

**Emmanuel Manolas-60  
Jubilee Tourney  
2010**

**Greek Chess Composition Committee  
2010**

## Emmanuel Manolas



I was born on 12<sup>th</sup> July 1950 in Athens, Greece. I graduated in 1974, as an Electrical Engineer in Computer Technology, from the Polytechnic School of the University of Patras, Greece. After 36 years of work as an analyst-programmer, application developer, and university educator or high school teacher, I am just entering the period of retirement.

I am married and have two children.

I learned chess at fourteen (rather late). As a student, I won one university championship without a defeat, and also the Youth Cup of Western Greece. My academic grades were lowering, because my occupation with chess was too intense; so, I stopped playing chess and turned to chess problems, initially as a solver and later I tried my hand at composing.

The most serious worker of chess in Greece, Triantafyllos Siaperas, has honored me by once dedicating the problems column of his magazine [To Mat], (issue 26, 15/01/1984), to my compositions.

After a long break, in 2006 I started contributing articles about chess composition to Wikipedia (in Greek). IM Harry Fougiaxis motivated me to participate in our national solving contest in 2007. Seeing that Greeks lacked literature about chess composition, I started giving lessons. In 2008, I started publishing the blogs [<http://kallitexniko-skaki.blogspot.com>] (in Greek) and [<http://chess-problems-gr.blogspot.com>] (in English). In these blogs, I have posted many biographies, hundreds of solved problems, and extended definitions of special terms and themes.

In 2009, the Greek Committee for Chess Composition has decided to support this ground-work by announcing a Composition Contest, named after me. I warmly thank the members of the GCCC and the Judges: Harry Fougiaxis, Ioannis Garoufalidis and Kostas Prentos.

### **International Chess Composition Contest : "Manolas-60 Jubilee Tourney",**

Closing date 12/07/2010

The Greek committee for Chess Composition announces the "Manolas-60 Jubilee Tourney". Theme free. Accepted are original three-mover chess problems in the following four sections:

- A. direct mate #3**, with at least three variations. Judge Emmanuel Manolas.
- B. helpmate h#3**, with exactly three solutions, no zero-positions, no twins. Judge Harry Fougiaxis.
- C. selfmate s#3**, with at least three variations. Judge Ioannis Garoufalidis.
- D. fairy #3**, with accepted elements : {one fairy condition} or {one fairy condition and one fairy piece type} or {one or two fairy piece types}. Judge Kostas Prentos.

Computer-checked problems may be submitted by each composer to more than one section. For each problem, the following information is expected : Name & e-mail & country of the composer, diagram & FEN notation & stipulation & solution of the problem.

Send e-mails, with subject "JT-Manolas-60", to [manolas.emmanuel\(AT\)gmail.com](mailto:manolas.emmanuel(AT)gmail.com) .

Closing day : 12-July-2010.

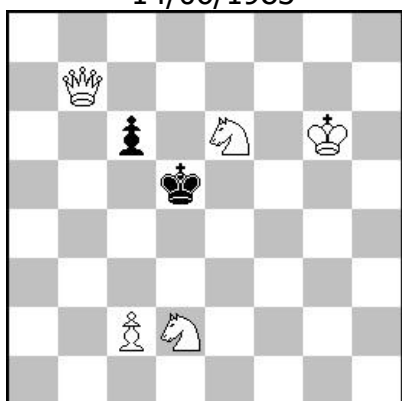
The participants will receive a copy of the award by e-mail.

The award will be published in blogs

<http://chess-problems-gr.blogspot.com>, <http://kallitexniko-skaki.blogspot.com> .

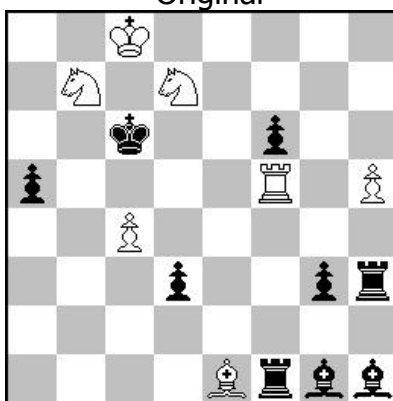
## Compositions by Emmanuel Manolas

1) Emmanuel Manolas  
Newspaper *Allagi* Patras  
14/06/1983



#2

2) Emmanuel Manolas  
Original



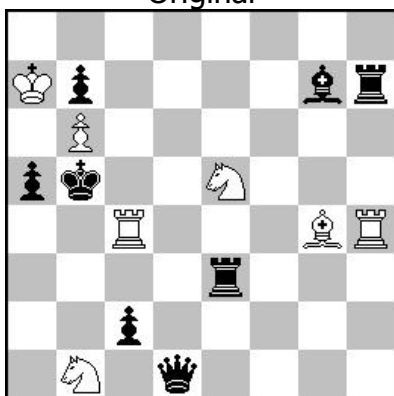
#2

3) Emmanuel Manolas  
*To Mat* issue 26  
15/01/1984



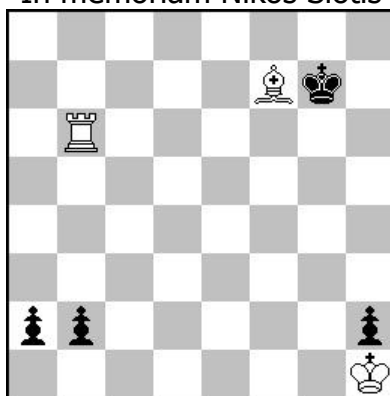
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4) Emmanuel Manolas  
Original



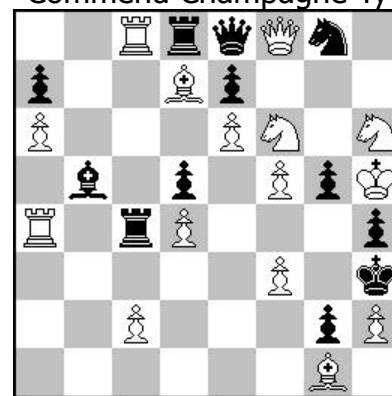
#3

5) Emmanuel Manolas  
Original  
In memoriam Nikos Siotis



h#3 211111

6) Emmanuel Manolas  
WCCC Rhodes 2007  
Commend Champagne Ty



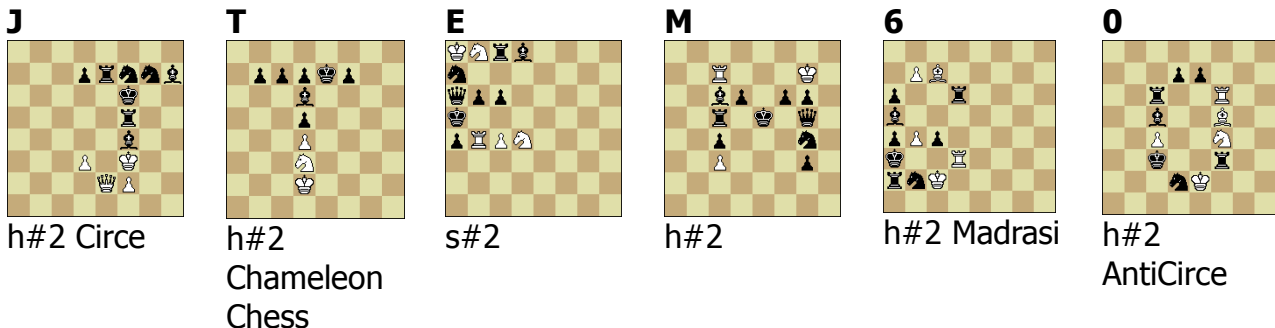
#5 retro Madrasi

Solutions :

- 1) **1.Sc4!** (zz) Kxe6/Kxc4/Ke4 2.Qf7#/Qb3#/Qxc6# (Two echo mates and a perfect mate).
- 2) **1.Bf2!** (Nowotny key [2.Sb8# **A**/Rc5# **B**/Rxf6# **C**], 1...Re1 2.Sb8# **A**/Rc5# **B**, 1...gxf2 2.Rc5# **B**/Rxf6# **C**, 1...Rxh5 2.Rxf6# **C**/Sb8# **A**, 1...Bd5 2.Sb8# **A**, 1...Rxf2 2.Rc5# **B**, 1...Bxf2 2.Rxf6# **C** (Theme pseudo-Fleck, with gradual cyclic elimination of the three threats, ABC, AB, BC, CA, A, B, C).
- 3) {1.Qb1? Rg8!}, **1.Qa1!** [2.Qg1#], 1...cxb2 2.Qg1+ Kc3 3.Sd5#, 1...Qxe7 2.Qg1+ Qe3 3.Qxe3#, 1...Bxf4 2.Qg1+ Be3 3.Qg7#, 1...Rg8 2.bxc3+ Sxc3 3.Qa7# (Queen steps on a1 and mates from a7, g7, g1).
- 4) **1.Sd3!** [2.Bd7#/Sa3#], 1...Qxd3 2.Sa3+ Qxa3 3.Bd7#, 1...Rxd3 2.Bd7+ Rxd7 3.Sa3#, 1...Bb2 2.Bd7+ Rxd7 3.Rc5#, 1...Bf8 2.Bd7+ Rxd7 3.Sc3#, 1...Kxc4 2.Be6+ Kb5/Kxd3 3.Bd7#/Bc4# (Plachutta sacrificial key, 3 pairs of variations).
- 5) **1.a1=B!** Rxb2 2.Kh6 Rb5 3.Bg7 Rh5#, **1.Kh8!** Kg2 2.h1=R Rg6 3.Rh7 Rg8# (Miniature, under-promotions, model mates with self-blocks).
- 6) **1.fxg6 e.p.!** exf6 2.e7 f5 3.exd8=S f4 4.Sc6+ Bxc6 5.Rxc6# (For Retroanalysis of this problem see [<http://chess-problems-gr.blogspot.com/2008/07/greek-compositions-in-world-congress.html>], Problem-160).

## Manolas-60 JT : Dedications

After the announcement of the Jubilee Tourney Emmanuel Manolas-60, some chess-problem friends sent the following problems with dedication to this event. The first six have only a playful mood and the composer preferred to stay anonymous.



