

4.Prize no.35: Jean Haymann, Israel

A complex diagonal/orthogonal setting of black anticipatory self-pin on masked line with masked unguard of BK flight by capture of a rear indirect battery piece. Direct unpins of WS and pin-mate. *Kompleksna dijagonalna/ortogonalna postavka crnog preventivnog samovezivanja na maskiranoj liniji sa maskiranim oslobađanjem polja cK uzimanjem zadnje figure iz indirektno baterije. Direktna odvezivanja bS i matovi na vezanu figuru.*

I) 1. Qe6: Sg4+ 2. Ke4: Qh7#, II) 1. Qf6: Sec4+ 2.Kd4: Rd8#

5.Prize no.20: Srećko Radović, Zvečan, SCG

Difficult combination of cyclic Zilahi with cyclic masked unguard of BK flight with cyclic captures of the white line pieces, cyclic changed functions of white pieces and model mates.

Teška kombinacija cikličnog Zilahija i cikličnog maskiranog oslobađanja polja cK sa cikličnim uzimanjem belih linijskih figura i cikličnim izmenama funkcija belih figura i modelnim matevima.

a) 1.Sd6: Rc1 2.Kb4 Rb1#, b)1.Sc6: Bg3 2.Kf6 Bh4#, c)1.bc5 Rb6+ 2.Kc8 Rb8#

6.Prize no.7: Zoran Gavrilovski, Macedonia

An economical combination of anticipatory half-pin with masked unguard of BK flight by alternative capture of a rear piece of white indirect battery.

Ekonomična kombinacija preventivnog samovezivanja i maskiranog oslobađanja polja cK alternativnim uzimanjem zadnje figure iz bele indirektno baterije.

I) 1.Bd3:+ Kd4 2.Kf5 Rf3#, II) 1.Se3: Kf3 2.Ke5 Sd7#

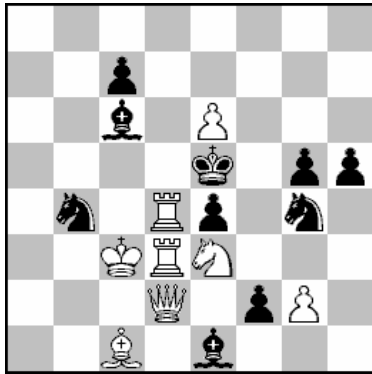


Special Prize no.34: Fadil Abdurahmanović, Bosnia and Herzegovina

An excellent setting of the Future helpmate, but only the first pair of solutions is thematic. Completely alternative capture of a piece from the two indirect battery mechanisms. Masterly construction. *Odlična postavka pomoćnog mata budućnosti, ali samo prvi par rešenja je tematski. Kompletно alternativno uzimanje figura iz dve indirektno baterije mehanizma. Majstorski konstruisano.*

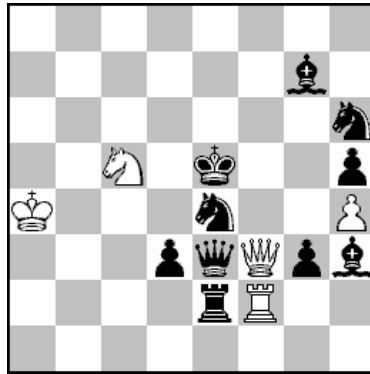
I) 1. Bf4: Rc5+ 2.Kd6 Rd3#, II) 1. Sb3: Bc5 2. Kb5 Qa4#, III) 1. Sb4: Qd4 2. Sa2 Rc5#, IV) 1. fe5 Be7: 2.e4 Qd6#

1.HM
Menachem Witztum



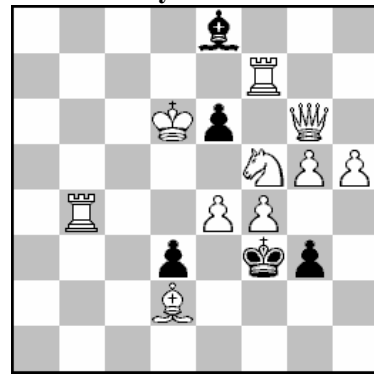
h#2 b) Sb4→c4 (8+10)

2.HM
Aleksandr Semenenko



h#2 3111 (5+10)

3.HM
Valery Gurov



h#2 b) Rf7-> f6 (10+5)

1.HM no.41: Menachem Witztum, Israel

Black anticipatory self-pin on masked white line in combination with capture of a white piece and pin-mate. The pin-mate in first phase and double pin-mate in second phase are somewhat disharmonious in this very difficult complex.

