5 ♖d5+
3.♗f6 ♖f7#
b) 1.♗f6 h3 2.♞d8 ♖e7+
3.♗f5 ♖e4# |
|---|---|--|

7th Place № 11 – János Csák	8th Place № 21 – Misha Shapiro	9th Place № 30 – Zoran Gavrilovski	10th Place № 7 – Miroslav Svítek
			

- | | | | |
|---|--|---|---|
| H#3 ^v 2 solutions 5+14
1.♗d1 ♖g2 2.♞e2
2...♖:e2 3.♗b3 ♖e4#
[1...♖g5? 2.♞:f5 ♖:f5
3.♗b3 ♖f4+ 4.♖e4!]
1.♗e1 ♖e8 2.♖d7
2...♖:d7 3.♗b4 ♖e6#
[1...♖g6? 2.♖d:f5 ♖:f5
3.♗b4 ♖e6+ 4.♖d5!]
1 st Reserve: № 24 (♗b3/♗d4) – Velko Aleksandrov | H#3 2 solutions 7+11
1.♖g4 f:g4+ 2.♗e6+
2...♖d5+ 3.♞:d5 f5#
1.♞e8 f5 2.♞d6
2...♖e5 3.♗:e5 f4#
2 nd Reserve: № 22 (♗a5/♗g6) – Misha Shapiro | H#2½ b) ♞g5→c2 5+12
a) 1...d:c7+ A 2.♗c2
2...♖d1 3.♗b1 e5# B
b) 1...e5+ B 2.♗d2
2...♖g4 3.♗d1 d:c7# A | H#3 b) ♞d4→f2 3+8
a) 1.♞c6 ♖g7 2.♞e5+
2...♖g2 3.♞f3 ♖e2#
b) 1.♞d5 ♖b5 2.♞f6+
2...♖d5 3.♞e4 ♖d3# |
|---|--|---|---|