Solutions :

**J** (h#2 Circe) : **1.Kg5** Kg2 2.Kh4 Qg4#

**T** (h#2 ChameleonChess) : **1.Ke8** Se5=B 2.Be7=R Bh8=R#

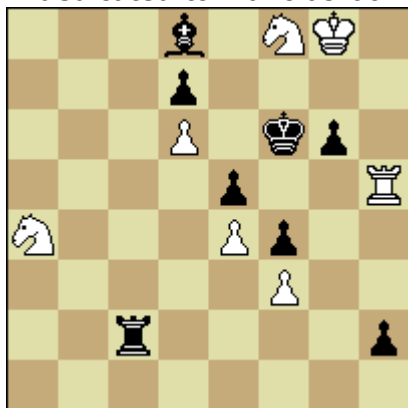
**E** (s#2) : **1.Sd4xc6+!** Rxc6 2.Sxc6+ Sxc6#

**M** (h#2) : **1.Qf4** Kxg6 2.Rd5 Re7#

**6** (h#2 Madrasi) : **1.Ra1** bxa5 2.Ra2 Bxd6#

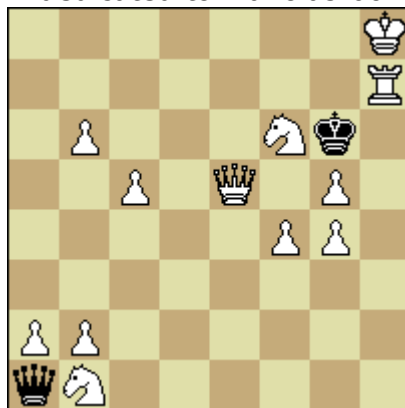
**0** (h#2 AntiCirce) : **1.Kxc4[bKc4->e8]** Sd5 2.Kd8 Rf8#

Ioannis Kalkavouras  
after Wolfgang Bär  
dedicated to Manolas-60



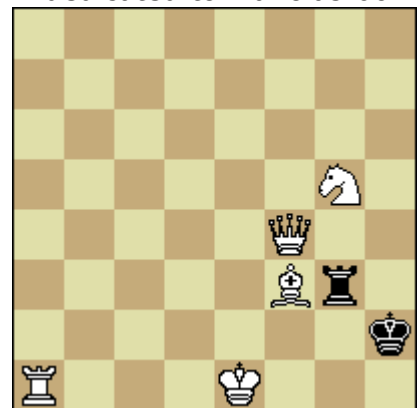
#9

Ioannis Garoufalidis  
dedicated to Manolas-60



s#3

Pavlos Moutecidis  
dedicated to Manolas-60



s#18

Solutions :

Ioannis **Kalkavouras** (#9) : {1.Rf5+? gxf5!} **1.Rh6!** [2.Rxg6#] Kg5 2.Rh3 [3.Sh7#] Kf6 3.Sc5 [4.Sh7#] Rxc5 4.Rh6 [5.Rxg6#] Kg5 5.Rxh2 [6.Sh7#] Kf6 6.Rg2 [7.Rxg6#] g5 7.Rh2 [8.Rh6#] g4 8.Rh5 ~ 9.Rf5#

Ioannis **Garoufalidis** (s#3) : **1.Sd7!** (zz), 1...Qxb1 2.Qf5+ Qxf5 3.Sf8+ Qxf8#, 1...Qxb2 2.Qf6+ Qxf6+ 3.Rg7+ Qxg7#, 1...Qxa2 2.Qe8+ Qf7 3.Sb8 Qxe8#

Pavlos **Moutecidis** (s#18) : **1.Be4!** (zz) Kg1 2.0-0-0+ Kh2 3.Bf5 Kg2 4.Qf1+ Kh2 5.Qe2+ Rg2 6.Qe5+ Rg3 7.Se4 Kg2 8.Qb2+ Kf3 9.Rf1+ Ke3 10.Qf2+ Kd3 11.Rd1+ Kc4 12.Qc5+ Kb3 13.Be6+ Ka4 14.Bd7+ Kb3 15.Sd2+ Ka2 16.Qa5+ Ra3 17.Be6+ Ka1 18.Qc3+ Rxc3# (Moutecidis mate).

## Manolas-60 JT : List of participants

**ARG**, Argentina : Carlos **Lago** B30.  
**BLR**, Belarus : Viktor **Volchek** A07b.  
**CZE**, Czech Republic : Miroslav **Svitek** A12 & A22 // Vladimír **Kočí** B06 & B09 & B36.  
**DEU**, Germany : Rolf **Wiehagen** B07 // Gunter **Jordan** C02 & C03 // Hubert **Gockel** D07.  
**ESP**, Spain : Joaquim **Crusats** A25.  
**EST**, Estonia : Alfred **Pampe** A16 & B02 & C06.  
**FIN**, Finland : Kenneth **Solja** B17.  
**FRA**, France : Christian **Poisson** A10 & A17.  
**GRC**, Greece : Ioannis **Garoufalidis** B01 & B11 & B27 & D12 // Carlo De **Grandi** A11 & A15 & A18 & A19 & A23 & A27 & A28 & A31 & A33 & A34 & A35 & A37 & A38 // Emmanuel **Manolas** B20 & D05 & D13 // Nikos **Pergialis** A01b & A08b & A20b & A21b & A29 & A30 & B12 & B14 & B16 & B19 & B23a & B24 & B26 & B28 & B37 // Manos **Pantavos** A01a & A08a & A20a & A21a & B03 & B04 & B05 & B23b.  
**HUN**, Hungary : György **Bakcsi** B13.  
**ISR**, Israel : Leonid **Lyubashevsky** A26b // Leonid **Makaronez** A07a & A26a & A32 // Menachem **Witztum** B29 & B33 // Arieh **Grinblat** A14a & A36 // Evgeni **Bourd** A14b.  
**ITA**, Italy : Alberto **Armeni** A05 & C08 & D04 & D15 // Valerio **Agostini** B10a // Antonio **Garofalo** B10b.  
**LTU**, Lithuania : Mechislovas **Rimkus** B08 & B31.  
**MK**, Skopje : Zlatko **Mihajloski** B18.  
**POL**, Poland : Krzysztof **Drazkowski** B15 // Stefan **Milewski** B22 & B34.  
**RUS**, Russia : Evgeny **Fomichev** A24 & B21 & C04 // Vladimir **Kozhakin** A03 & A04 & A06 & A09 & A13.  
**SVK**, Slovakia : Juraj **Lörinc** D02 & D03 & D08 & D11 & D14a // Ladislav **Salai** JR D14b.  
**SRB**, Serbia : Bojan **Basic** D01 & D06 & D09.  
**SWE**, Sweden : Christer **Jonsson** B25.  
**UKR**, Ukraine : Ivan **Borishenko** C01c // Valery **Kopyl** A02 // Vitaliy **Shevchenko** C01b // Ivan **Soroka** C01a & C05 & C07 // Viktor **Syzonenko** B35.  
**USA**, United States of America : Victor **Aberman** B32 // Kevin **Begley** D10.

If one entry is sent by two or more composers, its number in the list above is followed by a letter ranking the composers : Grinblat (A14a) & Bourd (A14b).

Anonymous entries, sorted by section and numbered by kings' position, were sent to all the judges.

## Unique totals : 98 entries by 42 composers from 21 countries.

Section A (direct-mate #3)	A01 thru A38,	38 entries by 16 composers from 10 countries.
Section B (helpmate h#3)	B01 thru B37,	37 entries by 21 composers from 16 countries.
Section C (selfmate s#3)	C01 thru C08,	8 entries by 7 composers from 5 countries.
Section D (fairy #3)	D01 thru D15,	15 entries by 8 composers from 6 countries.

## Manolas-60 JT : Section A (direct mate #3) Award

### Judge : Emmanuel Manolas

I warmly thank all the chess friends who have sent entries in this Jubilee Tourney.

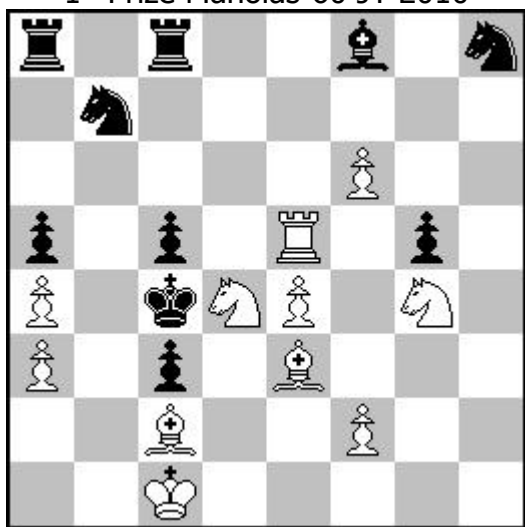
The entries for Section A, [direct-mate #3], had great diversity in appearance, in complexity and in quality. I am glad that the composers have exploited many themes and patterns, i.e.: Balbo, Bristol, Dombrovskis, Option, Pickaninny, Siers-battery, Zagoruyko, Zilahi and others. (**Special terms are defined in the Appendix**).

Some characteristics increased the merit of a problem, like exposing wK to check, giving flights to bK, sacrificing white pieces, or showing the theme in multiplicity. Some technical weaknesses resulted in lower ranking for some compositions, like unprovided checks or flights (**A18, A26, A27, A37**), or checking keys (**A27**), or having unneeded pieces on the board showing that the problem is not perfected in economy (**A07** –bPc3, **A15** –bPh7, **A19** –bPc2 –bPe2 wRh3->g3 wBd1->h3 bQg2->h1 bPg4->g4, **A31** –wPa5 –bPg7 wBh8->f8, **A33** –bSb2 wKh1->b5 wQa5->c5, **A36** –bPd3 wPa2->c2), or having unconvincing presentation of their themes (**A03** only 2/3 of Cyclic Banny is achieved, **A38** no differentiated Pickaninny thematic variations).

Considering all these characteristics and also the aesthetics and economy of the position, and with great respect to the efforts of the composers, I have decided to give the following award:

Arieh Grinblat & Evgeni Bourd  
1<sup>st</sup> Prize Manolas-60 JT 2010

**A14**



#3 (11+10) C+

{1.Rxc5+? Rxc5!},  
{1.Bd3+?/Bb3+? K(x)d3!},  
{1.Sd~? Sd6!}

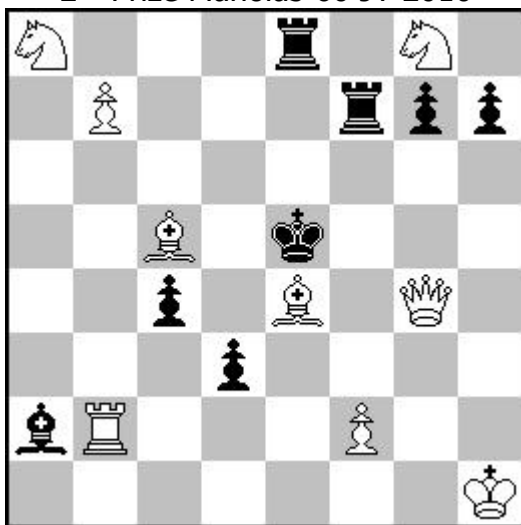
**1.Sb3!** [2.Bxg5 ~ 3.Se3#]  
1...Sd6 2.Sxc5 [3.Bb3#/Bd3#]  
2...Rab7/Rcb7 3.Bd3#  
2...Rxc5 3.Rxc5#  
1...Rd8 2.Rxc5+  
2...Sxc5/Bxc5 3.Se5#  
1...Bh6 2.Bxc5 ~ 3.Se3#

### 1<sup>st</sup> Prize : Arieh Grinblat & Evgeni Bourd (Israel)

After the hidden plan of the key (wSd4 must move [where?] to guard d4, because wBe3 will also move to allow 3.Sg4-e3#), follow three black defenses by pieces of various types, S R and B, followed by white moves of pieces of the same type as the defending piece (Balbo). Interesting duel.