Crno preventivno samovezivanje na maskiranoj beloj liniji u kombinaciji sa uzimanjem bele figure i matom na vezanu figuru. Matovi, na jednu vezanu figuru u prvoj fazi i na dve vezane figure u drugoj fazi, narušavaju harmoniju rešenja u ovom teškom kompleksu.

a) 1. Sd3: Re4:+ 2. Kd6: Ba3#, b) 1. Sd2: Sc4+ 2.Kf4 Rf3#

2.HM no.30: Aleksandr Semenenko, Ukraine

A triple setting of the theme with capture of the same white piece. Same as in 3rd prize (no.51), but the solutions are cruder here.

Trostruki prikaz teme sa uzimanjem iste bele figure. Isto kao u trećoj nagradi (br.51), ali rešenja su malo grublja.

I) 1.Sf2: Qe3: 2.Kf5 Qg5#, II) 1.gf2: Qh3: 2.Kf6 Qe6#, III) 1.Qf2: Qe2: 2.Kf4 Qe4:#

3.HM no.32: Valery Gurov, Russia

Diagonal/orthogonal setting of Zilahi with masked unguard of a BK flight by white interference and choice of the white first move.

Dijagonalno/ortogonalni prikaz Zilahi teme sa maskiranim oslobađanjem polja cK belim secištima i izborom prvog poteza belog.

a) 1.Bf7: Se3 (Sh6?) 2. Kf4: Qf6#, b) 1.Bg6: Sd4 (Sh4) 2. Ke4: Re6:#



4.HM no.5: Slobodan Šaletić, Beograd, SCG

An original interpretation of the theme with direct white battery creation and change of the newly created direct battery into indirect one. Switchback of mate piece and reciprocal dual avoidance in compete diagonal/orthogonal harmonious solutions.

Originalna interpretacija teme sa kreiranjem direktne bele baterije i promenom novoformirane direktne baterije u indirektnu bateriju, povratak matirajuće figure i recipročno izbegavanje duala u skladnim dijagonalno/ortogonalnim rešenjima.

a.) 1.Rf7: (2.Bf7:?) Be4: 2.Kb3 Bd5#, b.) 1.Bf7: (2.Rf7:) Re4: 2.Kf2 Rf4#

5.HM no.33: Victor Chepizhnij, Russia

An economical setting of the theme with white promotions and dual avoidance.

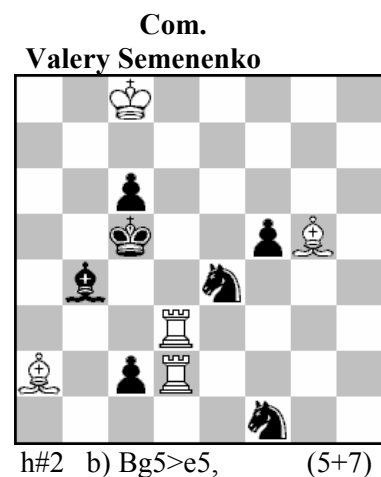
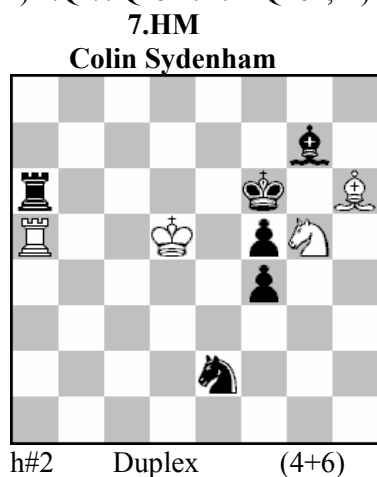
Ekonomičan prikaz teme sa belim promocijama i sprečavanjem duala.

I) 1. Qd2: (Sd2:?) de7: 2. Kd7 e8Q #, II) 1. Qg3: (Sg3:) d7 2. Kc7 d8Q #

6.HM no.39: Aaron Hirshenson & Emanuel Navon, Israel

Diagonal/orthogonal combination of the theme with mixed interferences and reciprocal changed functions of white Rf7/Bh7 an black Qa7/Rh4. *Dijagonalno/ortogonalna kombinacija teme sa mešovitim secištima i recipročnim izmenama funkcija belih Tf7/Lh7 i crnih Da7/Th4.*

I) 1.Qf7: Qh5 2.K:f4 Qh6#, II) 1.Rh7: Qd7 2.Ke4: Re8#



7.HM no.57: Colin Sydenham, Great Britain

Successfull achievement of the theme in duplex form. Two reciprocal white/black captures and complete diagonal orthogonal analogy in an economical and well constructed position.