Leonid Makaronez  
2<sup>nd</sup> Prize Manolas-60 JT 2010

A32



#3 (9+8) C+

- {1.b8=Q/B+? Rxb8!},
- {1.Qf5+? Rxf5!},
- {1.Bf5? [2.Qe4#] Rxf5!},
- {1.Sf6? [2.Qf5#] Rxf6!},
- {1.Qg5+? Kxe4!},
- {1.Bd4+? Kxd4!},
- {1.Bc6? [2.Qe4#] Rxg8!}

**1.Rb5!** [2.Bb4+ Kd4 3.Rd5#]

1...Rc8 2.Bd6+ Kd4 3.Be5#, 2...Kxd6 3.bxc8=S#

1...c3 2.Be7+ Kd4 3.Bf5#, 2...Bd5 3.Rxd5#

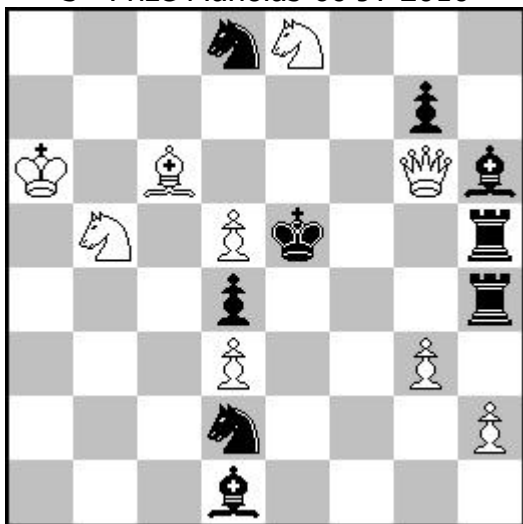
1...Rf4/Rxf2 2.Bb6+ Kd6 3.Bc7#, 2...Kxe4 3.f3#

**2<sup>nd</sup> Prize : Leonid Makaronez (Israel)**

The key creates a Siers battery, where the front piece wBc5 moves, fires the battery while allowing a flight for the bK, and then checkmates. Some other elements (changed mates, diagonal-orthogonal echo, preventive self-pin, under-promotion), add merit to this composition.

Alberto Armeni  
3<sup>rd</sup> Prize Manolas-60 JT 2010

A05



#3 (9+9) C+

1...Bf4 2.Qxg7+ Kf5 3.Sxd4#

1...Be3 2.Qxg7+ Kf5 3.S~d6#

1...Re4/Rh3/Rxh2/Sf3/Sb1/Sf1 2.Bd7 [3.Qd6#]

{1.Sed6? [2.Sf7+ Sxf7 3.Qe6#], 1...Rf4

2.gxf4+ Kxf4/Bxf4 3.Qg3#/Qxg7#,

1...Bg4!}, {1.Qf6+? gxf6!}, {1.Qxg7+?

Bxg7!}

**1.Sbd6!** [2.Sf7+ Sxf7 3.Qe6#]

1...Rf4 2.gxf4+ Kxf4 3.Qg3#

1...Rf4 2.gxf4+ Bxf4 3.Qxg7#

1...Bg4 2.Sc4+ Sxc4 3.Qe4#

1...Rf5 2.Qxf5#

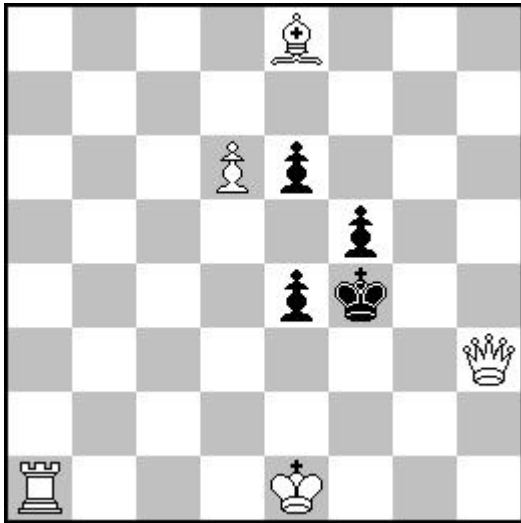
**3<sup>rd</sup> Prize : Alberto Armeni (Italy)**

Black seems stronger in this setting and in some squares around bK we see battles with reciprocal captures and Zajic and Kniest patterns. A wS stepping on d6 is going to be sacrificed on f7, but which one? Nice key selection.

Miroslav Svítek

A22

1<sup>st</sup> Hon. Mention Manolas-60 JT 2010



#3 (5+4) C+  
twins b) +bPe7 #3 (5+5) 1.Kf2!  
c) wRa1->b1 file-e reversal 1.0-0!  
d) after c, +bPe7 1.Kd2!

{1.d7? (zz) e3! a/Ke5! b, 1...Kg5 c 2.Qg3+ Kf6/Kh6 3.d8=Q/B#/Qg6#, 1...e5 d 2.d8=Q e4 Qdh4#}, {1.Ra2? (zz) e3! a/Ke5! b, 1...Kg5 c 2.Rg2+ Kf4/Kf6 3.Qg3#/Qh8#, 1...e5 d 2.Rf2+ Kg5 3.Rxf5#}, {1.Kf2? [2.Qg3#] Ke5! b, 1...e3+ a 2.Qxe3+ Kg4 3.Qg3#}, {1.Ra3? [2.Qg3#] Ke5! b/Kg5! c, 1...e3 a 2.Qxe3+ Kg4 3.Qg3#}, {1.Rd1? (zz) Kg5! c/e5! d}, {1.Ra5? (zz) e5! d, 1...e3 a 2.Qh4+ Kf3 3.Bc6#, 1...Kg5 c 2.Qg3+ Kf6/Kh6 3.Qg6#}

1.0-0-0! (zz)

1...e3 a 2.Rd4+ Ke5 b/Kg5 c 3.Qh8#/Qh4#  
1...Ke5 b 2.Qh4! (zz) e3 a/f4 3.Qd4#/Qg5#  
1...Kg5 c 2.Rg1+ Kf4/Kf6 3.Qg3#/Qh8#  
1...e5 d 2.Rf1+ Kg5 c 3.Rxf5#

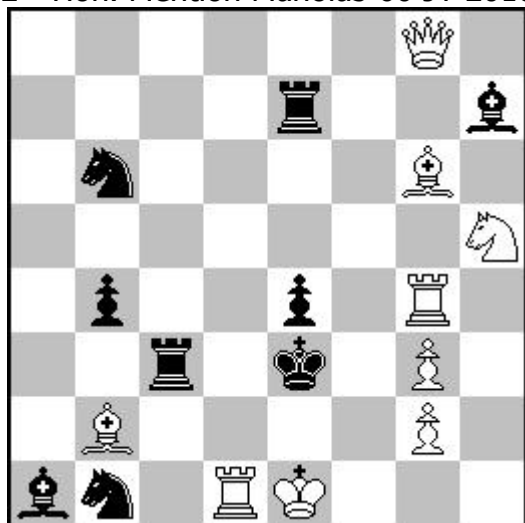
### 1<sup>st</sup> Honourable Mention : Ing. Miroslav Svítek (Czech Republic)

Vibrates with echoes (vertical mirror, 90 degrees, diagonal-orthogonal, even castlings change between twins). It shows changed mates, Dombrovskis paradox, Babushka. The noted black defenses have defeated six tries, but not the castling key. Rich content.

Manos Pantavos & Nikos Pergialis

A21

2<sup>nd</sup> Hon. Mention Manolas-60 JT 2010



#3 (9+9) C+

1...Rd~7 2.Rxe4#

{1.Qg7? [2.Qd4#/Qh6#] Sd2!},  
{1.Qd8? [2.Qd4#] Sd7!},  
{1.Qxh7? [2.Qh6#] Sd2!}...

1.Sg7! [2.Sf5#]

1...Bxg6 2.Sf5+ Bxf5 3.Qg5#  
1...Sd2 2.Sf5+ Kd3 3.Rxd2#  
1...Rc5 2.Qb3+ Sc3/Rc3 3.Bc1#/Sf5#  
1...Re5 2.Rxe4+ Rxe4 3.Sf5#  
1...Rxg7/Rf7 2.Rxe4#

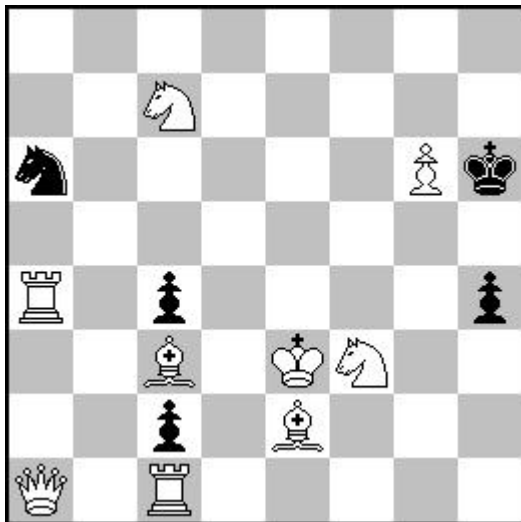
### 2<sup>nd</sup> Honourable Mention : Manos Pantavos & Nikos Pergialis (Greece)

After the sacrificial key, five white pieces deliver mates. In tries we see Barnes theme, in the main solution we find Keller paradox, Somov B2, anti-reversal, changed mates and more. The problem has short variations (noted also in set play), but shows nice closing and opening of lines on files c and g.



Evgeny Fomichev  
3<sup>rd</sup> Hon. Mention Manolas-60 JT 2010

A24



#3 vvv (9+6) C+

{1.Rxa6? **A** Kh5!},  
{1.Rg1? **B** c1=Q/B+!},  
{1.Bg7+? **C** Kxg6!}.

**1.Sg5!**

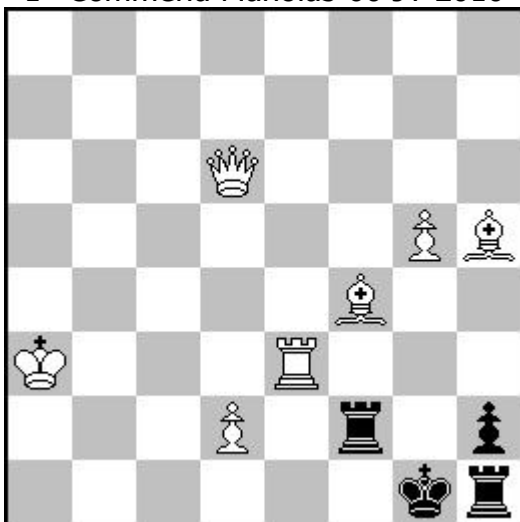
1...Kxg6 2.Rxa6+ **A** Kf5/Kxg5 3.Qa5#  
1...Kxg5 2.Rg1+ **B** Kf5/Kh6 3.Qf1#/Bg7#  
1...~ 2.Bg7+ **C** Kxg6/Kxg5 3.Qf6#

### 3<sup>rd</sup> Honourable Mention : Evgeny Fomichev (Russia)

After a sacrificial give-and-take key, we see three white Bristol line-clearances. Their second moves are logically bound to the three try-moves. Much lighter setting than previous similar problems, (see problem **QP01** in Appendix). An elegant and harmonious presentation of a very old (Healy 1861) theme.

Valery Kopyl  
1<sup>st</sup> Commend Manolas-60 JT 2010

A02



#3 (7+4) C+

1...Rxd2 2.Qxd2 Kf1 3.Re1#  
1...Rxf4 2.Qxf4 Kg2 3.Rg3#

{1.Qc5?/Qb6? Rxd2!}, {1.Rg3+? Rg2!}

**1.Qd4!**

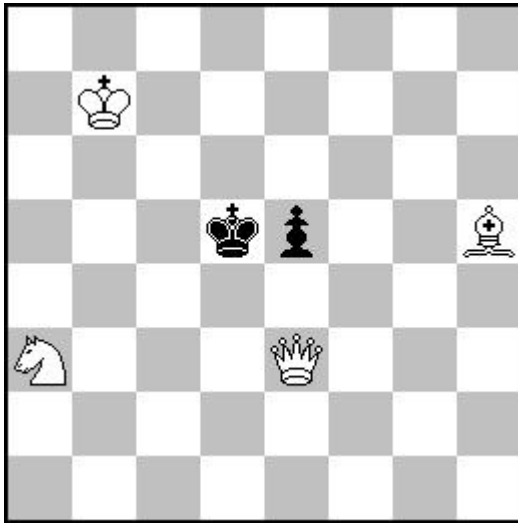
1...Kf1 2.Qa1+ **A** Kg2 3.Rg3# **B**  
1...Kg2 2.Rg3+ **B** Kf1 3.Qa1# **A**  
1...Rxd2 2.Qxd2 Kf1 3.Re1#  
1...Rxf4 2.Qxf4 Kg2 3.Rg3#  
1...Rf3 2.Rxf3++ Kg2 3.Qf2#  
1...Re2 2.Rxe2++ Kf1 3.Qf2#/Qa1#

### 1<sup>st</sup> Commendation : Valery Kopyl (Ukraine)

Three pairs of variations : one exactly like the set-play, one with exchange of 2<sup>nd</sup> and 3<sup>rd</sup> white moves, and one with double checks (and a dual). The key forms a masked white battery which creates diagonal-orthogonal echo mates. The position seems like a siege just before the final attack.

Vladimir Kozhakin  
2<sup>nd</sup> Commend Manolas-60 JT 2010

**A13**



#3 (4+2) C+

{1.Bf7+? Kd6!},  
{1.Sc4? [2.Bf7#], 1...e4? 2.Bh7#, 1...Kxc4!}

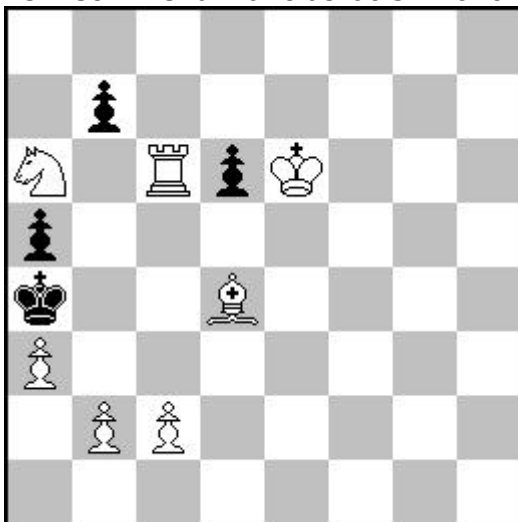
**1.Sb5!** [2.Bf7#]  
1...Kc4 2.Qc3+ Kxb5/Kd5 3.Be8#/Qc6#,  
1...Ke6 2.Qh6+ Ke7/Kd7/Kf5/Kd5  
3.Qd6#/Qd6#/Sd6#/Qc6#,  
1...e4 2.Bf7+ Ke5 3.Qg5#.

### 2<sup>nd</sup> Commendation : Vladimir Kozhakin (Russia)

Give-and-take key. Attractive mate picture after wS sacrifice (2...Kxb5). We can also find diagonal-orthogonal echo in try and post-key play. All pieces deliver checkmates. A nice miniature.

Joaquim Crusats  
3<sup>rd</sup> Commend Manolas-60 JT 2010

**A25**



#3 (7+4) C+

1...b6 2.Rxb6 d5 3.Sc5#

{1.Rb6? bxa6!}, {1.b3+? Kxa3!}

**1.Kd5!**  
1...b6 2.Rc4+ Kb5 3.Sc7#  
1...b5 2.Sb4 (zz) axb4 3.Ra6#  
1...bxc6+ 2.Kxc6 (zz) d5 3.Sc5#  
1...bxa6 2.Rc4+ Kb5 3.a4#  
1...Kb5 2.Sc7+ Ka4 3.Rc4#

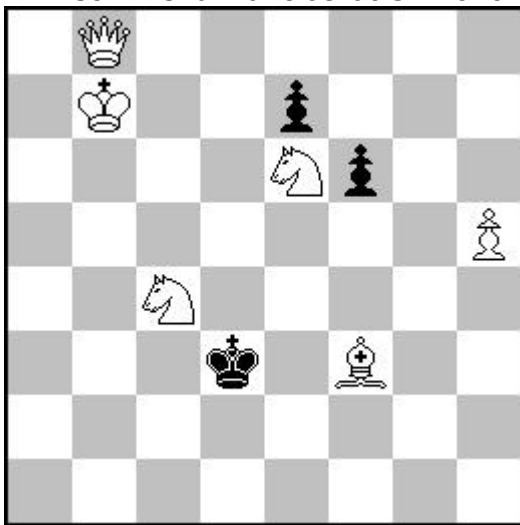
### 3<sup>rd</sup> Commendation : Joaquim Crusats (Spain)

This Meredith shows four different mates for Pickaninny bPb7, plus one after 1...Kb5 with reversal of the threat, triple Zilahi (with wRc6, wSa6 and even wPa3 across phases), and a deft key exposing wK to check and sacrificing wRc6. I liked the variation after 1...b5.

In Agapov 2009 (WinChloe 356551) Zilahi is cyclic but the wK is away from danger. In a similar problem by Ivanov 1989 (WinChloe 78240) the mates are repeated.

Carlo De Grandi  
4<sup>th</sup> Commend Manolas-60 JT 2010

**A11**



#3 (6+3) C+

{1.Ka~?/Kc~? Kxc4!}

**1.Bd1!** [2.Qg3+ Kxc4/Ke4 3.Qb3#/Qf3#]

1...Kc3 2.Qg3+ Kb4/Kxc4 3.Qb3#

1...Kxc4 2.Qf4+

2...Kd5 3.Bb3#

2...Kc3/Kd3 3.Qd4#

2...Kb5 3.Qa4#

1...Ke4 2.Qd8

2...Kf5 3.Qd5#

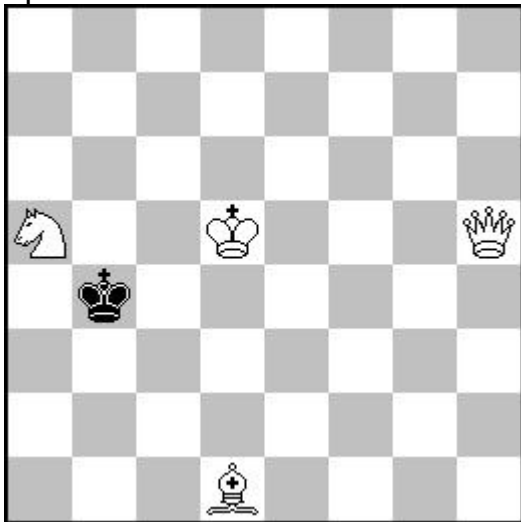
2...f5 3.Qd4#

#### 4<sup>th</sup> Commendation : Carlo de Grandi (Greece)

The give-and-take key sacrifices a wS. The bK makes its move (Kc3, Kxc4, Ke4) as first or second (Babushka). The "revealer" wPh5 tells that the bK will reach f5 and in the quiet variation 1...Ke4 the bK actually gets mated there. The model mates add merit to the composition.

Christian Poisson  
Special Mention Manolas-60 JT 2010

**A17**



#3 (4+1) C+

{1.Qe2?/Qf7?/Qh2?/Qh7? Kxa5! **a**},  
{1.Qf3?/Qg6?/Qh4+?/Sc4?/Qh8?/Sb7? Kb5! **b**},  
{1.Kd4? Ka3! **c**} and thematic tries for  
Zagoruyko 3x2 : {1.Qg6? [2.Qb6+, 2...Kc3  
3.Qd4#, 2...Ka3 3.Qb3#], 1...Kxa5 **a** 2.Qc6 **A**  
Kb4 3.Qc5#, 1...Ka3 **c** 2.Qc2 **B** [3.Qb3#] Kb4  
3.Qc5#, 1...Kb5! **b**}, {1.Qh4+?, 1...Kxa5 **a** 2.Kc6  
**C** [3.Qa4#], 1...Ka3 **c** 2.Qf2 **D** Kb4 3.Qc5#,  
1...Kb5! **b**}, {1.Qh8? (zz), 1...Kxa5 **a** 2.Kc5 **E**  
[3.Qa1#/Qa8#] Ka6 3.Qa8#, 1...Ka3 **c** 2.Sc4+ **F**  
Ka2/Kb4 3.Qb2#, 1...Kb5! **b**}

**1.Qe5!** (zz), 1...Kxa5 **a** 2.Kc6+ Ka6/Kb4

3.Qa1#/Qc5#, 1...Kb5 **b** 2.Qc7 (zz) Ka6/Kb4

3.Be2#/Qc5#, 1...Ka3 **c** 2.Sc4+ Ka2/Kb4 3.Qb2#

#### Special Mention : Christian Poisson (France)

The fact that *in all eleven tries the bK never used c3 as a flight*, tempted me to overlook the flight-taking key and note Dombrovskis paradox, Bartolovic and Option themes, switchbacks of the bK (only natural in a Rex Solus) and diagonal-orthogonal echo mates. An almost perfect miniature, the only Zagoruyko 3x2 submitted.