Uspešni prikaz teme u dupleks formi. Dva recipročna belo/crna uzimanja i kompletna dijagonalno/ortogonalna analogija rešenja u ekonomičnoj i dobro konstruisanoj poziciji.

a.) 1.Ra5:+ Kc6 2.Ke5 Bg7:#, b.) 1.Bg7:+ Ke7 2.Ke5 Ra5:#

Command without order (Pohvale bez redosleda):

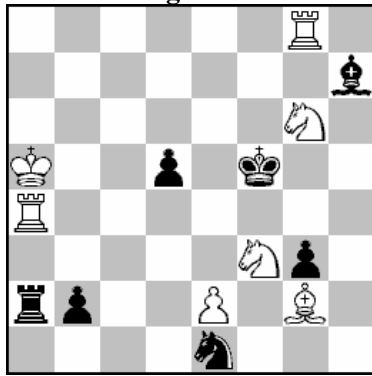
No. 53: Jorge Kapros, Argentine

a) 1.QxR, c8=R+; 2.Kd7, Bf5#, b) 1.QxB, c8=Q+; 2.Kd6:, Qd7#

No.31, Valery Semenko, Ukraine a) 1.Se4d2 : Re3 2.Kd6 Be7#

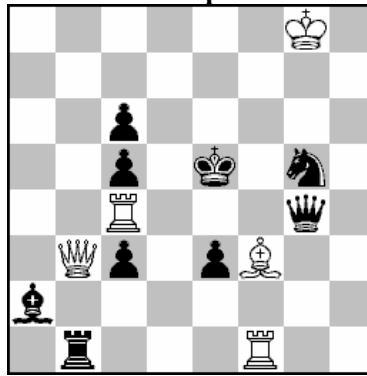
b) 1.Bd2 : Rb3 2.Kd5 Rb5# c) 1.Sf1d2 : Ra3 2.Kd4 Be3#

Com.
Jorge Lois



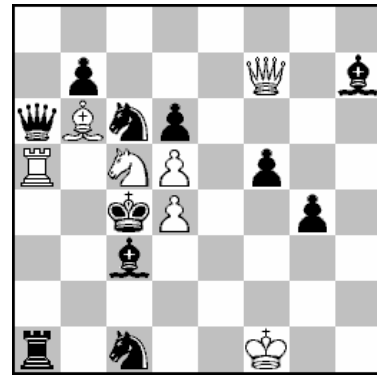
h#2 2111 (9+3)

Com.
Daniel Papack



h#2 2111 (7 + 7)

Com.
Frank Richter



h#2 b) Qf7->f4 (7+11)

No.52: Jorge Lois, Argentine

I) 1.Bg8: Sf4 2.Kg4 Bh3#, II) 1.Sg2: Sd4+ 2. Ke4 Re8#

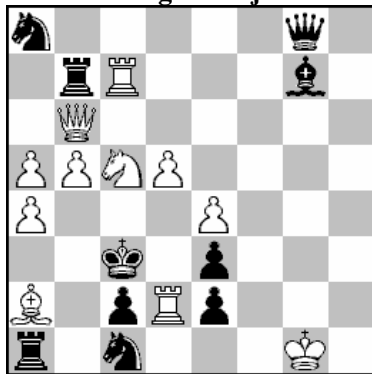
No.14: Daniel Papack, Germany

I) 1.Rb3: Re4 2.Kd5 Rd1#, II) 1.Rf1: Be4 2.Kf4 Qb8#

No.18: Frank Richter, Germany

a) 1.Qa5: Se6 2.Kd5: Sg5 (Sc5?)#, b.) 1.Qb6: Se4 2.Kd4: Sf2 (Sc5?)#

Com.
Dragan Stojnić



h#2 2111 (11+10)

No.2: Dragan Stojnić, Valjevo, SCG

I) 1.Rb6: Sd3+ 2.Kd4 Rc4#, II) 1.Sc7: Sb3

2.Kc4 Qc5#

1.Sb6:? Sd3 2.Kd4 Rc4#? 1.Rc7:? Sb3 2.Kc4 Qc5#?