**Emmanuel Manolas**  
Athens, 08/09/2010

## Manolas-60 JT : Section B (helpmate #3) Award

### Judge : Harry Fougiaxis

37 problems participated in this section. The average level was unfortunately rather low, and I can therefore propose only 6 compositions for a distinction. Remarks on the full set of the unsuccessful entries are as follows:

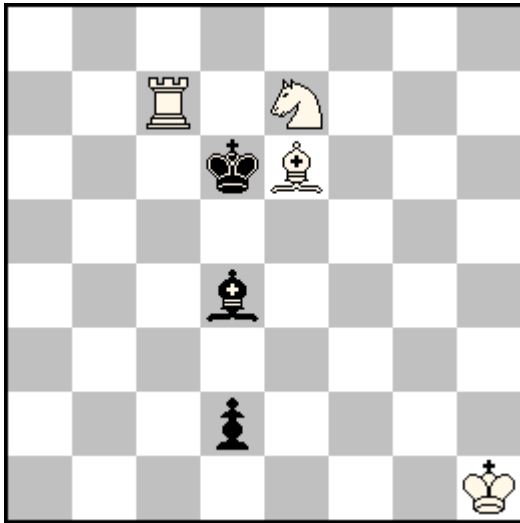
**B01** is anticipated by Krasimir Gandev, Shakhmatna Misl 1989 (WinChloe 17085). **B02** was supposed to receive the 2<sup>nd</sup> prize, but thanks to WinChloe I avoided the pitfall: this is only an improved version of the very recent Rolf Wiehagen & Christer Jonsson, 3<sup>rd</sup> Comm Y. Blednov-85 JT 2010. The author should have contacted the composers to present his version to them, instead of sending it as his own composition to some other formal tournament; cf. **QP02** and **QP03** in the Appendix. **B03** is cooked and **B08** not thematic. **B10** shows three self-blocks on the bK's initial square, but it is untidy and the rest of the play is colorless. In **B12**, the wS is not useful in one mate, although it does prevent duals during that solution. A surprisingly high number of entries (**B04**, **B05**, **B09**, **B17**, **B19**, **B20**, **B24**, **B32**) suffer from repetition of white and/or black moves; this is a serious weakness that rules out any distinction.

The following entries display simple mate-building play without any other strategy; they are cute, but not sufficiently interesting to justify a place in the award: **B06** (models combined with indirect unpins of the wR, but only two mates are near-echo and the setting is unpolished: move the bS to h4 to avoid the unattractive capture and remove ph2), **B07** (varied play and I cannot spot anything particularly interesting), **B11** (nice echo mates, but two of them are vertically mirrored which diminishes the overall impression), **B15** and **B26** (square blocks only), **B28** (Maslar in one solution, the other two are not interesting), **B34** (unrelated solutions).

In one solution of **B13**, the bK is mated on a8 (and not on b8, as the composer mentions), therefore the realization is erroneous. Switchbacks in two solutions of **B14**, but the third solution with the promotion mate does not fit. More or less, same remarks for **B23**: the two solutions ending to pin-mates are nice and well-matched, but the third is not related and, even worse, it relies on a repeated move. Chameleon echo mates in **B18**, but too mechanical as a whole. **B27** is very familiar and quite heavy: such a cycle of moves with the specific white material has been done many times with fewer pieces and model mates (see, for instance, WinChloe 25889, 50555, 64156, 82151, 89498, 123180, 161484). The composer of **B29** missed the chance to present a cyclic Zilahi, as **B25** proves. **B31** shows three very familiar chameleon echo mates with unpins, one less than Vladimír Pachman, 2<sup>nd</sup> Place 1<sup>st</sup> WCCT 1972-75 (WinChloe 33242). In **B35**, the addition of a third "anti-identical" solution (which, in my opinion, looks more like a cook) to an otherwise interesting pair of solutions with pin-mates spoils totally the final impression. **B36** shows some pleasantly varied tactical play, yet the move Bf6 is repeated and the captures of black pieces that guard the mate are very awkward. In a composition, like **B37**, featuring promotions as the main play, the dual promotion mate cannot be acceptable.



Carlos Lago  
2<sup>nd</sup> Prize Manolas-60 JT 2010



- 1.Ke5 Rc3 2.Bc5 Re3+ 3.Kd4 Sf5#
- 1.Bc3 Ra7 2.Kc5 Ra5+ 3.Kb4 Sc6#
- 1.Bb6 Rb7 2.Bd8 Rb6+ 3.Kc7 Sd5#

h#3                    (4+3)                    C+  
311111

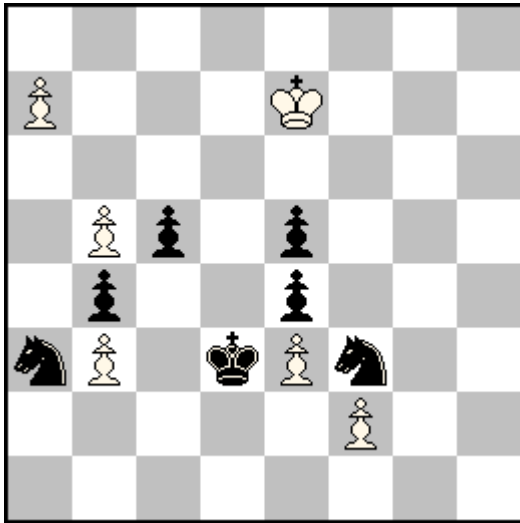
**2<sup>nd</sup> Prize : Carlos Lago (Argentina)**

A superb miniature featuring three echo model mates after very precise play by both sides. The composer must have regretted that he had to add a black pawn to stop 1.Ke5 Sd5 2.Ke4 Rc2 3.Kd3 Bf5, yet he was fortunate enough to cope with such a bad cook so efficiently.

I do hope no anticipation comes out: the closest I could find are Christer Jonsson, The Problemist Supplement 2001 (WinChloe 212756), which is defective as one of the mating moves appears twice, and the even earlier Hans Moser, Schach-Echo 1970 (WinChloe 33602) that uses a similar setup, but it is cooked and one mating move is repeated.

Evgeny Fomichev  
H. M. Manolas-60 JT 2010

**B21**



1.Sc4 bxc4 2.Kxc4 a8=S 3.Kd5 Sb6#  
1.Sd4 exd4 2.Kxd4 a8=R 3.Kd5 Rd8#  
1.c4 bxc4 2.Kxc4 a8=Q 3.Kc5 Qc6#

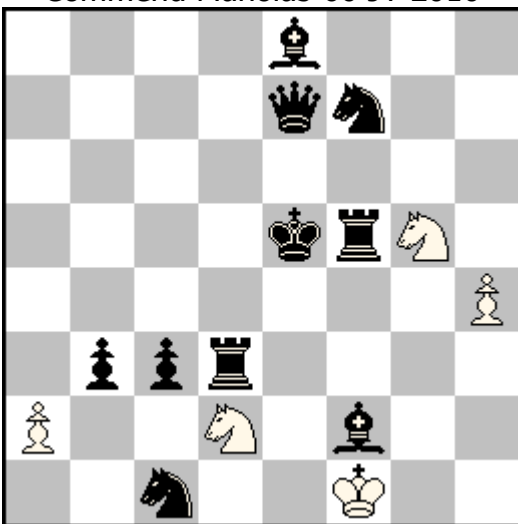
h#3 (6+7) C+  
311111

**Honourable Mention : Evgeny Fomichev (Russia)**

A well-arranged combination of triple pawn-Zajic with three different white promotions on the same square. One may complain about the move repetitions, but they seem unavoidable and the overall thematic complex provides enough compensation.

Stefan Milewski  
Commend Manolas-60 JT 2010

**B22**



1.Rd5 Kg2 2.Bd4 Kg3 3.Qf6 Sc4#  
1.Kf6 h5 2.Se5 h6 3.Bg6 Sde4#  
1.Kd4 axb3 2.Rd5 b4 3.Be3 Sgf3#

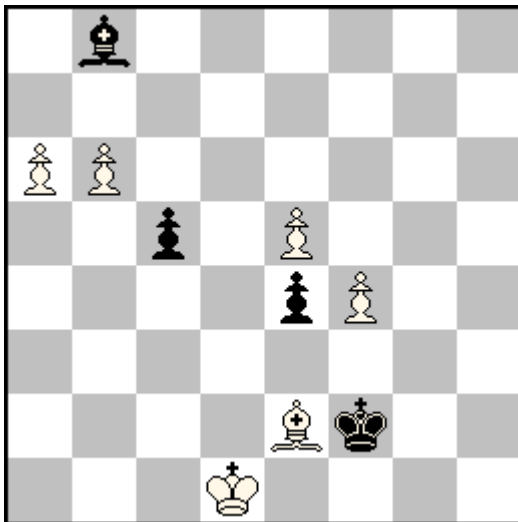
h#3 (5+10) C+  
311111

**Commendation : Stefan Milewski (Poland)**

Model mates and square blocks, perhaps the best of the lot exhibiting only "mate-building strategy". Solvers will probably enjoy the varied play.

Nikos Pergialis  
Commend Manolas-60 JT 2010

**B16**



1.Ke3 a7 2.Kd4 axb8=Q 3.Kd5 Qd6#  
1.Bxe5 b7 2.Bxf4 b8=Q 3.Be3 Qh2#  
1.Bc7 bxc7 2.Kg3 c8=Q 3.Kh4 Qg4#

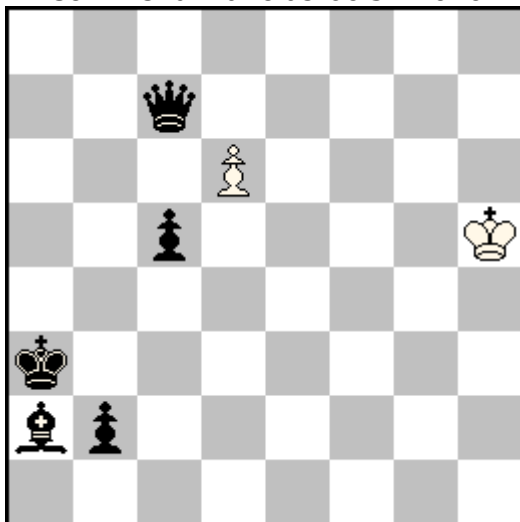
h#3 (6+4) C+  
311111

**Commendation : Nikos Pergialis (Greece)**

White queen promotions with simple play.

Menachem Witztum  
Commend Manolas-60 JT 2010

**B33**



1.b1=B dxc7 2.Kb2 c8=Q 3.Ka1 Qh8#  
1.Kb3 d7 2.Kc2 d8=Q 3.Kb1 Qd1#  
1.Qe7 dxe7 2.Bb1 e8=Q 3.Ka2 Qa4#

h#3 (2+5) C+  
311111

**Commendation : Menachem Witztum (Israel)**

White queen promotions on adjacent squares in minimal and miniature. Two of the mates are diagonally mirrored.

**Harry Fougiaxis**  
Athens, 08/09/2010



## Manolas-60 JT : Section C (selfmate #3) Award

**Judge : Ioannis Garoufalidis**

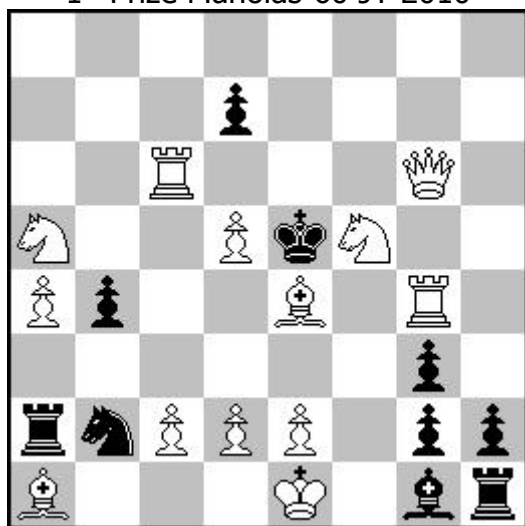
I received eight anonymous diagrams with solutions and composers' comments from the tourney director, Emmanuel Manolas.

I would like to thank him for the invitation to judge the selfmates section.

I would also like to thank all the composers who participated in this section.

Evgeny Fomichev  
1<sup>st</sup> Prize Manolas-60 JT 2010

**C04**



s#3 (13+10) C+

**1.Rc3!** [2.Sc4+ Sxc4 3.d4+ Bxd4#]

1...Sxa4 2.Re3+ (2.Rc5+? Rb2!) Sc3 3.Bf3+ Bxe3#

1...Sd1 2.Rc5+! (2.Re3+? Rb2!) Sc3 3.d6+ Rxc5#

1...Sd3+ 2.Rxd3+ Rb2 3.Bxb2+ Bd4#

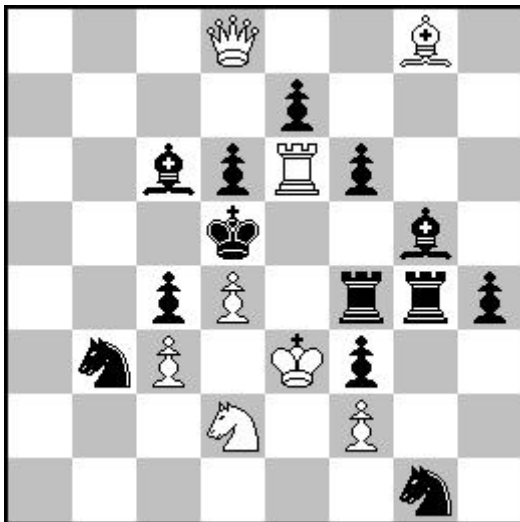
### 1<sup>st</sup> Prize : Evgeny Fomichev (Russia)

Clearly the best problem I received.

Marvelous key unpins black knight and creates a masked battery. Zabunov-theme with dual avoidance. 3-fold play of the battery Ba1+Rc3.

Ivan Soroka  
2<sup>nd</sup> Prize Manolas-60 JT 2010

C05



s#3 (8+13) C+

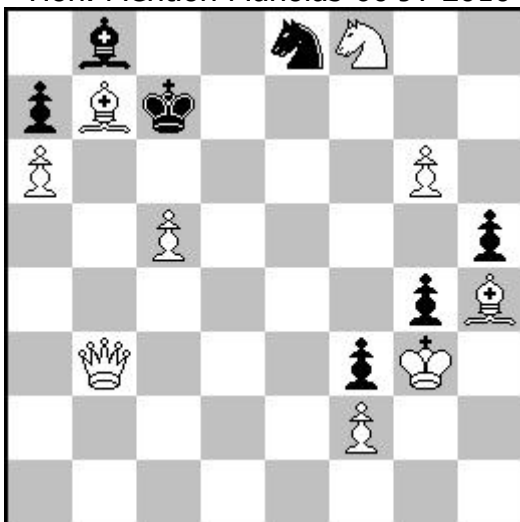
- 1.Qc8!** [2.Rxf6+ e6 3.Rf5+ Rxf5#]  
 1...Sxd4 2.Re5+ Kxe5 3.cxd4+ Rxd4#  
 1...Bh6 2.Rxe7+ Rxc8 3.Qf5+ Rxf5#  
 1...Be8 2.Rxd6+ Kxd6 3.Se4+ Rxe4#

**2<sup>nd</sup> Prize : Ivan Soroka (Ukraine)**

White battery play with wR cross combined with play of black battery.

Alberto Armeni  
Hon. Mention Manolas-60 JT 2010

C08



s#3 (9+7) C+

- {1.Sh7? (zz) Sg7!}  
 {1.Qd1?/Qd3?/Qd5? (zz) Sd6!}  
 {1.Qa4? (zz) Sd6!}  
 {1.Qe6? (zz) Sg7!}

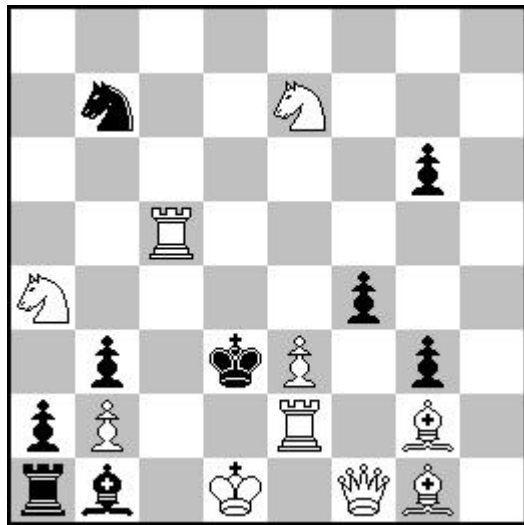
- 1.Qb5!** (zz)  
 1...Sg7 2.Se6+ Sxe6 3.Qd7+ Kxd7#  
 1...Sd6 2.cxd6+ Kxd6 3.Qc5+ Kxc5#  
 1...Sf6 2.Qd7+ Sxd7 3.Sxd7 (zz) Kxd7#

**Honourable Mention : Alberto Armeni (Italy)**

An attractive lightweight problem. A well chosen key among other interesting white tries. The elimination of the black knight's movement creates black royal batteries.

I Soroka & V Shevchenko & I Borisenko  
Commend Manolas-60 JT 2010

**C01**



s#3 (10+9) C+

**1.Rb5!** (zz)  
[1...Kc4 2.Rd2+ Bd3#]

1...f3 2.Rd2+ Ke4 3.Qd3+ Bxd3#  
1...g5 2.Rf2+ Kxe3 3.Sf5+ Bxf5#  
1...S~ 2.Sc5+ Kc4 3.Rd2+ Bd3#  
1...fxe3 2.Rd5+ Kc4 3.Qf4+ Be4#

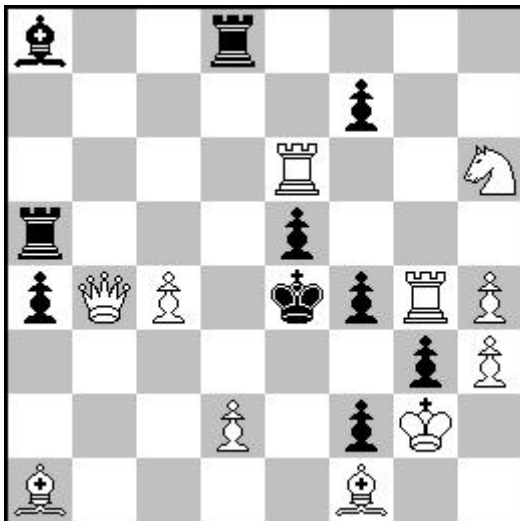
**Commendation : Ivan Soroka & Vitaliy Shevchenko & Ivan Borisenko (Ukraine)**

Nice flight giving key, but 1...Sxc5 is unprovided and the king's escape leads to a short mate. Threefold play of white battery.

It would have been ranked higher if there had been a variation with the black bishop also mating on c2.

Ivan Soroka  
Commend Manolas-60 JT 2010

**C07**



s#3 (11+10) C+

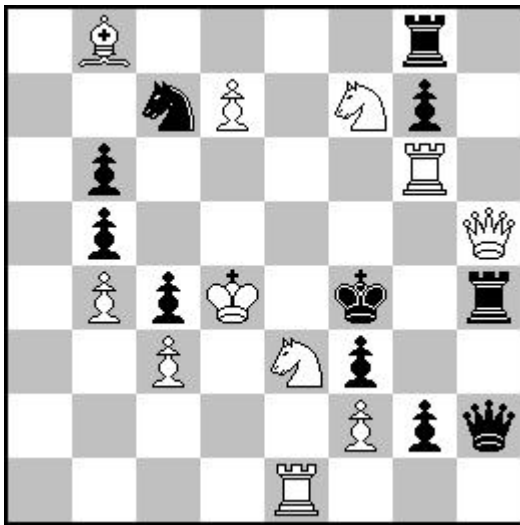
**1.Qc3!** [2.Rxf4+ Kxf4+ 3.Qf3+ Bxf3#]  
1...Rad5 2.Qd4+ Rxd4 3.Rxe5+ Kxe5#  
1...Rdd5 2.Rxe5+ Rxe5 3.d3+ Ke3#  
1...Rd3 2.Rxe5+ Rxe5 3.Rxf4+ Kxf4#  
1...fxe6 2.Qxe5+ Rxe5 3.Rxf4+ Kxf4#

**Commendation : Ivan Soroka (Ukraine)**

This problem has two pairs of variations. One pair shows the Wurzburg-Plachutta theme combined with a royal half-battery.

Gunter Jordan  
Commend Manolas-60 JT 2010

**C02**



{1.Sd8? [2.Rf6+ gxf6 3.Qe5+ fxe5#] Rxh5!}

**1.Sh8!** [2.Rf6+ gxf6 3.Qe5+ fxe5#]  
 1...Qh3 2.Qf5+ Qxf5 3.Sd5+ Qxd5#  
 1...Re8 2.Sxg2+ ~xg2 3.Re4+ Rxe4#  
 1...Rf8 2.Qf5+ Rxf5 3.Sd5+ Rxd5#  
 1...Rxh5 2.Sd5+ Kf5 3.Re5+ Qxe5#

**Commendation : Gunter Jordan (Germany)**

Good key of white knight to h8, with thematic try also moving wS away from e5.

**Ioannis Garoufalidis**  
Athens, 05/09/2010

## Manolas-60 JT : Section D (fairy #3) Award

### Judge : Kostas Prentos

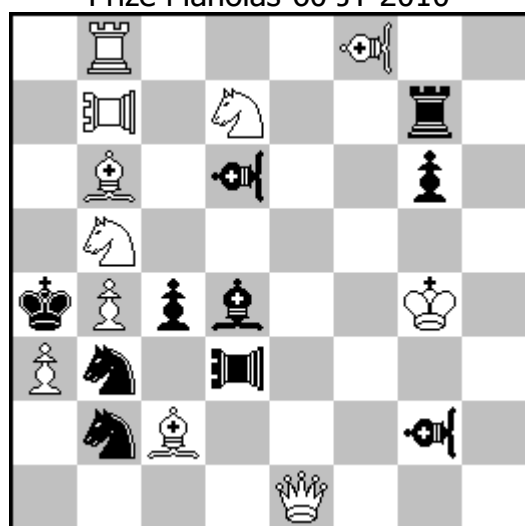
I received 15 anonymous diagrams with solutions and composers' comments from the tourney director, Emmanuel Manolas. I would like to thank him for the invitation to judge a type of chess problems which is rather unfamiliar to me, the fairy direct mate. I have enjoyed it no less, and I hope my selection does justice to the problems.

The restrictions that the theme imposed to the participants, to use only one fairy condition and up to two different fairy pieces, had the expected result. The monstrous diagrams full of fairy pieces and conditions, that we often encounter in other fairy competitions, were avoided.

**D07** (Hubert Gockel) features the Kiss theme, but lacks real paradox while flirting with complete symmetry. Furthermore, the position can be slightly improved, so I decided to exclude it from the following award:

Juraj Lörinc & Ladislav Salai Jr  
Prize Manolas-60 JT 2010

**D14**



- 1...VAXa3 **a** 2.Sc5+ **A** Bxc5 3.Sc3# **B**, 2...VAXc5  
3.Qa1#
- 1...PAXa3 **b** 2.Sc3+ **B** Bxc3 3.Sc5# **A**, 2...PAXc3  
3.Qa1#
- 1...c3 2.Qxc3 (3.Qxb3#) Bxc3 3.Sc5#
- 1.Qe8!** (2.Ra8+ VAXa8 3.Qxa8#)
- 1...VAXa3 **a** 2.Sc3+ **B** Bxc3 3.Sc5# **A**
- 1...PAXa3 **b** 2.Sc5+ **A** Bxc5 3.Sc3# **B**, 2...Kxb4  
3.Bc7#

#3 (11+10) C+

♞♝=Vao ♞♞=Pao

### Prize: Juraj Lörinc & Ladislav Salai Jr. (Slovakia)

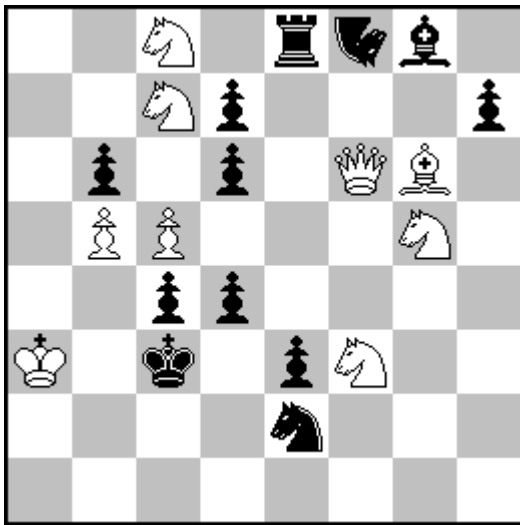
In the set play, white invites the capture of the knight on the second move by the Chinese piece, which is then unable to return to a3 to stop the mate. If the wrong knight plays first, the mating square will be controlled by the Chinese piece from a3.

In the actual play, a half-battery is created. If the wrong knight plays first, the Chinese piece can capture it, creating a flight on a3 for the black King.

Reciprocal change of continuations with reversal of white's 2<sup>nd</sup> and 3<sup>rd</sup> moves (Tura theme). A solid problem with good geometry.

Juraj Lörinc  
 Hon. Mention Manolas-60 JT 2010

D03



#3 (9+12) C+  
 ♞=Nightrider

- 1.Bb1!** [2.Qe6! (3.Se4# **A**, 3.Sd5# **B**)  
 2....Bxe6 **a** 3.Se4# **A**  
 2....Rxe6 **b** 3.Sd5# **B**]  
 1...Sg3 2.Sge6! (3.Sd5# **B**, 3.Qxd4# **C**)  
 2....Nxe6 **c** 3.Sd5# **B**  
 2....Bxe6 **a** 3.Qxd4# **C**  
 1...Sf4 2.Sce6! (3.Qxd4# **C**, 3.Se4# **A**)  
 2....Rxe6 **b** 3.Qxd4# **C**  
 2....Nxe6 **c** 3.Se4# **A**  
 1...Re5 2.Sxb6, 3.Sa4#  
 1...d5 2.Qxb6, 3.Qa5#

**Honourable Mention: Juraj Lörinc (Slovakia)**

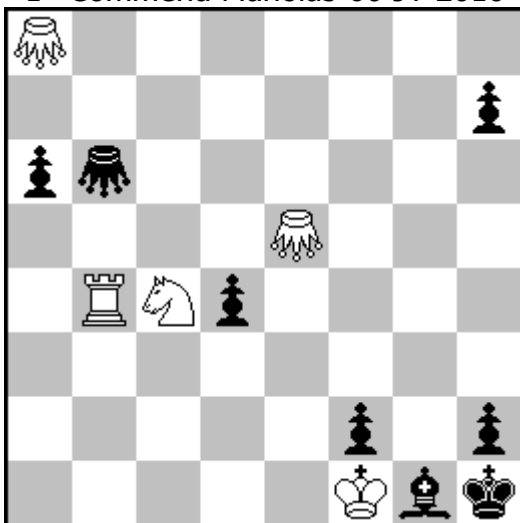
Nice and economic presentation of three pairs of cyclic Novotny interferences on e6. In each variation, white abandons one of the three available threats. According to which thematic black piece captures on e6, the double threat is separated in a cyclical way.

The only precedent I was able to track down also uses Grasshoppers and Madrasi (See problem **QP04** in the appendix).

Pity that the four white knights could not be avoided.

Ioannis Garoufalidis  
 1<sup>st</sup> Commend Manolas-60 JT 2010

D12



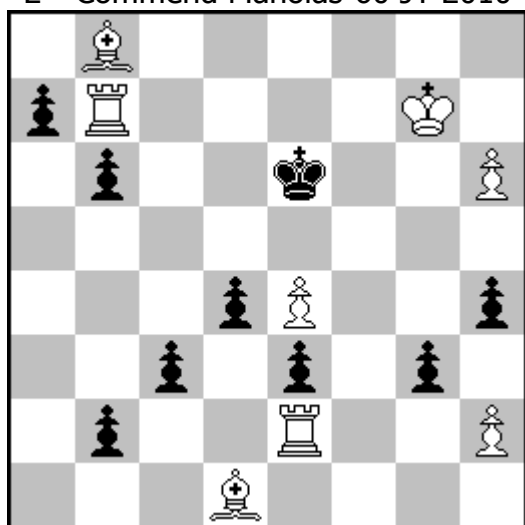
#3 (5+8) C+  
 ♞♞=Grasshoppers

- 1.Rb3!** (2.Rg3, 3.Rg2#)  
 1...d3 2.Se3, 3.Sg2#  
 1...Ge3 2.Ge2, 3.Gg2#

**1<sup>st</sup> Commendation: Ioannis Garoufalidis (Greece)**

Three different white pieces create anti-battery mates on the same square (g2). The construction is light, and the idea is simple, but clear.

Alberto Armeni  
2<sup>nd</sup> Commend Manolas-60 JT 2010



#3 (8+9) C+  
Einstein

1.Bc2=S? b1!  
1.Rxa7=Q? b5!

**1.Bb3=S!** (waiting)

1...b5 2.Sxd4=B, 3.Bc5=S#

1...c2 2.Rxc2=Q, 3.Qc6=R#

1...b1 2.Ra2=B, 3.Sb3-~=P#

1...g2 2.Rxg2=Q, 3.Qg6=R#

1...gxh2=S 2.Rxh2=Q, 3.Qe5=R#

1...d3 2.Sd4=P, 3.d5#

1...h3 2.hxg3=S, 3.Sf5=P#

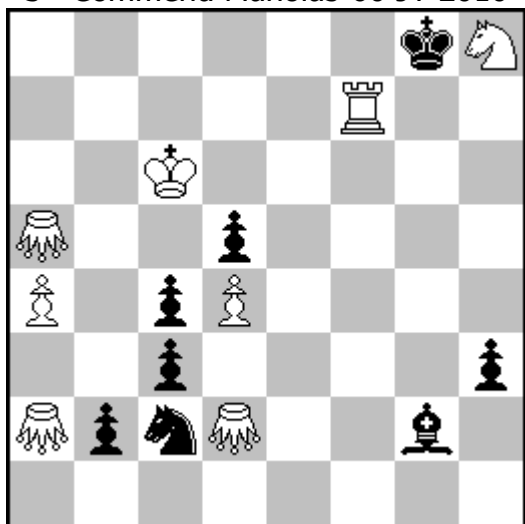
1...a6/a5 2.Sxd4=B (3.Bxb6=R#) 2...b5 3.Bc5=S#

### 2<sup>nd</sup> Commendation: Alberto Armeni (Italy)

The black pawns, incapable of putting up a real fight, can only damage black's position. Yet, there is an abundance of different mates and rich use of the fairy condition.

Juraj Lörinc

3<sup>rd</sup> Commend Manolas-60 JT 2010



#3 (8+8) C+  
♟=Grasshoppers  
Patrol

**1.Kc5!** [2.Gd2xd5+ **A** Bxd5 3.Ga5xd5# **B**]

1...Sb4 2.Ga5xd5+ **B** Bxd5 3.Ga2xd5# **C**

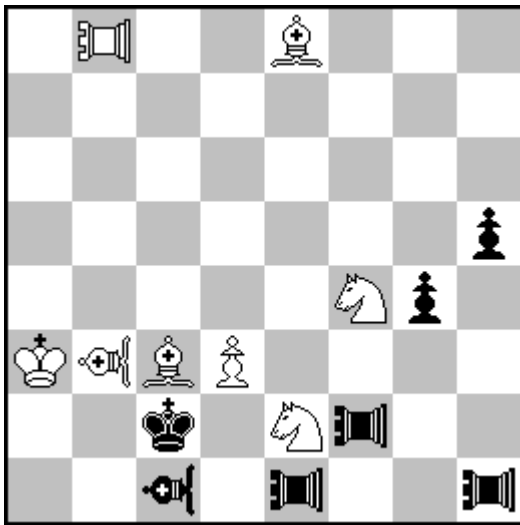
1...Sa3 2.Ga2xd5+ **C** Bxd5 3.Gd2xd5# **A**

### 3<sup>rd</sup> Commendation: Juraj Lörinc (Slovakia)

Cycle in the order of captures on d5, according to which pairs of Grasshoppers remain guarded. The inherent monotony of the mechanism could not allow a higher ranking for this problem.

Juraj Lörinc  
4<sup>th</sup> Commend Manolas-60 JT 2010

**D02**



**1.Ba4!** [2.VAf7+ Kb1 3.VAg6#]  
1...PAeg1 2.VAd5+ Kb1 3.VAe4#  
1...PAg2 2.VAe6+ Kb1 3.VAf5#  
1...PAhg1 2.VAg8+ Kb1 3.VAh7#

#3 (8+7) C+  
♙♜=Vao ♞♝=Pao

**4<sup>th</sup> Commendation: Juraj Lörinc (Slovakia)**

The white Vao, front piece of a Siers battery, duels with the black Paos, as they lose control of their assigned posts on the b1-h7 diagonal. This concept, very common in orthodox direct-mates, is achieved here in an elegant setting.

**Kostas Prentos**  
Thessaloniki, 01/08/2010



## Manolas-60 JT : Appendix

### Terms Definition

**Anti-reversal** = A try is also used as second white move.

**Babushka** = At least twice, the same black move appears as the first move in one variation, then as the second move in another variation.

**Balbo** = At least 3 defenses made by pieces of different nature are followed by moves made by pieces of the defending unit's nature.

**Barnes** = A double threat of a try is separated in two other tries.

**Bartolovic** = Two black defenses a and b, in three phases, have continuations (AB, CB, AD). (In one phase A and B continuations are together, then A is changed, then B is changed).

**Bristol** = A line piece moves across a square (critical square) allowing another line piece to move to the critical square along the same line.

**Changed-mates** (d<sub>xp</sub>) = One defense (d=1) or more is followed by different mates in two phases (p=2) or more.

**Cyclic Banny** = Tries 1.A? a!, 1.B? b!, 1.C? c!, Key 1.D! a/b/c 2.C#/A#/B#.

**Dombrovskis** (Paradox) = In the post-key play at least two defenses, which have refuted some threats of the tries, are subdued with exactly the same threats of the tries.

**Echo, diagonal-orthogonal** = The functionally similar groupings of pieces in two variations differ by a 45° angle.

**Echo, mirror** = Two mate positions have vertical/horizontal/diagonal symmetry.

**Einstein** (Fairy condition) = In Einstein, moving chess pieces change shape in the order Q-R-B-S-P, ascending in value when capturing, else descending.

**Grasshopper** (Fairy piece type) = The Grasshopper is a hopper, moves like the Queen and hops just behind the hurdle, where it can capture an opponent piece.

**Kniest** = A side captures on the square where the opponent King will be mated.

**Madراسi** (Fairy condition) = If a piece is threatening an opponent piece of the same type (i.e. wR and bR, wQ and bQ, etc) they both paralyse, keeping only the power to paralyse each other. If the threat is interrupted, both pieces instantly return to normality. A pawn can capture a pawn only en passant.

**Nightrider** (Fairy piece type) = The Nightrider is a rider making multiple steps like a Knight, has linear move and is hindered from intermediate pieces.

**Option** = The same piece plays at least two tries refuted differently and the key.

**Pao** (Fairy piece type) = The Pao moves like Rook but captures like a hopper (must hop over a hurdle).

**Patrol** (Fairy condition) = In Patrol chess only protected pieces can capture or check.

**Phoenix** = Promotion to a piece, same with a piece previously captured.

**Pickaninny** = The 4 possible moves of a black Pawn from its game-array square.

**Plachutta** = Two similar black line-pieces have their lines of influence intersected. If a white piece moves on the intersection, we call it a Plachutta intersection.

**Reciprocal captures** = Captures where the two pieces change roles.

**Rex Solus** = The bK stands alone.

**Siers-battery** = The front piece moves, firing the battery and allowing a flight for the bK, and then gives mate.

**Switchback** = A piece moves to the square it just left.

**Threat-reversal** = Two try-moves and threats are reversed : {1.A? [B]}, {1.B? [A]}

**Tura** = Reciprocal change of continuations with reversal of white's 2<sup>nd</sup> and 3<sup>rd</sup> moves.

**Urania** = Same white move is try, threat, mate in 3 phases.

**Vao** (Fairy piece type) = The Vao moves like Bishop but captures like a hopper (must hop over a hurdle).

**Wurzburg-Plachutta** = Two similar black line-pieces have their lines of influence intersected. If one of the pieces moves on the intersection, we call it a Wurzburg-Plachutta intersection.

**Zabunov** = The front piece of a battery is then rear piece of another battery.

**Zagoruyko** (d xp) = In at-least-three phases (p=3) and in at-least-two *always the same* black defenses (d=2), the white continuations change.

**Zajic** = A piece moves to a square x, is captured on x by a piece which is captured on x by the King.

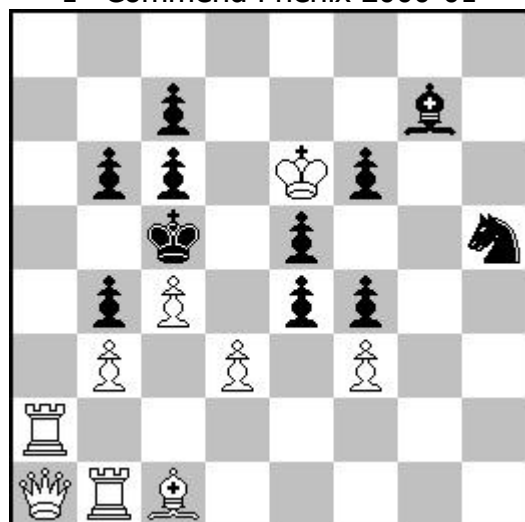
**Zilahi** = A white piece captured in one variation gives mate in another variation.

**zz** = Zugzwang. A side is under no threat and has to play its move, but playing any move will deteriorate its standing. We say that this side is in Zugzwang.

## Quoted Problems

Evgeny Fomichev  
1<sup>st</sup> Commend Phénix 2000-01

**QP01**



**1.Bb2!**

#3

(9+11)

C+

See similar problems, with three Bristol lines, in WinChloe database :

48051 (Pauly 1912),

74118 (Fomichev 2000),

96246 (Olszewski 2001),

138262 (Olszewski 2003),

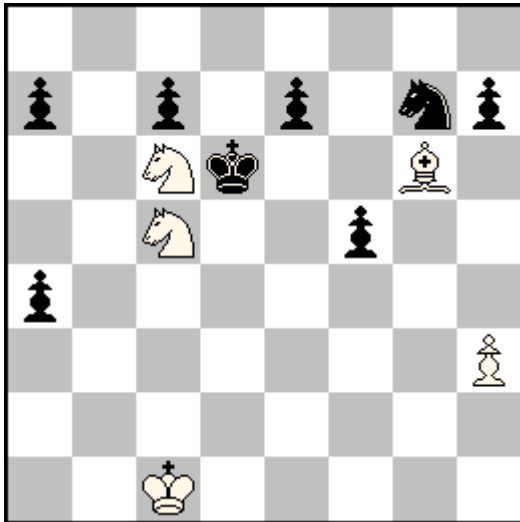
230585 (Kraemer 1931),

246020 (Volkman 1938),

319152 (Zabunov 1966).

### QP02

Rolf Wiehagen & Christer Jonsson  
3<sup>rd</sup> Comm. Y. Blednov-85 JT 2010

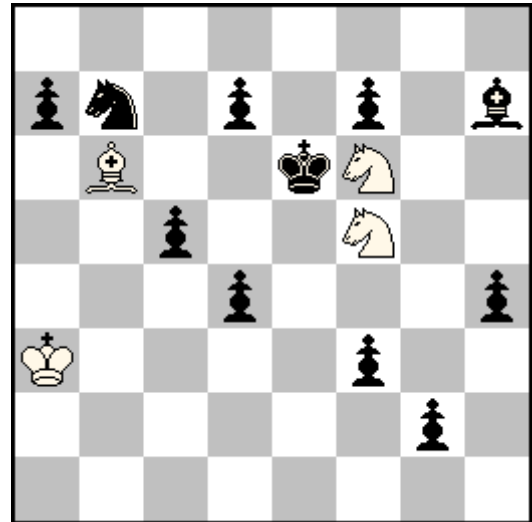


h#3 (5+8) C+  
311111

- 1.Kxc6 Sa6 2.Kb7 Be8 3.Ka8 Bc6#  
1.Kxc5 Sd4 2.Kb4 Bf7 3.Ka3 Sc2#  
1.hxg6 Sd8 2.Ke5 h4 3.Kf6 Sd7#

### QP03

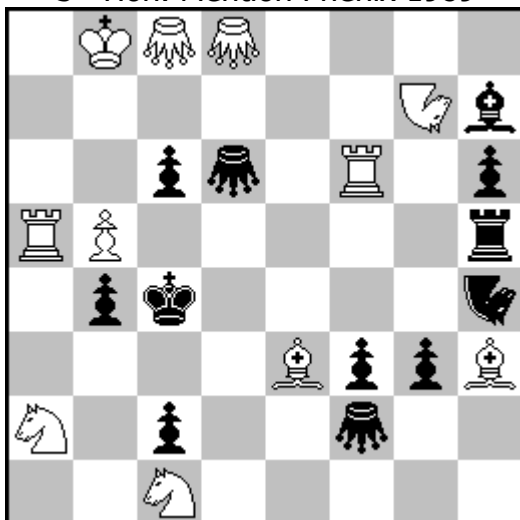
Rolf Wiehagen & Christer Jonsson  
version Alfred Pampe  
3<sup>rd</sup> Comm. Y. Blednov-85 JT 2010



h#3 (4+11) C+  
311111

- 1.Kxf6 Sh6 2.Kg7 Bd8 3.Kh8 Bf6#  
1.Kxf5 Se4 2.Kg4 Bc7 3.Kh3 Sf2#  
1.axb6 Se8 2.Kd5 Ka4 3.Kc6 Se7#

Gerard Smits  
3<sup>rd</sup> Hon. Mention Phénix 1989



#3 (11+12) C+

♞♞=Nightriders  
♟♟=Grasshoppers  
Madrasī

### QP04

- 1.Ga8!** [2.Ga4+ b3 3.Ga6#]  
1...Gh2 2.Bf5 [3.Ne8# **A**, Rxc6# **B**]  
2...Rxf5 **a** 3.Ne8# **A**  
2...Nxf5 **b** 3.Rxc6# **B**  
1...Ga3 2.Rf5 [3.Bf1# **C**, Ne8# **A**]  
2...Nxf5 **b** 3.Bf1# **C**  
2...Bxf5 **c** 3.Ne8# **A**  
1...Gb6 2.Nf5 [3.Rxc6# **B**, Bf1# **C**]  
2...Bxf5 **c** 3.Rxc6# **B**  
2...Rxf5 **a** 3.Bf1# **C**  
1...b3 2.Ra4+ Kxb5 3.Sc3#